

Walt Whitman, in his "As I Ebb'd with the Ocean" run up for me:-

Awake now that amidst all that flab whose echoes resound upon me I have not once had the least

idea who or what I am,
But that before all my arrogant poems the real Me stands yet untroubled, untold, altogether unreach'd,
Withdrawn far, mocking me with mock-congratulatory signs & bows,
With peals of distant ironical laughter at every word I have written,
Pointing in silence to these songs, & then to the sand beneath

I perceive I have not really understood any thing, not a single object, & that no man ever can.

23
X

Q5XV

The whole world round is not enough to fill
the head's three corners, but it dwells still
Only the Trinity that made it can
Suffice the vast triangled head of Man.

EU 113

Christopher Herweg
The School of the Heart, X.

8427

"I found myself traversing a succession of spheres or belts.... the impression produced being that of mounting a vast ladder stretching from the circumference towards the centre of a system, which was at once my own system, the solar system, & the universal system, the three systems being at once diverse & identical."

^{from experience of his}
Description by Edward Mailland, in his book Anna Kingsford, Her Life, Letters, Diary, & Works, London, 1896. (Quoted in Wilhelm & Jung, S of G. F. p. 102.)

"The unconscious can only be reached & expressed by the symbol, which is the reason why the process of individuation can never do without the symbol. The symbol is, on the one hand, the primitive expression of the unconscious, while, on the other hand, it is an idea corresponding to the highest intuition produced by consciousness."

Jung: S. of G. F. p 105.

P The oldest mandala known to me, is a palaeolithic so-called "sun-wheel", recently discovered in Rhodesia. ~~It~~ ... things reaching so far back in human history naturally touch upon the deepest layers of the unconscious & make it possible to grasp the latter where conscious speech shows itself to be quite impotent."

A practice that is of great advantage in creative thought is working up the imagination as nearly as possible to the state of vision. In those who are already organized this will present no difficulties. Dr. Besancon E.M. Harding: An Analysis of Inspiration p. 27.

"I fail to arrive at the full conviction that a problem is fairly taken in by me, unless I have contrived somehow to disembarass it of words" Sir Francis Galton, 'Thoughts without Words' - ^{letter in} Nature, May 1887.

The stars are the apexes of what wonderful triangles!
Thomas Walden Economy

Q5XV

H. Leach
Ed. W. A. S. C.

A whole essay might be written on the danger of thinking without images. Colapage.

"The danger in the scale of inventiveness or originality such (conceptual) thought rises, the more readily it seems to itself to be making, excepting always the purely abstract considerations of 'universals'. Herbert Read E.T.A. 54.

Appendix on Diagrams & Some aspects of Symbolism.

"What is the use of a book?" "Tongue" Alice. "without pictures or conversation?"

(1) Diagrams on the uses of analogies

Then an ^{idea} ~~three~~ ways of making a picture of an object: (1) by reproducing it to scale (e.g. a map of Scotland), (2) by using ^{representing} ~~a conventional~~ symbols (e.g. Thistle as the emblem of Scotland), (3) by devising a diagram that is neither a ~~copy~~ ^{scale} or a ~~symbol~~ ^{copy}, but displays a set of relations similar to a set of relations within the object (e.g. a diagram of the population of Scotland according to age-groups). There is also a fourth method, combining the first & the third, where the actual spatial relationships in the object appear in the diagram but with various modifications: in particular, a variable or sliding scale is used (e.g. a diagram of the zones which a Scotoman may find around himself). This book contains instances of all four types but the third & fourth are ~~the~~ ^{not} ~~concern~~ ^{chiefly} me here.



Now such diagrams have two possible uses: (a) to focus the attention, & aid the imagination by bringing out clearly some features of the object, & (b) to arrive at, or at least to suggest, some new ^{and} ~~truth~~ ^{truths} about the object. That is to say they may be expressions of the known, ~~or~~ ^{or} ~~means~~ ^{means} to the unknown. Arithmetical & algebraic symbols are examples of the latter use. I note the behaviour of an express train, set down certain marks on paper, & (forgetting all about the train) proceed to expand my septima & marks according to their own internal rules; finally, I announce that the train will reach the Scottish border at 3.23 PM. When I find my prediction to be correct, I judge that the little ~~concern~~ ^{concern} on the page of my notebook, though bearing no visible resemblance to the ~~other~~ ^{other} world, ~~ignoring~~ ^{ignoring} that world except at the start & the finish, is nevertheless very intimately related to outside reality. Again, when I design a roof-truss, I ~~draw~~ ^{draw} at the ~~stems~~ ^{stems} in the member according to the proportional lengths of ~~lives~~ ^{lives} in a stress-diagram, & my faith in the analogy between the stresses (measured in the per square inch) in the truss, & the lines (measured in inches) on the ~~sheet~~ ^{sheet} ~~paper~~ ^{paper}, is so unquestioning that I am ready to stake my own life, & the lives of all the people beneath the roof. Again, the ordering of our lives with their countless needs is conducted in the belief that there is a necessary connection between a sequence of noises in certain buildings & the complex of events outside, though the precise nature of the link between the two is ~~unknown~~ ^{unknown} & the laws of economics (or of biology & psychology, chemistry & physics) has still to be discovered. The sentence which ~~describes~~ ^{describes} the use of analogy is ~~it~~ ^{it} ~~is~~ ^{is} ~~an~~ ^{an} ~~analogy~~ ^{analogy} ~~between~~ ^{between} ~~itself~~ ^{itself} ~~and~~ ^{and} ~~reality~~ ^{reality}. ~~It~~ ^{It} ~~is~~ ^{is} ~~an~~ ^{an} ~~analogy~~ ^{analogy} ~~between~~ ^{between} ~~itself~~ ^{itself} ~~and~~ ^{and} ~~reality~~ ^{reality}. ~~It~~ ^{It} ~~is~~ ^{is} ~~an~~ ^{an} ~~analogy~~ ^{analogy} ~~between~~ ^{between} ~~itself~~ ^{itself} ~~and~~ ^{and} ~~reality~~ ^{reality}. ~~It~~ ^{It} ~~is~~ ^{is} ~~an~~ ^{an} ~~analogy~~ ^{analogy} ~~between~~ ^{between} ~~itself~~ ^{itself} ~~and~~ ^{and} ~~reality~~ ^{reality}. ~~It~~ ^{It} ~~is~~ ^{is} ~~an~~ ^{an} ~~analogy~~ ^{analogy} ~~between~~ ^{between} ~~itself~~ ^{itself} ~~and~~ ^{and} ~~reality~~ ^{reality}. ~~It~~ ^{It} ~~is~~ ^{is} ~~an~~ ^{an} ~~analogy~~ ^{analogy} ~~between~~ ^{between} ~~itself~~ ^{itself} ~~and~~ ^{and} ~~reality~~ ^{reality}. ~~It~~ ^{It} ~~is~~ ^{is} ~~an~~ ^{an} ~~analogy~~ ^{analogy} 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x receives back the answer

The Poetics

Carpenter, Groce,

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2. C. *Artemisia* B. & C. *German*

⑧ "In the Symbol paper, a

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1891

23
X

Read ETA JAENSCH:—

581) Jaensch's hypothesis apparently is the mental processes evolve out of a state in which there is no distinction between eidetic image & percept. "Younger children & primitive people belong to an earlier evolutionary type which Jaensch calls 'integrate'. More adult people have developed or adopted 'ready made' a high degree (82) of distinction between perception & conception, & these types Jaensch calls 'disintegrate'. If people who retain the eidetic disposition past childhood will tend to be 'integrate' rather than 'disintegrate', and this class will include all the mentally creative types, whether artist or scientist. 'Intuition', which is characteristic of the integrate types, can perfectly well operate in mathematics & the exact sciences; indeed, it must if productive work is to be achieved. ... Art, too, is an attempt to revert from the disintegration induced by civilization to organic modes of being." (Eidetic Imagery pp 108-9. — Read's words)

St Ignatius Loyola, in his advice on mystical contemplation
recommends a deliberate effort to analyze the subject
Underhill: Myst p 288

by of $\leftarrow$ Read. ETA 42
Jainisch: E. 1. (Rond 4939)
~~Handwritten~~ P. 2. 3

Check Rear
ETA:

Jensen writes:
"For example, the
autobiographies of
successful scientists
we find that product
thinking must have
a close relation to
artistic production."
E. I. 66 41 RF.

* E.g. Piaget & Inhelder. Other non-behaviourist psychologists believe that images appear only when thinking is in difficulties. Binet was one of the first to throw doubts on the doctrine that thinking is necessarily image-manipulation. Piaget came to the same conclusion.

④ The pioneer work was Galton's Hereditary
in Human Intelligence for recent work see
E.R. Jaensch, Eclectic Imagery, Kegan Paul
& G. Murphy: Historical Introduction to Modern
Psychology, Kegan Paul, pp 437 ff.
Woodward, RAM 320/350

(to say nothing of the
probability that abstract
thinking impairs the
visuomotor faculty)

Was there no connection
between Berkeley's bias
in favour of vision, especially
imagery on the one hand,
+ his Cartesian philosophy
on the other? X
X Cf. Principles of Human
Knowledge: Intro. IX.

first to suppose that
good visualizers are
necessarily bad verbal-
izers, & accordingly to
suppose that visualization
is incomparably more
misleading than verbaliza-
tion & thereby

⑧ Gilchrist:
Life of Blake

possible 3-
It is ~~not~~ ~~pro~~
~~creative~~
+ ~~...~~

subject
Hacker
Stellings

x Mrs. Lynchham Lewis (Times & Western News
pp. 7, 8) defines his philosophical
position as "an occupational one." As a
printer, "it is in the service of the things
of vision," that his ideas are multifaceted.

o Philosophy & the Physicists, p. 48. The One of the passages which evokes this criticism is:
"When I think of an electron there must

(N.P.W., XVIII) At least Eddington is
aware how ^{upside} the election this little
ball is; ^{on his critics} ~~clear~~ the ~~undoubted~~ ^{are others}
^{always} ~~are~~ ^{are well} conscious of the discrepancy
between the words, & the formulae, & the
thing itself?

Q. As this comment suggests (N.M.T. p.88) it
may well be that scientists who, like us, whose
thinking is ~~so~~ relatively concrete rather than
abstract as its collocation.

o Outline of Philosophy, p. 195. For Info
Renee Riccardi is name

Other places where the language cannot
be limited in metaphysics. See also
Analyses of Mind (1921) p 212:
those who have a relatively direct
vision of facts are often incapable of trans-
lating their visions into words, while there

who perscutes, and who have usually lost
the vision, it is better for this reason
that the highest philosophical capacity
is so rare: it requires a combination
of vision with abstract words which is
hard to achieve, ~~the~~ "ETA
helps" 54

* The chief work is Whitehead & Russell's
Principia Mathematica stimulating the
development of the new logic. See also
the famous 1931 Paradoxes written
by R's P & R. & Susan Stebbing's A Modern
Introduction to Logic in a much better

- For a defence of language see Wittgenstein
- H. Urban: Language & Reality

~~Imaginative~~ pp27H.
 Cf. J.E. Conway:
 Creative Imagination. Lond.
 + Herbert Read: ETA 429
 pp42H.

The diagrams show a triangle with a central point. Lines connect the central point to each of the three vertices, dividing the triangle into three smaller triangles. The diagrams are labeled with numbers 1 through 6, indicating a sequence of steps in the construction process.

gram of typical classroom lighting installation. Price 2s., post free.
CP.324.301 (1948). Selection and installation of domestic electric cookers. Contents: general notes, materials, appliances and components, design considerations, work off and on site, inspection and testing, maintenance, tables of space requirements, overall dimensions, and approximate connected load.

Building Science Abstracts. In the July 1948 issue (No. 7, Vol. 21, New Series), Abstract No. 959 gives a précis of an article by B. A.

Hall, that was published in the American Concrete Institute's Journal. Although it appeared last year, the subject is still of current interest, being 'Crack control in Portland cement plaster panels'. The wish to use cement plaster slabs in situations exposed to water spray and condensation led to study of the cause and control of cracking in such slabs. The article said that this cracking is due to drying shrinkage, and as the shrinkage stresses are greater than the tensile strength of the plaster, provision must be made for the slab to take its full shrinkage without restraint at any of the

edges. The unrestrained method of making these slabs on a metal-lathed suspended ceiling does away with bond and corner reinforcement, and calls for the complete separation of ceiling and wall slabs by a coat of paint, hot paraffin wax, tape or paper strips. The three coats of ceiling plaster may then be placed in advance of any wall plaster and, if drying conditions are properly regulated, all six coats can be put on at intervals of not over 24 hours. The joints along the edges or junctions of panels may be concealed by the wall plaster or by moulding.

An Example of Ritual Planning

From 'Through China's Wall', written and illustrated by Graham Peck. The author is an American and writes of the time of the Chinese Republic, just before the Japanese invasion. The art of ritual planning is almost defunct in these functional days; yet the lives of generations of mankind in many civilizations have been conditioned by it and it has given birth to much superb architecture.

LIKE EVERY proper house, tomb, temple, village and town in China, Peking was originally located and planned in accordance with the rules of Feng-Shui, or geomancy, that ancient science or superstition governing the selection of auspicious locations. Through the centuries the lore of Feng-Shui has accumulated as many prejudices and blind formulae as must boil through the mind of a sparrow deciding between two crochets for its nesting-place, but like the instinct of the sparrow, Feng-Shui has almost always resulted in the choice of a superbly suitable location. The Feng-Shui architects of Yung Lo, fifteenth-century founder of modern Peking, wished to place the city where it would enjoy the protection of the five dragons—the subterranean dragon whose corrugated back is seen in the crests of hills and mountains, the earth-bound dragon whose twisting tail is seen in the winding courses of rivers, the restless, invisible wind dragon, the rain dragon whose body is made of clouds, the celestial dragon who stares at the world through the burning disc of the sun. In consequence they located Peking on a plain guarded from the winter winds by mountains in the north and west, irrigated by the waters of a stream which emerges in miraculous quantities at the Jade Fountain, and tempered all year by wonderfully clear and balanced weather.

Feng-Shui also prescribed that cities must stand at the northern ends of plains; the successive invasions of China have always come from the north and cities so situated can best defend the farmlands which feed them. Peking had the logical site for a capital, since it stood at the northern apex of the Great Plain of China which stretched south from there for hundreds of miles, embracing the lower valleys of the Yellow and the Yangtze Rivers, the historic home of the race.

Its location mystically established, the plan of Peking was arranged with the same

regard for the occult. Laid out in the days of absolute empire, it was naturally planned less as a city in our sense of the word than as a home for one man, the Emperor, the great Son of Heaven. Its walls were carefully aligned with the outer directions, north, south, east and west, and in Peking, where the Emperor sat, the fifth or central direction took on a meaning it could have in no other place.

South of the main city was laid out a walled suburb, for the artisans and merchants; then in the centre of the main city were erected the walls of an Imperial city for officials and the Emperor's servants. In the centre of the Imperial city the moat-encircled walls of a Forbidden City were planned; in this gigantic palace only the Imperial Household could live. And in the centre of a hall in the centre of the Forbidden City was placed the Dragon Throne where only the Son of Heaven could sit.

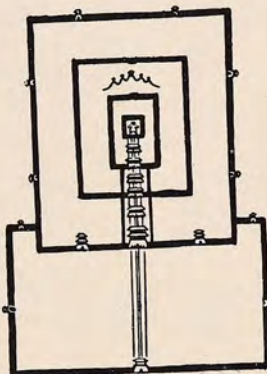
Straight south from the throne-room stretched an avenue to the outer gate in the farthest wall. Wherever it passed through one of the concentric walls there were five great gates, one for each of the five ranks in the Central Kingdom. Where it crossed a canal there were five marble bridges. Where it descended an incline there were five carved staircases. Straight south from the throne itself a marble causeway, reserved

solely for the Emperor, led down the centre of the wide avenue. The central gates, the central bridges, the central stairs, were for his use alone.

Around the Emperor as a nucleus the city was disposed in a fabric in which the five elements, the five colours, the five ranks, and the five nations were arranged in their proper tributary positions, though of course the first categories of many of these classifications were centred right on the Dragon Throne; it had pre-empted the central directions, the colour yellow, which was forbidden for non-Imperial use, and so on. Since the Son of Heaven was the kernel of the city's diagram, Peking was furthermore felt to be the centre of all things, and every farthest object in the Empire, every creature, every tree, every pebble, contributed to the centripetal pattern radiating out from the city.

This setting for one man's apotheosis had survived its users quite intact, and during those first months in China I never failed to be moved when the orbit of my trivial doings impinged upon one of the grand axes. Bundling across town in a rickshaw, I frequently found myself being drawn down the marble causeway, under the sacred archways and across the consecrated bridges. Even to an Occidental, an outlander whose remote country had no part in its plan, this spine of the city was impressive as the central nerve of an arranged universe. It was not hard to realize what a place of awe the concentric cities must have been to the old Chinese, steeped in the mystic classifications. As for the Emperor himself, however, the hub of the great wheel, the peak of the pyramid, the navel of all creation—even riding down his sacred causeway I could never grasp what he must have felt. It was appalling to think that every time he ascended the Dragon Throne he was conscious that all the world lay about him, in relation to him. Still he spent a good deal of time on it and the fifth direction could hardly have been a comfortable seat. Dressed in heavy brocaded robes of yellow, the colour he alone could wear, he perhaps spent a good part of his mental energy calculating how he could scratch without being noticed.

Publishers: William Collins for Readers' Union, London, 1945.



OCTOBER 1948

557



- I Sensation
- II Feeling
- III Intuition
- IV Thought

- (1) Forgotten material
- (2) Repressed material
- (3) Emotions
- (4) Impressions from (5)
- (5) That part of the collective unconscious which cannot be made aware

One of Dr. Jacob's diagrams (p. 32)

this experience - the fact that ~~few can~~ ^{few can} make any sense out of his ~~description~~ ^{description} of his diagrams (which are very similar to some of mine) is scarcely to the point. Miss Joanna Field ~~found herself~~ ^{has an extremely} interesting account of certain spontaneous drawings which seemed to shed light on the dark places of existence: ^{she writes:} "images would emerge that had a peculiar feeling of depth & stability, & which transcribed all longing for the past because they made me feel I still possessed it." These images bridge the gulf between experience & abstract knowledge, had 'the glow & reality of lived experience' without its isolation, linked past & present. "I ~~had~~ never had to slip & say, this is all my love & understanding but what has it got to do with me - for in some curious way they were no." We are under a psychological necessity to find our own vital images. Eidetic imagery is often dismissed as a more or less useless vestige of earlier modes of thought, but Miss Field's experience was that while deliberately efforts to think out life's problems failed, "it was the despised images that made a sensible & ordered life possible, not reasoning at all."

We stumble on ^{such} diagrams, & discover their power by accident, & then is virtue in ^{our freedom} this ~~we~~ ^{we} are able to evolve our own symbols, which shall be entirely valid for us. The East, & Buddhism particularly, is more systematic. Placeholder & white magic involve the use of elaborate diagrams, & elaborate patterns (mandalas or Kyil-khor) ^{commonly employed} in meditation. ^{no concern of their} The novice spends years learning the art of making & using these patterns, which are an important part of the teaching of the lamaeries. Westerners who consider these practices should note that Jung's patients, knowing nothing of Eastern cults, not only draw spontaneously of mandala patterns, but attach the greatest significance to them. ^{to it} ~~it appears~~ ^{it appears} & "the most sublime harmony". Jung has seen many hundreds of mandalas of various types - they are 'an almost daily concern' - & he believes they express an important stage in the reintegration of the psyche. The patient's own account of the diagram is vague: it seems to stand, in some indefinable way, for the wholeness of man, ^{for the union of microcosm & macrocosm.} terms who cannot no longer accept the traditional religious picture of the universe, but who are nevertheless desperately in need of the completeness that only religion can give, are enabled by means of these diagrams to find themselves & make their peace with the universe, ^{with themselves}.

My own opinion is that the therapeutic effects of these spontaneous images are due to their validity - they are subjectively powerful because they are objectively true. The typical mandala is a series of concentric figures, for the most part circular, & its function (however dimly apprehended) is precisely ^{psychological validity} ~~Make~~.

Boehme has a mandala in his ^{Answers to the Forty Questions of the Soul.}

* See particularly "The Great Wheel" in A Vision (Mabon, London, '37) what might be called the gemming & prototyping would make an illuminating study. Examples are Donne's "let men's Souls be a Sphere..." (Good Friday, 1613. Riding Westward) & Vaughan's famous lines: "I saw Eternity the other night like a great ring of pure & endless light" Cf. Thoreau - As Calico.

* Explanant in Leisure pp 151 ff, 190 ff, 233. On page 194 Miss F. describes images as "those two-faced gods who bridge the gulf between what is spoken & what is felt, between the seen & the unseen, between spirit & flesh, bridge it because they are the outward & visible signs of an inner & private experience."

② St. David-Near M.M. pp 158, 225, 241
③ On mandalas, see Heinrich Zimmer, Kunstform und Yoga im Indischen Kultbild, Berlin, 1926.

④ In The Primordial Nucleus (v. 6), Dionysius has used a most attractive wheel-mandala image, such as can be found in many writings influenced by Neoplatonism. On Jung's mandalas see Jung 10P pp 133 ff. The alchemist identified the transcendental deity of the circumference with the immanent deity of the centre - the deity hidden at the heart of matter. (See Jung P & R p 66 ff)

* See Jung: P & R pp 72 ff. The modern mandalas, says J., are analogies close to the ancient magic circles at the centre of which lies the god (p. 106)
See also Wilhelm & Jung: The Symbolism of the Sacred, p 96 ff., & Collected Papers on Analytical Psychology, for reproductions of a number of mandalas.

Mr Herbert Read has an account of a mandala produced spontaneously by schoolchildren. The examples he reproduces are remarkably like the mandalas of Jung's patients. On the whole, says Mr Read, the more ageless mandala patterns are the work of the most intelligent children. Education through art pp 184 ff.

(apart from the Holy City of St. John's vision)

There is a long European tradition, a branch of the same tradition. The circle as the image of the divine appears in Plato, Aristotle, St. Augustine, & many others. One of the most elaborate & famous of Hindu mandalas is Dante's Mythic Rose:

How wide the leaves, extended to the utmost, & this rose when lowest slips into such a space of simple radiance!

Not only Alchemy, astrology, & magic & witchcraft, but also contemplation & devotion of the highest life have found mandala diagrams valuable. For Benet of Canfield, for instance, includes in his Rules of Perfection a diagram of three concentric circles, showing three degrees of its divine will. The circles represent the active life, the contemplative life, & the life of contemplation.

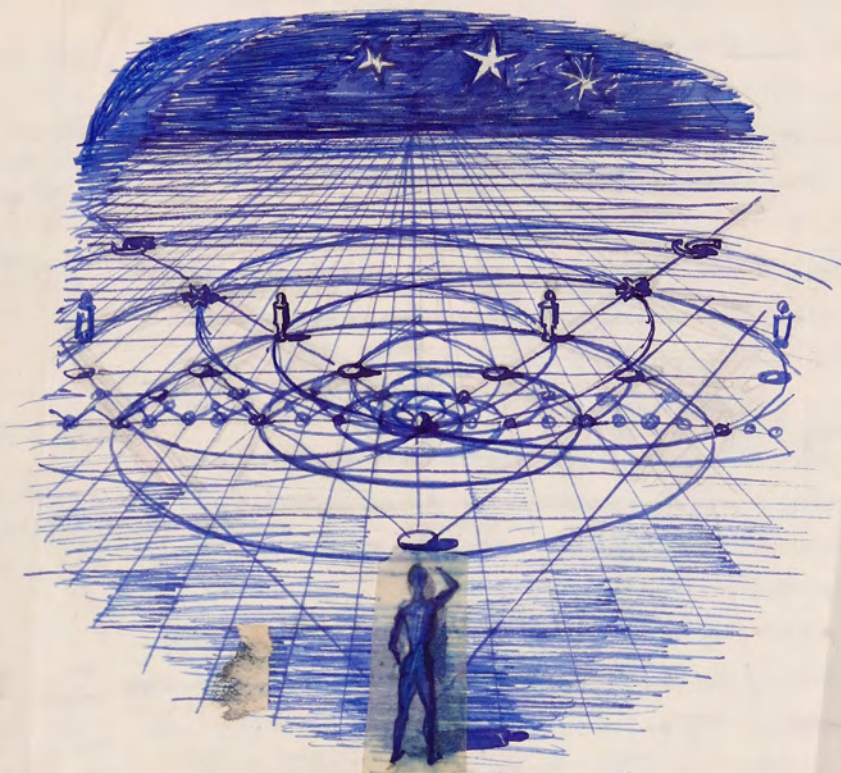
* See Aldous Huxley: Perennial Philosophy, p. 66. On this belongs to the past which, though overlaid, is still active within us. Thus

23
X

MO

III

a new



Tailpiece?

Figure
shown in illustration
p. 40, 43, 50

III Ext
59

DLH Paris 538
'Things Made of Iron'

Things made by iron & handled by steel
as born dead, they are threads, they make life
out of us.

Till after a long time, when they are old & have
slept in our life
they begin to be soothed & soothing: then we throw
them away.

for Sweeps have - brought patches day by day -
prints - weeds, garden - creative work =
bring = life: Now is dead - Things between ch III & IV

Graphology

o On colour symbolism in art see ~~the~~ Jamean:
Sacred & Legendary Art, Longmans 1891, vol. i.

* See Jacobi P. 43. p. 93. Jung: 10P, pp 48, 194.

As an addition, it need hardly be added that white is the colour of goodness & black of evil. This is singularly appropriate in that a black surface claims for itself ~~also~~ ^{the} light that falls on it, while a white surface gives it ~~off~~ back. The laws of eloquence holds. ~~The colour~~ ^{the colour} is other ~~way~~ ^{is} or has only that colour which does not claim.

* ~~Marshall~~ Andrew Marshall: 'No Garden'.
Gardening as an art was practically a
Renaissance discovery, ~~and~~ it expressed as
nothing else ~~the~~ the spirit of the time.

o See A. D-N. MMiT. p237.

In Apocalypse (pp 170-176) L.H. Lawrence
associates ^{the} red with power, English, orientals, West;
white with early Christianity

x A small proportion of Europeans see no blue in the spectrum, but the defect as a rule passes undetected. Commoner, & more often discovered, is inability to distinguish red from green. Amongst mammals there is no clear evidence for colour-vision except in apes & monkeys; birds, it seems, can distinguish many colours, especially at the red end of the spectrum. Rhoads & Pease 1897, 110.

0 This was ~~long~~ many years ago noticed by
Max Müller (The Science of Thought, p. 299)
On the significance of the facts, cf.
Bucke: Cosmic Consciousness. Bucke

night-sky
black -
day-sky
white-blue.

Green is the colour of earthly
life, of hope & reproducing,
of gentle needs to aspire to the
Heaven not to reach down
to red hell: it is the colour
of the balance of modern
society, of the
the middle grades of
the hierarchy, what could
be more moderate, more
modestly unambitious, than
"a green thought in a green
shade"?

of the body's inner life, ranges; it is the colour of ^{danger} ~~war~~ ^{of passion} ~~of passion~~ ^{of emotion},
of the suffering masses; it stands for the base of the pyramid, & this the
first & final phase of our evolution. Confirmation comes from unobvious
sources. East of the six syllables of the famous Buddhist mantra: Om,
man pa me hū m (brohma, the jewel in the lotus) represents both a flower
& a class of sentient being: around the world of plants & beasts. The highest

Hum ma ni pad me hum
white blue yellow green red black

gods demi-gods men animals inferis inhumanity of purgatory
we have our familiar diagram of the cosmos — in full colour!

In Apocalypse (pp 170-176) P.H. Lawrence sees history in terms of the changing colours of the 'dragon' —

'So the cycle goes round; the red & gold dragons of the 9th Age & the Silver Age, the Green dragon of the 10th Age, the White dragon of the 11th Age, the dark white dragon, or grey dragon of the 12th Age; & then a return once more to the first brilliant red dragon

but very few apoch typis instructive
little red dragon, of the gold: among
am. heron apoch instructive
larks among. (p 176)

the basis of evolution, ^{at least} so far as man is concerned^x is towards the registration of colors of shorter wave length: the blue end of the spectrum ^{these are} is at first invisible or unnoted. ^{Man is instinctively recapitulating the beginning of the race, most} young children, are most responsive to red & indifferent to blue. Palaeolithic & Pashman drawings are in red, yellow, & black, & many primitive races of today have no words for blue. ^{then,} ~~even Homer, who has a number of words for red,~~ it is not surprising, that modern civilized man, ^{with his} ~~able to an~~ enlarged spectrum, should associate the blue end of the spectrum with his higher & more recently acquired characteristics, (particularly with the dispassionate intelligence & serene contemplation) & red with all that is primitive in him.

for some to finally, in C. made
the name remarkable. There are quite
many of the divinity of the house
matters of the divinity of the house
a vessel of divinity.  argues
the color of glory... of the wild bright blood... the
nd, racing bright blood, that was the supreme
mystery" BHL April 173

⑨ 1600-1900 9th print ONK 1005
 ⑩ Thomas DQW p. 543
 Bellman Monist 15th 4th

④ Goethe: *Farbe und Licht* (1794) p. 244.
 do p. 423
 ⑤ do do Frazer p. 334.
 ⑥ Newman *Enig* 1800
 ⑦ Pythagoras & Aristotle *Enig* 1800

① *Hansard D/Q (Muller)* p. 233
 ② Carlyle: "See sheep enough" D/Q (Wood) 384.
 ③ Byron: *data* p. 418

Man himself is the entire spectrum. His ^{self-being} ~~good~~ does not lie in denying its red & cleaving to the blue*, but in harmonising the entire range of colours, in the discovery that the "white radiance of eternity" is not the universe drained of all colour, pale & bloodless, but ^{drained with every tint, &} brilliant with a whiteness to which every colour contributes. ^{Newton's wheel is a very perfect mandala.} The ethereal & dainty-eyed idealist looking at the world through ultraviolet spectacles is no more in the right than the pansculotte who tries to paint it infra-red. We are all partially colour-blind, & have an initial bias in favour of ^{anaemic &} monochromatic universes. I suggest that an important part of the painter's function, ~~of the secret of his power to create~~ ^{in colour} is firstly to correct this defect of our vision by giving expression to the ~~whole~~ ^{range} of our nature, & secondly to harmonise, without sacrifice of vital contrast, the ^{various} multicoloured patchwork. He weaves the Joseph's coat of our personality, helps us to ^{large-hearted acceptance &} re-integration, joins the 'sundered Pairs'. He can "wing our green to wed our blue" & help us to ~~achieve~~ ^{complete} completeness.

*It is probably no coincidence that by far the commonest combination of colours in natural groups is red, white, & blue - a symmetrical colour-scheme. The most exalted angels - cherubim & seraphim - ^{are} blue & red, yet the highest is just the most highest, but the union of highest & lowest. Again, it is a traditional condition of our 'going to heaven' - 'above the bright blue sky as the hymn says - that we shall be washed in the blood of the Lamb: no ascent to the supermundane without equal descent to the ~~earth~~ ^{earth}.

Gas flame - cold part blue, the hot part red.

① The alchemist believed that when the *cauda pavonis*, or peacock's tail, ~~with its many 'feet' spots~~ ^{appears}, the work is nearing completion. In many paintings of the higher ranks of angels the iridescent 'eye-spots' of the peacock appear in their groups.

* Meredith: 'Wind on the Lyre' *Two*. See also his 'Hymn to Colour'.

* Some Chinese regard purple & red as *colours* sounds. It would be interesting to know whether, on the average, the higher notes ~~are~~ ^{are} linked with the blue end, & the lower notes with the red end of the spectrum. See Woodworth PASM, p. 351.

* "Or is music the inarticulate speech of the angels on earth?"

F.W. Faber inquires. Goethe, at any rate, believed that "the dramatic in music stands so high that no understanding can reach it," and music has always been associated with heaven, the angels, & the spheres.

* W.W.I. BK III (Wright) I believe there is a sense in which the notes high & low belong to, ~~not~~ ^{do} not merely stand for, the ~~hierarchical~~ ^{various} hierarchical levels. The same is true of colours & words & all symbols: they are amphibious, dwellers in two realms at least, & it is this which makes them symbols. Thus *Paradise* XIX. 1-4. speaks quite truly of the speech of the heavens. If man is not only man, no activity of his is only human.

Boehme declares that "there is a real, intelligent, distinct sound or speech used by the angels" (*Conf. p. 124*) but the significant thing is that he is ~~offering~~ ^{offering} has an ear for heavenly music. On the ~~Neo-Thomist~~ ^{Neo-Thomist} doctrine of the presence of the signified in the sign see Meinert: *Reading the Text*, pp. 193 ff.

* Enaphology

6. Music

~~Music is a human creation~~ The composer's task is in principle no different. Sir Thomas Browne calls music "an hieroglyphical & shadowed lesson of the whole World.... such a melody as the whole World, well understood, would afford the understanding." Beethoven, we feel, has something of supreme importance to say about the nature of reality; he covers the whole range of being & ^{reaches} ^{up into} it, a mighty harmony. Such music, it has been said, is ontological. While other arts may reveal the ideas, said Schopenhauer, music reveals the Will - the august thing-in-itself. The bass notes represent the lowest grades of the Will's objectification, unorganised nature, matter; higher notes represent the world of plants & beasts; the highest represent the intellectual life of man.* The phenomenal world & music are two manifestations of the same vital urge, & the composer's sound-patterns bring out the immense wealth of nature in all its grades & with its endless individual differences, seeking to bring them all into harmony. That is why music is necessary, as Plato & many since have observed, for the health of the soul. ^{Music} ~~It~~ reconciles the heights in us with the depths. Eschewing the abstract unity that sacrifices multiplicity, it builds an immensely whole out of an infinity of discordant & tragic parts. Its message is symmetry. In Beethoven's phrase, "Music is the mediator between the spiritual & the sensual life."

Man is music, says Prof. Stephen at U. and at Kant, just

Music is hierarchical, the scale of notes & the scale of being are coniform. Level roads run out from music, said Goethe, to every side. DQ 244/31

Check Plato

The subject is immense, & needs a book to itself. Here I have only been able to suggest some of the complexities & fascination, & perhaps to ~~remind~~ ^{remind} (at the cost of inevitable oversimplification) to remind the reader that there may be more in a diagram than meets the eye.

Holst's *The Planets* - Mars low notes generally, Neptune (the mystic) high notes. } but check



Donatello
by
L. Glascheider
Kraider Bros.
Ox. J. S.

Dancing Angels. Marble 1433-1438
Detail of the Cantoria, formerly in the Cathedral.
Florence, Museo dell'Opera di S. Maria del
Fiori



Joan
Evans
Art in
Medieval
France
(42)

Benedictine (Cluniac) Abbey of Muzac
Puy-de-Dôme. Capital with the three
Marys & the Angel at the Sepulchre c. 1130.
Phot. Archives Photographiques