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## *Abduction and Deliverance*

The mystery of the ultimate inseparability of the external and the internal of which poets and mystics all over the world have had a vision that deeply moved them, has been expressed in the Western world with great sensibility by the German Romantic poet Friedrich von Hardenberg, known as Novalis (1772–1801). Twice in his *Fragmente* he returns to this vision. The first statement reads as follows:

*Das Äussre ist gleichsam nur ein verteiltes, übersetztes  
Innre, ein höheres Innre.*

The external, it seems, is only a distributed, transposed internal, a higher internal.<sup>1</sup>

The second statement reads:

*Das Äussre ist ein in Geheimniszustand erhobnes Innre.  
(Vielleicht auch umgekehrt.)*

The external is the internal raised to a level of mystery; Maybe it's also the other way round.<sup>2</sup>

While the “mystery” impels us to probe its secrets without ever becoming less “mysterious,” its being a “higher internal” suggests a hierarchical organization in what remains an undivided whole. In this unity of a deeply felt and ever present mystery and a higher order level as an interpretation of it, human creativity is rooted. Storytelling is one of its absorbing manifestations, all of which point to a dimension beyond themselves. This dimension is, in popular psycholog-

ical jargon, the “unconscious”<sup>3</sup> as an ever active matrix, not as a mere container, of archetypal patterns coming to life in our body-based feelings that blend with the images of our imagination as a humanly unique means to come to know ourselves in our wholeness. And what these images and feelings “tell” us is the story of how this process of self-realization and individuation unfolds in the experiencer. The manner in which they tell their story is exceedingly cryptic and often very abrupt. There are disconcerting gaps we must fill with our imagination. This means that we cannot simply stand aside and watch the story unfold by itself, but at every stage have to participate in its unfolding.

The theme of the first story is the luring and making prisoner an individual’s spirit in the barren and narrow ravines of earthly existence, its descent, and the extricating of itself from its cell with the help of friends, but primarily by itself. It is preserved in two versions, the one stylistically very abrupt,<sup>4</sup> the other slightly smoother,<sup>5</sup> but both are alike in reflecting the narrator’s aim to instill a sense of wonder in the listener.<sup>6</sup> In the context in which the story is told, the narrator is none other than the archetypal figure of the Self acting as teacher,<sup>7</sup> and the listener is the assemblage of ethereal *anima*-like figures<sup>8</sup> who have asked the teacher to elucidate by way of an allegory to them the theme of an individual’s (humankind’s) becoming enworlded and of his/her (its) regaining his/her (its) original wholeness through a process of individuation. The story is deceptively simple in its presentation, but actually moves simultaneously on three intermeshing levels (the worldly-external, the psychic-internal, and the mystic-existential or arcane one) and, on the reader’s or listener’s part, presupposes a familiarity with concepts and images that, for the most part, have been accessible only to a few “initiates.” The story runs as follows:

Once upon a time, in the country of Yangs-pa-can<sup>9</sup> there lived a teacher by the name of ’Od-’gyed-pa.<sup>10</sup> There also were two blood-related boys.

[By disloyal friends]<sup>11</sup> they were held captive in a desolate ravine.

Then five soldiers appeared and razed the stone castle from top to bottom.

When the two boys had been put into a dungeon, an old woman called Ling-tog-can<sup>12</sup> locked the door.

Then four persons ["insiders"] pursued and grappled with the five mounted soldiers whom they unhorsed.

The two boys set themselves free and killed the jailers.

At once they ran away to the [castle] Nyi-ma-can<sup>13</sup> in the distance, and when they had collected the taxes from the populace, they were counselled by twenty-one court-ladies and conducted into a [precious] inner sanctum from which worldly thoughts had been excluded. Five doormen bearing shields guarded the door so that nobody could enter.

Then the four (afore mentioned) persons looked at their faces in four mirrors and recognized themselves for what they were.

Then they saw that the one room had eight doors and they smiled at each other and their laughter became ever more wondrous.

The following analysis and explication is based on scattered glosses in the original text itself, on additional glosses and paraphrases by Klong-chen rab-'byams-pa and rGod-kyi ldem-'phru-can, and on relevant passages from the vast body of rDzogs-chen literature whose salient ideas ultimately go back to Padmasambhava whose primary concern is the evolutionary dynamic of human existence.

A mere glance at this short story shows that it is marked by an abundance of male personages who, whether singly or in distinct groups, converge on the central duo, the blood-related boys. Only at a later stage a number of female figures begin to play a significant role.

There is first of all the lone teacher who, as his name implies, is of the nature of a suprasensible light that he radi-

ates or in whose luster he is ablaze. His residence is a country with the name that literally means “being of the nature of presenting a vast expanse” and subtly intimates the immensity of (an individual’s) external and internal dimensions. In both the images of the teacher and his residence, the emphasis is on the attributes of their being luminous and being vast, rather than on their personification and reification. This emphasis at once lifts them out of the ordinary without negating the latter. Both the teacher and his residence are “features” in a fivefold complexity—the other three “features” being the audience, the message, and the temporariness—whose ontogenetic transformations extend over three or four—depending on how one counts—hierarchically coordinated levels.<sup>14</sup>

Throughout the history of Buddhist thought, increasingly focusing on the timeless and acausal, psychospiritual aspects of the individual, the teacher has been a guiding image of paramount importance.<sup>15</sup> In this image, the (material) sociocultural<sup>16</sup> and (immaterial) spiritual levels in which every living individual shares, interpenetrate dynamically. The guiding image of the teacher is felt to have a kind of magnetic pull that draws and leads anyone who carefully listens into a dimension of spiritual enrichment and fulfilment. In the form of a humanly recognizable teacher, this suprasensible light, the *lumen naturale*, as it was once experienced and called,<sup>17</sup> not only makes us aware of the fact that the universe is alight and human in essence, but also of the fact that within each of us this light is shining as the inner light of humanness. Though not concretely identifiable, this inner light can be experienced intuitively and in an ecstatic originary manner deep within ourselves, where it is present “self-originated” and “lying beyond the reach of our rational/analytical causality-dominated thinking.”<sup>18</sup> The intensity of this suprasensible light is inseparable from its “field” that corresponds to the intensity that passes through and occupies it. In the form of the teacher, it spreads the light of spiritual values throughout the country in which the teacher resides as that country’s light.

In the conventional context, the teacher is the historical Buddha and the country is the ancient Vaiśālī/Vessālī whose name the Tibetans translated as Yangs-pa-can, “a country of immense tracts of land.” In the spiritual context, this immensity is the “inner immensity” of the whole’s internal logic as which its possibilizing dynamics expresses itself.<sup>19</sup> Its presence in us is sensed *in-tuitively* (perceived from within) as presenting a palace that in its vastness is a country, illimitable like the sky in its vortex-like movement and the birthplace of our experienceable world.<sup>20</sup> The intertwining of this possibilizing dynamics and the gestalt character this “thinking” assumes in becoming the fore-structure of our (meaning-rich) individuated being has been beautifully depicted by Padmasambhava:

The presencing of Being’s internal logic as the fore-structure (of its evolution), is like the sun’s (reflection) in a mirror; Being’s internal logic becoming engulfed by the fore-structure (of its evolution) is like (the inter-meshing of milk and butter; the energy of Being’s internal logic residing in its supraconscious ecstatic intensity is like the sun in the sky; the splitting of Being’s undivided internal logic into the creative dynamics in the fore-structure (of its evolution) is like a razor’s back and its cutting-edge.<sup>21</sup>

At some time the inner immensity of Being’s possibilizing dynamics and its formulation into an intuitively perceptible gestalt was linked with the container metaphor of a flask whose contents retain an ever-youthful freshness.<sup>22</sup> As a “felt” image or, what amounts to the same, an “imaged” feeling, this inner immensity in the shape of a cornucopia-like flask not only intimates by its perceptible form the ever-present supraconscious ecstatic intensity of the whole’s spirit/spirituality that it expresses and of which it is its expression,<sup>23</sup> but also instills in the experiencer the feeling of being enfolded in a precious sheath or envelope<sup>24</sup> that is the perceptible and existentially felt meaning of wholeness, pre-

sent in us as the fore-structure of our individuation process.<sup>25</sup> This inner immensity, under whatever image it may be experienced, is in later rDzogs-chen diction a “spontaneous thereness,” a “just is”<sup>26</sup> that serves as the starting point (or, should we say the “platform” because of its field character?) from which the universe (including the human individual) unfolds. It is similar to rays of light that burst forth from a crystal in multicolored brilliance. The immensity of this spontaneous thereness is simultaneously “out there” and “in here”; out there, it is the country Yangs-pa-can in this story, in here it is the whole’s possibilizing dynamics (in Padmasambhava’s terminology) and the supraconscious ecstatic intensity that is known to itself in its experience by us (in Klong-chen rab-'byams-pa's diction). In two beautiful stanzas, Klong-chen rab-'byams-pa elaborates the unity of the three fore-structures as programs of our individuation into the existentiality of our humanness and Being’s spontaneous thereness:<sup>27</sup>

Though the five (rays of) light may each have their  
 specific color  
 When from a crystal the light (in it) bursts forth  
 incessantly,  
 There is nothing good or evil about them, they are the  
 creative dynamics in a single crystal;  
 (So) the supraconscious ecstatic intensity that is known  
 to itself in the beingness of (its and our) Being is  
 similar to a crystal:  
 Its openness/nothingness is what is said to be the fore-  
 structure (of the individuation process),  
 Its brilliance, an inner glow (shining in and by itself) is  
 the program (or fore-structure) of its communion  
 (with the whole’s evolutionary field character), and  
 The doors that stand incessantly open to what is the  
 ground and reason for there being (a) world (to be  
 envisioned) are (the fore-structures of) the guiding  
 images (that lead us through the maze of our  
 enworldedness).<sup>28</sup>

Throughout the time of Being coming-to-the-fore  
 Its pure and primal symbolicalness, the three programs  
 (and fore-structures of our existentiality) as the self-  
 manifestations of (Being's Buddhahood), and  
 Its opacity, the whole of the (enviroming) world and the  
 organisms (in it)  
 Are in themselves as the triad of nothingness, brilliance,  
 and multiplicity  
 The play (staged) by the fore-structure of the  
 individuation process, the fore-structure of its  
 unfoldedness in (the whole's) contextuality, and the  
 fore-structure of its guiding images.  
 This triad of programs (that structure our  
 existentiality), Being's presencing in its playfulness  
 and creativity,  
 Is in its self-manifestation a spontaneous thereness and  
 need not be looked for elsewhere.  
 Still one has to distinguish between (the two modes<sup>29</sup> of  
 Being's self-manifestation) and understand  
 That the (dull) things called samsara and nirvana and  
 the (bright) realms (constituted by) the three  
 programs (in) Being's spontaneous thereness  
 Are the dimension of our spiritual quest.

The implication of these two stanzas is that in the strictly  
 human context, the human individual can create him/herself  
 and a world in which he/she can live through a process of  
 individuation prefigured by the three programs already exist-  
 ing in him/her as possibilities. In other words, these three  
 programs, with their wealth of qualities, structure the indi-  
 viduation process and act like guiding images with whom the  
 traveller of this road can establish a personal relationship by  
 seeing in them his or her teacher who is thus none else but the  
 whole's *lumen naturale* energizing every aspect of the indi-  
 vidual's individuation process and quest. This *lumen natu-  
 rale* in its threefold radiation is, as Padmasambhava noted  
 long ago, the teacher of us in our existential reality:<sup>30</sup>

The teacher of our existential reality is (the whole's)  
 ternary (anthropic) dynamics,<sup>31</sup>  
 Unagitated and uncalculating it resides (in us).<sup>32</sup>

Quite abruptly our story now introduces two blood-related boys. Nothing is said about their parents and it is left to the imagination of the listener to see them as "tangible" replicas of the "intangible" light that is the teacher. If this is the case, the subtle shift from the "one" light to "two" luminous presences intimates a break in the original unity, the triune intensity of the whole.<sup>33</sup> Both boys are of the nature of light and whatever happens to the light happens to both. Then, how does it happen that disaster strikes and the light is captured in the vicissitudes of its having become enworlded but, in the end, extricates itself unscathed?

rGod-kyi ldem-'phru-can speaks of "disloyal friends" and thereby intimates that the disaster is brought about by persons close to the sufferers, not by total strangers. These disloyal friends soon reappear as five mounted soldiers<sup>34</sup> who raze to the ground the castle from which the boys had been lured away, and by this act of violence complete their earlier betrayal. The characterization of these negative forces as disloyal friends and, subsequently, as violent soldiers suggests that they were understood as aspects of a psychic whole, revealing an inner tension in the intrinsic inseparability of the two blood-related boys who, in Jungian terms, can be said to stand in a compensatory and complementary relationship of shadow (the "darker" side of the psyche) and persona (the "brighter" side of the psyche with which our ego tends to identify).<sup>35</sup> However, as Padmasambhava has informed us, these blood-related boys—in a wider sense "children" of a single "mother"—are the concrete expressions of the rays of light that spreads from the "Being-as-fundamental-forces"<sup>36</sup> aspect of Being in the lighting-up of its creative dynamics.<sup>37</sup> This lighting-up itself is at risk to be taken for something other than what it is and on this basis Padmasambhava can also say that the boys or children, in general, are already mis-



taken identifications of the rays of light branching out from the whole's (Being's) creative dynamics.<sup>38</sup>

This emphasis on the creative dynamics of Being, whether we conceive of Being's intensity in terms of Being's possibilizing dynamics (as is done by Padmasambhava) or a supra-conscious ecstatic intensity (as is done by Klong-chen rab-'byams-pa) answers the question why disaster should strike. Being's creative dynamics never allows itself to be "at rest." This "never-being-at-rest" expresses itself in a complementarity that, following Klong-chen rab-'byams-pa, is imaged as Kun-tu bzang-po (the male aspect) and Kun-tu bzang-mo (the female aspect).<sup>39</sup> These aspects as formulated energies or intensities already constitute a symmetry break in the original and undivided wholeness and simultaneously prefigure the emergence of human life in the concrete. This primal complementarity, humankind's archetypal disposition to becoming human in a non-fragmentary manner, functions through another complementarity technically known as the effectiveness principle and the discrimination-appreciation principle. Appreciation, in particular, is an intensification of the cognitive capacity that pervades all life and, in Jungian terms, is the *archetype of life itself*.<sup>40</sup> It is "She" who is eager to experience and test whatever can be known—in principle everything can be known, depending on what we understand by "knowing." In her (its) eagerness, she (appreciation) is like a racehorse rushing in the direction of the maze presented by the welter of what can be known, the knowable.<sup>41</sup> In this mad pursuit, in the absence of which life would be intolerably boring, a turbulence is created<sup>42</sup> and the "quietness" of the sheer lucency of the original complementarity, Kun-tu bzang-po and Kun-tu bzang-mo absorbed in each other in their intimate embrace, is destroyed by it and disorder seems to prevail. The once uniform sheer lucency is broken up into a prismatic display of colors.<sup>43</sup> In this disruption, *cognition*, as we commonly understand this word, is born. This means that to disrupt is to know and to know is to disrupt, but this, in turn, also causes confusion<sup>44</sup> and with it a

feeling of being lost in some no man's land—"the desolate ravine" of the story.

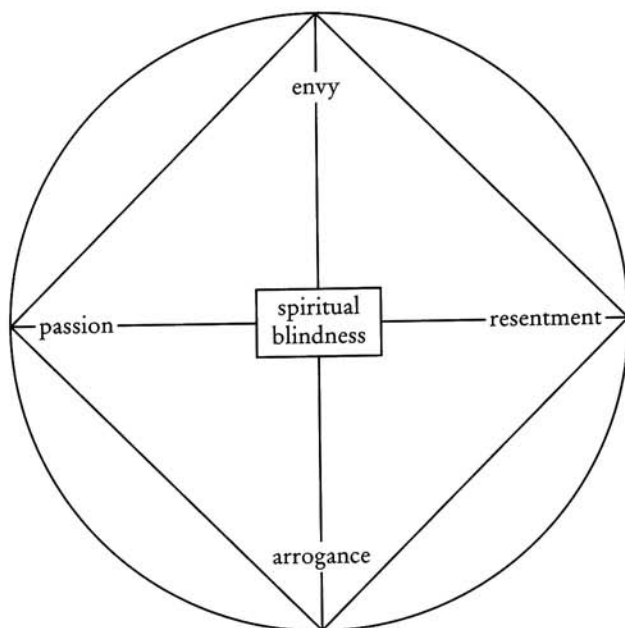
Now, to make the plight of the forlorn boys even worse, five mounted soldiers appear and, as noted before, their first act of violence is to raze to the ground the castle that once seemed so strong because it was a stone structure, rather than an adobe hovel. These soldiers, who form a set of five, are a person's untamed libido, the instinctual-affective forces that more often than not have devastating effects.<sup>45</sup> They are, in the traditional order of their enumeration, passion as the ego's urge to possess what it desires, resentment toward whatever impedes our covetous inclination, arrogance as the ego's disposition claiming for itself an unwarranted importance, envy as the narrowness of our ego-centric perspective, and the abysmal darkness of spiritual blindness and stupidity.<sup>46</sup>

Once the soldiers have destroyed the home of the two boys they put them into a dungeon. In Buddhist texts, the dungeon or prison has been a favorite symbol for samsara, this dismal place where the individual's myopic ego-logical concern with and involvement in the things-at-hand do not allow for the unfoldment of originary awareness modes whose objective reference, to use a term properly belonging to epistemology rather than to visionary experiences, is the lighting-up of what there is or to become in an unearthly luminosity. In the darkness of a dungeon, the imprisoned individual's originary awareness modes cannot spread their radiance, neither has the supraconscious ecstatic intensity of which the originary awareness modes are functions any scope, nor can the experienter's appreciative acumen curl up in the bare aliveness of its appreciated "object."<sup>47</sup> But not only is the dungeon of samsara constructed by the instinctual-affective forces, it also is the soil from which they grow and proliferate. In a beautiful simile a gloss in the text compares their excessive growth with the proliferation of leaves on a plant that thereby is prevented from bearing any fruits (as every gardener knows).

The final act in this drama features an old woman who firmly locks the door of the dungeon so that an escape is

made well-nigh impossible. Her name *ling-tog-can*, “afflicted with amaurosis” or, more in line with the tenor of this story, “She who is of the nature of amaurosis,” is highly descriptive.<sup>48</sup> How does she fit into the almost all-male pattern of the story and why is she an old woman? She is old because she belongs to the oldest stratum in what we have come to call “mind”—a vague, ill-defined and, maybe, undefinable concept—, which as organismic mentation is primarily instinctual-affective; she even encompasses all the other instinctual-affective forces and thus may be spoken of as their matrix and be counted as a “sixth” instinctual-affective force.<sup>49</sup> She is a woman because she is of the nature of Being’s supraconscious cognitiveness that in its openness/nothingness is a sheer intensity allowing other intensities to pass over its field-like character, except that she has not yet become the supraconscious ecstatic intensity that as spirit/spirituality reaches into each of us embodied beings as (the whole’s) effectiveness principle in its quality of tenderness/gentleness due to its fusion with (the whole’s) openness/nothingness in its quality of “appreciation” (intuition, inspiration) and in this unity constituting (the whole’s) dynamics as its *lumen naturale* present in each of us. There is nothing or hardly anything of this light about her and, having remained on the level of the instinctual-affective which, too, is cognitive to a degree, she is aptly spoken of as “She who is not quite supraconscious ecstatic intensity.”<sup>50</sup>

In this desperate situation, four persons appear on the scene and start grappling with the five mounted soldiers whom they unhorse. But why is there this seeming discrepancy of only four against five? Again, it is rGod-kyi ldem’phru-can who gives us a clue by pointing out that they are “insiders.” This means that, like the disloyal friends who lured the blood-related boys from their home, they are close to these boys whom they assist in extricating themselves out of their predicament. In a sense, they are the other side of the disloyal friends, integral aspects of the boys’ cognitive capacity that itself is the creative dynamics in the supraconscious



**Figure 1.1.** *The geometry of the instinctual-emotional. Experientially this geometry becomes alive with resentment and passion as complementary to each other, reinforced by arrogance and envy.*

ecstatic intensity<sup>51</sup> and, as such, is a symbol for the authentic Self's wholeness. All this goes to show that life cannot go further and "higher up" before having gone downward. Still, the difference in numbers has to be accounted for. The story itself does not say how many disloyal friends there were in the first place. However, we can safely assume that there were four. Once they had abducted the two boys and turned the "brighter" aspect of them in the already existent "darker" aspect and thus converted the two boys into another "shadowy" member of their gang, the resultant number is five. Psychologically speaking, the Self has been forced into the role of the ego that in its spiritual blindness participates in the destruction of the castle from which it as the Self had been abducted. The resultant ego-logical and ego-centric, instinctual and affective situation can be diagrammed in the form of a *mandala*, a centered four,<sup>52</sup> as in Figure 1.1.

In view of the fact that a *mandala* is basically a static geometric structure it admirably depicts the rigidity and narrowness of an individual's ego-logical perspective that by necessity is averse to a visionary opening-up.

The arrival of four persons and their grappling with the five soldiers marks the ascendancy of the discriminative/appreciative-spiritual over the instinctual-affective. As "insiders"—we might even say as "loyal friends" and helpers—they stand in a much closer relationship to the Self, the whole's supra-conscious ecstatic intensity, than the instinctual-affective that only too often is an adversary to the spiritual and hence is so aptly and summarily spoken of as "disloyal friends." Yet, in the personalistic diction of the text, the spiritual and the instinctual are said to be "blood-related boys" who implicitly need each other.<sup>53</sup> That is to say, in order to become truly self-reflexive and spiritually conscious, the spiritual needs the instinctual-affective from which it differentiates itself by means of an "appreciative acumen" dynamics, forming a fourfold, a quaternary disposition to wholeness that tacitly accentuates its center from which it branches out and to which it returns.<sup>54</sup>

Simultaneously with the ascendancy of the spiritual over the instinctual-affective, prompted by an energy influx through the arrival of the four insiders, the "brighter" side of the whole's dynamics, the center or two-as-one is roused out of the one-sidedness of its lethargy and spiritual blindness and as a renewed intensity takes an active part in its becoming restored to its original wholeness.

The first "insider" is the "appreciative acumen that sets free."<sup>55</sup> What it sets free is the whole's inner dynamics that had become distorted into the instinctual-affective. By releasing this dynamics, it purifies it from its accumulated dross and translates and transforms it into a realm of symbolic forms.<sup>56</sup> This setting free is a recovery and re-discovery of what the instinctual-affective really is by recognizing and appreciating its vital role in providing otherwise neglected insight and creative impulses. Each of the multiple manifesta-

tions of the instinctual-affective in the form of a specific emotion is the presence of the whole's originary awareness in some misplaced concreteness<sup>57</sup> whose inflexibility is responsible for irresistible drives and compulsive ideas that are the very opposite of insight and creativity. In so being set free through the appreciative acumen's recognition of its "psychic-spiritual" quality, the instinctual-affective begins to play an active role in the symbolic re-creation of reality. The instinctual-affective turns negative only when it is not recognized for what it is, that is, psychic energy, and is repressed by the ego's claim to sole supremacy, itself an *idée fixe* which it does not recognize for what it is.

The second "insider" is the "appreciative acumen that gathers."<sup>58</sup> What it gathers is the radiation-dominated (luminous) aspect of the fundamental forces that together with the matter-dominated (opaque) aspect is active in building up the physical (though not "nothing-but" physical) universe of which every living being is an integral part.<sup>59</sup> The light in these forces that had been set free by the preceding appreciative acumen is now "gathered" in the whole's widening dimension shimmering in five luminosities that are, strictly speaking, the whole's proto-lighting of what ordinary perception perceives in its shining-out as colors.<sup>60</sup> This proto-lighting presents a challenge to the "seeing" experiencer. As an "as if" of which more will be said later, it is hermeneutically disclosive; as a light assuming a distinct color, it is reductionist-assertive and likely to draw the experiencer back into the confines of ordinary perception from which the first appreciative acumen had redeemed him. Utmost attention is needed to differentiate between these two modes of a mere perceiving and an actual "seeing."<sup>61</sup>

This differentiation that is as much discrimination as it is an opening-up is effected by the third "insider," the "appreciative acumen that separates."<sup>62</sup> What it separates is that which is not quite the supraconscious ecstatic intensity and the supraconscious ecstatic intensity, the instinctual-affective and the discriminative-spiritual, the vulgar and the symbolic,

samsara and nirvana, the deeply felt understanding (that leads to nirvana) and its lack (that leads to samsara), and lastly good and evil.<sup>63</sup> In a sense, this appreciative acumen carries on the work begun by the first appreciative acumen that released and redeemed the experiencer's psychic energy, but then goes further by permeating the whole of a person's emotional, intellectual, and moral life.

Individuation needs a fourth appreciative acumen that leads from the person's "limited" wholeness, if we may say so, the experiencer's psycho-physical continuum set up by the three appreciative acumens we have discussed so far, to an "unlimited" wholeness that does not cling to anything and thus allows the experiencer to live to the fullest its nothingness/openness/fullness. This transition from the limited to the unlimited is effected by the fourth appreciative acumen, the "appreciative acumen that dispatches."<sup>64</sup> What it dispatches is the five gestalts complexity in which the (invisible) light had become visible, into the continuum of the whole's pure and primal symbolicalness.<sup>65</sup> In this way it completes what had begun with the second appreciative acumen.

The new pattern or *mandala* that constitutes itself with the arrival of the four "insiders" and the revitalization of the center into a dynamic two-as-one reveals itself as a *process structure* whose structural aspect can be diagrammed as in Figure 1.2.

The unhorsing by the "insiders" and the central two-as-one marks the separation of the "spiritual" (misplaced into its travesty of soldiers) from the "instinctual" (the misunderstood spiritual represented by the horses) whose speed with which it panic-like races along, is figuratively, if not to say poetically, expressed by the "wind"<sup>66</sup> in its more tempestuous blowing. Since the instinctual cannot but have a hold on the spiritual of which it is its misplaced concreteness and which by the sheer momentum in it carries the spiritual away with it, the "severance," effected by the four intrinsically spiritual persons (under the guidance of the revitalized center, actively participating in this severance), can only mean that the instinctual is from now on unable to abduct the spir-

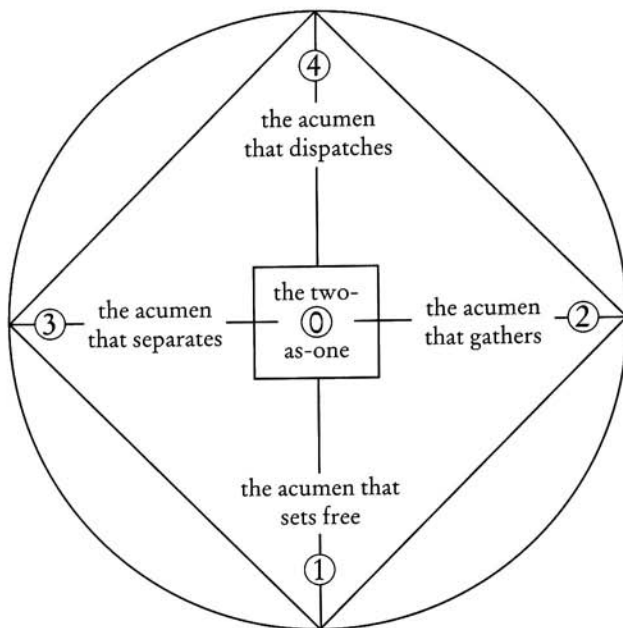


Figure 1.2. *The geometry of the interlocking spiritual forces.*

itual which now is restored to and stays with the original spirituality because, figuratively speaking, the wind has been taken out of the sails of the instinctual.

The culmination of this rescue operation is brought about by the two blood-related boys themselves who in their two-as-one capacity kill their jailers. It is of utmost importance to note that there is no word of either killing the soldiers and/or their horses—the rescue operation (vividly described from the outside) being, in Jungian terms, the individuation process (experienced from within) is not a suicidal affair. The killing concerns the experiencer's ego-logically determined dichotomy of the subject's "grasping and manipulating" that which "solicits this grasping and manipulating" and which the subject assumes to be an object before its gaze that has to be controlled. The killing of this dichotomy means that once the ego-logically imposed restrictions and restraints have been removed the light is *free* to shine.



Having regained their freedom, the two boys hurry away from the place of their confinement into a distant realm in which there is or, maybe, which itself is a castle that bears the name Nyi-ma-can. This name, which can be quite literally rendered as “being of the nature of the sun,” intimates that this other, though not alien, realm or castle is not only one of brightest light, but also one of an intense spreading of light. As an archetypal image, the sun in a clear sky has been a favorite metaphor for the *lumen naturale*, the spontaneous thereness of wholeness in its more “pronounced” intensity.<sup>67</sup> In like manner, the sun is used as a metaphor for the experiencer’s self-originated supraconscious ecstatic intensity<sup>68</sup> and for the experiencer’s self-originated originary awareness modes,<sup>69</sup> the former indicative of a more “motionless” presence, the latter indicative of a more dynamic “functioning” that, by implication, sets up its own field character. Each originary awareness mode that because of its supraconsciously inspired cognitive quality is for ever active (“functioning”) in instantiating an intensity-*field* that crystallizes into a gestalt quality according to the intensity that sets up and passes through these fore-structures of our existentiality, turns out to be, on closer inspection, a vector function whose value or gestalt is a vector. This idea, expressed in the traditional formula of three<sup>70</sup> (or even four or five)<sup>71</sup> gestalts as existential programs, not only resolves the dilemma of the one and the many—the one is the many, and the many is the one—but also allows us to speak “feelingly” of four suns<sup>72</sup> of which three are “internal” pattern-initiating and pattern-conserving field-gestalts in-forming their “external” configurations in such a manner that they seem to *con*-spire to build up the third vector-like gestalt to break out of the inner triarchic potential into an outer actuality that remains *in*-spired by the inner potential.<sup>73</sup> In this way the dilemma of the internal and the external that has haunted Eastern and Western thinking, is resolved.

The dynamics of this functioning is poetically expressed by an unknown author in two verse lines whose deeper significance will become clear as the story proceeds:

With the rays of the sun (as the) originary awareness  
 (modes of) the supraconscious ecstatic intensity (that  
 is the) king (himself, he)  
 Completely dispels the darkness (that is) the discursive  
 thinking of the sentient beings intellect.<sup>74</sup>

In their hurry to reach the “castle of the suns” (as we may now, on the basis of the above analysis, render the name Nyima-can), the two boys who in their togetherness now present a harmonious blend of the spiritual and the instinctual that in its previous disharmony had brought about the disaster that overtook both boys, have to follow a certain way that must be seen and known. But this seeing-through-knowing or knowing-through-seeing is not the ordinary ego-logically narrowed perception of something one desires to control and to manipulate, it is an anticipatory envisioning, a creatively illumining seeing beyond the ordinary person’s instinctual-affective scope of vision. This illumining seeing is, as a gloss to the text explains, “effected” by an originary awareness, bright as the sun, entering the seer’s eye as two “lamps” whereby the eye becomes not only a *visionary organ* but also the very *way* to the “castle of the suns” set up as its terminal by the eye itself, reminiscent of Johann Wolfgang von Goethe’s dictum:

*Ich wache ja! Oh lasst sie walten,  
 Die unvergleichlichen Gestalten,  
 Wie sie dorthin mein Auge schickt.*  
 I am awake! Oh, let them reign,  
 the incomparable figures  
 sent there by my own eye.

(*Faust*, “At the lower Peneios,” part II: vs. 7271–7273)

and of his aphorism modelled after Plotinus:

*Wär’ nicht das Auge sonnenhaft,  
 Die Sonne könnt’ es nie erblicken.*  
 If the eye were not of the nature of the sun,  
 It would never be able to perceive the sun.<sup>75</sup>

From a dynamic perspective “lamp” means “flooding with light” and this meaning is implied by the coded names of the two lamps that make the boys see their way. The names are *dbyings rnam-par dag-pa'i sgron-ma* and *thig-le stong-pa'i sgron-ma*, respectively.<sup>76</sup> The first, the “field-purity-lamp” is, as is to be expected in this experiential context, not something static, but a process that because of its luminous and illumining, darkness-dispelling character, sets up its own “field” according to the intensity of the light pulsing in it, and also is “pure” in the sense that it is not sullied by restraints imposed on it by objectifiable properties that here, before they become such properties, retain their symbolical translucency. The “field” is therefore not some utter blankness, but an immaterial creative matrix that provides the material world with its non-material qualities. Inseparable from and, as it were, “inside” this field, is the second lamp, the “impulse-nothingness-lamp.” The first term in its name is understood as meaning that it acts both in a particle-like and a wave-like manner simultaneously.<sup>77</sup> The second term “nothingness” intimates that it has nothing about it of substance and quality—categories of representational thought that obscure rather than illumine. In their togetherness these two lamps may be said to give an account of what may be said to be the *seeing* of seeing.

“Seeing” their way to their vision that like a beacon draws the two boys to it, they start “collecting taxes from the populace.” The significance of this seemingly abrupt scene change from the luminous vision of a castle of suns to the harsh reality of ordinary life, is to make the reader or listener of this story guess the real status and nature of the two boys in their spiritual togetherness as the (once and future) king.<sup>78</sup> The clue to unravel what to all appearances is a mystery lies in the reference to the populace. It is one of three components in a social framework, the other two being the king and the minister, all of which are joined together in the sagacious maxim that declares: “By letting the king take his seat on the throne, and by putting the minister into prison, the populace will

come to relax of its own.”<sup>79</sup> All rDzogs-chen texts are unanimous in conceiving of the king as a symbol of the experiencer’s supraconscious ecstatic intensity as it can only be known by the experiencer himself in a gestalt that impresses him by its meaningfulness; of the throne as the sky’s immensity intimately “felt” by the experiencer within himself as the throbbing of the whole in the field that is his wholeness, and “perceived” outside himself as the clear sunlit sky;<sup>80</sup> of the minister as the ego-logical mind that by being put into jail is prevented from inciting the populace to disorderly actions; and of the populace as the five senses that, once they are no longer misguided by the selfish designs of the ego-logical mind, can relax and enjoy life. In the above story, a gloss explains the collection of taxes as a “gathering of the light into its original intensity.”

With the real status of the two boys as being the (once and future) king brought to light, the story now proceeds explicitly on two levels, the “social,” in the narrower sense of the word, “courtly” milieu and the “spiritual,” the experiential expanse. The king is “counselled and conducted into an inner sanctum” by twenty-one court-ladies. Who are they? Why are there so many? And why is there this sudden change from an almost all-male setting into an overwhelmingly female setup?

Let us begin with answering the last question first since its answer will automatically answer the other two questions. It will be remembered that when the two blood-related boys who, in Jungian terms, presented the complementary relationship between the *persona* and the shadow, had been placed into a dungeon, the dark place of their own instinctual forces that paralyzed their spiritual life-force, they were firmly locked in it by an old and near-blind woman. This unflattering description reflects the identification of the two boys with their *persona* whose maleness is incompatible with anything female that consequently is suppressed and adds to the complexity of the shadow that now is male-female. The more the female aspect of the psyche is devaluated the