

ŐSHAGYOMÁNY

TRADICIONÁLIS SZELLEMI MŰHELY

3.

AMI LENT VAN, AZ AMI FENT VAN
ÉS AMI FENT VAN, AZ MINT AMI LENT VAN,
HOGY BETELJESÍTSE AZ EGY CSODÁJÁT.

Hermész Triszmegisztosz

"For just as everything comes from
the One through its outpouring, so
now everything comes from this One
through magic."

Julius Evola
László András
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THE DEMON OF POWER

The challenge affects every human being. In the sense that the capacity for enlightenment, the capacity to see God, exists in every human being, and in the sense that the created and uncreated world awaits a response from every human being. However, only the spiritual human being can provide an answer.

Two things must be noted here. If someone clings to the falling weight of matter, plunges into the vortex of chaos and the intoxication of self-loss, this cannot be considered an answer. On the other hand, a person does not become spiritual in the least by calling themselves spiritual or by engaging in so-called spiritual pursuits. Not even by reading traditional texts. Only those who possess, to a greater or lesser extent, the ability to make gold can be called spiritual people. The elixir. The power that is able to refine dark tendencies and dross, to prevent disintegration, to shine light on what has been obscured.

The first moment of becoming spiritual is, in a certain sense, a self-destructive act, when a person breaks open the fiery gate within themselves, through which the power necessary for creating gold flows out. The stronger the self-awareness, the stronger and more intense this fiery power, and the more intense this power, the stronger the self-awareness. This fire is destructive, as is its nature, but it can only destroy what is already doomed to death, what will ultimately be completely consumed by death. Everyone is aware of this, and they await this moment with a latent, suppressed, or sometimes erupting fear of death.

But in a moment of sufficient awareness of myself, I am able to open this inner gate. This is the first open and accepted confrontation with death. It is a great test. The power that is released in this cosmic moment does not remain unheard.

The world today thirsts for power. Today, power is unbridled, a deformed demon raging. It gnashes its teeth at every form of power, seeking to devour it, whether it comes from money, success, killing, the senses or ideas. Thus, the Myth of Power is overwhelming, whether physical or spiritual. More precisely: non-physical. The desire for power has become so universal that if someone is unable to exercise it, even on a small scale, they struggle with identity issues.

The demon of power no longer cares that its ecstasy is turning into ridicule, because it knows, it feels, that people are cowardly and blind. Despite the transience of the senses, the hamster wheel continues to project new images of sensory desires. Despite knowing the intimacy of the spiritual path, an uninhibited export-import trade of spiritual "paths" takes place.

Yet the demon of power is cowardly and foolish. Its seduction is extraordinary, yet easily transparent. It is terribly afraid of Death, which is why it often dons the mask of the Grim Reaper and slaughters millions of people and souls. And he is terribly afraid of inner strength. For his ultimate goal is to make everything *external*. To make people, their actions, thoughts and intuitions external, so that they can be taken away, appropriated and sold, and so that people can be blackmailed, reduced to begging, babbling, faceless pulp.

Today, the world is in the grip of the demon of power. It swirls, suffers and screams in its own steaming cocoon. Those who are able to open the inner gate will find the demon fleeing in terror. Here there is certainty. It is impossible to fall victim to some kind of delusion, because the decisive characteristic of this force is that it dispels the fear of death.

When the moment of truth arrives, man *himself steps through* this gate, and *thus he* is no longer greeted by the shocking unknown.

THE DOCTRINE OF AWAKENING

JULIUS EVOLA

III. THE HISTORICAL CONTEXT OF THE DOCTRINE OF AWAKENING

First, a few words about the method. From the point of view of "tradition" as we understand it in this work, the great historical traditions should not be regarded as either "original" or arbitrary. Every tradition worthy of the name contains elements of "knowledge" in one form or another which are rooted in a reality transcending the individual and are therefore objective, not subjective. Furthermore, each tradition has its own specific mode of interpretation, which cannot be regarded as arbitrary or merely external or resulting exclusively from human factors. It is this special element that generally determines the formation of the prevailing historical and intellectual formulas, the application and limitation of a particular body of knowledge, and the absence of other forms. It has never happened that a personality, under the influence of a sudden, random external inspiration, has proclaimed the theory of *átma*, for example, or invented nirvana or the theories of Islam.

On the contrary, all traditions and doctrines, without being obvious on the surface, obey a deep logic that can only be revealed through the appropriate metaphysical historical interpretation. This will be our position when dealing with these aspects of Buddhism: this is why the critic is mistaken in insisting on applying the label "original" to Buddhism or any tradition, otherwise, he believes, such a tradition would not differ in any way from the others. The difference exists, just as the common element exists, as we have already mentioned; but both, as has also been said, are not determined by subjective reasons, although this is not always clearly seen by the representatives of different historical tendencies.

We must then return to the pre-Buddhist Indo-Aryan tradition to find traces of Buddhist doctrine, and within it we must distinguish two fundamental phases: the Vedic and the Brahmana-Upanishads.

When discussing the Vedas, which form the basis of the tradition under consideration, it would not be correct to speak of either "religion" or "philosophy". Let us begin with the meaning of "Veda" – from the root *vid*, which corresponds to the Greek *ἰδ* (from which we get, for example, *οἶδ*) and means "I see",

"I have seen" – refers to a doctrine that is not based on faith or "revelation", but on a higher order of knowledge acquired through vision. The Vedas were "seen"; the *rshi*, the "seers", saw them in ancient times. Throughout tradition, their essence was not "faith" but as "sacred science".

Thus, it is frivolous to see the Vedas, as many people do, as merely an expression of a "nature religion". As in other great systems, there may be impurities, especially where foreign elements have been introduced, as in the Atharva Veda. But what the most fundamental and ancient part of the Vedas reflects is the cosmic state of the Indo-Aryan spirit.

Not theories and theologies questions all this, but hymns reflected a state of consciousness connected to the cosmos and metaphysical reality, utilising its energy: the various "gods" of the Vedas are more than religious concepts; they are manifestations of meanings and

forces that humans have experienced directly in nature or above it through a cosmic heroic and "sacrificial" way of thinking, freely, almost "triumphantly".¹

Although written much later, the basic idea of the Mahabharata poem refers back to the same period. People, heroes and divine figures appear side by side; and as Kerényi writes when discussing the Olympian-Homeric phase of the Aryan-Hellenic tradition, people "they saw the gods, and the gods saw them," and "they were with them in the original state of existence."² The Olympian element is also reflected in a typical group of Vedic deities: Dyaus (from divy, meaning to shine – this is the root found in the words Zeus and Deus), he is the lord of heavenly light, the source of radiant power and knowledge; Varuna, who is the symbol of heavenly, royal power and is connected to the idea of "rta", i.e. the cosmos, the cosmic order of natural and supernatural laws. Mitra, on the other hand, is a deity who embodies the specifically Aryan virtues of truth and loyalty.

Surya, the blazing sun, from whom, like the Olympian *vouç*, nothing is hidden, who destroys all weakness, who in the form of Savitar rises in the daily rite of all Aryan castes as the principle of awakening and spiritual revival; or Ushas, the dawn, eternally young, who opens the way for the sun, gives life and

"the guarantee of immortality". In India, we find the heroic metaphysical inspiration of the first Hyperborean victors: Indra is "he without whom men cannot win", he is "the son of strength", the thunder god of war, heroism and victory, the destroyer of the enemies of the Aryans, the black Dasyuk, and consequently the conqueror of all crooked titanic forces who attempt to climb to heaven. At the same time, he is also the consolidator, who "strengthened the world." The same spirit is reflected to varying degrees in the lesser Vedic deities, even those who belong to the most conditional forms of existence.

In the Vedas, we find that this cosmic experience is evoked by sacrificial acts. The sacrificial rite extends human experience beyond the human realm, bringing about and establishing a connection between the two worlds in such a way that the sacrificer, whose form is as simple and majestic as the Roman flamen *dialis*, takes on the characteristics of a god on earth – *bhū-deva*, *bhū-sura*. As for life after death, the Vedic solution is entirely in keeping with the most ancient Aryan-Hellenic spirit: the idea of a gloomy underworld is almost completely absent from the oldest parts of the Vedas; the crisis of death is hardly regarded as a crisis – in the Atharva Veda it is described as the influence of an enemy demonic force that can be driven away with the appropriate rites.

The dead depart into a state of light, which is a "return" in which they resume their form: "Having cast aside all disabilities, they return home: they unite themselves in light"³ – and again: "We drank Somá (a symbol of holy enthusiasm), we became immortal, we reached the light".⁴ The "erasure of traces, the sweeping away of the blow" is a symbolic Vedic rite that serves to prevent the dead from returning to the living; it clearly shows that the idea of reincarnation was almost completely absent during this period; this possibility

1 In a certain sense, we can refer here to what Kerényi K. wrote about the "meaning of celebration" (*La religione antica nelle sue linee fondamentali*, Bologna, 1940, c. II).

2 Cf. Kerényi, op. cit., c. IV and V.

3 Rg-Veda, X, XIV, 8.

4 Rg-Veda, VIII, XLVIII, 3.

They may have been neglected at that time due to the extremely high degree of heroic sacrifice and metaphysical tension. There is no trace in the Vedas of Yama's later significance as the god of hell and death; rather, it preserves the outlines of his Iranian-Aryan counterpart, Yima, who is the sun king of the primordial age: the son of the "Sun". Yama is the first mortal, "who found the way to the other world".⁵ Thus, we can say that the Vedic afterlife is largely connected with the idea of reunification with the primordial state.

Around the 10th century BC, new developments emerged, which are expressed in the Brahmanas on the one hand and the Upanishads on the other. Both go back to the Vedic tradition, but at the same time there is a remarkable change in perspective. We are slowly approaching "philosophy" and "theology".

The ideas of the Brahmana texts are mainly related to the part of the Vedas that deals with ritual and sacrificial acts. In all traditional cultures, ritual was not understood as an empty ceremony or an emotional and at the same time formal glorification of God or supplication to Him, but rather as an operation with real effects.

It is a process that is not only intended to establish a connection with the transcendental world, but also to influence the supersensible and, through it, to influence the forces of nature. As such, ritual presupposes not only knowledge of certain laws, but, more fundamentally, the existence of certain forces. Brahman (neuter, not to be confused with Brahma, the masculine concept of a theistic deity) originally denoted this special energy, the magical power, fluid or life force on which ritual rests.

In the Brahmana texts, the ritual aspects of the Vedic tradition were exaggerated and made ceremonial. Ritual became the centre of everything and the subject of a refined science, which often degenerated into a form of ceremonialism devoid of all vital elements. Referring to the time of Prince Siddhattha, Oldenberg speaks of "an idiotic science that knows everything, explains everything, and sits contentedly enthroned among its special creatures."⁶ This judgement is exaggerated, but not unfounded. In Buddha's time, there really was a

The "theologi philosophantes" caste, which administered the remnants of ancient traditions and used all the means at its disposal to preserve its authority, which was often not in accordance with the human and social qualities of its members – perhaps in accordance with their social status, but not with their spiritual order. Social status was otherwise regulated by the caste system. We used the word "theologian" because the concept of the word "brahman" gradually became diluted and became so concrete in speech that brahman eventually no longer denoted a mysterious power, but essentially only had meaning in the context of ritual and magical experience; it began to mean the soul of the world, the force of the universe, the substratum, the indefinable essence of all beings and phenomena. Thus, it almost became a theological concept.

The Upanishads, on the other hand, focused mainly on atma, which primarily reflected the original cosmic and solar nature of the earliest Aryan consciousness, emphasising the reality of the "I" as the unchanging, immortal principle of the personality, as opposed to the manifold forces and phenomena of nature. Atma is described as 'neti neti' (not this, not that)

⁵ Rg-Veda, X, XIV, 2.

⁶ Oldenberg, Buddha, cit., p. 21.

), i.e. the idea that it does not belong to nature or, more broadly, to the world bound by conditions.

In India, the speculative currents of the Brahmana and the Upanishads gradually merged, resulting in the identification and overlap of Brahman and atma: the aspect of the "I" above the individual and the power of the cosmos became one and the same thing. This was an extremely important turning point in the spiritual history of the Indo-Aryan civilisation. The doctrine of the identity of atma with Brahman was indeed a metaphysical achievement, but at the same time it initiated a process of disintegration in spiritual life. This process was inevitable as clouds began to obscure the light of the originally heroic cosmic experience of the Vedic man and as foreign influences gained ground.

Originally, the doctrine of the Upanishads was "secret" as knowledge that could only be passed on to a few – the word Upanishad carries this meaning. In reality, philosophical and speculative tendencies came to the fore. This led to differences of opinion, even in the oldest Upanishads – the Chāndogya and Brhadaranyaka Upanishads – as to what form of consciousness should be the reference point for the doctrine. Is the Atma the object of direct experience or not? It is both at the same time. Its essential identity with the individual Self was affirmed, but at the same time, the union of the individual with Atma-Brahman was often placed after death; and not only that, but they also specify the conditions under which this occurs, while also discussing the case in which the self, or rather the elements of personality, cannot leave mortal and finite forms of existence. In fact, the ancient Upanishads do not provide a solution to the problem of what kind of actual relationship exists between the individual self, which everyone can talk about, and the atma-brahman. We do not believe that this was accidental: it was a circumstance that corresponded to an already uncertain state of consciousness, to the fact that while for the adepts in the "secret teaching" the self was actually equivalent to the atma, for the average consciousness the atma became a mere speculative concept, almost a theological assumption, as the original spiritual level began to fade. Thereafter, pantheistic confusion arose. This danger did not exist in theory, since in the Upanishads, following the Vedic tradition, the highest principle was thought to be not only the essence of the world and all beings but also the essence of which transcends these

"three-quarters," and as the "immortal of the heavens."⁷ At the same time, in the same Upanishad, átmá-brahman was also identified with many elements of the natural world, so the practical possibility of its assimilation with átmá brahman, reinforcing a pantheistic tendency, was real. This is especially true when we consider the gradual regression of man, evidence of which can be found in all traditions, including the Indo-Aryan tradition, where the theory of the four yugas corresponds exactly to the classical theory of the descent of man and the four ages, the last of which is the Iron Age, the "Dark Age" in the Indo-Aryan tradition, the Kali-yuga. If, during the time of these speculations, the cosmic and uranic state of consciousness of the origin of the Vedas had already become obscured in this way, then the identification of Brahman with Atman gave a dangerous impetus to a deviation called " " (), in which, during the " " (), a " " () occurs, a confused " " () self-identification, " " (), in which " " () everything

7 Rg-Veda, X, XC, 3; Chāndogya-Upanishad, III, XII, 6.

spirituality; all this at a time when there is a great need for concentration, detachment and energetic manifestations of awakening.

Overall, the seeds of decadence which already in the post-Vedic period also emerged and became apparent in Buddha's time (6th century BC) can be summarised as follows: above all, stereotypical ritualism; then the devil of speculation, which rationalised what should have remained "secret teachings" – *upanishad, rahasya*; as a result, a multitude of theories emerged, various sects and schools, which are described in detail in Buddhist texts.⁸

Thirdly, we find that many deities undergo a "religious" transformation, which, as we have already said, were simply cosmic transfigurations of states of consciousness in the Vedic period; these have now become objects of popular cults.⁹ We have already spoken of the danger of pantheism. In addition to all this, we must also consider the influence of non-Aryan influences, which, in our opinion, include to a large extent the development and spread of the idea of rebirth.

As already mentioned, there is no trace of this theory in the early Vedic period; this is because it is quite incompatible with the Olympian and heroic view of the world, and served as "truth" for the non-Aryans, who were earthbound and matriarchal. Reincarnation can really only be conceived by someone who sees themselves as a "son of the earth," who has no knowledge of a reality beyond the natural order; they are attached to a female-mother deity, whom we find in both the Ary

"son of the earth" who has no knowledge of a reality beyond the natural order; they are attached to a female-mother deity, who can be found in the pre-Aryan Mediterranean and Hindu civilisations, but also in the Dravidian and Kosalian cultures. The individual must return to the source from which he emerged as a transient being in order to reappear again and again in new earthly births, in an inescapable and endless cycle. This is the ultimate meaning of reincarnation, which began to appear at the same time as the Upanishadic speculations, gradually giving way to mixed forms that can be understood as degrees of change in the original Aryan consciousness, as we have already indicated.

While the Vedas consider only one fate after death, as in ancient Hellas, the Brahmana texts already present the theory of the dual path: "(Only) he who knows and practises the action of the rite rises in life and receives immortal life; the others, who neither know nor practise the action of the rite, are born again and again as food for death."¹⁰

In the Upanishads, however, just as there are fluctuations in the relationship between the true 'I' and the atma, so too are there fluctuations in the teaching about what happens after death. They speak of the "barrier beyond which night turns into day, because the world of Brahman is unchanging light"; this barrier was created by the *átmá*, which neither destruction, death, pain, good deeds nor evil deeds can pass through.¹¹ They speak of the "path of the gods" – *deva-*

8 Cf. Digha, I, i, 29ff; Suttanipáta, IV, XII, XIII.

9 Basically, we should think of these gods when we see them in Buddhist texts in rather modest and subordinate roles, sometimes transforming themselves into disciples who receive the revelation of the teachings from the Buddha. We are dealing with the demotion of ancient gods; the teachings that the "Awakened One" has revealed is in harmony with what they once represented, but which has since been forgotten.

10 Catapatha-Brahmana, X, IV, 3, 10.

11 Chándogya-Upanishad, VIII, IV, 1-2.

yana – which liberates after death and leads to a world free from (conditions) and from which there is no return.

At the same time, another path is also considered, the "pitṛ-yana", in which man "returns", after the death of the individual, it is gradually "sacrificed" to various deities, for whom it becomes "food", so that it can eventually reappear on earth.¹² In the oldest texts, there is no possibility of liberation for those who choose this second path: instead, they speak of the law of cause and effect, karma, which determines a person's next existence based on what they did in their previous one. This brings us to what we might call samsaric (cycle of existence) consciousness (from samsara); which is the cornerstone of the Buddhist view of life: the secret knowledge that the wise Yajñavalkya passed on to King Arthashastra, teaching that after death, the individual elements of a person melt back into the corresponding cosmic elements, including the ātma, which returns to the "ether", and what remains is nothing but karma, i.e. action, the impersonal force that is bound to the existence of a being and which, passing on, determines a new being.¹³

In all this, we see more than just "free" metaphysical speculation; rather, it testifies to the emergence of a consciousness that considers itself earthly, or at most pantheistically cosmic, and which now focuses on that part of the human being that is truly connected with death and rebirth, with the endless wandering through various forms of conditional existence; We say "different" because horizons gradually expanded, and it was thought that man could reappear again and again in this or that world of gods according to his actions and deeds. In any case, at the time when Buddhism appeared, the theories of reincarnation and transmigration were already an integral part of the prevailing mentality. Sometimes, even in the Upanishads, different perspectives were inextricably mixed; they conceived of the ātmá, which, although far removed from any concrete experience, is nevertheless constantly and incomprehensibly present in everyone, alongside the endless human migration through different lives.

Along these lines, practical and realistic trends gradually gained ground over theoretical ones. This includes Samkhya, which, in opposition to pantheism, posited a rigid dualism in which the "I" or atma – here called puruṣhā – as an incomprehensible and unchanging supernatural entity stands in opposition to the material world and all phenomena, forces and forms of the natural order. But from this point of view, the Yoga schools are much more important. Based on Samkhya and asceticism, it emerged in opposition to ritualistic and theoretical Brahmanism and more or less recognised the state of affairs in which those who spoke of the "I" could no longer understand atma, the unconditioned principle; that this no longer meant direct consciousness; which, apart from theory, they could therefore only regard as an end, as the effect of the process of action serving as the basis for reintegration. Thus, the direct and real measure was replaced by what we call "samsaric" consciousness and existence, which is bound to the is bound to the "flow" – and samsara (which thus appears relatively late) means precisely "flow", the flow of becoming something.

12 Chándogya-Upanishad III, X; Brhadáranyaka-Upanishad VI, II, 9-16.

13 Brhadáranyaka-Upanishad, III, II, 13.

It is not irrelevant to consider another point of view. In the West, the Brahmin caste is conventionally thought of as "priestly". This is true only to a certain extent. In the original Vedas, the brahman or "priest" is not at all like the "priest" as our contemporaries imagine him: he was masculine, terrifying, and, as we have already said, a kind of visible embodiment of the superhuman in the human world – bhū-deva.

Furthermore, we often find in early texts a point where there is no distance between the brahman, or "priest," and the kshatram or rajam, or warrior and princely castes; this is a feature that we find in the earliest stages of traditional civilisations, including the Greek, Roman, and Germanic. The two types only began to diverge at a later stage, this being another aspect of the regression we have mentioned. In addition, there are many who argue that in Aryan India, the doctrine of the atma was almost exclusively limited to the warrior caste, and that the Brahman doctrine as an inseparable cosmic force was developed by the priestly caste. There is probably some truth in this.

In any case, the fact is that in many texts we see a king or a kshatriya (a member of the warrior caste) competing in knowledge or teaching a Brahmin; and we can also read in that that the primordial knowledge from Ikshvaku beginning with the same "sun dynasty" – surya-vamsa – who were mentioned in connection with Buddha's family. We must form the following picture: in the Indo-Aryan and post-Vedic world, while the warrior caste retained a more realistic masculine view and emphasised atma as the unchanging and immortal principle of the human personality, the Brahmin caste gradually became "priestly" and instead of turning towards reality, it became preoccupied with ritual stereotypes, theories and textual interpretations. At the same time, in a parallel development, the features of the early Vedic period were overgrown by a chaotic vegetation of myths and popular religious ideas, even semi-worldly practices found their way into it, through which people sought to achieve this or that divine "rebirth" based on views of reincarnation and transmutation which, as we have already said, had filtered into the less luminous layers of Indo-Aryan consciousness. Leaving Yogá aside, it is worth noting that the warrior nobility – kshatram – provided the basis not only for the Samkhya system (which was an obvious reaction against speculative "idealism"), but also for Jainism, which was based on the so-called "doctrine of the victors" (from jinab, meaning victor). "doctrine of the victors" (from jina, meaning victor). The latter, with a certain degree of extremism, placed the emphasis on asceticism. All this is necessary to understand the historical situation of Buddhism and to understand some of its characteristic features.

From a universal historical perspective, Buddhism emerged at a time when traditional cultures were undergoing a serious crisis. In some places, this crisis was resolved positively, thanks to appropriate reforms and re-evaluation, while in others it was resolved negatively, inducing further phases of regression and spiritual decline. This period, which some call the "climax-change" era of civilisation, falls roughly between the 8th and 5th centuries BC. This is the period when the teachings of Lao Tzu and Confucius took root in China, marking a renewal of the most ancient traditions: on the one hand, on the metaphysical plane, and on the other, in the moral and social sphere. The same period saw the appearance of "Zarathustra", who brought about a similar return

14 Bhagavad-gita IV, 1–2.

in the Persian tradition. This function was fulfilled by Buddhism in India, which was both a reaction and a revival. At this time, as we have already shown elsewhere, processes of decline became dominant in the West.

The period we are talking about is none other than when the ancient aristocratic priesthood of Hellas began to decline; it was then that the religion of Isis, with its other popular and false forms of mysticism, supplanted the sun-based royal civilisation of Egypt; it was then that Israelite prophetism produced the most dangerous ferment of corruption and subversion in the Mediterranean world. The only positive formation in the West seems to have been Rome, which was born at that time and which for a certain period was of universal significance, greatly influenced by an Olympian and heroic spirit.¹⁵

Returning to Buddhism, it cannot be identified – as many who represent the one-sided Brahmanist position do – with Lutheran heresy against Catholicism;¹⁶ even less so with a teaching that arose from isolated speculation and took root in that way. Rather, Buddhism was a special application of the original Indo-Aryan tradition, which did not ignore the existing circumstances and limited itself accordingly, while at the same time formulating the previous teachings in a fresh and novel way. Buddhism was closely connected with the spirit of the kshatriya (Pali: khattiya), the warrior caste. We have already seen that Buddha was a descendant of the most ancient Aryan nobility; but that is not the end of the story, for according to the texts, his people had a certain aversion to the Brahmin caste: The "Sakiya (Skt. Sakya) – as we read¹⁷ – do not respect priests, do not hold them in high esteem, do not worship them, do not hold them in high regard."

Prince Siddhattha also maintains this tendency, but with the aim of renewing and strengthening the pure will to be unbound by conditions, to which the "princely" line has often been more faithful in recent times than the priestly caste, which has become divided within itself.

There are also indications that Buddhism did not consider itself original, but rather regarded itself as universal and traditional in a certain way, on a higher level, in a higher sense. Buddha says, for example: "It is thus: those who were saints in times past, the Perfectly Awakened Ones, these exalted ones rightly guided their disciples towards that which I rightly guide my disciples here and now."¹⁸ He repeats the same thing in connection with the purification of thought, speech and action;¹⁹ he also says this about the true knowledge of decay and death, as well as their origin, cessation, and the

15 the significance of Rome as the "rebirth" of the primordial Aryan heritage, see the second part of "Rivolta contro il mondo moderno".

16 This is the position taken by R. Guénon, *L'homme et son devenir selon le Vêdânta*, Paris, 1925, p. 111, with which we cannot agree "in accordance with the truth" (English translation *Man and his Becoming according to the Vedanta*, Luzac, 1945). More accurate is A. K. Coomaraswamy: *Hinduism and Buddhism - His Views* (New York, 1941), although his book has an obvious tendency to emphasise what is valuable in Buddhism from the point of view of Brahmanism and does not consider its specific functional significance in comparison with the Hindu tradition.

17 Digha, III, I, 12.

18 Majjh., LI.

19 Majjh., LXI.

about the path leading to cessation; he expounds the doctrine of "emptiness" or *sunnatá*²⁰. Siddhattha repeatedly refers to the teaching and the "divine life" as "timeless" — *akaliko*²¹.

He speaks of the saints of ancient times, the "Perfectly Awakened Ones,"²² and here a thematic tradition emerges in connection with a place (here called *Látóvölgy*, or "Valley of Vision") where a whole series of Paccekabuddhas appeared in the past, beings who, through their own efforts and without help, attained a superhuman state, the same perfect awakening that Prince Siddhattha himself achieved.²³ Those who are "without faith, devotion and tradition"²⁴ are reproached. It is repeated: "What is not for the world of the saints, I say is 'not'; 'It is not', and of that which belongs to the world of the wise, I say, 'It is.'"²⁵ It is interesting to note the mention of the concept of "sleep" in a text that is the goal of Buddhist asceticism and "leads back to the origin." This is supported by the symbol of a large forest where "an ancient path, the path of people of the distant past" can be found. Following this, Buddha finds a ruined royal city and says that it must be restored. In another text, Buddha explains the significance of this much more openly: "I have seen the ancient path, the one trodden by the Perfectly Awakened Ones of the past. I follow this path."

It is quite clear that Buddhism does not deny spiritual power, but rather opposes a caste that has monopolised this power while failing to maintain the appropriate dignity and losing its legitimacy. The Brahmins, against whom Prince Siddhattha turns, are those who say they know, but in fact know nothing,²⁹ who have lost their direct vision for generations, who cannot even say: "This alone is the truth, the rest is nonsense,"³⁰ and those who now "resemble a group of blind men, the first of whom cannot see, the middle cannot see, and the last cannot see."³¹ They are very different from the people of the original era — the Brahmins who remembered the ancient rules, who guarded the gates of the senses, who perfectly controlled their impulses, who were ascetics, rich only in knowledge, inviolable and invincible through the truth (*dhamma*) — while their worldly descendants wrapped themselves in rituals, engaged in vain fasting, and neglected the ancient laws.³² Among them, "there is not one who has seen Brahman face to face," yet it is impossible that "these Brahmins, who are well versed in the three Vedas, are able to show anything of the path to their companions, since they themselves

20 *Samyutta*, XII, 33.

21 *Majjh.*, VII.

22 *Majjh.*, LXXV. cf. LXXXI.

23 *Majjh.*, CXVI. cf. CXXIII.

24 *Majjh.*, CII.

25 *Samyutta*, XXII, 94.

26 *Mahāparinirvāṇa*, 52-53 (this is from the Chinese version, however)

27 *Samyutta*, XII, 65.

28 *Samyutta*, III, 106. It is interesting that, according to the myth, the Buddha attained enlightenment under the Tree of Life, which grew from the navel of the earth and where previous Buddhas also attained transcendent knowledge. This is a reference to the "Centre of the World", which tradition regarded as the *Krimyā*, the initiation into the old faith, when the connection with the origin was restored.

29 *Majjh.*, XCIII.

30 *Majjh.*, XCIII.

31 *Dīgha*, XIII, 15; *Majjh.*, XCV; XCIX.

32 *Suttanipata*, II, VII, T-16.

do not know, have not seen."³³ The Buddha is the opposite of those who know only "by hearsay," who "only repeats the truth and, with this heard truth, passes on the teaching like a treasure chest passed from hand to hand," the integrity of which is impossible to preserve under such circumstances.³⁴ A distinction is made between ascetics and Brahmins who "claim to have attained the most perfect knowledge in the world based solely on their own opinions: such are the thinkers and debaters," from those ascetics and Brahmins who "clearly recognise the truth in themselves when they learn things they have never heard before, and have attained the most perfect knowledge in the world with conviction."

Prince Siddhattha also considered himself to belong to the latter group, and spoke of this type as follows his disciples:³⁵ "Only if you already know, say that you know; only if you have already seen, say that you have seen."³⁶ From this perspective, we can see that Buddhism does not reject the concept of Brahman; on the contrary, the texts often use this word, and they refer to the ascetic life as brahmacariya, their intention being simply to indicate the fundamental qualities that the true Brahmin must affirm in his dignity.³⁷ Here, the qualities and characteristics of the true Brahmana and the ascetic are identified with the aim of reintegration. These criteria were previously clearly distinct, especially since the Aryan interpretation of the Asrama teaching, according to which a member of the Brahmin caste had to develop a perfectly elevated lifestyle – vanaprastha or yati – was, with a few rare exceptions, practically no longer followed at that time. With this insight, we can also understand Buddha's real attitude towards the caste problem. In the previous tradition, asceticism was also considered completely above caste, and ascetics were not bound in any way. This was also Buddha's position, which he expressed with a parable: he who desires fire does not ask about the type of wood that produces it, so an ascetic can come from any caste. "He woke up."³⁸ Incidentally, for Prince Siddhartha, as for all traditional consciousness, the castes seemed perfectly natural, even justified in a transcendent sense, since, following the teachings of the Upanishads, it was believed that birth into one caste or another, inequality in general, was not accidental but the result of a previous action.

Thus, he had no intention of attacking the caste system from an ethnic or political-social point of view; on the contrary, he laid down that man must not neglect his duties arising from his position in life,³⁹ and he never said that a servant – sudda (Skt. sudra) or a vessa (Skt. vaisya) – should not obey the higher Aryan castes. The problem concerns only the top of the Aryan hierarchy, where historical circumstances required a review: it was necessary to examine and renew the "battlefields" where traditional dignities were considered real only if they were supported by "the proper actions of the individual."⁴⁰

33 Digha, XIII, 12, 15.

34 Majjh., LXXVI. In this sense, tradition can be said to be one of those things that can lead to contradictory results in life.

35 Majjh., C.

36 Majjh., LXXVII.

37 Majjh., XLVIII; Dhammapada, 383seq; Suttanipata, III, IV, passim; IX, 27, passim; T, VII.

38 Majjh., XCIII; XC.

39 Mahaparinirvana, 6-11.

40 Majjh., LXXXIV.

The decisive step was when the Brahmana was identified with the ascetic, and from then on the emphasis was placed on the quality of the action. Thus, the principle was proclaimed: "A man is not a pariah by virtue of his caste, nor is he a Brahmin by virtue of his caste; a man is a pariah by virtue of his actions, and he is a Brahmin by virtue of his actions."⁴¹ "In terms of the flame that is kept alive by virtue and filled with reality by training," and in terms of liberation, all four castes are equal.⁴² And again: just as it cannot be expected that the opposite bank of a river will come closer to this bank if one prays, worships or sings praises, so it cannot be expected that the Brahmins, who are taught according to the three Vedas, "but abandon the practice of those qualities that make them Brahmins, can acquire these qualities by invoking Indra, Soma, or Vasuna."

If they have not destroyed within themselves the five roots of the desire for sensual experience, they have as little hope of uniting with Brahmā after death as a man whose arms are tied to a tree has of reaching the other side of the river.⁴⁴ In order for a person to unite with Brahmā, they must develop qualities similar to those of Brahmā.⁴⁵ This does not, however, preclude the textual definition of the ideal Brahmin, in whom the purity of the Aryan tradition is combined with qualities that make him similar to a deity or divine being;⁴⁶ and the texts go so far as to reproach the Brahmins of the time for neglecting ancient customs, their interest in gold and wealth, and for betraying the law of marriage within the caste and visiting non-Brahmin women out of mere lust, "like dogs".⁴⁷ The principle of the correct hierarchy is reinforced by a text that states: "If we serve a person and thereby become worse rather than better, then I say we should not serve. On the other hand, if we serve and thereby become better, not worse, then we should serve."

This shows that it is not a matter of egalitarian upheaval pursued under spiritual pretexts, but rather of improving and purifying the existing hierarchy. Prince Siddhattha shows so little sympathy for the masses that in one of the most ancient texts he refers to the "average masses" as a "heap of rubbish" where the Awakened One blossoms into enlightenment

In addition to the ancient division into castes, Buddhism reinforces another division that is deeper and more intimate, *mutatis mutandis*, not very different from what originally existed among the Aryans: that there are the "twice-born" – *dvija* – and other beings: on one side are the Ariyas and the "noble sons moved by themselves", to whom the "Doctrine of Awakening" is accessible; on the other side are "ordinary people who exist without understanding what is sacred, who are far from the sacred teaching, which is unattainable for them; they do not understand what is noble,

41 Suttanipata, I, VII, 21.

42 Majjh., XC.

43 Digha, XII/I, 24-25.

44 Digha XII/I, 26, 28, Suttanipata, II, ii, 11.

45 Digha, XIII, 33-38.

46 Angutt., V 192.

47 Angutt., V 191. (vol. III p. 221)

48 Majjh., X.

49 Dhammapada 58-59.

They are far from the doctrine of noble sons, and the teachings of noble sons do not reach them.⁵⁰ On the one hand, like rivers, “when they reach the ocean, they lose their original names and are considered only as the water of the ocean, so too, the members of the four castes, when they take up the Buddha’s law, lose their previous characteristics” – yet at the same time they form a well-defined community, the

"The children of Sakiya's son."⁵¹ We can see that Buddhism's effective goal was to distinguish between different natures, the touchstone of which was the "Doctrine of Awakening"; a distinction that could not help but encourage the spiritual foundation that was originally the sole sustainer of the Aryan hierarchy. This is confirmed by the fact that neither the establishment of Buddhism nor its spread in later centuries broke down the caste system – in Ceylon, this system still coexists with Buddhism to this day, while in Japan, Buddhism also lives in harmony with the national and martial concepts of the hierarchical tradition.

Only a few misconceptions based on Western misunderstandings – which took their cue from later corrupt forms of Buddhism – held that its teachings promote universal compassion, humanitarian principles and democratic equality. The only point that should be treated with caution in the texts is the statement that all individuals in all castes have equal potential, both positive and negative.⁵² However, the Buddhist theory of *sankhāra*, i.e. pre-birth motivations, corrects this point. The exclusivity of caste, race and tradition in a hierarchical system results in individuals being predisposed to develop in a certain direction; this ensures an organic and harmonious character in their development, which contrasts with attempts to achieve the same goal by force, starting from an unfavourable basis. Buddhist texts recognise four paths,⁵³ in three of which either the path or the acquisition of knowledge is difficult, or both; the fourth path is easy and shows that the attainment of knowledge is also easy; it is reserved for those who enjoy the advantages of a good birth; this is called the "path of the chosen ones". At least, this is how it could have been if circumstances had been normal. But we must repeat that Buddhism did not appear under normal circumstances in the traditional civilisation in question: this is why Buddhism placed great emphasis on action and individual achievement; this is why it attached little importance to tradition in the strictly limited sense. Prince Siddhattha stated that he had attained knowledge through his own efforts, without a master to show him the way; thus, in the original Doctrine of Awakening, each person must rely on himself, on his own efforts, just as a soldier who has lost his way can rely only on himself until he reaches and rejoins his regiment.

Thus, when compared with other traditions, Buddhism rightly belongs to a category that we have already called heroic, in the sense of the Hesiodic teaching,⁵⁴ which speaks of the "Four Ages." By this we mean a person in whom the spirituality belonging to the primordial state is not self-evident, something natural

50 Majjh., I.

51 Angutt., VIII, 19, X § 14; X, 96.

52 Majjh., XCVI.

53 Angutt., IV. 162.

54 Cf. Rivolta contro il mondo moderno cit., pp. 294.

thing, tradition is no longer a sufficient basis in itself. Spirituality has become an end in itself, an object of reconquest, the upper limit of reintegration, which must be achieved by man through his own masculine efforts.

This concludes our analysis of the historical situation of Buddhism, which is essential for understanding its main teachings and the main reasons for their emergence. Before we move on to discuss doctrine and practice, we must return to a point we have already mentioned, namely that Buddhism belongs to a cycle that modern people can also understand.

Although at the time when Siddhattha lived, a certain cloudiness already obscured man's metaphysical worldview and spiritual self-awareness compared to how the Indo-Aryan man saw it, the further course of history – and especially Western history – brought increasing regression, materialism and individualism, which were accompanied by a loss of contact with the metaphysical, or, more generally, with the supersensible reality. The "modern" world has reached a point that is difficult to overcome. For modern man, the object of direct knowledge is exclusively the material world, with its counterpart, the sphere of his own purely psychological subjectivity. His philosophical ideas and religion stand apart, the former based solely on the creative power of the mind, the latter on mere faith.

It is not only characteristic of Western religion that, in contrast to the highest traditions of antiquity, they focus on faith, hoping to save what can still be saved. This is usually accompanied by despair: people who have long since lost their direct connection to the metaphysical world, to religion, can only resort to the one form of reconnection available to them, namely that offered by faith. This is how we can truly understand the significance of Protestantism when compared to Catholicism. Protestantism took root at a time when humanism and naturalism were introducing a process of secularisation for Europeans, a phase that went much further than the regression that accompanied the emergence of Christianity. At the same time, decadence and corruption appeared among the representatives of the Catholic tradition, who were responsible for mediation and maintenance. These were the real conditions, and so, as the schism widened, the principle of pure faith began to be emphasised and opposed to hierarchical organisation and mediation; distrust of "practice" grew stronger (even Christian monastic asceticism was included in this category), tendencies that are characteristic of Protestantism.

The current crisis of Western religions based on "faith" is well known to everyone, and it is not necessary to demonstrate the completely secular materialistic and samsaric nature of the prevailing mentality of our contemporaries. necessary to point out the completely secular, materialistic and samsaric nature of the prevailing mentality of our contemporaries. We must ask ourselves, in these circumstances, what kind of knowledge-based system is free from both faith and intellectualisation, is not bound to a tradition organised around a particular place, but is in reality oriented towards the unconditioned – what kind of system is available to us. Obviously, this path is only suitable for a tiny minority, people with extraordinary inner strength. In this respect, original Buddhism can be recommended like no other teaching, especially since, when it emerged, the features of materialism were already apparent in the situation of humanity and the signs of the decline of living tradition were already evident, although it was still far from the grip of Western materialism and the decline that resulted from it.

We must also remember that Buddhism, as we have already said, is a practical and realistic adaptation of traditional ideas, an application that takes place in the spirit of the kshatriya, the warrior caste of the Aryans. we must remember this, especially since the line of development of Western man has been more warlike than priestly, while his striving for clarity, realism and precise knowledge, applied on the material plane, shows the characteristic results of his civilisation.

Other metaphysical and ascetic systems may seem more appealing than Buddhism and provide deeper satisfaction to a mind that is eagerly seeking to penetrate the mysteries of the world and existence. But these have a tendency to give modern man occasion for various illusions and errors; the reason for this, even in such authentically traditional systems as the Vedanta, is that their complete understanding and realisation presuppose a degree of spirituality which has long since disappeared in the vast majority of people. Buddhism, on the other hand, presents the totality of the problem without any loopholes.

As someone rightly said, it is "not suitable for babies," "no milk for babies," and it does not provide metaphysical jargon for lovers of intellectual theories.⁵⁵ It states:

"Man, this is what you have become, and this is what your experience has become. Know this. There is a way, a path that leads above this. This is the direction, these are the milestones, these are the tools and the way to follow. It is up to you to discover your true purpose (or vocation) and measure your strength." "Do not live by persuasion, do not live by dissuasion; knowing persuasion and knowing dissuasion, do not persuade, do not dissuade, know reality" – we have seen that this is the fundamental principle of the Awakened Ones.

Thus, in describing the historical place of Buddhism, we have also explained the ultimate reason why we feel that Buddhism is appropriate and suitable for laying the foundation for the study of complete and powerful asceticism, as it was developed in view of a cycle that still encompasses the people of the present day.

Translated from English by KATALIN JAKAB

* * *

Reading the third chapter of *The Doctrine of Awakening*, one is struck by the duality that characterises Evola. On the one hand, he conveys the various branches of tradition – in this case Buddhism – with extraordinary power, and his vast knowledge makes him rightly regarded as the greatest expert on tradition in the 20th century. On the other hand, however, despite his surpassing knowledge, there is a subtle naivety in his works. This would not be a problem in itself, were it not for the fact that these limitations are projected onto Buddhism. In the interests of Buddhism, it is therefore worth noting the following:

1. It is a slight misunderstanding of the Buddhist view to interpret the sutras 58–59 of the *Dhammapada* as if Buddha were trying to restore the principle of hierarchy by treating ordinary people as "rubbish" from which the Awakened One then emerges. E v e n if the quoted sutras can be interpreted in this way, we should know that

⁵⁵ Rhys Davids: *Early Buddhism*, London. 1908, p. 7.

It must be about rising above our lower forms of existence, about self-transcendence, which Evola interprets with great wisdom elsewhere. There can be no question of assuming that in the hierarchy of the Enlightened (and here we are not referring only to the historical Buddha), the starting point, the necessary foundation – which is our own worldly, “mass” self-experience – appears as some kind of rubbish heap. T h e

"mass" is the medium through which – and this is elevated to an absolute level in Mahayana Buddhism – enlightenment takes place. Buddhism uses the analogy of the lotus flower, which breaks through the earth and water to reach the air, permeating every element and every world, but remaining rooted in the earth until the complete redemption of the world. The beings of the world of existence, whether they are humans, animals, pretas or gods, or in other words, the aspect of suffering beings as a pile of rubbish, do not belong to the technical terminology of Buddhism.

2. Evola's reservation that "every caste, every person, has all potentialities, both positive and negative, in equal measure" is a doctrine of such importance that it later gave rise to the doctrine of the "seed of enlightenment (bodhichitta) existing in all beings". The quotation on the previous page supports this, albeit from a different perspective: "Thus, the members of the four castes, if they take up the law of Buddha, lose their previous characteristics." We therefore recommend that any reservations the reader may have in this case serve to highlight the wisdom contained in the statement.

3. Samskara (Pali: sankhara; Sanskrit: samskara) appears exclusively in the teachings of the realist Sarvastivada (sarva-asti = everything exists) as the impulse preceding concrete birth. Most schools of Buddhism interpret samskara as a motive or impulse arising from ignorance in the present moment, although it undoubtedly precedes the birth of things. This seems to contradict some interpretations of karma, but in fact it does not, because the elimination of ignorance in the present (i.e., the elimination of false ideas) immediately eliminates all impulses that result in false consciousness, and even all "karmic seeds" that otherwise carry motivations arising from the past. This is because the cessation of ignorance (avidya) is equivalent to the existence of absolute knowledge and vision (vidya). And the existence of vidya excludes the appearance of samskaras (in their uncontrolled form). In other words, from a realistic point of view, samskaras can be treated as something that existed before birth, but from a higher perspective, they are carried by the present moment.

With these few comments, we do not mean to say that Evola is wrong in this regard, because, in the words of Buddha, "There are as many truths as there are fallen leaves in the forest in autumn." We only mean that even Evola's excellent book does not reveal the Absolute Truth to us; fortunately, we can only find it within ourselves.

On the other hand, Evola primarily describes the teachings of the Theravada (Hinayana) school, but we know that Buddha explained the Tantra on three levels, which we now call Hinayana, Mahayana and Vajrayana. These "Paths" or "vehicles" are also hierarchical. The first was explained by Buddha Siddhartha, the second by Buddha Nagarjuna, and the third by Padmasambhava or, from another perspective, by Sariputra. Of course, the same Awakened One is present in the three Buddha forms, but the levels are different. Evola interprets the teachings of Siddhartha Gautama Sakya (-Buddha) (Pali: Sidhattho Gotamo Sakyo; Sanskrit: Siddhartha Gautama Sakya), mainly from the point of view of asceticism.

This is important to know because no single interpretation of Buddhism can provide a complete picture of the Teaching of Awakening. Not only because it is fundamentally a matter of experience, but also because, to use a Buddhist analogy: "It is like blind men feeling an elephant and forming an opinion; the one who holds its ear thinks it is flat; the one who holds its tail thinks it is long and thin," etc. Full understanding of the Teaching of Awakening (awakening) results from seeing complete Unity. As in all other areas. In our case, this includes not only the ascetic but also the gnostic-magical aspect of Buddhism.

LÁSZLÓ MIREISZ

At the moment when man renounced his spiritual independence; at the moment when he determined his duties not according to his inner voice, but according to the advantages offered by classes and parties; at that moment when he shrugged off his personal responsibility on the grounds that he was only one among millions: at that moment, he lost his spiritual power and began to expect from men what only God can do, replacing divine power with the crude instruments of human hands.

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The path that leads to life is narrow, and only a few can find it, because it is within man himself and because only a few seek the way of life. Most people seek the way for others (or recommend it, ed.), and therefore never find it for themselves.

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One should only read when one's own thoughts come to a standstill, which is bound to happen even to the best minds. On the other hand, if you use the book you hold in your hands to drive away your own primal thoughts, it is a sin against the Holy Spirit.

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If you do not have the strength to burn and shine, at least do not hide it.

COMMENTARY ON TWO COMMENTS

LÁSZLÓ ANDRÁS

László Mireisz wrote an introduction ("preface") entitled "Felvezető Evolához" ("Introduction to Evola") to the excerpt from Evola's work "The Doctrine of the Awakening" published in issue 2 of *ŐSHAGYOMÁNY*.

It is obvious that anyone can write whatever "introduction" they want or are capable of writing. However, it is strange that someone who advocates the publication of excerpts from an Evola work treats Julius Evola and his work in a partly critical, partly "apologetic" manner.

László Mireisz also mentions other people in passing. These are people about whom the majority of readers have probably never heard anything (or almost nothing). Karl Haushofer is one of them. It is impossible to know whether László Mireisz is familiar with the complete works of the Buddhist Karl Haushofer and the literature relating to him, as the author of these lines is. Let us assume that he does, otherwise he would not dare to judge Karl Haushofer. But in that case, he should also know that Karl Haushofer did and achieved much more during his travels in the Far East, and in general, than what László Mireisz mentions with the expression "learned a thing or two".

The other person is Dietrich Eckart, who was indeed a composer (without quotation marks), but also a playwright, writer and philosopher. László Mireisz probably believes, based on Souček's completely ignorant book, that Adolf Hitler was a "disciple" of Dietrich Eckart and Karl Haushofer. There was indeed a not very close relationship between Dietrich Eckart and Adolf Hitler, and it was known that Adolf Hitler was a devoted admirer of Dietrich Eckart. However, there was no connection whatsoever between Karl Haushofer and Adolf Hitler; they hardly even knew each other. Karl Haushofer never "taught" Adolf Hitler, nor did he ever give him advice or instructions. Karl Haushofer did attempt to influence Adolf Hitler indirectly and in a positive sense through Rudolf Hess, but this had no actual effect.

László Mireisz – in an attempt to "exonerate" Julius Evola – writes the following:

"Where those who call themselves Aryans see their own spiritual obstacles in millions of unconscious people or consider themselves spiritual because of the influence of power-hungry delusions, there can be no talk of Aryan tradition. Evola himself realised this early on during World War II and distanced himself from Nazi ideology with sufficient speed."

Well, we have to say this about that: Julius Evola never had anything to do with any intellectual or political movement that was "power-hungry" or "influenced by power-hungry delusions and thought itself spiritual." Plus: Julius Evola was never a fascist, and even less an anti-fascist. This was his position before, during, and after World War II. Julius Evola never associated himself with "Nazi" (?) ideology and never distanced himself from it. His assessment of Italian fascism and German National Socialism

He hardly changed his original position. He always treated these political and ideological trends with very sharp criticism, both positive and negative. With the exception of minor details, his position remained unchanged in 1936, 1942, 1944, 1945 and 1974 (the year of his death).

In the current issue (No. 3) of *Őshagyomány*, László Mireisz comments on the translated excerpt from Evola's work *The Doctrine of the Awakening*. Here we read the following: "Reading the third chapter of *The Doctrine of Awakening*, one is struck by the duality that characterises Evola. On the one hand, he conveys the various branches of tradition – in this case Buddhism – with extraordinary power, and his vast knowledge makes him rightly regarded as the greatest expert on tradition in the 20th century. On the other hand, however, despite his surpassing knowledge, a kind of subtle *naive realism* (emphasis mine – L. A.) underlies his work. This would not be a problem in itself, were it not for the fact that we see these limitations projected onto Buddhism."

If this were the case, as László Mireisz attempts to suggest, then it would be a fundamental flaw, and projecting it onto Buddhism would be a conceivable – and downright idiotic – piece of nonsense, the publication of which should be prevented by all means.

Fortunately, this is not the case at all; in fact, the opposite is true.

Naive realism is the name given to the philosophical worldview underlying philosophy by everyone who has ever used the term, which, in essence, states that objective reality exists (also) independently of consciousness. Of course, naive realism – unlike the materialism that stems from it but expresses its views – is incapable of formulating and interpreting the consequences of its approach. Naive realism is the "philosophy" of a philosophy that stares blankly at the world.

According to László Mireisz, this characterises Julius Evola's work "in a very nuanced way" (???).

The author of these lines is familiar with – and very familiar with – the *entire oeuvre* of Julius Evola, as well as the literature on Julius Evola. Of course, he is also familiar with *Dottrina del Risveglio*, both in the original Italian and in French and English translations. Based on all this, his position on this matter differs significantly from that of László Mireisz.

Julius Evola was, among other things, not only a traditional thinker based on initiatory principles, but also by far the greatest philosopher of the modern and contemporary era.

It is well known that the diametric opposite of naive realism (and all its intellectual relatives) is the 'permaximum' of subjective idealism: *solipsism*.

Solipsism – in a nutshell – means that if Being has a subject, then there can only be one and only one Subject, and this one and only Subject (Subiectum, – Kart.r)

I am 'I myself' (Aham atma) – in my supra-personal and absolute being. Thus, every act of consciousness is an act of consciousness of 'I myself', and the totality of objective reality is the objective reality of 'I myself'. No philosophy-transcendent – but philosophically formulated – view of existence could be further removed from naive realism and its derivatives.

In his major philosophical works – *Saggi sull' Idealismo Magico*, *Teoria dell' Individuo Assoluto*, and *Fenomenologia dell'Individuo Assoluto* – he clearly takes the most radical and extreme position in favour of solipsism in ontology, epistemology and axiology, explaining in detail the 'why' of his view and

"how," proving everything that is or can be proven. For those who are thoroughly familiar with these fundamental works, there can be no doubt that for Julius Evola, solipsism is a conviction arising from direct inner experience, that is, far more than a philosophical conviction, even though it is expressed at the highest level of philosophical conviction.

Julius Evola is the most radical solipsist among all the philosophers of the world, far ahead even of Schubert-Soldernt, the "solipsist of solipsists".

Of all the known thinkers in the world, Julius Evola, and among all thinkers, stands and has always stood furthest from anything that could be considered, in any sense, akin to naive realism. No one can refute this statement on its merits.

Solipsism is also clearly present in Julius Evola's non-philosophical works. Sometimes it appears more strongly, other times in a "very subtle" way. There are intellectual themes whose interpretation requires only the presence of implicit solipsism, or rather a non-philosophical attitude which, in philosophical terms, corresponds to the boundary between objective and subjective idealism, but which never crosses over into objectivism (not to mention the assumption of an objective reality independent of consciousness).

The sacred-traditional teachings themselves, which are absolutely supra-philosophical, are – implicitly – manifestations of supra-philosophical solipsism in varying degrees.

Julius Evola – based on didactic considerations – sometimes distanced himself from explicit solipsism, but never in essence. All his works are essentially solipsistic. His self-defined and self-imposed intellectual mission is entirely devoted to positing, perceiving and making visible solipsism. There is not the slightest hint of 'independent objectivism' (let alone naive realism) in a single line of Julius Evola's entire oeuvre. It is obviously absent from the original Italian text, as well as from the French and English translations, but it is also absent from the Hungarian translation by Katalin Jakab.

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A person who ploughs and looks around is unreliable for God's kingdom.

The assumption of a close relationship between occultism and metaphysics, or even their almost complete identification, is almost universal in those circles where metaphysics is not understood as a branch of philosophy or as a method of approaching the essence of philosophy, but rather as something related to philosophy, preceding and transcending it. Occultism – as a term – comes from the Latin

It is related to the verb 'occultare' (meaning 'to hide') and the adjectives 'occultus, occulta, occultum' (meaning 'hidden, concealed'). The word occultism itself, as a collective term for various movements and ways of thinking, became widely known and used through Eliphas Lévy, an important figure in Christian Kabbalism.

Okkultism has had and continues to have an almost countless number of movements, which have appeared and disappeared, only to re-emerge, and even today new movements are emerging and new occult societies are being formed. A common feature of all occult schools of thought is that they assume, or even assert, the actual existence of hidden worlds, planes and beings that can be accessed through 'hyperempiria' beyond the empirical world.

Some branches of occultism firmly profess and accept that there are occult movements that only allow themselves to do so with reservations, while others deny their occult nature in the strongest terms, perhaps even attacking occultism outright, even though they can essentially be classified as occultist or occultist movements.

In its orientation, occultism seeks (and generally succeeds) to go beyond the realm of nature the realm of physics, which can be studied at any time, and in this respect, occult endeavours can be considered entirely acceptable. However, we must be aware that the realm of nature ('physis') extends far beyond the realm of interpretations possible by modern natural science, and even beyond the broadest realm of parapsychical and hyperphysical interpretations. It can extend beyond the three, four, five, six, nine, twenty-one, sixty-four or 'n' spatial dimensions and the one or any number of temporal dimensions of the world – worlds – and still remain nature ('physis'). Only that which has no connection with any kind of spatiality, temporality or substantiality is truly beyond the natural and nature – that is, even a 'completely different' spatiality with infinite spatial and temporal dimensions and a 'completely different' substantiality with any kind of mode of existence.

'completely different' temporality with infinite spatial and temporal dimensions and a 'completely different' substantiality with any mode of existence. The occult planes belong to the world or worlds of nature in the broadest sense; they are truly 'completely different' when a

They are expressed through a "completely different" experience – however, these do not belong to the realm of metaphysics, which is related to that which is beyond nature, beyond the created, beyond the existing, and even beyond Being and Non-Being, and can be derived from it and traced back to it.

Nevertheless, metaphysics – as it were, from a 'bird's eye view' – also deals indirectly with what is

occult, recognising the legitimacy of the occult sciences when they operate according to their highest potential and their actual purpose – since at one time they were completely permeated and inspired by metaphysics and could be regarded, indirectly and metaphorically, as supra-scientific and metaphysical sciences.

Metaphysics 'downwards' – from the aforementioned 'top view' – deals (or at least can deal) with that which relates to the hidden background of nature, readily applying the word 'occult' as a qualifier or label to these areas.

'occult' as a label or designation. Occultism also had its metaphysically inspired figures, teachers and authors; the need for a misunderstood or misinterpreted metaphysical orientation also arose in occultism – although this happened in only a few of the many movements, and in even fewer in reality. Taking all these circumstances into account, we must ultimately state categorically that occultism is not metaphysics at all, and metaphysics is not occultism at all.

Occultism – as distinct from occult sciences – explicitly, resolutely and with the utmost determination insists on the latent actuality of occult planes and beings, without having any philosophical or metaphysical concept of the actual ontological structure of occult existence, and even more so without any conceptual experience of this structure.

Based on the metaphysical view – and the corresponding magical solipsism – we must – in contrast to occultism and its proponents – that in the case of beings that do not fall within the sphere of immediate experience, we cannot speak of ontic actuality, and therefore also not of occult-latent actuality; we can only speak of ontic potentiality (actualisable or less actualisable potentiality) in a spiritually legitimate sense if actualisation has not yet taken place through the realisation of 'hyperempiria'.

The various schools of occultism and their followers are not only unaware of 'existence' in the ontological sense, but also know almost nothing about metaphysics and, to the extent that they are aware of it, are almost hostile towards it. As mentioned above, there are one or two truly *exceptional exceptions*, but these do not play a decisive role (in the case of movements, between movements, and in the case of individuals, within their own movement).

Some branches of occultism – such as the pseudo-theosophy of Blavatsky–Olcott and Besant–Leadbeater – do speak of the 'Metaphysicum Absolutum' as the 'Unmanifest', but only in passing, as if for the sake of nominal existence. At the same time, the most prominent of the 'visible founders' of occultism, H. P. Blavatsky, even writes in her magnum opus, *The Secret Doctrine*, that 'great potential states'

most significant of the "visible founders," H. P. Blavatsky, even writes in her magnum opus, *The Secret Doctrine*, that "great potential states," and even assumes a kind of temporality of nirvana, completely contradicting the fundamental teachings of Buddhism, but also Hinduism and the entire metaphysical tradition, as well as the spirit of true 'theosophy'.

Most occultist and occultist movements either ignore 'Metaphysicum Absolutum' (the Absolutum Metaphysicum), or only nominally. "recognise" or consider them unfeasible.

Most occultist schools of thought are decidedly evolutionist in their teachings; sometimes, however, they avoid the crudest forms of evolutionism and experiment with more nuanced and subtle "spiritual theories of evolution" by developing and presenting . In contrast to this ,

metaphysical traditionalism, according to which it is much more appropriate to speak of involution than of evolution – if by evolution we mean not merely unfolding, but rising to a higher level – and that this rise cannot be either necessary or inevitable, nor can it be accidental, nor can it be a mixture of these. True elevation can only be highly conscious, deliberate, and free, resulting from spiritual power and domination. Evolutionism, whether biological, social or spiritual, is a typically anti-traditional and anti-spiritual view, whether it openly opposes spirituality or tries to define itself as a spiritual worldview.

The lowest form of occultism is spiritualism. Although there is a difference between spiritualism and spiritism, this fact does not alter the fact that spiritualism is a blatantly inferior and dangerous form of anti-transcendentalism and anti-metaphysics. The name itself is inaccurate and conceptually flawed. Spiritualism is a word related to 'spirit' and should mean a strongly affirmative stance in favour of the validity of the dignity of spirit and spirituality as something that precedes and transcends everything else. What we understand today by spiritualism – as a term – is many things, but it is not really spiritual at all. The term parapsychism would be much more appropriate than spiritualism. Spiritism (parapsychology) – if we disregard the frequent cases of fraud, deception, whether malicious or well-meaning, and the possibility of self-deception – *is based on real facts.*

Both 'manifestations' and 'materialisations' are real and actual possibilities – and it would be wrong to doubt this. But we must also know the actual origin of these possibilities in order to clearly see the spiritism (parapsychology) when judging. The In the case of 'manifestations' and 'materialisations', we can speak of the actual manifestation and presence of occult forces, which appear as beings and entities, functioning and acting as such. To understand this, we need to know that when people die, they do not leave behind just one physical corpse in the narrow sense of the word, but rather several and much more. A 'more alive' corpse also remains. Occultism speaks of etheric, astral, submental and other bodies, which become corpses after death, carrying characteristics, typical features and even memories. However, these would not manifest themselves on their own, but only when demon-like beings move into them and wrap themselves in them as clothing or borrowed bodies, the demons, using the subtle bodies as carriers, can actually manifest themselves in spiritualist séances and, exceptionally, in other circumstances when they do not even need a medium as a "human channel".

Subtle corpses are also corpses, which in some respects – albeit in a completely different way than in the narrowest sense of the term 'physical' corpse – also decompose. The 'products of decomposition' are occult poisons that can cause psychic poisoning. The decomposing occult corpses and the demons that inhabit and sustain them are by no means harmless to mediums, spiritualists or others who come into close contact with such circles and people; indirectly, spiritualism means the spread of poisoning to everything and everyone, against which – among other things, but not primarily – action must be taken from the metaphysical side and in the name of tradition.

There are some higher-quality occult movements, but spiritualism indirectly influences most of them. One of the bases of the pseudo-theosophy taught and cultivated by the Theosophical Society is the distorted Orientalism and Near Eastern and Western traditions – spiritualism

"reincarnationist" wing – both ideologically and in terms of its members.

We should deal with the question of reincarnation (*reincarnātiō*, correctly: *redincarnatio*) in a separate study, but we must mention here that most occult movements firmly believe in it and even consider it a fundamental teaching. This is one of the doctrinal differences that separate most of the main branches of occultism from metaphysical traditionalism, from traditional metaphysics. The spiritual-metaphysical tradition radically rejects vulgar reincarnationism and does not accept even its more 'refined' and nuanced variants. Reincarnation, as taught by pseudotheosophy, Steinerianism, pseudo-Hermeticism, pseudo-Rosicrucianism, various forms of export-import Buddhism and Hinduism, and the falsifying and misleading advertising yoga that has come to the West from the East, does not exist at all. There is a certain occult transmission, a kind of *regeneration* of forces, aspirations, attachments, and functional qualities, which is expressed by the appropriate Sanskrit word. This word, in its basic form, is

In the singular form of '*punarjanman*', '*punarjanma*' means '*regeneration*'.

'jan' – pronounced approximately 'dzsan' in Hungarian – has the Indo-European root

'gen', and both are related to origin, descent, creation and inheritance; the Greek roots 'gen' and 'gon' also have the same meaning.

There are many complex reasons why Eastern cultures, languages and religions believe that reincarnation is a generally accepted and taught truth in Eastern traditions – even though this is not actually the case, and has been proven beyond doubt from many angles. Both Hinduism and Buddhism – but also other traditions – have details in their teachings that *make* a position in favour of reincarnation *seem* clear. An expert who is thoroughly familiar with Eastern languages can translate these teachings in such a way that reincarnationism follows directly from them – provided the translation is flawless and accurate. However, we must never forget that translating archaic languages is not the same as translating German, English or French texts – translating texts in classical-archaic languages reflects *a position based on assumptions*. Knowledge of the language, culture and religion (religious history) is not enough here – inner metaphysical knowledge is also necessary, and this is completely lacking in most of even the most distinguished scholars.

Vulgar reincarnationism is an anti-spiritual, anti-traditional, anti-metaphysical and anti-transcendental teaching, and – it must be said – nuanced reincarnationism is nothing more than vulgar reincarnationism disguised by a veneer of erudition.

The reincarnationist deviation – as a doctrinal trend permeating almost all intellectual life – is based on human affinities manipulated by dark forces. By making downward transcendence methodically accessible, and even spreading it, certain background trends and organisations are penetrating the "spiritual consciousness". However, this intention

is not directed towards metaphysical awakening, but rather towards immersing the subjectively originated consciousness identified with the human, incarnated personality as deeply as possible into the vortex of existence, leading to its dissolution in its rootless nature – in essence, to its destruction. These intentions are perfectly served by the vortex of existence, 'samsāra' in a somewhat veiled manner; and reincarnationism is the most extreme doctrine of orientation towards 'samsāra', even if the related "commentaries" claim the opposite. The representation of metaphysical traditionalism takes on a partly defensive, partly counter-offensive attitude – despite and in spite of all its tolerance – towards occultism and the reincarnationism of falsifying Orientalism.

Occultism and export-import Orientalism are dangerous even when they merely present their teachings to human consciousness bound to its own personality, but they become truly satanically disruptive and destructive when they offer "self-transformation practices" to people in a supposedly "helpful" manner. They open up more and more paths towards counter-initiation and counter-realisation. Progress along such paths, although it requires determined diligence, is actually ridiculously easy compared to advancing further and higher along the true rectificatory, prodiniatory, initiatory and realificatory paths. These practices – prepared by reincarnationism, evolutionism, substantialism and other misleading teachings – actually lead the personal consciousness bound to man towards the 'second death' and 'outer darkness'.

Although proponents of the view based on the teaching of metaphysical traditionalism are tolerant, they are not tolerantists (i.e., they do not accept the absolute necessity of forcibly maintaining tolerance at all times and in all circumstances, even against the forces of darkness). they confront with the force of a spiritual offensive all tendencies and positions which hold that it is permissible (or even necessary) to give modern Western man, who has become estranged from the spirit, practices of self-transformation without his real preparation, i.e. without his self-archaicism. There is no doubt that occultism – including spiritualism – can be *interesting*, and the interest of para- and hyperphysical phenomena and the theories associated with them is undeniable. indeed, the possible positive aspects of engaging with them cannot be denied – but occultism cannot be confused with or fused with metaphysical positions, and if attempts are made to do so, they must be opposed.

The situation is different, as already mentioned, with the occult sciences, which, in their archaic form, were indirectly of metaphysical origin. If these sciences are cultivated with the high regard and perfect adequacy that their actual status demands, then both these sciences (which are essentially supra-scientific) and the study of them in depth can and must be welcomed – from all sides, including from the perspective of metaphysical tradition. If this is not the case, if it does not happen through the enforcement and attainment of unambiguous intellectualism, if occultism is mixed into that which is connected with the 'occult', then rejection is the only appropriate theoretical stance in this area as well.

This short study raises questions. Questions that, in this case, do not generate answers, but rather further questions. Whether there is an absolutely valid answer is something the reader must decide for themselves. The sheer magnitude of our subject matter makes it impossible to provide a comprehensive picture of the full meaning of the symbol under examination in just a few pages. Furthermore, it is not even certain that the line of inquiry we have followed will lead to well-founded metaphysical conclusions. Regardless of all this, impartial investigators should still pursue the matter, because insight does not depend on the concreteness or provability of facts, but on the effort with which one strives to see reality. For all these reasons, our etymological and logical explanations may be on shaky ground, they may not seem well-founded, or the connections between the individual elements may be too loose, but the subject itself requires us to go beyond provability.

Our fundamental question is this: What does the symbol of Black Mary mean to us in Christianity? And further: is there a connection between this symbol and other symbols found in other traditions that represent the “dark” side of femininity? If so, why is there such a large cult in the East and not in the West? Furthermore, what follows from the fact that this face of femininity is not manifest in the West, but rather latent, or at least unacknowledged? Could this be the root of the decline of the West? And what is the “dark side of femininity” anyway, and what can the “spiritually minded”, the aspirant, do with it?

These latter questions could arise even if we did not have such an evocative symbol as the Black Madonna in our immediate vicinity, in our Christian culture.

*“I am black, but beautiful, O
daughters of Jerusalem;”*

Christian iconography knows countless depictions of Mary. These include, for example, Mary Weeping; Mary Clothed in the Sun; Mary Help of Christians; the Nursing Madonna; the Virgin Mary of Good Fortune (Beata Virgo Maria de Bona Fortuna), etc. The symbolic meaning of almost all of these is directly understandable and accessible. At the same time, the iconographic depiction of the so-called Black Mary, Black Virgin or Saracen Mary is also extremely widespread, the symbolic meaning of which is shrouded in mystery. The best known is the Madonna of Czestochowa, but it can also be found quite often in Hungary. For example, there are two statues of Black Mary in Máriabesnyő, one carved from bone, the other from black cedar (or ebony?) wood; in Sopronbánfalva there is a picture of Black Mary; and in Kópháza there is a black statue of Our Lady of Loreto. In Budapest, on the main altar of the church in Egyetem Square, we can see a picture of Black Mary in

in a really cool setup. At the bottom, there's Mary with baby Jesus, above her is the Black Madonna, above that two angels are lifting a crown, above that is the "soul bird," then the risen Jesus, and at the top is God the Father surrounded by angels.

Depictions of Black Mary are relatively uniform, showing Mary elaborately adorned, with the child on her arm, wearing a cloak, jewels and a crown. Her skin is black, and the child on her arm is also black. Symbolically, the adornment signifies grandeur, transcendence and elevation. Motherhood can refer to fertility, creation and effusion. But what does the black colour refer to?



Art historian Zoltán Szilárdy writes the following in this regard: "In the biblical sense, black is a symbol of severe trials, which is why black or, in popular parlance, 'black' images of the Madonna refer to the prophecy of the aged Simeon to Mary, but they can also refer to the iconoclastic wars."¹

During personal conversations with art historians and monks, the lines of Song of Songs 1:5 provided a starting point. According to the allegorical interpretation of the poem, however, the great love sung about refers to the Church and Christ. According to the Jewish interpretation, the Song of Songs is "not an outburst of the naive self-confidence of a girl in love, but a confession of Israel. I am black because my deeds are black, but I am beautiful because of the merits of my ancestors."²

In fact, neither approach brings us any closer to understanding. However, they do confirm that the symbolism of the colour black can be associated with concepts such as impurity, darkness, sin, death, suffering and destruction, in contrast to the concepts of purity, light, virtue, life and fertility associated with the colour white. This also points to the fact that Black Mary may embody the opposite of traditional interpretations of Mary, and that it may even be her task to all those in the world who are prone to

which do not fit into the framework of ordinary religiosity. In one of the best treatments of the subject (Ean Begg: *The Cult of the Black Virgin*; Arkana, 1985), the author also concludes that the Black Virgin

Her... expressing femininity and thus wisdom more fully than traditional depictions of Mary... is clear, but also her dark side.

depictions of Mary; as not only her femininity is clear, but her dark side is also revealed by the

1. Zoltán Szilárdy: *Baroque Saint Images in Hungary*. Corvina, 1984. Accompanying text to image XIII.

2. Jewish Lexicon, p. 227.

3. Black; Sanskrit kali; Greek melasz – from which the word melancholy derives; Latin niger.

into focus, thereby making it manageable. The hierarchical arrangement of the main altar in the University Square church also confirms this. However, our investigation cannot stop here, because the more than 400 depictions of Black Mary in the world are too demonstrative for us to be satisfied with this.



"And this mighty Máya not only creates the gods, but also the stage for their activities: the universe."

The meaning of the word *Mary* (of unknown origin) can be compared to the Sanskrit word *máyá* or the Greek word *maia*. In this case, the connection between these words – beyond their etymological relationship – is that, although they appear in different cultural circles, all three mother figures in mythology give birth to the saviour. All three are conceived by a "divine" father while remaining virgins.⁴ In the New Testament, "The birth of *Jesus Christ* was as follows: Mary, his mother, was betrothed to Joseph, but before they came together, she was found to be with child through the Holy Spirit (Spirit)" (Matthew 1:18). According to Greek mythology, which draws on Egyptian tradition, *Hermes'* mother was *Maia* (meaning mother, grandmother, ancestress), a nymph (meaning bride, betrothed). *Maia* was one of the *Pleiades* and thus had a close connection with the sky and the night. She "she lived in a deep, shadowy cave; here *Zeus* played the game of love with her on an impenetrable night."⁵ *Máyá*, *Buddha's* mother: *Buddha's* birth "is foretold in the dream of *Mahá-Máyá*, when the queen sees a glorious white elephant descend from the heavens and enter her womb."⁶

And beyond conventional motherhood, what can we understand by the concept of *Máyá*–*Maia*–*Mary* femininity? On the one hand, all three give birth to the saviour of the world, without losing their heavenly purity and virginity, remaining "redeemable". On the other hand, it is worth examining what the word means on a theological and philosophical level, beyond its mythical meaning.

The Sanskrit word *máyá* means:

1. In Hindu Samkhya philosophy, it occurs in the sense of *prakriti* or *pradhana*, i.e. as the primordial substance, the unmanifest and manifested material aspect of reality (as opposed to *purusha*, the spiritual aspect of reality). The literal meaning of *prakriti* is *pra* = before, *kri* = to do, to make, i.e. to create.
2. In Vedanta philosophy, it is considered the source of the visible universe.
3. The direct, most general meaning of *maya* is illusion, unreality, magic, error, etc. Its root is *ma*, meaning to measure, to set out, to create, to form, to shape, etc. According to this, *maya* is a concept in Indian philosophy that refers to the non-spiritual, i.e. material (visible and invisible) aspect of the universe, in a broader sense, the elements, forms and spaces of the manifested world, everything that appears in consciousness as an image of objective reality. This also includes the awareness that man – that is, originally the saviour, or the man who carries the act of salvation as a possibility within himself – is born from *máya*, from matter, in order to redeem his own "matter", "parent", and return it to its original state, free from duality. For Gnostics, the Assumption of *Mary* symbolises this act.

The process of redemption takes place in the consciousness, since it is here that *Sakta* (in its manifested form, *purusa*) becomes *Saktija* (its power, strength, in its manifested form, *prakriti*), concrete materiality, motherhood. In other words, until enlightenment, man knows himself to be derived from matter, and only when he awakens to non-duality does matter become primordial substance, power, authority, the capacity of *Shiva-Sakta*. In this awakening, the illusory, unreal, *maya* nature of matter is revealed. It is unreal in the sense that it is not real *in itself*, because everything we commonly think of as real is force, sustaining force. If there is no spirit that sees, feels, wants, knows, and thinks the material world, then we cannot speak of any material world at all.

4. This includes *Álmos's* mother *Emese*, who conceives in her dream from the *Turul*.

5. Kerényi: *Greek Mythology*, p. 109.

6. Coomaraswamy: *Hinduism and Buddhism*, p. 67.



Illusion gives birth to the saviour, and the saviour is the one who realises this. This realisation leads the material world (and the human being experiencing it as an individual) back to the primordial force, to the state where the saviour is master of his own power, master of his own creative abilities and power.

When the spirit realises its own redeeming nature, it perceives and experiences the ever-changing, samsaric existence as maya, as magic. Etymologically, the Greek word *magia* can also be derived from the root *maya*. The magician (*mágus*): a sorcerer who returns himself to the original source in order to perform the act of creation again as a creator. For "magic contains all the forms of the essence of all beings; it is the mother of all three worlds, and she creates everything according to the pattern of her will; she is not reason itself, but the creator who follows reason, who can be used for good or evil."⁷ White and black magic therefore have the same basis.

7. Böhme: *On Earthly and Heavenly Mysteries*, p. 64.

The magician who performs magical acts (mageüo) directs his will with his intellect. Fundamentally, all acts are magical acts, but essentially they can be called white magic when the highest wisdom-intellect is in complete harmony with so-called "reality". But what is this "reality" with which the act must be in harmony? But what is this "reality" with which the act must be in harmony?

"The destructive force of Shiva: the innermost and most dynamic force in man, beyond all forms of law and limitation."

In Hindu theology, Shiva Mahadeva is the destructive and renewing deity of the Trimurti, the lord of yoga (yogésvara). His five "activities" (pancsakriya) are creation, preservation, destruction, concealment or incarnation, and liberation. In Tantric works, these are explained as Shakti, Durga, who, referring back to the above, is also called Mahamaya.⁸

One of the manifestations of Durgá (meaning difficult to reach or approach, think of the primordial source of the universe) is Syáma (black) Sakti, or Káli (meaning to urge, drive, chase, stimulate – dragon? –, hurry, etc.), and the word Káli is related to the word Kála, meaning black. Káli is commonly referred to as Káli Má, Black Mother.⁹ Káli is the Saktija of kali-yuga, the age of strife, discord and struggle (beginning on 18 February 3102 BC, the death of Krishna), or as it is commonly called, the "Dark Age". While Shiva's "white" Shakti symbolises the bright side of femininity, his "black" Shakti, Kali, symbolise all aspects of femininity, which on the one hand carry the attributes of the age of discord and strife, and on the other hand the resulting impulse, stimulation and "urgency" of liberation and awakening. The darkening of the world is a process that reflects the retreat and loss of consciousness. But the hardening, thickening and darkening of the spirit follows higher laws and is therefore "traceable" and describable. Symbols help us to do this. Another example from a different sphere is Saturn, which on the one hand symbolises difficulties, loss, inhibitions and darkness, but on the other hand also symbolises composure, immanence, concentration and, in general, everything that helps to overcome the obstacles it represents. The same is true of the symbol of the Black Woman. This is why we can say that the black appearance of Shakti, or even the Black Madonna as a more complete symbol than traditional depictions, touches much deeper and more lost layers; it brings lower and darker realms into the sphere of consciousness, making spheres that are not commonly perceived accessible and experienceable. In Kali-yuga, "reality" is anti-spiritual. Shiva's power (Saktija) rages in destruction, unrestrained, frenzied (one might say satanic) annihilation, hopelessness, and spiritual darkness. The exoteric manifestations of the Kali cult are aimed at appeasing the Goddess through sacrifices (mostly blood sacrifices). The same is true on an esoteric level: restraint, subjugation and transformation through inner control. Tantric practice transforms the low into the high, the impure into the pure, and the ordinary into the divine. Not necessarily directly. Perhaps "only" in the sense of remaining standing. This is suggested by the corpse-like, ithyphallic depictions of Shiva.¹⁰ In the Saiva Kaula cult, the Virgin Shayha (veshya kumarika); in Buddhist tantra, dombi (the

8. See, for example, Arthur Avalon: *Tantra of the Great Liberation (Mahá-nirvána tantra)*, Chapter I.

9. W. J. Wilkins: *Hindu Mythology*, p. 309.

10. In connection with this, it is worth looking at the tombstone "Osiris on the bier". Kákosy: *Ré fiai*, 1979, Gondolat. Image 120. Osiris, who retains his fertility even after death, can be compared to certain depictions of Shiva.



untouchable caste woman), or radzaki (washerwoman); in the Vishnu Sahaja sect, the hierarchical states of womanhood: sadharani (the common woman), samanjas (the "correct" woman) and samartha (the suitable woman); or further west: Black Isis; Hecate; Lilith; mind-

both offer possibilities for the transformation of lost and degraded femininity. In tantra, this is how anti-spiritual tendencies can become forces that help bring about realisation. From a practical point of view, it should not be forgotten that all these maya symbols do not only refer to the material aspect of reality in an abstract, philosophical, or mythological sense, but also in a concrete sense. They are also the world of phenomena that currently surrounds us, which continuously creates the things, beings and intricacies of the world of appearances so that it can reveal itself to consciousness as a condition of existence; and also as concrete femininity, which, with its elusiveness and mystery, exerts a constant attraction on (healthy) men. This is why the Buddhist tantras say: Every woman is suitable for the role of *pradzsnýá* (a woman participating in tantric practice). However, the same text strictly stipulates that "if the yogi makes any distinction between mother, sister, washerwoman or any other woman, he has not yet attained *shunyata*-knowledge (the knowledge of maya in Hindu tantra) and is therefore not yet fit for tantric yoga." This is because in tantric practice, the yogi must transform the woman into a goddess based on an internal iconography, into the goddess who gives birth to beings and over whom he must thus gain complete control.

In tantric practice, therefore, the woman becomes a symbol of the universe, carrying within her all creative and destructive forces, which in reality belong to Shiva, the lord of yoga. In the present age, according to the Eastern mythical calendar, the Kali Yuga, destructive forces are increasingly coming to the fore. The Tantric cult of Kali has become increasingly popular as a result of this process. On an exoteric level, the sacrifices made to Kali are the necessary consequences of the "reality" of the present age. In contrast, in the West, it seems as if destruction and decay do not exist. Not only are there no rituals to curb the dark forces, but where this collective repression gives way to a reverence for the dark powers (see Satanists), the dark forces strike mercilessly in the form of a light force, thereby furthering their work. How could there not be Satanists when, especially the more sensitive young people, see that the whole of Western civilisation, the citizens of "consumer societies", have become completely subservient to the dark forces? When every element of the sacred spiritual tradition becomes a commodity, when tacit worship of the loins and flesh becomes the centre of life, when things have completely obscured the legacy of the great spiritual cultures, like sand covering the pyramids. What can we say about "reality" then? Káli, the Black One, he carries the power.

*"Everything is weighed down by
dreams, except for virgins."*

*"The Lord said to Solomon, who asked:
'How long will death reign?', not that life is evil
or creation is flawed. 'As long as you women give
birth,' he replied, teaching the order of creation,
for birth is accompanied by death. Salome said, 'I
did well not to give birth.' The Lord replied, 'Eat
every plant, but do not eat anything that is
bitter.'"*



It is therefore not correct to assume that the Black Virgin was conceived by Satan and carries the Antichrist in her arms – although this is worth considering – but rather that the Black Woman

It is a symbol of the "reality" surrounding us, indicating that the power of Siva has already arrived and the time of destruction has come. But again, we must examine this from two perspectives. On the one hand, it is addressed to the chosen ones: it is not the search for Atma, nor the grasping or attainment of God – or divine existence – that leads to liberation and enlightenment, but the destruction of everything that is not that. In other words, everything that is not the highest must be destroyed and cease to exist so that the highest and most sacred can return to its rightful place. This is the personal motivation. In other words, we must sacrifice and destroy our attachment to conventions, which are essentially our desires, prejudices, fears, small-mindedness and attachments. The power of Siva, the Black Shakti, is also capable of destroying these. The chosen ones, the spiritually sensitive seekers of the present age, the tantrikas, know this. They know this and *worship the* Black Shakti, Kali.

On the other hand, however, it must also be noted that everything transitory and conventional, everything that is subject to this destructive force, will be destroyed even if this conscious sacrifice and destruction does not take place, but then woe betide us all. Death is painful when there is still attachment, desire or any kind of bond that chains the Atma to individual existence.

The "reality" that surrounds us: the Black Maya, the Black Shakti, dances unrestrainedly. We see Her when we do not see all that is destructive, poisonous and destructive in the world and in ourselves. And we know that there is plenty of it. And, to return to our original topic, this is reflected in depictions of the Black Woman, such as Kali in India; Yamantaka and Saktija in Tibet; Black Isis in Egypt; Hecate in Greek mythology; Lilith in Hebrew mythology; and Black Mary in Christian culture.

By this we do not mean to say that all the misery and disorder that currently exist in the world would disappear if our theologians introduced a cult of Black Mary similar to, say, the Kali cult in India, but rather that this is a possibility for spiritual seekers. The Black Virgin is also a virgin, that is, she has no sexual relationship with anyone. The Black Virgin is also a virgin, that is, "redeemable", controllable. For behold! If we embrace the Black Woman, if we learn to love passing and death, if we know that everything around us is like the Woman: fleeting, transient, a playful phenomenon, then we can say: Atma. Or: I am Shiva, in manifestation. Or, in the case of Mary: I am Jesus, even though I was born into this black world.

It must be added, however, that even Black Mary is slowly becoming "out of time". Just as all the others listed above are no longer "timely". We must not forget that we are living in the Age of Aquarius according to the Western calendar. Black Mary is the Black Shakti of the past Age of Pisces. Now, in the new age, she has taken on a new form. But we know that every Woman is suitable for the role of tantric partner.

* * *

We cannot say anything definitive about the depictions of Black Mary. That was not our goal, but rather to raise questions. Each person can then answer these questions for themselves. Perhaps we did not choose the right thread for our investigation. In that case, the reader should forget the whole thing. However, the question remains. But – as in the introduction

11. emphasised in the introduction, each insight is based on the effort with which a person strives to see reality, and hopefully this study has contributed to this in some way.

we emphasised – each insight is based on the effort with which man strives to see reality, and hopefully this study has provided some inspiration for this.

+ + + + +

All that is necessary for Christianity to be realised is for its institutionalisation to cease.

+ + + + +

Do not agree to allow anyone to be an intermediary between your soul and God. No one can be closer to God than you yourself.

+ + + + +

Religious instruction is the basis of education. In contrast, our Christian world teaches things that no one believes. However, children are sharp-eyed and see this; not only do they not believe what they are taught, they also do not believe those who teach them.

+ + + + +

Those who truly love God will not long for God to love them.

THE IMAGE OF THE WORLD IN A ROUND MIRROR

PAP GÁBOR

Let us choose as the subject of our analysis the round mirror with a "sail" decoration from Transdanubia, which has been mentioned many times before.
round mirror with a "mermaid" decoration from Transdanubia. Its symbolism is sufficiently diverse to suggest the presence of not just one but several animal symbols (Figure 1).



1. Figure: Round mirror with "mermaid flower" decoration (diameter: 9.5 cm), Csokonya, Somogy County, second half of the 19th century (Ethnographic Museum, Budapest)

First of all, something about the form of inclusion. Experience shows that roundness in our folk art usually refers to completeness, naturally always in the given context, while the square shape generally "embeds" some kind of partiality. Thus, in circular compositions, we can generally look for the *complete* zodiac (the complete cycle of the year) in the hope of success, while in square (rectangular) image fields, oppositions or other connections expressing polarity – for example, the connection between spirituality and soulfulness – tend to appear. (See: *Pap*, 1987, pp. 17-19.)

Turning to the sign system itself, it makes sense to start "reading" with the most striking central figure, as we can reasonably assume that the creators of such organic sign groups did not want to make it difficult for future "interpreters" to find their way around, but rather to make it easier for them, and thus clothed the most important messages in the most striking formations. In our case, this is undoubtedly the eponymous "mermaid". Decoding its meaning at the zodiac level is not particularly difficult: the asymmetrical body structure, with a single centre of gravity – here the head of the mythical creature – and a body line curving sideways, like a movement diagram, unmistakably depicts the sign of Leo. The same movement pattern is emphasised in the upper right part of the body – parallel to the fish tail, as if "playing" on it – by the arm line curving upwards to the right, which seems to echo in the outwardly curving petals of the "tulip" shapes (Figure 2)..

If we break down the formula further, the head examined on its own, with its characteristic apple shape, immediately reveals that we are dealing with a Taurus "trait" (Figure 3). The characteristics of Gemini are indicated by the two raised arms and the vertical parallel lines of the pair of tendrils extending from the hands (Figure 4), while the Libra characteristics can be seen in the balanced shape of the upper body and arms (Figure 5).



2. Figure 3: The signs of Leo on the mirror of the mermaid



Figure 3: The sign of Taurus

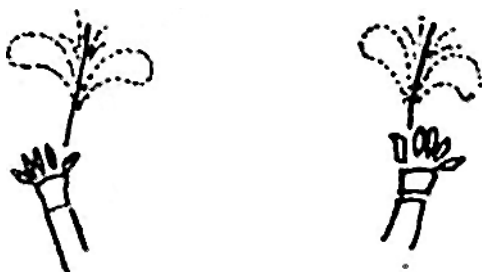


Figure 4: The sign of Gemini



Figure 5: The sign of Libra

The diverging pairs of leaves are characteristic of Aries, but the same symbol is also represented in a more developed form in the pair of arcs on the left, which start from the right hand of the mermaid and split dynamically into two (Figure 6). The Cancer sign is represented by the combination of a duck with a bent neck (one spiral arm) and a leafy branch sprouting from its beak and bending in the opposite direction (the other spiral arm) (Figure 7).



Figure 6: The signs of Aries



Figure 7: The sign of Cancer

The two "extensions" of Libra – as expected – draw the signs of the "earlier" (preceding it in the annual cycle) Virgo and the "later" (the one following it in the annual cycle) from the left side (Virgo character) and boldly protruding from its sphere of existence on the right side (Scorpio character) (Figures 8-9).



8. Figure 8: The sign of Virgo

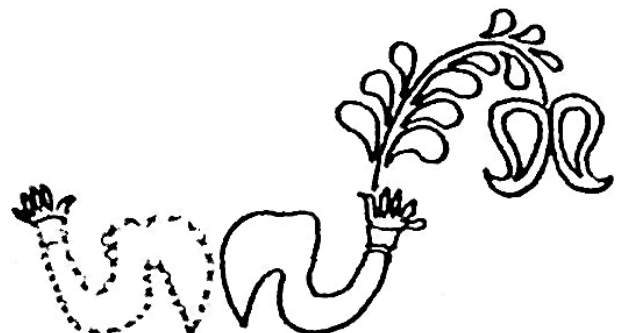
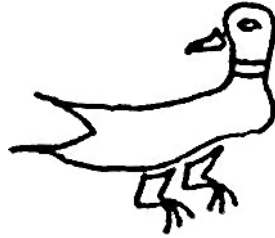
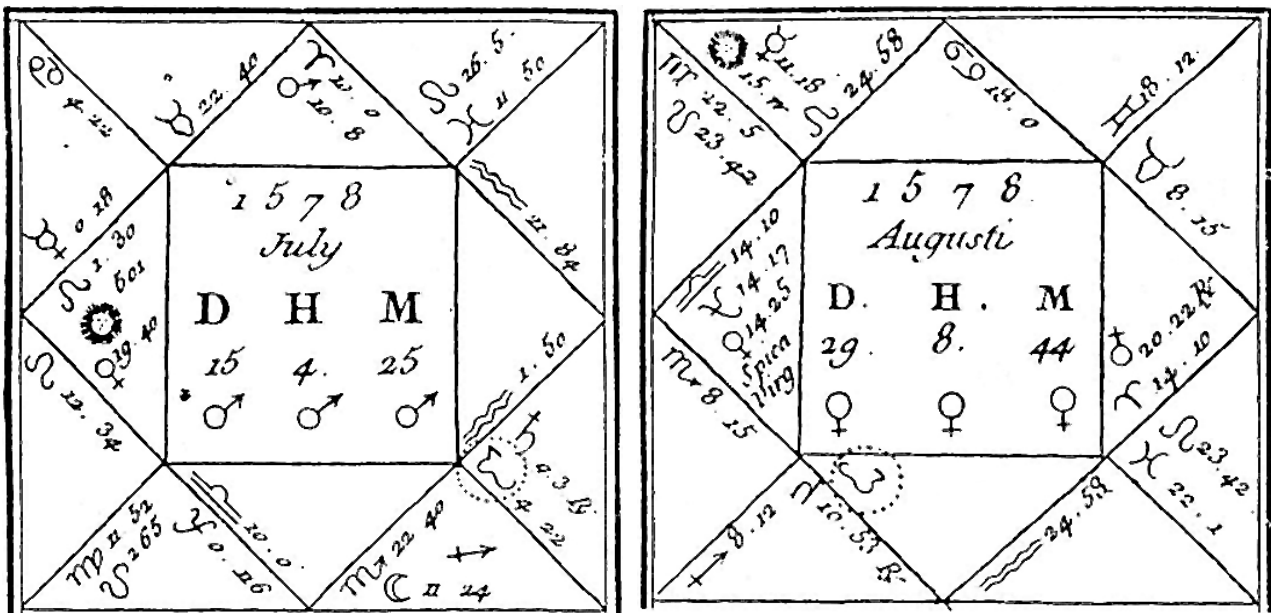


Figure 9: The sign of Scorpio

The sign of Capricorn is hidden in the forward-leaning beak of the Cancer constellation (the duck) opposite it (Figure 10). Note bene: a winter solstice Capricorn loop precession equivalent "scheduled" occurs just like this: a loop-free bulge at the appropriate place in the diagram, and this peculiar notation sometimes appears in horoscopes, i.e. on a "small-year" scale (Figure 11).



10. Figure: The sign of Capricorn



11. Figure: Loop-free symbols for Capricorn (based on Pidancet)

The "extraordinary" Sagittarius characteristics are once again expressed in an extraordinary way: our "duck" pattern is squeezed out (to put it mildly) by the arrowhead-like rhombus symbol, like a dark, crystalline "world egg" on its back. Moreover, if we look more closely, we can detect two further, simpler – lower-order – manifestations of this characteristic in our set of symbols, namely the two "tulip" patterns (one appeared on the stem of Virgo, the other on that of Scorpio) in their calyxes, ready for earthly birth (Figure 12). The image of Pisces manifests itself in a more elementary form in the breast of the mermaid, but is expressed in the combination of the finned, scaly fish body belonging to the "lower world" and the fluffy bird (duck) body belonging to the "upper world" (Figure 13). Finally, the combined movement diagram of the Aquarius characteristics is formed by the two horizontal parallel rows of points appearing inside the fish tail and the bird body – in other words: in accordance with the "Aquarius paradox", the two wave patterns regularly "flood" the two neighbouring sign domains, Pisces and Capricorn (Figure 14).



12. Figure: The signs of Sagittarius on the mermaid's round mirror



13. Figure: Signs of Pisces

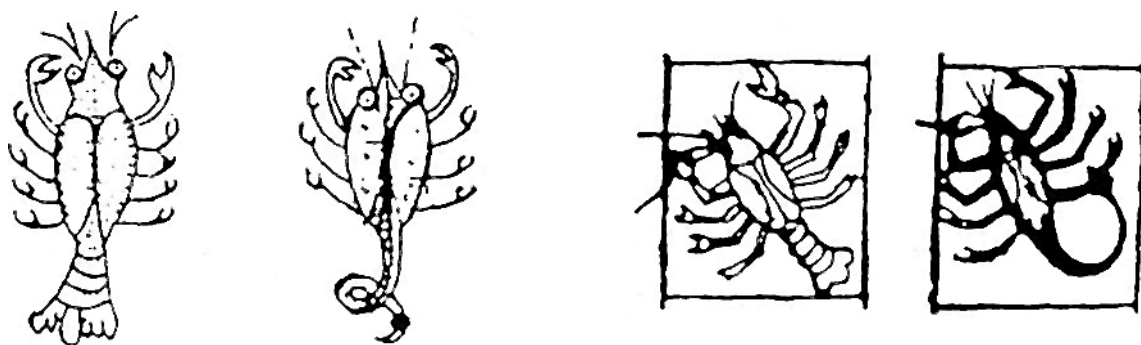


14. Figure: The signs of Aquarius

However tempting it may seem to label the combination of symbols in our round mirror as "deciphered" after all this, we cannot do so. Clearly, the message of the image does not end here. In fact, the process of re-reading only becomes truly exciting when we include in our investigation the relative positions of the previously "unveiled" symbols, their extent, and possibly even their numbers as expressed in the different variations. Thus, it is immediately apparent that the representation paints a typically *Taurus-centric* picture of reality. According to the traditional "rules of the game," this means a lifestyle that is selfish, limited to physical and sensual pleasures, and closed off from everything else.

We have a "motion diagram" in front of us. (Just as a point of interest, the mermaid is interpreted as a "symbol of seduction" in popular symbol dictionaries! In this sphere of existence, higher forms of activity – such as procreation and upbringing at the expense of self-abasement (the Cancer trait field), generally any expression of "good deeds for free" (the Sagittarius trait field), etc. are not given a voice; their representatives are lined up in a narrower (in this model of reality interpretation, narrower) image *above* the closed world of Taurus, grouped around a secondary (here secondary) image centre, the "duckness". The figure also clearly shows that from the "self-contained" Taurus form of existence, we can only ascend to the upper region – which is also considered morally superior – along the Virgo line, where first the Capricorn state (the duck's lower body) is formed, and only through its "turning out" from itself does the "opposite" Cancer form emerge in one direction and the "neighbouring" Sagittarius form in the other.

How further connections – close and strictly regulated by tradition – emerge between these groups of characteristics in the examined set of signs can only be understood if we take a closer look at the basic concepts of astronomy and astral mythology, which we have only touched upon briefly so far. Let us now proceed from the known to the unknown. We already know that the sign characteristics indicated by the process diagram – the "month signs" still in use today – always refer to *the spirituality* due in the given period, while the *physicality* manifested in the same place is induced by the sign opposite (six months later). In our case, this means that the Taurus sign appearing in the centre of the circular image field, as the "imprint" of the spirituality, must be linked to the physicality of the Scorpio opposite it in order to be formulated. Well, our monster, in whose head (spirituality!) we saw *the sign of Taurus* take shape, is indeed most reminiscent of a scorpion in terms of *its overall physical appearance*, given the analogies available. (See the Scorpio figures in Figure 15!)



15. Figure: The symbols of Cancer and Scorpio in a late medieval French manuscript (Singer, 1928) and a German print (Becker, 1981)

However, if we want to find out what the Scorpio trait identified in this way has to do with the "lion-like" quality previously observed in the mermaid figure, as the spirit flowing through the mermaid's body and breathing life into it, then we find the answer in another, as yet unexamined system of relationships. The Leo sign, as a state of being that defines spirituality, corresponds precisely to the Scorpio characteristics on the level of mood *and emotion*, although, by their very nature, these cannot be expressed as clearly in the sign system in question as the "visible" characteristics that define physicality. Our Mermaid body, therefore, in contrast to "bullishness", would be identified as "scorpion-like" in its concrete, physical form, but compared to "lion-like", this same "scorpion-like" quality must necessarily be restrained, becoming vague, blurred and malleable. If I want to, I can see the scorpion in it, if not, I cannot – we could say this quite correctly, albeit somewhat simplifying the issue and perhaps not entirely in good faith.

Examining the same system of relationships, we find our mirror image meaningful. sign combination – to mention only the most striking example – the Libra-Cancer sign connection. The mermaid's upper body and outstretched arms, as we have seen, form *the sign of* Libra, but at the same time, it is not difficult to recognise a facing buffalo head in the formation thus outlined (the eastern counterpart of Cancer). Now it's Cancer? – our sceptic on duty may grumble – but we just interpreted it as Scorpio! No need to quibble. Let us take a closer look at the medieval depictions of the zodiac that have survived, and we will find that these two animal images, when viewed from the upper body – and precisely in this part! – are strikingly similar, to the point of being confused with each other (Figure 15). This is not a case of "reading too much into it", but rather of the traditionally recognised connection between the characteristics of the signs, which is not limited to our folk art, and which, with this similarity, seems to draw our attention to a hidden connection that actually exists in nature.

We encounter a similar "ambiguity" if we subject the twisted horned ruminant head emerging from the upper body and two arms of our mermaid to further, more thorough examination. If we interpret this set of symbols as the physical counterpart of the Libra sign – as we have seen, its symbol, i.e. *its movement diagram*, "passes through" the formation in question – then an intrusive ram's head emerges from it, while if we look for the emotional-mood "partner" of the same sign (i.e. Libra), the aforementioned buffalo head emerges. The explanation is obvious. The correct question to ask in relation to our set of signs is not "ram *or* buffalo?", but "what connection does tradition see between Aries, Cancer (Buffalo) and Libra?" And then the answer can be enlightening. Tradition sees a connection between the characteristics of Aries and Libra *as spirituality and physicality*, between *Libra and Cancer as* and *as spirituality and* soulfulness as and obviously, and mirror image

In his "puzzle," this unique, strictly defined system of relationships is clearly expressed and evoked in the easily readable language of pictorial writing.

The same system of relationships can be "deciphered" in the bird shapes dominating the upper part of the image field.

. In the Sagittarius-Capricorn-Aquarius-Pisces series, two consecutive signs depict the relationship between *spirituality and the soul*, while between the head and lower body of the bird, *the relationship between spirituality and physicality* (Cancer-Capricorn) is realised; although, precisely because of the aforementioned series-like nature, this polarity is much less striking than the Libra-Aries opposition already analysed in the lower half of the image field.

A closer look at the bird figure quickly reveals that the set of characteristics associated with Pisces is the most significant among those inscribed on its body. (We have seen that this sign is represented by the

bird in the Eastern Zodiac!) Continuing along this line, we then notice another – and final – characteristic mode of sign connection, which, like those we have just seen, appears very frequently in the study of the sign system of folk art, as it makes the important internal connections of nature's "own" system of movement visible and tangible to the reader of the sign sets.

Just as here, the "upper world" is represented by the Cancer trait group (the "talking" bird's head) and the Pisces (the

"birdness") in the body of Pisces, so in the "lower world" the physical representation of Pisces (the scaly lower body of the mermaid) forms a relatively independent sub-unit within the larger shape of Scorpio. Since these signs are all of a "watery" nature, it is not difficult to recognise that we are dealing here with the so-called "decanate" connection. This means that each month of the year is divided into three sub-periods, each of which shares the elemental characteristics of the "naming" sign, i.e. if the sign of the month – in our example, Cancer – is of a watery nature, then the other two sub-units will also be so. In other words, during the second ten-day period, the characteristics of the next "watery month" in the year, Scorpio, will prevail, while in the final ten days, the characteristics of the third (and last) watery month, Pisces, will permeate the basic fabric of "crabness". Tradition refers to each of these ten-day periods () as "decade" or "decanate", because during the Sun's (apparent) annual cycle, it travels exactly ten degrees (Greek *dekasz* = ten) across the zodiac during each of these periods.

Now we understand better why it is necessary to evoke a particular zodiac sign repeatedly, sometimes even at points far apart on the image surface. It matters whether I evoke the sign in question – say, Libra – by confronting it with its own *physicality* (in which case the Libra sign must be clearly identifiable as embedded in the body of a ram) or with the traditionally assigned *mood-emotional* complement (in which case the Cancer sign enters into a closer formal relationship with it), or with one – or possibly both – of its decanates (which prescribes a chain of connections between Libra, Aquarius and Gemini).

The Virgo characteristic field can thus be "felt" in its *physical* form in the mermaid's breast area – in close formal connection with the Pisces spirit (the Pisces movement diagram); at the same time, on the tendrils of the Virgo *spirit*, we see the most tangible representation of the Pisces physicality, the bird shape, while the other projection of this physicality, the fish tail, primarily justified by its role in the decanate, appears at the opposite (lower) pole of the image field as the larger "water block", the sub-element of Scorpio. And although the eponymous monster gives voice to the Leo part with sufficient emphasis, in order for the fiery signs to be perceptible in their relationship with each other, this sign must reappear in the outer petal contours of the two open flowers, while the inner boundaries of these same petals describe the sign of Aries, and from among the spreading petals – as already mentioned above – the "reserve players" of the third fire sign, Sagittarius, emerge.

With the remaining two elements – earth and air – we can easily figure things out for ourselves, given the above information. For information: the former include Taurus (the mermaid's head), Virgo (the vine arching above the head, with the emblematic four-petalled "rose" on it) and Capricorn (in the same vertical floor system, moving upwards: the "duck", primarily its body, from the "neck ring" downwards); the latter, among the air signs, include Gemini (the two raised hands), Libra (the "seesaw" shape formed by them and the upper body of the mermaid) and finally Aquarius (the double row of diamonds flowing along the lower body of the mermaid, above which t h e

In the duck's body, the spiritual complement of the Capricorn quality assigned to it on the "spiritual" plane reappears before us.

Now we might think that we have finished analysing our "artwork". But it is too early to rejoice. After all, our observations so far have been based solely on the signs of the zodiac, the characteristics assigned to them, and their traditional modes of connection. However, these same figures – Aries, Taurus, Gemini, etc. – are not only interpreted in this way, i.e. as time intervals, in traditional symbolism, but also as units defined *in space*: the successive constellations of the apparent solar path. Thus, the central figure in our image, the mermaid's head, should be regarded not as *the zodiac sign* of Taurus, but as an evocation of *the constellation* Taurus, and since it is defined in space, the "duck" above it must also be the mirror image of the shining figure visible above the constellation Taurus. The "interpretation" is not difficult this time either, since we know that the

"duck" and related concepts among folk names for stars – not only among Hungarians, but also among related peoples in the East – where the Pleiades are called Fiastyúk (in Siberian Korjak, "duck's nest"), or the Hyádok (according to a Hungarian informant from the Érmellék region, "Kiskacsák fészekalja" – cf. *Xántus*, 1976), and these constellations can be seen in the sky precisely above Taurus (to the north of it), but still within its field of vision. (NB: the two star groups are also linked by other names, in that the ancient name for the Pleiades, "Kaptárhúggya" (honeycomb), rhymes with the Hungarian folk name for the Hyades, "Méhkas" (beehive) – cf. *Toroczka*, 1988, p. 35). Among other things, the Hyades are associated with the beginning of new life in the folklore of other peoples as well. Just like the bird shape in our illustration, the twig sprouting from its beak can also be interpreted as a common symbol of "creation through speech" in all genres of folk art (*Pap*, 1991, pp. 29, 36-37).

But more on this later.

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We need to beware of only two types of superstition, both of which are dangerous: one is that we can define the essence of God with words, and the other is the superstition of science that imagines that God's work can be explained analytically.

+ + + + +

Our good or bad thoughts take us to paradise or hell, but not to heaven or hell, but here, in this life.

+ + + + +

If we love those who are pleasant to us, this is not called God's love; indeed, this is not love at all. True love is achieved by overcoming ourselves. Consider that those with whom you come into contact love themselves just as you do, and you will understand how you should behave towards them.

+ + + + +

I only call someone a good driver who can control their anger while driving fast, while other people are helpless and just go along with the flow.

+ + + + +

Those who have been wronged and calmly endure the insult without retaliating have achieved a great victory over themselves.

THE LAND OF IMMORTALITY

LAJOS SZÁNTAI

Introduction

The flood of ideas that have attempted to approach the secret of fairy tales over the past century is endless. Just a few interesting examples: "mythological traces," "remnants of primitive religion," "shamanistic worldview." We could go on quoting such statements for a long time, but we would not get any closer to the essence of fairy tales. A more accurate definition is that fairy tales are simply fairy tales – they do not exist. This undoubtedly concise definition needs to be supplemented with one more word: *realisation*. The fairy tale is therefore realisation, and realisation is the "key word" of the Spiritual Tradition. In this sense, the realisation of the fairy tale is the goal and task of *the real human being*.

1.

The fairy tale shows very clearly how a world can be conceived in symbols, and thus offers those who take fairy tales seriously the opportunity to understand their own lives as a "system" of symbols whose ultimate goal is the same as that of the fairy tale, in this case: immortality.

Consistently exploring a story and uncovering its real layers is not a way of thinking that people usually use when thinking about a topic.

When thinking about a "topic," thoughts flare up on the illusory surface of the topic, the external world, and then fade away, falling back into the darkness that existed before they were conceived. Thinking through a fairy tale is of a completely different nature. This "otherness" is represented by symbols, which cannot be treated as "interesting" topics (objects), since these symbols carry the innermost, absolute essence of the consciousness of the moment: the realities of consciousness that are obscured by consciousness. Bringing a fairy tale symbol system to life is therefore closely linked to reviving the original intensity and light of thought itself, to grasping the light beyond nature in which immortality flows.

2.

For the present day, fairy tales are primarily a means of *thinking*. In this capacity, they represent practical possibilities and, beyond that, opportunities *for initiation*. When a fairy tale tells us that a princess is held captive by a dragon, one of its deepest meanings is that the inner life and light of thought are languishing under the domination of physicality and conditioning forces (the dragon). The "princess's wait for her saviour" is in fact the wait of thought for living experience, for the act of realisation; for

the moment of meditation, the action that restores the autonomous life, light and freedom of thought.

This is an incredibly important mental problem for humans. This is best "proven" by the fact that today, almost without exception, every thought we think is held captive by the "dragon". People do not even realise that they are thinking not in thoughts, but in empty concepts, lifeless objects, and moments devoid of intuition.

3.

Despite numerous similarities, "fairy-tale thinking" as a practice and a means of self-realisation must be clearly distinguished from the methods taught by various intellectual movements. These include, among others, the extremely popular spiritual science, which many consider to be the only path to initiation in the present age. However, it should be noted that the "impulse of the new age", which has achieved truly remarkable results, fails the seeker at the most essential points of inner knowledge. Among its many components, the main reason for this is that it seeks to transcend Tradition by rejecting Tradition rather than surpassing it. Deviation from Tradition, however, sooner or later leads to very subtle speculation, with the consequence that one is forced to speak of experiences that one has never really experienced as an experiencer, where one has never been as an experiencer. For this very reason, he warns of the dangers arising from meditative practices only in vague generalities, saying that those who follow this path of knowledge will simply be left to their own devices at the most decisive and critical stages.

In contrast, the tale points out the nature of dangerous states with far-reaching consistency and clearly reveals the ways of passing through meditative states.

The tale warns us in its very first sentences: those who have not been chosen, who are not mature, who are not 'noble and royal' should not even attempt to defeat the Dragon, because they will not succeed. Victory and achievement require inner strength: one must be noble and royal, otherwise the unseen and uncontrolled will sweep the adventurer away. Here we must immediately dispel any possible misunderstanding. 'Nobility' and 'royalty' do not refer to a narrow caste. Ultimately, everyone who turns towards immortality and light is noble, exalted and royal. "The kingdom is within you," says the Gospel, and with the "symbol of the kingdom," the tale also refers to this inner foundation, this maturity. So it is a question of a quality, a principle inherent in everyone, from which only man separates himself: it is not Tradition or immortality that rejects him, but the everyday, ordinary functions of consciousness that constantly distance themselves from metaphysical reality.

The tale, under the principle of kingship (in one of its meanings), thus understands the restoration of an inner state, a foundation for a worldview, a solid physical, mental and spiritual basis from which actions can originate and to which they can return. We will have ample opportunity to discuss this later, so let us return to our critical remark that most spiritual paths and doctrines do not deliver what they promise. One of the most important reasons for this is precisely that they do not base their teachings on a *timeless* view of existence or an unshakeable principle of consciousness, or if they do talk about such things, they do so only in vague generalities, according to the principle of "there is also this"; their teachings are

They appear in time and pass away in time, and they carry within themselves the essence of transience and death. And here – let there be no mistake – the fact that a doctrine appears perfect, and there are only one or two aspects of it with which one cannot agree, or the truth value of the aspects that are not understood cannot be verified by experience, does not mean that the doctrine is

"still" not a perfect doctrine, since the smallest overlooked area can later, in the act of realisation, take on unimaginable dimensions and sweep away the entire structure of consciousness. Most doctrines popularise immortality in such a way that they rob it of its very essence. The vividly described otherworldly spheres are in fact only an extension of temporality, not immortality itself. The tale highlights this problem very strongly: there is no

"Transitional" eternity, there is only absolute eternity. This is a question of magnitude, which points to the complete ignorance of the present age. People today do not even realise that what is presented to them as the possibility of spiritual self-realisation is not based on immortality, but ultimately *on death*. This is why it poses unforeseeable dangers if a view of existence is not clear, if the stages of operations are not transparent and controlled, that is, if they are not in the realm of the divine. Consequently, the view of existence must not be "only" directed towards immortality, but must also be a factor of power and domination: this is where the freedom of actions lies.

In summary, we can conclude that all spiritual methods refer to eternity and immortality, but they usually place it in such a foggy distance that it completely loses its direct graspability (in the sense of the reality of the present, the "here and now").

4.

The symbol system of the tale (characters, locations, actions) expresses thought processes and states of mind. This also means that the principles of the tale (immortality, kingship) are not found in something external, in a world that exists somewhere or in a teaching, but are present in the consciousness, in the cognitive and realising abilities of thought. The reader, listener and interpreter of the fairy tale must take this into account consistently, otherwise the fairy tale and, with it, the thinking that follows and experiences it, becomes objectified and, at an unexpected moment, "turns to stone" like the unwary hero. The fairy tale then loses its natural vitality in its symbolic language, and thinking loses its vitality in its thoughts. At the same time, it should not be overlooked or forgotten that at the beginning of the story, when the prince sets out on his journey, the fairy tale almost immediately transcends the level of everyday, general human consciousness and thinking: it actualises areas beyond human beings, thinking and consciousness, speaking of the actual Reality that is revealed in meditative cognition, which everyday, ordinary consciousness experiences as a partial or complete extinction of self-awareness. These are areas, spheres and levels such as dream-filled sleep, dreamless deep sleep, 'comatic' states and death. Each of the states listed corresponds to a level of existence, a world order, the fading of divine realities.

The Land of Immortality

Once upon a time, there was a king. He had a son, but his father was not happy with him because the boy was always sad and gloomy. No one had ever seen him laugh. His father asked him many times:

– Son, what's wrong, why are you sad? But the boy just replied:

– Father, no one can help me with my problem.

But his father kept questioning him until he finally told him what was troubling him.

– Father, I am very afraid of death, I do not want to die, and I will keep going until I find the Land of Immortality, where people never die.

The old king spoke in vain:

– Who will rule this great country, my son, if you leave?

But the boy would not stay. He packed his bags, mounted a golden-maned horse, and rode off into the world...

Once upon a time

depending on whether or not the tale, the tradition, had been realised. What is expressed here is a cyclical nature of revelation, in which a "temporal" and a "Timeless" alternates, and that which stands above change, the timeless, opens up before "time" when, in the world, in time, thinking that turns towards its own origin matures to the point where it can conceive of the timeless, the eternal. So "where it was" doesn't mean it was somewhere in the sense that it isn't there now, but it's present in the sense that it *always* is, always happens if there's someone to make it happen. Because if there's someone to make it happen, then "it was once," and because of this uniqueness, it still is, since the One is the only constant in change. For the ever-present consciousness, this opens and closes, similar to the castle in the fairy tale of Sleeping Beauty, which opens once every hundred years and was not only opened once, and they did not only fall asleep once, but they are always asleep and always awake, depending on whether the time is ripe for the thoughts rising from the vortex of existence to return to their own timelessness, to *awaken*. The 'occult' castle, covered with rose vines and impenetrable, corresponds to the everyday, the unapproachable, the intangible and the unliveable 'where it was' state; but at the moment when there is penetration, there is the Awakener and there is the Awakened: the
The timelessness of "once upon a time".

Sadness

grief, melancholy is the state in which the prince finds himself, from which the story unfolds. Melancholy essentially corresponds to the feeling that a person finds themselves in when they begin to think about the meaning of existence. Why is there despondency, a feeling of loss and sadness,

where clear answers to the questions that arise should fill the place of the questions? The answer is very simple: there is a level where questions about existence, beings, mortality and immortality go far beyond the realm of answerability. There is a point where, unless the answer is followed by an intense spiritual and intellectual experience, rationality simply loses all "right" to explain the "meaning of existence." Therefore, even if someone came along in a fairy tale to tell the prince the great secret of existence, their efforts would be completely futile.

There is a qualitative stage in thinking that seeks its own source, where thoughts manifest themselves as (mental) states. The first fundamental stage is what the fairy tale refers to as the prince's momentary state: sadness, sorrow, and a feeling of deprivation. The first essential stage of realisation is the insight, understanding and grasping that the world does not exist independently of consciousness. This experience gives rise to a feeling of the world dissolving, in which all forms that previously seemed solid and stable lose their appearance of stability, and the realisation strikes with elemental force: what has come into being must also pass away; what today exists as life will fall apart tomorrow. And this also applies to the person who recognises it: in this painful experience, the 'messengers of death' become visible. Consciousness, the self, and thought realise that they are caught up in an incomprehensible process, and this realisation is accompanied by a sense of sadness and melancholy, like vertigo. Pain is present because consciousness does not know the driving force behind the vortex, its master – ultimately, itself.

Traditions and teachings

consider the whirlpool and sadness to be a state in which the forces of ascension (unleashed) are hidden. Here we would highlight two traditions, one Western and one Eastern: Hermeticism and Buddhism, in which realisation, the 'Way', appears as a ceaseless struggle with the forces of death, and in which the spiritual state and vision of existence experienced by the fairy-tale prince represent the foundation of the practices.

Among Western traditions, perhaps only Hermeticism uses the "symbols of melancholy" without any kind of vague sentimentality or ambiguity. It thus speaks of states such as "the grave", "sadness" and "the king imprisoned by the waters". The starting point of Hermeticism is the fallen human soul, which is held in power by the forces of water and the ordinary world. In contrast to the vulgar forces of water and everyday experience (), the soul of the " " () and the "king" () must express heroism, determination, strength () and "spiritual masculinity" must be expressed so that the Self does not fall in the world, in water, in death, but stands upright on its own "feet". In the raging water, in the flow of melancholy and sadness, we must see the "escaped" power of the Self, which is actually a returning and guiding force, but at the same time also has the power of destruction and devastation (Śakti).

The world, like an endless, deep river, swallows up man's vitality, his authentic self-experience, in that it reflects conscious functions. People consider the mirror image, the periphery of the self, to be their true self, and, lost in this idea, they lose sight of what is real and immortal, because when the image of the self reflected on the surface of the water is destroyed by the water, by passing time

, there is no longer "anyone" who can return to the immortal centre of themselves, who can conceive of themselves as themselves.

When the Self no longer lies in the waters, but rises out of them to form a single vertical direction, freedom, around which the world, the vortex, is organised, then the fundamental point of the teaching is expressed, which the Buddha says is: bhava dukkha, or the shock, displacement, misperception, and misalignment of existence. While bhava carries within itself the concept of existence, origination, and creation, the additional meanings of the word dukkha refer to a kind of consequential state: impermanence, agitation, transience; and finally, pain, sadness, and suffering. Bhava dukkhá is therefore simply interpreted as: existence is suffering. The Buddha himself demonstrates with living force the weight of this single, concise statement. From this narrow statement, everything that leads to the central light of the Universe, which leads from mortality to immortality, emerges and sprouts. This is where the path of the Buddhas and Bodhisattvas begins, this is where the path of the Awakened Ones originates, and this is the path that the fairy-tale prince also embarks upon.

Existence, becoming, is suffering, and this suffering is the consequence of man's attachment to the world of "turmoil" and of living his whole life along a false and deceptive axis, which, however, does not hold him at the moment of death.

The statement bhava dukkha is already uttered from an elevated spiritual position. The awakened Self, the luminous consciousness, looks at existence, at the whirlwind of its own existence, and sees that every single element is in a state of 'vibration', every process starts somewhere and ends somewhere, but never from wholeness and never in wholeness.

As a result of Awakening, the chain of becoming becomes transparent, leading through increasingly freer and more subtle forms of existence to the heavenly spheres, while at the same time extending downwards towards the lower realms. And the self generally swirls and tosses between these two fundamental directions, since the heavenly states can never be so free as to attain Freedom, and those in hell are never so bound and rigid that they can put an end to suffering. This is because the chain of human conditions is permeated from beginning to end with the unbridled force, energy and power of upheaval, impermanence, transience and agitation.

The everyday self, subject to things, is unable to alertly follow the directions of its own displacements (dukkha), neither towards the purer nor the lower regions. Neither "world" comes into being not as a free act in itself, but as a consequence, a cause of something else, and therefore even heavenly states are merely "endured." Existence, the world, the waters of conditions thus either pull the self along with them as a whirlpool of truly never-experienced, unconscious contents, which is called the "current of events", or manifest in it a capacity, a talent, whose apparent values may far exceed the average level; but in essence, the self is always swirling and always being destroyed. The self, which has sunk to the level of everyday life, is not only incapable of seeing its own heavenly or even hellish possibilities, but cannot even truly penetrate, direct or influence its own life, which moves within rather poor boundaries, for a single moment. All his actions are the "settling" of consequences arising from some existing necessity and the resolution of this settling at some level, its further spinning: the unconscious continuation of a state of enchantment, the intensification of spiritual darkness. There is no freedom in him.

act. At this general level, it is completely unreasonable to expect someone to, for example, follow the course of a dream with full consciousness or experience their own death. And that is not even the goal.

As we know, the Buddha did not want to reveal his teachings to the world, but only through the intercession of Brahmā-Sahampati was he willing to reveal them to those whose "eyes are still covered with a little dust," who can still see through the increasing spiritual darkness. For existence is not suffering because someone is born and dies, because things are tossed about here and there, but because those to whom this happens do not have the vision, the perspective, the centre of gravity to which even suffering, pain, and shock would have their proper place and original function, since everything exists and serves the purpose of consciousness, the self, finding its way back to the light, to immortality. And suffering can also be a suitable path to this, if it leads there.

The suffering of existence extends far beyond the spheres perceived by everyday thinking and spiritual life. The suffering of existence applies to the entire *created* world, including the 'divine' and 'demonic' regions. Therefore, it is not possible to experience the divine worlds as the absolute degree of immortality, since the consequences of displacement, temporariness and impermanence, albeit in significantly more subtle forms, make their presence unmistakably felt. Here, merely due to the 'slowing down' of tendencies and states, the elements of breathing and becoming are more transparent and illuminated, and the unfolding and manifestation of an event can be 'perceived' from immeasurable distances, while the consequences and their undulations can be followed into inconceivable distances. This is why it is possible to learn about the relationship between the past and the future from this position (from the gods): divine substances have insight into the progression of time towards timelessness. However, temporal processes and states

"here" also come to an end, which is "one day here", there (on the human plane) is a thousand years, but once that too passes, and the whole thing seems like a fleeting dream, a flash in the pan, because in the moment of passing, of death, cosmic cycles and world ages can fit into a single tiny spark. Therefore, it is only in death that the timeless can be grasped, only there can passing be grasped, that elusive state from which the life of 'life beyond life', immortality, can flare up.

Here, it may seem that we have strayed far from the situation outlined in the tale, from the original message of the tale, but we must mention that the tale later deals almost exclusively with the problem described above, the fundamental difference between temporary, relative 'immortality' and complete, true immortality, using its own symbolic language. The prince in the story, like the Buddha or the king of Hermeticism, clearly sees that transience and the swirling movement of impermanence permeate the whole of existence, and therefore turns in a direction and establishes a connection with a state that transcends and goes beyond birth, life and death, creation and destruction.

The life of the historical Buddha

It covers the "life" of the fairy-tale prince with almost minute detail. Anyone who knows even a little about the life of Buddha will immediately notice the similarities. The connection at the level of the story is strongest at the point when the royal home is abandoned. The Buddha renounces his power based on external existence, his kingship and *his throne*, in order to achieve a higher, more solid power and dominion, which encompasses and

possesses and moves the entire "outer world". The Buddhist symbol of renunciation, the "empty throne" essentially corresponds to the moment in the tale when the prince renounces the "great kingdom" offered to him. The prince bids farewell, saddles his golden horse and leaves behind the opportunities offered by the conventional world. At the same time, the Buddha, then still Prince Siddhārtha, also bids farewell to his royal father under similar circumstances in the tale and leaves the palace on his horse Kanthaka.

As we have already mentioned, renouncing the kingdom and the throne implies a higher aspiration. Therefore, interpretations and views that attempt to explain this move towards immortality with some kind of sentimental weakness, modesty, or stereotypical turning away from the world are completely wrong. The goal of the Buddha and the prince is more than a "worldly" kingdom. The real goal is to gain control over existence, over the vortex of existence: the realisation of *world dominion*. The world ruler (cakravartin) keeps existence in motion, in rotation: he is the immortal mover of mortality.

The Ātmā–Anātmā

The relationship between the self and the non-self, the absolute self and the illusory self, is the most essential, most prominent and at the same time most critical area of realisation. In the fairy tale, this corresponds to the relationship between the prince and the king. Traditional teachings everywhere recognise an individual, mortal self and an absolute, immortal Self. In fact, the relationship between the commonly experienced self and the Self that lives in immortality but is never commonly experienced is the Path we call Tradition. This is the Path that everyone must follow if they want to find immortality. Everything that is the World, the Cosmos and the Soul is stretched between the two Selves. The states that fill and can fill the distance between the two Selves are the Symbols; between the two Selves lies existence, the totality of consciousness, the inner and outer infinite. Essentially, our everyday lives also exist in this relationship, but at the everyday level, we do not experience the Self that actually creates the world, "tension" and keeps it in clarity, but only the "tensioned" self, the one that merely endures everything, the one that is not present at the moment of its own self-experience, at its source.

The fairy-tale king

He is by no means a king and progenitor in the sense that we would expect in a general situation. The king here is the personality, the creator of the individual. The creator of the individual, the "maker" of the self in Indian tradition is ahamkāra. Aham means individual self, and kāra means creator, but more in the sense of "making." Ahamkāra is therefore that which creates, makes, and after a while freezes, "sets" the self, the consciousness, into a world, a world whose limits are set by the diminished intensity of experience and mortality.

Human self-awareness is thus created on the surface of passing away by "something", something that manifests a self from un-lived tendencies, currents, desires, memories, "karma seeds", subconscious and superconscious impulses.

According to a popular Buddhist parable, the everyday self is like a cart that did not exist before it was assembled and ceases to exist as soon as it falls apart into its constituent parts. Thus, the self does not exist before birth, and it falls apart into its parts and disappears into nothingness at the moment of death, since it is composed of components, "parts," abilities, and functions, none of which, taken individually or collectively, can ultimately be said to be "myself" in the immortal sense of the word. Consequently, what a person posits, feels and thinks of as themselves is not the Self. It is always something else, something that the world, the conditions, place 'before me'.

But however subjugated, unreal, and unrealistic everyday selfhood and individuality may be, they are in fact the foundation, the sacred starting point of the Work. Man starts from this and returns to it as the highest degree of realisation. This is why this self is also royal, for in the external world, in external circumstances, it lays the foundation, it makes it possible to turn inward, for the self to enter into the Self. Turning around, placing oneself on the 'Path', is only possible if nothing binds one to the ordinary world, if no volitional, emotional or intellectual tendency is capable of distracting, dislodging or diverting one. If every element of external existence is dominated, if realisation is 'assured' and established in every respect, then essentially, *one is in a state of kingship*. The fairy-tale king has thus, through certain preparatory actions, become a suitable, 'established' individual self, the self whose 'power' does not extend beyond the highest level of everyday life, whose dominion does not penetrate the most intense degree of everyday experience, but who is nevertheless completely established at this level of possibility.

The fairy-tale king is a self built on solid principles, the self that is capable of to renew himself, to become young, to become a prince. At the same time, this is also the sphere of the self from which *questions* arise in the soul and consciousness: "Why are you sad?", "Who will inherit this great country?" The king, the individual, asks these questions, because no one can assure him that where he arrives, there really is immortality, that there really is a path that leads there, that there is such a thing as Tradition. The self, the king, is searching at this level for something that does not yet exist, has not yet been created, but is contained within him in that he assumes that, as *a prince*, he is searching for it.

If reason, thought, will, desire, the self turn towards light, freedom and immortality, then strength, energy and upward vitality emerge from the already formed self, and the king becomes a prince. For, as tradition says, on the 'Path' there is no death, no passing away, no old age, no illness; those who move towards immortality are always *young*. The king 'becomes' a prince, that is, one who dissolves his own solidified, rigid structure, who is always able to go beyond what the world offers and penetrate further into the state symbolised by the 'great country'.

For everyday consciousness, even a fairy-tale king represents an extremely high, pure spiritual state, so far removed from everyday life that it is like the distance between a servant and a ruler, since at this level certain external "contaminations" have been eliminated, and the king, the master of the individual, is master of his own physicality. In other words, it simply means that the aspirant possesses the material and spiritual conditions that surround him: his needs and desires can be satisfied at any time. Yes, they can be satisfied; that is precisely why it is possible to turn away from them, because they can be present at any time. Right now, at this moment, I do not need them, at this moment I do not feed them, but I can give them life at any time; this is the freedom of domination: I do not suppress, repress or lock them away, but put them in their place, at the right time. In other words, I organise and control my desires, thereby gaining the

unconscious power and energy inherent in them. And then a state emerges in which only the thirst for immortality, for eternity, lives in me.

The tale says that the king had no joy in his prince. And indeed he could not, and cannot, because no matter how much of him sprouted and came to life in the prince, once the prince reached that spiritual state, the king, as the creator and bringer of that state, was no longer present. This is why *Jakob Böhme* writes that "it is more difficult to destroy gold than to create it". It is more difficult to break away from the individual, from the king, than to rise up and become a prince. It is more difficult to break down and destroy the self at a given level than to create, nurture and maintain it.

The king, as we have said, is the self-consciousness maintained by illusory experience. However, this is not illusory because it is a mirage, because it does not exist, but because it does not know

"what" or "why" he exists, and at the same time clings to this ignorance and is unable to let go of it. Yet the self and the world ultimately confront him as Death, and if he does not let go of the world, he will die because he has experienced a world that was never his. The fairy-tale king, the individual, therefore asks questions because he is the one who has everything to lose. And even though he knows this, it is extremely painful. Man must give himself up for something that he does not even suspect exists. Yet if he gives himself up, he will receive in return everything that is freedom, life and immortality. But this is not an easy thing to do; just think of your own life.

The king does not find much joy in his kingdom, because everything he has achieved, acquired, turned into skills and established must be "thrown away" in order to continue the Work, the realisation. And here, all the elements of the tale swirl and churn in the melancholy of letting go, of dissolution; or, as hermeticism would say, in the "grave". For the king, the self, actually lies in the "grave", and in order not to be a "feeling corpse", he must rise up and become "young".

The Prince

is the noble, pure, ascending part of man, seeking his own origin and longing for immortality. The Prince is the union of thought, feeling and will, igniting in a *living* deed, a deed that transforms mortality into immortality.

If someone wants to find the Prince in their own life, and not just hear about him in fairy tales, then they must begin their search there, in the processes that seek to destroy the image of the Prince in the world. These destructive processes are found nowhere else but in physical, objectified thinking, in the self-consciousness carried by thinking. For the fact that the Prince, the metaphysical possibility of the Self, has completely disappeared from the world today is a symbol of the fact that human beings have no authentic thoughts or image of themselves.

Of the two selves (*Ātmā-anātmā*) living within man, one is dependent on conditions, bound, conditioned, and manifests itself in ordinary thinking as the almost exclusive possibility of the self. The other self, the free, unbound, the Prince, can only be glimpsed in exceptional, intuitive moments, but there is no human life in which this exceptional moment does not occur at least once. For once, everyone receives the stirring "letter" that the Prince in *The Pearl Hymn* received, and once, the question of mortality and immortality bursts into everyone's life with fateful intensity; the only problem is that today, those who experience it hardly attach any significance to it.

The image of the self that flashes with immortality is destroyed by the idea that man identifies himself with his physicality and considers himself mortal. The self that unfolds on the surface of conventional experience, intoxicated by the illusion of transience, drunk and dizzy, is the one that constantly contradicts the Prince, the possibility of immortality, that avoids the Prince and even tries to rid itself of the mere "thought" of him.

One does not even notice that with every thought one has about the world and oneself, one is essentially thinking about death and darkness, and placing this lifeless, dead thought at the centre of one's existence, calling it "I". It no longer occurs to them that every thought they think dies when it becomes a thought. It dies because it is not thought for what it really is: light, life, the eternal flow of immortality. If everyday thinking, attached to physicality, were present as an experiencer, at the point where the supernatural natural life of thought flares up, where immortality is born in every moment, then it could return to the source of its own origin, to the state that makes it what it is, that makes it what he thinks it is.

Insofar as the king and the prince

belong to a single consciousness, an intimate relationship, supplemented by a latent character who is only hinted at, the Old Man of Autumn, who is the intuition of immortality, then we arrive at the following axis of realisation:

The completeness of consciousness	—	The Old Man of Autumn
The thinking self	—	The prince
The twisted mind	—	King

The inverted consciousness: the self-consciousness that appears in sensory experience. When the luminous consciousness, resting in its own boundlessness, "inverts" itself from its state of power and wholeness, "wounds" arise as a consequence of this inversion: the sensory organs. Multiplication towards darkness appears, consciousness splits into sensory consciousness and song: hearing consciousness, sight consciousness, smell consciousness, taste consciousness and touch consciousness. On the surface of sensory experience, a self appears that relies on the senses, is influenced by them, can be constructed and conditioned. However, when the senses collapse, this self is unable to stand on its own two feet, unable to remain in the state that it enters upon the arrival of death without the "support" of the senses.

"supports" to remain in the state that prevails at the moment of death. The story starts from this state of inverted consciousness, but it touches on a level of this quality that is far beyond the realm of sensory consciousness. The self begins to establish itself internally; here, it is no longer sensory experience, the torn

"wounds" infect and obscure the origin, the centre, the metaphysical reality from which everything originates, but it is the aspirant who eliminates and eradicates the infections. At this level of the tale, the eternal self appears as the bearer of control over the senses and physicality, as a king. And when, deep within the soul, "something" puts a stop to the whirlwind of things, to the aimless flow of creation and destruction, the prince is born in man.

The thinking self: that which is capable of grasping immortality, Tradition, and the thread of Origin. According to spiritual traditions, the meditative practices of return and transformation must always begin with the thinking self, the intellect (manas), because first of all, intellectual insight is always necessary in order to truly choose and realise one's own destiny, the only true destiny whose task and goal is immortality. When the thinking self, the intellect, turns around and penetrates towards its own origin (the fullness of consciousness), the creative and restorative nature of contemplative thinking begins to come to life. On the path of the thinking self towards the fullness of consciousness, fairy-tale forms of existence appear as states of meditation. The fairy-tale heroes then live in the creative nature of thought, at the highest levels of magical consciousness. The kings and heroes create and conceive a state (these magical states are symbolised by a huge army of helper animals), and this state elevates them to a level of realisation; or, in the language of fairy tales: the helper animal (fox, panther, lion, griffin, etc.) solves the task, resolves the difficulty that arises at the level of meditation.

If the thinking self does not perform mental movements parallel to the direction of the reversal, if it does not go with the flow but "begins to swim against the current," then the senses, the "wounds," heal and become sources of magical powers and abilities: seeing everything, hearing everything, etc. In Hermeticism, this movement corresponds to the ascent of Mercury: he is the one who soars upwards, "he is the one who becomes more intelligent". "Our king" also follows this path, and as we shall see later, the senses, which have become a source of metaphysical orientation and sensitivity, lift him as the incorporeal carriers of consciousness towards ever higher states, becoming increasingly timeless and intangible.

The totality of consciousness: that from which everything has been "turned inside out," and as a consequence of this turning inside out, at its ultimate point, the Self finds itself face to face with a world that exists as an objective fact. A world that constantly sends messengers of death to it. For death, darkness, and subjugation always appear where man considers the material world to be concrete, where the self, the individual, loses the pure, unconditioned Self (Ātmā), the absolute reality. But in the process of turning inside out, falling out, letting go, there is always an invisible, inner force, the power of the centre, of wholeness, waiting and returning. This is why Hermeticism says that the Father waits for the Son. And Jesus also speaks of this: "No one can come to me unless the Father draws him." The Father, the one who waits, and the Son, the one who returns, are one. Just as the Prince in the fairy tale and the old man in autumn belong to one and the same consciousness. The Old Man of Autumn, who is not yet present, who cannot yet be experienced at this level of the fairy tale, of the Self; but he is already present in that there is someone who longs for him with an unquenchable thirst, that there is a Prince who returns to him. If the Old Man of Autumn did not live in the Prince, in the rising thinking self, as his own timeless image, as a dim premonition of his image, as a manifestation of the intuition of immortality, if the Son were not in the Father, then it would never be possible to even speak of the possibility of immortality.

Summarising our thoughts so far

, we can conclude that the story is about the possibility and reality of a single consciousness and self, not two – or, essentially, three –

About the characters: there is a king, a prince, and an old man named Autumn. The king (the individual, the twisted consciousness), the prince (the thinking self, the intellect) and the old man of autumn (the completeness and timelessness of consciousness) thus symbolise the eternal aspects of consciousness. These are the three fundamental states, stages and degrees of man's path to self-realisation. In this trinity, the relationship between the two Selves, the mortal and the immortal, the Anātmā and the Ātmā, is in tension. These are the three places of self-realisation that are truly worthy of the Realiser on the path to realisation. The first step, therefore, is to become a king, that is, to create the external and internal conditions for realisation; this is followed by detachment, separation, upward movement, ascension, and becoming a Királyfi. The Prince is already the executor of specific meditative practices, who, as Prince, enters the realm of light, freedom and immortality as himself, and returns to the Father (the Old Man of Autumn).

Fear of death

The fear of the prince may be one of the most sacred fears if it contains an element that transcends and goes beyond the ordinary state of subjugation in which man is at the mercy of the bursting, consciousness-piercing power of fear. This element that carries us forward and helps us overcome can only be the desire for immortality that is unconsciously inherent in all human actions. For it is essentially this desire, this need and this aspiration that, although perhaps never expressed, nevertheless animates, nourishes and sustains even the most basic and dullest human functions.

Anxieties and fears generally reveal what is unconscious and uncontrolled in a person, what lies in darkness and obscurity. And when we say that anxiety and fear bring to the surface unconscious, uncontrolled and unperceived tendencies in the soul and in thought, and elevates them into the realm of personality, we are referring to the fact that, ultimately, it is the world that appears to be objective reality that is unknown and unperceived, that rages like a "tiger unleashed" and ultimately stands before the personality as the inexorable force of death. As a projection and inversion of the self, the unrecognised world has become demonic, and its essentially ever-demonic character is one source of the manifestation of frightening forces and suggestions. However, there is another, perhaps more direct and significant source. This stream of fears and anxieties, this incorporeal wave, springs from and originates in the place where man dies a little every day, when he crosses the "little threshold" without even knowing it. This magical point is none other than the moment immediately preceding the entry into sleep. For the moment of falling asleep is when a person is able to die a little, when they are able to lose everything they previously experienced as the world, as concrete reality. And then, during this fleeting moment of letting go, the "little threshold guardian" always appears, the blackness of life, nothingness, emptiness, the invisible source of fears. At every moment of falling asleep, one encounters the fact of being in nothingness, of non-existence, since in essence there is no one *who* passes through, who falls through, there is no one who experiences the transition, and there is no world that can be experienced, only the one who has already passed through, with whom dreams begin to happen.

"I lie down in my bed, my physical and spiritual coffin," say the Hungarian initiation and meditation texts. For those who enter into sleep truly die a little, and their bed is like a stone sarcophagus for the pharaoh. However, this is assuming that the decisive moment in the process of falling asleep is the expansion of attention and consciousness, rather than the

unconscious detachment. Every single dream is therefore an encounter, a confrontation with the "guardian of the threshold", the precursor of death, an existence independent of causal relationships and formal appearances. This is the magical point where one can try out remaining in non-existence, in emptiness, in a state without conditions. This is the realm that anticipates true death, where we surrender ourselves to non-existence, to annihilation, without any certainty that we will wake up after the dream. This is precisely why the image of the "guardian of the threshold", the "little death", can be truly frightening and suggestive, and it is perhaps no coincidence that people always forget this image. Nevertheless, it must be emphasised again: the "face", the despairing emptiness and darkness of its appearance, must be engraved in our memory so that when the real "guardian of the great threshold" arrives, the moment of complete separation from our everyday carriers, Death, we will be able to recognise it and name it, because it is recognition that dispels the demonic form, the illusion of destruction, behind which lies the true nature of death, Freedom, the luminous nature of independence from everything, which awaits the arrival like "a mother waiting for her child", as the Tibetans say.

"I am very afraid of death." In this statement by the fairy-tale prince (as above), it is not a common fear of death that lurks in all of us that is expressed, but rather an experience engraved in his memory following an act of meditation. He has already faced the state of non-existence, so he knows very well that the true source of this state must be sought, the reality that lies behind everything, that nourishes everything: immortality. That is why he can say with complete confidence: "I do not want to die, and I will go on until I find the Land of Immortality, where people never die."

The great country of fairy tales

the symbol of the flow of life. The life that does not yet know immortality, but turns towards it by breaking away from its own limitations in order to transcend itself. Other tales provide a clear explanation of the analogy between the country and life. In one tale (*The Tree That Reached the Sky*), the dragon says to the hero: "I will give you a country," meaning I will give you a life, I will spare your life once. In "our tale," however, the adjective "great" refers to the "life of a prince" and a level of initiation. The term "great man" (*lu-gal*), for example, is the title given to the king in the Sumerian tradition, which also carries the aforementioned degree of initiation. To be *great* means to possess certain magical abilities and powers. Accordingly, the great country in fairy tales represents *a life* imbued with magical energies, awakened, and transformed into magical powers, which, however, are far from representing the fulfilment of enlightenment. That is why it is necessary to go beyond it, to rise above it, because magical qualities in themselves, although they have great appeal and temptation ("who will inherit this great country, my son, if you leave?"), if they are focused solely on themselves, they trigger tendencies belonging to the realm of death through black magic.

The symbol of the body

– the bearer of life, soul and spirit, its "dwelling place": the royal castle has not yet been mentioned in the tale. This does not mean, of course, that the person performing the actions has no physical body. If the body did not exist, the tale would be about something else, not about the prince's desire for immortality as he contemplates the transience of physical existence. The deliberate omission of the castle, its absence, simply means that the radical question of detachment from physical conditions and becoming independent does not yet arise here. However, leaving this fact aside for now, we will briefly describe the locations of the other stages of meditation in the tale. Three castles are specifically named in the entire tale, representing the three carriers of the prince's self-awareness and his three states of power. This trinity is also an expression of eternal human possibilities and can be found in all traditions, including Hermeticism and Tantric Buddhism. Of the fundamental states, the first is the physical body; the second is the Light Body freed from death, the "radiant body" as Gnosticism calls it; and the third is that into which the return takes place. The first body is the material "reality", that which is given as a concrete entity, which comes into being and passes away, in which the forces of death have occupied the centre of life. There are no other possibilities at the everyday level: death is the one who dictates the conditions, who sends his messengers (illness, anxiety, pain) to ultimately destroy the given structure. Death can only be overcome if consciousness creates a vehicle that is not subject to passing away. The condition for creation is that man be able to detach himself from the physical body without dying in the process. For only when they have broken away from conditions and circumstances and become independent can they be capable of recognising the light that surrounds everything as their own light nature, their inalienable reality. Only then can they become capable of remaining in the light, of experiencing the light as the carrier of their own consciousness. Otherwise, light, brightness, appears as a frightening emptiness in which man suffocates and from which he is simply "thrown out". And then it is darkness that creates a new, mortal body within him. However, the Light Body is not the ultimate goal of realisation, of the Work, but "merely" one of its most significant and decisive stages. For according to tradition, "it is not the one who has departed who is wise, but the one who has returned". To return to the physical body and be completely independent of it. This third body is the body of return. The three bodies, the three states of consciousness, as we have said, form the basis of all traditions. Now, through the symbolism of Tantric Buddhism and Hermeticism, we wish to point out the significance of the three states, the three castles, which can also be found in the tale.

The Three Bodies (Trikāya) teaching of Tantric Buddhism essentially shows the same possibilities as the three castles in the fairy tale. The three stages of Buddhist realisation are as follows:

Nirmāṇa-kāya

the body of "formation," "measurement," and "transformation." Essentially, it corresponds to the "dismembered body" that is found everywhere from shamanism to Egypt to fairy tales. The only difference is that *Nirmāṇa-kāya* is basically the body in which the Buddha appeared, so in Buddhism it represents suffering, "disintegration", the cessation of Unity: the consequence of *descent*, while in

Sambhōga-kāya

Sambhōga-kāya

is the "body of delight". The "delight" of life, its embrace with the "life beyond life". The bearer of the consciousness that conquers death. This is the moment of spiritual ecstasy when all duality ceases, when the experiencer and the experienced merge in a single flash, identifying with a single action. When light breathes in Light.

Dharma-kāya

"Law-body", "Universality-body". The body that is invisible and intangible to the world, yet present at all times as the Teaching. The body that is the carrier of the Whole. And if we took the shaman as an example earlier, then continuing from this approach, we can conclude that the shaman starts out at the highest level in this direction, receiving the calling and inspiration from the Shaman Ancestor who has already completed the path, the

'law' (*dharma*). In Buddhist practice, it is from this position that the Buddhas descend. The Dharma-kāya is therefore a living, dynamic reality. It is the immortal centre of an upward (shaman) and downward (avatāra) spiritual movement. The Dharma-kāya, the body of universality, repeatedly refers back to the Nirmāṇa-kāya, the body that is the carrier of the descended enlightened ones:

"the form of Emptiness", that invisible mystery which is capable of becoming visible. This is why Jesus says in the Gospel, "He who sees me sees the Father".

The indivisible unity and immanence of the Three Bodies is the Vajra-kāya, the Diamond Lightning Scepter Body: the body of sacred actions, light, and indestructible power.

As we have seen, the Buddhist concept of the Three Bodies is a living reality that is present in all traditions, we can find analogies to it in all traditions, and we can refer to it in relation to all traditions. Accordingly, before examining the fairy-tale trinity, we will now trace the three universal qualities through Hermeticism. In Hermeticism, this triad is perhaps easier to understand, as the symbols are more directly graspable and evocative:

Nigredo (Melanōsis)

"Black", "Blackness", "Blackening", "Art in black". The blackness of death. But not passive death, rather active, accepted death. The difference between the two is immeasurable. For in one case, death is a passive suffering, the common death in which there is no possibility of existence turning into white, into light, of death becoming survivable in the throes of death. In the case of active death

However, where stepping into death is a conscious act, the blackness of existence is transformed by the soul itself: a "ray of dawn" appears in the night, the ray of light that revives life. Yet there is a common element in the two experiences of death: the complete, hopeless blackness, the seemingly impenetrable night. However, Nigredo, blackness, the body subjected to death, can be overcome, and the forces of destruction can retreat from life. This is possible if there is a turning point in life that leads to a change in outlook. In a sense, man is constantly in Nigredo, whether he knows it or not, and it is common for the body of death to become the sole carrier of consciousness, for it is death that constantly makes man forget that he is nothing more than a consciousness attached to passing away and destruction, which, at the moment when death becomes "conscious", is extinguished and destroyed. For it was not life that was the decisive factor in "becoming conscious". This is why it is worth referring back to Buddhism, since the meaning of *Nirmāṇa-kāya*, which in many respects corresponds to Nigredo, is "disintegration", the

"Transformation" refers, among other things, to the need to transform or change the "vehicle" of everyday consciousness: our outlook. We must free ourselves from the tendencies and constraints imposed by time, because everything depends on whether I am able to see immortality in death.

Albedo (Leukōsis)

"White", "Whiteness", "Whitening", "Bleaching", "Work in White". "When matter turns white, our King has conquered death," says Hermeticism. When death is defeated, the bodiless body shines in its original reality: the boundaries of existence, consciousness and "body" coincide, united in Light, in Whiteness. The "radiant body", or as the Apostle Paul says in his letter to the Corinthians: the "spiritual body", the body that rises from the "sensual body". "The physical body is taken away, the spiritual body is resurrected." This is the body that death cannot touch. "Death, where is your sting?"

Rubedo (Iōsis)

"Red," "Redness," "Reddening," "Reddening," "Work in Red," or, in other words, "the glow of dawn's return." As the Sun appears, as light returns to the world, when the world becomes the "body" of light. This is the state when immortality becomes tangible, concrete, like food. Rubedo is the body of Victory. Because the true goal is not to leave the body, but to become completely independent of it. The Work is completed when consciousness returns to its own physicality, when it is able to exist as a teaching for the world. This is what Jesus did when he rose on the third day.

The briefly described hermetic states of existence and the Buddhist Trikāya teaching are essentially present in the tale, where they also play a radical role. If this Eternal Trinity, man's primary, magical potential, did not appear in the tale, if it did not form the fundamental points of the 'Path', then the tale could not tell us that the Prince ever became immortal. Then, for example, we would only encounter an instructive but unsuccessful story, such as the journey of Gilgamesh in search of immortality. However, the Prince transcends all 'levels of seeking': he finds what he seeks, and from his position of power, he realises what he has found. These are the levels that are realised: the royal castles (palace, city), the bearers of the Prince's power:

*the city covered
in black velvet* the breaking and casting off of the shackles and chains of physicality. The elimination of dependence on mortality. This is the "Work in Black", and this is the reality of Nirmāṇa-kāya.

Diamond Castle the realisation of immortality. The bearer of the solidity, indestructibility and inviolability of immortality. The mystery of Albedo and Sambhōga-kāya, which already represents a direct connection with Rubedo and Dharma-kāya. Furthermore, the Diamond Castle points to the immanence of the Vajra-kāya, the Diamond Lightning Scepter Body, in the Three Bodies, as well as to its all-transforming power, which we will of course have occasion to discuss later.

Royal castle the "body of return". The Prince returns to his original body, but in such a way that his indestructible connection with the Diamond Castle, with diamond-hard immortality and wisdom, remains unbroken, and there is no break in consciousness during the act of return.

"It rises from the Earth to the Sky, and returns to the Earth again," says a hermetic classic, the *Tabula Smaragdina*. Because "only in this way can dominion over the three worlds be attained." Essentially, all traditional tales tell of these three states of being, these three stages: the hero sets out, triumphs, and returns. He returns, because the task is not for someone to achieve freedom and immortality, but to bring it back to the world, to make it "tangible". For immortality is constantly lost, "escapes" from the world, but it is only through this that the world exists. The world is always sustained by the "Awakened Ones". If there were not at least one Awakened One, one "Prince", then the world could not exist and would be plunged into complete darkness. The world exists as long as there is a returning immortal. And "our Prince" also returns, bringing with him the eternal, timeless teaching (Dharma-kāya) about mortality and immortality, the fairy-tale water of life and death.

In another interpretation, the three castles correspond to the trinity of body, soul and spirit, depending on whether the body, soul or spirit fulfils the role of the radical carrier of consciousness. Thus, the path leads from the Body (the city covered in black walls) to the Soul (the Diamond Castle) and from the Soul to the Spirit (the royal castle), because "it is the Spirit that gives life", through which the resurrection of the body can take place.

Now let us return to the part of the tale where the Prince defines his "great sorrow" as being very afraid of death and not wanting to die.

The language of logos

"...I am very afraid of death, I do not want to die, and I will go on until I find the Land of Immortality, where people never die," says the Prince. And perhaps it is not entirely easy to accept that even in seemingly unambiguous, clear sentences we are looking for symbolic overlaps and metaphysical content that may even seem like forced interpretations of the text. However, the tale is not told in a temporal voice, but in a timeless one, which must be translated, transposed, and rephrased in accordance with a "hermeneutic" requirement. This necessary "translation" (exploration) often means "only" that we use concepts in accordance with their original qualities. In fairy tales, words do not exist at the level of everyday language, where a word carries a meaning that is "something like" but not exactly what the word actually means. This is the case, for example, with the word "will". The hero of the story does not want to die, and he does not die because he does not want death. He simply says, "*I do not want to die*," and behind this lies everything that is alive, everything that belongs to the mystery of the solar will.

The solar will

If we approach the meaning of the word will from a mythical perspective, we must first and foremost connect it to the ancient root *kṛ*, from which, among other things, the names *Kronos* (King of the Golden Age), *Khronos* (God of Time), *Christ* (Khristos) and *Krishna* (कृष्ण) are derived. In Sanskrit, the root *kṛ* means creation, action and dominion. This is the origin of the well-known word *karma* (act, deed, action, fate), which draws attention to the fact that fate, in a positive or negative sense, is created by the power of consciousness. Taking into account the deeper, one might say, beyond science

"etymological" aspects, we can conclude that it is possible to create, to bring into being, a world in which mortality, time (Khronos) and immortality, timelessness (Kronos), descending into time and returning to timelessness (Khristos, Kr.s.n.a) are all present. In practical terms, this corresponds to the principles of *laya-kriyā* (dissolving-creating) yoga, to which there will be specific references later in the story. When the prince says that he does not want to die, we must understand this to mean that he has come into living contact with everything that arises in consciousness as solar, light-like will. He has become capable of creating a state that is not bound to time, that is beyond the concept of creation. He has become capable of creating the timeless and timeless carrier of his own immortality, his absolute self-consciousness. For immortality, it is not a

It is not a "beautiful" and distant thought (among countless empty, lifeless thoughts), but what it really is: it fills the consciousness to its fullest, providing the transcendent passion, energy and perseverance that are essential for realisation. In other words, it draws spiritual strength from the idea of eternity and nourishes itself from its own life, which is filled with a life beyond reality. In some tales, this is expressed as the hero feeding the griffin that lifts him up and helps him ascend from his own flesh.

Note:

The secret of immortality is hidden in the living will. This is why Böhme writes that "we recognise the will as life without origin". And in essence, even the first actions in the fairy tales are carried out in the spirit of the will. For the "fear of death" already discussed, as a momentary indicator of the Prince's emotional disposition, mood, and imaginative (spiritual) thinking, melts away in the fire of his heroic will, longing for eternity, and becomes nothing. At the level of fear of death ("I am very afraid of death"), it is *the image of* passing away, death, destructive force, and the onslaught of false imagination that leave their mark on the experience functioning as emotional thinking. The Prince thus becomes emotionally dependent on the world around him for entirely understandable reasons. Existence at this point can be nothing more than a whirlwind of things coming into being and passing away, washing away and destroying the conscious moment of the present. Here, the Prince is only at the level of longing for the beginningless will. For the time being, he only longs, yearns and thirsts for the ability not to want to die. The best example of how much effort this actually requires is that, although no one wants to die on a theoretical level, no one has the practical means to do so. In the flash of realisation in which the Prince overcomes his fear of death, that is, in destroying the imaginary form of death in existence, he takes possession of his own image-forming, form-creating thinking and says that he does not want to die. He already possesses the technique for achieving immortality: he is able to think of immortality with such spiritual power (will) that he becomes immortal. To put it a little more subtly, it is at this point that he embarks on the path of realisation, of Tradition: the Prince "had nowhere to stay. He packed his bags, mounted a golden-maned steed, and set off into the world."

The unpacking

is the gathering, consolidation and focusing of experience, abilities and knowledge acquired so far. It is a constant state of meditation from which the hero draws strength to sustain himself on the path fraught with crises, difficulties and crises that is characteristic of every achievement. This indicates a similar level of readiness as in the Gospel parable of the ten virgins, where those who were "wise took oil in their vessels with their lamps" so that they might see (*vidyā*) the highest spiritual state in the light of infallibility. This means that only those who can ensure heroic determination, a living will and sacred fervour for spiritual activities, i.e. those who have "unburdened". Energy must be drawn from the fervour of the will, "because the will is something like when fever appears in a feverish state and destroys impurities", cleansing the consciousness of infections. In a consciousness purified by spiritual fire, the idea of "immortality" always remains immaculate, always appearing as a resource and nourishment for the aspirant.

The golden-maned steed

Continuing the line of thought, we can conclude that the Prince is on a path of realisation that cannot be confused with the general

practices of "self-discovery" and "self-realisation" in the general sense. This is fundamentally supported by fairy tale symbols such as the golden-maned horse. The "golden-haired" clearly refers to the aforementioned solarly. It also means that the spiritual world, traditional life and traditions behind the Prince should be regarded as solar: light-bearing and liberating. The light-bearer here is, of course, the golden-maned steed. The symbol of the horse encapsulates everything there is to know about the Prince's traditional world and, ultimately, about ancient Hungarian traditions. In Hungarian tradition, the horse is the symbol of the "movement of all things". The horse can be the world itself, the unbridled, uncontrolled "beast" that must be tamed and reined in, and by turning in the opposite direction of its gallop, the spiritual reality must be targeted. However, there are cases when the target is a dark force that obscures the spiritual origin (light), which is essentially the metaphysical meaning of shooting backwards (backwards). Shooting backwards, turning in the opposite direction to the movement of the horse, i.e. the world, is a heroic act that also points to the 'nature' of Hungarian tradition, beyond its solar characteristics. This nature, this quality, can be summed up in a single word: warrior, or kşatriya, knightly and noble. Tradition was generally kept alive by the warrior and noble classes under the guidance of the priesthood. With the disappearance of this 'caste', there is a danger that the dynamism of Tradition will also decline and be lost. It is therefore no coincidence that the continuity of Tradition is always disrupted by the destruction of noble virtues, the elimination of noble qualities, and even physical destruction (see: the Knights Templar and the dragon order of the tálto caste) that anti-spiritual forces seek to eradicate the continuity and immediacy of Tradition from the world. (...)

He set out into the world

The world, whether "outside" (i.e., objective) or "inside" (i.e., subjective), is always *the world of consciousness*. The world is in consciousness, the boundary of the world (existence) and the boundary of consciousness coincide. That is why it does not matter how we imagine the beginning of the world, because in the language of realisation it means that the prince sets out towards his own centre of consciousness, his immortality, through the "world". "He set out into the world" – in this statement, we must definitely see a warrior-like, heroic gesture, not some kind of "going out into the world". To set out means to attack, to put one's strength into something, to occupy, to recapture, to seize the centre that has fallen into the world, which has been occupied by darkness and death. Death must be faced and fought, this struggle cannot be avoided or postponed. This is what the expression "death struggle" reminds us of, even in the case of passive, ordinary death. The centre of life has been occupied by death and darkness, and it can only be recaptured by fighting death, by defeating the unconscious, the demon, the confusion within myself, because every world-going is an action towards the world of the 'I'. (...)

He travelled through seven countries. He travelled until he reached the foot of a great mountain. The top of the mountain almost touched the sky. At the foot of the mountain stood a beautiful pine tree. The prince rested under the pine tree and fell into a deep sleep. In his dream, an old man approached him and said:

"My son, it is good that you have set out. If only I had set out when I was as young as you. Just persevere, and do not be afraid of anything!"

When the prince awoke, he remembered his dream and set off for the mountain with renewed strength. For seven days and seven nights he climbed steadily up the side of the mountain. On the morning of the eighth day, he noticed something moving on the top of the mountain, and when he reached the top, he saw a giant throwing earth with a shovel as big as a church roof into a wheelbarrow as big as the village. The prince greeted the giant:

– "Good day, giant brother, for I see that I am fortunate!

– Where are you, mortal, where no bird has ever been? asked the giant.

– "I am searching for the Land of Immortality," replied the prince. "I do not want to die. I want to live as long as the world exists, plus two days."

The giant laughed so loudly that the mountain shook.

– Well, young man, you've come to the right place, for I am cursed to live until I have carried this mountain away. And that will take me a thousand years.

– What are a thousand years to me, brother, I want to live as long as the world and two days more," said the prince.

The giant pleaded in vain:

– Son, a thousand years is enough for this life.

The boy remained adamant, insisting on his idea.

– You are more foolish than I am, said the giant. But since you have made your decision, I will give you a pair of copper spurs. Tie them to your heels, and you will be able to fly through forests and over mountains without wearing out your feet.

The prince thanked the giant for his gift, said goodbye, tied on his brass spurs, and flew like the wind through the forests and fields.

(The study and the continuation of the tale can be read in our next issue.)

** * **

To go halfway and then falter is what a person should fear.



**TRADITIO
DIVINA
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TRANSCENDENTIAE**

TRADITIO DIVINA ET SCHOLA TRANSCENDENTIAE

INFORMATION

TEN SENTENCES ABOUT SCHOOL

1. The second year begins on 30 September 1991.
2. The first year began with four lecture series, and in the second year, thirteen lecture series will be held.
3. A school that lasts a lifetime,
a school that does not issue money-making documents, a
school where exams are not compulsory.
4. The real struggle is to liberate ourselves, but this is ultimately a lonely struggle: the School aims to provide perspectives for this.
5. We do not believe in any single redeeming idea, which is why the School is committed to a single idea: the spirit of tradition.
6. The spirit of tradition is the divine principle inherent in man, the liberation of the immortal creative force: enlightenment, dwelling in God, unity with the world in love.
7. This path is an individual path, the majestic path of every human being.
8. There is a vile, degrading battle raging in the world between ideas and their proponents: we are taking up the gauntlet!
9. We will never organise ourselves into a power structure, nor will we become "soldiers of tradition", because institutionalisation is "death": the death of the spirit.
10. The school of tradition is a school of preparation for death; the greatest goal of human life is to recognise that death is not collapse and destruction, but a moment of truth: the experience of the Absolute Consciousness of the Universe in a unique and unrepeatable way.

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YEAR

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92

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Monday, 30 September 1991, 8 p.m.:

SACRED ORACLE SYSTEMS:

I CHING, ASTROLOGY, TAROT

Lecturer: Dr. h. c. László Mireisz

Tuesday, 1 October 1991, 6 p.m.:

ITS UNSPEAKABLE SYMBOLS. STAR MYTHOLOGIES

Lecturer: Marcell Jankovics

Tuesday, 1 October 1991, 8 p.m.:

AN ARCHETYPAL APPROACH TO WORLD RELIGIONS

I. INTRODUCTION TO THE PSYCHOLOGY OF RELIGION

Presenter: József András Fehér

Thursday, 3 October 1991, 6 p.m.:

SYMBOLIC SYSTEMS OF THE METAPHYSICAL TRADITION

I. HUNGARIAN FOLK TALES

Presenter: Lajos Szántai

Thursday, 3 October 1991, 8 p.m.:

THE UNIVERSALITY OF HUNGARIAN FOLK TRADITION

Presenter: Gábor Pap

Friday, 4 October 1991, 6 p.m.: THE SANSKRIT

LANGUAGE AND EXEGESIS

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Speaker: Dr. László András

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Lecturer: Dr. András László

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MAN AND THE WORLD. THE LIFE AND WORKS OF RUDOLF

STEINER THE SPIRIT OF ANTHROPOSOPHY

Speaker: Dr. Tamás Vekerdy

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THE ART OF RECOGNITION. CONSCIOUSNESS CONCENTRATION AND

MEDITATION IN THE SENSE OF ANTHROPOSOPHICAL SPIRITUAL SCIENCE

Lecturer: Dr. György Székely (Georg Kühlewind)

Thursday, 10 October 1991, 6 p.m.:

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Lecturer: Dr. László Takács

Thursday, 10 October 1991, 8 p.m.:

KABBALA. THE BASICS OF JEWISH MYSTICISM

Lecturer: Tamás Raj

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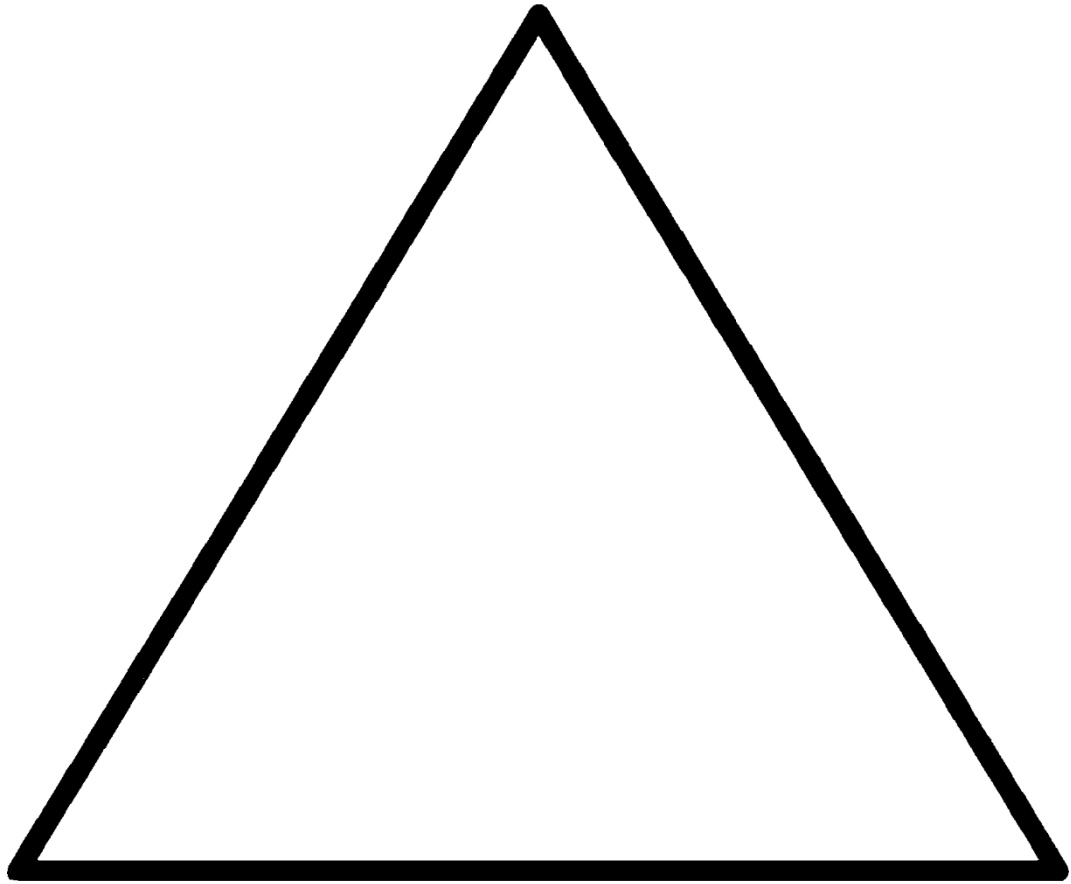
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"Go from the sky to the earth, and then back again. In this way, gather together the lower and upper worlds. Thus you will gain dominion over all things.
All darkness will cease to exist within you."

Nerm ész Triszm egis ztos z