

## THE EMERALD KINGDOM

Our Western ideas of competence in communication demand that we be able to set out clearly what we are talking about -- to be able intellectually to state our facts, identify our subjects and topics, give them a label, and get on with it. This method is generally referred to as the "quantitative approach" and, in its positive aspects, it is not without its merits. Its gifts to the human endeavour have been enormous.

The intellect flourishes in the presence of quantitative facts (or at least thinks it does), for its job is to measure, analyse, categorize, compare, make logic out of it all and file away the results for future reference. The brilliance of so doing is pleasing to intellectual types who have flourished and become powerful in the resulting intellectual-paradigm. But as a result, although it is by no means clear exactly why, intellectuality has so become institutionalized in the West that

the other two complimentary qualitative parts of the human psychic triad have been given rather short shrift and have suffered from near-total rejection.

In result, it is said of the West that it is very weak when it comes to being able to cope with the qualitative aspects of phenomena. Recently the dominant intellectual echelons of the West have, indeed, begun to become aware that such is the case, although this omission first began to be noticed over a hundred and fifty years ago. The "solution" to this problem has been the increasing willingness of certain faction in the West to import Eastern esoteric doctrines which are particularly rich in qualitative meaning.

We hear references to the "Tao of Physics," "the karma of the Nuclear Age," the "wholeness of consciousness," and etc. There is a serious and meaningful underside to these "New Age" explorations, but by far and large there is also a merely fadish topside in which Westerners who are assuming that they can glibly treat qualitative phenomena in the habitual intellectual manner we all have been taught to use in our educational systems.

On its own, the intellect cannot really conceive of Tao, karma or wholenesses of anything because its method is to separate (de-unify) phenomena and place them in a "logical" sequence and to do this at all successfully it must be able to label its "facts." When it "thinks" it knows what something it is, it gives it an intellectually-relevant label and proceeds

accordingly, blithely unaware -- even unconcerned -- that beneath the label are powerful uncharted, ambiguous qualitative universes.

Thus, it is practically impossible to try to describe the great emerald kingdom in familiar intellectual terms, since above all the emerald kingdom is replete with its primordial qualitative intangible ambiguities, where one "fact" can, without ado, turn into another, and then yet into twenty more. It is also a kingdom which, when you begin to know a little about it, becomes increasingly awesome and humbling. When you get to know more about it, it becomes rather thunderous with those two mind-boggling implications we like to call "eternity" and "infinity" within which our mere intellectually-perceived "realities" begin to take on the aspects of dust motes.

When confronted with this grand vista, the intellect, infamous for "knowing only that what it knows," goes into what we euphemistically call "overload" the moment the implications exceed its capabilities. Its entire workings (its niche in the maze) can close down abruptly with concomitant displays of psychological stress and misemotion.

In the not-too-distant past, people were burnt at the stake for exceeding existing intellectual realities. Today, many of us have arrived at a Zeitgeist in which we can see at least the political wisdom of acknowledging, suspiciously and grudgingly to be sure, the existence of "contrasting realities." While there

is some merit in this poise, in the longer view it is only a philosophical cul de sac -- for a reality, if "truly" real, can hardly be "contrasting," although it can be "shared."

In the emerald kingdom are long, long avenues on the sides of which wave the flags signifying the motions of infinity and eternity. While tacitly it may be understood that these are what the emerald kingdom is all about, there is little use in pompously waving them from the rooftops, as so many neophyte esoteric writers and religious movements are prone to do. This only overloads and suspends the intelligence functions of the audience, making "psychic zombies" out of them.

A good place to begin is probably with the premise that the psychic triad (the portal to the emerald kingdom) like sexuality, intelligence, emotions, love, intuition, talent, creativity and other ambiguous intangibles of this kind, varies according to one's experience of it. The individual who has had little or no psychical experiences will be on a different footing than one who has undergone profound, meaningful changes as a result of undeniable psychical experiences. But at least this premise permits one to "remember" one's own particular psychical triad moments, reactivating their implications, so to speak.

There are as many varieties of psychic triad experience as there are varieties of religious or intellectual experience, different wines in different bottles, different psychic "highs" and "lows," different preferences. And so the "portal" to the

emerald kingdom will be for each whatever it is, a lesson in one of the first, least threatening of the many emerald ambiguities. The portal (the connector) then, is indeed a realm of contrasting realities, based upon particular experiences.

But if the portals of each individual might be significantly different, the differences cease at the portal since the inner psychic workings of the emerald kingdom grind on inexorably within patterns and "laws" of its own making, and apparently done so since time began, or before it began, for all we know. And these workings are overwhelming for those who are intellectually unprepared to "view" them.

If we hark back to the definition of "psychic" established earlier as "an awareness of animating principles" and to this add the logical corollary of "an awareness of de-animating principles," we can come near a macroscopic intellectual conception of what the emerald kingdom contains: animating and de-animating principles. These might otherwise be expressed as psychical evolution and devolution or, more simply, as psychic growth and decay.

This is a huge enough vista. But the real shocker comes when it becomes apparent that not only does the emerald kingdom underwrite human psychical (mental/spiritual) evolutions and devolutions, but the whole of the known physical universe as well. Everything is interconnected through ambiguous connectors that exceed logic and leave it gasping. It is at this point that

logic and psychic usually suspend their meeting and part company. Logic goes out to lunch and doesn't come back, busying itself with "more down to earth matters" which sometimes includes lampooning "so-called" psychics.

The central idea, the nexus, the matrix, of the emerald kingdom rests upon the dual concept of animating versus de-animating principles and a psychic awareness of them -- in other words growth and change.

The color green is a very ancient symbol for growth and change, for the animating influences that lie behind or beneath life, growth, fertilization, upward movement, evolution, communion, communication, existence in an animated form, healing, rebirth, regeneration, consolidation and vision. To understand these "influences" properly, we have to distinguish between the outer mechanics of the processes involved per se and what influences the processes to evolve or devolve as they do. It is this what that constitutes the ambiguous, but powerful nonetheless, emerald attributes that work behind the outer manifestations.

The deep, rich green of the emerald (a gemstone of the beryl type) has long been the psychic-activating symbol realms for all animating influences having to do with life in any of its forms, psychic or physical. The symbol (green) not only refers to the invisible animating influences behind all outer phenomena, but also to psychic "talents" innate in the human framework -- to

talents that may lie dormant and inactive in each of us, but are potentially available anyway.

Now some of you might not readily recognize these many attributes as "green" talents at all. The most familiar, perhaps, will be the "green thumb," referring to those individuals in whose presence and under whose care plants vie with each other to grow in apparent ecstasy and wild profusion. While it is true today that green thumbs may be of little interest to urban technocratic mentalities, still they are of great importance to all, especially horticulturists, botanists and farmers. If a farmer has not a green thumb -- if no farmers at all had green thumbs, well...use your imagination.

Green has long been the color of healing, not just a symbolical color, but an actual active therapeutic color for restoring peace and repose, for curing and regeneration. If you think you go to the country just to get away from city tensions, the various greens aid in psychic restoration also. The world movement whose goal is the biological protection and regeneration of the planet has, in its psychic wisdom, named itself "Greenpeace."

I think by now we can begin to glimpse that the emerald color is an "archetype," a universal psychic energy pattern that "animates" growth-change. At least this is how it has been established in the world's esoteric traditions which we should have no reluctance to consult in our quest for psychic knowledge.

But an archetype is not some moribund "energy pattern" that once was, and exists no more in our enlightened intellectual age. Archetypes are functioning today in much the same form they did ten thousand years ago, and are presumed by esotericists to be extant in the universe whether or not man inhabits it at all -- one of the emerald kingdom's more humbling "realities."

Archetypes not only "influence" inner psychic reality and outer physical reality, but also form the basis of many human fables and dramas. In a sense, through these, the archetype "leaks" into intellect.

One of the most recent "leakages" was through the Wizard of Oz, in which the Emerald Kingdom was found by a young Judy Garland to be ruled by a fearsome Wizard-King who turned out to be a tiny man behind a curtain operating the mechanics of that giverned animating influences (existence). Judy (playing Dorothy) convinced the impish Wizard that he could change the mechanics of existence if he damn well wanted to, and let her and her companions escape from the Land of Oz and the horrible Wicked Witch of the West -- an archetypal symbol of "fate."

The Wizard of Oz was one of the most famous tales of all time. It was a symbolical dramatization of the emerald kingdom in which reside the fates and destines of all. It "spoke" as a psychic-activating fable to the unified psychic triad in everyone who read the best-selling book or saw the famous movie. Its

enormous communal popularity was clear evidence that it was a near-exact rendering of the archetype of the emerald kingdom.

Now you will have noticed, perhaps, that we have just slipped past two highly psychic-activating words that have become very passe in our present hyper-intellectualized society -- fate and destiny.

If we are to understand the emerald kingdom at all, thereby enhancing our own psychic talents, it is paramount that these two concepts be resurrected and explored with some renewed seriousness. We have mentioned above the ideas of animating and de-animating influences. These equate to the traditional definitions of destiny and fate, as we shall now see.

## THE EMERALD KINGDOM

If such a thing as truly powerful as the emerald kingdom -- the realms of psychic energies and forces -- truly exists in some invisible regions beyond the physical here and now we might expect hints of its existence to leak into both individual and collective consciousness no matter how barriered the intellects of that consciousness might be. The fact is that on the individual level hints of it leak all the time into individual intellects. And, for the most part, these hapless people are

considered lunatics if they are unwise enough to start describing what they have experienced.

The situation cannot be so easily dismissed if and when the leak stirs and psychically activates responses in the intuitive and vibe-sensing centers of wide sectors of the public. The chief vehicles for this kind of wide-spread psychic activating stimulus are literature and art. The intuitive and vibe-sensing centers recognize competent descriptions of the emerald kingdom when they are exposed to it even if this exposure is only through our reading-seeing physical senses and intellects. It should be remembered that what intellect experiences feeds back directly into the two psychic legs of the psychic triad, invoking responses in them. Our psychic centers become fascinated with these artistic renderings even though our intellects can hardly understand why. Competent artistic renderings of the emerald kingdom impinge deeply into large sectors of the public and "move us to the core."

The theme of the emerald kingdom is as old as time itself, and is found in various forms in all cultures. But since the basic issues in this book involve our present Western attitudes to things psychic, I'd like to point out some of the powerful artistic renderings of the emerald kingdom that have leaked into and infused our culture despite its strong anti-psychic bias.

During the latter part of the fifteenth century and in the early years of the sixteenth a Flemish painter by the name of

Hieronymus Bosch (1462?-1516) painted a series of mysterious paintings entitled, among other titles, "The Temptation of St. Anthony," "The Last Judgement" and "The Adoration of the Magi." The Encyclopedia Britanica says of Bosch: "He was the creator of the fantastic school, a master in caricature and in the representation of demons, monstrosities and other bizarre subjects." There is good reason to believe that Bosch was a member of a psychic occult group that was busy probing the secrets of the psychic realms and that he gave his paintings acceptable religious titles both as a joke upon religious authorities as well as using the titles as a contrivance to prevent his own persecution under the all-powerful Inquisition.

If this was the case (and it probably was) Bosch's paintings were meant to be meditative icons -- psychic activators for stimulating a sense of the greater psychic realm called, in this present book, the emerald kingdom. Bosch's paintings, in fact, are not all that different from more recent portrayals of the emerald kingdom, and they have through the centuries fascinated millions of people much against their intellectual will. For the paintings portray a universe that is topsy-turvy, foul and ugly in some parts and exquisitely beautiful and wonderful in other parts.

In a certain sense, as portrayed in Bosch's fabulous paintings, the emerald kingdom can be seen as divided up into realms which, roughly, run as: the Abyss of Hell, the

Underworld, Purgatory, the Perfect Existence and Paradise and Heaven. In the exoteric sense (in the here and now) these themes are most frequently attributed as examples of what will be encountered in life after death. But in the esoteric sense (in the psychic realms encountered in life as well as in death) the content of Bosch's paintings portray what will be psychically encountered when one tries to activate one's own psychic centers.

The Abyss of Hell equates to reincarnating entities firmly trapped in destructive fated forces.

The Underworld equates to all those who try to use destructive fated forces for their own benefit.

Purgatory equates to a realm of inactive activity in which which one may pause and rest for a while but eventually will have to move either "downwards" into fates forces or "upwards" into destined energies.

The Perfect Existence equates to psychic balance in which forces are being disarmed by creative, non-destructive psychic energies.

Paradise and Heaven equate to a "return" to pure psychic energy which do not falter and get sucked back into forces that would bind or rebind them into destructivity.

In Bosch's paintings, these several themes are presented in continuous juxtaposition and certain misguided occultists have tried to connect them with diagrams and numerical sequences that, supposedly, show "paths" or "routes" through the whole. In fact

Bosch's paintings should be viewed much as a hologram that is designed to stimulate the psychic values in the viewer whatever aspect is being looked at in the paintings. If you look at an ugly part of the painting, whatever it represents begins to tremble within yourself. It is this psychic activating mental-holographic potential of the several themes within Bosch's paintings that probably accounts for their fascination through the centuries. The trick would be to take in the whole painting all at once -- at which time one's linkages to the greater emerald kingdom proper would achieve psychic balance.

In our modern psychological sense, fixating upon a particular aspect of Bosch's paintings also reveals psychic fixations in the viewer -- for one is attracted to symbolic references that empower and feed back into one's fixations. There is no sure way of knowing if Bosch's occult group used the paintings in this psychologically revealing sense -- using art as a mode of psychological penetration, discovery and therapy -- but there is a long ancient tradition (especially in Tibet and the Middle East) that has used symbolism in this way. What we can be sure of is that Bosch's paintings remain psychic activating to this very day and people who study them at length also experience different kinds of psychic liberation.

Written a century earlier (1302-1321) than when Bosch painted, The Divine Comedy of Dante Alighieri is a literary tour of the "levels" of the emerald kingdom. For several centuries

one of the most widely-read books ever written, The Divine Comedy also carries within it the fascination that is typical of art that is psychically liberating and serves mento-psychic catalist functions. Today, The Divine Comedy is usually only read in specialty classes since in our West average readership levels have fallen so low that most of us are not up to the literary challenge it represents.

But when the English writer Lewis Carroll (1832-98) wrote Alice's Adventures in Wonderland (1865) and Through the Looking Glass and What Alice Found There (1872), he created a version of the emerald kingdom that was easily accessible to the public in general and as fascinating as ever. The Columbia Encyclopedia's notation on these two books clearly resembles its notation about Bosch's paintings: "...they were from the beginning popular children's books, and the mingling of fantastic absurdity with familiar details of everyday life has made Alice a perennial delight to adults." In Alice's Wonderland everything is topsy-turvy as is typical of the psychic kingdoms and although the negative elements are played down, yet implied, Alice's travels through Wonderland perform psychic activating and liberation services for readers much as the more serious works of Dante and Bosch did centuries earlier. Alice in Wonderland became one of the best-read books of all time.

However a more explicit version of the emerald kingdom leaked into the hear and now when, in 1900, the American writer

Frank L. Baum (1856-1919) published The Wizard of Oz. The story of a young girl, Dorothy, who is carried by a cyclone to the magical land of Oz, in which the mighty Wizard lives in the Emerald City, is a powerful rendering of the emerald kingdom and the many psychic elements that reside in it. The Wizard of Oz was one of the most popular books of all time. The first dramatization of it was produced in 1902, but the second, produced in 1938, starring Judy Garland in the role of Dorothy, created such an immense impact that it has not really subsided to this day. Here, in simplified form, we encounter the hells, purgatories and heavens commonly associated with the "levels" of the age-old emerald kingdom -- and correctly associated with its traditional color emerald green.

It must be remarked that in the West during the last two centuries our various intellectualisms had become strongly structured against taking anything transcendental or psychic seriously. Yet the theme of the great transcendental kingdom leaked into our anti-psychic culture in a typically powerful way -- beneath and outside the dominant intellects that would, of course, been forced to deny it if it had been couched in a serious vein.

When the major themes and elements of the emerald kingdom are placed into some artistic vehicle and made accessible to the public, the psychic centers in many people recognize the territory being portrayed and in the collective the public

represents many psychic activities are stimulated into action. We can see how this might work if we consider that our barred intellects, disconnected from our other psychic centers, are ultimately dead ends in themselves and that, therefore, the welfare of our psychic parts is of greater importance.

The earliest presentation of the themes of the emerald kingdom were written by a man history remembers only vaguely as Hermes Trismegistus. It is said he taught the ancient Egyptians the fundamentals of mathematics, science and art and before early Christians "smoothed" the paganism out of what fragments remained of his profound writings it seems to have been the general idea that Hermes was not from this planet. His influence must have been enormous since whenever scholars dig deeply into the origins of things Egyptian, Middle Eastern and into ancient India, they collide sooner or later with Hermes' writings. These writings are called The Books of Thoth but are also referred to as The Emerald Tablets of the Thrice-Great Hermes Trismegistus. The meaning of the title "Thrice-Great" is usually held to be something of a mystery. This title may or may not have referred to Hermes' own psychic triad which, in any case, apparently was very operational. In symbolism he is associated with the god Mercury (who is, among other things, the chief symbol of psychic communication) and the pre-Christian Latins called him "the universal column supporting all things," this being, of course, a rather obvious metaphor for the emerald kingdom itself.

Whether the elements of the emerald kingdom leak into the here and now deliberately, as seems to have been the case with the ancient Hermes' Emerald Tablets, or "accidentally," as in the case of Baur's The Wizard of Oz, they are none the less leaks. Perhaps we could call these leaks psychic seepage that surges up again and again -- as history shows -- into intellectualisms that deny humanity's psychic constituents by getting get completely transfixed on the illusory elements of the limited, material here and now.

At any rate the themes and elements of the emerald kingdom are among the most powerful whatever the form in which they achieve presentation (we will see how diverse these forms can be in the section on psychic symbolisms later in this book.) If we look at the key symbol -- the color emerald green -- of this kingdom we will probably be able to understand the powers implied.

For the last thirty years (which, by the way, have been notoriously anti-psychic), green has not been a popular color. But at the moment this manuscript is being written this color seems to be making a comeback almost commensurate with one of the largest rises in interest of things psychic of this century.

From the remotest antiquity the deep, rich green of the emerald (a gemstone of the beryl type) has been the symbol for the animating influences that lie behind life, growth, fertilization, upward movement, evolution, communion,

communication, healing, rebirth, regeneration, consolidation and vision.