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SPIRALS

A Study in Symbol,
Myth and Ritual

Walter L. Brenneman, Jr.

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Walter L. Brenneman, Jr.

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To Mary

Crystalline butterfly
of many colors

Mephistopheles

. . . The web of thought, I'd have you know,
Is like a weaver's masterpiece;
The restless shuttles never cease,
The yarn invisibly runs to and fro,
A single treadle governs many a thread,
And at a stroke a thousand strands are wed.
And so philosophers step in
To weave a proof that things begin,
Past question, with an origin.
With first and second well rehearsed,
Our third and fourth can be deduced,
And if no second were, or first,
No third or fourth could be produced.
This method scholars praise, and keenly clutch;
As weavers, though, they don't amount to much.
To docket living things past any doubt
You cancel first the living spirit out:
The parts lie in the hollow of your hand,
You only lack the living link you banned.¹

¹J. W. Goethe, Faust Part One (Baltimore: Penguin Classics, 1973), p. 88.

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PREFACE

The following study of symbol, myth and ritual is written in the spirit of play. For me it is a quest, which like the carrousel, can be leaped upon at any moment, yet the brass ring is never grasped; I simply go round and round lost in the spirit of the play. For me it is a serious business, an undertaking that seizes upon me, demanding full commitment, yet at the same time leading me into the fantastic world of the imagination and dream.

Ostensibly, I consider the method used to be phenomenological. I use that term in a derivative sense, for I do not adhere religiously to the letter of Husserlian thought, but certainly his spirit is alive in these words and guides the journey, though it may not be apparent to many. I mean no blasphemy. Not only is the phenomenology here used only derivative of philosophical phenomenology, it is also not akin to the typological variety of the phenomenology of religion as practiced by such men as C. J. Bleeker or W. Brede Kristensen. Instead, I seek to gain entrance through a giving of myself to the phenomenon, to its spirit; a spirit that is vague, yet so very alive, and which dwells within the structures of the typologists. This is not to say that I reject the typological approach, however, I seek to think through their contributions.

I also owe a debt to the work of Carl Jung, a phenomenologist in his own right, who offers what I consider to be some of the most profound insights into the human soul. Again, though I use the work of Jung and take seriously his conclusions, I in no way pretend to be an orthodox or professional Jungian. This same comment must be applied to the various historians and phenomenologists of religion cited, such as Mircea Eliade. Although I owe a great debt to my teacher, I feel uncomfortable with the category of historian of religion.

Perhaps what I am trying to do methodologically in what follows falls somewhere between the categories of art and scholarship. Techniques from both areas are used. It is not pure art for I "intend" a meaning to what I do. It is not pure scholarship for I accept the mystery of the divine in what I study, and allow that mystery to work what transformations it will within me.

I hope that the reader will allow himself to enter the spirit of what is written here, and to enter that world playfully, full of seriousness, and open to the wonder of the "other".

ACKNOWLEDGEMENTS

It was my concern in the writing of this text to arrive at a perspective on symbol, myth and ritual that sought out and amplified the essential dimensions of these phenomena, while at the same time presenting these dimensions in a coherent fashion. It is a difficult task to capture some of the mystery present in symbols without seeming to obscure the very element one wishes to set forth in the language of the presentation. I am indebted to Seth Rafal for the extent to which I was successful in this endeavor. His advice was invaluable, as well as his help in amplifying whatever insights into symbol, myth and ritual are present here. My debt of thanks also is extended to Mary Brenneman for her support and encouragement during difficult moments, as well as to her keen eye as it was applied to textual corrections. In addition, thanks are given to Patricia FitzPatrick for her work in compiling the index, as well as to Geoffrey Burnham who drew the diagrams. Finally, my sincere thanks to Carolyn Perry whose careful and patient work made possible the final preparation of the text for printing.

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CHAPTER I

APPROACHING THE SACRED

The Subject Object Dichotomy

The very idea of "approaching the sacred" places the thoughtful student of religious phenomenology in a dilemma. On the one hand, he chuckles to himself as he thinks how pedantic it is to consider the "sacred" one thing among other things to be approached. How blind and naive to set up the straw man of the "sacred" to be approached, jostled with, and at length its problematic nature resolved along with those of strange particles in physics, and the duckbilled platypus in zoology. But soon his arrogant chuckle subsides, and a wave of "thrownness" spreads over him as he is cast once again into his fallen state, that of a student who seeks to gain knowledge which he does not possess. But does he not already possess that knowledge? How can he seek to understand what he does not already know?¹ Still, he spends his life seeking to pin it down, once and for all.

What emerges from the dilemma of the "approaching" is the paradoxical nature of what is being approached, and the equally paradoxical relationship of the "subject" approaching with the "object" approached. What also emerges is the realization that the sacred is both "thing" and "no-thing" simultaneously and that what is truly being approached has truly already been known. It is a "thing" in that it presents itself to us, stands before our consciousness. But at the same time it never presents itself as it is, but only through other "things", and thus it is no-thing in itself. This means that the study of the "sacred" is both necessary and unnecessary. It is necessary because the sacred presents itself as "other" and we are compelled to understand. It is unnecessary, for we already know that "otherness" and need only to realize this fore-knowledge. Thus the study itself becomes a ritual whose meaning is the meaning of that which is being studied.

It is with these feelings in mind that we begin our "approach to the sacred," an approach which owes a debt to the phenomenological tradition in its various

manifestations, and which, in the spirit of that tradition finds the approach itself to be the object approached, whose approach is a constant meditation.

The First Step On The Path

Our approach to the sacred becomes, then, a pilgrimage, whose quest seeks to make immanent the sacred as it is manifest in the forms of symbol, myth and rite. If, however, we pursue this journey to its end (which is synonymous with its beginning or source) we are driven, without choice, upon a quest for essences, foundations beneath which we cannot go. We find ourselves, like the mythic turtle, diving to the bottom of the sea to find the pearl of meaning or, like Moses, ascending the mountain to its cloud shrouded and misty peak to attain the vision of understanding. Both the descent and the ascent are the same; boundary positions beyond which we cannot go, positions that place us, as hermeneuts, apart from common time. These are positions which demand us to set aside our everyday thoughts and pursuits, even our self-understanding. And then, at a certain moment in the experience, we dive through or strip off the gaudy, tawdry ephemerality of the strip teaser, history, and find ourselves in a new world of understanding, a dangerous, truly beautiful world in which we dare not stay too long.

Although we are speaking metaphorically, we are seeking to set forth an interpretive method which involves the bracketing out of the "historical actuality" of what appears; in this case of symbol, myth and rite. This "bracketing" amounts to a refusal to reduce appearances to their historical contexts. We treat them as phenomena in their own right with their own "history" which is perceived to transcend ordinary history, yet is always found within it. In bracketing out "historical actuality" we also set aside our ordinary concern as to whether a phenomenon is "true" or whether it "actually exists", is "real" or makes logical sense. For what appears gives itself to us immediately with the bracketing out, and questions of "existence" and "truth" slink away in a shroud of inappropriateness. This act of bracketing places us upon an equal footing with religious phenomena. We cannot hope to understand a-historical and non-logical religious phenomena from an historical perspective. Consequently it is we who must adjust our vision so that the data might appear to us, rather than expecting the data to fit our pre-conceived logical framework grounded on our cultural world

view. In other words, since the mythic dimension essential to religious data is not dependent upon historical actuality for its meaning, we must bracket our own concern for historical actuality so that we are placed in a position to understand the special "logic" of myth.

Practically speaking, then, our task here is not to begin studying different scholars' viewpoints and definitions of myth, symbol and ritual. For the definitional quest is itself an historical quest. As such, it seeks "truth" once and for all, and falls short of "seeing" the dynamic patterns that form the foundation of history, and make its actuality a possibility for us. Rather, we must take seriously what appears in myth, and use it as our interpretative foundation. The use of mythic structures as interpretive tools arises naturally from the bracketing of historical actuality. Once this bracketing is accomplished, we are left only with the phenomenon of myth and it, in a sense, becomes its own interpretation. Our task is not explanation but amplification of what is already there. It takes a thief to catch a thief; in order to interpret myth, we must know the ways of the mythic.

If we accept the need to use an interpretive tool that is of the same nature as the phenomenon being interpreted, then it is important to use the most comprehensive and basic tool we can obtain. In the case of the interpretation of myth, the most basic phenomenon is that of the cosmogonic myth. It is this myth which, as Eliade states, "provides a model, whenever there is a question of doing something."² All significant creative activities on all levels in the life of a traditional culture are modeled after the creative pattern displayed in the cosmogonic myth. The cosmogony thus functions as the quintessential form of all myth. From the interpretive perspective then, the pattern which is present within cosmogonies as they are compared cross culturally would provide a fundamental tool for the interpretation of all sacred activities within the life of religious man. If, as Eliade suggests repeatedly, the cosmogony is the prima materia for all mythological expression and understanding, then the foundation of that cosmogonic myth must be the guide on our pilgrimage. The Cosmogonic Pattern must be the hermeneutical link between our world and the world of myth.

When Worlds Become One; The Cosmogonic Pattern

The cosmogonic pattern presents us, first of all, with a process, a process which we must accept in its givenness as a possibility for us. The pattern also presents us with a process which, because it is absolutely primordial, can aid us in understanding the vast amount of secondary processes which emit from it, and which constitute the "history" of a religious tradition. In other words, the pattern can function as a hermeneutical tool which has the potential of laying bare the essential meaning of the "history" of a given religious tradition, symbol or ritual.

Let us try to bear out this notion by first identifying what we are pointing at when we speak of the "cosmogonic pattern". It seems that beneath the structural motifs, or types, of cosmogony (Emergence, Earth Diver, Cosmic Egg, etc.) there lies a common pattern of development or process. The process begins with some form of undifferentiation, a state which is, for the most part, other than the ordinary state. Its otherness is often characterized by chaos or an unformed "world" permeated by darkness. This symbol is found, for instance, in the watery chaos of the Sumerian cosmogony from which emerges the cosmic mountain, Anki. Again, we find the motif in ancient Egypt where in the Hermopolitan myth of creation the first form, Atum-Re, emerged from a primeval chaos constituted by four snakes and four frogs.³

Sometimes the "other" of undifferentiation is symbolized by a harmonious, rather than a chaotic state. This can be seen in a Pueblo creation myth which speaks of "that time" as a time when the earth was soft and everything could talk. Even the kachina came in person to dance and Coyote was well mannered in the performance of his messenger duties between the underworld and White House.⁴ The Edenic myth of the Old Testament is another such myth in which we find the undifferentiated characterized as harmonious, a time when God walked in His garden in the cool of the day and spoke directly with the world parents, Adam and Eve.

Beneath both motifs, which ostensibly form the opposites of chaos and harmony, lies the common essence of unified undifferentiation. This essence could be described psychologically as a time when the "world" was possessed by the unconscious, symbolized in the instances cited through the forms of water, serpents and a childlike harmony which is unaware of itself. Things are whole, but unaware of their wholeness. The opposites are so united, so close in their "relation-

ship" that they are unaware of oppositeness and thus of the very unity which holds them together. This period of undifferentiation, then, is a time which is prior to the possibility of opposites and thus to the possibility of unity. It is an "unspeakable" time, unspeakable because there is no consciousness that can stand apart and speak and thus it cannot be understood through the categories of differentiation and of consciousness. It can only be "remembered" as our common illo tempore or primordial time, and pointed at with symbols of its nature.

The second phase of the cosmogonic pattern is one of separation which takes place in two stages. In the first stage, this primal "unity" is split into two fundamental modalities or ways of being. This is the phase which is just prior to the creation of the world as we know it in everyday consciousness. Sometimes this phase extends into the creation of the many forms that evolve or emerge from the two primordial forms. In the case of the Sumerian myth we can see this phase vividly portrayed when Enlil, the air god, separates the cosmic mountain into its two primal forms, sky and earth, which also correspond to father/male and mother/female. Genesis I presents us with the same phenomenon when in the beginning God separates the primordial void by dividing the light from the darkness, the waters from the waters and the heaven from the earth. In Polynesia the separation of the original "unity" is mythologized through the rending apart of the world parents, Rangi and Papa by the god of forests, birds and insects.⁵

The phenomenon of "the fall", found in many cosmogonies, heralds in bold relief the second stage of the phase of separation. It is at this point that the fundamental separation made in "that time" by the gods becomes manifest in "this time" through ritual. This separation is symbolized by the two "times" themselves, (i.e., primordial time and fallen time), and is often a separation characterized by antagonism, one whose dynamic is the cosmic struggle of "light" and "dark" which constitutes the "history" of the tradition involved. Though at this point in the process of creation, the world may be of "ten thousand things", it remains fundamentally divided into the two archetypal spheres that were presented in "that time".

A Huron myth⁶ of the making of the world tells us of this separation and opposition through the symbolism of the twins who are born of the great mother.

The twins symbolize the primordial division of undifferentiation into two fundamental modes of being and further extend this symbolism through the phenomenon of opposition. The oppositions are given the conscious values of bad and good. Further, the good brother, Tijuskeha, created a retinue of useful and gentle animals such as the partridge, while the bad brother, Tawiskarong, created a breed of monstrous and violent animals such as the serpent and the panther. It was the task of these opposing twins to prepare the world to be the abode of men, thus their struggle is the archetype for the later "fallen" struggle of good and bad men.

This second phase of the cosmogonic process is extended and amplified to its fullest degree, perhaps, in the cosmic epic of creation and destruction found in the Great Bundahisn of the Avesta of the Four Sections.⁷ In this myth we find the first stage of fundamental separation manifested through the figures of Ohrmazd, the All Father who dwells in the sphere of light and eternality, and Ahriman, the archdemon who dwells in the sphere of darkness and finitude. In the second and third periods of this nine thousand year struggle, man is created and is given the choice to follow either Ohrmazd or Ahriman. Thus the fundamental preconscious separation is now amplified into history and consciousness. The entire world and the process of that world, its "history", is modeled upon the fundamental separation set forth in "that time". To be sure, this fundamental separation is rarely seen in so clear a form in mythologies which are of the "cosmic" type and grounded in nature rather than history. Nonetheless, if one looks carefully at the "ten thousand things" of mother earth, one will see the reflection of her twins in some form. Often the nature of the separation is obscured in cosmic cultures because it is set in the context of complementarity rather than opposition, as, for example the separation of Shakti and Shiva in India.

To coin a paradoxical phrase, "separation takes many forms". For the phase of separation is the phase of creation and creativity itself. It is the time of plurality, multiplicity, antagonism, duality, and complementarity that makes the stuff of "this" world. It is a time of the extroversion of the person and the expansion of his land. It is also a time when the essence of the "world" comes the closest to consciousness, yet also when that which is closest is, for all practical purposes, farthest away. The essence is

closest to consciousness because it has taken form, yet it is effectively farthest away because the very multiplicity of forms obscures that which is essential. Thus, it is a dangerous time.

The final phase of the cosmogonic pattern can be understood as a phase of unity and coming together. It too has its ambivalent aspects, as the coming together is brought about by a destruction of the preceding order of the second phase. What is brought together here in one form or another, are the two primal modes of being that presented themselves in the phase of separation. Sometimes the bringing together is seen as a victorious conquest as, for example, in historical cultural such as ancient Persia. In the myth we cited earlier from the Great Bundahisn, the victorious conquest takes place in the third and final phase of the nine thousand year process. There are "signs" which herald the coming of this phase, a phase so highly developed in this particular tradition that it is named. The name itself, Frashkart or final rehabilitation, presents us with a conscious integration into the mythos of the meaning of the phase.

The "story" of the Frashkart tells of the good men eating less and less until Az, the agent of Ahriman can no longer be satisfied eating such men. She thus turns upon her own colleagues, the demons, and finally upon Ahriman himself. The two destroy one another. Following this victory over darkness and its forces, the now-come savior, Saoshyant, raises all the dead from their wells, and Ohrmazd connects the soul to the body. For three days all the dead return to heaven where there takes place a purgation by molten metal. Though the molten metal is suffered as molten metal by the damned and warm milk by the saved, all emerge as one praising Ohrmazd. Ohrmazd's final act which concludes the Frashkart and begins the "golden age", is the marrying of Matter and Spirit. The gulf between heaven and earth, spirit and matter is filled in. God now indwells in man and finite time merges into infinite time. Beneath the victory of light over darkness we see clearly the integration of the two ways of being in the phenomenon of the marriage of spirit and matter, which is in effect a marriage of Father sky with Mother earth, or even a "marriage of heaven and hell", to use the words of the poet William Blake. Such a possibility would be abhorrent in the preceding age and even in the Frashkart, if not understood as the unification of Ohrmazd and Ahriman. Thus we can see how the archetype of the cosmogonic process maintains itself within and

beneath different "histories".

Another form of the third phase of the cosmogonic pattern is that of the coincidence of opposites. In this form integration is quite clear and is arrived at not by a victory of one force over the other, but by a mystical coincidentia of the two primal modes. Mahayana Buddhist eschatology and soteriology in some of its earlier forms such as the Madhyamika, picture the eschaton as the realization on the part of the individual of the identity of samsara, or the phenomenal world, and Nirvana, or the suchness or emptiness of things. Thus the reason for existence lies in the final mystical perception of the paradoxical simultaneity of emptiness and fullness, or spirit and matter, father and mother.⁸ Hindu cosmology also presents us with an example of the coincidence of opposites in "the last days" which form the final phase of the cosmogonic process. The last stage of the cosmic drama in this mythology is known as the kali yuga, the dark age of time lasting one thousand years. It is a time of decadence and final destruction, a process which has been on the increase since the beginning of the Mahayuga. Thus, in the Indian view, the quality of the cosmogonic process is reversed from that of the Persian or Christian ones which progress toward a golden age. Nonetheless, the final dissolution and destruction is symbolized as the cosmos in its entirety returning to the body of Brahman. The return is a wholly quiescent state into which all things are dissolved, all contraries are reconciled beyond recognition, and karma is at rest.

Beneath both of these modes which express themselves in this phase of the cosmogony, there is evident the phenomenon of unity or immanent relationship. Sometimes it takes the form of integration or union of opposites as in the Buddhist example, and sometimes it is only tantalizingly pointed at through the juxtaposition of opposites, as, for example the juxtaposition of man and God in the divine vision of the Christian paradise. Always there is a resolution and a balance which harken back to the first phase of the process, that of innocence and undifferentiation. But the Golden Age is not a return to paradise and the innocence of the "garden". What has transpired in the "fallen" state is not forgotten in the "last days". Thus the "experience" gained in the phase of differentiation and conflict is integrated into the unity of the last phase of the process. Salvation, the eschaton, brings with it a consciousness of its own meaning. The unity found in the Golden Age is not self-absorbed and dumb. Unlike the

paradisaal undifferentiation, the unity of the Golden Age is a conscious unity. It has carried with it the consciousness gained through the process of separation which is now a consciousness of separation overcome. Thus it is a unity which makes possible a celebration of itself, and an articulation, in some form, of its self understanding. It is this self understanding, this consciousness that distinguishes The Golden Age from paradise.

Taken as a whole, the cosmogonic process that has just been outlined lays bare for us not just an empirical process, but a process that is incarnated with meaning in all cases. In every instance cosmogony presents us with transformation, a trans-forming of chaos to cosmos and of differentiation to unity. One form becomes trans-formed to another. And the cosmogonic transformation is of crucial importance for man because it reflects back upon him. It is not simply the cosmos that is being changed, but man along with it and in the very same way. Thus the cosmogonic transformations become archetypes for human transformations. When this motif is developed to its fullest mythologically, as in many mystical traditions, the distinction between the cosmos and man is lost and what is revealed is Cosmic Man, the anthropos.

Strictly speaking, both cosmogonic process in the world and transformatory or initiatory process in man apply only to man. For what is common to cosmogony and initiation is the phenomenon of consciousness; a consciousness that reflects back on itself. We saw this consciousness revealed most vividly in the final phase of cosmogonic process where the eschaton is aware of its own being and its own meaning. This awareness was not present in the phase of undifferentiation and was absorbed in itself in the phase of separation. The same consciousness imbues the initiatory process in man, for the initiate emerges not only changed, but aware of the meaning and symbolism of his new condition. In other words, the initiate is trans-formed.

Transformation, then, involves not only the process of change manifested in the three phases of birth, death and rebirth. It also involves a self-reflecting consciousness, a symbolic meaning that is manifest within the phenomenon of myth and ritual and which links man in a mystical way to his world. Transformation implies a mythic or "religious" consciousness in the subject transformed. To be sure, all things that change are not transformed, i.e., do not possess a

self-reflecting consciousness. When a tree drops its leaves in the fall it is not transformed in the initiatory sense. The same could be said of the process of photosynthesis as well as the three phases of the Krebs Cycle, though they correspond structurally to the phases of the cosmogonic process. Thus change which is unaware of its essential meaning may be understood as transmutation while change which incorporates within itself the self-reflective consciousness that allows for the possibility of essential meaning to arise may be understood as transformation.

One further refinement in understanding must be mentioned before we pass on. It is the subject, man, and his relationship to his world which reveals the essential distinction between transformation and transmutation. Although transmutation ordinarily applies to physical objects while transformation applies to psychological phenomena, it is possible for changes in the physical world to be revealed as transformatory in essence and for changes in the psyche of man to be understood as transmutative in nature. For example, the phenomenon of the falling of leaves in the autumn is mythologically understood as the temporary "death" of the eternally living tree of life. On the other hand, according to clinical psychologists, an individual who has been deprived of sleep for an extended period of time, (as is often the case in initiations), displays poor judgment, marked decrease in mental efficiency and the loss of ability to differentiate between reality and fantasy.⁹

What is crucial, as shown by these examples, is the quality of the relationship between the interpreter and the objects he perceives. Transmutation and transformation are thus determined by the attitude of consciousness of the subject. It is this attitude which distinguishes the traditional from the secular culture, the essential from the mechanical, the sacred from the profane. Ontologically there is no difference. Both transformation and transmutation have their ontological roots in the fundamental process of change itself and thus become manifestations of the two primordial modes of being in the world.

The cosmogonic pattern, then, presents homo religiosus with a process which is both transformative and paradigmatic for all primary processes in his life and his world. Both of these fundamental aspects of the pattern are revealed only because of the quality of the consciousness by which man establishes a relation-

ship with his world. Thus, the world of traditional man¹⁰ and his central myths and rites must be understood in terms of the cosmogony of the culture and the meaning of the transformation that it reveals. This is only possible if the consciousness of the interpreter is such that the myths and rituals set forth in the data of the tradition can be genuinely understood in their transformatory nature.

Methodologically, an essential understanding on the part of the interpreter of the cosmogonic pattern provides access to the myriad transformations and their meanings that comprise the history of religions. Access to these symbolic meanings is, in both the case of traditional and contemporary man, dependent upon a consciously open relationship to the symbols. This consciousness was a manifest given for traditional man. For us, it is not. Thus we engage in the task of altering our state of consciousness in order to form an open relationship to the data we seek to understand. This alteration is brought about by the bracketing out of "historical actuality" mentioned earlier, and is a primary task to the data in question; a method that allows the world of myth and ritual to speak to us, re-minding us of what we already know but have forgotten. Methodology is a matter of re-remembering.¹¹

Self¹² As Microcosm of World¹³

Thus far on our approach to the sacred we have found that the object of our approach is by nature paradoxical. There are no ways of resolving this paradox by the means of thinking and analyzing that are familiar to us and to our culture, without doing violence to the integrity of the phenomena. This compels us to give up those ways of thinking and let the paradox be a paradox. We are forced to bracket out questions of historical actuality which are concerned with truth or falsehood, existence or nonexistence, and face religious phenomena as they are. We have to ask of the data not "is it true, does it work?" but "what does it have to be, to be what it is?" The answer to these questions opens up to us the essential dimension of what it is we are engaging. By opening up our consciousness to the essence of the data, we enter a relationship of understanding.

We have also found that openness of understanding impels us to take seriously the essential meanings that arise from the data, and, further, to use these

meanings, or patterns, as tools of interpretation. We have suggested that the most fundamental pattern that arises from the phenomenology of religion, is that of the cosmogonic myth. This pattern consists of three phases--undifferentiation, separation, and unification--and functions as a paradigm for all processes in the religious life of traditional man. In looking more closely, we have concluded that the nature of the pattern or process is transformatory, that is, it brings about a new condition in the objects that undergo it. The pattern of transformation, in addition, is self-reflective as it reflects back on man, transforming him along with the cosmos. Thus it plays the central role in his rites of passage. For this reason an understanding of the process and its transformatory nature, is crucial to the understanding of homo religiosus, and must be used as a hermeneutical tool.

A second fundamental tool of interpretation presents itself when one looks more closely at the self-reflective aspect of the pattern. It is this self-reflective quality that places man in a parallel process with the cosmos. That is, man undergoes the same three phases of the cosmogonic process in his own life and in the rituals which set the meaning of that life in relief. This parallelism places man in a homologous relationship with the cosmos¹⁴ and, as such, makes of him a microcosmos. The crucial connecting link which makes this relationship possible is the quality of consciousness of homo religiosus, a quality with which his perception of the world is imbued. It is this quality which reveals the continuity between man and the cosmos. Finally, it is this revealed continuity that renders effective the transformations that form the contents of the cosmogonic-initiatory process. For if the cosmos will ultimately achieve unity and wholeness, so too will man, if he will only follow the process of the cosmos.

This self-reflective aspect of the process is fundamentally qualitative and psychological in nature. Thus if we are to understand the totality of the religious phenomenon we must open ourselves psychologically, at the same time preserving our analytical rigor. We ourselves must participate in this self-reflective attitude, using it as a tool, in combination with the cosmogonic process itself, for further understanding.¹⁵

Many myths speak of the World as being in the form of a Great Man. One of the best examples of that perception is the Indian cosmogony from the tenth book of the Rig Veda which depicts the creation as a sacri-

fice and dismemberment of Purusha, the Ur-mensch, whose body is the World. We find the same motif in other high cultures such as the Norse and Germanic traditions. Nor is the perception limited to highly developed cultures, for it is also found among the extra-civilizational peoples of Ceram, where the Great Man takes the form of a primordial maiden, Hainuwele, who is sacrificed and from whose dismembered body comes the things of this World.¹⁶

It is this mythological motif which presents us most vividly with the identity and coincidence, in both structure and meaning, of man and cosmos. The man depicted in the myths is not "every man" but "all man", or as Jung would say, archetypal man. Thus the fundamental structure of the mind-body of all men is understood as being equivalent to the fundamental structure of the cosmos and it is this equivalence that makes cosmogony possible.

Since the structures of cosmos and man reflect one another, it follows that the components of each will be fundamentally equal. The human organism, then, is divided into two fundamental realms, mind and body, which correlate to the two fundamental realms of the cosmos, the sky and the earth. Jung calls these two modes¹⁷ the psychic and the somatic respectively. The two realms, though qualitatively different, are reflections of each other. That is, they are structurally similar, but their function and quality differ. Taken together they form a complementary whole which is homologous to the totality of the cosmos. Further amplifications of meaning are made upon these two realms in mythology. For example, the sky is most often understood as male and in the form of a father, while the earth is seen as female and in the form of a mother. This is true in the mythology of China as well as in Ancient Greece, Mesopotamia and in some extra-civilizational cultures such as Polynesia. Applied to the microcosm, the mind is considered to be male and the body female.

These two fundamental divisions themselves are further divided into two parts respectively, which again correlate to the divisions of the cosmos. The body is divided into those functions and systems which are under the direction of the will and those which are instinctual, just as the earth is divided into the upper world where dwell the living and the underworld, the realm of the dead. The psyche is sectioned into its two fundamental parts in the form of consciousness

and the unconscious while the celestial vault is divided into the sky and the atmosphere.

It is the psyche with which we are here primarily concerned, as it is the attitude of consciousness in homo religiosus which determines the mythic or transformatory nature of the cosmogonic process. It is also the attitude of consciousness in the interpreter which determines his openness to the more profound depths of the meaning of symbols. Psychologically understood, the special attitude of consciousness common to both homo religiosus and the student of religious symbolism, is present only when there is free movement between the realms of the conscious and unconscious. In addition to this free movement between psychic realms, the two realms must be in a balanced relationship, in a state of complementarity.

What we have just described psychologically is thematized mythologically in the magical journey of the shaman, a religious specialist in techniques of ecstasy.¹⁸ The shaman is found among extra-civilizational cultures, and particularly those involved in hunting. His job is to bring the culture back into balance in times of crisis. He can do this because he has the special ability to move among the cosmic realms through the use of ecstatic techniques. When he is called upon to rectify some critical situation, he enters a magical state of mind in which his soul leaves his body and travels, or flies, to either the heavens (the so called trans-conscious) or the underworld (the unconscious). It is in these realms that the gods dwell and it is the gods who possess the treasure which, when returned to the earthly plane (consciousness), will bring the culture back into balance. The shaman can be understood as a psychopomp, or guide to other worlds, and it is through his special "attitude of consciousness", his ecstatic¹⁹ abilities, that the World can be made whole.

This same theme of movement between psychological realms as necessary for wholeness is set forth in fairy tales, such as "Jack and the Beanstalk". Here, instead of the use of ecstatic techniques, Jack uses magic beans, which in his naïvete (openness) he traded for his cow, or ordinary way of being. The beans provide the vehicle, like the shaman's drum upon which he flies, for entrance into the sphere of the "other", in this case the celestial land of the giant's castle where is found the transformatory treasure. Jack, like the shaman, undergoes a ritual combat with the giant,

succeeds in rescuing the treasure and returns with it to his ordinary state. Now he has attained a new attitude and a life of wholeness. But let us return to the psychological metaphor once again and describe the process of the establishing of this attitude as it takes place in the psyche.

The realm of the unconscious stands in relation to the conscious realm as the earth to the sky or as woman to man. As such, from its greatest depths comes creation. It is by nature, therefore, undifferentiated, and is the primordial source of consciousness, which functions as the created or differentiated world. The unconscious, then, is the cosmic ocean, the prima materia which contains all psychological possibilities. But just as the earth has two realms, so too does the unconscious. Thus toward the surface of the unconscious we find a realm, the personal unconscious, which is the container of personal elements originating in consciousness which have been rejected by consciousness or do not have the energy to ascend into the conscious realm. This realm would correspond mythologically with the Mesopotamian notion of the underworld, or the Hades of Greece or even the Purgatory of the Christians.

In the depths of the unconscious lies the collective realm. This is the true source of creation spoken of earlier and transcends the finitude of personality. Its quality is like the underwater world of the sea and the many different and power-revealing fish are its contents. These fish symbolize the archetypes, or ways of being in the watery world. Sometimes they are caught by the fisherman, ego, and brought to the surface land of consciousness. Often the sight of the fish is terrifying to "ego" and in his fear the fish may escape and leap over the side of the boat. It is also possible that the watery monster may seize the fisherman and drag him to the depths of the sea. This is the danger of psychosis.

Time is changeless in the watery world of the unconscious; one moment fades into the next and returns to its beginning. The water pulsates, but does not flow. Space is fluid and dances with the pulsation of watery time. For this is the time of no-time, the space of no-space.

We must now take the courage to dive into the water and look as closely as we can at the contents of the sea. These contents are the fishes, ways of being in the water of the unconscious. As watery beings

these fishes "breathe" water, yet it is only because of the air in the water that they live. Making the correlation of air and water to consciousness and the unconscious, then the metaphor of air in water symbolically indicates the fish's potential for entering consciousness, i.e., the atmosphere. Now the archetypes, like the fish, are ways of being in the unconscious, and, like the fish, have the potential of entering consciousness. This entrance can take place over a long and natural process of development²⁰ or through a sudden but shocking catch by the angler, ego.²¹

Archetypes,²² then, as ways of being in the collective unconscious, are predispositions toward a certain meaning. They are psychic or spiritual in nature and carry feeling tones of meaning possibilities. Yet, as the fish, they remain, for the most part, underwater, i.e., in the unconscious, having no apparent existence until they emerge from the sea into the atmosphere, from the unconscious into consciousness. The totality of the archetypes is equal to the totality of man's meaning possibilities. Human meaning is exhausted by the archetypes. Thus man is psychically limited by the archetypes as he is physically limited by his body. All perception is in some sense archetypal perception, all knowledge and understanding is in some sense archetypal understanding, which is to say that all knowledge and perception is human. We cannot escape our own humanity.

This leads us into further exploration of the relationship of the physical body to the psychological body. These two realms form the whole of man as do the sky and the earth in the cosmos. It seems that there is a direct and complementary correlation between the physical and the psychological realm, especially at the most primordial level. Thus we can see this relationship displayed most vividly in the areas of the physical instincts and the psychological archetypes. Though the two modes appear to be distinct and even conflicting, they maintain similar structures as well as ways of being. Both act without deliberation, without meditation. Both are certain, do not postpone, and reveal themselves as absolute and true without question.

Jung speaks of instincts as "typical modes of action, and wherever we meet with uniform and regularly recurring modes of action and reaction we are dealing with instinct, no matter whether it is associated with a conscious motive or not."²³ The important aspect here is the aspect of pattern or recurrence. The pattern of action is non-changing, automatic and

immediate. These characteristics are linked to the mode or way of being of the unconscious and reveal the "unconscious" of the body as instinct. Specifically, pattern here is revealed through the medium of bodily action. The pattern of action is the pattern of the situation, that is, a particular situation in the macrocosmos will trigger a particular correlative action in man on the most primordial level. Such patterns are most readily discernible in critical situations which are threats to existence.

Pursuing this motif still further we find that each pattern of action flows into an image in the psyche. That is, instinctual action becomes instantly accompanied with an image and the image and pattern of action run and blend within one another. Image becomes the "meaning" of the action pattern, that is, it is the psychic aspect of the somatic pattern. Jung states that "image and meaning are identical; as the first takes shape so the latter becomes clear."²⁴ Images are meanings in patterned form that accompany patterned action. We can conclude, then, that the images are archetypal images and that archetypes cannot be separated from instincts but are their psychic aspect. Archetypes are fundamental ways of perception innate to man, and as such determine the uniformity, at the base level, of man's perceptions, just as instincts determine the uniformity of man's actions. An archetypal image is equal to an apprehension of the situation while an instinct affords the impulse to act. Thus instinct and archetype are both aspects of the same vital activity and are distinct only for the purpose of better understanding. The same relationship that exists between archetype and instinct is present in the relationship of the cosmic elements of the sky and earth. Whereas the earth symbolizes the instinctual, the bodily and material, the sky presents us with the ephemeral and spiritual.

We mentioned earlier that the symbol of air in water indicated the possibility of the archetype entering consciousness. Returning to our metaphor of the fish, we can see that archetypes, as fish, cannot leave their watery home without undergoing a radical transformation. Just as the fish must adjust to his new world through developing mechanisms of adaptation, so too the archetype must "adjust" to its new world of consciousness. This adjustment may be so radical that the "original" form of the archetype-fish is hardly discernible. Thus the integration of the archetypal into consciousness transforms the unconscious form into

that of an image. The image is a translation of the archetype into conscious form whereby the archetypal essence, or an aspect of it, is incarnated in consciousness. This process is equal to the process of symbolization within the psyche. For we never confront archetypes in consciousness, only their images or "symbols". Archetypes, like the face of God, are never "seen" directly.

The emergence of the fish from the water corresponds to the transformation of the archetype into image, into manifestation. The fish has been caught successfully and the fisherman takes it home to eat. It is the eating which begins the actual integration of the archetype into consciousness. A second process unfolds upon the eating of the fish. This is the process of digestion, a further stage of integration. The energy of the archetype begins to infuse the body of the fisherman. It is this energy that allows and, indeed, impels action on the part of the fisherman. Yet this action will be determined in a subtle way by the particular type of energy of the "food" eaten, in this case of the particular kind of fish. For each fish emits its own peculiar form of energy which impels the eater to act in a way harmonious with that energy form. The action of the fisherman himself is world creating action; it is action in the image of the archetype which is carried out in the macrocosmic world, thus ordering that world.

The fish metaphor discloses the structure of transformation from microcosm (man) to macrocosm (world). What arises is the immanent relationship between a whole man and his life-world. The microcosmic psychic images carry energy which impels action. The action is in harmony with the essence of the image and colored by the individual man and his Times. What results is a symbolic act in the life-world whose structure and meaning are determined from, and immanent with, the psychic image. Other actions related and derived from this powerful image take place; a world emerges, given meaning and made coherent by the archetype. The macrocosm is formed; a symbol-filled history is born.

The Universe As Macrocosm of the Self

The reflective relationship of self and world is made possible by the energy of consciousness. It is this energy which originates in the unconscious and

which enters consciousness in image form, that allows the world to give itself to man and man to the world. Thus there appears the microcosmic-macrocosmic relationship between man and world found in mythology and religious history. Only if there is a flow of energy between conscious and the unconscious will there be a reflective relationship between man and world. If the energy flow is cut off or out of balance the relationship between man and world will be also cut off or out of balance. This is one way of understanding the distinction between a traditional and a secular culture.

It is this symbolic and reflective relationship between man and world, self and other, that comprises the contents and the dynamic force of the cosmogonic pattern. For man ritually repeats in the phase of separation the actions of the gods in the phase of undifferentiation. It is this ritual repetition that forms the relationship between man and god that is reflective and transformative. What results from the rituals of repetition is the third phase of cosmogonic pattern, unity. Thus the relationship between the myths and rituals of man and the actions of the gods is homologous on the macrocosmic plane to the microcosmic relationship of consciousness to the unconscious. The shamanic example we cited earlier is an instance of this. In both cases the energy that comprises the relationship flows back upon itself in a circular manner, bringing about the realization of the identity of the two components in the relationship. As identity is realized (i.e., as it is made a reality) the transformation process enters its third phase. On the macrocosmic plane we call it the "golden age" or eschaton, on the microcosmic plane enlightenment, self actualization or individuation.

We now want to examine this relationship more closely, this time from the macrocosmic perspective. One must take care to recognize that the archetypal images of man's psyche are not projected upon a blank screen thus forming a World. For although all things are perceived and understood from the human perspective, nonetheless, both man and cosmos exist, are real, and have qualities to give to one another. In the open relationship between man and cosmos, each gives itself to the other simultaneously and in a harmonious way. Thus certain cosmic situations will arouse into consciousness corresponding archetypal images and feelings of meaning. This is true in the same sense that certain baits attract certain types of fish. The meanings and their corresponding situations are essentially

related, that is, they participate in the same nature, as for example the color black and death. The life-world, then, is not simply a projection of our consciousness. Rather there is a relationship of bi-flowing immanence between two structurally related entities, man and the cosmos.

Because of this immanental relationship between man and cosmos, we soon realize that historical patterns arise as macrocosmic correlates of psychic archetypal images, for images found in dreams, fantasies and the like are also found in primitive and archaic cultural history. In history these images are used by the world-context²⁵ and become components of a cultural symbol system. In other words, the universal archetypal images take on a particular historical guise just as they do in the individual psyche. Every image has a circle of perspectival meanings that surround it, and, depending upon the world-context, certain of these perspectives will be emphasized within the culture. An example may bear this out. In India the snake, or naga, is a symbol related to the waters of transformation and thus to wisdom. This is a form of wisdom that is born of the waters, or unconscious, and thus is a certain and unchanging wisdom. The name of Nagarjuna, the famous Buddhist dialectician, bears witness to this association. In the west, however, the snake draws upon a different perspective of meaning. Here it symbolizes the negative aspects of the underworld and the knowledge of defilement, as, for example, in the garden of Eden. Both meanings compose a part of the many faceted serpent symbol. The difference in emphasis is due to the difference in the geography in which the symbol enters into manifestation. In the one case we find the lush earthy land of south India and in the other the open dry plains of the middle east. Cultures located in lush environs tend to interpret symbols in the language of fecundity, while those in a more stern environment tend to see the world in terms of purity and defilement.

These differences in world-context are themselves patterned, and form distinct cultural strata. Images and symbols that appear in a given cultural stratum will emphasize particular meaning aspects related to that stratum. Based upon the work of Mircea Eliade,²⁶ there seem to be two fundamental cultural strata which are related to the hierophanies of the sky and the earth respectively. The stratum related to the sky is of a fundamentally hunting modality and that related to the earth is agrarian. Each of these two forms

is itself divided into two parts. Hunting is divided into the primitive hunter and gatherer and the pastoral nomad, while agriculture is divided into root crop and cereal grain cultivators. Each of these strata has its own constellation of symbols and meanings. The forms that the symbols take will vary as the strata re-appear in time. For example, the symbols that appear in modern farming in the west are heavily overlaid by technological developments and thus have taken on new form. They are rarely identical with the more easily identifiable symbols in their archaic or traditional counterpart.

Each of these cultural strata forms a characteristic type of World, a World which is constellated with the images and symbols common both to the World itself, and its inhabitants. The identity which is established between man and his world through the consciousness of common imagery, and the repetition of common actions, brings about the religious soteriological goal. Any hierophany is thus the laying bare in the life-world of psychic archetypal images. The images arise in history and are cognized by man. This cognizing of imagery is actually a re-cognizing of psychic symbols as they appear in the world. What is important is the quality of the relationship that is formed in this re-cognizing. It is this relationship and its quality which constitutes the form or essence of any "religious" data.

As we continue our approach toward the sacred in the macrocosmic sphere, we are met with still another fundamental datum which must function as a central tool of understanding. This datum is the phenomenon of the sacred and the profane and their dialectical relationship to each other. Fundamentally, the sacred and the profane are two antithetical ways of being in the world. For homo religiosus these ways of being are present not only for man but also for the contents of his world. Thus there are sacred rocks and trees as well as sacred men, such as shamans and priests. Sacredness is understood in this context as a special force or energy that is possessed by and manifested through man and world. This force has a quality of "otherness" and the uncanny but is always found within the perimeters of the World. As such it is the sacred and its manifestation that defines the World for homo religiosus. And this World is always a meaningful World, meaningful because of the sacred, i.e., real, structures and qualities it discloses. All of this is "true" for traditional man living in a sacred world.

However, the sacred does not limit its manifestations, either macrocosmically or microcosmically, to traditional cultures. We find eruptions of the sacred in so-called secular cultures as well. Here it is manifest in isolated phenomena and in people not a part of a sacred World. For the experience of the uncanny, the "other" or numinous, can occur in a movie theatre or rock concert as well as in a temple. What is common to both experiences is an aspect of numinosity and meaning. What is different is the presence in the traditional situation of a transcendent referent for the quality experienced, that is a consciousness and a naming of the quality itself, for example in a deity. This consciousness is an awareness that there is some-thing-other than the obvious, and that experiences of magical meaning are given through that some-thing-other. Also present for traditional man is a sacred canopy of myth which constitutes his World.

Although generally speaking within a secular culture there is no recognition of a transcendent referent that accompanies an experience of the numinous, it is possible for a member of a secular society to make such a recognition. For example, a member of our culture today who re-cognizes meaning, energy, the numinous to be embodied in the person of Jesus Christ or Kirpal Singh participates in the same experience as traditional man, except that his World is not culture-wide. In other words, he finds himself a religious man in a pluralistic culture, i.e. a culture in which more than one power source exists simultaneously. Some may have a consciousness of a transcendent referent, others may not. This type of culture is pluralistic in structure, and for the most part, secular in quality.

This discussion of the sacred and its relationship to the secular brings to the fore the mode of the profane. The mode of the profane arises inseparably with that of the sacred. The profane, like the sacred, cannot be understood outside the context in which it is manifest. Within a traditional culture, the profane is not understood as the meaningless, but rather as a mode of being that is outside of the sacred precinct and thus threatens the order of that World. To the Christian crusader of the Middle Ages, the Muslim was a profane being from a profane cosmos. His existence was a threat to the order and solidarity of Christendom, the Christian World. Thus the profane for traditional man possesses meaning and power, but the power of chaos. The terrors of the Devil and the underworld for the Christian were profane, but in no sense powerless, they

were ugly but in no sense meaningless.

For secular man the profane no longer even contains the power of chaos. He is no longer able to distinguish between chaos and cosmos as he does not live in a World, but in a pluralistic, shifting set of powers. The profane for him is simply that which is meaningless; that which is sacred contains, in varying degrees, meaning. Seen from these varying contexts, sacred and profane are to be understood in two ways. Structurally, they are found on a continuum of power whose end points are the radically sacred and the radically profane. Thus the sacred and the profane are never without one another but symbolize, along the line of the continuum, varying degrees of the "other", the numinous, the meaningful. The radically profane and the radically sacred become in essence one and the same, absolute positions "not to be outstripped"²⁷ or gone beyond. As absolutes they are in relation to nothing and consequently have no existence as entities. They are, like psychological archetypes, never manifest except through their degrees or images. Any interpretations of hierophanies should be cognizant of this continuum and endeavor to recognize the phenomena within the appropriate context. The cultural strata should also be taken into consideration simultaneously.

Interpretations of data upon the continuum of sacred and profane must be understood from the qualitative perspective as well. In fact, the qualitative interpretations must be brought to bear upon the data simultaneously with the structural ones. Together, they form a whole. It is in the aspect of quality that the modes of sacred and profane can be relatively distinguished, while, in terms of structure, they appear, as absolutes, essentially the same. They can be distinguished qualitatively in two ways, the macrocosmic and the microcosmic.

From the macrocosmic or cultural perspective the sacred quality is a world creating power that points beyond itself, yet is at the same time what it points to. It is the experience of the numinous that impels the Christian to create Christendom, the Hindu to orient his house on top of the head of the Cosmic snake. Once created, both Christendom and the Hindu's house are themselves experienced as sacred. Christendom, then, is at the same time sacred and an experience of the sacred. Mythologically it points beyond itself to God in heaven, but at the same time is a reflection of that heaven here on earth.

From the microcosmic perspective the qualitative aspect is manifest in an attitude of consciousness that re-cognizes in an experience its magical or mysterious nature. It is a consciousness of the fact that the experience points beyond itself and yet reflects back upon the experiencer. An experience of the sacred is simultaneously a sacred experience. The Buddhist experience of satori is such an experience in that satori reaches toward the otherness of nirvana, simultaneously recognizing its identity with samsara of which one's own being is a part. Once again, the experience of this quality is a matter of degree. It cannot be defined and then searched for like a treasure. It must be sensed, felt, and then its degree of intensity testified to.

When we use these two tools together we may find that some phenomena may function as sacred phenomena, but that the quality of "otherness" may be lacking. For example, the theory of evolution is structurally and functionally sacred, for it is a true power-bearer within western culture and allows the world to be full of meaning. From the qualitative perspective, however, there seems to be no re-cognition or conscious attitude that the theory points beyond itself to some transcendent referent. It is simply a theory. Nor does the theory re-cognize the mysterious or numinous nature of the world created by it. Rather, it seeks to demystify that world by explaining its existence and nature. In general, we might say that the structural aspect of the sacred/profane dichotomy relates to time and process, whereas the qualitative aspect relates to space or world. Cosmos becomes World as its qualitative dimension is re-cognized. The creation of a World is simultaneously the recognition of a quality that is present within it.

Some Pointings At The Absolute Foundations of Self and World

In the preceding section we have shown that the relationship between self and World for homo religiosus is reflective in terms of its structure and function. That is, self reflects world and world reflects self. We have also indicated that this understanding of the self-World relationship is made possible by a particular conscious attitude present in homo religiosus. Psychologically, this attitude allows psychic energy to flow between the unconscious and conscious realms, thus allowing the perceiver to "see" the symbolic aspect of

things. He perceived the ultimate identity of self and World, human and divine. All his ritual actions are dedicated to re-revealing these homologies and to effecting the final transformation of self and World, man and god.

We have further noted that it is the quality of this relationship between man and World that is thematized in the images of the sacred and the profane. These images characterize varying degrees of the same essential power or energy, and become manifest as two fundamental modes of being in the world. A sense of the dialectical relationship which is implicit in the engagement of homo religiosus with his World is made explicit in his images of the sacred and the profane. In order for the interpreter of symbolic material to be in an appropriate position to amplify that which is presented in the tradition, he, the interpreter, must come to participate in the attitude of consciousness of religious man. The quality of a given sacred/profane dialectic must become an experience of the interpreter if his interpretation is to be true to the quality of the phenomenon. Just as homo religiosus intends the homologization of self and World, so too must the interpreter intend a homologization of his interpretation and the phenomena being interpreted.

But now we are left with a series of dyads which comprise the tools of a method designed to link together the consciousness of secular and traditional man. Still more, these tools, in addition to pointing toward symbolic modes, are derived from them and thus participate in their nature. If, as we suggested earlier, the dyads are self-reflective and ultimately homologous, then they must be derivations or manifestations of a more fundamental form. There must be some absolute foundation to self and World, hierophony and archetypal image, sacred and profane, microcosm and macrocosm. If we want to engage the radical foundations of self and World, we must re-cognize the common element in both-- power, energy, the uncanny.²⁸ It is this power which imbues all form, which cannot be thought or defined but which can only be pointed at obliquely. We can point at this power as a quality of spaciness, fluidity and pulsation. Or we can say that it is the "Lord" that exists before creation and was never created nor dies; or that it is the radical foundation of Being that always be-comes what it IS. We can point to "it" as the possibility of separation and unity, or the Power of changelessness manifested through change.

This pointing at the foundations is the task of both myth-maker and the phenomenologist of religion. It is this symbolic function that brings together phenomenologist and phenomenon, past and present, homo religiosus and modern man. It is what is being pointed at that informs the World and makes possible the pointing. Thus all the World is imbued with power and carries the potential of revelation to the consciousness of man. The sacred, then, becomes a particular and qualitative mode of manifestation of the power, as does the profane. Microcosmically, the unconscious and consciousness are also qualitative manifestations of this power as are humanness and Worldhood.

We can see this conjunction of power and form in the central hierophanies of most religious traditions. The symbol of the cosmic mountain in Sumeria referred to earlier expresses on a primordial level the manifestation of power in the World. It also tells us that it is from this conjunction that all things come and thus all things participate in the nature of the conjunction. The figure of Christ as incarnation of the logos, the Word made flesh, the Son of Man is another paradigm of the World/power relationship. In the incarnation we engage the inseparable impregnation of spirit and matter. Christ is God (power), but also man (the World) simultaneously. He may be assimilated to the alchemical coincidentia oppositorum, mercurius. From his body, as from the cosmic mountain, comes the new world, a World which is symbolic in nature. Thus the whole World is formed from, and participates in, the symbolic body of Christ, or the Cosmic mountain of An-Ki. This World is a World of symbols that transcends its own historical particularity, pointing beyond itself to a transcendent referent which in turn reflects back upon it. Our task is to reveal and understand this transcendent dimension of World. Homo religiosus is given from the beginning a perception of the World's symbolic nature and articulates it in his myth/ritual life. If we are to also understand the religious material on its own terms, we in some sense must become again homo religiosus.

The phenomenological study of myths, symbols and rituals, then is "among the very few humanistic disciplines that are at the same time propaedeutic and spiritual techniques."²⁹ It is a study that cannot rely upon the method of definition familiar to the natural and social sciences. It must be a method which is grounded in the foundation of consciousness, intuition,³⁰ and which seeks to derive through its use

perspectives of meaning from the object of its investigation. Each perspective is one view from a point on the circumambulatory path around the object. Yet one goes around and around, never stopping at the same place, but still viewing the same object. This method amounts to a meditation which is never complete yet always complete, for each perspective contains latently the totality of the whole. Because we are walking on the path, it appears to be limited to its own perspective or history. As we walk, we continue a meditation on the essential bond that links the myriad perspectives. Even this bond cannot be manifest in definitional form and must be spoken of in yet another set of symbols. Consequently, the symbol or myth becomes its own interpretation and is, in a sense, self-validating. For it is proper in such a method to "go around in circles."³¹ What is now necessary, however, is the development of a new language of interpretation, a language which has the ability of bearing and conveying the symbolic nature of that which it describes.

CHAPTER I

FOOTNOTES

¹Martin Heidegger makes explicit this paradox when he says: "Any interpretation which is to contribute to understanding, must already have understood what is to be interpreted." Being and Time, trans. S. Macquarrie and E. Robinson (New York: Harper & Row, 1962), p. 194.

²See M. Eliade, Patterns in Comparative Religion (Cleveland, Ohio: Meridian, 1967), pp. 410-413 for a discussion of this notion.

³See S. H. Hooke, Middle Eastern Mythology (Baltimore: Pelican, 1966), pp. 23 ff.

⁴See C. H. Long, Alpha (New York: George Braziller, 1963), pp. 57 ff.

⁵Long, Alpha, pp. 91 ff.

⁶Ibid., pp. 693 ff.

⁷See S. N. Kramer, Mythologies of the Ancient World (Garden City, New York: Doubleday, 1961), pp. 331 ff.

⁸See T. R. V. Murti, The Central Philosophy of Buddhism (London: Allen and Unwin, 1960), pp. 233, 274.

⁹See Janis, Mahl, Kagan, and Holt, Personality (New York: Harcourt, Brace, 1969), pp. 26-29.

¹⁰Traditional man is here used in the sense of M. Eliade's use of the term and is synonymous with homo religiosus.

¹¹M. Philipson in his Outline of a Jungian Aesthetic (Evanston: Northwestern Univ. Press, 1963), states this same condition for the interpretation of symbols when he says: "The meaningfulness of a symbol depends on the attitude of the interpreter's consciousness. Only if the attitude is one of conscious concern for meaning (as contrasted to plain 'facts') can a symbol be appreciated. A person who is concerned solely

with 'actuality' of 'facts' is incapable of appreciating symbols. Indeed, for him, symbols do not exist."

¹²Self as used here refers to the transpersonal self and includes both psychic and somatic structures.

¹³We use the term World in an existential sense rather than in its ordinary objective usage. Instead of seeing the world as a mere object "out there", it is understood as enfolding its inhabitants, and including them. Subject and Object, man and World are interrelated and immanent with one another. This section is designed to set forth this notion of Worldhood. See also Peter Berger's The Sacred Canopy for an amplification of our understanding.

¹⁴The term cosmos is here used in its objective sense. It refers to the natural phenomena in our ordinary usages and in this case prior to the understanding of them as a World.

¹⁵The psychology of Carl Jung opens itself to this quality in the psyche of man. It is useful, therefore, to use that psychology as a tool for understanding the microcosmic aspect of the total phenomenon of man and world, as it appears in the history of religions. Although we will draw heavily from the work of Jung in what follows, we will not be using his work as a professional analyst would. Nonetheless, it seems that the work of Jung does offer genuine contributions to the study of symbols and myths when used appropriately.

¹⁶See Long, Alpha, pp. 224-230, for accounts of these myths.

¹⁷We are here using the words realm and mode interrelatedly. The realms are, in their dynamic aspect, modes, or ways of being.

¹⁸See M. Eliade, Shamanism, Archaic Techniques of Ecstasy (Princeton, New Jersey: Princeton University Press, 1974), pp. 184-215 for detailed descriptions of the shamanic ecstatic flight.

¹⁹Ecstasy literally means to be beside oneself. This characterizes both the attitude of the shaman and of the interpreter of religious symbolism.

²⁰The theory of evolution posits the somatic

correlate to this process.

²¹Macrocosmically, natural disasters would correlate to this process. The two modes of the process of satori in Zen Buddhism, sudden and slow, koan and meditation, also illustrate the point.

²²See Carl Jung, Collected Works (New York: Pantheon Books, Bollingen Series, 1966), Vol. 9, i, sect. 1 for a discussion of this same material.

²³See Collected Works, Vol. 8, p. 135.

²⁴Ibid., p. 204.

²⁵By world-context we mean the space (geography) and time (level of technology) within a given culture.

²⁶Eliade's book, Patterns in Comparative Religion, contains within it implicitly the strata outlined above, though not in a systematic manner.

²⁷The quote is from Heidegger's Being and Time, the discussion of death, p. 294.

²⁸These terms are intended symbolically and not literally. Thus power includes its opposite as does energy, the uncanny, etc. See G. Van der Leeuw, Religion in Essence and Manifestation (New York and Evanston: Harper, 1963), Vol. 1, pp. 23-43.

²⁹M. Eliade, The Quest (Chicago: University of Chicago Press, 1969), preface (n.p.).

³⁰Intuition as a tool for knowing is used here in the sense of Husserl's phenomenology.

³¹See M. Heidegger, Being and Time, pp. 24-28, for a treatment of "circular" reasoning and its relationship to hermeneutics.

CHAPTER II

SYMBOL: THE EMERGENCE OF FORM

Some Reflections Upon Approaches

Our approach to the sacred has taken us on a labyrinthine path. Symbolically, this is as it should be, for any authentic study of symbols must become itself symbolic. The symbolic nature of interpretation itself is part of what we have discovered in the approach or journey begun in the previous chapter. That journey, as experienced immediately, may appear to be chaotic, confusing and unclear because we have been speaking theoretically, apart from the concrete realities of symbol, myth and rite. There is a time for such an experience, and then a time for reflecting back upon what has been experienced and attempting to find what may lie hidden within that approach. We now face that time.

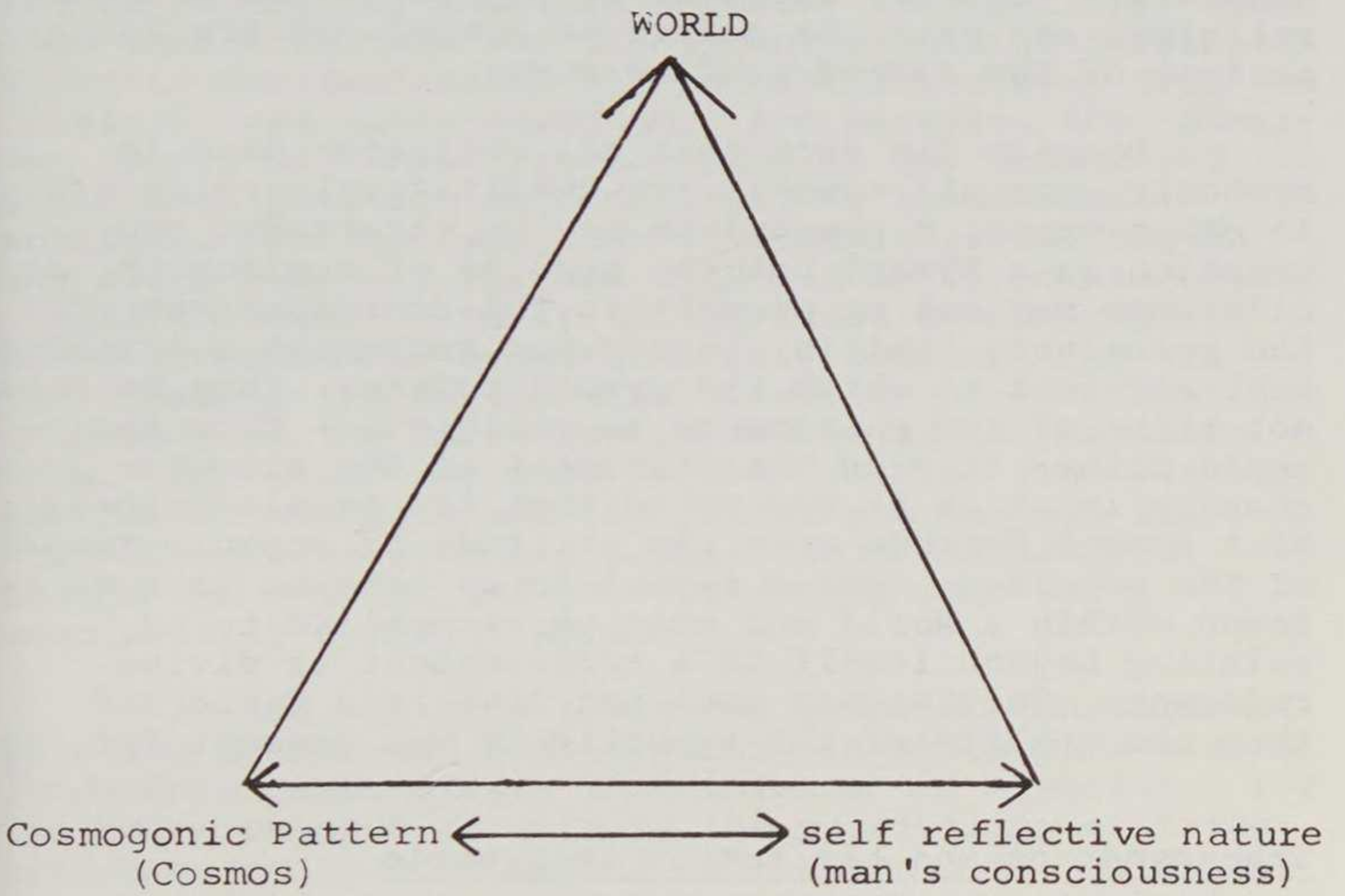
Fundamentally we have discovered two interpretative tools which are in harmony with the objects of interpretation, namely myths, symbols and rituals. The first of the two tools is the cosmogonic pattern which is structural in nature, and the second is the self-reflecting nature of that pattern which is qualitative in essence. This qualitative aspect reflects back on man as well and thus the macrocosm of the world is reflected in the microcosm of man both structurally and qualitatively.

The relationship of man and cosmos gives rise to a further structure and quality which forms the apex of a triangle whose base points are formed by the cosmogonic pattern and its self-reflective quality. We refer to a World and its quality of numinosity. A World emerges at the instant man re-cognizes his image in the cosmos, and this relationship of man and cosmos is infused with numinosity by the transcendent referent to which it points. Thus man in an open relationship to cosmos allows a world to be created that is numinous or uncanny in nature.¹ This world is celebrated and re-created by means of myths and rituals which arise from the psyches of men in response to their cosmos.

To properly interpret this material on its own terms, the hermeneut, or interpreter, must establish a relationship to the data which is structurally and qualitatively equivalent to the relationship homo religiosus has to his cosmos. Thus the history of man's religions must reflect back upon the interpreter, transforming him and opening him to the meaning, both for himself and archaic man, of the World he explores. The meaning of a phenomenon becomes accessible to him as he uses the fundamental structures and qualities present in the phenomena as tools for understanding. A reflective relationship between the interpreter and the World he is interpreting constitutes a circle that is unending in the perspectives of meaning that are amplified through its use.

We now must attempt to apply these tools to the study of symbol, myth and rite. In this light, we find ourselves just entering the second phase of the cosmogonic process, the phase of differentiation. This is the phase in which the prima materia of the World emerges out of the primordial sea. The form of the Cosmic Mountain found in the Sumerian creation offers a vivid illustration of this symbol. The mountain is a link between the world of undifferentiation and the created world of "ten thousand things" into which the mountain is subsequently transformed. The mountain participates in both the qualities of undifferentiation and separation simultaneously in that it is separate from the sea through its arising out of it, yet still in touch with that sea from which it emerges. The mountain presents us, then, with the fundamental discovery of separation, a separation that reflects back upon the previous phase of undifferentiation.

The appearance of symbol to the interpreter is analogous to the emergence of the cosmic mountain in the Sumerian myth. Symbol functions as the "first form" of the World. In other words, the symbolic is the prima materia, both structurally and qualitatively, of the World of homo religiosus. A symbolic nature underlies and imbues all things of the world and gives them the possibility of manifestation as sacred or profane. For the symbolic, like the Cosmic Mountain, is androgynous; as inverted cup it is a feminine container, as soaring hillock it is a masculine penetrater. Symbol, as mountain, is the dwelling place of the gods, the creators of all things. For just as in the Sumerian myth in which the mountain is the dwelling place of the gods, so too symbol, as mountain, becomes the dwelling place of the symbolic constituents of the World.



World

Diagram 1

For the nature of symbol is the coincidence of power and form, or one could say that a symbol is created when power takes on form. In both cases the phenomenon of symbol is incarnational in the technical rather than theological use of the word; that is, incarnation as the notion of power in body.

The symbolic nature, like the Cosmic Mountain, is the ground of all further World formulation. Every later configuration of the mountain still bears its stamp of incarnation; it is still of the earth of the mountain. Thus all later developments in the World of religious man bear the nature of symbol and are incarnations of the sacred/profane power.

Despite the fact that all religious data is symbolic, not all symbols are qualitatively religious. In other words, a phenomenon may be structured and function as a symbol but the quality of numinosity or otherness may not be present in the consciousness of the perceiver, that is, he may not recognize a transcendent referent to which the symbol points. Thus he does not think of the phenomenon as religious. This fact again brings to mind the statement in the previous chapter in which it was noted that the meaningfulness of a symbol depends upon the attitude of consciousness of the beholder. For a symbol to be genuine it must be found within a World and must be recognized to be pointing beyond itself to a transcendent or divine referent. Secular man does not live in a World and thus the quality of the symbolic is not present for him.

Transcendence and Limitation in Symbols

Proceeding now upon our task of separation, we must begin to examine the relationship of power and form within the symbolic. Part of the power of the symbolic comes from a tension which is set up by its structure, a structure which contains opposites and is thus ambivalent. According to Eliade, symbols point beyond themselves to the "other" or the transcendent.² The "other" to which they point is understood as another level of existence and sometimes as an opposite to the apparent aspects of the symbol itself. Secondly, symbols participate in what they symbolize; that is, they truly are what they point to. The Cosmic Mountain again can be used as an example. The mountain points beyond itself to the ground of being from which it emerged and thus that ground of being is other than the mountain itself. Yet at the same time the mountain is

linked to that ground of being or primal sea through its emergence from it. This link reveals that the mountain is at the same time pointing beyond itself to that sea and participating in it. As illustrated by the mountain, the two primary functions of the symbolic generate a tension which produces a paradoxical quality and simultaneously functions to unify the opposites. This function and quality is manifested on various levels by every symbol. The symbol by containing within itself the ambivalence and tension inherent in the initial phase of separation, is capable of unifying levels of reality that are normally incompatible. This same double function of the symbol maintains itself as symbolic manifestations are found farther away from the original cosmogonic paradigm. For example, the Sumerian temple is linked symbolically to the heaven and the earth thus pointing beyond itself to these cosmic entities. At the same time the temple is the heaven and earth but only for the reason that it points beyond itself to them. Finally all of these symbolic paradoxes are rendered meaningful only because they are reflected in the existential situation of man; that is, only because the macrocosm is reflected in the microcosm. Religious man sees in the mystical link between the Cosmic Mountain and the primal sea his own spiritual connection with his mother. Both situations inform one another and provide the dynamic for a meaningfully symbolic World.

At the basis of these two symbolic functions of pointing beyond and participating in there lies a more fundamental ambivalence that informs the symbolic. For "pointing beyond" amounts to the possibility of transcendence and "participating in" amounts to the potential for limitation through manifestation. Both of these possibilities must be understood as relative to the perspectives from which they come. To understand symbols as pointing to the transcendent indicates a limitlessness that is present in the symbol and is meaningful from the historical perspective in which the symbol is found. To understand symbols as participating in what they symbolize indicates a limitation that is manifest in the 'thingness' or historicity of the symbol and thus enables World affirmation. This latter understanding is relative to the perspective of the transcendent itself. For it is the transcendent dimension of the symbol which paradoxically makes possible the affirmation of the World through its limitation, i.e. manifestation. The result of these functions is a tension that provides the dynamic for the "life" of the symbol; a life that continually expresses itself

through endless perspectives. Symbol functions both as a vehicle of world-transcendence and as an agency of world-affirmation.

Natural and Synthetic Symbols

The World of religious man, then, is a symbolic World, a World that is a panorama of symbols. Thus what is given is, in its nature, symbolic and this 'givenness' includes both the World and man. The most primordial symbols are natural or given ones. We find examples of such "undifferentiated" symbols throughout the history of man's religious life. A most dramatic example is the Ka'ba stone of the Muslims. The stone is unformed and was "given" in a divine way, that is, it descended from the divine sphere, heaven, to the realm of men, earth. In its fallenness, it has oriented the World, setting out its center and at the same time connecting it to the divine realm, heaven. All of this occurred in the formative Time that preceded the revelation of the prophet, Mohammed, and thus is symbolically undifferentiated, given and natural. Still another example would be the oracle of Delphi in Greece, a natural configuration which was infused with the power of the Earth rather than the sky as in the case of the Ka'ba. Both examples set forth symbols which are unformed by man and thus contain an overwhelming degree of otherness. They came directly from the divine without any mediation by men. In this sense, their power is autonomous, sui generis, and at a distance from man. It is this very distance that allows a space for the arising of the sacred quality.

Both examples set forth a space that is sacred and "centering" in its world creating function. Both are places, where man can Be, where he can transcend the limitations of his finite being by bringing it into relation with the limitless Being of the sacred. There are, however, some forms of natural symbols that are not necessarily world centering in their function. For example, certain herbs and plants are perceived as symbols. The soma plant³ of the Vedic sacrifice, though recognized as a sacred plant, did not function as a place which was world-centering. Nonetheless, its form is a given or natural one. This would also be true of relics, or parts of the body of a holy person which in their natural or given form are symbolic. Bones of Christian saints as well as the Tooth Relic of Buddhism exemplify this type of natural symbol. Yet even a relic may function to center the world although

it is not physically attached to the center of the World. Rather, the relic may be taken to the physical center, combining with it and intensifying the energy of both. The Tooth Relic, for example, was taken to Kandy, capitol of Ceylon, and there placed in the inner shrine of the Temple of the Tooth (Dalada Maligawa). Once a year, in the month of August, the tooth is carried on the back of an elephant on a long torch-lit procession, symbolically marking off and recreating the center of the World.

Synthetic symbols represent a further development in the manifestation of symbol. They present the first aspects of differentiation within the form of the symbol, and as such, correlate in function to the second phase of the cosmogonic pattern. In a synthetic symbol a process of refinement is brought to bear upon the natural or given form of the symbol, that is, its powers of presence and eternality. Using the symbolic form of stone as an example, the givenness of the stone would be shaped or channeled by religious man into a more particular or refined form. The monoliths of Stonehenge offer a fundamental example of this type of symbol. Here the power of the stone is shaped and through the shaping presents us with another perspective upon stoneness. The gigantic sculptures on Easter Island set forth the same motif in a slightly more refined form. We can move on to still more refined forms such as the statuary of ancient Greek deities or of Indian yakshas and devas. There is now an aspect of mediation between the form of the symbol and the quality which it transmits.

What is present in this type of symbol is a coming together or synthesis of the power of stone and the power of man's psyche in engagement with it. The forms that the stone takes are amplifications of its power appropriate to the object being depicted through the stone. Thus the sculpture or icon becomes a symbolic constituent of a World that arises from the engagement of man with nature in the form of stone. The act of carving the stone is an interpretative act which is at base psychic or spiritual in quality. The stone itself represents the material or somatic aspect of the synthesis. Always there is a dialectic between the two aspects which seek to arrive at a balance. Sometimes one or the other becomes overemphasized, such as is the case in highly stylized or abstract art which over-emphasizes the psychic aspect, or in machines or buildings which are highly functional, over-emphasizing the somatic aspect. These two poles also are homologous

with the "pointing beyond" and "participating in" functions of symbols. The psychic aspect represents the pointing beyond while the natural or somatic aspect represents the participating in.

Archetypal and Dogmatic Symbols

Both types of symbols that we have described thus far are found within the macrocosm of the man-world relationship. That is, we find sacred stone, statutes of yakshas and the Buddha's tooth outside of us in the cosmos. Each of these examples forms a symbolic constituent of a religious World. Each religious World is constituted by a series of symbols which are in a particular relationship to one another. This relationship and its uniqueness gives rise to the particular nature of the World in question. We must now focus upon the microcosmic aspect of the man-world relationship regarding the types of symbols that emerge there. Just as in mythology the microcosm is reflective of the macrocosm, so too there is this same relationship in the phenomenology of symbols that arises from the study of that mythology. Thus we find in the microcosm types of symbolic structures which correlate to the natural and synthetic symbols of the macrocosm. These two types of symbols we choose to term archetypal and dogmatic.⁴

Archetypal symbols are images that arise in the consciousness of man and are primarily collective in nature. That is they have little or no overlays of personal or cultural imagery and so participate for the most part in the fundamentally human or archetypal levels of meaning. They have a strong emphasis on the "pointing beyond" function of symbol and tend to reflect back upon the subject experiencing them for the "participating in" aspect. Thus they appear to the person experiencing them as unique revelations radically different from his ordinary or given cultural context. The person experiencing them (if he has the psychological strength to integrate them as they are), becomes the incarnation of their power, i.e., a living symbol. These images, corresponding to the cosmogonic phase of undifferentiation, may generate the new beginnings of a religious World creation. Figures such as the Buddha, Christ, Moses, and Mohammed are persons who have had the psychological strength to accept such symbols as they are, to articulate them in the cosmos, and thus to form a new World grounded upon the symbols they experienced. Buddha's revelation of Nirvana as

conjunction of self and other as well as Christ's teaching of the Kingdom of Heaven Within function both microcosmically and macrocosmically as the phase of undifferentiation in the cosmogonic process. The symbols that result from these archetypal ones bring about the following phases of the process and form the Worlds of Buddhism and Christianity.

Archetypal symbols are related to dogmatic symbols in the same way that the cosmogonic phase of undifferentiation is related to the succeeding phase of separation. The one grows out of the other and is related to it through participation in a common nature. Dogmatic symbols arise out of an increase in consciousness and thus correspond with separation or differentiation. They participate in a World structure which is organic and held together by the image of a particular archetypal symbol which forms a center for the fabric of the structure. A corpus of dogmatic symbols constitutes a World and a world-view into which are integrated other archetypal symbols as they come in contact with the dogma.

Those monks who followed the death of the Buddha, for example, found themselves in a World of symbols which grew out of and amplified the archetypal experience of the Buddha. Any new symbols of an archetypal nature that arose within them became assimilated into the structure of the dogmatic schema and understood through it. Thus dogmatic symbols tend to be imperialistic, appropriating and transforming symbols with which they come in contact into the dogmatic world-view. Such conversions and transformations do, however, offer new perspectives and amplifications upon the original hierophany.

Jung's description of the experience of an early Christian monk presents us with a vivid picture of the relationship between archetypal and dogmatic symbols as well as of the process that takes place regarding them within the psyche.⁵ Brother Nicholas of Flue at one time had a remarkable vision while alone in his cell. The vision was of such power that he could not stand to look at it and had to turn his face away for fear that "his heart would burst into little pieces."⁶ The content of the vision, as near as one can make out, was of a piercing light that was in the form of a human face. The face itself was apparently exceedingly wrathful and horrifying, and it was this horrific aspect that endangered the heart of brother Klaus. In addition, he had other visions which posed threats to his nearly

bursting heart. He saw the figure of Christ dressed in a bear skin and at another time envisioned God the Father and God the Mother with himself as the Son.

All of these visions were terrifying to Brother Klaus as they did not, in the form given to him, seem to be within the canopy of the Christian mythologem. In fact they seemed to contradict aspects of that myth. God was not to be wrathful but rather a God of love; Christ in no way was understood as participating in the bestiality of the bear, and God was in no way a mother. These visions are symbols, which, for Brother Klaus were of an archetypal nature. They were unformed by his cultural consciousness and thus posed a threat to it. Successful engagement with these symbols required either that they be integrated into the Christian mythologem, thus transforming them into dogmatic form, or that a new World be established, using the archetypal symbols as its center. In the latter case Brother Klaus would have been deemed a heretic by the Church and would probably have been burned at the stake. What actually happened was that the visions were integrated into the mythic structure of Christianity and understood as manifestations of the Blessed Trinity. The final result was a painting made by Brother Klaus of the visions in the form of a six division mandala which, according to Jung's account, can still be seen in the parish church at Sachseln, Switzerland.

Returning once again to the four types of symbols we have been discussing,⁷ it becomes clear that they are in some way all related to one another. The differences lie in matters of emphasis on the varying aspects of the dynamics of symbol. For example, an icon of the Virgin Mary is at the same time synthetic and dogmatic while the Ka'ba would participate in both the natural and the dogmatic components of the quaternity. In all cases, as we have earlier mentioned, the revelation of symbolic meaning depends upon a relationship of interpenetration and reciprocity between man and cosmos. The strength of the individual ego and of the current cultural mythologem will determine the form that is taken by the symbol.

Perception and Relationship

Fundamentally, the relationship of man and cosmos necessary for the symbolic meaning to arise is determined not simply by consciousness, but by a quality of consciousness that results in a particular

mode of perception. This mode of perception is a perception which is first of all multi-sensational. That is, perception is not limited to the eyes nor to the senses alone but is done by the entirety of the mind-body of humankind. Thus when we speak of the "seeing" of perception we use the word seeing in a special sense, a sense which is able to encompass the seeing of touch and the hearing of smell. Here the world perceived is a world "pregnant with form," and perception itself places us within the horizon of the paradox of transcendence and immanence. Immanence is present because that which is perceived or "seen" cannot be foreign to the "seer", and transcendence is present because its form always gives the "seer" something more than the facts.⁸

Such a mode of perception is like a beam of light that is projected from man to his cosmos. Sometimes the light may be too bright, so intense that it is "blinding" and nothing can be seen. In this case perception becomes its own obstacle, and no meanings can be given back to man of a symbolic nature. At other times there may not be enough light and what is seen is vague, dim and colorless. Shadowy distortions return as meanings. When there is just the right amount of light, the cosmos stands out before us and gives back vivid, colorful and living meanings that are pointing beyond themselves. The degree and quality of light must be appropriate to the quality of cosmos it perceives. Perception then, is the vehicle that sets forth the horizon of one's World.

The Symbolic Quality and Consciousness

Man's perception of symbolic meaning breaks the circle of undifferentiation. He is thrust or thrown into a development inexorably moving toward further separation. The very fact that meaning arises at all indicates the presence of a phase of consciousness which is able to distinguish between opposites, for the ability to make distinctions is the sine qua non of consciousness. This development of consciousness is present in the individual microcosmically and manifests itself in the macrocosm in the form of symbols. Despite the fact that symbols have a unifying function rather than a separating one, symbolic consciousness presupposes a primordial separation that is healed or unified through the symbol. The symbol contains within it the possibility of time itself which is manifest in the symbol's emergence, differentiation and degenera-

tion. The expression of a symbol or a symbolic mode of perception thus sets the stage for its development through time and the ultimate loss of its own meaning.

This is true because of the nature of consciousness itself, contained in undeveloped form within the symbol. For consciousness is like a muscle; the more it is used the stronger it becomes and some use leads inevitably to more use. Once set in motion and left to its own devices, it will grow, becoming more and more intense until it ultimately destroys itself, reverting to its opposite;⁹ that is, becoming musclebound.

With the increased use of symbols within a given cultural time context, the consciousness within the symbols grows and becomes differentiated into two fundamental types. On the one hand, there are symbols which are primarily psychic in nature, and on the other, symbols that are primarily somatic. These groups formulate the "great separation" within the cosmogonic process of symbolic development. The uroboric circle is broken, symbol is split in two by the sword of consciousness; the cosmic mountain is separated into heaven and earth and the twin children of symbol are born. The nature of the symbolic remains within the children, but it is masked now by another layer of consciousness.

Symbol is an androgyny, uniting within itself power--the masculine--and form--the feminine. But it is also a Mother, pregnant with the twin children of myth and ritual. These two form complementary opposites in the same sense that heaven and earth form complementary opposites within the cosmos. Their "birth" signals within the microcosmos, man, the dawning of the conscious function, that is, the ability to make distinctions of meaning on a fundamental or essential level. This dawning is homologous on the macrocosmic scale to the separation of the cosmic mountain into the two fundamental spheres of heaven and earth. In both cases, a World is created. Just as heaven and earth remain cosmic or sacred in the religious traditions of man, so too the quality of the terms myth and ritual, when used as interpretative tools, must retain their symbolic or incarnational nature. For, in a true sense, myth and ritual are made possible by the existence of the symbolic. Symbol and her quality the symbolic, is the mother. Yet she is mother of many children. Thus we can say that all myths and rites are symbols, but not all symbols are myths and rites.

A process has now unfolded before us that may be understood through its structural and qualitative relationship to the cosmogonic pattern we engaged in our approach to the sacred. We began our study through an approach to the sacred itself, the quality of otherness that originates in the sea of undifferentiation. Now from that sea has emerged symbol, the cosmic mountain, the androgynous primal matter and potential mother of the World. As matter, she is pregnant with power, the seed of the father, the sacred. The mountain is analogous to symbol and possesses the incarnational quality of the symbolic. Continuing to use the cosmogonic pattern as our model, we find that the mountain is split asunder by the son of air: wind or spirit. This spiritual son brings the dawn of consciousness and the last stages of the second phase of the cosmogonic process, separation. This is the stage of World creation and the children of the Mountain, myth and ritual, are the builders of the World given by their mother symbol.

Thus in the following chapters when we speak of myth and ritual we will be speaking of the structures of the World, but not of the World itself. We will be in harmony methodologically with the cosmogonic phase of intense separation when we focus on the parts of the World, myth and ritual, ignoring that which arises from them, that something which is greater than the sum of the parts, the World itself. We apply this method of analysis only that we may come to know the parts of the World well enough to unify them, at a later time, into a World. By means of this juxtaposition of method and cosmogonic process it becomes apparent that analysis, a tool which has been given so much acclaim, has an ambivalent value. Just as the phase of separation is but a necessary function to bring about the final union in the Golden Age, so too the method of analysis is not an end in itself, but a necessary tool for the truer "end" of wholeness and meaning. This truer "end" can only appear in authentic form after the separation has transpired, yet separation cannot be the true "end" itself. Applying this notion to the separation of myth and ritual, we will discover that if we are to discern the nature of each as well as the relationship of each to the other, it is necessary that we first study each in its own context, as though each was alone in its own world.

Let us review briefly the process of our study thus far and its integral relationship to the cosmogonic pattern. We began with a circumambulation of the phenomenon of power, the numinous, then watched it take

material shape through the form of symbol. Symbol and its emergence announced the beginning of the second phase of the cosmogonic pattern, separation. Symbol or the symbolic then carried on the process of separation into the realms of the macrocosm and of the microcosm. In the macrocosm or Great World we saw the formation of natural and synthetic symbols; the former giving rise, in terms of structure,¹⁰ to the latter. In the microcosm or Little World we watched the emergence of archetypal and dogmatic symbols; again, the latter arising, in terms of structure, out of the former. We also saw that the micro and macro worlds were interwoven and unified in many symbols, for example, the Ka'ba which is both a natural and a dogmatic symbol.

It is at the point when symbols become dogmatic that they reveal the qualities of time and space. This infusion of time and space, brought about by an intensification of consciousness, gives to symbol its own time and its own space. Symbols of this nature, when juxtaposed in a particular way, present us with a particular symbolic time and space, that is, with a "history". The emergence of a particular "symbol history" is equal to the emergence of myth and ritual. For myths and rituals are symbols that have come into consciousness and thus have a history and a World in which to dwell.

CHAPTER II

FOOTNOTES

¹See Diagram 1.

²Probably the most concise treatment of symbols is found in Chapter 13 of Patterns in Comparative Religion (Cleveland, Ohio: The World Publishing Co., 1963), pp. 437-459. See also Chapter 5 in The Two and the One (New York: Harper & Row, 1962), pp. 189-215, as well as Eliade's article on the study of religious symbolism in The History of Religions (Chicago: University of Chicago Press, 1959), pp. 86-108.

³There is some debate among scholars as to whether soma was actually a plant. We prefer to accept the traditional interpretation which seems most in harmony with the myth/ritual corpus.

⁴These terms are used in the sense that Jung uses them in The Archetypes and the Collective Unconscious, Collected Works, Vol. 9, i.

⁵See Jung, Collected Works, Vol. 9i, pp. 8-11.

⁶Ibid., p. 9.

⁷See Diagram 2.

⁸See Merleau-Ponty's article "The Primacy of Perception" for a discussion and amplification of these notions. M. Merleau-Ponty, The Primacy of Perception (Evanston, Illinois: Northwestern University Press, 1964).

⁹See Jung, Collected Works, Vol. 8, pp. 159-199; and Vol. 9i, for a discussion of the nature of consciousness and its functions.

¹⁰By "in terms of structure" we mean that such a dependent process may not be present in actual history; however, the pattern that arises from cross cultural study does present us with such a process in the form of structures.

CHAPTER III

MYTH: THE COSMOGONIC SEPARATIO, Part One

Myth and World Context

Before we begin to explore in a separate and defined way the "twin of light" myth, it would be well to set the twin in the framework of its World context. We imply by this statement that myth lives within a World of its own within which it is but one of the inhabitants. Fundamentally, myth lives within the World of symbol, for all constituents of its World context are themselves symbols. Sacred stones are symbols, temples are symbols, icons are symbols, and so are rituals. Within this symbolic World context, we have already identified two "families", that of archetypal and dogmatic symbols, and that of natural and synthetic symbols. The first "family" is related to man the microcosm, while the second is found in the cosmos outside of man. Both are understood, however, through the consciousness of man. In other words, both archetypal and dogmatic symbols, such as those experienced by Brother Klaus, relate directly to man and are originated within the body. On the other hand, both natural and synthetic symbols such as the Ka'ba and the statuary on Easter Island are grounded in the cosmos and are originated there.

Returning to myth, we can see that it is related to dogmatic symbol in that it contains a series of archetypal symbols which have been refined by man and placed into a cultural or dogmatic context. The locus or myth is within the psyche of man, though it is most certainly reflected in the cosmos. Ritual also finds its primary reference point within man, this time within the somatic rather than the psychic realm. Thus it is possible to engage an archetypal symbol that is either somatic, in the form of a gesture, or psychic in the form of an image. Instinctual gestures of fear or awe would be examples of the former, while Brother Klaus' "God the Mother" would be an example of the latter. Dogmatic symbols would also divide themselves into psychic and somatic forms. Myths would be examples of psychic dogmatic symbols while rituals exemplify somatic dogmatic symbols.

Turning now to the macrocosm, we find the same division within natural and synthetic symbols. Non-substantial natural symbols such as wind, lightning or space correlate within the cosmos to psychic archetypal symbols such as "God the Mother" within man. Substantial natural symbols in the cosmos, such as the Ka'ba, correlate to somatic archetypal symbols within man such as gestures of awe or rage. Synthetic symbols also have their intentionally substantial (somatic) and non-substantial (psychic) forms. The symbol of the vajra in Indian and Tibetan Buddhism is an instance of a non-substantial natural symbol being formulated by a tradition and subsequently becoming synthetic. The statuary on Easter Island exemplifies the substantial aspect of synthetic symbols.¹ Taken together, all of the perspectives of the symbolic form, as a whole, the symbolic World. Thus myth is located only within a small corner of the World of symbol. It is constituted by a series of psychic dogmatic symbols whose referent is the psyche of man, as it is manifest in conscious form.² Within itself, myth forms its own World which is related to a particular consciousness which we call a tradition, and which, as we will later see, is integrally joined to its twin, ritual.

Myth and the Cosmogony of Consciousness

The twin of myth, son of the cosmogonic separatio, is certainly the twin of Light. It is psychic by nature and found within the conscious or celestial realm of the World of Symbol. As such, myth presents us with a series of conscious symbols, or symbols that are aware of themselves. It is this awareness that makes possible the arising of a mythic World, formulated from an archetypal cosmos and calling itself a tradition. For myth is a special point on the spectrum of consciousness. It is a moment of blissful balance, which, like the beauty of the butterfly, fades into its own death and transformation. If we were to locate myth along the circle of the cosmogonic pattern we would find it at the moment when the cosmic mountain is separated and a World is formed; the dawn of self awareness has arrived. Myth, however, was not born completely formed from the beginning. When we look carefully into its essential dimension we see that it lays upon a sea of sound, as the cosmic mountain lays upon the primordial ocean. It is sound which provides the ground and the power for myth. Through sound as a medium, the psychic imagery of which we have spoken is conveyed and formulated. If we continue to pursue to

the foundations of sound, we find that myth is but one brief moment within the cosmogonic process of sound. In order, then, to more fully understand myth, we must see it within the entire process of sound, within the various forms that sound takes, all of which contribute to the meaning of myth.

This moment of myth within the totality of the world-context of sound can be better understood if one looks at the development of sound along a continuum of development. For, as we have said, myth, in its psychic nature, utilizes the medium of sound. The continuum of which we speak schematizes the process of sound and its infusion with psychic image as it unfolds along a developmental line representing awareness.³ The continuum is actually circular in form and follows the fundamental pattern of the cosmogony.

The outer most ring, awareness, contains all the others within its perimeter and through this containing is present in varying forms within all the constituents in the circle. Sound is the phenomenon through which awareness is manifest in this case, and it is manifest in two fundamental modes, that of the conscious and that of the unconscious. These two modes constitute the next circle, following the circle representing sound, and permeate all contents held within their respective halves of the circle. The following "horns" set out the process of development and decay of the varying manifestations of sound which reflect that process and which are present in the inner-most circle. Thus both groans and tones and chants are archetypal in essence and in their sound form are constituted by utterances rather than words. Groans and tones are exclusively instinctual in their nature while chant begins to move out of the instinctual area as it moves toward the point where unconscious and conscious modalities meet, i.e., as it moves toward consciousness.

It is at the point where conscious and unconscious modes meet and overlap that myth is found. Also overlapping at this same point are the unconscious and conscious forms of sound, namely utterance and word. This is the apex of the process, the point of relative balance between the unconscious and conscious modes, utterance and word and archetypal and dogmatic forms simultaneously. From this point on, the conscious modality becomes stronger, the phenomenon of meaning takes precedence over understanding and the process returns simultaneously to its nadir and point of beginning with the introduction of discursive word in

the form of scientific language. Now, let us look at the process in greater detail.

The first forms of the sound/spirit-image phenomenon that we can readily identify are undifferentiated in form and are related to archetypal or instinctual stimuli within the mind/body of humankind. These groans and tones are utterances related to instinctual and automatic needs of the human organism and are unaware of themselves. They could be understood as primal forms of archetypal symbols, though the genuine symbolic function only is present with the emergence of a differentiated consciousness, or the second phase of the cosmogonic pattern. Examples of such utterances are not found within any tradition as such, due to their lack of dogmatism, but would include such phenomena as cries of despair, screams of anger or fear, and sounds of awe or of lust.

As we move further along the continuum, we find the emergence of chant. Here some differentiation has taken place. There is a structure or schema of sound which is repeated and which has abstracted itself from identification with the instincts and archetypes that are its source and which continue to give it life. As yet, the phenomenon of meaning has not arisen, but we are dealing with a kind of primal or proto meaning. Chant presents us with primal or proto-meaning in the same sense as the mountain in the Sumerian cosmogony presents us with a primal or proto world, prior to its complete form through further differentiation. Genuine meaning in its most fundamental form, like symbol, only arises with the emergence of the "created World", that is, some mythical canopy under which it finds itself to be a "meaningful" whole.

The phenomenon of chant appears at the same place in the cosmogonic pattern at which the cosmic mountain emerges from the primal sea. It thus functions as the prima materia of all sonorous articulation from music to discourse in the same way that the cosmic mountain provides the material for the creation of the World of "ten thousand things". Chant symbolizes the first form of differentiation and thus of consciousness as it is related to the phenomenon of sound. We are all familiar with the example of this phenomenon as it is found in the Gregorian chant within our own culture and of the importance that form had in the development of Western music. Less developed forms of chant can be found among extra-civilized cultures, for example among the honey-ant totemites of the central and north central

region of Australia we find the following chant "sung" by the ancestral heroes as their old home, Tjaba, passes from view.

Enfolded by plains lies Tjaba;
Beyond the far horizon lies Tjaba.
Enfolded by plains lies Tjaba
Dimmed by enveloping mists.⁴

Here is another example from the Semang of Malaha relating to an animal important to them, the monkey.

He runs through the branches, Kra!
Carrying off fruit with him, Kra!
He runs to and fro, Kra!
Over the seraya tree, Kra!
Over the rambutan trees, Kra!
Over the live bamboos, Kra!
Over the dead bamboos, Kra!
He runs along the branches, Kra!
Peering forward, Kra!
And dangling downward, Kra!
He runs along the branches and hoots, Kra!
Peering forward, Kra!
Among the young fruit trees, Kra!
And showing his grinning teeth, Kra!
From every sapling, Kra!
Peering forward, Kra!
With the porcupine's quill through his nose, Kra!⁵

Still another example from the Buddhist tradition sheds another perspective upon the phenomenon.

Aum Mani Padma Hum

In this example we find a chant which is highly conscious of itself. It is expressly stated that the nature of the mantra here given is one that goes beyond discursive meaning. In other words, the mantra is an undifferentiated symbol which participates deeply in the unconscious mode of awareness. "The meaning and effectiveness of a mantra consists in its multi-dimensionality, its capacity to be valid not only on one but on all planes of reality, and to reveal on each of these planes a new meaning until, after having repeatedly gone through the various stages of existence, we are able to grasp the totality of the mantric experience, body."⁶ Just as in the Semang chant earlier cited it is not the meaning of the narrative or the content of the "story" that is of importance, but rather the organic and intrinsic quality present in the

sound of each word and in the combined meaning of the totality of sounds which, through repetition, gains in power. Thus the Buddhists and Hindus speak of bija mantras, mantras of a single sound or syllable such as Aum or Aim or Hrim. Each of these sounds is complete and total in itself; it is its own "meaning" and points to nothing but itself in which it is wholly immersed.

When we engage mantras which are expanded, that is, are combinations of several seed mantras, we find the same function performed. Each sound is sacred for its own sake as well as contributing to the total "meaning" of the mantra. Thus the power of the chant is in the chanting, in the rhythmic sound itself, and not exclusively in the meaning that is pointed to by the words. Indeed, we are not engaging the phenomenon of meaning in a genuine sense.

As we earlier indicated this function of chant is clearly conscious in the Buddhist and Hindu traditions while it remains latent in the chants and traditions of extra-civilized peoples. In the case of the Buddhist mantra, the totality of the mantra symbolizes the Dharmakaya or Buddha body which is synonymous with the totality of the cosmos and of man. The first syllable, Aum, symbolizes the universal body, the Dharmakaya which contains the potential for all manifestations. The second syllable, Mani, symbolizes the Sambhogakaya or the awakening of psychic consciousness and corresponds in the cosmos to the lower heavens or atmosphere. Padma symbolizes the Nirmanakaya which is microcosmically the mystery of the all transforming mind and in the macrocosm the created world of ten thousand things. Hum returns us to the symbolic totality manifested through the form of the vajra, the diamond. Here we return to the beginning, Aum, but in a new form, a form which is a synthesis of the body of the three mysteries.⁸

Each syllable in this mantra is a self contained element and taken together the totality is pointing beyond itself to the universal Buddha nature. In addition we again see the process of the cosmogonic pattern expressed within the syllables of the mantra. Aum symbolizes the phase of undifferentiation with all its potential, Mani the phase of initial separation or the emergence of the cosmic mountain, Padma the second phase of differentiation or the created world, and Hum the emergence of the "golden age", the final unification.

From this representative example we see that the phenomenon of chant is circular in nature, and gains its power through oral repetitions which continually elicit the power of each individual sound and the power of the combination of sounds simultaneously. The "meaning" of chant is in the chanting and in the hearing, that is, in the power of sound itself.

Chant prepares us for the next phase in the process of the cosmogony of sound, the phase of "world creation". This is the point in the process where utterance and word, or meaning, overlap. Here narrative emerges as a significant form of meaning, yet it is a narrative that draws heavily upon the power of symbol and the unconscious. Thus it differs in quality from a novel, for example. The form of which we are speaking is myth, the focal point of this chapter.

The emergence of myth within the cosmogony of sound corresponds to the point in the cosmogonic process where the cosmic mountain is divided into the heaven and the earth and simultaneously the gods now inhabit the "mountain world". This is the second part of the phase of differentiation. Some of the key structures of myth and their functions illustrate this place of myth within the cosmogony of sound. For example, the symbols that compose a myth stress in their function, the "pointing beyond" aspect of symbol rather than the "participating in" function. Because of this we see in myth clearly for the first time in the process, the emergence of gods and heroes who are abstracted from the words that point to them. Put another way, the words are not exhaustively the gods as they were in chant. In addition, we find the phenomenon of beginning and ending present in myth which allows a new product of differentiation to arise, time. Myths are clearly defined cultural forms, structures highly conscious of themselves and related to a particular tradition or tribe. These cultural forms are the gods and goddesses, demons, heroes and ancestors that people the mythic world of archaic man. Contained in these cultural forms simultaneously is the phenomenon of meaning, a meaning which is genuine but still gains its power from its "mother" symbol. Meaning is now clearly presented because of the abstracting function present in myth. That is, the fact that mythic words themselves are not the referents to which they point. This is a central difference between myth and its predecessors, chant and instinctual sounds. This abstracting function provides a space or gap between the name and the object named and in so doing, allows a place

for genuine meaning to arise. In the phenomenon of chant, no space is present between the word and that to which it points, thus there is literally no room for meaning in a genuine sense to arise. Perhaps an example will clarify the need for a space between the subject and object, the name and the object named, in order for genuine meaning to arise. Suppose one wants to examine the configuration of another's face in an effort to understand its beauty. One moves closer and closer so as to see more clearly. But at a certain moment the space between one's own face and that of the other closes completely and one can no longer "see" the face at all. Still another example is in order. It is often said of a novel or work of art that its true impact will not be known until a certain amount of time has elapsed. Time will tell. In other words, there must be a space between the event and its judgment in order for its genuine meaning to reveal itself.

Nonetheless, myth maintains its link with its mother, symbol. This link is not maintained, as in the case of genuine chant, through the medium of each word which is its own meaning. Rather the link is maintained through the combination of the words or symbols and the resulting meaning to which they give rise. The abstraction of a "whole meaning" from the parts is a new phenomenon in the cosmogony of sound. It is this "whole meaning" that is the true symbol within a myth in that it both points beyond itself to the transcendent or sacred and also participates in that sacrality. For the meaning is a sacred meaning.⁹ Secondly, the importance of the symbolic function in myth is given witness to by the fact that genuine myth must be recited orally. That is, it is the sound of the word that gives power as well as the meaning of the myth. This power of sound itself links myth to its mother, symbol, and to its older "sister", chant.

Still another structural component of myth, word, testifies to its place in the cosmogony of sound. The emergence of word is simultaneous with that of meaning. In order to have a word phenomenon there must be a space between the word and that which the word names. Words are genuine symbols only when they both point beyond themselves to some transcendent referent and at the same time participate in that referent. We saw an example of symbolic words in the bija or germ "words" in Indian mantras. They both pointed beyond themselves to a god and were the nature of the god pointed to. However, word as genuine symbol is not genuine word but a proto-word. Genuine word, once it

emerges, always has the tendency to move toward functioning completely as a sign. In other words, it simply points toward some thing which is external to it and makes no pretensions of participating in what it points to. Words as signs become highly specialized, performing only one of the functions of genuine symbol, but becoming highly efficient in that performance.

Words within a myth point to an image which is at some distance from the word, thus the myth is meaningful. The image, such as that of a god or goddess, performs the function of the symbol and does participate in what it symbolizes. This image is psychic in quality and is generated by the sound of the word but is not equivalent (as in Tibetan and Hindu bija 'words'), to the word. Taken together, the series of image-symbols gives rise to a whole meaning, e.g., the creation of the world. The following myth of creation taken from the Dhammai (Miji) sets forth some of the structures and qualities about which we have been speaking.

At first there was neither earth nor sky. Shuzanghu and his wife Zumiang-Nui lived alone. One day Shuzanghu said to his wife, "How long must we live without a place to rest our feet?" Zumiang-Nui said, "What can I say to you? You always live apart from me and don't love me. But if you truly love me and will stay with me, I will tell you what to do." So Shuzanghu went to his wife and she conceived.

In due time Zumiang-Nui gave birth to a baby girl, Subbu-Khai-Thung, who is the earth, and to a baby boy, Jongsuli-Young-Jongbu, who is the sky. But there was no place for them. So they fell down to where Phangnalalomang the Worm and his wife were living, and the Worm swallowed them both.

In time, the Worm was caught, his body split open by Shuzanghu and the two cosmic children retrieved.

Now Earth and Sky live together. The Sky went to his wife, the Earth, and she gave birth to a son, Sugang-Gnoi-Rise and a daughter, Jibbi-Jang-Sangne. These were gods but they had the shape of mountains. After they were born Earth and Sky separated and as they were parting Earth gave birth to two other children, a boy, Lujjuphu, and a girl named Jassuju, who have the form of frogs. They mated and from them a boy and a girl in human form, Abugupham-Bumo and Anoi-Diggan-Juje, were born. They were human

but were covered with hair. They married each other and in time had three sons, Lubukhanlung, Sangse-Dungso and Kimbu-Sangtung.¹⁰

The 'pointing beyond' aspect of symbol is heavily stressed in this myth. All of the images produced by the words, namely the gods, goddesses, Worm, frogs, etc., point beyond themselves to the process of the creation of the world. This process is the 'whole meaning' that emerges from the series of symbolic images. Even though the images themselves are thought of as real (that is, they participate in what they point to), it is that which is pointed to that is the primary 'meaning' of the myth, namely creation. Since creation comes at the end of the struggle it is something that is worked toward along a time line. As the narration of a meaningful duration, myth discloses the phenomenon of time. With the emergence of myth in the cosmogony of sound, time is born. We will treat time and myth in greater detail later. As for the words, their primary function is to set forth the images and, by being spoken, to present the power of sound.

We mentioned earlier that it is the tendency of word, as it is grounded in the discriminatory function of consciousness, to move toward the 'pointing to' function. As words participate less in the power to which they refer, there is a shift from word as symbol to word as sign. This process intensifies as we move beyond myth along the continuum of the cosmogony of sound. The pointing function of word then becomes so strong that myth itself becomes a referent to which other words point. We call these words theological words, or words that are used to point to 'meaning' in myth. They are necessary because the 'meaning' of the myth is no longer self evident. Theological words are neither what they point to nor do they often evoke images that are themselves symbols, such as gods and goddesses. Rather they present concepts about the images that are produced by myth. This means that the space between the actual symbol present in the myth and the 'whole meaning' to which it points has become greater. This greater space makes possible the expansion of meaning at the expense of symbolic participation. Genuine meaning, then, is first manifested in theological language. The same subjects that the myth treats are treated by theology, but through the use of concepts which function as signs and are continually 'pointing-to', never coming to rest on the Earth of the symbolic.

Examples of such language are amply found within the Christian tradition. The writings of St. Augustine, St. Thomas Aquinas and Paul Tillich set forth concepts that refer back to the images and symbols present in the Christian myth. The difference between theological word and mythological word also appears clearly in the Islamic tradition. The myth is contained in the laws of the Qur'an which functions as the central repository of sacrality and power. The Qur'an is considered to be the first level of emanation from the Divine Source. The second level of emanation is contained in the words and actions of the Prophet. This form is known as hadith and embodies hikma, or the wisdom and knowledge of ultimate principles. Both the Qur'an and hadith are myth, i.e., symbolic narrative. The next level of emanation, however, brings us to the plane of theology in that it relies upon men's minds and the power of those minds to create "analogies" and thus bring meaning to the contents of Qur'an and hadith. These analogies were devised by jurists whose judgment was considered to be fundamentally human and hence fallible but useful. The next level is that of ijma or consensus, again grounded upon reason rather than revelation and administered by a learned class known as the Ulama. The final level was that of ijtihad, or individual interpretation. We see that the movement is from the trans-collective to the collective and finally to the individual. This type of movement is synonymous with a movement within the psyche from the collective unconscious toward the personal or cultural unconscious and finally to ego-consciousness. As this movement progresses the need for precise wording and rigid meaning becomes greater and greater. The further one stands from the target, the sharper must be one's aim.

Within the Indian spiritual tradition we find still another example which clearly re-cognizes the differing qualities and functions of theology and myth. The central core of Indian spirituality is the Vedas. Adherence to the authority of these myths, in fact, defines orthodoxy within the tradition. The Vedas themselves are understood as sruti or the container of transcendent knowledge. This is not a rational knowledge but one which is eternal, has no beginning or ending and no fixed location in time or space. Sruti is the vessel of all things which occur, thus nothing new occurs, for all is without beginning or end and derived from sruti. Sruti is the power of sound which is Heard. In fact, the word sruti comes from the Sanskrit root sru, to hear. The sounds heard through sruti are those within the corpus of the Vedas, the

Brahmanas, the Aranyakas and the Upanisads.

All other sound is secondary and used only to amplify that of sruti. Such sounds are called smrti, or that which is remembered. Thus in smrti the discriminating function of consciousness is brought to bear upon the symbols emerging through the Veda from the unconscious. Smrti comments on sruti and is not, necessarily, the container of transcendent knowledge. Smrti functions theologically. Included in the realm of smrti are the words of the Mahabharata, the Ramayana, the Puranas as well as the various Sutras and Shastras.

Moving still further along the continuum of the cosmogony of sound we come to the form of wisdom literature. Here the power of meaning has become more intense and the space between the original hierophany of myth and the words here referring to it is so great that the hierophany is almost out of sight. Wisdom literature draws upon or utilizes the accumulated power or momentum of the tradition in which it participates to set forth meanings which are conceptual and ideational in nature. It uses the original symbol of the unconscious to legitimate the subsequent signs of consciousness. Topics treated may be similar to those treated by theology, but not necessarily. What is most prevalent topically, are moral or existential problems which are solved by the wisdom of consciousness. There is no recourse to the mystery of the myth, and for the first time the phenomenon of problem is now possible. These existential problems are grounded in the everyday lives of ordinary people and are solved by wise men, later to become the "philosopher kings" of the age of enlightenment. Solomon is an example of such a philosopher king who brings to the Hebrew people the advent of wisdom. The story of the two harlots who both claim the right to a living baby presents a fine example of both wisdom literature and the phenomenon of the philosopher king who in his wisdom of the world brings peace to the land. This story tells of the two harlots who come before Solomon to have him decide who is the rightful mother of a surviving child found in the common bed of the two women. The other child of the two has been smothered during the night and both claim the survivor.

And the king said, Bring me a sword. And they brought a sword before the king.

And the king said, Divide the living child in two, and give half to the one and half to the other.

Then spake the woman whose living child
was unto the king, for her bowels yearned
upon her son, and she said, O my lord, give
her the living child, and in no wise slay it.
But the other said, Let it be neither mine nor
thine,

Then the king answered and said, Give her the
living child and in no wise slay it: she is
the mother thereof.¹¹

This story presents us with a much different situation than the myth of creation from the Dhammai cited earlier. The situation is not simply different in structure, but more striking is the difference in quality. Myth is not concerned with a hidden solution, nor with wisdom, but with the mystery of a process that can only be expressed obliquely through simple images uncomplicated by the presence of wisdom. In the case of Solomon, a new ingredient has been included. Things have become more differentiated and thus more literal. Consequently problems can arise whose solutions can be found by man (through God's gift in this example) and what results is yet another ingredient, truth. Wisdom reveals truth. Who was the true mother? The wisdom of Solomon was able to decide through the use of a trick combined with his sense of human need. The truth was not something already present for Solomon, it was outside of his knowledge and had to be revealed by an external tool. In the case of myth nothing is ontologically hidden; all things are understood to be contained latently within the myth and its "whole meaning". Thus the primal mountain is understood as mother or one who already knows and contains that which is hidden and a mystery. This "hiddenness" is not the "hiddenness" of a problem and needs no solution.

The phenomenon of truth arises along with that of meaning and is found at the same point on the continuum. Wisdom, however, is a transition phenomenon still linked to myth through its form, but pointing toward the phenomenon of genuine truth with its content, i.e., a problem and its solution. Proto-truth arises with wisdom and proto-meaning, and, as the differentiation process intensifies, becomes genuine truth which is the content of philosophical word. Philosophical words set forth problems and prescribe solutions that are either true or false. Mythical words describe worlds and their mysteries that are either real or unreal, sacred or profane. Reality carries with it a sense of immanence with its perceiver and needs only to be revealed as such, while truth

appears to be transcendent from its seeker who needs to accept it and make it his own. This distinction between truth and reality is due to the differing degree of differentiation present in the two phenomena and thus their differing places on the continuum of sound.

Further examples of wisdom can be found in the book of Proverbs in the Bible, in the Hitopadesa within the Indian tradition, as well as in Aesop's Fables in the West. The last two examples are fables or animal stories that set forth a kernel of worldly wisdom. They are not as clearly related to the central cultural myth as is the story of Solomon we cited or the book of Proverbs. In the latter cases the wisdom is derived from the power and the symbols of the myth; Solomon was given wisdom by the Lord when he asked for it in a dream.¹² Nonetheless, the common link between both the fables and the proverbs is the ability to know right from wrong, good from evil, truth from falsehood, an ability which only appears in a world highly differentiated by consciousness. This ability to make distinctions is the gift of the analytical function which must often rely upon a trick to gain its knowledge, a knowledge which is not organically given to the knower.

Solomon says to the Lord, "Give therefore thy servant an understanding heart to judge thy people, that I may discern between good and bad."¹³ This ability is the same ability granted to Adam and Eve upon their eating of the fruit of the tree of the knowledge of good and evil. Thus it functions as a "fall", an ejection or leaving of the "garden" here symbolized upon the continuum of sound as the phenomenon of myth. From this point on there is no organic connection between knowledge and knower. Man is now forced to "work" for his knowledge, a knowledge which is not rightfully or ontologically his. Thus in the following phenomenon on the continuum, philosophy, all bonds have been broken with the hierophany of myth. While the philosopher may treat the same topics as the genuine myth, the power of wisdom no longer comes from the "Lord". It is now derived from the minds of men. Once again, the space provided for meaning to arise between the phenomenon and that to which the phenomenon points has become greater.

The primary difference, then, between wisdom literature and philosophy is the expanded space between the phenomenon and the power of meaning to which the phenomenon points. In pre-philosophical phenomena, the

space is not so great that that to which the symbol points cannot be seen as connected to the actual symbol. However, with the emergence of philosophy the space has become too great to recognize that connection. In other words, the philosopher cannot see that far with the naked eye, and the use of his rational "telescopes" distorts that which is seen. It therefore appears that there is no numinous or supernatural referent to which the philosophical experience is pointing. The power of philosophy is an autonomous power, sui generis, arising from itself alone. This whole process of autonomy tends to intensify in accordance with the nature of consciousness upon which it is based. The space becomes even greater and the phenomenon of the loneliness of man dawns upon us. Loneliness is spoken of by philosophers as "alienation". Once the fascination of the "great space" has lost its power man realizes that he has lost his connection with everything.

Now power no longer resides in the sound of speech but almost entirely in the meaning of the word. In fact, meaning has become so primary that it has split itself off from the experience which it comments upon, and has constructed its own "grammar" which now supplants experience as the norm of what is "true". In the West, this grammar is founded upon the law of the excluded middle or the law of non-contradiction which rules out any possibility for "pointing beyond" or "participating in"; in other words, the possibility of symbol is no longer present. Experience of the world is now a reflected experience, reflected through the "grammar" of the mind. Life itself is reflected, not imbedded in the Earth but abstracted into the realm of logical truth.¹⁴

Such spiritual discoveries are always, as Eliade points out, accompanied by technological discoveries. In the case of the emergence of the phenomenon of meaning and its development into philosophy we see the complimentary technological discovery of printing. It is interesting to trace the quality of print itself through time as a concrete illustration of the growth of a sui generis grammar of meaning. It seems that the quality to which we refer is reflected in the style of the script used in either the writing or printing. There is a continual process from the early scripts to those of the present toward square or linear shapes. The phenomenon of illumination finds itself at one end of this process or continuum and the blocky print of this page at the other. The letters of the illuminated

script were in a small sense participating in what they were pointing toward. They were understood to be appropriate to the scripture which they set forth. There was a conscious concern to make the letters in a particular way so as to carry on the message conveyed in the text. With the block print of philosophical and scientific texts there is no conscious concern that the type style "carry on" the meaning of the text. In fact, any style would do, so long as it was "clear". We would suggest that any style would not do, and that clarity itself is essential to the message of the text. Thus the script style does participate in the meaning of the text though this is more or less unconscious to the philosopher. In scientific or philosophical texts as well as in illumined manuscripts, the medium amplifies the message.

It is interesting to note that in our own culture today there are indications of a return to the beginning of the continuum once again. This return is not true throughout the entire culture, however, and it is a return which is, for the most part, unconscious of its own meaning. We refer to the psychedelic posters and script of one segment of the contemporary social structure. The style of print is extremely circular and flowing in its form, so much so that we who are used to squares and straight lines may not be able to "read" it. We may need a translator. In fact in a recent television documentary on the era of the 1960s there was pictured a specialist in the "translation" of psychedelic posters. At one point he was given a "poster" whose script seemed somewhat strange, but nonetheless found itself within his scope of expertise. He began to read, "For God so loved the World that he gave his only Begotten Son . . .". It was a reproduction of an illumination of the Biblical text of John 3:16!

What we are suggesting here is that the discovery of print technology replaces the power of sound in pre-wisdom phenomena and, as Marshall McLuhan suggests,¹⁵ we are engaged in a visual rather than auditory experience. This sensual shift symbolizes a shift from the earthy concrete mode of understanding to a celestial and more abstract mode. The style of the print itself discloses the intensification of this process and accompanies and complements the same process we have been tracing on the continuum of sound.

The final phase on the sound continuum is that of scientific word. We now find the deepening of the

discursive mode which emerged first with the entry on the continuum of philosophy. Discourse is at the opposite end of the continuum from instinctual sound. Discursive sound is sound that is founded on reflective meaning rather than on immediate experience. Its tool is analysis and such analysis is manifest through word, and for the most part, printed word. With the entry of scientific discourse the space between the experience and the "word" about the experience, has become so great that there is no longer the consciousness that a space exists to create or define a relationship between two things. The object to which scientific word points is at such a great distance from the word explaining it, i.e., is so "objective", that the object pointed at is lost from view. It can no longer be "seen", i.e., be experienced as real. Thus, in effect, the word points to nothing except itself. The scientific word becomes that to which it points, but in an inauthentic way. It establishes its own grammar, its own world-view through which all experience is interpreted. This, of course, is the phenomenon of idolatry in which matter and spirit are identified "consciously" but with a result that is unconscious and finally meaningless. Idolatry, as manifest in some scientific language, is the counterpart on the continuum of instinctual, archetypal sound. Both are unconscious of themselves and thus "meaningless". One is manifest through sound, the other through word and print and thus the qualities are as different as their places on the continuum. Nonetheless, with the emergence of a scientific word that does not point beyond itself, we have come full circle and are ready to begin again the entire process. "For God so loved the World . . .".

Myth, Consciousness, Time, Movement

In the preceding section we have outlined the horizons of the mythic cosmos. Placing myth at the center of the "World", we worked toward it from the boundary, through it, and on to the opposite boundary, which we found to be symbolically identical with the first boundary. Now that we have a sense of the horizons of the "World" of myth, now that we know where myth is coming from and where it is going, we can dwell at the center of the world for a moment, knowing its boundaries and where we stand in relation to them. This center is myth itself and it is our task to attempt to enter that center as it gives itself through its world.

Myth appears at the point on the cosmogonic

pattern where the primal mountain is divided into heaven and earth and the World is formed. The ten thousand things come into existence. Microcosmically, in the development of the psyche this same point is the point at which consciousness is divided from the instinctual "sea", the unconscious. We can say, then, that the world of ten thousand things is consciousness, and that consciousness is the world of ten thousand things. Each participates in the other and reflects the other. Out of this intentional relationship between the created world and consciousness comes time. For time is the many in distinction to one another, time is a consciousness of this thing or moment over against that thing or moment. In fact, one could say that time is a child of the divine marriage of consciousness and world, or, of their symbolic counterparts, light and sound. This marriage is the marriage of the World Parents, Father Sky and Mother Earth. Light is the symbol here of the Father while sound is the symbol of the Earth's rhythms, the Mother. Thus when light is overlayed upon sound, when consciousness is joined with rhythm, what results is time or the consciousness of movement.

If myth appears at the same point in the continuum as time, we will soon discover that myth possesses time. Thus one is able to "see" within myths a movement or time. All time that is aware of itself is made up of moments, and the moments of mythic time are its symbolic contents. That is, each myth contains a series of symbols, incarnations, moments. For example, in the cosmogony cited in Genesis I we are presented with a series of symbols. First the symbol of beginning, or illo tempore, then of heaven and earth. Next the symbol of undifferentiation when the earth is described as void and without form. Then darkness which is next transformed to light by God's command. These moments or symbols all relate to each other in a particular way, and, taken together form the "time" of the myth. The sequence of moments in a myth constitutes the paradigm of all duration. It is this time-consciousness that places each particular myth in a particular time which is both unique to the mythos of the culture and universal to all times of myth. Thus when we speak of mythic time we mean both illo tempore or "that time" in the sense that Eliade¹⁶ uses the term as well as the particular time, mythically speaking, of the culture involved.

Myth as Container

Each myth functions as a vessel or container that is complete in itself. In fact, each myth in its completeness is a world with beginning and end, center and boundaries. The contents of the myth within the boundaries of beginning and end are the symbols which constitute it and which, taken together, allow a time-consciousness to arise. It is this very container-nature which allows the myth to be something as opposed to every-thing and which brings about a transformation of archetypal symbols into dogmatic symbols. This is true because to be contained implies boundaries and limitation. To be bounded is to be a particular "thing" with one's own horizons, and to be a particular "thing" means having a particular view-point or dogmatic stance. All of these aspects are interrelated and emerge simultaneously. Thus the symbols are symbols which pertain to a particular container, a particular world. The symbols are cultural expressions of archetypes constituent of the particular time and space in which they are found.

One could use the analogy here of a musical score. The container is the composition and the symbols within it the notes. To be sure, though the notes are not unique to the container, they appear here in a particular relationship to one another. They therefore produce a particular melody. Each note radiates its vibrations to the ones before and after and all seem to blend into one another to produce the melody which is somehow more than the mere combination of sounds. All of this takes place in time and it is this time-consciousness that is able to stretch out the meaning of the myth as well as the melody of this analogy. The analogy can be drawn still further. The melody itself is analogous to the "whole meaning" of a myth, the key in which the melody is written to the quality and the notes to the symbols. A myth, then, is the formulation in time, and melding into one another through consciousness, of a series of symbols. It is the relationship of the symbols in time, the particular order in which they are placed, that brings about the particular meaning of the myth.

The Myth and The Mythic; Quality and Myth

We have mentioned earlier that in the consideration of any phenomenon with an aim to genuine understanding, it is necessary to take into account both the function and the quality of a phenomenon if we are to genuinely understand it. For example, two phenomena

may function in much the same manner, but if the quality of one is decidedly different from the other it would be a false reduction to consider them to be homologous in every respect. This false reduction is tempting when comparing modern and archaic data. It is clear to the phenomenologist of religion that scientific dogma functions as myth for modern man. Does it not provide him with models for life? Does it not tell him of the beginning of the world? Does he not participate in the models provided by the dogma in an uncritical manner? Is not myth the name we give to the dogma of other cultures because we cannot recognize the myth in our own? All of these things are as true for modern man as they are for traditional man. In other words, scientific dogma has presented modern man with a world view that functions, for the most part, as myth. On the one hand, to say that we are a people without a myth would therefore be an oversimplification grounded upon qualitative aspects alone. On the other hand, to define a phenomenon by its functions alone is to risk losing the unique essence or quality that truly makes a phenomenon what it is, the essence without which it could not be.

Every phenomenon has its own spirit or quality which imbues the functions or form that it presents. We all have the "same" bodies as human beings, so if we want to understand what it is that makes up the particular nature of one among us we will not look to the functions of the body as such but the spirit or "way" in which these functions are performed. It is this spirit or quality that differentiates the myth from the scientific dogma despite the fact that they share the same functions.

If we return again to the continuum of sound upon which myth is related to scientific dogma, much of what we mean by quality or spirit will be revealed. For myth lies somewhere between theology and fairytale. All three are narrative in form as opposed to chant, for instance, which precedes all three. Thus all three tell about beginnings and endings and about World. It is in their distinct understandings of World that we can gain a glimpse at the difference in quality of the three. Theology tells us of the true world, and this is increasingly so of philosophy and scientific dogma. Fairytale tells us of the possible World, and myth tells us of the real World. These three words--possible, true and real--present differing qualities inherent in the perception of World. Both fairytale and myth are grounded in the hierophany of symbol while

theology, philosophy and science are grounded in the epiphany of meaning. The quality of the paradox given by symbol in relation to the quality of the fact given by truth is the same as the relationship between the qualities of mystery and problem. The one is open, always changing yet eternally the same, the other is final, never changing yet endlessly shifting. It is this ever-elusive quality to which we attempt to point that is 'definitive' of myth; a quality always playful, spontaneous and dreamlike, yet always opening out upon the real.

The Interdependent Relationship of Myth and Ritual

In our previous discussion of Jung's work and its relation to the interpretation of religious symbolism, we spoke about the interrelationship of instinct and archetype.¹⁷ Every instinctual action is accompanied by an image which is the simultaneous psychic concomitant of the action. In fact, the image is the apprehension or "meaning" of the pattern of action. The action itself carries out this apprehension. This same relationship exists on the macrocosmic plane between myth and ritual. Ritual plays the role of an instinctual action and myth of the psychic image which apprehends that action. Myth, then, could be understood as archetypal image expressed in word, and ritual, as archetypal image expressed in gesture. Both are stylized, abstracted and iconified from the life-world and thus function as models or first-types of action, and the meaning of that action, within a given culture. Just as in the relationship between instinct and archetype, you cannot have one without the other; where one occurs the other will arise.

Mythic motifs, therefore, imply and impel corresponding ritualistic gestures. Contained latently within each mythic image is an impulse to corresponding action and vice-versa. Each action or image, as the case may be, extends the meaning of the other through its complementary medium. Action materializes the image through gesture and myth clarifies the gesture through image. Each gesture becomes the somatic equivalent of the mythic image as the image is the psychic homology of the gesture. Thus neither myth nor ritual precedes the other in terms of importance or meaning. It may be that one or the other is dormant in a particular phenomenon. Or perhaps one or the other is forgotten as is the case when a myth is spoken whose meaning or ritual is forgotten.

Examples of this latter situation can be found throughout the history of religions. In Protestant Christianity the ritual that accompanies the myth of the death and resurrection of Christ has, for the most part been forgotten. Here the forgetting is, or was, willful, but nonetheless the ritual did exist at one time. Within the same tradition, but from the Catholic perspective, we can find examples of the reverse phenomenon. Women still cover their heads when inside a church, but the mythic meaning for this gesture has for the most part been forgotten. Thus the absence of one or the other is dependent upon the attitude of consciousness of the religious men and women involved. Ontologically, myth and rite form together a totality which in its absolute nature is never separated.

The Consciousness of the Mythmaker and its Relation to a World

It is the conscious attitude of the mythmaker and his relationship to the world that determines the differences in the form of myths from culture to culture. Up to this point we have been discussing the structures of myth and the mythic which are found wherever genuine myth is found. Now we must take into consideration the differences within these structures that manifest themselves throughout the world of homo religiosus.

Human consciousness itself is constituted by a relationship between two entities, the one located within the individual, the other located outside the individual. We refer to the unconscious, and in particular, the collective unconscious, which constitutes one "pole" and the natural world which constitutes the other "pole". Consciousness is the mercurial agent that mediates between and relates to these two poles. Consciousness, then, is influenced by two factors, namely the unconscious images that emerge into consciousness and the natural or external world in which consciousness finds itself. Myth, as we have stated earlier, is the result of a particular kind of relationship existing between the unconscious and the natural world which is articulated by consciousness.

Now if we accept Jung's insights into the collective unconscious which indicate that this psychic structure is common to, and fundamentally the same in all men, we must conclude that it is World which varies from man to man and functions as pigment for the variations of mythological cosmoses. In other words, uncon-

scious factors emerge in relation to conscious stimulants from the natural world. The collective unconscious is the container of all psychic possibilities. But consciousness chooses which images it will let into its realm based on its own strength and the experiences gained in the natural world. For the most part, only those images which correspond to an experience or stimulus in the natural world are capable of rising to consciousness from the unconscious. When an experience takes place within a given world context, consciousness records it, and allows the possibility of its unconscious correlated image to enter its realm. Thus one's experience in a world determines, for the most part,¹⁸ which archetypal images will gain the energy to enter into consciousness. The patterns of the cosmos stimulate corresponding psychic images, and these images render the cosmos meaningful in human terms.

As an example, let us examine a given group of people, a group who live in steppe land with some grasses but with very few trees and hills. The Plains Indians or the various tribes of the Russian steppe lands such as the Buryats, the Altaians, and the Samoyeds are examples of such peoples. What are abundant and life-giving in such a natural world are animals, grass, stone and sky. This abundance stretches out before the eye in an infinite line broken only where sky and earth meet. Life is sustained by the animal and by the few roots and berries that can be had from place to place. This world is reflected upon the consciousness of its dwellers, and impels a response that is appropriate and which will allow them to live in harmony with that world. Somatically, primordial urges of hunting, herding, and gathering arise. To meet human needs in their treeless, grassy world, grass-weaving crafts such as thatching and basketry develop and enter into consciousness. Accompanying these urges are images, which fill out with human intuitions the nature of instinct and of the natural world to which those instincts respond. Images of a great Being who lives in the sky and who in some way maintains the balance of animals and grasses and who allows men to hunt, become central. Images take the form of a cosmic order which hovers over the World like the sky, and which is interwoven in all things like the grasses of their baskets. Images of the eternal nature of Time which is endless and unchanging, like the stone of the earth, is expressed in images which symbolically place the process of life within the horizons of sunrise and sunset, the spaces of birth and death.

These images combine to form a coherent apprehension of the relationship of man to plainsland. For contained within this grouping of images is an inherent order or grammar which weaves together the separate symbols into a mythologem, a canopy of meaning. To be sure, the images are colored by the particular time and the peculiarities of the plains which they inhabit, but the motifs remain fundamentally the same for all men of the flat grasslands. If we were to examine a series of agricultural peoples we would find a different set of actions and imagery fundamentally similar but varying with time, place and individual histories.¹⁹ In both cases what results from the relationship of man to world is mythologem, "true" because it symbolizes man's experience in the life-world.

The conclusion of these thoughts brings us to the close of the first part of the cosmogonic separatio and its journey to the twin of light, myth. We now must turn to face the dark twin, ritual, before homecoming is possible.

CHAPTER III

FOOTNOTES

¹See Diagram Two, p. 122.

²See Diagram Three, p. 123.

³See Diagram Four, p. 124. The term awareness is used rather than consciousness. Both consciousness and the unconscious are here understood as two modes of awareness.

⁴A. P. Elkin, The Australian Aborigines (New York: Anchor, 1964), p. 239.

⁵Gene Lisitzky, Four Ways of Being Human (New York: Viking, 1962), pp. 60-61.

⁶Lama Anagarika Govinda, Foundations of Tibetan Mysticism (New York: Samuel Weiser, 1969), p. 228.

⁷What is being emphasized here is the qualitative dimension of the sound image which is present in the sound itself. This is prior to any abstracting out of a meaning which is pointed to by the sound.

⁸Govinda, Foundations of Tibetan Mysticism, pp. 229-231.

⁹See Diagram Five, p. 125.

¹⁰Long, Alpha, pp. 105-106.

¹¹I Kings 3:24-27.

¹²I Kings 3:5-9.

¹³I Kings 3:9.

¹⁴It was Edmund Husserl, a philosopher among philosophers, who in the West became aware of this "crisis in philosophy" and set forth such a clear description of it. See his Ideas, Phenomenology and the Crisis of Philosophy, trans. W. R. Boyce Gibson (New York: Allen & Unwin, 1952).

¹⁵See M. McLuhan, Understanding Media (New York: Signet Books, 1964).

¹⁶See M. Eliade, Patterns in Comparative Religion, Ch. 12; The Sacred and the Profane, Ch. 2.

¹⁷See Ch. I, pp. 14-15.

¹⁸It is possible for an individual to have an experience which allows transcultural imagery to enter into his consciousness. In these cases a new religious discovery is made which often generates a new "World" and is accompanied by a new technological discovery as well.

¹⁹What we are speaking of here regarding the relationship of myth to world-context has also been discussed earlier as it pertains to symbol (see pp. 21-22). There we also mentioned the notion of cultural stratification which is appropriate to myth as well.

CHAPTER IV

RITUAL: THE COSMOGONIC SEPARATIO, Part Two

Our approach to the sacred now takes us into the World of the dark twin of the cosmogonic separation, ritual. Both myth and ritual are found within the phase of separation of the cosmogonic process we have been following. Myth, psychological in its basis, can be understood as the twin of light or spirit, which in the cosmogonic process is represented by the sky. Ritual, which is somatic in its basis, corresponds to the twin of darkness and is associated with the earth and its creation within the process. We must always remember, however, that the twins are inseparable from each other in reality and only appear apart to satisfy the mythological demands of the World process, just as the creation of the World of ten thousand things is also only manifold to satisfy the same demands. Ontologically, the world is always whole and one, just as the twins form one, an organic whole of body and spirit. But we must pass through the phase of separation in order to truly understand the meaning of integration. Thus, for the purposes of understanding, we study in "separation" the phenomena of myth and ritual.

Ritual and Its World Context

Let us begin our study once again by trying to place ritual in its world context; to place it at the center and thence to define the horizons of its world. As the twin of myth, ritual is therefore born of the same mother, symbol. Its world is a world of symbols which contain themselves within the horizons of ritual time and space. These space-time boundaries are determined macrocosmically by the cultural time and space in which the rite is found, and microcosmically by the attitude of consciousness of the ritual participants. Space and time, then, determine the quality, functions and content of a given ritual, or of ritual itself. They establish the ritual World.

The fundamental difference between the twin of myth and the twin of rite is found in the medium through which they convey their message. To be sure, the message is most often the same within a given myth/

ritual scenario. What distinguishes the mythic presentation from the ritualistic one is the difference in quality that adheres to the media of psyche and soma, mind and body. The former is ephemeral, transcendent and fantastic, the latter is eternally creating itself, radically present and immediately real. Ritual forms the earth of the cosmos of myth/rite, while myth sets in order the sky. As such, ritual embodies the material and physical aspect of the whole and participates in earth, underworld and femininity. Ritual is sacred power incarnated in body and gesture, while myth is sacred power, incarnated through sound and word. Taken together myth and ritual form a quaternity, for both participate in the incarnation of essence inherited from their common mother, symbol; both contain the conjunction of the opposites of spirit and matter, yet each emphasizes the one or the other.¹

The medium of ritual, then, is body, while the medium of myth is sound. Here again the difference in media makes a difference in quality. For the space of ritual is the body and the time of ritual is gesture. Body and gesture thus relate to one another in the same way as the incarnational relationship of matter and spirit within any symbol. Body is infused or filled with gesture, and in a corresponding manner, space is filled with time and a World is born. For gesture is the movement of body, the coming alive of body. Gesture is the uttering of symbol through body; it is a living symbolic image incarnated in the body. Gesture is body coming into consciousness; it is the temporal dimension of body, i.e., lived time.

The space of myth, on the other hand, is sound, and the time is word.² Thus word can be understood as psychic gesture while gesture becomes somatic word. In both myth and ritual the role of space is that of container. Sound "contains" the word, and body "contains" gesture. At the same time, the "containing" function of body and sound sets forth the horizons and limitations of the respective worlds of ritual and myth. Word, born of sound through its mating with light (spirit) makes possible the narrative form within myth; it makes time possible. Also, gesture born of body through its mating with spirit (light) makes possible sacred dance, which is the narrative form of ritual and thus time. Thus, the phenomenon of time is constituted by myth and ritual, and this structure and quality of time in a particular culture is determined by the particular ties of its myth-ritual corpus. In short, the world context of ritual, myth, and in fact any phenome-

non, is defined functionally and qualitatively by its medium of expression. We find that in the case of ritual the body is the medium and defines the horizons of the ritual World. The body also lends the quality or spirit to the phenomenon of ritual itself, a quality that is different from that of myth and its World. This quality of which we speak lives in the World of the phenomenon, and through its life, creates time. In the case of ritual, then, it is gesture that manifests the qualitative aspects of ritual and lives through and in the life of the body. Thus it is gesture that creates ritual time. The same functions apply to word in the case of myth. For it is word that manifests the qualitative aspects of myth and gives it its uniqueness. Word gains its life from sound and through its life within the world horizons of sound, creates mythic time.

Ritual gestures, then, must be understood as symbols, for they both point beyond themselves and participate in what they point toward. The same is true of mythical words, but not, as we have seen, of all words nor of all gestures. In so far as ritual gestures are symbols that participate in a given tradition or mythologem, they can be understood as dogmatic symbols,³ for they are lodged and originate within man, the microcosm. Their dogmatic nature indicates that they are genuine symbols, that is, they are conscious of some transcendent referent to which they point. They are not proto-symbols as is the case with archetypal "symbols" and instinctual gestures. This same proto-symbolic nature would inhere on the macrocosmic level in all natural symbols prior to their incorporation into a tradition or mythologem.⁴

Ritual and the Cosmogony of Consciousness

The twin of ritual, daughter of the cosmogonic separatio, is certainly the twin of darkness. For she is somatic by nature and found within the unconscious or earthly realm of the World of symbol. Within this earthy domain, ritual presents us with a series of genuine symbols, symbols which are aware of themselves. It is this awareness that makes possible the arising of the World of ritual, formulated from an archetypal cosmos and combining with myth to form a tradition. For ritual, like myth, is a special point or moment on the continuum of awareness. It joins hands with myth, forming those brief blissful moments of balance and wholeness that occupy but a brief span in the history of awareness.

This moment of ritual can be better understood if we again refer to the process of the development of somatic awareness focusing on ritual's place in that process. For ritual is a moment upon the same structural continuum on which we found myth. The process of the development of myth was traced upon the continuum through the medium of sound. In the case of ritual we will look at the same process; this time, however, through the medium of motion.⁵

The first forms of motional imagery that we can readily identify are found within the phase of undifferentiation. They are themselves undifferentiated, not separated or individuated in any way. They do not point to anything beyond themselves and are involuntary and instinctual in nature. Motions such as those of protection or of joy or abject terror would be examples of undifferentiated motions. They are for the most part unconscious in quality and function as a somatic reflex. They are also archetypal in form, that is, they participate in the storehouse of motional imagery common to all men, and, as all archetypal material, possess a power and numinosity that is overwhelming. Thus they are proto-symbolic or rather pre-symbolic as they contain the power of the symbol but do not simultaneously point beyond themselves to some transcendent referent. In this sense, they are unreflected, not looked back upon and thus there is no space between the subject experiencing the action and the action or motion experienced. Consequently, there is no "experience" at all as consciousness of the experience remains latent. Genuine "experience", as we will discuss in the following chapter, accompanies the emergence of genuine symbol. For in the "symbol-experience" one is conscious of the unconscious, so to speak, and thus consciousness has been expanded and along with it comes "experience". Experience, in the sense used here, is co-equal with expanded consciousness and co-present with the symbolic.

Although such instinctual movements may play a part in a given ritual scenario, they are not central in themselves to any traditional rites. For as we have stressed continually, possession by sacred power for its own sake is never the end sought by religious traditions. Always there is some consciousness, some awareness on the part of the participant as to the "meaning" of his actions. Even in the case of the shaman where possession is a definite factor, the effectiveness of the shaman's work is dependent upon his mythological victory over the spirits that possess him. This victory is a mythological statement of what

psychologists would call ego mastery or integration of dark or negative elements in the psyche. Thus we do not find movements of awe or terror, actions of rage, lust or despair in their pure state in a religious rite. They are pre-ritual phenomena occurring at times when the awareness of a people is in a state of transition. These times are not necessarily archaic; such possessive phenomena erupted just prior and during the time of Christ and are erupting at present in our own culture. Perhaps one of the clearest examples of such instinctive actions is the "senseless" violence that is erupting throughout Western civilization. Violent actions seem to be occurring "for no REASON at all". When these eruptions exceed a certain level they transform themselves into the following phase of the process, that of the body chant.

To pursue the modern example, we can find instances of body chants taking place at mass rallies such as those that occurred during the rise of the Third Reich in Germany. Bodies swayed in a common pattern while the participants chanted a political "mantra" in unison. A fuhrer stood in the foreground "guiding" the rise and fall of power. The same phenomenon is present at Pentacostal religious services when the power of the spirit rises to a peak within the corporate body of the congregation. Consciousness dims and the possessive force of the unconscious begins to make its presence felt. To be sure, these examples are drawn from modern movements where conscious intention and meaning space is present to a great degree. But during the time of the body chant, the mindfulness and intentionality so central to ritual is not present. The point we are attempting to make by using modern examples is that the phenomenon of "twilight consciousness" in which we find both body chant and sound chant, is not limited to a particular place in an historically evolutionary schema of consciousness. In fact, all psychic phenomena are possibilities for all men at all times, and can usually be found or stimulated at any point on an evolutionary scale of consciousness. The interpreter needs only to discern the pattern or structure of the phenomenon in question in order to uncover examples throughout the history of man. This further implies that the continuum of awareness we are tracing here is not historically actual, i.e., does not have an actual and single point of beginning, apex and nadir that can be identified in history. Rather, it is a trans-historical process which manifests itself in history, and thus can be found at varying points in history regardless of time and space.

More traditional examples of body chant can be seen in certain children's games. This is particularly true of the circle games such as "Ring around the Rosie" and "Little Sally Ann". Here the circling around the center takes the form of a chant in its collective and repetitive structure. Still another contemporary example can be found in the recent phenomenon of the rock concert. The most famous of these, thus far, perhaps, is the Woodstock, New York concert of 1969. This event signaled the beginning of a rediscovery of many archetypal and pre-mythic social phenomena. Among them was the appearance of spontaneous body chanting at the concert. The music itself provided the spiritual impetus that filled thousands of bodies with the same power and impelled them to move in unison, as a group, to the rhythm.

Body chant, then, is the somatic equivalent of the psychic phenomenon of sound chant. The former participates in the continuum of motion, the latter in the continuum of sound. But they are, for the most part, found together. Body chant presents us with the first form of differentiation and thus of consciousness as it is related to motion. Using the cosmogonic pattern as a model, body chant emerges in the phase of early differentiation, at the moment when the cosmic mountain emerges from the sea. Thus it functions, like sound chant, as the prima materia of all motional articulation, from dance to scientific gesture.

The unique quality of body chant, like that of sound chant, is found in its pre-symbolic nature. That is, there is no space between the movement and any thing that the movement points toward. In fact it points to nothing and is its own self in being what it is. Its quality is that of the unconscious, and manifests an expression, therefore, which is not conscious of itself. Body chant presents us with the child, movement, before she is grown and matured into the womanhood of ritual gesture. The child cannot yet make a distinction between self and other; each act is the ultimate act, each movement is for itself alone. It has a power that is grasping and almost hypnotic in its potency. This power is not a function of the meaning of each gesture nor of the group of actions taken as a whole. There is no meaning present in the true sense of the word. The same is true of sound chant. There are no "narrative" gestures, no story or end result to which the chant is directed. The body chant is for its own sake. Its power comes from the organic and intrinsic quality present in the feeling of each movement

throughout the body and in the combined body-feeling of the totality of movements, which, through repetition gains its potency.

Perhaps the clearest and most highly developed form of body chant is to be found in the Buddhist and Hindu holy movements called mudra. This form is the somatic equivalent of the bija mantra cited as an example, earlier, of sound chant.⁶ Each movement is what it "points toward", and has the power, as do the bija mantras, of generating the presence of the deity. These hold movements are used in Indian ritual, dance, drama and iconography. They are of particular importance in both Hindu and Buddhist Tantra. We mentioned in our discussion of the bija mantras those of AUM and HUM and their central importance. There is a corresponding mudra, also of central importance, known as the mudra of integration. Thus, within the tradition these are two corresponding series of chants, one psychic (mantra) and the other somatic (mudra). In their iconic form they are presented singly. However in the other forms they are in combination with each other forming a rite, a drama or a dance. These later instances are narrative forms; however, what is central to the mudra is the movement for its own sake. Each movement is sacred in itself as well as contributing to a total "meaning" of the ritual or dance. Thus the power of the body chant is in the chanting and not exclusively in the "meaning" that is pointed toward. Indeed, as mentioned earlier, we are not engaging the phenomenon of meaning in its fully developed form.

Still another example which clearly sets forth the primordality of body chant is the Chinese discipline of T'ai Chi. The practice of T'ai Chi involves the correct articulation of a series of archetypal movements: archetypal in the same universal sense as mudra, and archetypal for Chinese culture. T'ai Chi is the Great Ultimate which is itself the source for all creation. From the T'ai Chi, its movement and tranquility, come the two primary principles yang (active) and yin (passive). The transformation and union of yang and yin give rise to the five elements--water, fire, wood, metal and earth--from which all things are created. Through the slow and accurate articulation of the movements and tranquil moments of T'ai Chi, one creates the cosmos within the self. Thus the movements themselves are ultimate and primordial, the most fundamental of all human motion. Each movement is a self-contained totality and in combination the movements are pointing beyond themselves to the Great Ultimate. In

addition, the movements bring about the process of creation in microcosm and thus follow the cosmogonic pattern. The phenomenon of body chant is therefore circular in nature, and gains its power through the repetition of movements which continually elicit the power of each individual movement, and the power of the combination of movements simultaneously.

Body chant prepares us for ritual, the next phase in the cosmogony of motion, the phase of "world creation". This is the point in the process where reflex type actions, or movements, and reflected type actions, or gestures, overlap.⁷ Both qualities are present. In ritual we find the birth and recognized importance of gestural story or narrative. Yet the narrative form here draws most of its power from the "participating in" function of symbol. Thus ritual differs in quality from drama or dance which emphasize the "pointing toward" function of symbol and the phenomenon of meaning.

The appearance of ritual in the cosmogony of motion corresponds to the point in the cosmogonic pattern where the cosmic mountain is divided into heaven and earth and a world is formed. Not only is a world formed, but it is peopled with the gods and goddesses who are symbols of the "spirits" of that world. We have discussed this same point in the process as it relates to sound and myth,⁸ and there we noted that the appearance of the gods signals the phenomenon of abstraction. Abstraction or thematization brings with it the possibility of genuine symbol. For a space is created between that which is abstracted and the thing from which it is abstracted. This space is equivalent to consciousness itself and is the dwelling place of meaning. The appearance of gods and goddesses in both myth and ritual, then, presents us with genuine symbols of the essences or spirits of the particular aspects of the world they inhabit, and these symbols carry with them the consciousness of what is symbolized. Indra, for example, symbolizes both archetypally and culturally the essence of atmosphere in general and of the storm in particular. Thus, concurrent with the appearance of Indra in Indian culture is the consciousness of the symbolic nature of the storm. This symbolic meaning heretofore was latent within the Indian psyche. The gods and goddesses celebrate the birth of consciousness in their sheer Being and their exploits are the First Gestures for all men.

Gesture is born as a space develops between the

motion made by the subject and the object to which that motion points. Thus gestures are symbolic motions for they include both the "participating in" function of symbol, and now, the "pointing toward" function. Both of these functions occur simultaneously. Body chant was possessed by the fascination of "participating in" so that no genuine meaning was possible. With the phenomenon of ritual gesture, however, meaning dawns upon us in the form of a "proto meaning."⁹ The gestures are not exhaustively the gods as in body chant. There is a "something else" that is always "beyond" and leading on the spirits of the rite. This is the narrative, which "goes somewhere." This "leading on" comes into the consciousness of ritual as story. It is because of the space between gesture and the object of the gesture that story is possible. The gesture points toward the other which draws it into its future, a future that is unfolded within the historical World. By story we again refer to the narrative form as we did earlier in our discussion of myth. Thus ritual, like its twin, myth, has a beginning and an ending and presents us with a symbol-drama that outlines through its performance the gestural destinies for all men at all times. Ritual time itself is born through the gestural story of the symbol-drama and unites with mythic time to form World time. All of this is true in particular ways for particular cultures. In fact, the deeper we go into the "pointing toward" function of gesture, the greater the space from the symbolic source. The further is this distance the more the rite takes on its own particular ways which constitute its own cultural lore. This tendency toward autonomy increases as we move along the continuum and is consistent with the general pattern of differentiation within the cosmogonic process which we have been employing as a methodological tool.

Despite the birth and newness of the "pointing beyond" function in ritual gesture, symbol remains the mother of rite. Yet, just as in myth, a new focus emerges. This new focus is upon the "whole meaning" that arises from the series of symbolic gestures that are contained within the space and time of the ritual. Thus, all rituals, like all myths, point toward a meaning which is contained in an event that occurred in illo tempore. That "whole meaning" is abstracted or pulled from the series of symbolic gestures and their relationship to each other. It is the whole meaning or symbolic meaning of the story or symbol-drama that is important. Each gesture does not stand on its own, but is related in a meaningful way to those before and

after it. This "whole meaning", made possible by the time dimension within ritual, is the true focus of any ritualistic event. For example, the ritual dramatization of the creation cycle in ancient Babylonia called the akitu festival contains a series of symbolic gestures that span a period of several days. But the central symbol or "whole meaning" of creation is what is being pointed at by the combination of gestures within the festival. It is in the consciousness of this "whole meaning" on the part of the participants that the double function of "pointing to" and "participating in" is present. For the meaning both participates in the event narrated by the story and also points to the transcendent or sacred which permeates the event yet remains wholly other. Thus the meaning is symbolic because it is a sacred meaning.

A second component in the structure of ritual which bears witness to the symbolic function of rite is the motional basis of ritual gesture. Rituals must be participated in through the medium of bodily movement. It is from the feelings elicited in the body by primordial movements that ritual gains its particular and unique power. Thus it is the power of motion itself which links ritual to its "mother", symbol, and to its older "sister", body chant.

With the birth of symbolic meaning comes the phenomenon of gesture, as distinguished from movement. Gesture is the somatic equivalent of word and thus plays a primary role in the "pointing toward" function of ritual symbols. Although ritual gestures in their genuine form function as symbols, gesture itself, as word, has built within it the tendency to develop into sign. As we move along the continuum of motion and gesture develops its own-most nature, the "pointing to" function becomes stronger and stronger until, in themselves, the gestures participate in nothing and thus are meaningless.¹⁰ Thus gestures as signs become highly specialized symbols, performing only one of the functions of genuine symbol, but becoming highly efficient in that performance.

Just as words within a myth point to images, so too do the gestures of a ritual. Ritual gestures materialize the psychic images expressed in mythic word; they bring these images into physical existence, joining together the seen and unseen in the paradox of incarnation. Thus the quality of somatic imagery is different than that of psychic imagery. Somatic imagery is visible and tangible, extending and carrying out the

ephemerality of the mythic image, and transforming it into lived "history". Yet all the while, ritual gestures, though material and concrete, still point beyond themselves, creating a special "history" that is at the same time present, past, and opening into the future.

The kachina rituals of the Hopi Indians which center around the planting and harvest of corn present us with an example that sets forth many of the themes mentioned above. The kachinas themselves play many mythic and ritual roles among the Hopi. In this instance, they are the spirits of the rain clouds who arrive from their home in the San Francisco Mountains. But they also symbolize the spirits of ancestors attached to particular families who possess special spiritual knowledge. In addition, they play a special role for children, becoming a kind of Santa Claus on one occasion or a fairy, ghost or ogre on another. There is a Kachina Society which certain men are asked to join. These men take on the spirit of a particular kachina during the series of rituals in which the kachinas participate.

The planting rituals begin in February when the priest of the kachinas brings to the village fully sprouted beans which are distributed to all the kivas, or ceremonial rooms, and to the clan houses. A public bean dance is held to encourage fertility in the coming year's crop, after which the sprouted beans are planted in the earth. After the Powamu, which is the ceremony of germination, the kachinas begin their season on earth. They arrive in a long procession, costumed in their traditional masks, some comic, some terrible or awesome, made of spruce boughs, dried skins and feathers. Their bodies are entirely painted in striking and often fearsome designs that complement the mask worn. Each is bedecked with precious bracelets and necklaces. Attached to the right knee of every kachina is a turtleshell rattle and in the right hand of each is a gourd rattle. The village is filled with masked spirits actually present in material form to be seen and touched. For the mask transforms the participant into the kachina he plays. Masked kachinas fill the town, circling in ancient and traditional dances particular only to the Kachina Society. Sounds of songs peculiar to the kachinas fill the air, punctuated by the bony rhythm of the rattles. These dances continue from dawn to nearly dusk. Then the kachinas roam the village bestowing kachina dolls to worthy little girls and miniature bows to good little boys. Sometimes they knock at doors demanding the child within who has

committed some heinous crime. Much like our custom of Halloween "trick or treat", the parents beg that the child be spared and offer a gift to the threatening kachina.

Finally the kachinas proceed out of the village distributing consecrated corn to all. This corn is to be used at planting to insure germination. They move nearby to some shrine, such as a sacred spring, and there remain until the end of the corn planting season in July. During this time, the kachinas may return to the village where they are asked to perform another dance. There is no order to these summons, and so kachinas may be found dancing almost constantly in one of the pueblos by day and in the kivas at night.¹¹

Several aspects of this ritual set forth clearly themes that we have mentioned regarding symbolic gesture. Most important to the ritual are the steps of the dancing, the gestures of the kachinas themselves. These dances are crucial to the effectiveness of the rite. They are effective because they actualize psychic images mentioned in the myth/songs that accompany them. This actualization and concretization provides the primary power of the ritual and gives impetus to the spirits of the storm clouds and their task of bringing the life-giving rains. The masks also facilitate the ritual function of concretization as they render the men transformed into the actual spirits themselves; they are the kachinas in the flesh, i.e., in-carnate. Thus the ritual symbolism of the mask and dance joins together in mystery, the seen (the actual men whose bodies perform the dance) and the unseen (the spirits of the storm). The dance steps themselves are traditional and the same for each particular kachina each year. This repetitive nature of the dance is crucial for the symbolic function of the dance to be effective. For in their traditional and ancient nature, the gestures are drawn from the ancestors who were past, are now made present through ritual enactment, and who dance for the future, a future which in its cyclical nature always turns back toward past and present. Thus the gestures of the dance taken as a whole present us with the special "history" of which we spoke earlier; a history which is present, actual and concrete, yet is always pointing beyond itself to the 'other' or past in terms of Being and to the future in terms of Time.

The kachina ritual, like all myths and rites, brings into clarity for the first time in the motional cosmogony the "pointing toward" or "pointing beyond"

function of symbol. We have been speaking about the particular images concretized by ritual as well as the qualities or feelings that accompany these gestures. But what is more important here is the "whole meaning" of the ritual. We have used this term "whole meaning" in our discussion of myth and now wish to point out how it functions in the context of ritual.¹² Taken together, the series of images incarnated by ritual gestures point beyond themselves to the "meaning" of the story that unfolds in time through their articulation. It is this "whole meaning", that is, the meaning that results from the combination and relationship of gestures within the ritual, that is the focus of any ritual. Thus the meaning of a ritual is not exhausted in its performance, as, we suggested, was the case with body chant. Rather the meaning is intended and arises from the series of symbols thus transcending them. In fact, from the series of images within a rite, a new image which is more than the sum of the parts is created. In the case of the kachina rituals, the overriding and central 'whole meaning' of the rite is rain and health. For the kachinas are rain and their activation through ritual is the "raining". What is important is the raining and the fecundating of the corn, not the power, taken as a total entity, of each step in the dance. The fecundating rain functions as the 'whole meaning' of the ritual. It is also the symbolic other to which the ritual gestures point and in which they participate. This 'whole meaning' is only possible because of the space present between the gesture and the symbol to which the gesture points. The existence of this space indicates in the ritual participants a consciousness of the "other" and this attitude of consciousness makes possible the abstraction of the symbolic or 'whole meaning'. No longer, as in the case of body chant, are the ritualists absorbed by their own bodily movements, but now they are conscious of an "other" dimension that is both immanent in their movements and transcends them to form their symbolic meaning. Their attitude of consciousness also produces narrative, for each gesture is different and forms a part of a series which becomes the narrative. Where there is narrative, we find the phenomenon of meaning in some form. Both body chant and sound chant precede narrative form and thus possess no 'whole meaning'; they do not point beyond themselves; they are their own 'meaning.'

Both myths and ritual, then, are intentional. That is, they point always to some-thing which they intend, whether it be creation or initiation or the

bringing of rain. It is this "thing" which is meaningful. Not only do they point to some-thing, but in the pointing relationship make the thing to which they point immanent within the imagery of the myth/ritual scenario. Thus they are genuine symbols. In the phenomenological sense, then, both mythic words and ritual gestures participate simultaneously in transcendence (pointing beyond) and immanence (participating in) and thus are genuinely intentional appearances.¹³ Furthermore, myths and rituals have the capability of intending objects which are historically inactual, for example the kachinas, the Dharmakaya, or the Holy Ghost. What is crucial, then, about myth and ritual is the intentional attitude of consciousness with which one engages them. Intentionality itself is an attitude of consciousness which implies a meaningful relationship, constituted through the simultaneity of transcendence and immanence, between the intender and the object intended. In the case of myth and rite, the intender is the imagery within the myth/rite and the object intended is the "whole meaning", e.g., creation, rain, rebirth, etc. The open and immanental relationship between these two constitutes the intention.

As we move along the continuum of the motional cosmogony, we notice that with each succeeding phenomenon there is an increase in the "pointing beyond" function of symbol or the transcendence aspect of the intentional relationship. Accompanying this increase is an increase in the space which lies between the gesture and that which it intends or to which it points. This space, accordingly, increases the intensity of meaning within the relationship while the power of motion immanent in the gesture decreases correspondingly. As the pointing function of gesture becomes stronger, ritual itself becomes an objective symbol to which other gestures point. That is, the gestures themselves are not rituals, but point to rituals from which they are derived. These gestures are the first dramatic gestures, or gestures that are intended to point to "meaning" within the symbols of ritual, but which themselves are not symbols. Rather, they are explanatory, are intended to evoke "ideas" about the images of ritual.

Before we discuss explicitly the advent of dramatic gesture on the continuum of motion, we should like to call attention to a process within myth/rite which is similar to the "explanatory" function of dramatic gesture or Holy Play. This process involves a degeneration of both myth and ritual in which the form

of the myth/rite has not been changed, however the intentionality has taken on a different quality. In some instances the form remains the same but the intentionality and the meaning have been forgotten altogether. As mentioned earlier, either the myth or ritual may be forgotten or abandoned in a given myth/rite corpus.¹⁴ In both cases, the intentionality or meaning aspect of the phenomenon has either been altered in some way or forgotten.

Examples of the forgetting of the meaning of a particular myth/rite are numerous, especially in our own culture. Many of the small gestures performed in the Catholic Church fall prey to this form of degeneration. We have already mentioned the gesture of women covering the head upon entering a church, or the mechanical crossing of oneself when facing the altar, or the gesture of censing during the mass. For the most part these gestures are survivals whose intentionality has been forgotten. Still other degenerations take place when the intentionality of a myth/rite is changed. The changes in intentionality move from an essential and metaphysical concern to a practical or mundane one. Eliade describes this process and terms it infantilization. He cites an example in India where diamonds, which were originally associated with snakes and their role as guardian of the absolute, have degenerated into charms against snakebite.¹⁵ Etiological myths represent another form of degeneration. Here the form of myth is retained, but the intentionality has degenerated into a practical or explanatory one. Thus the "participating in" function of the symbol has been lost, and, though the form or structure remains mythic, the quality is altered. Adolf Jensen gives several examples of etiological myths as well as an excellent account of their distinction from genuine myth in his book Myth and Cult Among Primitive Peoples.¹⁶ Among the Wemale of the East Indonesian island of Ceram there is a tale of a rooster and a Ulisale. The Ulisale is a wild bird who, in primal time, was decorated in a most wonderful fashion, whereas in these days, the rooster is quite plain.

One day, when the as yet unadorned rooster sees the Ulisale in a bamboo tree, he is very much upset and runs back to the village. The following day he returns to ask the Ulisale why he, in his beautiful garb, lives among the weeds rather than go to the village. Only when the Ulisale shows no inclination to do so does the action begin. The rooster offers his friendship and to confirm the pact goes

with him to the palm tree where they indulge in the palm wine until the Ulisale is quite drunk. Then the rooster asks him for the loan of his comb, his red wattles, and his splendid tail, that he might show off in the village. After three days, he says, he will return everything. The distrustful Ulisale is persuaded at last. The rooster puts on the splendid attire and gives his own plain one to the Ulisale. Then . . . the rooster dances with joy and asks: "Now, am I handsome, or not?" The Ulisale declares: "You are handsome." Returning to the village, and from a safe distance, the rooster calls to the forest bird: "I have deceived you; henceforth I shall wear your beautiful clothes." The Ulisale weeps and calls a large bird of prey to begin a war with the domestic fowl and continue it through all eternity.¹⁷

Jensen suggests that the central difference between the genuine myth and the etiological myth lies in the topics dealt with by the two forms. He states: "Thus the difference between etiological myth and myth proper lies, not in form, but in the theme itself and more particularly even in the manner of its development."¹⁸ This is of course true but the differences in themes treated is not a cause but rather a symptom of a more fundamental difference, namely a difference in the attitude of consciousness which gives rise to the two phenomena. In etiological myth, which is consciously invented or contrived to give meaning to something else, the "pointing toward" function is emphasized. This function becomes stronger and stronger once the self-evident reality disclosed by genuine myth ceases to be recognized and a culture embarks upon a conscious "search for meaning." Genuine myth embodies a balance between the "pointing to" and the "participating in" functions which reflects a psyche that is integrated, "at home" and not "on the move." Once this balance is disturbed, the phenomenon of change emerges and with it a movement toward greater and greater differentiation. This disturbance in the psychological balance is reflected in the cultural expressions by some new technological discovery which, as Jensen suggests, results in a new world view. All of these factors compound upon one another, rendering the old expressions of world view (the myth/rites) less and less meaningful. Thus they are either supplanted by mundane versions such as this etiological tale, are maintained in survival form, or are forgotten altogether. Myth then becomes a 'genre', an art form like painting or sculpture which is maintained for its own sake but whose intentionality

is lost (the difference between painting and myth-making as an art being that there are no museums for myths, unless they be libraries). Fairytales, legends and fables continue the tradition of the "art form of myth", while the various forms of dance continue the "art form of ritual," for ritual is no less susceptible to degeneration than myth.

Returning once again to our process along the motional continuum, we next encounter the phase of gesture in which the primary symbolic nature of the gestures has been lost and the actions now serve as commentaries upon, or explanations of, the original myth/rite corpus. These gestures are the counterparts on the motional continuum of theological word on the sound continuum. We choose to call these gestural commentaries Holy Play. The gestures of Holy Play are playful because they stand at a distance from what is serious, i.e., the sacred ritual, yet they are holy because they retain their connection with the sacred present in the rituals upon which they comment. The primary function of Holy Play, then, is to "point beyond" itself to the meaning that lies within some entity that is outside the Holy Play. Thus the space between the subject (Holy Play) and that to which the subject points (the meaning of the myth/rite) has increased over its predecessor, ritual. There is no longer the balance present between the two functions of symbol, for the "pointing beyond" now takes precedence in the intentionality of the phenomenon.

A second difference presents itself as we examine the change from ritual to Holy Play. For what is evoked in our mind/bodies through participation in or the watching of Holy Play is not symbolic images. Rather we are filled with ideas and feelings about the images that were evoked in the myth/rite to which the Holy Play points. This means that even though we are dealing with a somatic phenomenon in Holy Play, the primary evocation from the gestures is not that of somatic imagery, but that of psychic ideation. It is at this point in the continuum that the conscious function of analysis and differentiation begins to permeate both psychic and somatic spheres. The same subjects that ritual treats are treated by Holy Play, but they are treated through the use of concepts articulated by gestures which function as signs and are continually "pointing to" some meaning in which they do not participate.

Holy Play presents itself within the process we

are following in two phases, the first more deeply participating in the sacred or unconscious quality than the second. Perhaps the clearest examples of both these phases is to be found within the Christian tradition in the form of the Mystery or Miracle Play and the Morality Play. As the two names indicate, the first participates more fully in the "mystery" of the symbols presented in the Christian ritual than the second. As such, the Mystery Play would correlate with theological word on the sound continuum while the Morality Play would correlate with Wisdom Literature.

The Mystery Play within the Christian Tradition first appeared in Europe, and especially in England, in the ninth and tenth centuries. At first the gestures were quite simple and served to embellish the mass. They were held only in the chancel of the church and performed only by the priests themselves. They were constituted by such simple gestures as lowering the cross on Good Friday while the choir sang Misereres, then raising the same cross on the following Easter morning to the choral accompaniment of Alleluias. The next development was the dramatizing of incidents from the lives of the saints. These dramas were held in conjunction with saints' days and were usually part of a procession held in honor of the saint involved. They were performed in the nave of the church and both priests and laymen participated. The apex of the process of the mystery play came when the plays were expanded in content to enact both events from the life of Christ as well as the entire range of Biblical sacred history. Now the plays had moved out of the church entirely, were performed wholly by lay members of worker's guilds, and were held on platforms constructed just outside the church door. The next phase marks the beginning of the degeneration of the Mystery Play. The platforms were put on wheels and now taken out of the church yard to the market place. This increased space between the play itself and the object to which the play pointed increased the conscious function of the plays and they became more and more secular, including much comedy and buffoonery. Finally in 1603 the authorities of the Church denounced association with and support for the plays and prohibited their performance in any Church-sanctioned activities. By this time secular drama had developed from the plays and was well under way.¹⁹

What we see here in the history of Holy Play within the Christian tradition is the same process we have been using as a hermeneutical tool throughout our

work; namely, the cosmogonic process. In this instance, the process has not been carried through to the completion of its cycle, but is left in the second phase of differentiation or the "not home" of the "home, not home, home" metaphor. "Home, not home, home" correspond symbolically to the cosmogonic phases of undifferentiation, separation and unification respectively. To follow through with this metaphor, Holy Play first manifests itself "at home", that is, it is performed (1) as an embellishment to the mass and not as a "thing in itself", (2) in the chancel of the church, and (3) only by the clergy. These three factors allow Holy Play to participate in the mystery of the mass's symbolism, while at the same time allowing it to function as an extending device for further amplification of the critical moments of the ritual. The commentating or "pointing to" function has not left home in either time or space. It is enacted at the most critical of the ritual moments (i.e., the death and resurrection of the Saviour), and in the most critical of ritual space (the chancel, set apart for the clergy, choir and altar, the most powerful extensions in the space of the church). The process of leaving home begins, but is by no means resolved, when the plays are used to commemorate saints' deeds, are participated in by both clergy and laity, and are moved from the chancel to the nave. Home (the mass performed within the chancel) has now been left behind and the first forms of differentiation, dramatizing the deeds of the numerous saints, appears. The next phase in the development of Christian Holy Play resolves the motif of leaving home. For at last the plays actually leave the church and are held before the door, still maintaining a link with the symbolic source through the content of the performances and their location, but becoming more differentiated in the topics treated, and more intensely involved in the explanatory function, as well as the linking up of the sacred themes with the secular world of the guilds. This movement represents the entry of Christian Holy Play into the phase of leaving home, corresponding to the cosmogonic phase of separation or differentiation. The home-leaving is intensified when wheels are put on the platforms and the "pageants" literally and symbolically leave the home of the church yard altogether. This leaving is also reflected in the themes that are dramatized in the plays themselves which more and more involve comedy and everyday "plots". The final phase of the leaving is witnessed in the birth from the mysteries of secular drama. What yet remains unfulfilled is the return home or homecoming when the "thing in itself" of drama, the medium, will be experienced authen-

tically through its return home to sacred themes, the message.

We move now to the next phase along the continuum of motion. We are reminded again that as we move in this direction along the circle²⁰ we enter more deeply into the sphere of reflected gesture and psychologically we participate more strongly in the conscious modality. The "space" between subject and object has become even greater, and there is more emphasis upon meaning and less power is drawn upon from the gestures themselves. These factors become more evident in the phase of the "Morality Play" which is the correlate to wisdom literature on the sound continuum. Here the medium of gesture as drama is used, but the emphasis is upon the moral meaning that only comes at the end of the play. We are not engaging symbols that need to be commented upon, but rather we are confronting virtues, derived from the symbols of the earlier mythologem, which must be thought about and learned through the examples set forth in the play. The motional aspect is becoming less and less important as we move along the continuum. It is no longer done for itself, but now serves as an auxiliary to the force of the meaning which is gained chiefly through the words of the script. Even these words do not function symbolically but as signs that point to some virtue that is outside of the words themselves. Virtue in the Morality Play is of the same structure as wisdom in the wisdom literature. Both are split off from their respective objects, leaving a considerable space for reflection. This also implies that in both cases the subject engaging the tale or play does not innately possess the wisdom or virtue, and that it must either be learned or, as in the case of Solomon cited earlier, be given by God. Thus, as we indicated earlier, both wisdom and virtue are "fallen" gifts attainable only after exit from the "garden" of symbol where man "participated in" what was "pointed toward," namely the transcendent.

Once again Christianity presents us with a clear example. Growing out of the Miracle Plays of the Medieval Church were the Morality Plays which were allegorical in form. The various virtues and their opposing vices were personified by the actors in the plays. However, the human beings are not themselves the virtues but rather their personification through which they can point to the virtues. Secondly, virtues themselves are of a reflected nature, pointing to but not participating in the mystery of the sacred. Nonetheless, the Moralities maintain a loose link to the

symbols of the Church in the sense that they are "infantilized" versions of the injunctions of the scriptures and the Church. They thematized a whole new set of laws which later became the bulwark of a new social and technological order based upon the power of consciousness and reflected thought or reason.

One of the best known of the Christian Morality Plays is Everyman . The play was translated into English from Dutch in about 1500. It is an allegory which pictures the everlasting value of certain virtues even in the face of death. Some of the Indian Sanskrit drama also participates in the morality form, though with the particular romantic flavour of Indian sentiment. We can see this form in some of the plays of Kalidasa and in particular in his famous Shakuntala. To be sure, the beauty of the poetry far outweighs the profundity of the virtues expressed, but the poetry is intended to be at the service of the rasa or spirit of the play. In the case of Shakuntala we see the plight of a sylvan maid, daughter of an ascetic, who is wooed from her beloved Kanva by a ". . . sophisticated royal hero, full of the pride of youth. . . ." ²¹ She is overcome by desire and impulsively foregoes her forest home for the love of the worldly-wise royal hero. All of this results in tragedy, and what is more, her grief and remorse are further heightened by the ultimate rebuke that "Thus does one's heedlessness lead to disaster." ²² Several morals are set forth which are intended to serve as paradigms for Indian dharma, or right social action. The morality and ideals of conjugal love are set forth in the Uttara-ramacharits written by Bhavabhuti. Here the theme of the Ramayana is used; however, certain details are changed to further elucidate the virtues that the poet wished to emphasize.

What is common to Shakuntala , Everyman , and the Uttara-ramacharita , is that the media of dramatic gesture and poetry serve the end of explicating a series of virtues. In addition, the virtues themselves are derivative of a symbolic mythologem that co-exists with the transition phenomenon of wisdom. Further, the wisdom is in all cases outside of the participants and not divinely revealed but rather piously learned.

Moving along the continuum, we arrive at the critical point where gesture, once empowered by the sacred, now becomes both autonomous from that power as well as overwhelmed by the power of word and its manifestation, meaning. Throughout the process of reflected gesture, we have noticed that the gestures themselves

have become less and less important to the "whole meaning" derived from the movements. Conversely, the words that accompany the gestures have taken on more and more importance as they move in the process away from the point of ritual on the continuum. It is as though the body is becoming atrophied and thus the gestures themselves are becoming less and less dramatic and expansive in their actual movements. They become jerky and snort and only incidental to the words that are being spoken while the gestures are made. The focus of the observer is now directed from the entire body, where it was in ritual for example, to the face and especially the lips of the practitioner. Thus the gestures that are most closely related to the words are facial and their effectiveness in amplifying the words is quite limited. This is particularly true of the more advanced forms of this phenomenon where most gestural movements are confined to the lips.

We have chosen to call this phase on the motion-al continuum academic gesture. It correlates with philosophical word on the continuum of sound. In both cases we are dealing with an academic or abstract quality that is now apparently autonomous from the body. In the case of academic gesture we are not intending to limit the appearances of the phenomenon to the institution of the Academy. This would also be true of philosophical word, that is, its appearances would not be limited to treatises on philosophy, but would be present in any language whose underlying assumption is the phenomenon of truth.

The role of academic gesture is quite limited. Nonetheless, there are a set of conventions for such gestures, and particularly within the institution of the Academy. Within the academic institution there still survives the fundamental gestural/word event termed the "lecture". In earlier years this event extended the entire range of the educational/initiatory system, i.e., from the early "grades" up through "high school" and on into the college and university. Now, however, at least in contemporary America, this form has been superseded by less abstract and formal ones that are again beginning to place some emphasis on the body. Examples of these forms are found in the new emphasis upon discussion and in new forms such as the workshop.

Nonetheless, the central event of the Western University remains, for the most part, the lecture. Within the structure of this event we find two temporal

media, namely philosophical or scientific word and academic or scientific gesture. These elements are temporal because they set forth, in the same way as myth, a narrative that brings Time into Being. There is a beginning, a middle or "body", and an end or "conclusion". Rules for composing such as narrative are dictated by tradition and are followed "religiously" by most practitioners or professors. The gestures that accompany the narrative are usually jerky, short and held close to the body. Again, for the most part one focuses upon the face and lips. Gestures of the hands are used to "emphasize a point" and often include a short movement forward of the hand from the chest with the index finger raised. A hand gesture back and forth across the chest indicates a negative reaction and will always be accompanied by negative words. It is important to note that although the gestures will always be accompanied by some word from which most of the meaning is cognized, the word need not be accompanied by a gesture, depending upon the whims and personality of the professor. Thus, the gestures themselves have so completely lost their meaning in relation to the words they amplify that almost nothing is lost if the gestures are absent altogether. The "yes" gesture is very similar to the emphasizing gesture. This same gesture with the arm extended full or nearly full forward is used to acknowledge the response of a listener or student. Still another classical hand gesture, which may be wordless, is the grasping or stroking of the chin to indicate "deep thought" or indecision (not to mention ignorance or confusion). This same "idea" is indicated by the scratching of the head. This too is normally done in silence. The student or listener uses the same gestures when called upon by the lecturer to respond or in voluntary response. Although this latter is always preceded by the raising of the arm and hand to a near vertical position.

We also find some spatial conventions within the structure of the university lecture. These serve to denote the power roles of the participants as well as enabling the words and gestures of the lecturer to be perceived by all students simultaneously. The conventional arrangement of bodies spatially within a classroom, and especially in a lecture hall, is as follows. The lecturer normally stands facing the students who are seated in rows before him. Behind him is the board upon which he writes the important ideas or formulas. This is normally called a "blackboard", although it is more often green than black. At one time, however, all boards were black as they were made of black slate, and

so the name "blackboard" is a survival from an earlier age. Immediately before the lecturer is a small stand upon which he rests his "notes" which he either reads verbatim or from which he improvises complete sentences which then constitute, along with whatever gestures he may employ, the lecture. It is interesting to note that the small stand is called a "podium" or "lectern". The former term means foot or foundation or wall. The latter is derived from the Latin word lection which means reading. Thus a lectern is a foundation or wall upon which one reads. This "wall" functions spatially as both separator of lecturer and student as well as joiner of the two through the lection of the words by the lecturer. Thus the lectern is a power spot within the classroom or lecture hall, and functions in the same way as the altar in the Christian Church before which the power of the mass was instituted through the lection of the scriptures. The central importance of the lectern both within the Academy and the Christian Church (especially the Protestant form of Christianity) testifies to the disintegration of meaningful gesture and thus to the triumph of the spirit (word) over the body (gesture).

Within the Academy some lectures are more important than others in terms of both time and space. The most important lecture/event culminates the educational/initiatory process which usually takes a total of four years. This is the final lecture, the last of thousands the student has heard in his academic career from age six to twenty-one. For this lecture special words, gestures, costume and "ritual instruments" are used. The entire event is preceded by a procession, usually from one point on the campus (university grounds) to a central hall such as a chapel or large auditorium. Those in the procession are begarbed in long black robes, each wearing a particular sign that denotes his or her rank within the institution. The signs are often colorful and in the form of a hood which covers or hides the "mystery of truth" lodged, traditionally, in the brain. These hoods are never worn, consequently the "mystery" is present for all to "see". The graduates are presented with such a sign at the climax of the ceremony after the "last lecture" (an appropriate "graduation" address), is heard. The spatial arrangement for this event is an elaborated version of the ordinary lecture arrangement in which several important "lecturers" are seated before the student/graduates. There is a podium and often a table upon which the "signs" of graduation, the diplomas, are placed prior to their bestowal. There may also be a special stand

where is placed the staff of the "marshal" who leads the procession. After the lecture, the candidates for graduation file before the chief of the university or his representative, and are grasped by the hand which is then shaken vigorously. Simultaneously, the diploma is thrust toward them, always with the left hand, they smile, utter words of thanks in response to words of praise, and crisply leave the podium. There is a final procession which culminates the initiation.

Although these gestures and words strike one as very much like a genuine ritual, they are intended as a sign that one has passed from one way of being to another and is now "educated". It is a sign because the ritual instruments themselves, the special costume, the colorful hoods, do not participate in education; they do not have knowledge, they are not the truth, but rather are signs of that knowledge and truth. This is not the case with the ritual instruments, for example, of the Catholic Church from which the academic ritual instruments were derived. The former are symbols in that they participate in the power and instruments of power to which they point. The chalice is the cup, the wine is the blood, the bread is the flesh. The same is true of the gestures. They were not given by a divine being in illo tempore and thus have no transcendent referent in which they participate. The words of the academic ceremony, however, are "true" and recognize the "truth" in the ones they initiate. In effect, then, we have half a ritual, but even the "truth" of the words lacks the reality of a myth.

It is at the point of the emergence of "truth" which is gained through "knowledge" that the motional continuum makes its final break with the unconscious modalities upon which it is based. No longer is the sacred ritual or myth from which it was derived referred to. It is at this point also that the reflected gestures that saw their birth in the phase of ritual take on the reflexive quality. That is, they become directed back upon the subject to the extent that they become inverted and "subjective".²³ What is called "knowledge" and "truth" is completely man-centered. It is generated within man through conceptualization, then projected upon objects outside of man forcing them to conform to the "truth". "Truth" no longer participates in the object to which it refers but only in man's concepts. The dogmatic symbols that amplified the rituals and some of the "plays" are now reflexive signs, signs which point only to the immanent within man, the subjective, but confuse it with the transcendent, the

objective.

We now enter the final phase in the continuum of motion, that of industrial and scientific gesture. Here the reflexive quality of the gestures has become so inverted within man that it becomes, at a certain moment, converted into reflex rather than reflexive movements. The circle has completed itself and begins again. It is also within this phase that the space between the subject and the object to which his gestures point has become so great that the object can no longer be seen. In other words, practically speaking, there is no space at all for meaning. This is what we mean by inversion or inverted gestures. They are gestures that are intended to be highly "objective",²⁴ but because the object (truth) is so distant (transcendent) and cannot be seen, the gestures refer only to the individual actor and thus are highly "subjective". Because of the great distance of the object referred to from the subject, the object becomes inverted into the subject. We find ourselves in a phase that is post-meaningful, and which is the direct correlate of the pre-meaningful phase of instinctual movement.

Let us take a moment now to look at some instances of scientific and industrial gesture and see how these notions work themselves out. Perhaps the most central "rituals" of science take place in the laboratory. The space of the laboratory functions as the "Center" where the primary "sacramental rites" are performed. Just as in a genuine ritual, the movements that take place in the sacred space of the ritual ground must be exacting, repetitive and uniform. In fact, most of the skills of science are directed toward arriving at such qualities in both the movements of technicians and machinery.

The following is an experiment designed to assess the food-hoarding capacity in rats. It is contained in a manual or laboratory workbook for college level students, these same people referred to previously regarding academic gesture. This section of the experiment/"ritual" concerns palatability.

Four days before testing, place two rats which were raised with regular food pellets, in individual cages. Attach a hoarding apparatus to each of them. Give each rat four standard food pellets only for four days, but do not limit the water supply.

Grind 100 food pellets (by running them through

a food blender at high speed for several minutes) into a fine and uniform consistency. Add enough water to make a viscous and workable gruel. Add saccharine to half of the mash.

Place the mash into 20-mm diameter metal bottle caps. Fill 40 of them with sweet wet mash; 40 of them with wet mash only. Mark the bottom of those bottle caps which contain the sweet mash.

Place 20 bottle caps with sweet and 20 with wet mash and 20 regular food pellets into each bin.

Open the partition in the first cage. Record carefully all activities for 15 minutes. Then repeat with the second rat. Evaluate as indicated in Table 15-1. Discuss the results.²⁵

To be sure, the characteristics mentioned concerning genuine ritual are present here in this "experiment", and particularly those of uniformity and repeatability. What distinguishes this series of gestures from a genuine ritual is the reflexive nature of the gestures themselves. The experiments are designed to gain "knowledge" through their performance which will lead in a linear way to "truths" that are then considered "laws". These "laws" are considered to be immutable, unless, of course, new evidence gained through further experiments disproves them. The focus in science, then, is almost entirely upon the object with no awareness of the reflection of the "experiments" back upon the subject and their consequent influence on his world. Thus there is no concern for spiritual renewal, regeneration or recreation in either the subject or the object. Scientific gesture, because of its complete separation from the unconscious modality, recognizes no transcendent or spiritual dimension in the "whole meaning" to which it points. For this reason it is exclusively materialistic in its conceptions of transformation. For example, the Dupont slogan is "Better things for better living through chemistry." Here any change in the subject is seen in terms of "things", a change which is brought about mechanistically. The recognition of a spiritual dimension is central to genuine ritual and demonstrates the attitude of consciousness that is present when reflex and reflected movements overlap.

Industrial gestures have to do almost entirely with the subject's relationship to a machine rather than to some natural phenomenon or an idea. We would include in this area any gestures that are involved in the mainstream of factory work, office work, auto mechanics and even most modern farm gestures. Scien-

tific gesture as well, should not be confined to those movements that take place in the laboratory, but also include any gestures whose method seeks "knowledge" and ultimately "truth" and whose object is a natural phenomenon. Gestures centering around modern forestry would be an example of such phenomena. When a modern forester looks at a stand of pine, he sees the number of board feet present and not the "presence" of the forest spirit. Academic gesture, then, uses the same method but, again, differs in the object of study which is the "idea". Reflexive movements seek "knowledge" in a linear way in order to arrive at a once and for all "truth". This fact splits them from any dependence upon the cyclical nature of the myths from which they were derived. They differ only in the objects to which the gestures refer and which become increasingly synthetic²⁶ as the continuum progresses. That is, we move from an idea, in the case of academic gesture, to a natural phenomenon such as trees or rats which is conjoined to an idea, in the case of scientific gesture, to machines also conjoined to an idea, in the case of industrial gesture. The content of the ideas themselves also becomes increasingly synthetic and materialized or pragmatic. In academic gesture we may concern ourselves with ideas of God, in scientific gesture with palatability in rats, and in industrial gesture with ideas of how to operate a machine.

We have chosen as an example for industrial gesture one from the area of modern farming because we have experience and interest in this area, and also because of the paradox which emerges when a deeply cyclical mode of being is converted through reflexive consciousness and gesture, to a linear one. The following example comes from the operator's manual of a McCormick Farmall 240 tractor, and concerns the adjusting of tread widths on the front wheels of the tractor:

ADJUSTING THE TREAD WIDTHS

Note: the following adjustments must be made with the tractor on level ground.

1. Raise the front end of the tractor.
2. Loosen the bolts "A" on the axle extension clamps and remove bolt "B".
3. Move the axle extension so that the bolt holes coincide at the desired tread position.
4. With the axle at the desired tread, set the coarse adjustment of the tie rods with set screws "F". Turn tube "G" to align the chisel marks on knuckle "L" and sleeve "K". Tighten set screws "F" and clamp screws "E".

5. Replace pin "B" and tighten the extension clamp bolts "A".²⁷

This procedure is only one of hundreds that a modern farmer must learn to perform upon his machinery. He finds himself in the same relationship to the machine as the factory worker in which the gestures are purely pragmatic, have no intrinsic value, and point only to the end result which is ease of operation. The actual object, the machine, is so far distant, i.e., so objectified, that it too does not exist for its own sake but is simply a tool to accomplish "the job". In other words the space between the operator and the machine is infinite and thus there is no space. It is at this point that the actions cease to be reflexive and become, at a certain moment, reflex movements. The circle is completed; the man becomes the machine. But, of becoming the machine, he is unaware.

Although we have completed the circle of the cosmogony of motion and of sound, we do not intend the types manifest in the process to be exhaustive of all sonorous and motional phenomena. There are other forms which do not find themselves in direct line with the process we have described, but rather branch out from the main stream at certain points. In the case of the sound continuum, at the point where we find wisdom there are two branches, one forming the "great tradition" or elite culture which is now secular, and the other forming the "little tradition" or the folk. Within the "great tradition" we find dramatic word and poetic word; within the little tradition magical word, fairy tale, fabled word and legendary word. The same situation occurs on the motional continuum. At the point of Morality Play we find one branch which moves into secular drama and dance. Another includes gestures of manners and customs which have also become secularized. Branching out from academic gesture we have the gestures of the state as well as military gesture. Even these additions are not meant to be total or to once and for all finalize the process. What we do intend by the continua we have described is to convey a sense of the development or unfolding in an orderly way of the power of the sacred as it is manifest through sound and motion.

Body Time, Ritual Time

In the previous chapter, we spoke of the time of myth, or mythic moments, which are composed of the

symbols contained within the horizons of the myth narrative. Ritual, too, has a series of gestural symbols and images contained within the horizons of the ritual narrative. This narrative makes sense because of the order and thus the relationship of the gestural images within the boundaries of the rite. The same was true of myth. What we want to focus on now in relation to ritual time is something more fundamental to time itself and also to consciousness, for ritual time gains its origins not simply from the relationships given between gestures, but from the relationship of the internal rhythms of the body to their corresponding rhythms in the cosmos.

The primary medium of ritual is the body, flesh. But what is it that makes the body alive, that is, what is it that makes the body move? Perhaps a simple way to evade the question is to answer that what moves in the body are rhythms and it is these rhythms that "make the body move". The question can only be answered symbolically, and so we must consider the rhythms of the body to be the fundamental manifestation of the body's consciousness which develops through engagement in the life-world into gesture and ultimately thought. Once again we meet the symbol of the Divine Marriage in which the flesh of the body is the bride of the body's rhythms or consciousness. In other words, the body becomes incarnate with or married to its own movements which, at first, are "hidden" and internal. These bodily rhythms function later as archetypes or models for ritual gesture, ritual time, and when joined to their cosmic correlates, World time. The involuntary biological rhythms of the body such as the beat of the heart and the rhythm of the breath function as models for later more highly conscious movements and gestures. They provide a kind of illo tempore for the later mythical time of ritual gesture. Essentially, the time or rhythm of the body becomes amplified to the time or rhythm of rituals which in turn correlates to cosmic rhythms. Rituals are sacred because the body is sacred; rituals provide life because the body provides life.

Ritual Quality; the Completeness of Imperfection

In the previous chapter we called the quality with which myth is imbued, the "mythic". We also suggested that the quality of myth is derived from the world in which it dwells which is also true of other forms such as fairy tale and philosophy. Both myth and ritual dwell in a "real" world as opposed to the "true"

world of philosophy. What distinguishes "truth" from "reality" and thus produces the quality involved are the differing degrees of space present in the two phenomena. We have already mentioned that the space present between the subject and the "truth" is so great that, in effect, there is no space. It is this lack of space that gives rise to the inflexible quality of "truth". "Truth" is eternal and unchanging yet continually changing because of new "facts" uncovered. "Reality" is continually changing because it is not exacting and based on "fact", yet never changing for that same reason, i.e., because it is not derived from changeable facts.

It is their fictional basis that gives myth and ritual their sense of reality. Because the gestures of the ritual are not exact copies of the object they portray, they are able to convey that which is hidden to fact and present in fiction. That hidden quality of which we speak is the essence or spirit of the "gods" or the tiger totem or whatever sacred object is being engaged. The difference between the "actual" object and the ritual portrayal is the space necessary for the sacred to dwell. This same "imperfection" is the mother of all art as well. When a painter paints a landscape his painting is never an exact copy of what is "actual". Rather, it is what he "sees" there, the spirit or essence of the countryside. This "imperfection" is the space of power which can only be articulated by one who "sees"; a special person, the priest, the artist, the musician.

In contrast, the search for "truth" can never comprehend "reality" in its wholeness. For the seekers of "truth" systematically ignore the validity of everything except the "facts", and the "facts" constitute only the surface of "reality". By considering only "facts", they cannot hope to comprehend the totality of what Is. Excluding the unmanifest as "false" (i.e., fiction), they cut themselves off from the foundation and essence of the "real".

In addition, this space between ritual gesture and ritual referent projects or throws the participant into a new time and space. We are as though in a time machine sailing forwards, backwards and even sideways simultaneously. All of this is Real because it is not True. Thus because of an "imperfect" reproduction of a gesture, we recapitulate the completeness of the original gesture.

These reflections bring us to the close of our journey through the cosmogonic separatio, the phase of separation in the cosmogonic process which we have been following. We have left "home", the "garden" of undifferentiation, and explored the world of separation as it is manifest in the twins of myth and ritual. We are now ready to return "home", to enter the unity of homecoming.

CHAPTER IV

FOOTNOTES

¹See Diagram Six, p. 126.

²See Chapter III, pp. 63-64.

³See pp. 38-40 for a discussion of the role of dogmatic symbols in myth.

⁴See Diagram Seven, p. 127.

⁵See Diagram Eight, p. 128. The three terms reflex, reflected and reflexive are to be distinguished in the following way. Reflex refers to the automatic or instinctual action, reflected to the considered or realized action, and reflexive to actions so highly reflected that they are directed back upon the subject, they become inverted and finally converted into the instinctual sphere of the process. The terms movement and gesture are also to be distinguished. Movement refers to pre-symbolic or archetypal phenomena while gesture refers to symbolic or meaningful phenomena. The correlates on the sound continuum are utterance (pre-symbolic) and word (symbolic). Not all words or gestures, however, are symbolic.

⁶See Chapter III, pp. 51-53.

⁷See Motion Diagram, p. 128.

⁸See Chapter III, pp. 53-54.

⁹See Meaning diagram, p. 129.

¹⁰

See motional diagram for a schematization of this process.

¹¹Information on the Kachina ritual gathered from Gene Lisitzky, Four Ways of Being Human, Chapter 4.

¹²See Chapter III, p. 56 for a discussion of "whole meaning" with respect to myth.

¹³Husserl outlines two forms of immanence and

transcendence in his notion of intentionality to which our version is indebted. See his The Idea of Phenomenology (The Hague: Martinus Nijhoff, 1964), pp. 2-5.

¹⁴See Chapter III, pp. 67-68.

¹⁵M. Eliade, Patterns in Comparative Religion, pp. 442-446.

¹⁶A. Jensen, Myth and Cult, pp. 64-79.

¹⁷Ibid., p. 70.

¹⁸Ibid., p. 74.

¹⁹Information regarding the Mystery and Morality Plays gathered from Vergilius Ferm, ed., An Encyclopedial of Religion (New York: Philosophical Library, 1945), pp. 647-648.

²⁰See Diagram Eight, p. 128.

²¹S. K. De, "The Sanskrit Drama," in Sri Ramakrishna Centenary Committee, The Cultural Heritage of India, p. 662.

²²Ibid., p. 663.

²³See footnote 5 for our use of the terms reflex, reflected and reflexive. Also discussed there is the distinction between movement and gesture.

²⁴We use the terms objective and subjective in their ordinary "scientific" sense.

²⁵Allen W. Stokes, Animal Behavior in Laboratory and Field (San Francisco and London: W. H. Freeman & Company, 1968), pp. 66-67.

²⁶Synthetic is used in the same way as we have used it in its connection with symbols, i.e., refined.

²⁷"Operator's Manual McCormick Farmall 240 and International 240 Utility Tractors" (Chicago: International Harvester Company, n.d.), p. 28.

CHAPTER V

THE CONIUNCTIO: RELIGION, CULTURE, THE SELF

"Homecoming is the return into the proximity of the source"¹

Once upon a time there was a young man who dwelt all alone in a small cottage in a far away village. Now this young man was extremely poor in both body and spirit, as his parents had died long ago and he was barely able to sustain himself on the meagre income from tilling his worn out land. But he was a great dreamer, and each evening after the sun had set across his rocky meadow to the west, he would walk to the village tavern and there dream of soaring into the heavenly fields, to find a cask of the purest gold gathered by God's angels, who live in a castle in the sky. All day long he felt the heavy burden of the earth, weighing him down and keeping him miserable and poor, but at night in the tavern he could fly.

Upon one such evening, as he was dreaming, he heard a distant neighbor speaking quietly to his friend. The neighbor was talking of the very gold that he had been dreaming of in the heavenly castle. But it was not to be found in the sky; rather, it was located somewhere near the hearth in the center of the king's palace. He was certain that this was what he had heard and the next day at dawn he resolved to leave his rocky fields for the king's city. He was determined to make his dream come true, for was not the king's palace heaven on earth?

There he was at last, standing before the bridge that crosses the river to the king's gate. There was a very large soldier that stood watch over the bridge by day and another by night. The young farmer felt that if he were patient enough he would find the right moment to slip past the guard into the palace. On the seventh night the watchman noticed him and called him to his box. Terror swept over the young man's body. After severe questioning he was forced to tell his tale. The soldier trembled with laughter when he heard of the young man's foolish quest. He told him that no such treasure lay in the king's hearth, but that he

had heard of such a treasure behind the stove of a cottage in a village far to the north. It was not long before the farmer realized that the village being spoken of was his own, but he did not believe the tale.

Home he went in despair to continue his life on the earth. That night, as he was counting his last leaden coin, it slipped out of his fingers and rolled into a crack between the bricks behind the stove. When he lifted the brick to find the coin, there appeared the splendorous golden cask of his dreams. He fell to the earth, dumb with amazement and wonder. From that moment on, the young farmer grew older, wiser and happier with each passing year, and never left his rocky farm, even after the day he died.²

Homecoming

Our journey is fulfilling itself, home is in sight, and, like the young farmer in the tale, we are about to "return into the proximity of the source."³ Before we speak of the content of the return as it pertains to myth and ritual, we should like to pause for a moment and reflect on the nature of the process we have undergone, and especially on the nature of the final phase of that process, the unification.

Throughout the preceding chapters, we have used the pattern of the cosmogonic process as a hermeneutical tool to lay bare the givenness of myth, symbol and ritual. We have found that process unfolding in three primary phases or moments. The first is the phase of undifferentiation in which all things were "one" and unseparated. It is analogous to the consciousness of a baby who as yet makes no distinctions between himself and the world. Everything is wonderous. Nothing is meaningful. This is the garden of paradise. It corresponds to the sacred in its pre-symbolic, pre-formal, pre-conscious power. The second phase is that of separation, where the consciousness of the difference between self and other comes into being. It corresponds to the emergence of symbol and its differentiation into myth and rite. This phase is the phase of leaving the garden of paradise, the aboriginal home, and setting out upon the quest for self identity; the quest of the hero. Worlds and fortunes are made and these worlds and fortunes present themselves as meaningful wholes. Life itself is a quest for meaning which is gained through the modality of separation in its

many forms. For separation is the sole task of this journey, and that from which one separates is home. It is only when the aboriginal home, the garden is separated from once and for all, only when it is finally given up, that, in an illuminating flash, Home re-presents itself. When home is finally left Home is re-entered. And this is an effortless transition, no pain of initiation is present, but rather the inevitable release of death which lets its initiates return peacefully "into the proximity of the source." It is at this point in the process that myth and ritual come back together to constitute the wholeness of World and Self.

Homecoming encompasses the meaningful, yet transcends it. It has gone beyond the hero's quest for meaning and returned to its Edenic beginnings. Yet at the same time it is not a return, but a step onward in a spiral formation, a re-turn, destined never to be able to go back. For home is not the same as Home⁴ and never will be; something more has been added, almost imperceptibly, from the experience of the heroic quest. This something more is consciousness, an awareness of the process itself. Yet even the experience of the hero who divides, was not the same experience as that of Homecoming. Homecoming is an Experience which has gone out and re-turned without returning. It is an Experience that emits with it a new vision and thus a spiritual understanding which is no longer simply aesthetic, but now is participated and intuited.

It is in this spiritual awareness that Home differs from the aboriginal home. We are both at Home and not at home. Our journey has ended but just begun. For home is never attained even though we are Home, and our Homecoming becomes thus a process of becoming free to be what we are, and what we are is always changing within its ownmost horizons.

Homecoming is like the artist's vision set down on canvas. The painting is neither an exact replica of home nor is it something other than home. Instead, it is the spirit of Home which has been borne through the brush strokes, and incarnated in the color and line and that taken together reveals itself as Being-at-Home.

Homecoming, then, is the discovery of the true nature of what we have always been. And this discovery is gained through the Experience of leaving home, an Experience which is authentically ours. It is authentic because of the immediate consciousness we are given

of it due to our experience in the phase of the quest. The source of our Being is turned upon leaving home and re-turned upon coming Home again. The tale of the young farmer vividly sets forth these themes. Homecoming for the young farmer was only possible after he had left home to seek his destiny. One always leaves home to seek one's destiny, but Being-at-Home is the fulfilling of that destiny. And so before leaving home the farmer was un-differentiated; he had not been separated from the source. The seeking was the separation and it was only when he had given up, that the discovery of Home presented itself as a possibility. Upon his return, he discovered behind his own hearth the treasure he had sought elsewhere. He became unified with his own destiny, which was nothing more than Being-at-Home, where he had always been. His Experience is paradigmatic of what Jung means by the process of individuation. For the discovery of the Self is the fulfilling of one's ownmost destiny. Thus we can now "see" that the unification of Homecoming is the fulfillment of the undifferentiation of the garden. The former completes the latter. They are both the same, save that unity includes the Experience of separation which renders it fully conscious of its Being.

Still, in another sense, the home (undifferentiation) and Home (unity) are radically different. In the tale of the young farmer the power of home was the money of lead. Recall that when the farmer re-turned Home he counted his last leaden coin, which then slipped out of his fingers and his sight. Thus to be at home was to live on leaden coins. But when he had "given up" the lead, it was discovered as Gold, Gold which had always been hidden behind the stove, i.e., at the center of his heart. The radical difference between the lead of undifferentiation and the gold of unity is dependent upon the Experience of the search for destiny. It is this Experience that transforms the lead into gold. But more importantly, the Experience of giving up the search for destiny transforms the "eye" of the seeker, allowing that destiny to be fulfilled. Now home is truly Home for it is "seen" as it IS, and it IS Golden. The transformation of the lead into gold is simultaneously a transformation of the personal ego into the Self. Of course this process is identical to the alchemical opus in which the alchemist "seeks" to transform, or rather to transmute the leaden prima materia into gold and to consequently transform his own soul into the realm of the immortals. The process is also identical to the one we have been so closely following throughout this journey, namely the

cosmogonic pattern.

So now we are Home. But Home is not a goal that is attained but a place to Be, and so we must Be-come the unity of myth and ritual.

The Homecoming of Myth and Ritual

The twins have re-turned Home, re-discovering the Home where dwells their Mother, symbol, their common connection to the undifferentiated power of the sacred. In re-turning Home there is a simultaneous unification with the proximity of the source. Thus myth and rite are conjoined with the sacrality they symbolize. This unification gives rise to a "whole meaning" which is a genuine symbol that is something more than the mere combining of the two. For Homecoming is not simply renewing, but is such a radical renewal that what results is re-creation, a new World. The Buddha's experience under the Bo tree is an example of Homecoming and a radical renewal that revealed the Buddha's ownmost destiny through the establishment of the new World of Buddhism. Thus the unity of myth and ritual is such a complete one that their autonomy becomes lost in the World they create. A coherent symbol "system" is born which integrates in a balanced way the psychic and the somatic in macrocosmic form. What we name as "religion" or tradition is born; a mandalic pattern of myth/ritual springing from a center of divine revelation.

This coniunctio of myth and ritual is alive and creative, and in its living nature it is imperialistic. From the well-spring of power at its center, it reaches out to take all things into its grasp and to permeate them with its spirit. All aspects of reality are incorporated into the tradition. This imperialistic process could be also understood as a people's sacralizing of their life-world in terms of the revelation which lives at their center. The process of sacralization creates a cosmos, a sacred World, a nomos, a canopy of meaning, rippling out from the center and stopping at a certain point which defines the boundaries of the cosmos. Within these boundaries, all is sacred, without is chaos, the profane. The process of the coniunctio is akin to the falling of a drop of dye into a pool of water. The dye spreads out from the center, coloring all the water as it goes. The Ka'ba stone in its fall from the sky performed exactly this function in Islam.

Still another way of understanding the coniunctio of myth and ritual is to perceive it as a culture. Understood in this way, all "cultures" in which genuine myth and ritual are united have a center, a source of power that is transformative and imperialistic. They can be understood as monads, wholes unto themselves. All of the components of such a culture relate to each other, are interdependent and have a common myth/rite basis. The myth/rite corpus is simultaneously content and creator of a world view. Spatially, the focal point of the world view which is expressed by the myth/rite corpus, is at the center of the World. This center may be a mountain, or a tree, or a city, or temple within a city or even an office building. The center itself is the place where all those within the culture recreate their World, either personally or by representative. Thus the center is the most important space and all spaces are determined by, contingent upon and created by the central space. Time within the culture is also determined by the myth/rite corpus at the center and spins out from that point.

Any culture which is truly a World will have such a structure. There need not, however, be simply one center, for in the mythic perspective the law of non-contradiction is suspended, and a single thing can be two or more other things at once. Thus we see that Christianity has at least two centers of its World, one in Rome and one in Jerusalem. This could also be said of India where the city of Benares and Mt. Meru are both centers.

Secular cultures, although not constituted by a genuine myth/rite corpus, do function as a World and do possess the same World structure as a sacred culture. For example, Washington, D. C. serves as the center of the nation of the United States. It is there that the world view is established by the "chiefs" of the regions that "surround" the center in accordance with the principles established by the ancestors in illo tempore. It is also in Washington (named after the great ancestral founder of the nation) that the Great Rites of Transition such as the inauguration of chiefs are held. At the same time there are other centers such as Camp David where the chiefs go into retreat and meditation.

When one looks at the conjunction of myth and ritual into a culture in this way, it becomes less helpful to try to understand a traditional culture as an example of a religion. We have already mentioned

that the word religion is recent in the West and that religions only occurred after the fragmentation of Western culture into the realms of sacred and secular. In sacred cultures all phases of life are permeated by genuine myth and rite and no distinction is made between religious and secular. So strictly speaking, sacred cultures do not contain religions.

What is common, then, to all cultures both sacred and secular as we are using the term, is that they all have a unifying world view which is adhered to and assumed without question by the vast majority of the people. Secondly, they all have a World structure which defines itself spatially by a center and boundaries. In addition they all tend to be imperialistic within the boundaries of the World, in that all deviations from the world view seem to be absorbed or converted to the primary one. The differences between a secular and a sacred culture is that the sacred culture assumes the unity of sacred and profane within the myth/rite corpus, while the secular culture makes a radical distinction between the two realms. The United States is a secular culture whose World is completely constituted within the sphere of the profane. The sacred is separated from the profane and has no place in the World. This is evidenced by the constitutional separation of church and state in the United States. Within a secular culture such as the United States, the sacred is manifested through small Worlds within the over-arching secular canopy. There are many sacred Worlds present such as the Buddhist, Jewish, Hindu and Christian, all of which at another time and in another place constituted the center of their own sacred World. We call such secular cultures pluralistic as opposed to sacred cultures which we term traditional. Pluralistic cultures (i.e., cultures manifesting sacred pluralism within a secular unity) are usually in transition and thus in ferment. Recently, American culture is becoming more and more pluralistic in that world views unheard of or laughed at a few years ago are now establishing centers and boundaries within the larger confines of the nation. This same type of culture existed at the beginning of the Christian era in Rome, in 4th century B.C. Greece with the coming of the mysteries, and in India during the breakdown of the Vedic tradition and the emergence of Buddhism.

Among cultures we must make a distinction between those that are conscious of the mythic quality imbedded in their world view and those that are not. Those which are, i.e., sacred or traditional cultures

such as Vedic India, "see" that their World has a mysterious referent that is wholly other; a sacred aspect is alive within the consciousness of the culture. Thus phenomena such as gods, temples, shrines and iconography exist, are integrated into the political structure, and are the power source of the culture. They are seen as special revealers of a sacred force. There are other cultures that maintain a tradition structurally but which have forgotten the mythic quality. These are the secular or pluralistic cultures spoken of above. Here the "myth" and "rite" have no reference point in the mysterious. The sacred aspect, though present, is not "seen" or acknowledged by the culture. The functions of the myth/rite corpus remain the same as in a sacred tradition and there are "gods" and "shrines". However, these phenomena are not mysterious or transcendent, but wholly this-worldly and explainable; there is no mythic quality, no spaciness invested in them.⁵ Nonetheless, there is a world view which has been integrated into the culture and which integrates a World.

Thus the distinction between a sacred and a secular culture does not lie in its possession or not of a World structure. Both are structured Worlds. Nor is it determined by the presence or not of a numinous or sacred force within the artifacts of the culture. What is crucial is the consciousness on the part of the individuals within the culture of that sacred quality and their acknowledging of its influence on their lives. A Vedic Indian was conscious of engaging the sacred through the Agni sacrifice, while an American voter recognizes only humanistic values in his actions. Thus the difference is found within the microcosm of the culture, the individual psyche. Only when the collective consciousness of a culture re-cognizes the otherness of the sacred without becoming possessed by it do we have a sacred or traditional culture. It is the collective attitude of consciousness which determines if a world-view is religious or not.

The Full Coniunctio

We are thrust once again into a realization of the interdependence of microcosm and macrocosm. Only if World is manifest within the macrocosm and the Self is manifest within the microcosm is there present the genuine union of myth and ritual, the full coniunctio. This full coniunctio takes the form of a quaternity, for it includes the integration of two factors each within the two separate realms of macrocosm and micro-

cosm. World, the macrocosm, is dependent upon the integration of myth and ritual, of psychic and somatic aspects. Thus in a truly constituted World, the image "seen" in the myth is carried out in ritual action and the integrity and wholeness of the World is thereby established. Things are as they should be, the World is in order. Self, the microcosm, is dependent on the integration of the conscious and unconscious modalities. This integration allows the re-cognition of the sacred quality of the World. These four factors, when integrated, bring about an immanental relationship of Self and World. There is in this case no alienation between man and nature. Either man is seen as a part of nature, both being divine in essence, or nature and man are seen as a creation of god and thus Holy. These two possibilities offer two separate paradigms of the full coniunctio. Examples of both are present in Eastern and Western cultures, among extra-civilizational and civilized peoples.

India throughout its long history has experienced this conjunction several times. During the height of the Vedic period near 800 B.C. the cosmic sacrifice thematized the unity between the sacrificer and the sacrifice. The sacrifice itself was seen as the equivalent of the cosmos, and man, the sacrificer, the equivalent of the sacrifice. Macrocosmically the sacrifice made possible the World (pointed to it) and was the World (participated in it). The sacrifice itself was made possible by the conjunction of myth and ritual. Microcosmically, man performed the sacrifice (pointed to it) and was the sacrifice (participated in it) because of the conjunction within him of conscious and unconscious modes. Thus man, the sacrificer, was transformed through this psychic conjunction into the Self, Purusha, the cosmic man who is also the World. Still later in Indian spiritual history, during the rise of the Upanishadic doctrines and Hinduism, this mysterious unity of the two realms of man and cosmos was more clearly articulated. Man was recognized as a part of nature and nature itself was a divine manifestation of Brahman. The sacred force residing in man was identified as Atman and the power of the cosmos as Brahman. But each was the same as the other in essence; Atman was Brahman and Brahman was Atman.

In the Christian spiritual heritage, the full coniunctio is expressed through the motif of separation between man and the divine, yet the same unity exists between man and World. Man is not perceived as being divine in his givenness, and so needs the grace of the

diety to bring about the unity of man and god which is then manifested in the coming of the kingdom of heaven onto earth. In a very real sense the earth is finally purified and participates in a mysterious way in the divinity of God along with risen man. This coming of the kingdom of God onto earth is a transmutation of the earth and a transformation of man that spiritualizes both. Thus the return Home to the lap of God is vividly portrayed through the unity of God, Man and World. In the Christian case the unity of myth and ritual is present in the mass which both points to the Kingdom of God on earth and participates in that Kingdom. Man is transformed by a force from without, i.e., the grace of God, which unites conscious (grace or spirit) and unconscious (body or soma) modes into the Self or the resurrected body. To be sure, this unity is structurally different from that expressed in the Upanishads and in Hinduism, as it is paradoxically grounded in the tension created by the eternal separation of man and God as well as the blemish of original sin. It is this very tension that allows for a creative Homecoming which, as mentioned in the earlier sections of this chapter, is never attained. Christian man comes Home to discover the true nature of what he has always been, a sinner who is nonetheless saved (unified with God and brought Home) through the grace of God.

Perhaps the finest example of this vision was during the flowering of the Middle Ages in Europe. In the individual, consciousness and the analytical function had been rediscovered and had risen to a place just under the power of the unconscious mode. This was masterfully articulated in the works of theologian Thomas Aquinas who set forth what many have called a synthesis of reason and revelation. These two modes were in a hierarchical relationship to one another with revelation holding the uppermost place. Reason was an excellent tool to obtain knowledge about God and the world, but it could never comprehend God. For ultimately God could only be apprehended through revelation. The Aquinan synthesis placed man in a special relationship to God, not unlike the relationship of the followers of Ahura Mazda to that deity in ancient Persian religion. Nature and the World were placed under the stewardship of man through whose knowledge and good works the world could be redeemed and become God's kingdom. A second aspect of the Aquinan synthesis was the integration of secular natural life into the Christian faith. The integration of reason and revelation within man the microcosm and of secular natural life with the Christian faith in the macrocosm exemplifies

the full coniunctio. For within man reason and revelation play the roles of the conscious and unconscious modes and within the world the Christian faith presumes the integration of myth and ritual which then is homologous with the world of natural life. This two fold synthesis offers another paradigm of the full coniunctio of man and world of which we have been speaking.

As exemplified in the Hindu and Christian traditions the full coniunctio of World and man may take either of two fundamental forms. The first is found in cultural wholes in which there is manifest a unity between man and World grounded in the mystery of the two realms. That is, both realms are "seen" as divine and thus unified in the absolute sense. Myth and ritual are then designed to bring about the recognition of the original or ontological unity. This modality is for the most part feminine in nature, and is found in cultures that are basically agrarian. There the earth is the source and Home-coming is a coming into proximity with that source, i.e., coming into unity with it. The Hindu example above would participate in this mode.

The second mode is found where there are cultural wholes that manifest a distinction, yet a balance, between man and World. This distinction is itself the ground for a solidarity between man and World which is possible because both man and World are the creations of God. Myth and ritual are intended to bring about the transmutation of the World into a divine realm, and the transformation of man into a right relationship with the divine. Unity is here manifest through balance and relationship rather than through total integration and dissolution of the two realms, as in the feminine mode. We are dealing here, then, with a modality that is basically masculine in nature. One whose way of life is founded on hunting in one of its varied forms.⁷ Creation and creativity come from the sky in such a culture and reality is found in the animal rather than in the plant. The source, then, is the sky, and salvation or Homecoming is a coming into proximity with the source. The Christian example cited earlier participates very clearly in this modality.

We must remember, however, that no matter how divergent these two modalities of the coniunctio may appear in their details, the fundamental structure that underlies them is the same. In both cases there is a striving toward unity, and a unity which displays balance between its components. The unity of Homecoming

is manifest only after the passing through of the differentiating experience of a pluralistic culture. It is the undifferentiation of the aboriginal home now grown conscious of itself and manifest as Home. In one case unity is presented through integration, in the other by separation. In both cases the full meaning of the coniunctio is dependent upon the attitude of consciousness of man.

This last statement brings us now to consideration of the microcosmic element in the full coniunctio. Up to now, we have been stressing the cultural whole and its role as World which functions as the macrocosmic counterpart of the full coniunctio. This includes such symbols as the Kingdom, the Empire, the Nation and the World. We should now like to shift our focus to symbols of the balanced microcosm, symbols such as the Anthropos, the Bodhisattva, the Immortals, and the Self which embody the conjunction of the conscious and unconscious modalities.

It is in the Experience of the integration of conscious and unconscious modalities that man becomes expanded to and identified with the World. Thus in the figure of the Anthropos or first man, we see contained the symbolism of the four elements of the cosmos, fire, air, earth and water. The Anthropos is also symbolized by the cross whose four points correspond to the four cardinal points or directions. Thus the Anthropos encompasses the World both in terms of space and in terms of content. Still another symbol of the Anthropos is that of the journey or series of journeys. It is these journeys that bring the First Man Home. The journeys of Osiris present us with one example of this form, as do the adventures of Hercules and the travels of Enoch. Anthropos, then, is both beginning and ending, the prima materia and the lapis, the Self and the World.⁸ It is a symbol of man as a complete and integrated whole who corresponds to a complete and integrated cosmos.

The Bodhisattva is another instance of the conjunction of conscious and unconscious modes within the figure of man. For the Bodhisattva is perfectly aware of the sufferings of those on the plane of samsara as well as the supreme bliss of nirvana. In addition, it is the Bodhisattva who is the embodiment of the conjunction of nirvana and samsara, for he has gained enough merit to pass into nirvana and into the Dharmakaya, the land of the Buddhas. But instead he has chosen to remain accessible to all men and in corporeal form. Thus he is a symbol of the paradoxical union of samsara and

nirvana, the lead of desire and the gold of enlightenment. The Bodhisattva, like the Sambhogakaya world in which he dwells, is a bodily form which is distinct, and at the same time fills the universe. He lies half way between the purity of the Dharmakaya which is above all things and the raison d'etre of all things, and the earthly form of the Nirmanakaya. He does not belong to either but partakes of both worlds.⁹

Both the Anthropos and the Bodhisattva are microcosmic symbols of unity. The opposites have been reconciled within the psyche of the Great Man, and psychologically, these opposites are manifested as consciousness and the unconscious. This unification amounts to the emergence of the Self, a psychological equivalent to the symbolism displayed in the Bodhisattva and the Anthropos. This Self is not the personal, unique self of the individual, but the transpersonal wholeness given to all human beings which is hidden "behind the stove" of the home where we dwell, the body.

Man and Wo-man

The wholeness of man is itself manifest in two forms. Thus the structure of the microcosm is found to be parallel to the macrocosm in yet another aspect. We recall that the unity of World was manifest in two forms. Cosmic unity was brought about either by cultural wholes which focused upon the separation of man and nature (Christian culture), or by cultural wholes that focused upon the unity of man and nature (Upanishadic and Hindu culture). So too within the structure of Human nature, there are two "ways" of manifesting the balanced quaternity of wholeness. These two "ways" are the "way" of man and the "way" of wo-man.

Both man and wo-man present themselves with the same psychic structure in a fundamental sense. This sameness is the same basic identity that exists between the male and female body. Despite the fundamental identity of the bodies of man and wo-man, there are some differences which in their manifestation bring about a different sense of the two bodies. It is these differences which constitute the polarity that we usually consider to exist between male and female. Paralleling the physical structural similarity, both man and wo-man seek to recognize their ownmost Being, their Selves. Both seek to re-turn Home, within the proximity of their common source. The paths journeyed in this re-turn, however, are different and appear to

form a polarity. For man usually seeks to develop the conscious and analytical function of his spirit as a means of attaining wholeness, while wo-man tends to re-establish the primordial unity of home through invoking the pattern-recognizing and intuitive aspects of her psyche. In other words man, like celestially oriented cultures, seeks wholeness through separation. Wo-man finds her completion, like earth oriented cultures, through the processes of unification. Throughout human history man has functioned as a divider. He is the hunter, the warrior, the scientist, the businessman. Wo-man plays her primary role as unifier. She is the food gatherer, the earth fecundator, the housewife, the nurse. To be sure, their opposites linger within both man and wo-man, for man contains the "woman within" in the form of the anima and wo-man the "internal man" in the form of the animus. These counter forces balance and make whole the central tendencies of which we have been speaking.

Home

Home now becomes re-turned a second time as we continue to think through our separation from it in the microcosmic form of man and wo-man. We "see" that a new structure begins to appear, not man, not wo-man, not the Anthropos or first man of this or that culture. What is beginning to emerge is the Last Man, the fully re-turned man who is neither man nor wo-man. It is this Last Man who, like a dying spider at the end of the world, spins out the webs of myth and ritual for a new World. In the End was the Beginning. . . .

CHAPTER V

FOOTNOTES

¹M. Heidegger, Existence and Being, p. 239.

²Quoted from an unpublished paper by the author, "Fairytale, Philosophical Fragments, Fingernotes and Footnotes on Initiation," pp. 1-2.

³M. Heidegger, Existence and Being, p. 239.

⁴Home refers to the paradisiacal, aboriginal home, while Home symbolizes the final phase of unity.

⁵The intention of the "myth/rite" corpus embodied in the U.S. Constitution is humanistic; it points to nothing outside the culture, to nothing wholly other. Again, the evidence for this is the separation of church and state, sacred and secular, in the "myth/rite" corpus itself.

⁶See Chandogya Upanishad, VI, 11-13.

⁷We see the hunting modality extending into industrial and commercial urbanization where the city functions as forest, the auto as steed and money as the animal. This is a technologized hunting culture. It seems that we are just on the brink of a technologized agrarian culture which could become a reality in the next several years.

⁸See C. Jung, Psychology and Alchemy, pp. 346-357, for a discussion of the Anthropos as it pertains to alchemy.

⁹See D. T. Suzuki, Outlines of Mahayana Buddhism, pp. 242-311, for a detailed discussion of the structure and meaning of the Bodhisattva as well as the Trikaya or triple world.

WORLD OF SYMBOL

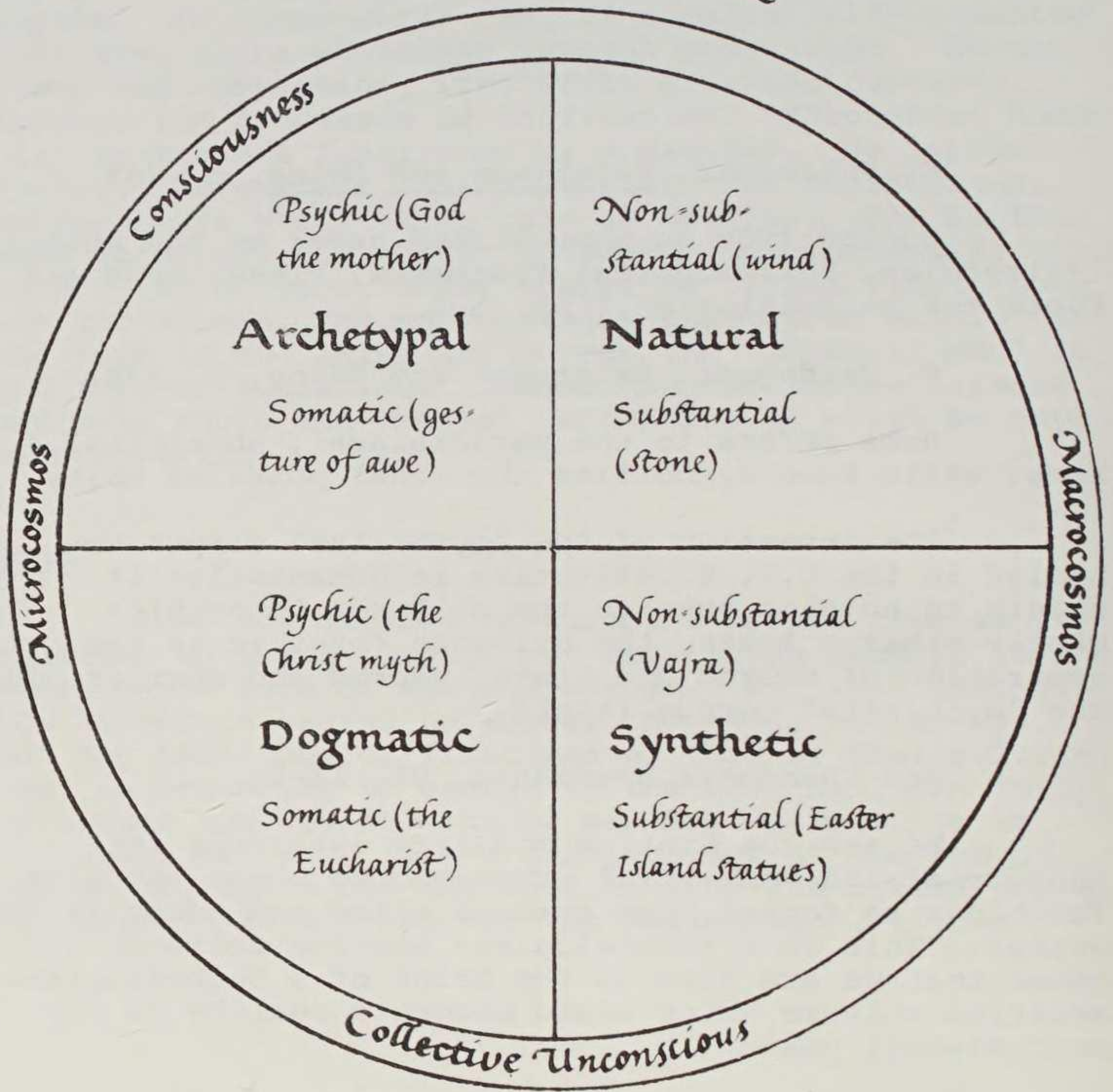


DIAGRAM 2

World of Symbol

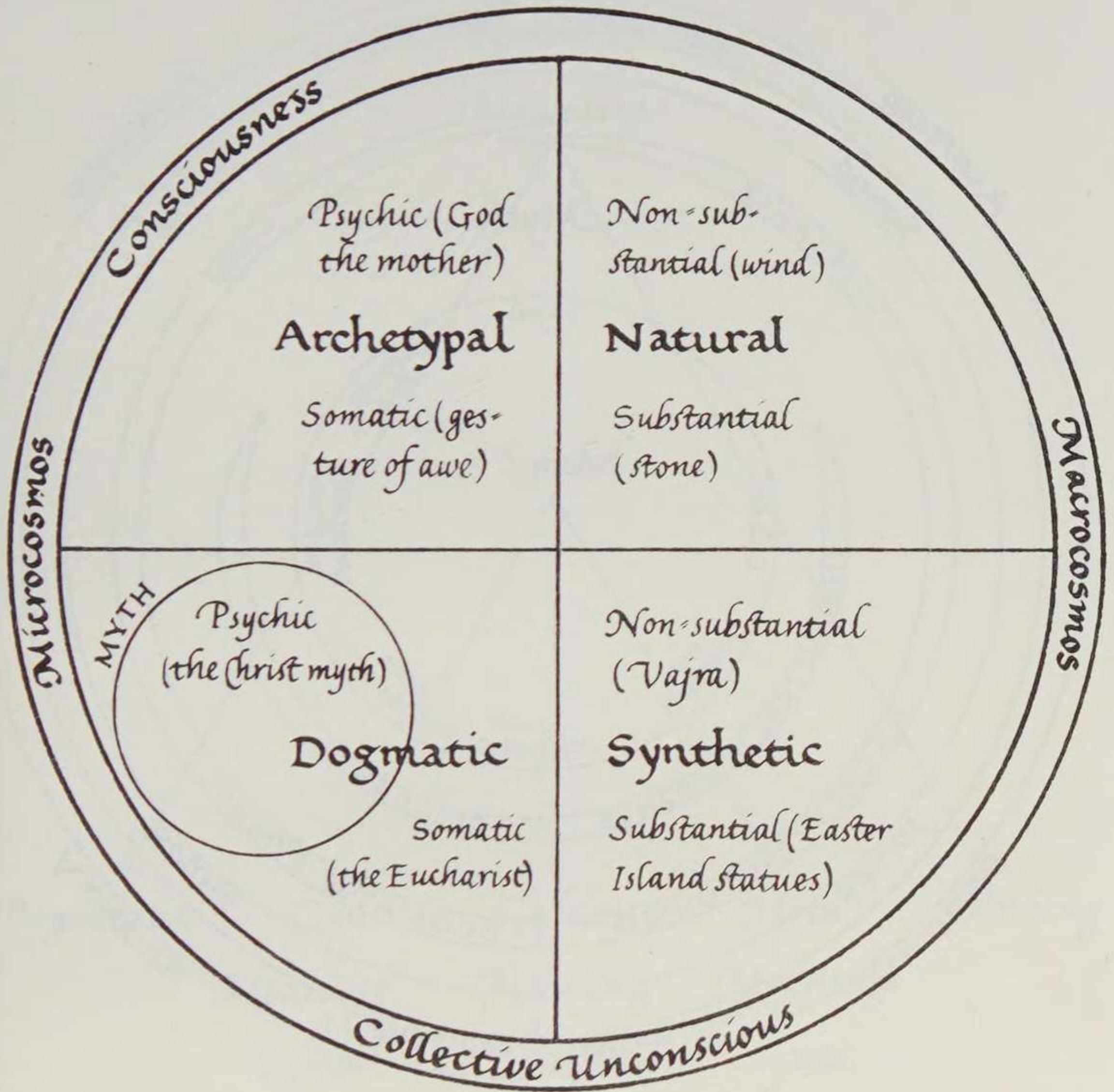


DIAGRAM 3

SOUND

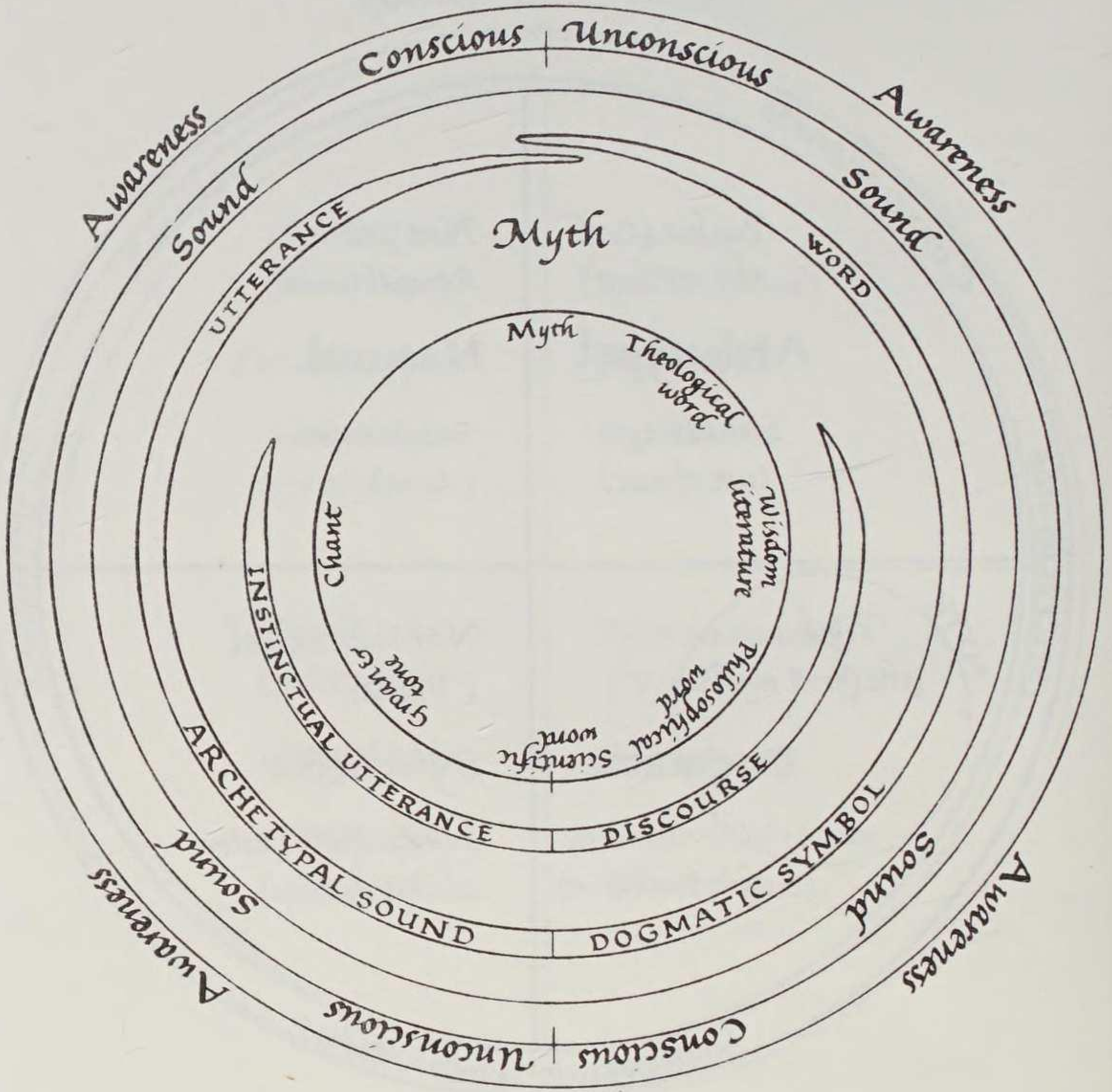


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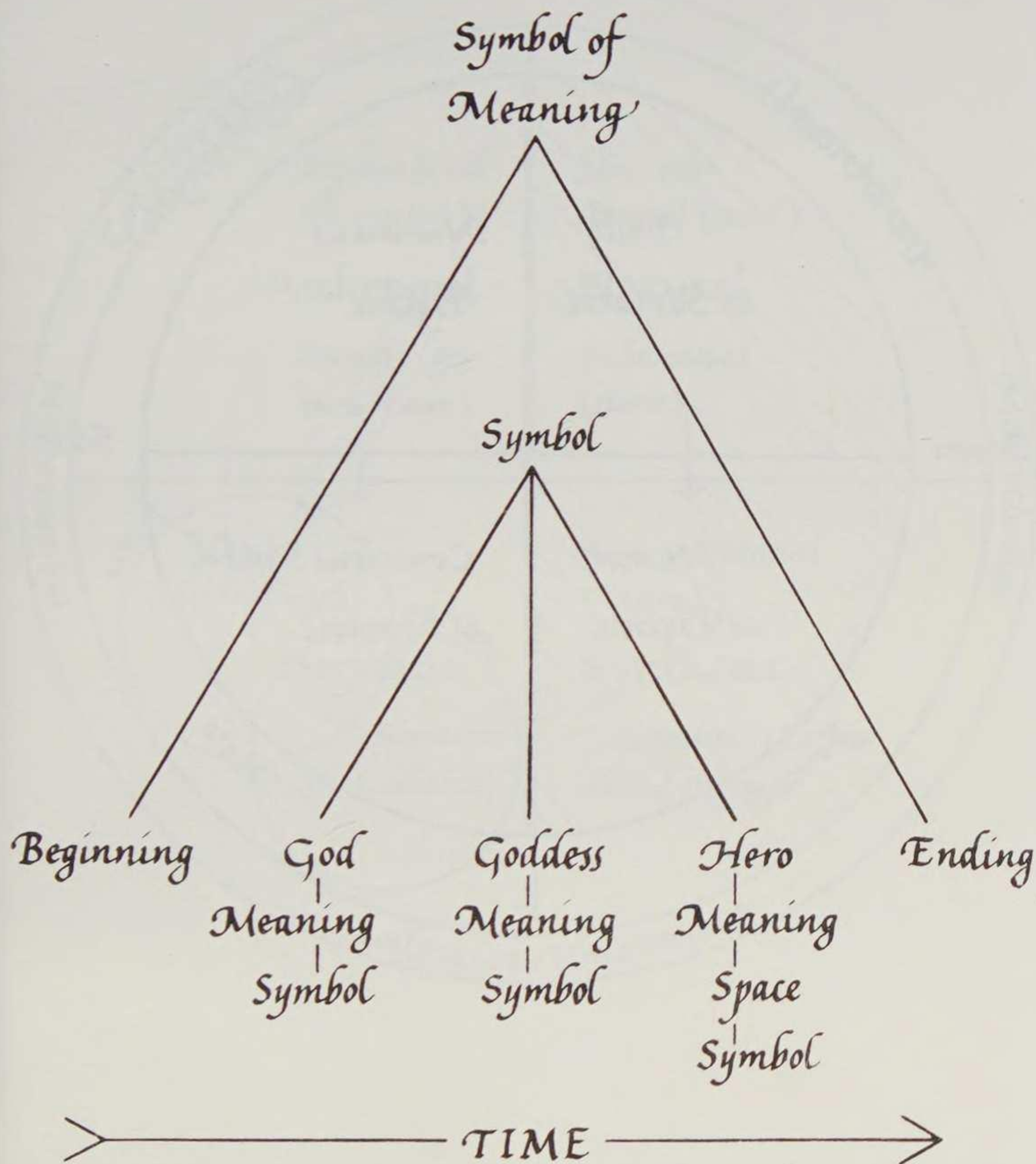


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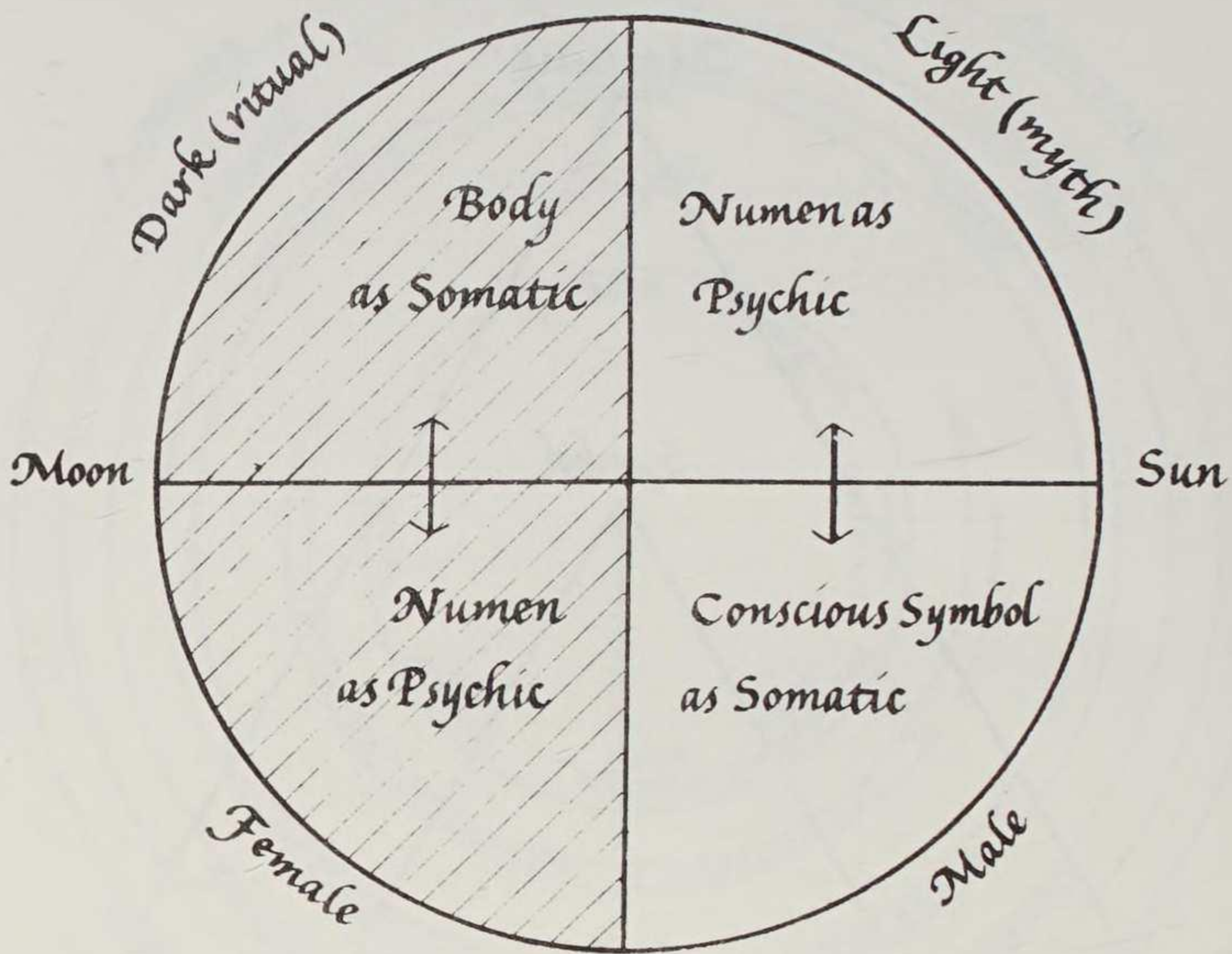


DIAGRAM 6

World of Symbol

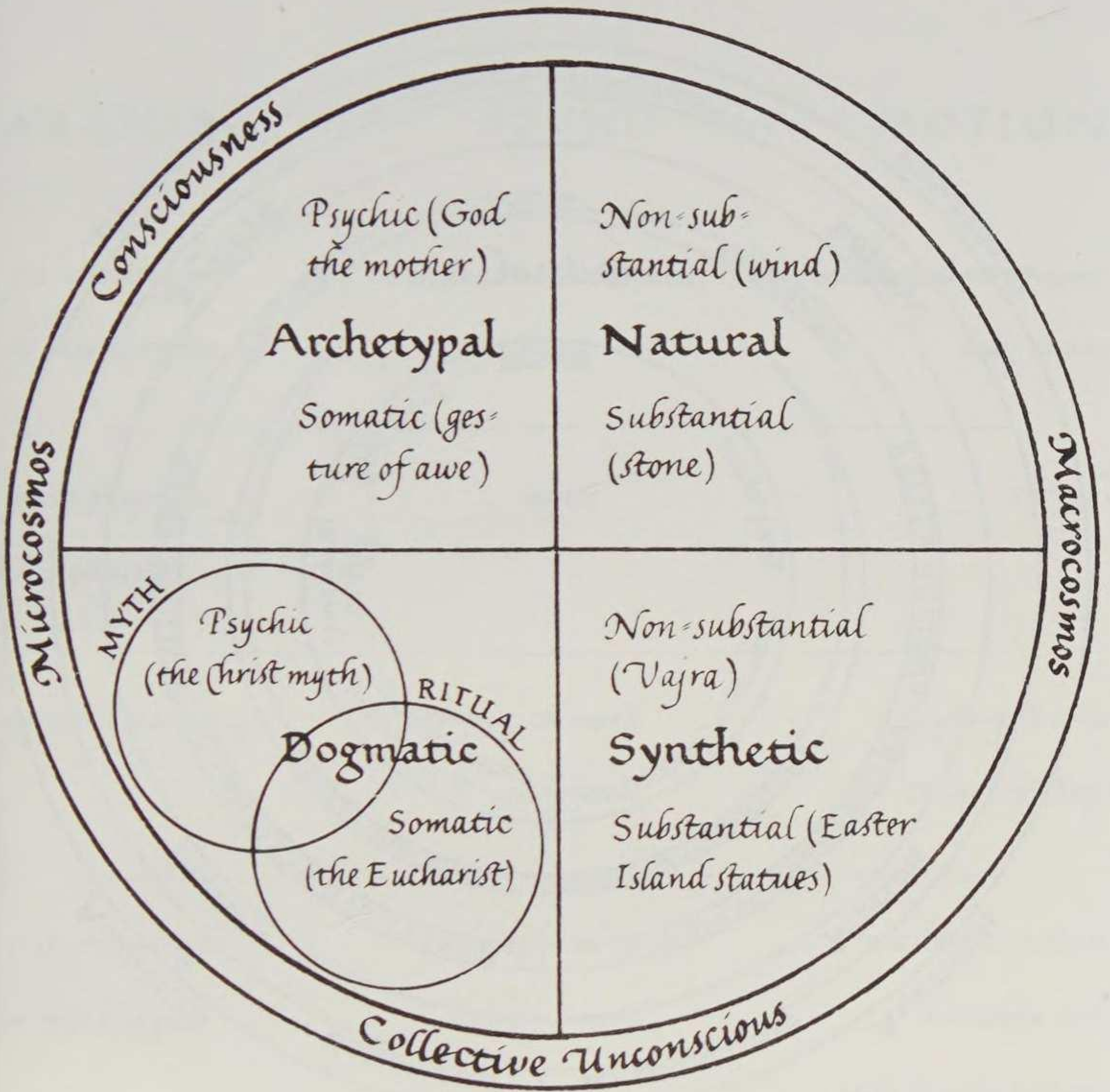


DIAGRAM 7

MOTION

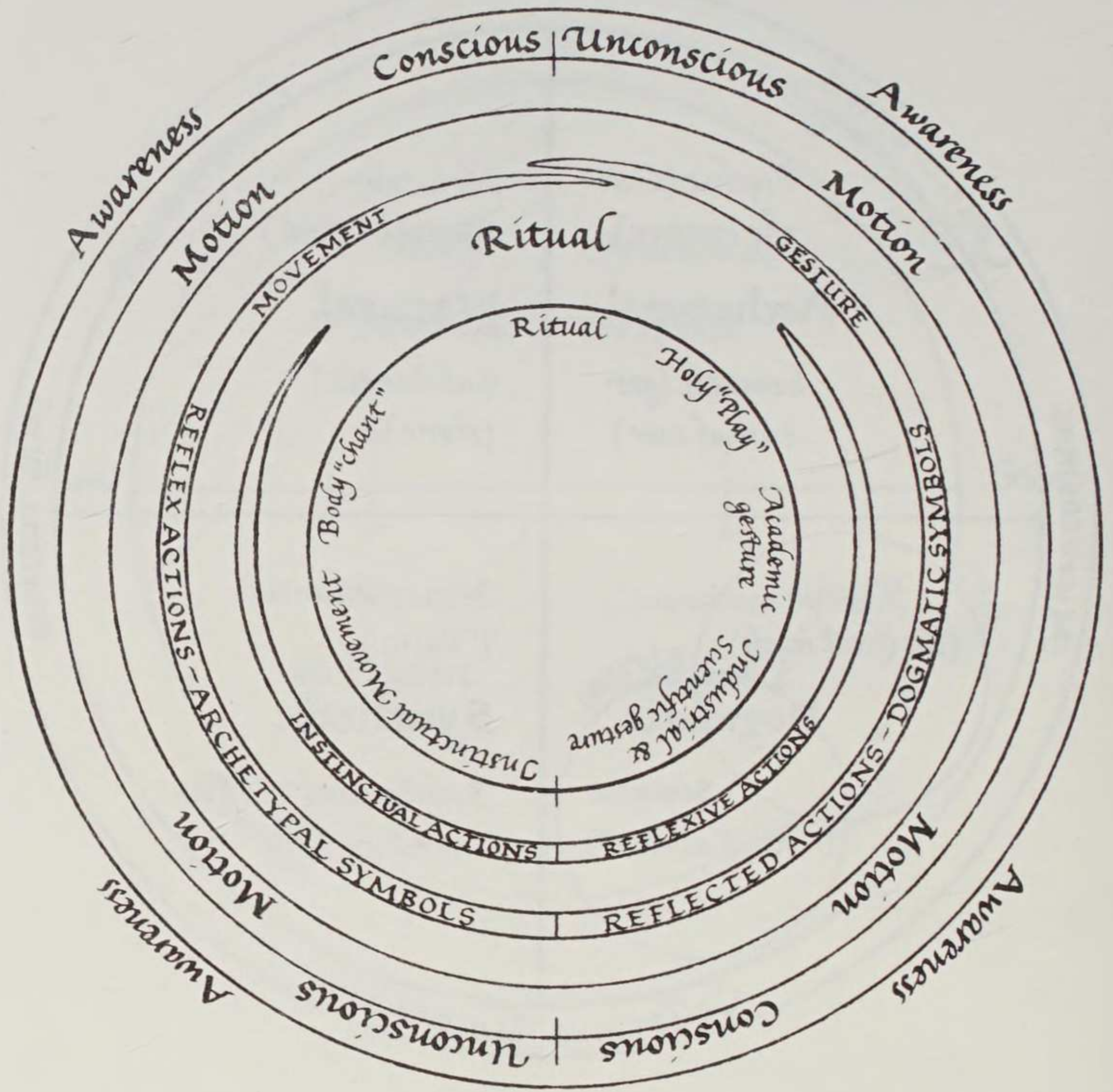


DIAGRAM 8

Meaning & its Forms within the Continua of Sound & Motion

MEANING ~ SOUND ~ MOTION

<i>pre-meaningful</i>	<i>instinctual utterance</i>	<i>instinctual movement</i>
<i>or meaningless</i>	<i>chant</i>	<i>body chant</i>

<i>proto or symbol-</i>	<i>myth</i>	<i>ritual</i>
<i>ic meaning</i>		

<i>genuine meaning</i>	<i>theological word</i>	<i>Mystery Drama</i>
	<i>wisdom</i>	<i>Morality Play</i>

<i>post-meaningful</i>	<i>philosophical word</i>	<i>academic gesture</i>
<i>or meaningless</i>	<i>scientific word</i>	<i>scientific and</i>
		<i>industrial gesture</i>

DIAGRAM 9

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