

E P I C Y C L E

Nothingness

Hindu

BLOCK PRINTS BY CAREN LOEBEL-FRIED

LONG, LONG AGO, IN A HERMITAGE LOCATED in the remote forests of ancient India, lived Rishi Uddalaka Aruneyi, with his wife and their son, Svetaketu. Rishi Uddalaka Aruneyi was not just a learned scholar and teacher; he was also a very wise man.

Coming from a Brahmin family where knowledge of the *Vedas* was considered to be sacrosanct, Uddalaka dreamed of the day when Svetaketu would also pursue the study of those scriptures. But even more importantly, he hoped that his son would have the wisdom to go beyond the scriptural words and imbibe their true essence.

Time passed. When Svetaketu became twelve years of age, Uddalaka felt that it was the opportune time to begin his son's formal education. Therefore, following





the traditions of those times, he sent Svetaketu to a *gurukula* (another rishi's hermitage) to live, study, and serve.

At the *gurukula*, Svetaketu studied the arts, sciences, philosophies, and scriptures under the able guidance of his guru and several other teachers for the next twelve years. After completing his education at the age of twenty-four, he returned home with an exalted opinion of himself—proud of his knowledge and high attainments.

Before long, Uddalkaka, the wise father that he was, detected his son's arrogance. With a sorrowful heart, he recognized that such arrogance could stem only from bookish knowledge and an ignorance of the true nature of existence. So one afternoon, while they were both resting under the shade of the old *Peepal* tree at the hermitage, Uddalaka said: "Svetaketu! My dear son! Tell me what you have learned so far!"

"O Father!" responded Svetaketu, with outstretched palms and puffed-out chest. "Not only have I learned everything that knowledge can possibly teach, but I have also mastered all the arts, sciences, and philosophies."

"Is that so, my son?" asked Uddalaka. "Then, tell me! Have you sought that knowledge through which the unheard becomes heard? The unthought becomes thought? And the unknown becomes known?"

Listening to that single question, Svetaketu's arrogance was completely uprooted. Ruefully, he recognized the severe limitations of his acquired knowledge; falling at his father's feet, he pleaded for further instruction. Satisfied that Svetaketu's curiosity for true knowledge had finally been awakened, Uddalaka raised him up gently, and with a warm embrace, accepted him as a disciple.

THE NEXT MORNING, THEY LEFT THE HERMITAGE for a long walk through the nearby village. Gazing at the village children who were playing with their earthen toys at the mango grove, Uddalaka said, "Svetaketu, look at those toys. Let us go to the pottery and see how they are made."

So they went to the potter's cottage and watched him at work at the wheel. Looking around, they saw the place filled with various kinds of pots, toys, and dishes—

each one of them unique in its own way. Uddalaka picked up a small lump of clay, showed it to Svetaketu, and said, "It is through this lump of clay that all these different objects have come into being. No matter what shape, size, or name, the reality is that they are all made of clay."

They went to the goldsmith's shop, then to the blacksmith, and noticed the same thing: all the objects were gold and iron, respectively.

Returning to the hermitage, Uddalaka repeated their observations:

"As things made of clay can be known by knowing a lump of clay,
As things made of gold can be known by knowing a lump of gold,
As things made of iron can be known by knowing a lump of iron,
So should one seek that Reality, that essence, which pervades the whole universe."

"Please teach me about that Reality, Father," Svetaketu requested.

Uddalaka pointed at the huge *Nyagrodha* tree near to their cottage and said, "Very well. Go, fetch me a fruit from that tree." Svetaketu went to the tree, plucked a fruit, and brought it.

"Now break it open and tell me what you see," said Uddalaka. Breaking it open, Svetaketu replied, "Numerous seeds."

Uddalaka responded, "Now break open one seed and tell me what is hidden within." So Svetaketu broke it open, looked into it, and said, "Nothing."

"Nothing?" questioned Uddalaka.

"Yes, Father," replied Svetaketu. "There is nothing inside the seed."

"Hmm! There is nothing inside the seed!" repeated Uddalaka. "Yet, it is from this nothingness that this mighty *Nyagrodha* tree has come into being. So you see, Svetaketu! It is this very Nothingness, this invisible and subtle essence, which pervades the whole universe. *Tat Tvam Asi*, thou art that, my dear son. And that is the Reality."



—Retold by Rama Devagupta, from the
Chandogya Upanishad

Word Alchemy

*A Window on
Anglo-Saxon Culture*

PAUL SORRELL

*Riddles can not
only entertain,
but also
transform*

ANYONE WHO HAS USED an expression like "disc jockey" or "couch potato," or who has referred to babies as "rugrats" or to an intimate couple as "making the beast with two backs" has created riddles like an Anglo-Saxon poet, more specifically the compressed riddles known as *kennings*.

For these early Germanic inhabitants of England, riddles were not merely a literary form—although several well-defined riddle collections survive from the period—but a way of seeing and of speaking, a pervasive mentality. The key to this mentality is *metaphor*, the ability to see one thing in terms of another, to bring one sphere of experience into playful contact with something quite different, and to rejoice in the conjunction of seemingly disparate worlds. Poetic kenning does this in a single word or phrase, such as "gannet's bath" (an expression for the sea), "sea-stallion" (ship), or "battle-adder" (arrow). The riddle proper achieves the same effect by means of a more extended comparison, ostensibly describing one thing (often an animal of some kind), but skillfully incorporating a vital clue that will allow the attentive reader or listener to discard this "false solution" and find the true identity of the riddle-subject (often an object or implement).

In this way, the Latin author of the Bern riddles describes a "hoofed" creature that willingly carries people on its back, but doesn't need breaking in as a youth or "beating with your heels" when old. The answer is a seat or bench, but we may have been briefly fooled into thinking that it was a horse. Old English riddle 34 of the Exeter Book speaks of a ravaging beast that stalks the countryside plundering the earth by means of its teeth. When we are told that this creature uproots the weak plants but leaves the strong ones standing, we are able to set aside the ostensible subject and realize that the "creature" is in fact a rake, a common agricultural implement:

I saw a creature in the towns of men,
one that feeds cattle. It has many teeth.
Its beak is useful to it, and it travels pointing downwards.
It plunders according to instructions and comes home again,
roams about right up to the walls, seeking plants.
It always finds those that are not firm;
it leaves the healthy ones, fast by their roots, standing fixed in
their plot,
shining brightly, blooming and growing.

Sometimes the riddles seem almost to abandon their enigmatic aspect and offer a striking lyrical evocation of

A23 cont.

Words:

w/c Gnosis [Gk. Knowledge]: esoteric knowledge of spiritual truth.

w/c Esoteric [Gk. within] 1: designed for or understood by the specially initiated. b: relating to knowledge that is restricted to a small group.

w/c Arcanum [L. Secret from a chest] 1: mysterious knowledge, language, or information accessible only to the initiate. 2: ELIXIR

w/c Elixir [Gk. desiccative powder] 2: the essential principle.

w/c Initiate [L. to induct] 3: to instruct in the rudiments or principles of something. b: instructed in some secret knowledge. 2: a person who is instructed or adept in some special field.

Example: The first Sumerian civilization recorded was called Enoch in Genesis 4:17. This zeitgeist matrix created an Us and Them game of enmity anchor points we see in the many sects of Judaism, Islam, and Catholicism - and Satanism too for that matter. In fact all schisms of religion foster the concordia discorde of alter-ityness which maintains the game and keeps the true artwork of the Grand Architect suppressed - especially amongst indolent vulgarians who don't understand Sciential Ontology must be re-presented symbolically by comparable magnitude per Sen. Axiom 99-101 and Logic 5. Only the fellow (Enochian) technician will ever recognize the perfection demonstrated as-is.

w/c Enoch, disciplined - Initiate

w/c Zeitgeist [G. zeit = time + geist = spirit]: the general intellectual, moral, and cultural climate of an era.

Art, More About

Q29 Explain what is meant by the statement that works of art are "the soul food of all people."

A29 Art is a word which summarizes: THE QUALITY OF COMMUNICATION. Works of art are viewed by people. They are heard by people. They are read and felt by people. Art communicates to people high and low who all admire technical expertise

cf. A2: Above the analytical mind and the reactive mind is the aesthetic mind, which deals with the nebulous field of art and creation. Between the theta universe and the mest universe, the Aesthetic Product provides opportunity to partake in the Power of Technical Expertise Communicated. The Power exhibited distinguishes the Tone of Understanding - the beholder.

note. Axiom 168: Affinity, Reality and Communication co-exist in an inextricable relationship.

note. Axiom 169: Any aesthetic product is a symbolic facsimile or combination of facsimiles of theta or physical universes in varied randomities and volumes of randomities with the interplay of tones.

note. Axiom 170: An aesthetic product is an interpretation of the universes by an individual or group mind.

note. Logic 3: Any knowledge which can be sensed, measured or experienced by any entity is capable of influencing that entity.

note. Between 4.0's Enthusiasm, and 8.0's Exhilaration, there is the 6.0's Aesthetic Tone (HCOB 25 Sept 71)

w/c Soul food (figurative) spiritual nourishment, i.e. Manna.

Q30. Give an example of a work of art that has had a great effect on you, and what the effect was.

A30. Who hath ears to hear, let him hear. And the disciples came and said unto him, Why speakest thou unto them in parables? He answered and said unto them, Because it is given unto you to know the mysteries... Matt. 13:11.

I AM duty bound to conquer mest. This occupation tends to enturbulate a mest-up hero (according to the theta-mest theory), if the hero is unaware of the Grand Architect's technical expertise.

Scientology introduced the Technology of Study to me 30 yrs ago, and I have been blowing misunderstands ever since! In this cretin culture it was easiest for me to first unravel the arcanum of this era's religious stable-datum trapping everyone.

The "great effect" my Life as an art form produced is that I now Understand the matrix of conformity - pretty much As Is. Thank You Ron!

Q31. What is an audience?

A31. People, high and low. Since art is a word summarized as THE QUALITY OF COMMUNICATION, and communication is an interchange of energy from one beingness to another - one terminal to another terminal,

note: Factor 7: From the viewpoint to the dimension points there are connection and interchange: thus new dimensions are made: thus there is communication, an audience - the people can be considered as Terminals of communication per the communication formula.

note: Communication is the interchange of ideas or objects between two

A31 cont.

people or terminals. The Formula of Communication and its precise definition is: Cause, Distance, Effect with Intention and Attention and a duplication of Effect of what emanates from Cause.

Alas, too much originality throws the audience into unfamiliarity and therefore disagreement. Ergo, a concept of the beholder (audience) and some understanding of his or her acceptance level is necessary to the formulation of a successful art form or presentation. This includes an approximation of what is familiar to him and is associated with the desired effect.

w/c

Terminal: 1. it would be any fixed mass utilized in a communication system. Thus you see a man would be a terminal... so a terminal is what you need in order to get a perception.

Q32- Describe an audience you could communicate to with a work of art.

A32- In this WOG era of mediocrity, I have the option to lead, follow, or get out of the way. Life after life the former two ultimately ushers in the latter, which is nothing less than an overt of omission. So, the greatest strategy to serve the greatest good requires me to express my candidacy for illumination by challenging the darkness. The quality of that comm WAS NEEDED by Powers That Be maintaining status quo and consequently here I am in exile now, kindling the sparks of logic in my zones of influence - whether as a Student with you, or as a Mierophant

9/10
A32 cont.

with priesthood aspirants trapped by metaphorical idolatry,
or playing the role of adversary with SP's. All in all,
my favorite art form is TO BE my most authentic SELF.
Living itself is an art. To live amongst low-tone amnesiac
thetans or high-tone know it all titans, requires the skills of a
Satirist ~ to scrutinize entanglements.

In my immediate environment, serving a life-sentence amongst
bestial thugs provides a captive audience for me to introduce
Scientology. Self improvement is based entirely on earlier
lack of comm., so who better than me would dare a 4th Dynamic
Salvage campaign while exiled to penal colonies?

note: "It's a poor man who isn't King in some corner. Form a group and
stop being poor" - HCOPL 5 July 57 LONESOME.

cf. "A2 - The AESTHETIC PRODUCT..."

cf. "AH - Creating a Sci. Prison Outreach to occupy space..."

w/c WOG, 2. Somebody who isn't even trying

w/c OVERT OF OMISSION, a failure to act resulting in the injury, reduction
or degradation of another or others in their beingness, persons, possessions or dynamics