

TANTRA 2: PROSODY AND CAUSE AND EFFECT

"Attempting contemplative practices without clear understanding of the body is like trying to milk an animal by tugging at its horns." — Tulku Dragpa Gyaltsen

"There's always criteria."

"Recognize what sort of rhythm hold us." — Aristoxenus

"We do what we tend to do."

[This isn't an essay, per se. It's a *vipassana* practice. There are two types of meditation: *samatha* (calming, concentrative, the-point-that-excludes) and *vipassanā* (analytical, insightful, the-point-that-includes.). Written as investigative meditation, please receive these words as such.]

Ahh, bodhicitta, sacred heart of my savior, what would I be free to say if you weren't in the way; if you weren't the way, from which all else detours, which makes all detours the path? Human being is critically wounded.

Release the back of the palate. Listen to the space you give to whatever arises. The roof of the mouth giving up its roof opens the heart. Cap the breath at its crest and the whole sky opens overhead.

Dukkha (that infamous foundational word for suffering) merely means that the momentary mix exists somewhere between all-wrong and somewhat "off." Somebody didn't put the hole right in the center where the axle should go ... and it wasn't me. The worldwheel came defective, now I have to fix it or roll with the wobble, while I have other plans.

Nothing was supposed to happen. I was meant to just witness. Whatever "it" is, I'm just not made of it. True, If I don't exist, you don't exist. Nothing can come between us.

I won't say that *it is* and I won't say *it isn't* because it's "I" either way and "I" is yet another layer of *maybe*.

To change what happened back into what was supposed to have happened, I'll have to go against the existing grain again.

Without effects, there would be no cause. Is independent difference even conceivable? As apogees of individuation — discrete zeniths — are we actually free? Would we even want to be? Could we be so detachable?

Is there an original cause that keeps causing every contingent-*ing*? Is there a not-necessarily necessary connection between cause and effect? Can an effect be diverted from its cause? A free effect? (*FREE EFFECT* as a protest slogan?) Things that exist conventionally (under the assumption of their own substantiality and autonomy) can't be diverted ... can only be ramrodded, railroaded, cajoled, deceived, driven over cliffs and blown up (said the hardcore causal reificationist.)

Clearly, some conventions serve us well.

Perhaps there's room for a raw interdependent poetics that doesn't "keep it together." No tinkering. No tabletop connect-the-dots causation. No microcosmic impresario.

Something will still happen.

Do you prefer physical or metaphysical delusion?

PROSODY IS ENERGY WORK

A fervor from the same forces that formed phenomena. Infinitely dense dot. Too hot to shine. The unimaginable discipline of the next line. Baked half a billion years. Words that can be seen through.

What are we composing *with*? What composes? In neither oral nor written, rather in the *cognition tradition*.

The medium of prosody is the perishability of each occurrence; composing the preciousness of life with the same conditions as its desecration. How is that possible, the weaving together of wellbeing without fraying?

A good cause? Like a bomb with a better intention?

Keep from causing. Whether you can or cannot.

If this exists, then that exists. When this isn't, neither is that. Certainly: remove the world. Nobody gets hurt. And then hang around to enjoy it. Nohow.

Gautama Buddha did not found a religion, he discovered *conditionality*. Why is this remarkable? Why is it *liberating*?

Why would anyone want to not-suffer? What does one give up by not-suffering? Sweetness of sorrow? Sacrifice itself? What do we have to be sympathetic *about*?

Not all suffering is narcissistic ... or is it?

Christ suffered at the end, to save us. Buddha beforehand, by way of extreme *ascesis*, so solved suffering to spare us from his extremes. Our faiths are nonetheless purified by inescapable pain.

Can compassion be taught? My teacher says "no." But it is susceptible to favorable conditions. Have someone you love, or don't even know, die in your arms. But we *can* be taken by surprise, and this is the guarantee of compassion.

Compassion is alms. One can wait around, appearing to be needy. One can be deserving, or beg with all the dignity the world has ever known.

May you be safe. May you be well. May you be happy and happy for others, your heart the sun. May you be at ease. None of which can I wish for you as you wish.

HOW DOES IT HAPPEN?

Prosody composes the contingencies constitutive of a phenomenon (an interaction, incident, arising, a moment, a taking-place, occurrence, a causing and its consequent, a taking-part, a circumstance encompassed discernably as such) by means of its own set of interdependencies — silence, suspense, stress, tone, cadence, refrain, comprehension, gesture, proto-language, intent and the purely tacit. A phonology that holds these elements divisibly is partial prosody — an *aprosodia* or corpse-prosody, if you will; like a cutaway of our innards or brain cross-section with an in-driven nail illustrative of aphasia and the state of our limited understanding of language in which we attempt to give the gift of speech to ourselves.

Prosody is intercessory. It plays out in the having-not-yet-happened *and* the happening-as-it happens (as well as in the aftermaths.) Which is to say it's *creative*. It is, itself, self-reflexively *unconditioned*, pristine (or it wouldn't be able to touch a thing,)

Tone of voice is the most powerful force on earth. Where does tone of voice arise and abide?

Mantra protects what arises by protecting its awareness.

What is true for mantra is true for prosody. Is this true?

How does the way that it works work?

From Dr. Nida Chenagtsang's 339 page volume *The Science of Interdependent Connection Mantra Healing*: "Generally speaking, mantras' efficacy depends solely on the efficacy of

interdependent origination. Everything that exists in this world arises solely on account of interdependent origination. We can see then that to explain the efficacy of mantras as interdependent origination accords with the basic structure of reality, and given that effects arise in dependence on causes and conditions, if one has gained mastery in the gross and subtle meaning of interdependent origination one will without a doubt be able to realize the ultimate significance of the power of mantras with little trouble at all."

The voice activates the channels and the syllables based on the indivisibility of body/speech/mind. Body/speech/mind are the three gates, the three vajras that correspond with the seed sounds *om*, *ah*, *hum* (and crown/white, throat/red, heart/blue) respectively. In that the vajras are interrelated, one vajra presentation can be traced or treated with regard to another. A compromised nervous systems turns one taciturn; appreciative words improve oxygenation; physical pain is a mental stressor; pride makes the body over-tensile; feeling defeated primes chronic pain and the garbling of speech; panic and prolixity hyperventilate; poetic meters coordinate cardio-respiratory sync, and so on.

Phenomena appear through the interdependent arising of the five elements emanating from the basic space. In this regard, mantra is effective on both sensory and mental levels through the interdependent influences of form, sound, color, touch, smell, taste, as well as intent and contemplative insight. Colors augment syllables. Syllables balance an element or organ. All the elements are brought forth by light that generates from sound, on a spectrum from uncreated sound to seed syllables and speech. "The call of an owl can help cure poisoning." Sound waves permeate substances that can then be used medically, or ritually. Mantra can be recited along with the rising of scents and vapors that pass through the door of the brain (nose) and enter more efficaciously through the three primary channels (*ida*, *pingala*, *suchumna*.) "Accomplishing medicines" consecrated by mantra during their preparation "liberate" through taste. Mantras recollected in one's mind are a form of *touch*. Words of truth open the throat lotus. What's *said* is *done*. Mantra brings body/speech/mind into balance, allowing them to benefit us "on their own."

The medium of prosody is the magic of the perishability of each moment.

In cognitive science it's said that the 'self' is a problem, on a par with the mind/body problem? Are our minds and bodies problems? It would seem to be so — while scientific inquiry can't understand its object because, in order to do so, it would have to be that object's first person point of view. *That's a problem*, short of the ability to transubstantiate.

Can an "I-statement" (a statement *made by* or *about* "I") be true, objectively?

Imagine introspection itself, in itself, auto-activated without effects.

Let's just say there's only one subject and that subject is *existence* ... and proceed from there.

VARIATIONS ON CAUSATION: CONTRAVENING THE DETERMINACY OF EFFICIENT CONDITIONALITY

In Tibetan medicine, mantras are effective because they influence dependent-arising's composition of our momentary, makeshift experiences. Mantra practice emphasizes efficacy and prescient observation of the impacts of causation.

Is it possible to be efficient and causal while resisting the world as we know it (for whatever good cause) without reinforcing the terms of that world?

How might prosody — the ways in which we speak to each other — enhance our capacity to influence chronic conditions and noxious ruts and reactivities? Not to say that we haven't also benefitted by building on our bents. But, going back to Aristoxenus' "recognize what sort of rhythm holds us" (and whose only surviving treatise is titled *Elements of Harmony*), and going even further back to Zarathustra: recognize how crucial it is to choose a life that accords with existence as the most precious gift.

If mantra is more medicinal, then how do medicine and prosody differ?

Medicine is preventative, balancing and interventionist. Prosody is creative and biogenetic. Medicine works with necessity, prosody entreats the inexplicable. Medicine recognizes reality, prosody conducts the unrealistic. Medicine cares for coherence, prosody overwhelms sequence, spellbinds the contingent. Medicine must react. Prosody must not. Medicine mends what is. Prosody is what is. Prosody is omniformal; it transubstantiates (listen to a traditional Bengali Baul song or Peruvian Shipibo ikaro, if you have any doubt.)

Make up for all the harm that's ever been done.

Each step. With every breath.

Denise Ferreira da Silva (in her essay "Toward a Black Feminist Poethics") shatters western efficient causality. "Without the limiting of the Kantian and Hegelian program—which hold human existence hostages of a mode of knowing that cannot justify itself without Space-time, refigured as the conditions through which universal reason ensures the subject's distinction, it is possible to image history—what has happened, what happens, and what has yet to become—without the separation of efficient causality and its categories/forms."

In her ultra-succinct essay, Ferreira da Silva liberates contingency and allows movement along linearity without being limited by it. The bygone initial conditions of hegemonic capital — the productive capacity of slave labor and stolen lands — pertain, punish and profit, as before.

The last section of the essay is titled 'After the End? Virtuality, Transubstantiality, Transversability, and Traversability.' Here, existence that is not held together by the laws and forms of universal reason — a Plenum — is "marked by virtuality," the capacity to contravene the determinacy of efficient causation. Through the lives of three characters that appear in Octavia Butler's novels (Dana of *Kindred*, Anyanwu of *Wild Seed*, and Olamina of *Parable of the Sower*) Ferreira da Silva introduces three "descriptors" that allow them to transit between the virtual and the logically, legally real. They cross linear time, physical and emotional lines of

separation, and shape-shift. These poetic modalities become possible "because of the connections that precede time and space, but which operate in time and space," through matters as "that which in everything does come before consciousness and its tools because it is no longer apprehended in Space-time."

Are there connections that exist before spacetime? What would they be? What are they made of? How does pre-conscious connectivity work? And what is a "tool" of consciousness in this case?

Ferreira da Silva did quite carefully — and paradoxically — call upon a causal term to qualify her extra-spatio-temporal, preexisting poethics: i.e., *connections*. Connections connect, this to that, here to there, then and now.

Connections that exist before spacetime (and therefore before consciousness and its tools) are real not only in science fiction, in potential, through the unmanifest, and outside conventionally construed expectations. Consider, for example: interrelations known outside of the laws (tools) of categorization; composing out-of-sequence; historicity overturning untruth; being spontaneously present; purely witnessing existence in a way that is fully participatory, in wonder, in contentless consciousness; timeless apprehension (which happens to correlate beautifully with the pristine awareness (*ye shes* of Dzogchen.) These tools can indeed contravene efficient causality, by existing autonomously and anarchically *within* the terms of relative origination.

Freedom in determinacy as distinct from freedom *from*.

And in formative prosody, as well as among the precedent phonemes, words occur before our articulations. We become their articulation. Or float atop their inconceivable depths.

(And as I mentioned in the introduction to this course, "prosody is *proto-phenomenal*.")

HOW WHO EXPERIENCES: UNDOING REACTIVITY: POIESIS AND THE UNMADE: BACK TO BUDDHISM

Straight ahead — dead ahead — causation and its cessation have been well-described. Reverse causation; suspended, levitated causation; causation overcome by causation, are less-recognized.

Contingent co-arising of phenomena, conditioned causation, everything interdependently occurring — the Display — is known, in Tibetan, as *tendrel* (*ten ching drelwar jung*) (*ten* means "to depend" and *drel* means "relationship" — colloquially *tendrel* can signify: "luck" or "serendipity.") The correlated term in Sanskrit is the compound word *pratītyasamutpāda*: "having depended" (*pratītya*) and "arising or originating" (*samutpāda*.) *Pratītyasamutpāda* is not a mere thread running through Buddhism; it's the primary insight from which all the teachings unfold. "Who sees that phenomena arise and cease due to causes sees the dharma." The nature of being is relational — radically, specifically and interdependently so. Co-arising became the

cynosure of enlightenment because it could solve the problem (of suffering) by eliminating its sequence of conditions.

Conditioned arising dates back to the earliest days of Buddhism. Aśvajit, one of five *arhats* in Buddha's original circle of followers, was enjoined by a Sariputta, a wandering ascetic, to divulge his master's teaching. Echoing the Four Noble Truths of the Buddha's first sermon (the *Dharma-cakra-pravartana Sūtra*) Aśvajit reluctantly responded with a short poem now known as the *dhāranī of dependent origination*:

ye dharmā hetuprabhavā hetuṃ teṣāṃ tathāgato hyavadat,
teṣāṃ cha yo nirodha evaṃvādī mahāśramaṇaḥ

Whatever phenomena that originate from causes the Tathagata has identified those causes and their cessation he also taught.

This *dhāranī* can be recited before carrying out critical actions. *Tendrel* ceremonies are conducted before important undertakings; best intentions, propitious timing, favorable conditions and ongoing commitment are brought into focus.

Nāgājuna's *Madhyamaka* philosophy ("middle way" between eternalism and nihilism) is largely based on *pratityasamutpada* and the concomitant view that phenomena is empty of independent existence.

Within Buddhism, with regard to conditionality, there are three distinct *pratityasamutpadas*. *Anuloma-pratityasamutpada* is forward conditionality, "with the grain" as in combing hair in its natural direction. *Patiloma-pratityasamutpada* goes "against the grain." *Lokuttara-pratityasamutpada* ("transmundane" "beyond identification with phenomena") transcends causal dynamics.

These further variations of conditionality are offered up for prosodic application, whether the poethic is for demonstrating original conditions as contemporaneous (as with Ferreira da Silva's interrelating of slavery and capital) or for cutting through to impossible empathies and equanimities. Pristine prosody (prosody before the fact that also remains in potential while underway) is simply an awareness of composition's interdependent elements assembling one's experience, particularly self-experience (the assemblage through which all experience occurs.) Subjectivity is the experience of overwhelming wonder. To freely engage relationality's passing insubstantiality is *magic*, performed word to word; a levitated, meditated, medicinal chain of events in the making. (Recall the 1967 March on the Pentagon when Abbie Hoffman, Allen Ginsberg, Michael Bowen, Gary Snyder, Jerry Rubin, et al. performed a ritual to turn the Pentagon orange and raise it 300 feet into the air exorcizing all its bad vibes and imperiousness in order to bring an end to the Vietnam War — a poethic that effectively served to transform perception and turn public opinion around.)

What shall we do; what must we do, to preserve the preciousness of life?

Again, the question: what are we composing *with*?

WEAR YOURSELF OUT: CATUṢKOṬI

In Dzogchen, freedom is based on an emptying of the limitations of self. And this emptying has always been found to be nondifferent from compassion. This is what is meant by *pristine*; burned through; thoroughly; through the energywork requisite for creativity — rsis' *tapas* — composing not only cosmos and conditions for realization of the unmade, but beneficial conditionalities, by means of prosody's interdependent elements animating body/speech/mind/matter/breath indivisibility at once.

Lower end: simplicity (how one breathes as beneficial to others, one's radiating heart.) And higher end: total interwovenness witnessed, tuned and safe kept. Sanity.

Or not.

If you're rotting, hurting and nonexistent, you're still alive. Should I self-sacrifice only to sympathize with yours? Selfless self. Unaffected by individuation? Use safely. Self side-effects worse than their cause? One is either nondifferently different or differently the same.

Apparently one exists without not-existing only to — after a certain point — not-exist without existing.

From the point of view of the non-committal equivocator, one neither exists nor does not exist, nor both exists and does not exist, nor does not neither exist or not exist.

One exists and doesn't exist at once. No probandum.

WANT TO BE WANT TO NOT BE WANT TO BOTH BE AND NOT BE WANT TO
NEITHER BE NOR NOT BE WANT TO NOT NEITHER NOR

Let's break it down a bit further.

Is it anything that we don't want to possess that is safe to use? Like happiness. Like altruism?

That with which we bind ourselves to suffering happens to be the components of self-poiesis.

Is it possible to not be possessive of the parts and processes of poiesis particularly pertaining to one's person, even though they are synonymous with suffering? Is it possible to not be intimate with our own sensory experience? We do have ways of keeping feelings at a distance, but *consciousness*? To be tossed about is to be out of touch. I say this as someone.

Person is a vibration. It's a superimposition for the purpose of composition of experience. It's an umbrella. What happens when we don't identify with parts and processes of self-poiesis? Caught without a makeup? Free of self-deception (is there another kind of self, other than the deceived?) Self nearly spells flesh in reverse.

Clear enough. That with which we grasp is what we are attached to. Otherwise, that which we grasp would be harmless. Suffering causes suffering. All need is greed.

Experience that which experiences without us, conglomerately speaking.

Pañcupādānakkhandhā is the scale of the five vibrations of self-entrain-entrapment, namely: embodiment, sensation, perception, fabrication and consciousness. These are the *skandhas*, the five components of mine-making. The five *skandhas* are nestled within the twelve *nidānas* (causes, preconditions, occasions, motivations, bindings) also known as the Twelve Links of Dependent Origination. The *nidānas* are the fullest sequencing of the chain of conditions of suffering, its origination (forward-conditionality) and subsequent cessation (reverse conditionality, as expounded, in particular, in the *Mahānidāna Sutta*, as the Buddha's step by step, from the bottom up, recapitulation of his enlightenment.) The *nidānas* are factors in conventional conditionality. They follow the pattern of experience in which one cause mechanistically gives rise to another (or upon its removal, averts the next.)

(The *nidānas* also form the outer rim of the *bhāvacakra*, the wheel of becoming.)

The *nidānas* are rather difficult to define (let alone their intra-dependence or variations from one *sutta* to another.) Here is an ungainly attempt at a workable presentation of the forward conditionality of the twelve *nidānas*:

... **delusion** (ignorance of conditioned suffering, self-insubstantiality and impermanence) gives rise to **phenomenal formation** (motivation, views, karma) gives rise to **consciousness** gives rise to **name-and-form** (mind/materiality, the psychophysical, sentient organism in its objective world) gives rise to **the six sense supports** gives rise to **contact** (coming together of consciousness and its objects) gives rise to **feeling** gives rise to **wanting/not-wanting** gives rise to **grasping** (attachment, clinging, greed) gives rise to **becoming/existence** (beliefs in personal immortality or annihilation) gives rise to (re)**birth** gives rise to **senescence** (sorrow, death.)

The series can be intermixed and upended at any connection. A condition can be re-intoned and approached as a fundamental interval among its harmonics . Also note that dependently arisen phenomena happens without reference to a self, without the determinate conceit "I am." No one in particular is in the picture. (In ignorance, all conditions are bases for conceiving and solidifying self, while in open inquiry the same conditions expose the self as a convenient term for insubstantiality and cessation of suffering.)

The cloud neither came out of nowhere nor died. Buddha knew that this simple observation would be most difficult to apply to ourselves.

The poetry of Mei-mei Berssenbrugge perfectly meshes the elements of composition of prosody and contingencies of the *nidānas*; a co-arising composing that releases the perishable into open awareness. (Literally from a random opening of *Hello, the Roses*, arriving at the poem THE LIT CLOUD):

Sun lights a gray cloud above me, with so many rooms and convexities.
When I look up it's a scrim of lighting effects.

There's no volume to the object.

I watch sunset in late summer, trying to quiet myself, to open my heart, desiring relatedness; it comes as metaphors of weather.

To work with a metaphor, it's first visualized, then energized to this gray transparency in a shaman.

My cloud forms from earlier humidity, temperature change, thermal currents becoming manifest.

There's mutual need for presentation between sky and inner self.

I received from the cloud a sense of dignity for my fervent desire to express it.

Hello, the Roses is a de facto *lokuttara-pratityasamutpada* (transcendental dependent-arising) as witnessed in its free-play of intertwining, integrative, vibratory mental, material and immaterial *nidānas* opening the basic space of evanescent experience. Another random citation: "The luminous field of being has a pulse ... This stress reality can be altered by expanding our filters to accommodate any possible weather as a state of harmony."

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The Upanisa Sutta (part of the *Samyutta Nikaya*) is the lone instance (as far as I know) of *lokuttara-pratityasamutpada* in the Pāli Canon. It's of course far more regimented and less sentiently embodied than *Hello, the Roses*. As a practice of positive patterning of conditioned experience it is, on the other hand, invaluable and highly evocative as a template for alternative freedoms. This is the close of the Upanisa Sutta (trans. Bhikku Bodhi):

"suffering is the supporting condition for faith, faith is the supporting condition for joy, joy is the supporting condition for rapture, rapture is the supporting condition for tranquility, tranquility is the supporting condition for happiness, happiness is the supporting condition for concentration, concentration is the supporting condition for the knowledge and vision of things as they really are, the knowledge and vision of things as they really are is the supporting condition for disenchantment, disenchantment is the supporting condition for dispassion, dispassion is the supporting condition for emancipation, and emancipation is the supporting condition for the knowledge of the destruction [of iniquities]."

VINCULA: CLOSING NOTE ON MAGIC

"... the power of Inchantments and verses is so great that it is believed they are able to subvert almost all nature." — Henry Cornelius Agrippa

"*Vinculum quippe vinculorum amor est.*" (Love is the bond of bonds.) — Giordano Bruno

"*The most effective doctor is the one in whom many people have faith.*" — Hippocrates

To reiterate the original terms of *Prosody and The Preciousness of Life*: in this cataclysmic moment, there's only time for the most direct, fast-acting, effective and beneficial practices. Bhakti, Dzogchen, prayer, magic, mantra, prosody, all arose to this end. So, how can a prosodically-oriented magic practice sustain the preciousness of life in our so-called dissolute age?

From the considerable syncretic chaos of my magical mind, I'll try to cogently piece together various principles and components of the *artes magicae* that might allow a reader to formulate a workable process.

As a starting point, in full disclosure, I'll simply note, for example, that the Neoplatonic, Hermetic, Natural Magic of the Renaissance seems far more remote to me than the ancient Bön-based Tibetan mantra tradition that is now rather ubiquitously practiced.

Again, the question: how does how it work *work*. How does the science that taught science how to be science *work*?

(Molecular manipulation is not not-magic just because it's based on objective findings.)

Within emptiness and dependent arising nondifference (wondrous in itself) it's the *efficiency* of mantra that is the magic. Reciprocally, mantras are effective because dependent arising — on which all phenomena depend — is effective.

The equivalence of the efficacy of mantra and dependent origination, according with the structure of reality, imparts to medicine its potency.

Magic is the guiding of results while deeply aware of the nature of cause and effect.

Not knowing what the result of an action will be is magical.

I won't distinguish between everyday magic and utmost magic. All scales are in play. Between selfish and selfless magic, on the other hand, I will draw a line.

In that all experience is composed of co-arisen *nidānas*, magic's only possible medium is the *nadānas* themselves. Magic's efficacy is based on a grasp of the nature of reality experienced as a chain of conditions.

But where does experience actually arise (especially in light of the fact that consciousness is just another *sense*)? In the tantric *ākāśa hridaya*? In the Stoic *hegemonikon*? In al-Kindī's *radiation*? In Ficinius *Eros*? In the All that created all and is in all?

The performance of magic depends on not getting caught up in the dynamics of the procedure; equanimity safeguards the process through insight into benevolent malevolent differentiation.

The indispensable prerequisites in the chain of events are suspended, as denoted in Denise Ferreira da Silva's "virtuality, transubstantiality, transversability, and traversability" which precede time and space (and therefore consciousness.)

Science fiction is the opposite of making up whatever one wants. Every detail is crucial for linking together a wholly otherwise-nonexistent world. Suspense can be defined as intensified, concealed dependent co-arising.

(A quote from the recent movie *Matrix Resurrections*: "Here's the thing about feelings. They're so much easier to control than facts. Turns out, in my Matrix, the worse we treat you, the more we manipulate you, the more energy you produce." This logic could easily be turned around as a Dzogchen equanimity practice, as the transcendent, fact-defying, altruistic or rut-reorienting chain of events *can* originate from one's own emotions.)

Facts are passive. Already happened.

The Renaissance ... when magic was as integral to philosophy as music is to poetry.

Magic is based on truth telling. Was Jesus an *amgusha*? Words protect, as mantra is mind (*manas*) protection (*tra*).

Plotinus said that magic came from the All in a *living cosmos*.

Nonetheless, magic has been perceived as a threat *because* it is based on organic interconnectedness, the aliveness of all things, the experience of cosmos as part of nature, the indivisibility of "man" and nature, and the doctrine of macro- and microcosmic homology, the conspiracy of all things. (While an industrial revolution with nature under its heel has brought us to the brink of extinction.)

In Renaissance magic, the dependently arisen Display of phenomena is called *phantasm*. "No phantasm was ever made without the instigation of sight and sound." (Aristotle stated that it would be impossible to think without phantasmagoria.)

The senses are the necessary starting point (although only three of the *nidānas* are primarily exteriorly oriented.)

Body/speech/mind is shorthand for the *nidānas* (as the *skandhas* are shortened *nidānas*) — the handle on the manipulation.

It's the intersubjective that the magician manipulates, "as only poets and artists are, otherwise, capable of doing." Giordano Bruno was not concerned with the factual, but with the making of *phantasms*. In a way, Dzogchen would agree: the objective world is illusory. It's the mandala made of colored light in the mind that is the natural, uncontrived state. In one instance — in Dakini meditation — poisons or obstructed/destructive patterns (habits or energies, if you will) are transformed into their enlightened counterparts through the recitation of seed syllables and deity visualization. The pattern of depression, dissociation and ignorance is transformed into boundless wisdom. The pattern of anger is re-emanated as mirror-like wisdom. The pattern of pride, inadequacy and accumulation is repatterned as trust, sufficiency and equanimity. The pattern of grasping, greed and seduction is re-embodied as the wisdom of discernment. Jealousy and competitiveness are re-conditioned into all-accomplishing/already-accomplished wisdom, the ease of accomplishment.

In the unconditioned mind, the five elements of space, air, fire, water and earth take on the magical role of the five lights, white, green, red, blue and yellow. When one recognizes the nature of what is happening, the lights become visualizations of deities with whom one interchanges and dissolves. This "great completeness" stream of wisdom appears as readily as closing one's eyes.

Correlations are not quite conditions.

In Giordano Bruno's universe everything is linked together by Eros/Love — a general integrative, harmonizing force (*concentus*) with infinite facets (reminiscent of Charles Fourier's *Attraction*, and related to the central Buddhist term *taṇhā* (thirst, craving.) In Bruno's work, as well as Agrippa's and Ficino's, the links are named *vinculas*. *Vinculas* are the medium of the magic. Through the *vinculas* the magician composes the *nidānas* creating phantasms that spellbind and enchain a target audience (like a passive patient.) Bruno's magic is intersubjective, socio-psychophysical and highly manipulative, requiring extensive knowledge of the desires, fears, antipathies, behaviors and beliefs of an individual or group. (On one level, Bruno is the forerunner of Edward Bernays' "sciences" of public relations, propaganda, crowd psychology and psychological warfare.)

Agrippa said that the bond of bonds is *phantasy*.

But the "real" bond of bonds is the bond itself.

Beware. Prosody and propaganda? Benevolent and malevolent magics of poetry: abuse of the love — the sympathy/antipathy that holds the infinite world together; abuse of crowd-controlling, panpsychist, metamorphosing phantasmagoria, with real impunity: Stop the Steal. Either control or be one of those crushed by *vincula*.

It's rather simple to understand. Just as a lover casts a net, through whispered words, sweetness, gifts, glances, atmospheres, promises, dressed to kill, in effect enchains (*vincere*) the beloved — so the cosmos is made; poor us. Subject to the doctrine of the identity of love and magic, taking the bait of the *kleshas* in a purely erotic phenomenology, the lovers, in body, speech and mind, then not only conform to, but transform into, the manacle of the *Daemon Magnus*.

Knowing that the power of magic is the creating of the consensual.

It comes to you.

A poem also dependently arises. Or does it arise somewhat separately, from the conditions of its own elements of composition? It has an edge. Whether to speak speech or not. To compose or be composed, to condition or be conditioned, or break the chains entirely; syntactically or otherwise. Insuperably at liberty.

Most of the magic must precede its event. (Recalling Ferreira da Silva's poethic through which recourse and repatterning become possible "because of the connections that precede time and space, but which operate in time and space.")

What are the poem's *vinculas*? What makes us place one line after another? Wanting to be loved? To enwrap? To read one's self? To grind out a grimoire? To be phenomenal? To copy Creation with original energywork? What guides the making of the integrative phantasm which magic, co-arising and prosodic melo-phanopoeia all agree is stirred by sound and sight? Robert Duncan situated himself in this magical, Orphic trajectory. "Everything Speaks to Me ! In faith my sight is sound." (GWI, 100.) Duncan, in *Bending the Bow*, quoting Ficino: "song and sound arise from the cognition of the mind, and the impetus of the phantasy, and the feeling of the heart." He sought an intrasubjective, magical seizure: "Now as then I lose myself in words above my head, in following words naked of meaning, as I was in the beginning, hearing the magic voice beyond my sight, out of sight." (GWII, 20.)

Aesthetically directed hypnosis.

The magic of poetry is to be *omniformis*. (A term coined by Ficino while reading the *Pimander*.) No need to free ourselves of the bonds when we can free the bonds. This is the energywork of prosody.

In any event, whether poet, magi, doctor or prophet, the general principle of effective magic is *faith in the performer*. "Faith is the strongest bond, the *vinculum vinculorum* (chain of chains) of which all others are, so to speak, the progeny: hope, love, religion, piety, fear, patience, pleasure, indignation, hatred, anger, contempt, and on and on." (Bruno, *De Magia*.)

And the performer is to be unshakable in her faith and persuasiveness, unaffected, impervious to the power the power she wields, purged of personal *philautia*; dispassionate except for the purpose of allure, ostensibly exclusively for the benefit of others.

Exsolvere. Buddhahood.

In 1600 Bruno was hung upside down and burned at the stake for not recanting his belief in cosmic pluralism. (And for denying the eternal damnation to which the inquisition had consigned him, as he professed a divinity that coincides with material infinity... and for not falling for the magic of the virgin birth, nor the miracle of transubstantiation, and, and ...)

Bruno's *De Vinculis in Genere* (On Bonds in General) is a practical manual for performing magic, whether as a magician or for medical purposes, for casting and dispelling erotic enchantments. "He who enters through the gate of hearing is armed with his voice and with speech, the son of voice. He who enters through the gate of vision is armed with suitable forms, gestures, motions and figures. He who enters through the gate of the imagination, mind and reason is armed with customs and the arts." And rather rapaciously, from Bruno's *Theses de Magia*: "There are three gates through which the hunter of souls (*animarum venator*) ventures to bind: vision, hearing and mind or imagination. If it happens that someone passes through all three of these gates, he binds most powerfully and ties down most tightly."

"To arrange, to correct, and to provide phantasy, to create different kinds at will." (*De Magia*.)

SAVING LIFE WITH WONDER

"... for those who understand that mind is not confined by specific limits and that no object of attachment exists, the key point is to realize the natural, unborn manifestation of pure joy. — Longchenpa

Your "cardiac synthesizer" receives all the impressions. These are the karmic *samskāras*, the Chrysippusian *phantasia kataleptike*, the scarrings, the being prepare for perfection, to be a mellifluous mix beyond our imaginations.

We're being marketed. Marched. Meshed. Mashed — one marvelous, magical intersubjective metamorphosis. The way electricity and air travel were once supernatural. The perspicacity of one's reactions to the difference between the phantasm, the phenomenal display, and the basic space in which it arises, the only viable path to actual, already existing, unmanipulable love. This is the limit of magic, the removal of its medium.

In relativity, recognition of favorable conditions and opportune timing is the composing of both. This is absolutely possible, otherwise not. Magical performance, alchemy and enlightenment absolutely agree. From Longchenpa's pith instructions: "If you do not act when the time is right, you will be of no benefit to others."

We bind ourselves to suffering with anything identifiable as that with which we compose our person. This is not our pristine condition because it is a condition. Pristine doesn't arise with the

conditions that dependently arise from it. Pristine doesn't arise with its dependent conditions. Ultimately the chain of conditions, all contingencies, are seen as the pristine.

Like a ball of terribly tangled string untangled.

Saving life with wonder.

Why the preciousness of life would look for the flaws of phenomenology which is flaw.

For phenomena, that to exist, cannot exist as it is.

An existing that can only come to exist if what exists doesn't exist.

What did once exist no longer exists as it did.

The mandala mending all that only exists as it is

letting the as is of all be as is.