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ART, MEDITATION, THE TANTRIC AND THE TWO TYPES OF  
ESTHETICS IN HUMAN PHOTO-MODELLING, THE CHILD MODEL  
AND THE YOUNG ADULT MODEL

Themes include: philosophy, nothingness, meditation,  
physics, worldviews, and more

[This is found in the permanent section of the EcoNomy column,  
Archive page 10, as linked to from [yoga6d.org/economy.htm](http://yoga6d.org/economy.htm);  
a certified complete and unedited text in which every  
charming mischpelling and such is fully intact]

Ever since S Freud undertook the complicated beginnings of investigations into the various impulses and instincts connected also to the erotic realm of the very young, humanity has tottered along in, at most, half-certitude about conventional morals. But every time there have been a somewhat pervasive attitude towards rethinking the whole issues, political/emotional thinking driven often by nonscientific agendas interested in entirely different things than the general well-being of all human beings have come in and slammed the doors on open investigations. It has to be said that a modern reader can get much out of eclectic bits of Freud's works, while other parts must be cautioned as preliminary and informed, or misinformed, by conventions of his time more than by objective empirical material.

And when Freud was challenged by the somewhat younger C G Jung to start taking spirituality more seriously than merely a mathic, primitive form of misconstruing the reality of causes and effects, Freud had had it: the strain, perhaps, of what he had sought to challenge of the conventional morals of his european societies, had hammered him into a person who did not want to open yet another corridor of potential conflict with conventional morals. On the other hand, though Jung worked out such as--in particular--the interesting concept of "synchronicity" (defined as a coincidence to which we attribute, rightly or wrongly, deep meaning)--he didn't for real extend and deepen what we almost certainly the most complicated part of Freud's investigations, namely, those of the libido of the not-yet-adult.

Now when we seek, deliberately, to be "scientific" about anything, we must take into consideration that what by a mainstream comes to be defined as scientific isn't exactly produced by a rigorous procedure of the kind that is taught as ideal in the field called "theory of science". Indeed, while Freud, and with some right, regarded his works as scientific, there exists very readable books almost entirely devoted to showing that the criterions Freud used as to what is scientific are so flexible that just about any human behaviour, no matter what it is, can be explained by some part or other of some of Freud's works. But as K R Popper forcefully suggested, science ought to have a vulnerability about it--he held up a quote by A Einstein as a noble example. Einstein, after his publications of his first works, but before some rather decisive observations and experiments had been undertaken, had replied to a journalist that if his predictions didn't come out as expected, there was nothing to but just put his whole theory to the trashcan.

This possibility of some degree of 'falsification', or, as R Carnap and A Naess preferred to put it, 'instances of disconfirmation', came to Popper to be regarded as one of the chief characteristics of a scientific theory. It is clear, by the way, that this means that speculations about things that are extremely far from possibility of direct observation in any manner cannot properly be called "science" in this sense, and that much of speculations about the vastness of the universe, its origin and its future, therefore clearly don't pass the criterions Popper set up for proper scientific theorising. In other words, Popper's criticism attacks 'cosmology' not merely Freud.

However, Popper isn't the last word on what science can be all about. It may be that in at least some interpretations, Popper's view of what can be regarded as scientific was unnecessarily restrictive. The physicist D Bohm (who I met several times) had a more open-minded definition of science, but yet one that subtly is highly demanding of any individual: it is the attitude of intending to see facts beyond any question of likes and dislikes. But, perhaps leaning on Popper, Bohm also wrote about the 'importance of the vulnerability of ideas' and clearly had a shared belief with J Krishnamurti, the indian pantheist thinker, in the reality of human intuition.

Indeed, if we go to more ancient philosophical writings, before the more sensory/empirical writings of the 19th and 20th century scientifically oriented 'natural philosophers' such as B Russell, we find that the theme of intuition is a recurrent one. In between the ancient writers and the more modern ones, we find that for instance R Descartes spoke of self-evident or clear ideas or intuitions relative to the fact that his own existence can be deduced from the fact that he observes that he is doing thinking. He went as far as to postulate

that this fact is more self-evident even than the phenomenon of material existence. In other words, Descartes regarded the fact of thinking as a more trustworthy fact than the to him more vague fact that the world exists, that bodies exist and so on.

Looking to ancient philosophers, we find that both such figures as Socrates in the West, who is one of the earliest hellenes that we just may happen to have a lot of information about (through the earliest writings of his student Plato), and Patanjali, Vyasa and Shanakara, and indeed a number of other indian thinkers (where the texts, handed over in a verbal auditory tradition for centuries, before they took physical form as written papers, notoriously make them more hard to date),--all these subscribe to the notion of using intuition, indeed what we can call a somewhat both spiritual and artistic intuition, and not merely logic in deciding essential questions in life. Moreover, they shared the attitude of the aforementioned Bohm that going 'beyond likes and dislikes'--indeed, going beyond all the emotional patterns of more self-centered structures as we may call, vaguely (but not in the freudian sense) "the ego", are some of the greatest challenges in bringing forth pure intuitions and deep meditations (in contrast, Freud used the word 'ego' more in a practical rather than emotional sense; he preferred to speak of unnecessary and often trauma-based emotions as part of strains in the psyche which he called such as a 'neurosis' or, when deep, 'psychosis').

In the last decades or two of the nineteenth century, but far more forcefully in the first decades of the twentieth century, it became clear that something about the more mechanical or machine-like view of reality, and also the body and its brain, that a number of assumedly 'modern' thinkers had applied as to their general view of life, human beings and the universe had to be somehow drastically revised. Einstein's contributions turned out to be part of this, but only a part: and a variety of other contributions, loosely tied up in a bundle called, roughly, The Copenhagen Interpretation and then more broadly, Quantum Theory, seemed to be called for. In terms of engineering, these new contributions, and some more numerical and equation-oriented works done since have led to a sense in which even such as the core of all modern electronics have to be explained not quite in classical mechanical terms EVEN IF these indeed are certainly, in all practical sense for us, constituting parts of machines such as cars and PCs and phones.

Looking more closely at the clash of ideas behind the perhaps slightly more dull and uniform typical views of physics as presented in textbooks and in popular science magazines, we find that the history of ideas in physics since then and up until now is not only intensely complicated, but, at many extraordinary essential points,

entirely without a solution. It runs, by and large, as a ten-volume if not fifty-volume books of a single Sherlock Holmes story where things get more and more mysterious until we reach the point that even the great Holmes have to admit: "I simply don't know. This baffles me. This, Dr Watson, is certainly more than your typical three-pipe problem." (A three-pipe problem is one that can be solved during a meditation which involves the smoking of three pipes in succession without further investigation. Holmes, as is know, solved the mystery of the Red-Headed League in this manner.)

One of the four or five most significant contributors to the first ripe form of quantum theory was the french L de Broglie, and it is his name that attaches when one speaks of 'the wave propererties of matter' and one calculates the frequency of "the de Broglie wave".

W Heisenberg, who with N Bohr and a few others did the other parts of this early work, mentioned in late-life diaries that the young de Broglie was deeply unhappy with Bohr's notion that matter didn't REALLY have wave features--that these waves were only a reflection of some statistics, and not a key feature of the universe. At this point, Bohr and Einstein agreed, but at almost all other points, they disagreed. After a visit by the young D Bohm to Einstein, Bohm wrote some articles where unusual ideas of quantum theory were exposed. de Broglie found in these a way to rephrase the uneasiness he had with Bohr's view--and indeed with mainstream quantum theory--as a young, and were able to find a harmonious and fairly consistent way of arguing for the reality of the waves after all. This 1950s rebirth of de Broglie's socalled Pilot Wave interpretation wasn't taken further by Bohm, who pursued a related but not as drastic approach in what was first called a Causal Interpretation and then called other things, including 'an interpretation involving a quantum potential' and 'an ontological interpretation'.

E Schroedinger, who helped shape some of the formulas indicating how these waves, or this statistics, or whatever it is, shape themselves, didn't exactly participate in the debate on the reality vs the non-reality of these waves. But he did feel that our view of life as a whole somehow ought to be affected, deeply, by these findings. And many later writers who have been highly knowledgable both about physics and about such fields as biology, brain science and psychology have urged that the after all STILL UNSOLVED questions about the underlaying relaties of what the quantum physical equations refer to may have profound implications, once solved, for our understanding both of the flow of consciousness and for the evolution of the physiology and anatomy of the human beings. It goes without saying that this, in turn, reflects how we see art forms including such as dance, photo-modelling, painting, general design,

architecture as well as have profound implications for how we should frame our human self-education relative to our steadily more sophisticated machines, and also as to what extent we should ever relegate decision-making in society to what perhaps rather irreflective thinkers claim is "Artificial Intelligence".

In what is regarded as mainstream science in 2015 there isn't a single agreed-upon well-documented repeatable type of scientific observations that breaks with the view that human beings and indeed all life on the planet may be, in a way, some sort of machines without any element of soul, spirit or holistic animalistic wave about it or any such thing. But as many theoreticians of science have pointed out, what surfaces in mainstream science as acceptable facts go through many filters some of which are the already-accepted frames or paradigms within which theories are formed. And once one begins to look for cracks in these frames, there's no end to how many 'instances of disconfirmation' one might find: but to each one of these there are alternative forms of explanations. For instance, any so-called 'after death' experience report by someone who is patently a living human being begs the question of whether the experience, which in some cases almost certainly are both real, phenomenal and involves perceptive abilities that are intensely intriguing, cannot somehow have been generated by exceptional and perhaps as-yet-unknown capacities resident in the 'machinery of the brain'. Because of the dual explanation possibilities in all these cases, and the lack of a torrent of convincing demonstrations of any such more obviously hard-to-explain-away phenomenon as telepathy {or even more sensational phenomena like polstergeist or telekinesis}, the mechanical worldview has come to dominate much of mainstream science. There are --it has to be said--very intensely religious scientists even in the field of physics, some of whom are also highly respectable in terms of mainstream criteria--but these usually have found a way to reserve a portion of their intellectual unfoldment for a more 'mechanical' pursuit, and keep the religious aspect of their life somehow remote; perhaps by means of suggesting that God has an existence in a realm wholly other than matter, which runs rather on its own principles.

Then there are some people, highly aware of the possibility of fooling oneself in terms of biased interpretations of experiences in everyday life, and aware also of the complications of going from any view chiseled out in the laboratories of physicists and up and over to everyday life phenomena and so on, find themselves living in what appears to them to be an 'ocean of direct evidence' of such as telepathy and clairvoyance. It is typical of these individuals that those who know them well cannot fail to entertain some belief in the

supernatural. Indeed, it can be argued that one of the early legendary physicists, W Pauli, was one such person. And that it was he, perhaps slightly more than C G Jung himself, who came to lead Jung to a faith in the spiritual --and to their rather collaborative notion of the synchronistic as the 'acausal' feature of daily life. It was said that quantum physical experiments carried out at universities had a statistically exceptionally large possibility of showing up with wrong results if the very same Wolfgang Pauli was in the proximity. However --which is nearly always the case with such anecdotes-- one can easily speculate about the psychology of the scientists, knowing about the "Pauli field effect", contributed to making this a more and more self-fulfilling prophesy.

Yet, when one experiences that a person is able to handle questions of conceptual complexity in a harmonious manner exceeding this person's knowledge, and does so consistently, if not every day then at least many times pr week, then such an experience goes beyond mere self-fulfilling prophesies of the "Pauli effect" type. These individuals tend to work best, of course, with other individuals who share such abilities. When they team up, whole societies may change. But then, not everybody has met anyone such person, at least not that they know of. And perhaps, by inversive self-fulfilling prophesy, such people as are riding on a fame wave with the sole agenda of pulling apart any hint of indication that the mechanical worldview is all wrong, are perhaps the least likely to even come near being aware of the existence of these individuals.

About a hundred years since the explorations of the de Broglie matter waves, or pilot waves if you please, begun, it has to be said that if these waves are real, they are indeed utterly subtle. They do not have a weight, it seems; they do not have any restriction of any known kind in terms of their distance; they do not seem to be restricted by the speed of light; and yet they have a say in the functioning of even the smallest particle in the universe; and there is no planet revolving around any Sun that doesn't obey the whim of these subtle matter waves. Unless we had seen numerous examples of some of the features of some more material forms of these waves in the daily life of those who experience some forms of technology, they could easily have been dismissed as merely a statistical funny feature. Indeed, Einstein seemed to mostly regard the de Broglie waves as such, and yet it is exactly due to the coherent features of some such waves that such phenomena as high-speed trains with super-magnetically elevated rails can exist. This super-magnetism is brought about by a certain type of complex form of chemistry that for not altogether clear reasons is able to bring about a strong quality of wholeness or coherence in the de Broglie waves. As a

result, the train lifts up and can shoot forward at near airplane speed without touching the rails.

Also, though not suitable for information transfer nor for computation, speed-of-light transcending coherent de Broglie waves embracing a few particles such as photos or phonons (particles of sound) or electrons have been routinely demonstrated ever since the 1970s.

David Bohm, whose mind was influenced by a desire to go beyond mainstream dogma about the mechanical worldview, and whose textbook on Quantum Theory impressed the ageing Einstein sufficiently to invite him for a two-week stay with Einstein, offered the point of view about the possibilities of the supernatural: the supernatural, he proposed, if it does exist, exists by means of something which is having its own presence by analogy with the quantum (or de Broglie) features of reality, but it is not the same features exactly. I had a chance to ask him about such things a couple of times in Birkbeck College and later, and I have also read through most of his publications in various journals as well as most of all his books.

His point of view, as I take it, is that the quantum theory, as we know it, deals rather mechanically with the patterns of reality. Even if it is strange, it is not quite connecting to the human consciousness level in any natural manner so that it would seem to be exactly it that is involved in any paranormal situation. He regarded telepathy as a certain form of telekinesis, generalising this to an influence of matter beyond the involvement of material causes, driven somehow by the quality and subtlety of mind--and this led him to explore the concept of "meaning" as a possible key to such possible phenomena.

He offered the notion that there is much in common with such as the wave functions in quantum theory and to our own experience of mind and consciousness, but he did not by that postulate any identity. Rather, he suggested that mind constitutes a different level of reality and that while there must be overlapping should such paranormal or supernormal phenomena arise, these are capable of having some degree of independent existence.

I mention this also because there is a fairly large number of people who have heard about this legendary physicist David Bohm but who also have the notion that he regarded quantum theory as somehow the great skeleton key to consciousness. He didn't. He was very sober about the lack of far-reachingness of quantum theory.

However--and this is at the philosophical level again--the worldview that quantum theory indicates as more real than what we could be led to if we listen solely to his friend Albert Einstein is one of universal interconnectedness in which there is a real and highly active hidden, implicit, or "implicate" order. He saw it as natural to regard the manifest reality as somehow more or less like

a wave structure on top of an ocean of fantastically powerful energies, each of which have orders of their own.

In Bohm's view, then, time doesn't stretch forward nor backward as one or two or n dimensions. Rather, time has to do with a 'depth' dimension, in which all things have a potential for getting entwined. This is essentially how far he got when he died in the early 1990s in his 70s.

And, clearly, this is a great work. He has managed to sift through the equations well enough to change the life story of Louis de Broglie, one of the founding fathers of the most significant works in science ever (and which lead de Broglie to be regarded as a total outsider by the remaining members of the Copenhagen Interpretation in the 1950s--see my notes elsewhere about this; and note also that there are unique challenges with de Broglie's theory notably connected to the reality of the photon particle). Bohm managed to keep his head calm in dialogues with highly self-aware teachers like Jiddu Krishnamurti and the present Dalai Lama, and insist on the possibility of the scientific attitude of going beyond 'likes and dislikes' as combinable, somehow, with a profound spiritual quest. Instead of making one crazy theory about the universe after another, he settled on refining the expression, together with Basil Hiley and others, of his 1950s work as a solid alternative pathway for quantum theorising, and of clarifying what can be called a 'metaphor over the universe' in terms of the various ideas of the implicate order. In the Copenhagen Institute in the 1990s, one professor there told me that exactly this bit of Bohm's work--the Implicate Order--could not really be challenged. It was rather what it meant when pulled down to the human level that was a point of discourse and, also, disagreement with Bohm.

Those who, like philosopher A Naess, disagreed with the importance of quantum theory on philosophy, usually has what can be called very roughly for an 'empirical' attitude to science. It may not be along the lines of Popper--for instance, Naess disliked the use of the word 'falsification' (arguing that the pathways from theory to empirics and back are too complicated that any theory is ever solidly falsified),--but broadly speaking, this type of 'empiricist' or 'logico-positivist' attitude rarely finds quantum theory an argument for rethinking a more mechanical worldview. And this is, broadly speaking, much what Popper's attitude to science was all about. Though Popper in footnotes and such subscribed positively to the notion of human intuition, and though Popper strongly advocated the notion of theory as something which can be simply formulated by anyone, with ease, even without standing inside a scientific community, Popper's general approach favour non-intuitive observations and has what we can call an atheist-sceptical slant.

This led me to suggest that we should perhaps stand on

the shoulders of the works of Popper but consciously invite a refined concept of somewhat (by intent) objective and egoless intuition into the concept of science, as a possible stance to take in the field of theory of science. This I have longed called 'neo-popperianism'. It is in attunement with Popper's works that I formulated this approach without looking over my shoulders for how much support I got. I formulated what I think is meaningful and then I proceeded to put it to use relative to what I have as a personal 'ocean of empirics' relative to my own daily life experiences, namely, that of using intuition and naturally having as much telepathy as could I ever wish under all circumstances.

By taking the advice of Bohm seriously--to intend to go beyond likes and dislikes--I undertook to ask again, and more clearly, as I took it, what would be a more natural worldview--in some detail--after a century with the developments in modern physics, which more or less begun with Einstein and which includes the varieties of the rather unexplained (although well-tested) quantum phenomena.

In this work, I have been aided by my experience since childhood as a computer programmer. A program is a pattern --with much structure--and yet it doesn't quite exist anywhere in particular. Its most pure shape is in mind. It may get a realisation on a computer, but the program isn't ever identified with any such realisation. And once it is present somewhere, it acts--perhaps rather subtly--to direct movements such as of a printer, or on the light on a screen, or in some cases of the movements of a robot. Obviously, there's a lot of analogies one can think of between quantum or pilot or de Broglie waves and the various experiences one has of being a programmer, seeing how shapes subtly affect larger structures while themselves somehow being ultimately more identified with a pureform. I don't mean that they are more than an analogy: but the analogy is fascinatingly close in some cases.

It is also the case that such computer programs can affect one another. Some can arrange other programs. This is hard to represent in mathematics, but not hard to do for any skilled programmer using a good programming language such as my own, G15 PMN.

It seems to me that when Bohm speculated that mind, or consciousness, could reflect a separate realm with some overlapping in some cases to the more 'material' features of the quantum, he was touching on a division that easily could be argued to be too sharp to fit with my own intuition. So, instead, to accommodate my own personal sense of an ocean of empirics in favour of some forms of the supernatural, I sought to imagine that the waves of the de Broglie type somehow corresponded to a set of programs, upon which--in cases such as telepathy or such--other programs play.

By this, by imagining programs operating upon programs,

as some kind of super-programs, and substituting the word model for program, I arrived at the conception of the supra-model or super-model theory, as a metaphor or informal view of what might be a suitable worldview taking the quantum phenomena into account. By additional structuring of these thoughts, I worked through what could be seen as a natural, and compatible, form of some of Einstein's thoughts, visions, and equations by means of related concepts.

This fits very easily with an artistic viewpoint, a viewpoint of esthetics. For it is my own experience that when there is a sense of harmonious wholeness of an embracing, even loving kind, with no sense of inner conflict but rather a lucid, and logical clarity as well as inner tranquility, that also the most astounding perceptions of the aforementioned type arise. That fact--that those who are accustomed to experiencing telepathy usually get such experiences mostly in states of mind associated with natural, fluid meditation and ease of being and such, a dance of the mind in which body isn't detached but not is distracting--could be associated to a concept of coherence by analogy to the coherence found in quantum theory. Coherence, or wholeness, is indeed the pathway for microscopic phenomena tying individual particles together in tiny de Broglie wave functions, to act together as one whole with such startling effects as supermagnets, or any of the other effects associated with such as coherent light, superelectricity, or nonlocality.

Yet the fields associated with any normal human brain are too numerous that strong coherence can arise while the brain is still alive (for the energy effects would wreck the brain--think of a thousand or a million small flashlights all shining at the same spot for even one split second). So, while we must agree with Bohm that the brain, as matter, has matter fields that do have a relative autonomy, one can nevertheless theorise about the possibility of just how overlapping takes place: it takes place when the consciousness is sufficiently emptied of noise and sufficiently charged up in an ultra-harmonious way that it reaches fruitful 'tipping-points' in all directions--we can think of the star-like shape. When the brain is so quiet that the pulsation change of even one or a dozen of neurons can make a noticeable impact for millions of neurons, and there is, at gradually smaller levels, a similar 'amplification' of smaller motions 'upwards' to brain consciousness, then one can surmise that we reach the point where even individual quantum-steered particles, with quantum-like fluctuations, can have a profound say for manifest consciousness of that person.

It is of course the nature of fluctuations that these can go in all directions. However the experience of those who personally have masses of private empirics in such

domains as spontaneous telapathy (in a way which has been purified against possibilities of biased interpretations based on likes and dislikes and such), is that sometimes, in suitable states, there are fluctuations that are distinctly meaningful and also useful. It may be imagined that something--something very subtle--sort of 'hooks up' to the quantum field of something a neuron is listening in to. This 'hooking up' may happen over a period and then perhaps there is a relaxation of the connection, in some way (though some may argue that it is easier for the hooking up to take place than the reverse, and this could lead to interesting philosophizing over possible forms of evolutions of consciousness for all humanity by means of the intensity of such experiences).

In my own metaphor of the universe, then, it would be natural to propose that one super-program or super-model hooks up to that of another, a lower form of one, one driving the matter in the brain (or in the gut, or wherever). But what would be the criterion for such hooking-up to take place?

In doing a sober study of coherence phenomenon found in quantum laboratories, one could suggest that one of the features required is a similarity or a consistent contrast in terms of such as frequencies, form, times and places of connectedness locally, and more such; however the data in this regard have not been very much sorted out in mainstream science.

In turning to a neo-popperian approach again, we can rather submit--beyond the question of like and dislike--the question of such hugely significant "hooking-ups" as may seem to take place in the postulated phenomenon of telapathy--the question to intuition: what is it that leads to a connectedness, a coherence, between these subtle organic rather immaterial 'pilot waves' that may seem to surround and penetrate all existence at all levels?

Here, interestingly, a whole host of the ancient and somewhat more modern philosophers, especially those who, like J W von Goethe, concerned themselves with the organic, comes in with a number of interesting proposals. Organically, by means of a kind of 'universal perception', what is the key gestalt organising principle? But if we make of this principle a machine, it can be manipulated; and as a manipulated machine, it will be subject to questions of what would happen if such a machine started to manipulate itself. These types of themes bring in the works of K Goedel, who showed that it is an essential features of structures that refer to themselves that given adequate complexity and sharpness of these structures, they either fail to be consistent or else fail to refer to themselves completely. We might suggest: a mechanical gestalt principle cannot be self-aware; just as a robot, by virtue of being a machine, must be always trapped in severe incompleteness as regard all forms of

its recognition (or 'seeing') possibilities; and, as such, a robot is cut short of any REAL self-awareness as a matter of principle.

Fascinatingly, it is a central notion of just that artistic feature of wholeness associated with spending time with--whatever it is, the waves of the ocean, the patterns of own breathing, the fluidity of a dance, the golden ratios of a beautiful painting or photo, or the making of any such 'mandala' or 'yantra' as the eastern traditions of Yoga speak of, that self-awareness reaches a kind of peak just as the notion of 'self' somehow becomes less central. Thus, we find such as the Zen koans and the haiku poems as timeless elements of Japanese culture,--even independent from religion--as indicating the state of light as associated with 'having no self'.

Such a state of mind, when created by hard work, by art, by the logic of being friendly with facts and going beyond the falsely hyper-active emotions associated with societal (and often political) structures, can resonate as a whole and provide, as it were, an ocean of open quietness in which any thought is seen as a distinct ripple and where perception can go all around it, three-hundred and sixty degrees, all angles.

Finally, this is the bridge to the types of questions indicated in the title of this essay. I wish to start outlining this bridge by stating a question:

Can the sexual and the meditative naturally be regarded as one and the same state of mind WHEN ELEVATED, or are they necessarily connected to different parts or aspects or organs somehow of the human being as a whole?

The answers vary, depending on which tradition one consults. But in consulting intuition, and even logic, I think the answer pops up simply enough: the whole notion of dividing any part of the body away from the meditative state can only be entertained when the meditation hasn't reached a full state of nondivisive harmony. It is almost true pr definition. When someone is in need of therapy and when meditation is a pathway to this therapy, and the sexual energies are, as Freud pointed out, with some people, highly repressed, then the person might have elements hystera and these may be most amply dealt with by not pressing the issue too fast. But once meditation has properly 'invaded' the mind, at some point it ceases to merely a thing of the head or of this and that part of the body and it is rather a state of mind in which, as Krishnmurti and also many in the Advaita Vedanta tradition pointed beautifully out, 'the observer is the observed'. This dry formulation of what in ancient Sanskrit is written more like Tat Twam Asi--Thou Art That--can be given fiercely exalted descriptions in religious terms, and Rumi, the poet of the best brand of Islam, and Meister Eckhardt, the medieval poet of the best brand of Christianity, give as it were flames to this cut'n'dried and almost technical definition of meditation.

Now it is the human state that the brain cannot be in such a vast state of overriding clarity and fluidity and totality for hours and hours without getting severely exhausted. Rather, it is of great importance that such what we can call spiritual-tantric states of mind (the use of the word 'tantric' is here intended vaguely, by means of our lending of an indian term to indicate the type of sexuality which is felt as permeating the whole body in a healthy and also ripe way), give way to other modes, not just sleep, but modes that perhaps have a deliberate component of the boring in them. We can speak, then of an element of deliberate 'cultivation of boredom' as the necessary complement to an existence in the meditative tantric realm. For someone who finds a meditation also in the best of the best of the best of porn as art, the same applies: get out of it and into business mode, before exhaustion sets in; deliberately focus on the business mode actions for such a long time that the brain can set itself ready, as a battery with two distinct poles intact, to connect to the higher tantric again.

It takes but a little browsing of the biographies of the most astounding artists and inventors and scientists of the ages to see that most of them, insofar as their private lifestyles have been accurately indicated, were powerhouses integrating just such features and modes and polaric complementarities of life as just indicated.

It is clear, then, at least to me who, as I take it, have managed to find a clarity about these themes, that the experience of beauty admits to easier pathways into meditation; and that beauty is not solely in the eye of the beholder; but that it is a question of resonance and a unique combination of all that should be combined in the moment, as a perhaps surprising sense of overarching harmony. This must fit with laws of a kind that aren't human-made. We're talking of entertaining the notion of a universal esthetics, as a potential source also of ethics. In doing so, we must be aware that the laws we make to keep these societies going here on Earth are, at best, temporary gatherings and not true and universal principles and that they are often forged as a result of much hotheaded debate rather than as a crystallised expression of radical truth emanating by means of a wise process. I am in this essay not concerned with practical implementations but of what we as law-abiding citizens might regard as the deeper laws of meditation and well-being from within, well aware that it is only by restricting the expressions of some of these inclinations we can entertain connectedness to the present perhaps not overly enlightened societies we have.

The philosopher Arne Naess, who I have before referred to in this essay, and who I had the fortune of travelling with much when he was in his eighties (generally to his

mountain cottage, but also once to San Francisco), had an interesting viewpoint about lying. He regarded lying as not in all circumstances wrong, but he categorised different forms of lying. One was to lie to others and to be aware of this. Another, more serious, was to engage in what he called 'meta-lying': to lie to others, and to lie to oneself about this fact. In other words, if false or biased words are given to others and you tell yourself you are telling the truth, you are doing more than lying double up, you are doing meta-lying, lying at a deeper level of your being. It's better to admit it at once to oneself that a lie is a lie, put bluntly.

This point of view is of value in exploring themes of esthetics: if we find as esthetically true, and in some deeper sense also ethically true, something which, if expressed, would offend what seems to be the morals to some others, it may be fruitful to lie to others; but then --to take the naessian point of view--fruitful to tell oneself than one is telling others a lie, rather than double-up the lie at a meta-level.

I rarely quote from the christian Bible, but there's a phrase that comes to mind--give the Caesar what belongs to him, and God what belongs to God. Your consciousness deserves perhaps more of the truth than society. And in this way you can keep your job and all that and still be free to explore what is most conscientiously the right stance to take at all deeper issues. These should not be determined by the repressed emotions of neurosis or psychosis but by the calm-headed harmonious loving insight brought about by sustained natural inner questioning.

The rejuvenating features for the body of somebody engaged in a natural inner exploration of truth of this kind is usually evident, as I see it. Artists of a kind who engage first-hand in an honest exploration of the reality of beauty, of meditation, and the tantric, do find in themselves a torrent of good energies that come in and replenish features of the body that others might find are washed away only too quickly by the tides of time.

The exploration of meditation leads a person naturally to ask: what are the key principles of esthetics? What roles do such as the golden ratio have in the experience just prior to peaks of meditation? Though there are some people who offer the point of view that enlightenment glimpses do not have to rely on any factor whatsoever whether outside or within, even these people are often insistent on some form of harmony in their living conditions and, in my own experience, meditation is a luxury of healthy existence that comes as a peak when one has one's house pretty much in order and isn't likely to arise in a chaotic, sloppy form of degenerating existence. Having said as much, it makes a lot of sense

to suggest that one must be well aware that meditation as such cannot be a question of fostering new dependencies but rather must be a light that can fit anywhere, at any time. I do not believe in those who say they have total light or imply as much, nor have I seen any evidence that any human lives or has ever lived in total meditation all the time. We may however imagine, and with sanity, as I take it, that the glimpses of such inner light may have better and better, and even vastly better, conditions to flourish when we speak of the coming millenia. Here, we can imagine different societal structures altogether; and we can easily imagine that this can only take place after such a time as somehow nonlocal bridges to distant galaxies do exist without the inconvenience of having to spend time in cold outer space.

Apart from such perhaps vague and fleeting visions of possible futures, artists and people who are engaged in any form of design or creative work whatsoever, including those lucky enough to give humanity that delight called modern dance, can ask themselves: are there objective criterions of the conditions, including in our environment, in our paintings, in our photoshoots, and so on, that lead more simply to the astoundingly important glimpses of holistic meditation of the tantric and interconnected and telepathic kind?

Of course, one may argue that in the present state of affairs as reported by general newsheadlines this is a question for an elite. But then, the elite also consists of real and sensitive individuals, people with feelings, and it can hardly be better for everyone if there was no caring towards those lucky enough not to live in the mud or on the pavement or in a temporary camp. The elite, doing meditation, also requires care. And this care-taking means that the lofty types of philosophizing and meditations come to have positive role, as I see it, also in our present societies here, on this planet as it is.

In submitting the above type of questions to my own intuition, and restricting the scope of the answer in this essay in particular to that art form which involves generating the best of the best of the best photos, I have, after weighing them a considerable amount of time, worked out the following postulates. Anyone who has begun at the start of this essay and gone with us all the way to this point will probably now just want the essences and then proceed to work further with them through own heart and head, and so I will not bother to explain much, but just state them:

Yes, an affirmative yes, there are general esthetical criterions suitable for harmonious meditative holistic tantric stimuli.

Yes, an exploration of the 8:5 (or, far more exactly, 89:55) type of ratio, connected to the notion of having shapes that invites a sense of self-resonance within the

shape in a spiralling way, is a key ingredient in all art.

It is a fact that such ratios are found both in young adult women in the absolute best of the most meditative photos found of some of the models commonly regarded as the most beautiful. These ratios play along their shapes from tip to toe, from bud to stem, in leg-length versus torso, and in the similarities and contrast also fractically playing in the various facial features. But even with such models, only a very slight permille of the photos taken can be said to match the meditative/tantric characteristics.

One can see such esthetics in all ages, of course, and in a beyond-gender sense, whether as in the queer theory or in other gender-as-performance views. And there is indeed a possibility of the timeless, or the meditative, of arising through absolutely anyone, and not just through the celebrity models--naturally.

But what is of matter to those who wish to go far in this quest is that they get actual activation of the whole range of resonant beauty experiences, quickly, and practically so, through daily life.

Is there then just one type of female beauty characteristics, of the meditative kind, as exhibited in the elite fraction of the best of the best of photos such as sometimes arises eg in fashion circles?

Again, going to essences, no, there is not just one essence. The quintessential nothingness meditative-tantric horizon has two poles in it, the CM pole and the YAM pole, as we can call it.

In the CM mode, we can speak of a wave that has a freedom, while in the YAM mode, it is encircled. The wave, or field, we speak of in the child model doesn't have a binding to the body. It is part of the necessary beauty of the young adult model that it is connected deeply to the shape of the anatomy.

Bringing in Freud, who spoke of the libido, I wish to intuitively postulate that the libido has a kind of directedness in CM that is rather up, while the libido has a kind of directedness in YAM that is rather forward. These are complementary directions of the tantric force. These can be felt intuitively, by the artist. The intelligent brain relates to both, spontaneously, and yet brings forth, in own body, not both, even though both connect to nothingness.

Seen from a different angle, we can say that the CM form of beauty is distinct from the YAM form of beauty,--now speaking of the best of the best of the best of photos as a way to appreciate this meditatively with a few select well-trained harmonious healthy individuals, in a proper context of such as dance or beauty photography--in that in YAM, the temperament is more sophisticatedly engraved in the skin whereas in CM it is free from intentional specifics (I must necessarily be vague here and use terms that the artist will intuitively pick up if at all).

Then, finally, from yet a different angle, we are speaking of anatomically a different set of proper (remember, in each case we are talking of the best of the best, the most harmoniously successful photos for YOU as an observer that, upon seeing it, finds that it is an observer-is-the-observed proper moment of samadhi) golden ratios.

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