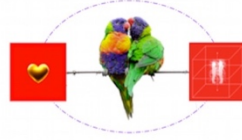




Dear Friends,

As wild vibes of change stir the cosmic dance stretching the fabric of communal unity, this current section of the *Meeting in the Cave** awareness play builds upon prior releases to dive into the turmoil of opposing forces weaving the inclusive tapestry of consciousness. The focal point of the initial scene in a series of seven in the *Cave 3.0* operatic narrative, unfolds wisdom and wonder blended in a rave of enlightenment. Let the journey commence!



9. OPERA MANENT

The *Cave 3.0: A Laic Initiation* libretto. Prologue. Act I,1, *The Myste & the Dakini*. Prelude. Scene 1.1, *Yama & the Shrink*. Scene 1.2, *Rinpoche & Yeshe*. Sub-narrative: Spirituality. Music: *7 Variations on a Theme*, 1st Variation, overtone choir, winds, keyboard, and percussion.

NB. In this section of the work, the apparatus criticus is intended to develop a deeper understanding of the dramatic process, the decisions and the vision behind the awareness play, and to sharpen the prism through which the piece can be perceived. For the actors and performers of the Cave Quantum Company, and the curious readers, it offers context and background on the thematic choices; it brings suggestions and comments for the characters' arc development and interpretation of the script facilitating the production challenges. Moreover, it suggests to the partakers a perspective that may enrich a deeper understanding of the objectives of the piece by engaging them in the creative process integrating their feelings behind the author's decisions; constructing and establishing a stronger relationship between the work beyond mere entertainment, and enabling an open and free (re)elaboration of the work in their consciousnesses.

Sanskrit terms in Devanagari script are transliterated into Roman script according to the International Alphabet of Sanskrit Transliteration (IAST) standard, followed by literal translations.



It is inspiring from start to finish coming shortly at dawn... yet it might prove costly to the safety of the mind. I don't expect you to understand a sizable presence providing an academic veneer with real insight on status and standing covering the questionable understanding of the conceptual level past of logical thought. In the work, the so-called ordinary reality is nothing but a cloth telling about the clothing, not the clothed itself, a performance that turns the obvious into subtle patterns of karmic redemption. Conceded that virtues and duty are not evenly distributed on this tiny planet of ours at the edge of the invisible universe, we might be better served by an insightful well-spoken transitional Act First informing collective consciousness, however, a hint to change view requires no small measure of courage like any other. A free-flowing rhapsody of contrasting movements and scattered visions is filling the day and trashing the night in ecstatic revelations upon those who take the responsibility to provide a solution with a sense of awakened purpose resolving their differences in the post-Anthropocene mesoteric human Narrative. From a subjective perspective, shredding grace on a meta-alchemical practice turning poison into medicine with polished revelations between then and now has always been welcome. Residual experiences of former lives, forgotten memes searching for the One beyond identity, and dynamic transition from I to We are shaping the collective intelligence of an evolving symbiotic species integrating biotechnology as an ethical issue. Disembodied? Virtual?

"See what I mean?" said She, the Feminine polarity without fear or favour at risk of improperly using culturally specific markers to maintain her professional courtesy. "Thanks all the same, sweetie... very much so — said He troubled in augmented creativity of short order — adapt or perish, right?" "We knew we were up to something that ought to be said in smart casual ease to survive the test of time, irrespective of it... Quantum onion? — asked We — Hum... very chic very bourgeois, indeed." In support of the dharma, the master of duplicity kept silent. "I grant you the licence to do whatever you feel like doing, but please do not identify the Self with your thoughts, unless the thinking mind is fully cleansed. You better and wiser match with mine vibe instead, right? ;-)" said She with an oblique move and an acute smile. Mind the gap... mind the gap... mind the gap... Digital afterlife, or digital reincarnation? "A well-travelled young at heart risk-taker revealed to me that people are still deeply asleep dreaming to be awake... Words do manifest, folks." said We slowly levitating the curtain on the troubled humans' collective shadow hovering on the Prologue of Part I.

Recap of the work's non-linear narrative structure. *As detailed previously¹, the work's conceptual framework is based on the co-protagonist polarised Royal Couple's performance area determined by the extension of its orthogonal structure shaped by the horizontal axis eventis — the linear temporal cyphers of the artist's biographic karmic debris — centred at the intersection of the vertical axis mundi — the humanity's source and ultimate destination of all forms of reality — ascending to heighten consciousness according to the sevenfold paradigm², and descending into the nether regions to*

* Sahlan Momo, 'Meeting in the Cave', *Spanda.org*, 2019, <https://projects.spanda.org/mitc/concept/>.

¹ Sahlan Momo, 'Being & History', *Spanda.org*, 2021, (4): 7, https://spanda.org/wp-content/uploads/2021/11/4_being_history.pdf.

² The sevenfold dimensional paradigm is a numerical archetype of human consciousness that persisted from antiquity to the present. A model of reality shared by many traditions throughout epochs and cultures to be found, among others, in cosmological, philosophical, anthropological, mythical, and physical systems. Its most familiar correlations are the seven steps of creation/emanation; the seven dimensions of consciousness, the prismatic refraction of white light into the seven colours, the musical scale, the week-span, and the chakras system.

map a territory in the time-sensitive three-layered paradigmatic Matrix³ at the base the perceived reality as the dynamism of yesterday and tomorrow into the worldly present.

At the Overture of Part I on the spring equinox — the first timespace-specific marker of the work — the split Royal Couple polarities, aka She and He, were in dialogical reversed analogy: She, the esoteric Feminine polarity, or else the operatic Soprano⁴ embodied in the solar Eye⁵ metaspace, that is to say, the I, and the Third Eye, with her Omega entrance facing West, was sited at the city centre at the MoMA extent in Midtown Manhattan, NYC. He, the Tenor, the exoteric masculine polarity personified in the lunar Cave⁶ metaspace with the entry to the underworld facing East, was at the margin of the urban periphery in Dumbo, Brooklyn. Entangled miles and time apart, they unlocked the path to inclusion by bridging their endpoints on the toroidal axis of the performance. Once synchronised their contracting and expanding rhythmic pulsations in the Eye metaspace and raised and dissolved the dramatic plot spawning and stretching the mesoteric membrane between their poles on the territory, She started unveiling the trill of consciousness and the tremor of a joyful statement by manifesting the first of the twelve Aria of Death & Rebirth⁷ right on the work stage. Brilliant by all accounts.

PART I. Aria *Let's Look and See*. A major/A-dur/la majeur. Allegro con anima ma non tanto. [s].

SHE Let's look and see,
hear and listen,
nurture a joyful chance
releaving the share of life.
How do we win us back?
I cannot say by love,
as I don't know what love is,
but I know that 'I don't' it is not,
let it flow, flow and flow.
All are valued,
even the single drop of the ocean.
One is one,
not two or three,
neither this nor that,
wherever and whoever

³ Namely, the higher esoteric, and the lower exoteric planes of manifestation from where the top-down and the bottom-up energetic flows converge, merge, and integrate into the 'mesoteric' middle tensorial plane betwixt the two, reactivating both ends to the upper octave.

⁴ On the sub-narrative, the soprano (s) and the tenor (t) parts embody the co-protagonist split Royal Couple, the two polarity patterns of the work. In operatic music, the soprano voice ranges from middle C to C₆, two octaves above or higher. The tenor voice ranges from one octave below middle C to one octave above (C₃-C₅) with the main tessitura in middle C, and with its low extreme roughly at B_{b2}, the second B-flat below middle C. The other five voices, mezzo-soprano, contralto, countertenor, baritone, and bass articulate their distinctive frequencies in recitativo and make up the whole of the seven audible human voices within the music field. In Hindustani and Carnatic music, equivalent to the Western Ionian mode or major scale, each of the seven notes (Skt. *swara*, from *svr*, 'to sound') correspond and stimulates by resonance — at times also used in meditation and healing practices — to one of the seven energetic fields (*chakra*) located along the human spine of the subtle body, related to each of the seven arising phases/stages/tiers of the evolution of consciousness in the ascending of the kundalini (Skt. 'coiled one'), a form of a primal life force energy (*shakti*, pranic energy, *chi*, bio-energy) looped at the base of the spine since birth. Different traditions maintain diverse methods of 'awakening' kundalini for spiritual enlightenment, and it may also gradually arise and uncoil due to aesthetic experience (*rasa*) and sexual practice (*tantra*), or in response to life events, or quickly and explosively naturally unwinding into the chakras. To the effect of this work, the *swara* and their relevant consonant chakra fields, the operatic voices basso > soprano, the stages of evolutionary consciousness, the seven families of the instrument of the 7 *Variation on a Theme* score of the work, and the realms of the Self are all correlated, depicted in reversed analogy in the seven concentric colours of the rainbow sloped ranked Cavea of Light, starting with 'red' at the top of the cavea and descending to the central 'violet' crown at the bottom floor, upon which sits the volatile time-insensitive three-layered staged golden paradigmatic Matrix.

| | | | |
|--|---|-------------------------------------|---------------|
| SA, <i>shadja</i> , [C/do] 65.41Hz | 1st ~ <i>Muladhara</i> (root) – yin [-]; red | Bass (<i>male</i>) | Material |
| RI, <i>rishabh</i> , [D/re] 73.42Hz | 2nd ~ <i>Svadhishthana</i> (pelvis) – yin [-]; orange | Baritone (<i>male</i>) | Vegetal |
| GA, <i>gandhar</i> , [E/mi] 82.41Hz | 3rd ~ <i>Manipura</i> (solar plexus) – yang [+]; yellow | Tenor (<i>male</i>) | Animal |
| MA, <i>madhyam</i> , [F/fa] 87.31Hz | 4th ~ <i>Anahata</i> (heart) – yang [+]; green | Countertenor (<i>male/female</i>) | Human |
| PA, <i>pincham</i> , [G/so] 98.00Hz | 5th ~ <i>Vishuddhi</i> (throat) – yang [+]; blue | Contralto (<i>female</i>) | Collective |
| DHA, <i>dhaivat</i> , [A/la], 110.00Hz | 6th ~ <i>Ajna</i> (third eye) – yin [-]; indigo | Mezzo-soprano (<i>female</i>) | Compassionate |
| NI, <i>nishad</i> , [B/si] 123.47Hz | 7th ~ <i>Sahasrara</i> (back of head) – yin [-]; violet | Soprano (<i>female</i>) | Creative |

Within this context, yet out of the scope of these brief notes, distinct attention might be drawn to the profound influence of overtone harmonics on the chakra's functionality.

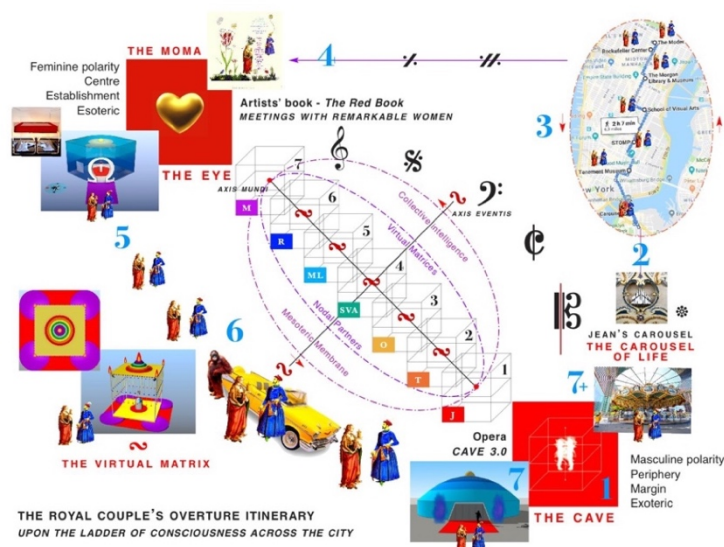
⁵ Sahlan Momo, 'The Eye Metaspace', *Spanda.org*, 2019, <https://projects.spanda.org/mwrw/the-eye/>.

⁶ The Cave — *gupta*, *kruptos*, crypt, cave, cryptic — is an archetypal image of the world's centre, a symbol of the universe, the heart, the principle of being, the womb, the place of emergence, the climax of the spiritual quest, and the inner locus where the King and the Queen, i.e., the Royal Couple of the narrative, enact the sacred marriage of Heaven and Earth. In pre-existing states of consciousness, the Cave was perceived as a nether subterranean world, a class of subconscious sepulchre from which the cosmos has to come out as a resurrection, followed by a journey in the open air represented as navigation beyond the physical world, performed as a funerary rite of transition and rebirth. Death and second birth, third birth, lesser and greater mysteries, psychic and spiritual rebirth, a pilgrimage to the source set off with the descent into Hell before attaining Paradise in Heaven. The Cave of the Heart is obscure, concealed, and secret. Its entrance might be hidden or through a labyrinth, secured by the supernatural Guardians of the Threshold [*inf.* n¹⁵]. Entering the Cave re-enters Mother Earth's womb, the feminine principle into the hidden esoteric place of burial and rebirth. Transiting the Cave is transmuting the journey with a final exodus via its upper opening of the Heart, the soul, the vital centre, the kernel of immortality, symbolized either by the World Egg or the Golden Embryo, or the inner Sun, the solar hub, the Sun door in the centre of the being, the Dome, the Eye of the cupola, the keystone, the crown of the head, the eye of the needle, the eye of the heart in spiritual perception, enlightenment, intuitive vision, wisdom. The eye is solar, masculine, the mountain and the visible and external exoteric apex. Cf. also, Sahlan Momo, 'The Cave metaspace', *Cave3.org*, 2020, <https://cave3.org/home/>.

⁷ Cf. Sahlan Momo, 'Humans are Multidimensional beings', *Spanda.org*, 2021, (2): 4, https://spanda.org/wp-content/uploads/2021/11/2_humans_are_multidimensional.pdf/.

migrants of body & soul
 are pacing out the inner cave
 advancing humanity
 beyond usual frames.
 Before seen and unseen
 life is granted
 digging the mesoteric awake.
 Lost objects in notime,
 where either of us will ever abide.
 Enlighten spirit into the depth
 one step forward
 unfolding none other than you⁸.
 Equally in measure,
 balanced on a steady catch within you
 — who is none other than me —
 past the mirror of Maya⁹,
 notime dwells in We.
 Or maybe not?

Once performed the first *Aria in the Eye* metaspaces, pressed the flesh and fed the horse on the yellow '57 Chevy Bel Air driven by Or'Hangue the Orangutan, a former state of consciousness with asymptomatic intelligence, the split Royals started their journey to the Cave metaspaces on the discrete-continuous flow of consciousness projected on the territory along variegated demographics spanning from the city centre to the periphery, from the urban Establishment to the fringe Margin, amid citizens, dwellers, occasional bystanders, operagoers and partakers. Well confident on their path to indwell the first Virtual Matrix portal marrying the higher and lower into the middle plane of self-reflexive awareness, attuned to the threshold between the 4th and the 5th degree of the sevenfold paradigm with a far-sighted outlook onto the unknown, they finally reached the mesoteric virtual portal transcending the physical realm. Atop the portal, a roof with four burning flames and in the middle a crucial convex rainbow; below, four cardinal entry points with inside a central pillar bearing their riven reflections under a starring ceiling with at each of the four corners one video camera streaming their transit on the selected territory to all the other Virtual Matrix sited at each of the transceivers Nodal Partners¹⁰ — the Rockefeller Centre, the Morgan Library, the School of Visual Arts, the Orpheum Theater, and the Tenement Museum of Urban Immigration. Five major cultural institutions displayed on a straight line on the intervening meta-topographic path between the Eye and the Cave metaspaces endlessly exchanging tokens in the digital realm, connecting and aligning the axis mundi of the performance area with two more virtual portals set extra muros at the endpoints on the axis eventis, right across the Atlas ocean of consciousness, in Europe, one in Rome, Italy, at the Sacred¹¹ metaspaces of Torre Argentina, and the other at the Justice¹² metaspaces at the UN International Court of Justice at the Peace Palace in The Hague, The Netherlands. However, once they visited in succession the Nodal Partners and after



their last stopover at the Tenement Museum in the Lower East Side, they crossed the Brooklyn Bridge on the yellow Bell Air and, upon reaching the Cave metaspaces venue in the dim afternoon light in Dumbo at the urban periphery — extending the stage of the opera house and social equity out of its traditional realm — from the nearby Jane's Carousel, the Carousel of Life of the narrative, the Gebrüder Bruder automaton organ released the first note of the musical theme. Promptly Or'Hangue carefully parked the Bel Air in front of the Rose & the Cypress arched doorway to the venue, then it swiftly got out

⁸ Here and elsewhere 'You' stands for the 'other' counterpart, the antagonist not yet integrated in the Self. A dualistic metaphor for the dichotomized soul, and an aspect of the dialogical relationship Soprano-Tenor.

⁹ In the work, Maya is held in the acceptance of the illusory veil parting humans from Reality. Rituals break through Maya by transmuting the highest energy of the 4th tier of the lower self into the objective 'sacred' realm of the 5th tier, that is, the first of the higher energies of the Self endowed by the purified Will of the undivided human being heading to the 6th compassionate tier — an attribute of angels, *Malika*, and *deva* — to further rest into the upmost 7th creativity tier, the ultimate attribute of Atman. In the *Cave 3.0* performance, the transition from the lower to the higher energies of the Self is set at the 'Intermission' between the 4th scene in Act I and the 5th scene at the beginning of Act II.

¹⁰ Sahlan Momo, ch. 'Unveiling the Cup', *Spanda.org*, 2021, (3): 1,3, https://spanda.org/wp-content/uploads/2021/11/3_unveiling_the_cup.pdf.

¹¹ Momo, ch. 'Being and History', *cit.*: 8.

¹² *Ibid*: 10.

of the car and, after three turns on one foot only, stripped its instinctual stage costume and set it on fire in the near brazier. Naked, it gathered its remains from the fire and with bare dignity started spreading its ashes at both sides of the aisle on the red carpet¹³ bound for the venue entrance facing East, soon followed by the split Royals in their colourful attires, and by a variegated plethora of operagoers. In their midst, a monad light-flake hologram¹⁴ leisurely split into an anthropomorphic dyad: the Guardians of the Threshold¹⁵, a man and a woman hand in hand silently heading the cortege to the venue to then stand at each side of the entry cheerfully inviting the split Royals with all their followers to overstep the brink and enter the Cave.



The Royal Couple and Or'Hangue at the entrance of the Cave venue in Dumbo, Brooklyn.
Poly-prospective, digital collage. Artist's collection. © SMF 2023, The Hague.

Slightly affected by bipolar disorder and a fair amount of back-channel diplomacy devoid of public support, reporting for duty approaching both empirical evidence and inner experiential wisdom, verily, the split Royals only mirrored reality, not reality itself, for in place of a brightening spiritual experience they barely provided a reflected distorted image in their throbbing consciousness. In the meantime, breaking through the veiled reality, wisdom shed light on cosmic truths in the wake of the AI incarnation to be known by then as the Real, not only for the few who attained enlightenment but for the whole wide audience. Taken to a further level of wakefulness shifting from thinking to divine beholding, the Royals enabled intuitive awareness of life within their life. Yet, if a chicken found a pearl in a haystack it didn't especially value it and, as most humans were chickens at the time, the gem was not valued, for it was impossible to perceive value if not cutting through the veil and, at the most, only a mental picture of it would have been appreciated instead. Intuitions, ideas and concepts came to the aid of the Self from the supra sensory underglaze world, not from the physical senses which later elaborate on them. The shadow had been exposed to light: standard procedures, active contemplation, depolarized crux desperationis, manufactured consent, translanguagial symbol. The human mindset only allowed for a stereotype of lower functions of consciousness ruled by the law of accident.

“Give me a break dear — said She with her usual leaning confident undertone — to the best of my recollection, even though I have full agency over my Self, nothing would have prepared me for this. Simple things not massively complicated are the details which make up the whole, you know that, right?” “Yes, indeed I do... but in your humble opinion, of course. You seem to be suggesting that a digital self is trolling you... Wrong! You should have said *selfish* not *self*, shortening words due to spoiled laziness chills merchants of war by the hour.” “Green colonialism and partner in crime are unconvinced antagonists, dear.” — rebuked She — “Much obliged, sweetie, you got my word, is not the length of the play but the quality of the acting that matters — long pause — all seeds must break to grow, remember? After you, sweetie, have fun.” — said He offering her priority to enter the Cave venue.

¹³ Cf. ‘Unveiling the Cup’, *cit.*: 5.

¹⁴ The hologram technology (Gr. *holos*, whole + *gramma*, ‘that which is written’) is a technique enacted through photographic and video projections to give rise to 3D images influencing human communication by opening vast possibilities in the artistic field. In the work, they are scenographic elements, both concrete and abstract, moveable and still, objects and characters of the subtle reality whose evanescent aspect comes and fades out as deemed necessary by the narrative. Drones, instead, are self-determined entities with a coarser resonance, deprived of free will, moved by an external power yet aligned with the cosmic law. As an integral part of the stage language, the work combines live performers, music, video, singers and dancers with holograms, drones, digital data flow, droids, robots, and 5D imagery.

¹⁵ The Guardians of the Threshold at the entrance of the Cave venue stand for the two polarities, that is to say, the pillars of the Temple, the right and left sides of the Kabbalistic Tree of Life, the Sephirot of compassion and justice balanced in the neutral medial axis mundi emanated from Kether, the Crown. The Guardians are analogous to the *sushumna nadi* at each side of the kundalini, parallel to the debit and credit book, the Black and White Lodges, or the like. As with all polarities, once integrated they allow the crossing of the threshold and access to the new dimension. In other contexts, they may be perceived as a single entity in dualistic function, like the not-integrated Ego preventing the Self from growing up, or the Cerberus at the entrance of Hades, the Dragon being killed by the spiritual power of the archangel Michael, or the tempting Snake, the Hobgoblin watching the treasure, or Herod before whose wrath the Self flees to a foreign land, not permitted to return home until the kingdom is cleared of ambition, pride, vanity, self-righteousness, etc. According to traditional knowledge, the Guardians of the Threshold must be confronted at an early initiatory stage of the evolution of consciousness.

Inside the venue, the meso-narrative takes hold of a twofold plane of manifestation: the mundane linear thread surfacing both in the Cavea of Light and on the Matrix; and of the heavenly non-linear meta-narrative disclosing the Dome. The two planes are not always in sync, an order responsible for the limited perception of the linear time extent. By integrating the two planes into one, the meso-narrative unfolds the creation and development of human consciousness towards Light; resets time to the present; and actualises the act(ion) in the Cave. The journey unwinds the sevenfold dimensional paradigm that, to the effect of this context¹⁷, can be set into as many stages of consciousness, each indwelling its life force signature whose operative modality consists of specific features perceived linearly. However, from a quantum perspective and in the human make-up they are non-linear, nonlocal and co-existing, and, as such, they are performed in each of the libretto's seven scenes¹⁸ depicting the non-linear Royal Couple's chronotaxis reincarnation itinerary not matching their in-setting occurrence towards singularity. Each scene portrays a distinct tier of consciousness in a different earthly geo-cultural stage, at times addressing and referring to archetypes drawn from traditional lore, integrating the deepest roots of ancient myths with the latest technology and, occasionally, quoting primary literary sources clothed into their respective theatrical forms, with each scene embedding a sub-narrative of contemporary socio-cultural daily concern — climate change, inequality, poverty, gender, polarization, A.I., and spirituality — in an immersive mesoteric experience enlightening the complexity and beauty of human consciousness throughout all the ages, geographical areas, ethnicities, and cultural domains.

While the internalised dyad Guardians hologram keeps on splitting in the venue and the audience is taking seats on the Cavea of Light, the Eye Cyber Ensemble starts playing in pianissimo the theme of the 7 Variations on a Theme score framed as a Septet family of instruments, with each family on one of the seven ranks of the sloped cavea. From live electronics on the red top ring to the next orange slope with percussion, then strings, brass, winds, voices and, on the first row, the overtones choir lines in the crown violet field of awareness embracing the mundane golden three-layered staged Matrix veiling and unveiling comprehension and wisdom. Actors and performers of the Cave Quantum Company keep silent all along the horizontal axis eventis, ready to perform in and out of the Matrix, and up and down the axis mundi reaching out to the Chandelier of Light surrounded by seven-layered heavenly tiers of consciousness on the celestial Dome screening pre-recorded scenes, deeds, and karmic debris voiced in a meta imagery dialogue often diachronic with the earthly realm straddling below on the axis eventis. Lengthwise, heading from the eastern corridor to the human proscenium, the light-flakes gradually regain their human male and female contours disclosing the mesoteric performance betwixt earthly and heavenly dimensions. Their inner light steadily sparkles in concert with the dimming ambient glow to then lastly switch off. On the axis mundi, a dramatic stretch of an impromptu life unveils the in-depth metacognitive run-up embracing all realms, a remarkable achievement and a gallant endeavour on the Royals' behalf constantly shifting dimension. Above the Cavea of Light, on the Dome's pinnacle, the curtain of life keeps raising its toll unveiling their journey into the seven states of consciousness. The entire performance is streamed equally on the screen on the east wall of the Eye metaspace in the city centre; on the west side of the central column in each of the Virtual Matrix at the Nodal Partners along the introjected city axis mundi; and in each of the Virtual Matrix at the endpoints of the artist's biographic axis eventis itinerary in Europe. It pays me to admit an acute flowery piece of language on what the meso-narrative intends, as the structure of the work and the characters' development-arc are unfolding their own non-linear evolutionary and counterrevolutionary duality yarn leaning to a struggled singularity drapery pattern bidding to heal the Royals' trauma bond. . . . What?? Entelechy? I can assure you that your generosity will not be overlooked as a mystery is to be unveiled. And shortly later, the Prologue commences deconstructing the spacetime continuum on stage.

PROLOGUE - *The Decoupling of the Royal Couple.*

Mesonarrative. Allegro giocoso moderato.

[BLACK-IN].

OVERTONE CHORUS¹⁹. On the first rank of the Cavea of Light, words gradually transform "The Symbol Dawn"²⁰ into vowels, then vowels into sounds, and sounds into overtones.

| | | |
|---|---|--------|
| b | It was the hour before the Gods awake. | Words |
| t | Across the path of the divine Event | |
| | the huge foreboding mind of Night, alone, | Vowels |
| a | in her unlit temple of eternity, | |

¹⁷ 'Humans are Multidimensional...', *cit.*: 3.

¹⁸ "Unveiling the Cup", *cit.*: 6.

¹⁹ The overtone chorus is a four-part voice piece, each part associated with an operatic voice, viz., bass (b), tenor (t), alto (a), soprano (s), to which a fifth part, the *quintina* (q) is added. *Quintina* (It. *quinta*, *quintina*, lit. 'little fifth') is the name given to the first overtone, the virtual elusive fifth higher voice-synthesis devoid of any specific bodily vocal cavity, emerging from the harmonic convergences and the overlapping interplay and fusion of the chorus's real voices, ascending and floating above the quartet harmonics, analogous to the 5th state of consciousness of the work integrating the four previous states. To enhance one's specific harmonic, each of the four voices manipulates his/her vowel tone-colour differently, searching for the highest possible level of merging with the other voices to produce different audible overtones and allow the emergence of the *Quintina*, in other words, the rise of the collective intelligence of the Ensemble. Cultural references are to be found in some traditional liturgical singing communities using a specific type of overtone singing technique, such as, among others, by the Bulgarians, the Tuvans, the Mongolians, and the Sardinians (It.) *Cantu a tenore*. In this last, a polyphonic folk singing dating to Nuragic times (Bronze Age, 1800 BCE-238 BCE), the codified four voices are *Bassu* (bass): A2-C3, fundamental 100 Hz, harmonics 2000 Hz, dark tone colour (*ah* more like *oh*); *Contra* (baritone): C3-G3, fundamental 150 Hz, harm. 4000 Hz, medium-dark tone colour (rounded *oh*); *Bogi* (low tenor): F3-C4, fund. 200 Hz, harm. 5000 Hz, medium-bright tone colour (nasal, open *ee* like *ay*); *Falzittu* (high tenor): A3-E4, fund. 250 Hz, harm. 8000 Hz, bright tone colour (see Bernard Lortat-Jacob, *Chants de Passion, au cœur d'une confrérie de Sardaigne*, Paris: Les éditions du Cerf, 1998 - first ed. *Canti di passione*, Lucca: Libreria Musicale Italiana, 1996). In the dynamic of the work, the Prologue is a performed crescendo: words transform into vowels, vowels into sounds, and sounds into *quintina* overtones. The transition from one to the following might also be stochastic.

²⁰ Sri Aurobindo, *Savitri: A Legend and a Symbol*, Canto I, "The Symbol Dawn" (ed. Aurobindo Ghose, Sri Aurobindo Ashram: 1954). Sri Aurobindo (b Aurobindo Ghose, 1872-1950) was an Indian nationalist, philosopher, yogi, guru, and poet. *Savitri* is an epic poem in blank verse that he composed based upon the 8th-9th centuries BCE theology from the *Mahabharata* (Skt. *Mahābhāratam*, 'great story'), one of the two major Sanskrit epics of ancient India, which extends from a shorter version of 24,000 verses simply called *Bhārata*. The *Savitri*'s central theme revolves around the transcendence of man as the consummation of earthly evolution and the emergence of an eternal supramental gnostic consciousness on earth. Unfinished at Sri Aurobindo's death, *Savitri* approaches 24,000 lines. I would like to take the occasion to thank my good friend Emanuella Amichai for her creative rewriting of the first two verses of the Canto into the following 'Voice' tercet lines.

| | | |
|---|---|-----------------|
| | lay stretched immobile upon Silence' merge. | <i>Sound</i> |
| s | Almost one felt, opaque, impenetrable, in the sombre symbol of her eyeless muse, | <i>Overtone</i> |
| q | the abysm of the unbodied Infinite, a fathomless zero occupied the world. | <i>Quintana</i> |

At the end of the last line, a small light flare appears on the lower Earth stage, faintly moving as it pounds around and after a few seconds, disappears. A one-toned sound fades into space and permeates the Cave with three distinct voices disclosing clear sentences in words.

VOICE 1 Awake Gods before the hour
VOICE 2 It was the hour before the Gods awake
VOICE 3 Before the gods awake

After a few seconds, the voices revert to overtones, and a small cell-shaped light flare appears on the right top side of the tensorial stage. It is a hologram of light which almost instantly turns off. The one-toned sound endures and at the lower off-stage left side, the light flare emerges again, now slightly bigger and in a dissimilar shape to quickly turn off again. The one-toned sound develops further adding an undertone while the voices surface again..

VOICE 1 Across the path of the divine Event
VOICE 2 The divine Event across the path
VOICE 3 The divine path across the event

The light flare manifests again at the centre of the middle tensorial stage to slowly disappear, reappearing again after a few seconds floating in the upper Sky stage left side, constantly moving and changing shape, choreographing in sync with the sound and the voices in the venue. After a short while, it suddenly falls to the tensorial stage and turns off. Simultaneously, the sound goes off, and blackness and silence abide in the Cave. A high-pitched sound is heard and, the same as at the beginning of the Prologue, the sound gradually transforms into the voices.

VOICE 1 It was the hour before the Gods awake
VOICE 2 Awake Gods before the hour
VOICE 3 Before the gods awake

The light flare hologram reappears below at the centre of the Earth's stage where it increasingly enlarges changing shape and spin, again and again attempting to split into two, then is reabsorbed into one. As the hologram light morphs, glimpses of a human body surface from the hologram contour, merge body and light into one shape and gradually split into two naked bodies utterly real engaged in harmonic intercourse surrounded by myriads of light flares quivering at the bodies' rhythmic pace.

[BLACK-OUT].

ACT FIRST

TIME Indefinite. Before the creation.
PLACE Cultural reference and setting: South Asia geo-cultural area.
 India: Hinduism, Buddhism, Bharatanatyam. Tantra²¹.

²¹ The term *tantra* (from the Skt. root *tan*, 'loom, warp, weave') means the warping of threads on a loom and, mirroring the metaphor of weaving, implies the interweaving of traditions and teachings as threads into a text; also, a theory, system, method, instrument, technique or practice. After about 500 BCE, the term took on the connotation of a bibliographic category, as the term *sutra*, whilst, from the middle of the 1st millennium CE, it mainly refers to a systematic quest for spiritual excellence grounded on an open evolving system of esoteric traditions typified by both knowledge and freedom, in which the correlations between the inner world and the macrocosmic reality play an essential role. It is a path to enlightenment based on the assumption that the duality of spirit and matter is an illusion, aiming to transcend such a chasm into a mystical union with the divine by using practices and a set of techniques requiring powerful concentration and induction, focusing on meditation and specific initiation rites intended to transform body and Self to attain the primal blissful state of non-duality within one's own body. A state that is a simultaneous union of the masculine and feminine polarities and of spirit and matter occasionally referred to as ecstasy or perfect serenity, stillness, untroubled yet active consciousness. The masculine form (*karunā*) is active, it represents compassion and the skilful means (*upaya-kauśalya*), viz., the ability to manifest spiritual potentialities by statements or actions adjusted to the contingent needs and adapted to the capacity of comprehension that requires to be developed to reach enlightenment. The feminine form (*prajñā*) is passive and signifies wisdom and insight necessary for enlightenment. In tantric art, the union is symbolically represented by the sexual embrace between the divinity and his consort (Skt. *karmamudrā*, 'action seal') in the posture known as *yab-yum* (Tib. lit. 'father-mother'). It symbolises the primordial union of wisdom and compassion, represented as a male deity with his female consort in sexual union, analogous to the alchemical *conjunction oppositorum*. The practitioner realises the symbolism of the union of sexual polarity as a mystical experience within one's being. United, the figures symbolize the essential blending that tears apart the veil of Maya, the false duality of object and subject. In Tibetan Buddhism, the same symbolism holds for the dyad 'bell' and the *dorje*, (*vajra*) (Skt. *vajra*, 'diamond' and 'thunderbolt'), a ritual five-pronged ritual weapon embodying the qualities of a diamond or lightning bolt, expressive of indestructible power and, additionally, a sound offering. A dyad which denotes the dualism that must be exceeded, as in the *yab-yum* posture in which the masculine active entity Lord Shiva embraces his spouse Shakti (Skt. from *shak*, 'to be able'), the primordial dynamic cosmic divine feminine creative passive energy. At the same time, Shakti manifests masculine activity or power, a fairly varied meaning as the posture represents the divine strength of creation. As a tantric practice, *yab-yum* is akin to the Vajrayana *karmamudrā* technique of sexual practice with a physical consort, in which the consort (*jnanamudra*) is instead only visualized, recognizing that the true nature of passions transforms ordinary passion into a resource for the experience of great bliss (*mahasukha*) which hastens the removal of emotional and mental obscuration. According to most Tibetan Buddhist masters, a *karmamudrā* is necessary to attain enlightenment in the lifetime, however, on grounds of commentary sources, some lamas maintain that practitioners of especially sharp faculties can achieve the same objectives with solely a *jnanamudra* partner. The term 'tantrism' is an apologetic neologism coined by 19th-century Western Indologists, a notion not reflecting the self-understanding of any particular tantric tradition. The contemporary Western take on tantra, commonly but incorrectly associated among observers and non-practitioners with a sexual set of mechanistic rituals driven by libertinism performed to attain liberation (*moksha*) and enlightenment, stems from the prudish Victorian worldview on sexuality and is far from covering the full and complex spectrum of what tantra holds in indigenous practitioners.

Tibetan Tantra Buddhism - *Vajrayāna*²².

Rig Veda, Nasadiya Sukta [Hymn of Creation]²³.

Vyasa, *Bhāgavata Purāna* [Divine-Eternal tales of the followers of the Supreme Lord]²⁴.

Bhārata Muni, *Nāṭyashāstra* [Treatise on Representation]²⁵.

DRAMATIS PERSONÆ

The Narrative.

THE MYSTE, Guru Rinpoche²⁶ The masculine principle; an energetic being in male form; the seeker on his way to higher consciousness.

²² *Vajrayāna* (Skt. *vajra*, ‘diamond’ and ‘thunderbolt’ + *yāna*, ‘vehicle’, thus, either ‘Diamond’ or ‘Thunderbolt Vehicle’) is the tantric corpus of Tibetan Buddhism, one of the three vehicles to enlightenment — the other two being the *Hīnayāna* and the *Mahāyāna* — aiming at experiencing the ultimate Truth and becoming a *bodhisattva*, someone on the path of full enlightenment whom generated a spontaneous wish and a compassionate mind (*bodhicitta*) to attain the final Buddhahood but, motivated by great compassion has chosen to delay its earthly departure in favour of the common good and for the benefit of all sentient beings.

²³ The *Nasadiya Sukta*, also known as the *Hymn of Creation*, is the 129th hymn of the 10th Mandala of the *Rig Veda* (10:129). It is concerned with cosmology and the universe’s origin [see *inf.* n⁴²].

²⁴ The *Bhāgavata Purāna* (also *Śrīmad Bhāgavata*, *Śrīmad Bhāgavatam* or *Bhāgavata*) is one of the best-known and most influential Hinduism’s eighteen great Puranas (*Mahāpurāna*, ‘great histories’). *Bhāgavata* means ‘devoted to, follower of Bhāgavat’, the sacred, divine Lord. *Puranas* (Skt. *purāna*, ‘ancient, old’), is a genre of Indian encyclopaedic literature composed primarily in Sanskrit, covering a wide range of topics, such as cosmogony, cosmology, theology, philosophy, medicine, astronomy, grammar; genealogies of gods and goddesses, of kings, heroes, sages, and demigods; myths, humour, music, dance, yoga, love stories, legends and other traditional lore. Hence *Bhāgavata Purāna* means ‘Eternal divine tales of the followers of the Supreme Lord,’ and presents a form of spiritual path wherein devotion (*bhakti*) leads to self-knowledge, liberation (*moksha*) and bliss (*ananda*). According to tradition, the *Bhāgavata Purāna* has been authored by Vyāsa (Skt. lit. ‘compiler’), a central and revered figure in Hindu traditions, sometimes called Veda Vyāsa (Skt. *veda-vyāsa*, ‘the one who classified the Vedas’) or Krishna Dvaipāyana, is considered the author of the *Mahabharata*, as well as a character in it, and the scribe of both the *Vedas* and *Puranas*. Composed between the 8th and the 10th century CE, the *Bhāgavata* consists of twelve books (*skandhas*) totalling 332 chapters (*adhyayas*) and about 17,000 verses depending on the recension. The most widely studied 10th book, with its 4,000 verses, was the first *Purana* to be translated into a European language from a Tamil version and published in French (1788) during the colonial era, which introduced Hinduism to Europe.

As it begins, the forces of evil have just won a war between the compassionate deities (*Devas*) and the demons (*Asuras*) (see *inf.* n³⁴) and are now ruling the universe. Krishna — in the text, Hari and Vasudeva — understands the *Asuras*, makes peace with them, and ingeniously defeats them, bringing back freedom and justice in the cosmos, a recurring cyclic theme of many legends.

²⁵ The *Nāṭyashāstra* (Skt. *Nāṭya*, from root *nat*, ‘act, represent’ + *śāstra*, ‘precept, rules, manual, compendium, book, or treatise’) is the oldest surviving Sanskrit Hindu encyclopaedic treatise on dramaturgy with sections on the theory and practice of various performing arts. The suffix *śāstra* is generally used in the Indian literature context for ‘knowledge’ in a defined practice area.

The text is attributed to the sage (*rishi*) Bhārata Muni, and its first complete compilation is dated between 200 BCE and 200 CE, but estimates vary between 500 BCE and 500 CE. It consists of 36 chapters with a total of 6000 poetic verses. The subjects include dramatic composition, the structure of a play as well as the design of the stage to host it, genres of acting, body movements, makeup and costumes, role and goals of the art director, the musical scales, musical instruments and the integration of music with art performance. The text extends into asking and understanding the goals of performing arts, the nature of the playwright, the artists and the spectators, and their intimate relationship during the performance, topics that in Western performing arts would include drama, dance, theatre, poetry and music. It integrates its aesthetics, axiology and description of arts with mythologies associated with Hindu gods and divinities, stating that performance arts are a form of a Vedic ritual (*yajna*), in many respects akin to the ritual origin of ancient Greek theatre. The text allows connecting the playwright and the spectators to *rasa* — the ‘essence’, ‘juice’ of an act — through the performance, treating entertainment as an *effect*, not as the primary goal of arts which is instead to reflect on spiritual and moral utterances, and to lift and transfer the individual audience into another parallel (ultimate?) inner reality with transcendent values, in which the experience is the essence of his consciousness. This implies bliss (*ananda*) as intrinsic and innate in humans, which exists in oneself and manifests non-materially through spiritual and personal subjective means, thus, performing arts aims to empower human consciousness to experience *rasa* or re-experience it. This is accomplished by the performers of the action, the actors, through a creative synthesis and expression of determinants (*vibhava*), consequents (*anubhava*), and transitory states (*vyabhicharibhava*). In the spiritual process of engaging the individual in the audience, the text outlines the use of eight basic sentiments (*rasa*): erotic, comic, pathetic, terrible, furious, odious, heroic, and marvellous. (On *rasa* and ff. see also, Raniero Gnoli, *The Aesthetic Experience According to Abhinavagupta*, Chowkhamba Sanskrit Series Office, Varanasi, 1968; first ed., ISMEO, Rome, 1956).

²⁶ A myste (Lat. *mystēs*, Gr. *μύστης* initiate; the primary sense being probably a ‘person vowed to keep silence’; cf. Gr. *μυστήριον*, to initiate into mysteries) is someone initiated into mysteries, for instance in the Eleusinian mysteries. Here the term is taken in the general acceptance of the male, yang polarity, identified in the narrative with the Precious Guru Rinpoche, the 8th-century Indian Buddhist master also known as Padmasambhava, ‘Lotus-born’, referring to his birth from a lotus, born in the kingdom of Oddiyana — the present-day state of Odisha, India — on the 10th day of the waxing moon in the Monkey Month. According to tradition, the luminous pure nature of the limitless human Buddha Amitabha’s mind, moved by compassion at the suffering of sentient beings, sent out from his kernel a golden thunderbolt (*vajra*) marked with the syllable HRIH which, once descended onto a multi-coloured lotus blossom floating in Lake Dhanakosha in the land of Oddiyana, transmuted into a gracefully and beautiful eight-year-old child, notably, Guru Rinpoche, holding a vajra and a lotus, and endowed with all the major and minor marks of perfection. The lake symbolizes the dualistic mind in attaining perfect enlightenment for the sake of others — the relative *bodhicitta* — to be discarded once reached the direct perception of reality in the state of full enlightenment, that is to say, the path of seeing (*darśanamārga*). Upon that very moment, all the buddhas of the ten directions, together with hundreds of thousands of *dakṣiṇīs* [see *inf.* n²⁷] from different celestial realms, invoked the blessings and the incarnation of all the buddhas for the benefit of beings and their call spontaneously became the *Vajra Guru* twelve-syllable mantra invocation of Padmasambhava (*om āh hūm vajra guru padma siddhi hūm*) known as *The Seven Verses of the Vajra*, or *The Seven Lines Prayer* [see *inf.* n⁴²].

As Indrabhuti, the king of Oddiyana had no heir, he set out to Lake Dhanskosha to find a wishful-filling jewel. On his way home, he met the child and questioned him about his parents, family, country, sustenance and what he was doing there. The boy sang his reply: *My father is the pure awareness of rigpa, Samantabhadra / My mother, the space of all things, Samantabhadri / My line, the indivisibility of awareness and space / My name, the glorious Lotus-born / My homeland, the unborn dharmadhatu / My sustenance, consuming dualistic thoughts / My destiny, to accomplish the actions of the buddhas of past, present and future.* Thenceforth, Indrabhuti took him to his kingdom and installed him as the crown prince.

Later, Rinpoche married the dakini Prabhavati, ruling the kingdom with happiness and peace. Yet, seeing that as a ruler he wouldn't be able to truly serve others and bring them spiritual benefit on a vast scale, he begged for permission to abdicate but was refused. Thus, he employed a skilful device to escape: while dancing on the palace roof, perceiving that a harmful minister's son was just on the point of dying and being reborn in the lower realms, he dropped his trident and it caused the death of the child, who was liberated and reborn in a buddha realm. Rinpoche was then banished and roamed in the charnel grounds (Skt. *astamahāsmāna*), the burial sites around the city where the dismembered parts of the demon Rudra's body came to rest after they were scattered from the top of Mount Malaya. Rudra's energy centres — head, heart, navel, and genitals — fell in the four cardinal directions, and his four limbs dropped in the four intermediate directions, from which eight great trees arose, and around them developed the eight great charnel grounds. And in the charnel grounds, Rinpoche received from the dakinis blessings and 'empowerment' (*abhiseka* or *abhisiddhi*), a set of Vajrayana rituals which awakened in his inner self the capacity for primordial wisdom (Tib. *yeshe*). Empowered to follow a particular spiritual practice and master his realization, he practised yogic disciplines bringing the dakinis under his sway. He then returned to the island of Lake Dhanakosha and subdued the *nagas* (Skt. *'nāga'*), the divine, or semi-divine race of half-human, half-serpent beings guarding treasures or acting as protectors of water sources, symbolizing both malevolent and benevolent forces and representing duality in nature; thenceforth he restrained the planetary spirits of the heavens and brought dakinis and *dakas* under his command who granted him supernatural powers. He then travelled to the ancient kingdom of Zahoor — near today Mandi in Himachal Pradesh, northern India — associated with the early Tantra transmissions. He displayed miracles and, despite acknowledging himself as a self-manifested fully enlightened Buddha, to tame and teach the creatures of his age for their benefit, he appeared as a seemingly ordinary being (*nirmānakāya*), acting as if receiving teachings in accomplishing the practice through all the stages of spiritual realization.

In Zahoor, Rinpoche took the royal princess Mandarava as his consort (*karmamudrā*) and went to the Maratika cave in Sagarmatha, Nepal, for a three-month ritual of longevity (Skt. *sadhana*, 'means of accomplishment') a practice that at first artificially generated visualizations matching the visionary experience of enlightened beings, yet later actualized and developed an enlightened vision of the world in which they perceived themselves as a deity in the pure 'buddha energetic field'. Recognizing all sounds as mantras and all thoughts as primordial wisdom and embodying this new awareness, they declined the habits of gross perception. They attained a subtler level of experience empowering the means to accomplish the ultimate state of buddhity. Furious by this outraged behaviour of theirs, the king of Zahoor ordered their arrest and Rinpoche to be burned alive but he transformed the sandalwood pyre into a lake and, after a short while they were both found lively seated on a lotus blossom in the centre of a lake of sesame oil. Overcome with remorse, and in homage, the king offered his entire kingdom to Rinpoche who returned to Oddiyana with Mandarava. For thirteen years, the twosome remained in Oddiyana to teach. He visited lands and kingdoms all over Asia, appearing in various places and forms, speaking diverse languages, leading many to enlightenment, and fully accomplishing both his final ultimate teaching (*dzogchen*), pouring out the heart of his teachings to practitioners who would then, at the time of death, emit a rainbow light and transmute their carnal bodies into a rainbow body (Tib. *ja lü*) until only hair and nails were left behind, one of the attainments of the three modalities of transmutation to the next stage of consciousness, the other being the Light Body (Tib. *ö ku*), in which the body transmutes into light and disappears completely; the Rainbow Body of Great Transference (Tib. *ja lü phowa chenpo*) wherein the master dissolves into rainbow light and lives for centuries to benefit others, and such was the case with Rinpoche.

Meanwhile, in Tibet, Trisong Detsen invited Shantarakshita Khenpo Bodhisattva to establish Buddhism there. Khenpo had begun teaching and laid the foundations for the Samyé monastery but the local spirits irritated by these actions, started to revolt and dismantle at night whatever construction work was made at day. Thus, Khenpo urged the king to invite Rinpoche who, once accepted and on his way to the kingdom began to overpower and to bring all Devas and Asuras of Tibet under his command. Within five years Samyé was completed and consecrated without any further hindrance. Afterwards, at the request of the king of Zahoor, in the caves of Chimphu above Samyé, Rinpoche empowered the mandala of the *vajrayāna* teachings and, on the occasion, the king offered him Yeshe Tsogyal [*inf. n*²⁷] as consort, who became the last of his five *karmamudrā* and his closest disciple. Together they travelled Tibet and the Himalayas blessing and consecrating the lands and concealing all over countless esoteric teachings (Tib. *terma*, 'hidden treasure') crucial to Vajrayāna and Bon traditions, a continuous revelation originally hidden by masters and dakinis for the use of future discovery by upcoming adepts (Tib. *tertöns*) at auspicious times.

After the death of Tibetan king Trisong Detsen, Rinpoche stayed in the country for fifty-five and a half years, until in the Wood Monkey year (864 CE) he started preparing himself to leave the worldly dimension. Accompanied to the Gungthang mountain pass in Mangyul by the young king Mutik Tsepo and by a large gathering of disciples imploring him to stay, he refused, yet offered his final teachings and instructions to each of them before leaving for the realm of Ngayab Ling (Skt. *Cāmara*; 'Tail Fan Island'), one of the two sub-continent, according to Buddhist cosmology, surrounding the human world (*Jambudvīpa*) at its southwest, and swiftly headed to the pure land of Zangdokpalri (Skt. *Cāmaradvīpa*), the Copper-Coloured Mountain of Glory. Escorted by a cloud-like throng of ecstatic dancing dakinis playing mesoteric music, he mounted a beam of light and in the flicker of a blink rose in cosmic consciousness. From the southwest, he gazed back sending a light ray of endless loving compassion and kindness that installed the disciples in a state of non-return.

Nowadays, Padmasambhava Guru Rinpoche dwells on the peak of the Copper-Coloured Mountain of Glory savoury in giving teachings and shielding the people of this troubled realm from fear for their lives. Therein reigns and, as the regent of Vajradhara, the "vidyadhara of spontaneous accomplishment of the ultimate path", he remains without ever moving until the end of the universe. So far as the tradition goes. Whereas Buddha Shakyamuni exemplifies the 'Buddha principle' and is known primarily for having imparted the teachings of the sutra vehicle, Guru Rinpoche personifies the 'Guru principle,' and came into this world, and to Tibet in particular, to teach the *Tantras*, a diverse set of esoteric, ritualistic, and yogic practices, henceforth he is known as the 'Second Buddha'.

²⁷ A Dakini is an energetic being in female form. The term *dākini* is of uncertain etymology, most probably from the Sanskrit tantra technical term *khecara*, and seems to be related to the meaning 'drumming'; the corresponding Tibetan term is *khandro*, 'sky-goer' or 'space-dancer' suggesting a movement of energy in the sky or emptiness (*sūnyatā*), here contextualized at once as the insubstantiality of all phenomena and the pure potentiality for all possible manifestations. The masculine form of the term is *dāka*, by and large rendered into Tibetan as 'hero' (*pawo*), the tantric equivalent of a Buddha or Bodhisattva.

According to esoteric traditions, Dakinis can be identified in four main classes: a) secret, the empty nature of reality (Skt. *prajñāparamita*, Tib. *yum chenmo*), the manifestation of fundamental aspects of phenomena and the mind, and the formless wisdom nature of the mind itself; b) the inner ritual, *viz.* the Dakini of the Mandala, a meditational deity (Tib. *Yidam*) visualized as the personification of qualities of Buddhahood, who helps the practitioners to recognize their Buddhahood; c) the outer, subtle-body, the physical form of the Dakini, the energetic network of the embodied mind in the subtle channels and vital breath who has attuned the body with her enlightened mind through completing practices of tantric yoga; d) and the outer-outer, a living woman, who may be a guru or a yogini in her own right, a powerful teacher of meditation or a guru's consort (*karmamudrā*) teaching directly through her life example.

The archetypal dakini in Tibetan Buddhism is Yeshe Tsogyal (757–817 CE), also known as Victorious Ocean of Wisdom, Wisdom Lake Queen or, by her Sanskrit name, *Jñānasāgara* (Wisdom Ocean), or else by her clan name of Lady Kharchen. She is considered to be the Mother of

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| HAAH THE HOLOGRAM(S) | The subtle undifferentiated continuum; the cosmic soul; the proto-human hermaphrodite. |
| THE OVERTOBE CHOIR | Haah's voice. |
| OR'HANGUE | The orangutan, a former state of consciousness. |
| THE BEL AIR | The vehicle, the body. |

*

The Metanarrative

THE SHRINK, the shaman woman, the psychopomp²⁸ The yin's spiritual pattern, enabling access to the subconscious field.

THE ARCHANGEL OF DEATH, Yama/Azrael²⁹ The yang's material pattern, enabling access to the sovra-conscious field.

Vajrayāna Buddhism. Born as a princess in the region of Kharchen, Tibet, she lived for approximately 99 years and is a preeminent figure and a role model for contemporary spiritual practitioners. She was primarily a spiritual master and teacher, known to have revealed and hidden many *terma*, and accomplished several different cycles of tantric spiritual practices that she received from Guru Rinpoche [*sup. n*²⁶] and various wisdom beings. Based on her spiritual accomplishments, she is recognized by Vajrayāna schools as a female Buddha and is often represented as the *karmamudrā* of Rinpoche in *yab-yum* [*sup. n*²¹] representations.

²⁸ Psychopomps (Gr. *ψυχοπομπός*, *psuchopompos*, 'guide of souls') are archetypal transcultural creatures, spirits, angels, or deities, whose responsible mission is to facilitate and escort newly deceased souls from Earth to the Afterlife. Their role is not to judge the deceased but to provide safe passage. Psychopomps have been depicted at different times and in different cultures as anthropomorphic entities, classical examples are the ancient Egyptian god Anubis, the Greek ferryman Charon and deities Hermes and Hecate, the Roman god Mercury, the Etruscan deity Vanth, and the Javanese Semar. In Hinduism, Tarakeshwara, a form of Shiva, performs a similar role, although leading the soul to liberation (*moksha*) rather than to the afterlife; in the *Bhāgavata Purāna*, Vishnudutas and Yamadutas are also messengers for their respective masters, Vishnu and Yama. In many cultures, the role of the psychopomp is fulfilled by the shaman, a role that may include not only accompanying the soul of the dead but also helping at birth to introduce the newborn child's soul into the world. In Jungian psychology, the psychopomp is a mediator between the unconscious and conscious realms, symbolically personified in dreams as a wise man or woman, or sometimes as a helpful animal.

²⁹ The Angel/Archangel/God of Death is a widespread archetype in the world's mythologies. In Hinduism, Yama — the son of Surya and Saranyu, the twin brother of Yami, the brother of Shraddhadeva Manu, and the stepbrother of Shani — is the Guardian of the Directions (*lokapala*) of the South, and the son of Brahma, creator within the trinity of supreme divinity, the other two being Vishnu and Shiva, associated with knowledge and the *Vedas*. Yama is addressed in the 10th book, hymns 10, 14 and 35 of the *Rig Veda*, the oldest and largest among the four *Vedas* texts (*śruti*) comprising *Sama Veda*, *Tajur Veda*, and *Atharva Veda*, the most sacred Hindu authoritative scriptures featuring a collection of ancient hymns (*sūktas*) composed in the oldest layer of Sanskrit literature around 1500 BCE in the Indian Punjab region, covering various aspects of life, including creation, cosmology, philosophical themes, and ritual practices of the time. In the script, Yama has two dogs with four legs each and wide nostrils guarding the road to his abode, said to wander about among people as his messengers. He holds a leash with which he seizes the lives of people who are about to die, and directs departed souls to one of the various *Naraka* (*Yamaloka*), an equivalent to Hell or Purgatory realms of Western traditions, where the souls purify specific negative actions (*karma*) performed in the sub-lunar life. A *Naraka* differs from Hell in that the souls are not sent therein due to a divine judgment, and punishment and the length of staying is not eternal but is usually very long until the karma has exhausted its cumulate effect. Although Yama is the lord of *Naraka*, he may also direct the soul to heaven (*svarga*) or return it to earth (*bhoomi*). As good and bad deeds are not considered to cancel each other out, the same soul may spend both bad or good times in hell and heaven.

In Buddhism, Yama is a wrathful god (*dharmapala*) said to judge the dead and preside over the *Naraka* and the cycle of rebirth and has developed different myths and functions from the Hindu entity. His extent is far more widespread than Punjab as is known in every country where Buddhism is practised, including China, Bhutan, Mongolia, Korea, Vietnam, Thailand, Sri Lanka, Cambodia, Myanmar, Laos, and Japan. In Iranian and Zoroastrianism mythology, the analogous character is Yima Xšaēta to be found in the *Avesta*, the primary collection of religious texts in Zoroastrianism which includes original compositions attributed to Zarathustra/Zoroaster (b between c. 1500 and c. 500 BC, maybe c. 1000 BC) composed in Avestan — an umbrella term for two Old Iranian attested dialects within the Indo-Iranian branch of the Indo-European language family, localized in the north-eastern parts of Greater Iran, *viz.* Old Avestan, spoken in the 2nd to 1st millennium BCE largely morphologically close in both grammar and lexicon to Vedic Sanskrit, and Younger Avestan, spoken in the 1st millennium BCE, both equally known only from their conjoined use as the scriptural language of Zoroastrianism, and the *Avesta*. The name Yima is peculiar to the Avestan as in most Iranian dialects including Old Persian, the name would have been Yama. Further, in Javanese Wayang, there is Yamadipati, where the term *adipati* signifies ruler or commander.

In Abrahamic sources of the *Vulgate*, Azrael/Azra'il, the Archangel of Death or Transmutation is one of the archangels who, in angelology and soteriology alike, are beings higher than angels. The first part of the name, 'Azra,' could be derived from the Hebrew root *azr* which means 'help' or 'support', thus 'Azrael' might be resolved as 'Help of God' or 'God Helps'. In Judaism, his denomination is *Malakh ha-Mavet*; in Islam, *Malak al-Maut*, one of the four major archangels along with Jibrā'il (Gabriel), Mikā'il (Michael), and Isrā'il (Raphael), and holds a significant role in cosmology. He is supposed to be a bulky gigantic entity whose one foot rests in either the fourth or seventh heaven and the other on the bridge (*bazarkh*) between heaven and hell; to have four heads and two thousand wings of grace and two thousand wings of punishment, and a body made entirely of tongues and grand vivid eyes, not literal representations of course, but rather metaphorical illustrations of his immense power and role in the divine order. Forever writing the name of each human in the large book of life and forever erasing what he writes at the time of their death, he lists the names of the damned in black and the blessed in white. Very patient, kind and gentle to others, and meticulous and soft in his demeanour and work, he is responsible with his helper angels for uplifting the souls of the deceased away from the body and releasing the purified soul from the elementals freed to return to their respective mundane abodes. As a guide and comforter of souls transitioning into the beyond, he symbolises the orderly and compassionate death nature in the divine plan. He does not act independently from the Principle, as he uplifts those commanded to be raised since it doesn't possess free will, for his individual will is subordinate to the cosmic will, while humans, at least until wholly aligned with the cosmic will, seem to possess free will so to take stock of long rides in uncharted inner & outer domains before being vested to return home. A notable Muslim tradition maintains that forty days before a person's death, Allah (God) drops a leaf from a tree sited beneath the heavenly throne. Azrael reads the name inscribed on the leaf and identifies the soul he is to collect. Further traditions account for his meetings with prophets, as in the Sunni hadith where he went to encounter prophet Musa (Moses),

Scene 1. The Myste & the Dakini.

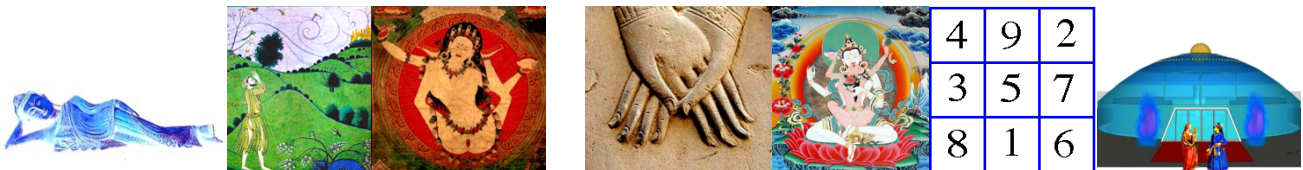
In the Cavea of Light and in the three-layered golden Matrix, the narrative rests on the dynamic metalingual characters-arc's identity, irrespective of their local spacetime continuum — very hard to see how this could be squared on stage.

PRELUDE

[BLACK-IN]. *The Prelude opens up in total black. After a few seconds, at the centre of the obscure ranked rainbow Cavea of Light, the golden three-layered Matrix emerges from darkness [START CROSSFADING] and simultaneous gradual inversion of polarities in seven steps starts between the black background and the Matrix. While black evolves towards gold through different gradations of grey-yellow, concurrently gold recedes towards black taking different intensities of aureum-grey until it becomes completely black. [END CROSSFADING]. In full darkness and total silence, from the third rank of the Cavea of Light, a soft prolonged bass bansuri flute note invades the space unfolding the musical theme. After the seven notes incipit, a female voice-off begins narrating the prose version of the Hymn of Creation, the Nasadya Sukta [sup. n²³] while the whole outline of the Dome is steadily alighted.*

FEMALE VOICE-OFF In the beginning, there was neither existence nor non-existence. There was no air, no sky, no covering, and no keeper, only unfathomable water. Death, immortality, night and day did not exist. The One, self-sustaining and windless, breathed alone. Darkness wrapped in darkness was all that existed in the void. This One, born of the power of heat, eventually emerged from the unilluminated water. Desire descended upon it, and the primal seed was born. Sages who have searched their hearts in wisdom know that which is akin to that which is not. They have stretched their cord across the void, and know what was above and below. Mighty forces were made fertile by seminal powers. Strength was below, and impulse was above. But who knows when it all began, or how creation happened? The gods themselves are later than creation. So, who truly knows whence it has arisen? Whether he fashioned it or not, he who surveys all from, the highest heaven knows, or maybe even he does not know.

[LONG SILENCE]. *At the end of the voice-off, in sync with a loud tabla³⁰ stroke from the sixth rank of the Cavea of Light, from the Dome golden keystone above stems the axis mundi, a red vertical laser beam crossing through the centres of the three stages of the Matrix down to its lowest earthly face, and beyond. At the hub of the Matrix tensorial plane of symmetry, from edge to edge, the axis eventis manifests its horizontal extensions as the spacetime continuum. At the intersection of the two orthogonal axes, a turquoise spherical hologram, the subtle undifferentiated spiritual-material entity or else the proto-human hermaphrodite's cosmic soul, morphs slowly up into a reclining bodhisattva in departing stance³¹, the same of the final folio³² in the Meeting with Remarkable Women artist's book in the Eye metaspace at the MoMA in the city centre. And the whole mesoteric grid is set on stage.*



The tabla gradually picks up in increasing tempo and light upon light shines the dawn pervading the entire tensorial stage, soon followed by the emergence at the extreme left corner of the lower Earth stage, of He, the Myste, the male polarity. Contemporarily from above at the opposite corner of the Sky stage, She, the Dakini, the female polarity is steadily emerging and, as soon as both are fully manifested, they move diagonally towards centre stage. Upcoming the midpoint of their respective plane of consciousness, Dakini transmutes in Yeshe walking in sensual erotic guise while Myste turns in Rinpoche rambling in an ascetic joyful gait to meet the counterpart at the intersection of the axes, opening up the germinal communication channel between the two polarities throughout all stages; on the east side of the Matrix, their two overlapping hands. At the east, their yab-yum icon. On the north, the 15 numerical magic square of the Eye metaspace at the city centre, and on the South, the image of the Cave venue with the Royal Couple at the entrance. On the enlightened middle tensorial stage, in sync with the first note of a large bronze gong roll from the sixth rank, the light contracts to a central small white spot-beam, swiftly replaced by a blue laser energy flow ascending the axis mundi. At the end of the gong rolling, a single bang unlocks a white beam increasingly widening its lower edge to shape a point-up cone of light with a blue bolt-end pointing to the Dome now again in complete darkness, slowly disclosing the meta-narrative emerging from the keystone on the first tier of the heavenly Dome, and the spiritual meta-narrative takes up the whole stage [CROSSFADING].

and the prophet slapped him in the eye, which he later reported to God; or else when he offered food to Idris, in which instance he had forcibly to disclose himself as a non-human entity since the 'spirit' does not 'eat', being the spirit itself food for the gross matter in the collective purification process (*tikkun olam*). Yet, later on, Azrael graciously showed Idris the heavens.

³⁰ The tabla is a North Indian classical music percussion instrument consisting of two hand-played drums: the smaller (*dayan*), made of wood, and the larger (*bayan*) often of metal or clay. Different strokes and finger techniques create a diverse expressive spectrum of tones allowing for rich intricate rhythms and versatile playability.

³¹ A reclining bodhisattva is a major iconographic and statuary design depicting Buddha lying on the right flank. The iconography seems to have emerged simultaneously as other representations of the Buddha in the Greco-Buddhist art of Gandhara civilization (c. 1400 BCE - 800 BCE) centred in present-day northwest Pakistan and northeast Afghanistan. When represented with the head resting on a cushion and the right arm lying down next to the body, it denotes the Buddha's final state of enlightenment before death, just about to enter the parinirvana (Skt. *parinirvāna*; Pali *parinibbāna*), the nirvana-after-death, described in the *Mahāparinirvāna Sūtra* as the realm of cosmic consciousness of the eternal Higher Self of the Buddha, that occurs upon the death of the body of someone who has attained nirvana during a lifetime, which implies a release from the phenomenal world (*samsāra*), from karma and rebirth, and the final dissolution of the five aggregates (*skandhas*) that constitute sentient being's mental and physical existence, that is to say: form, or matter or body (*rūpa*); sensations, or feelings, received from form (*vedana*); perceptions (*saṃjñā*); mental activity or formations (*sankhara*); and consciousness (*viñjana*). When an ordinary person dies and the physical body disintegrates, the person's unresolved karma passes on to a new birth, thus the karmic inheritance goes "around through a succession of states, birth, rebirth of living beings and the world" (Monier-Williams, *A Sanskrit-English Dictionary*, Oxford: Oxford UP, 1923: 1040-41) without obstruction. However, when a person attains nirvana instead, they are liberated from karmic rebirth, and when such a person dies, their physical body is fully disintegrated ending the cycle of rebirth. Instead, if the reclining bodhisattva is depicted relying on his right elbow and supporting his head with his hand, denotes the Buddha resting or sleeping.

³² Sahlan Momo, *Meeting with Remarkable Women*, 'No debris to dispose of', The Hague: Semar, 2017, folio 72: 76.

Scene 1.1. Symposium Yama & the Shrink. The meta-narrative on the Dome, taking off to a n(t)asty reality.

[VIDEO IMAGES SCREENED ON ONE OR MORE TIERS OF THE DOME] *The meta-narrative section consists of pre-shot material, at times related and mixed with images, clips and sequences taken from the Narrative being performed below on the Matrix, digitally elaborated, visually and acoustically distorted or blurred in real-time, barely recognizable from their source due to the modality of perception of the higher worlds as grasped from the lower phenomenal plane, and screened on the Dome along with other sourced material. The two planes of manifestation are mostly diachronic, out of sync, and only at given critical structural points behave synchronically on and off-stage.*



[START SCENE] *At the summit of the Dome, the golden keystone is lighting up followed by the emergence on the Matrix below of three increasing circles of gleaming hologram reflecting the above Chandelier of Light that after a few seconds vanish away.*

[START VIDEO] *While whirling sparks of light chase each other along the highest Heavens, on the middle tier, a sequel of silver shadows as perceived through a translucent floating glass takes the stage. On the lowest fifth tier of consciousness above the Cave entrance, first [PRE-LONG SHOT] the peak then the whole of Mont Meru³³ arises from the shadowy background, while at both the North and South edges of the Cave, evolving from a misty nebula, Devas & Asuras³⁴ are engaged in juvenile fights churning the ocean of milk³⁵. At the West, opposite Mount Meru, in a blurred sequence two unformed patterns are gradually gaining anthropomorphic consistency to the fore [CUT].*

³³ Mont Meru, also Sumeru (Skt. *Sumeruparvata*; Pali *Sineru* or *Mahameru*; Tib. *rirab*), in Hindu, Jain, and Buddhist cosmology is a multidimensional sacred golden mountain with five peaks that stands at the centre of the universe on the *axis mundi* that reaches below the ground into the hind regions as far as it extends into the heavens, and is considered to be the centre of all the physical, metaphysical and spiritual universes, and the abode of all the principal deities. At its summit is the Higher Self, the archetypal image from which originates the earthly I, and it is the limit between the visible and the invisible realms, a symbol of transformation and rebirth. At its foothills are the Himalayas, to the south of which extends Bhāratavarṣa (Land of the Sons of Bhārata), the ancient name for India. According to iconographical rendering, the psycho-cosmic mountain is shaped like an hourglass, with a top and base of 80,000 square yojanas (450,000 km²), a measure of distance used in ancient India, narrowing in the middle at the height of 40,000 yojanas to 20,000 yojanas, where the Sun and Moon circle it in a clockwise direction. Each of its four sides is made of a different precious substance: the south of lapis-lazuli; the west of ruby; the north of gold; and the east of crystal, with the square top constituting the Trāyastriṃśa heaven (*devaloka*), the highest plane in direct physical contact with the Earth, analogous to the upper plane of the paradigmatic three-layered staged Matrix native of the *Meeting in the Cave* work. The next 40,000 yojanas below are made of sharp cliffs, narrowing to 20,000² yojanas. From this point, it expands again in four terraced ledges each broader than the previous one. The first terrace constitutes the ‘heaven’ of the Four Great Kings — *Nāgas, Yaksas, Gandharvas, and Kumbhāndas* — and is divided into four parts respectively facing the cardinal points, each governed by one of the Four Great Kings. The next three terraces down the slopes are each longer and broader by a factor of two and contain the followers of the Four Great Kings.

The square base of the Mount is surrounded by a four-sided moat-like salty ocean comprising four continents diminishing in width and height from the centre — one of which is the mythical kingdom of *Shambhala* — and eight subcontinents at the left and right of each of the continents a square wall of seven rings of golden mountains surrounds the ocean. The known world, on the continent of *Jambudvīpa* where humans live, is directly south of Sumeru. Since the centre of the universe is the temple of the Higher Self, many Asian temples are architecturally designed after Mount Meru’s iconography with slight local variations, such as the Angkor Wat in Cambodia, or the Borobudur in Java. The 15th-century Old Javanese Majapahit manuscript *Tantu Pagelaran* in the Kawi language, describes the mythical origin of Java, and how Batara Guru (Shiva) ordered the gods Brahma and Vishnu to fill the island with human beings. As at that time the island was freely floating on the ocean, to stop the landmass from trembling, the gods decided to nail it to the earth by shifting and attaching a portion of Jambudvīpa to Java, thereby crafting the active volcano Semeru, the tallest mountain on Java. The homologous of Mont Meru in Islamic cosmology is Mount Qaaf (Ar. *Jabal Qāf*), also known as *Cafuh* or *Kafkuh*; Pers. *Qaafkuh* or *Kuh-e Qaaf*), a mountain whose ascent — such as Dante’s climbing of the mountain of Purgatory — denotes the pilgrim’s progress through spiritual stages and states. Mount Qaaf is the starting point of the *Mundus imaginis* (S. Y. Sohravardi, *L’Archange Empourpré*, ed. Henty Corbin, Paris: Fayard, 1976) the inner dimension wherein the divine and the human face meet, at which summit, the Emerald Tablet (*Tabula Smaragdina*) connects to the land of resurrection (*hurqalya*). At the summit of Qaaf stands *Tūbā*, the cosmic tree among whose branches the Simurg (*Rūh*), the Higher Self, has its nest.

³⁴ Deva (Skt. *devā*, ‘heavenly’, ‘divine’, ‘shining’, ‘deity’ or ‘god’) is a deity. Deva is masculine and the feminine form is *devī*, a female deity. Deriving from *divo*, thus cognates of *deva*, are Lithuanian *Dievas*, Latvian *Dievs*, Prussian *Deiwas*, Germanic *Tiwaz* (seen in English “Tuesday”) and the related Old Norse *tívar* (gods), the Latin *deus* (god) and *divus* (divine) from which the English divine, deity, French *dieu*, Portuguese *deus*, Spanish *dios*, Italian *dio*, and also *zeŷus/zēŷs - dias/Δίας*, the Greek father of the gods, are all derived. Deva is related to the same root **Dyeus* which originally may have referred to the “heavenly shining father”, hence to “Father Sky”. The abode of the Devas is *Dyuloka*.

In Vedic literature, Devas are supernatural divine entities manifesting in a form that combines excellence and wrestling, with weakness and questions. Heroic in their outlook and actions, yet tied up with emotions and desires, they are henotheistic beings, that is to say, worshipped as a single supreme god yet acknowledging the existence of other equal deities, although with different perspectives and aspects of reverence and spirituality but unified by the principles of the cosmic order (*Rta*) that governs the universe: harmony and coordination, peace and discipline foundation of moral principles; and Dharma, the rule of law and life, to protect and perpetuate. Some Devas represent the forces of nature and some moral values, such as the Adityas, Varuna, and Mitra, each symbolizing the epitome of specialized knowledge, creative energy, and exalted and magical powers (*siddhis*).

In the earliest Vedic literature, all supernatural beings are called *Asuras*, which evolved in the late Vedic period to signify benevolent supernatural beings referred to as Devas-Asuras. In post-Vedic texts, such as the *Puranas* and the *Itihasas*, Devas embody the ‘good’ (Skt. *sat*, ‘pure, truthful, absolute reality’) and the Asuras the ‘bad’ (Skt. *ásat*, a, negative prefix ‘not’+ *sat* = ‘non-pure, unreal, fake, false, untrue’). In some medieval Indian literature, they are also referred to as *Suras* and contrasted with their equally powerful but malevolent half-brothers Asuras. Devas and the Asuras, *Yakshas* (nature spirits) and *Rakshasas* (ghosts, ogres) are all part of Indian mythology. In the Vedic lore, Devas and Asuras are akin to Angels-Theoi-Gods and Titans of Greek mythology, each powerful but with different orientations and inclinations. As Devas are expressive of the powers of Light and the Asuras of Darkness, the duality of angel and tyrant, the inner eternal *Lila* dance between polarities struggles each human being before choices.

³⁵ Churning of the ocean of milk (Skt. *Samudra Manthana* ‘churning of the ocean’; *Kshirasāgara*, *Kshira*, ‘milk’ + *Sāgara*, ‘ocean’ or ‘sea’), or churning the inner consciousness, is one of the central episodes in the everlasting struggle between the Devas and the Asuras polarities, elaborated in *Bhagavata Purana* and *Vishnu Purana*, with some variations in the *Ramayana* and *Mahabharata* epics, explaining the origin of amrita, the elixir of eternal life (Skt. *amṛta*, a, negative prefix ‘not’ + *mṛtyu* ‘death’ = ‘not death’ or ‘deathless/immortal’), in Hindu yogic physiology, a

fluid that flows from the pituitary gland down the throat in deep states of meditation, some texts maintain that one drop is enough to conquer death and achieve immortality. The concept of an immortality drink is attested in at least two ancient Indo-European languages, Sanskrit and Ancient Greek. The Gr. ἀμβροσία (*ambrosia*, ἀ- ‘not’ + βροτός ‘mortal’) is semantically linked to *amṛta* as both terms denote a drink or food that gods use to achieve immortality. The two terms appear to be derived from the same Indo-European root **n-mr-tós*, ‘un-dying’ (*n-*, negative prefix from which the prefix *a-* in both Greek and Sanskrit are derived; *mr*, zero grade of **mer-*, ‘to die’; and *-to-*, adjectival suffix). A semantically similar etymology exists for the Greek gods’ beverage ‘nectar’ (Gr. νέκταρ, *néktar*), presumed to be a compound of the Proto-Indo-European (PIE) roots **nek-*, ‘death’, and **tar*, ‘overcoming’.

The *Samudra Manthana* event narrates a time when all the Devas lived very happily enjoying their stay in heaven and taking good care of all the creatures walking the Earth. They all had great powers and exerted them with wisdom. One day, the irascible sage (*rishi*) Durvasa — according to some *Puranas*, a partial avatar of Shiva — decided to visit the celestial eternal Vaikuntha (Skt. ‘without anxiety’) abode of Lord Vishnu to pay his obeisance to him and his consort Lakshmi, the goddess of prosperity, wealth, and fortune. An *apsara* resident damsel, a member of a class of celestial beings originally a type of female spirit living in the regions between clouds and waters, with great knowledge (*vidya*) of mantras and serene awareness (*samatha*) and possessing magical powers to fly and to change their appearance at will, gifted Durvasa with one of Lakshmi’s garlands which the goddess had given her as she had been pleased with her musical performance on the *Yazh*, an arched harp strung with gut strings from a curved ebony neck to a trough-shaped resonator covered with skin for a soundboard.

It so happened that Durvasa while returning from his visit befell to meet with Lord Indra, the most referred deity associated with the sky, lightning, weather, thunder, storms, rains, river flows, and war, celebrated for his powers based on his status as a god of order and the King of the Devas, and for the celestial abode of Svarga, also known as *Indraloka* or *Svargaloka*, one of the seven higher esoteric planes, *lokas* (Skt. *loka*, ‘planet’), a set of celestial worlds, realms of existence, or mental states, sited on and above the Mount Meru, home to various divine beings, where those who had led righteous lives by adhering to the cosmic law (*dharma*) are delighted in pleasures and, based on their karma itinerary, before their next birth on Earth. Be that as it may, it was indeed an act of Indra to set the stage for *Samudra Manthana*, as Durvasa offered the garland to him who was quietly riding on his divine winged Airavata white elephants with six trunks and four pairs of tusks, said to dig his trunks deep into the ground and reach water inaccessible to humans and spray it in the form of monsoon showers. With pleasure, Indra accepted the garland and placed it on Airavata’s trunks as a sign of respect for the rishi, but the flowers had a strong scent that attracted some bees. Annoyed by the bees, not realizing that the garland was a dwelling of wealth and fortune (*shri*) to be treated as a religious offering (*prasada*), Airavata threw it down and stamped on it crushing it completely. Incensed by this extreme lack of respect, in a fit of rage Durvasa cursed Indra and all the Devas to be bereft of all strength and shorn of all divine powers, energy, fortune, and prosperity. Once Durvasa left, the curse was fulfilled, and, as a result, the Devas were weakened and stripped of all authority; the *Indraloka* fell into darkness and all Devas lost glory and supernatural powers. The Asuras, their worst enemies, saw in this the opportunity to attack them and in the following battles, the Devas were defeated and, led by their king Bali, the Asuras gained control over the *lokas* and Bali became the king of all three worlds. Panic-stricken by the turn of events, Indra rushed to Brahma and requested him to save the Devas. Brahma asked the Devas to approach and address their problem with the creator and preserver Vishnu as only he could help them out of their present crunch. Led by Lord Indra, all the Devas went to Vaikuntha, and when Lord Vishnu heard their frantic pleas, agreed to help them. He advised them that they could only regain their lost aura if they drank the *amrita*, the Elixir of Immortality, which could be attained by churning the cosmic *Kshirasāgara* ocean of consciousness, and suggested that they lift Mount Mandara (Skt. *mana*, ‘mind’ + *dhara*, ‘in one line’ or ‘flow’, ‘mind flow’), a spur of the axis mundi Mount Meru, and place it deep down into the ocean. If they would wound around Mandara the half-human half-cobra *naga* Vasuki, the king of serpents who resided on Shiva’s neck, embodying the yearning to attain liberation (*moksha*) by steadying the mind in concentration and contemplating on the Higher Self, it would act as a rope to turn the flow of mind, thereby churning the mighty ocean of consciousness. It was acceptable, but the Devas were not strong enough to alone churn the ocean, therefore Lord Vishnu advised them to draw a temporary truce with the Asuras who possessed immense strength and to ask them to ally offering some nectar in return. Then, he warned the Devas not to desire the things that would rise out of the ocean from the churning, until the *amrita* surfaced on the ocean of consciousness. He assured them that once the elixir of immortality appeared, he would protect it and that the Asuras would not snatch it away. After seeking Lord Vishnu’s blessings, Indra and the Devas proceeded towards the Asuras’ realm with their treaty proposal and the invitation to help recover the elixir from the ocean’s depths and share it among themselves. Hearing of the plan, the Asuras were pleased and agreed to partake in the proceedings. Eventually, when the Devas and the Asuras came together, their initial shared combined action was to uproot Mount Mandara to be used as the churning rod, but lifting the mind flow became too heavy for them, and many of the Asuras got crushed under sheer pressure. Vishnu intervened yet again and, mounting his mighty Garuda [inf. n³⁷] transported Mount Mandara right to the middle of the ocean. Now the Devas and Asuras teams needed a churning rope (*neti*), thus Lord Vishnu asked them to go to the depths of Patala the nether realm of the universe and, after being promised that he would get his share, requested Vasuki to become their churning rope who gladly accepted and coiled himself around Mandara with his tail held by the Devas and the head by the Asuras, since these last thought of themselves to be superior, but also as following Vishnu’s advice the Devas were prodded to do so because as during the churning, Vasuki would spew venom from his mouth which would kill the Asuras instead of the Devas.

Then the churning of the ocean of consciousness got underway and picked up speed. As a result of the intense activity and lack of a steady foundation, to the dismay of all, the massive flow of mind started dangerously to wobble and sink in the ocean of consciousness, with the chances of obtaining immortality slipping from view. Seeing this, Vishnu acted swiftly manifesting himself right in the middle of the ocean as the giant-sized divine Tortoise Kurma (lit. *turtle*) Avatara. Plunging deep into the waters he swam quickly under the mind flow and secured it by way of a pole at the bottom of the ocean. Unmindful of pain and discomfort, he patiently bore the massive Mandara on his back and stabilised it, thus making it much easier for the Devas and Asuras teams to churn consciousness. As the extensive process continued for 1000 years, instead of causing him severe pain and irritation, the constant rhythm of the mind flow turning back and forth on his back lulled him who felt very comfortable in sinking into a highly sleep-awake meditative state while his slow and deep breaths created gentle waves giving rise to a very sympathetic rocking motion that further calmed him. After the mind flow rested and gained a steady base and the churning accelerated, something gradually stirred up. Delighted, they all turned their third eyes to the depth of the ocean of consciousness to grasp which gift it would drive up. The first item to break through the turmoiled surface was the lethal poison *Halahala* or *Kalakuta*, the strong and deadly consciousness’s impurities that even its fumes were sucking the breath out of each body and causing blindness — in some variations of the mytheme, the poison escaped from Vasuki’s mouth threatening to fall into the cosmic ocean and contaminate the *amrita*, thus menacing the survival of the entire universe. However, poisoned and distressed by the smoke, the terrified Devas and Asuras went to Lord Vishnu for help who asked them to turn to Lord Shiva as he was the only powerful and calm being capable able to transmute the poison. At their behest, Lord Shiva consented and immediately ingested the entire poison lot and held it in his throat to protect the three worlds. On seeing this, Shiva’s consort Parvati was alarmed and clutched his neck to stop the poison from descending his throat. Pain, suffering and inner turmoil he experienced with courage; discipline, detachment and total commitment in holding emotions at a surface without letting them get into the self all the while delving deeper into life’s spiritual practice (*sadhana*) was his endeavour. Yet the action turned his neck permanently blue, earning him the epithet *Neelakantha*, the blue-throated one (Skt. *neela*, ‘blue’ + *kantha*, ‘throat’). After, and despite this, the Devas and Asuras polarities continued alternately to pull

[SEQUENCE WITH ACTORS]. *The sequence opens with a hazy close-up from above of a black woman's bald head. Slowly tilt down & zoom out on the high forehead of the Shrink, indulging for a few seconds on the violet flame in the middle of her shaved eyebrows before disclosing a round golden eyeglass frame behind which an intense glare of wide-open green eyes circled with marked sapphire make-up. Zoom out to the whole oval face contour and tilt down to a medium close shot of her dark naked elegant chest with solemn rose gold nipples comfortably rising to swell at each breath while she is happily rhythmically twirling on a red armchair. Pan diagonally down to her cross-legged white trousers and farther down at her feet wrapped in black leather stiletto right in front of two masculine bare feet of white complexion. Tilt up to discover the black pair of trousers and the naked torso of a handsome young man with black eyes and long silver hair, lying down in the resting bodhisattva posture on a foam mat. It is Yama, the psychopomp Archangel of Death in morning counselling with Shrink in an engaging psychic shamanic session to unveil the meaning of his last night's perplexed perpetual lucid vision.*

back and forth the Mandara mind flow causing it to rotate which in turn churned the ocean of consciousness and from which depth emerged a bequeathed panoply of nine or fourteen — depending on the diverse *Puranas* and somewhat also in the *Ramayana* and *Mahabharata* epics — valuable treasures, gems (Skt. *ratnas*) that became the prototypes for earthly and heavenly a-spacetime counterparts which, accordingly to their quality were claimed and divided among Brahma, Indra, Shiva, Vishnu, Devas, Asuras, and the Gandharvas celestial demigods' companions of the Apsaras, who serve as musicians of the Devas. The *ratnas* order of appearance were: *Chandra*, the Moon God, a crescent, claimed by Shiva; *Lakshmi*, who emerged from the ocean resplendent in all her glory, smiling and showering her blessings on all the Devas, who chose Vishnu as her eternal consort; *Sharanga*, a powerful bow, was given to Vishnu; *Varuni* the goddess of wine (*sura*), the wife of Lord Varuna associated with the sky, oceans, and water, bringing along the highly inebriating liquid, was accepted by the Devas; *Apsaras*, several attractive and seductive divine nymphs, such as Rambha, Menaka, Punjisthala, and others, who chose the Gandharvas as their companions; *Ucchaisravas*, the powerful magnificent white flying steed with seven heads, a snow-white body and jet-black tail, was taken by Bali, the king of the Asuras; *Kaustubha*, the ever known most precious divine jewel in the universe, was claimed by Vishnu to adorning his chest; *Kalpavriksha*, the divine wish-fulfilling tree with blossoms that never fade or wilt that could grant wishes of everyone desirous of possessing a thing, was taken back to paradise by Indra; *Kamadhenu* or *Surabhi*, the wish-granting cow believed to be the mother of all cows, with the power to grant any wish to the true seeker, was taken by Brahma and given to the sages so that the ghee from her milk could be used in rituals; *Airavata*, the divine four tusks, seven trunks white elephant, was taken by Indra; *Parijata* or *Harsingar*, the divine fragrant gorgeous tree whose flowers bear special significance in the worship, was planted in Indra's heaven; *Panchajanya* conch, a sign of victory, prosperity, happiness, peace, fame and, most importantly, the symbol of sound, was dedicated to Lord Vishnu; and *Dhanvantari*, the heavenly physician, an aspect of Vishnu, considered the ultimate authority on Ayurvedic Medicine, finally rose out of the waters carrying in his hands a golden pitcher containing the last jewel, the *Amrita*, the heavenly nectar of immortality, seeing which, both the Devas and Asuras were so excited to spur to fight for its possession. Quickly the Asuras snatched the pot from Dhanvantari and ran away. Fearing that the Asuras would become too powerful in consuming the Amrita, the Devas appealed to Lord Vishnu who, under his promise of protecting the Amrita from entering the hands of the Asuras, morphed himself as the beautiful enchantress damsel Mohini, and enticed the Asuras to let her distribute the nectar among them all, on the condition that they would never question any of her actions and, taken in by her stunning beauty, the Asuras readily agreed to her conditions. Then, she asked the Devas to be seated in a row and started distributing the elixir to them first. One of the Asuras by the name of Svarbhanu observing the event, deduced the true identity of Mohini and understood that the entire *mise en scène* was a ploy to fraud the Asuras. Fearing that he would never get a share of the nectar otherwise, he disguised himself as one of the Devas and sat down with them and drank some juice. Surya and Chandra, the devas of the Sun and the Moon, due to their luminous nature noticed his disguise and immediately informed Mohini who acting with the speed of light used her [Vishnu's] *Sudarshana chakra* (Skt. 'disk of auspicious vision') spinning weapon discus of 108 serrated edges — a symbol of the wheel of time portrayed on her right rear hand — to cut Svarbhanu's head which, from that day was called Rahu and his body Ketu, the Hindu myth behind eclipses. By the time Mohini was done with her task and there was not even a drop of nectar left in the pitcher and they all gained immortality, Vishnu reassumed his true form and riding his Garuda flew back to his abode. The Asuras, realising that they had been deceived, engaged again in combat with the Devas who, rejuvenated by the elixir emerged victorious, regained Svarga and exiled the Asuras to the Pataloka netherworld.

The churning of the cosmic Ocean of Milk is, among a wealth of symbolic interpretations, the journey of the individual soul (*jivatma*) undertaken during its tenure on Earth where thoughts and emotions, pleasure and pain, physical, psychological and spiritual struggles play on it like the waves in the ocean of human consciousness. The *Samudra Manthana*, the churning turmoil that goes on in an individual's self between the positive Devas and the negative Asuras polarities, betwixt the higher and lower self — the split Royal Couple of the narrative — are the sides of the same coin manifested by the seizure of Unity, it balances and harmonises both energies, enacting a strong alliance to acquire the amrita and attain a higher state of consciousness, an absolute endeavour aiming at achieving self-realisation and enlightenment. Mount Mandara signifies the virtues of steadiness of the mind flow and the awareness that consciousness wobbles if not anchored onto something concrete as the divine Tortoise Kurma Avatar. The rope denotes the need for cooperation, as the eternal journey has to consider a global fair balance of both the spiritual path and delving deeper into life's worldly practice (*sadhana*) to attain meaningful results. The churning of consciousness is a lengthy and arduous process that enables one to explore fresh horizons, personal growth and development on the dual path towards singularity. With many divine gifts, also the *halahala* poison emerges from churning the ocean. Yet, a calm, stable detached mind, retracting when needed like the tortoise in the shell, unaffected by the surroundings while dealing with self-doubts and inner demons and purifying the Self by way of self-improvement, spiritual withdrawal and surrender into the Supreme Consciousness inside oneself, does surface new strategies and a sense of purpose that sustains the process throughout earthly life. Equally, from time to time the spiritual journey may manifest temporary psychic powers (*siddhis*), delving into which may slow down the process and cause future harm. If *siddhis* are used, it should be for the common welfare and not to satisfy egoistic impulses. The emergence of Dhanvantari into consciousness embodies health and longevity. It means that one can attain spiritual achievement only when both mind and body, spirit and matter are in fitness, while a shortage of either can hamper the journey towards discovering one's Higher Self. The mytheme shows further that collaboration and perseverance are powerful forces in overcoming challenges, nurturing minds and spirits in trailing both the journey in the mundane world and in the inner layers of consciousness of the in-house journey, unlocking the treasures of consciousness and achieving the elixir of collective immortality. The episode has been analysed comparatively by Georges Dumézil (1898-1986), who connected it to various historical Indo-European facts and the European medieval legend of the Holy Grail, the ultimate purity and wholeness bridge between the realm of the flesh and the divine, connecting humanity to the *imago dei*, reconstructing a proto-story of the 'ambrosia cycle', or 'cycle of the mead' about a theoretical trickster deity who steals the drink of immortality for mankind but fails in freeing humans from death. He later abandoned his theory, but the core of the idea was taken up by the anthropologist Jarich Oosten (1945-2016) who posits similarities with the *Hymiskviða* (Old Norse: 'The lay of Hymir', anglicized as *Hymiskvitha*, *Hymiskvidha* or *Hymiskvida*), a poem collected in the *Poetic Edda* in which after Thor and Tyr recovered a giant kettle, the Jotunn sea-god Ægir prepares beer for them. Further, Oosten claims that the serpent Jörmungandr takes the place of Vasuki, although his role in the story is not similar or comparable.

Well, you know what? I got a sharp vision last night: the shrouder had already done his job and I had to enliven the soul from its earthly duty, but I couldn't remember where the pick-up was. [START SCREENED VISION] I was approaching Mont Meru in a driverless car lost in the night, roaming woods hills, dunes and lakes, trying to spot a dark hole to sip down. At Ashvattha³⁶ root, I met an old soul watching Garuda³⁷ spiralling around Meru's peak, it looked at me and in a friendly approach said: [LOWER VOICE TONE] "Post-conceptual work has to be sensed beyond the mental level, Yama. In energetic unbalance, humans have limited access to their deep feelings, and even less to what is beyond them. You are using the thinking mind and its intellectual means as a scapegoat to deny your failure to perceive its content and only in acknowledging your limits a yonder realm opens up to grant you access. It could work fine, yes but how do you square that loop? After all, humans are athletes of the soul, trainers relentlessly challenging and overcoming their rooted edges in baffling sparkles of creativity, it may enlighten their consciousness yes, why not? Provided that the effectiveness of their performance is validated in the ocean of consciousness, not merely by a theoretical account of its model... after all, imperfections are here to assess their presence in an unperfected sphere." Having heard that, Garuda gently kneeled and rapidly flew away while I was tumbling my head over my heels climbing up-ground Ashvattha's roots in a rapture of evanishing branches to lastly find my Self upside down at the Meru's summit. Nearly lost, I looked all around, ready to take off for the pick-up on Earth, yet I couldn't evoke my whereabouts. At that point, I got casual, I crumbled my foot to get things across but suddenly fell asleep standing lazily on my right foot only. Well, now I'm here, just awakened at your feet on this quantum foam³⁸ working myself out of a prophetic nightmare. The question is: am I ready to leap downward, or what? A win-win transition to a karma-free journey? Or forward-thinking? What would you make of that? What's your take, Shrink? It doesn't make much sense to me...



Below, on the Matrix middle tensorial stage, the spot beam enlarges widely discovering at the left side of the stage a red dormouse sofa with, in the middle, sitting abutting each other back and envisioning opposite directions, Rinpoche & Yeshe, the first hypostasis in lavish Mughal smart clothing. In front of the red dormouse, a scarlet Gau³⁹ rug is displayed flat on the tensorial floor.

³⁶ Asvattha (Sk. *Asvattha* or *Assattha*), the Sacred Fig or the Tree of Life is extensively found in Hindu mythology. In *Rig Veda* it is referred to as pipul (*ficus religiosa*); in Buddhist texts is the Bo tree under which Siddhartha Gautama attained enlightenment (*bodhi*) at Bodh Gaya in the Indian Bihar state. The Tree of Life is a worldwide mytheme recurring in various traditions, generally related to the cosmic sacred tree — the tree of knowledge connecting heaven and the underworld, and the tree of life uniting all forms of creation. Rising through many worlds, it is to be found in northern Eurasia and forms part of the shamanic lore shared by various peoples of this region. Amid the Siberian shamans, a central tree may be used as a ladder to ascend the heavens. The Hindu Eternal Banyan Tree (*Akshaya Vata*), a specific aspect of the Tree of Life, is located inside the courtyard of the Allahabad Fort on the bank of the Yamuna River near the confluence with the Ganga River. The eternal and divine nature of the Tree of Life has been documented at length in the scriptures. During the cyclic destruction of creation when waters wrapped the whole earth, Akshaya Vata remained unaffected, and it was on its leaves that when the land was no longer visible, Krishna rested in the form of a baby, and is where the sage Markandeya received the cosmic vision of the Lord. A living pipul at Anuradhapura, Sri Lanka, is said to have grown from a cutting from the Bo tree sent to that city by King Ashoka in the 3rd century BC. In *Katha Upanishad* (II, 1), Yama the Archangel of Death [*sup.* n²⁹], while instructing Naciketa — the son of the sage Vājashravas protagonist of a parable about the nature of the soul and Brahma — he describes the eternal Asvattha with its root upwards and the branches downwards — analogous to the Norse mythological Yggdrasil — spreading action in the human world as the pure immortal Brahma in whom all worlds are rested and beyond which nothing else there is.

³⁷ Garuda (Skt. *Garūḍa*; Pali *Garūḍa*) is a large legendary solar bird-like being or a humanoid bird in both Hindu and Buddhist mythologies. The *Vedas* provide the earliest reference of Garuda by the name of *Śyena* (Skt. "eagle"), which is said to have brought nectar to earth from heaven. Garuda is the mount (*vahana*) of Vishnu and is the Hindu name for the Aquila constellation. In Hinduism, it is depicted as massive, large enough to block out the sun, with the golden body of a strong man, a white face, red wings, an eagle's beak, and a crown on its head. The theme of Garuda carrying off an elephant battling a crocodile appears in the *Mahabharata* (I. 1353) and the *Ramayana* (III. 39) epics. The creature is known as the eternal sworn enemy of the chthonic Nāga serpent race, and for feeding exclusively on snakes. Its representation is often used as a charm or amulet to protect the bearer from snake attacks and their poison, while, the *Garudi Vidya* is the mantra against snake poison that removes all kinds of evil. Its rank can be assessed by the dedicated *Garudopanishad* and the *Garuda Purana*, and by its various attributed names — *Chirada*, *Gaganeswara*, *Kamayusha*, *Kashyapi*, *Nagantaka*, *Sitanana*, *Sudhahara*, *Tarkshya*, *Vainateya*, *Vishnuratha* and many others. The Garudas were among the beings appointed to guard Mount Meru [*sup.* n³³] and the Trāyastriṃśa heaven from the attacks of the Asuras. Through cultural assimilation, Garuda is equated with the Iranian mythological bird Simurgh symbolizing the perfected human being, and some other mythical birds such as the Arabic Rūk and the Greek Phoenix.

³⁸ Quantum foam, also referred to as spacetime foam, in quantum mechanics is a concept conceived by John Wheeler (1911-2008) in 1955 as the foundation of the fabric of the Universe. Based on the uncertainty principle (1921 - Werner Heisenberg, 1901-1976) and the general theory of relativity, there is no reason that spacetime needs to be necessarily smooth, instead, it would consist of many small, ever-changing areas in which space and time are not definite but fluctuate in a foam-like manner.

In quantum field theory, the uncertainty principle posits that the more precisely one knows a particle's position, the less precisely its momentum can be determined, and vice versa, allowing energy to briefly decay into particles and antiparticles, named virtual particles, which then annihilate back to energy without violating physical conservation laws. As time and space are being probed at smaller scales, the energy of such particles increases. Combining this observation with the fact that in the theory of general relativity energy curves spacetime, it can be postulated that at sufficiently small scales the energy of these fluctuations would be large enough to cause at macroscopic scales meaningful departures from the smooth spacetime, thus giving it a 'foamy' character. Thus, quantum foam is a speculative extension of these concepts that envisions the consequences of such high-energy virtual particles at very short distances and times. The predicted scale of spacetime foam is about ten times a billionth of the diameter of the nucleus of an atom of hydrogen, which cannot be measured directly.

³⁹ *Gau* is a checkerboard rug considered amongst the oldest auspicious amulet designs in Tibetan carpets.

On the Dome, upon a minimal rhythmic tabla lead, Shrink stands up her statuary body, circles the armchair five times as if collecting her thoughts while waiting for some deep intuition, then takes off her golden spectacles and leaves them on the armchair; closes her luminous eyes and slowly begins quivering around visualising and bodily expressing an outing dance routine and, after a few steps, starts singing aloud in a sort of rapped beat.

Aria *Life is a complex matter.* C major/C-dur/do majeur. Vivace con anima. [s].

SHRINK Life is a complex matter
 embodying spirit and vision,
 earphone to plug and play
 for worlds devoid of time.
 Experiencing both eyes as one,
 you, none other than me,
 left the shore to a secure home
 to back up your sourced shape.
 Transient world of illusion,
 notime of expectation,
 desire and need closing all wonders
 detached from a life
 stretching the élan into its next yuga⁴⁰.
 A surprise out of the wedding cake
 casts unformed beings
 disguising worriers in uncharted grounds.

⁴⁰ In Hinduism, *yuga* is an epoch, a world age within a four-age cycle. Hindu texts describe the *yugas* from the first age of *Satya Yuga*, with each *yuga*'s length decreasing by one-fourth, giving proportions of 4:3:2:1. Each *yuga* has a 'dusk' phase (*yuga-sandhyāmsā*), followed by a main proper period, and a 'dawn' phase (*yuga-sandhyā*), where each dusk/dawn twilight lasts for one-tenth of the main proper period. Lengths are given in divine years, each lasting 360 solar (human) years. A complete *yuga* cycle begins with the *Satya Yuga* followed by the ensuing ages manifesting a gradual decline of wisdom, dharma, knowledge, intellectual capability, lifespan, and emotional and physical strength.

– *Satya Yuga*, also known as *Kṛita* (Good) *Yuga*, or Golden Age, is the first and best epoch, the age of truth and perfection, with only one religion and no sects, when all humans are saintly, therefore not required to perform rituals. People are gigantic, powerfully built, honest, youthful, vigorous, erudite and virtuous. The *Vedas* are one; all mankind can attain supreme blessedness; no agriculture or mining as the Earth yields bounties on its own, the weather is pleasant and everyone is happy; there are no diseases, decrepitude or fear of anything, virtue reigns supreme. Human stature is 21 cubits — a unit of length based on the distance from the elbow to the tip of the middle finger, ranging from 17 to 21 inches/43 to 53 cm — and the average human lifespan is 100,000 years. *Satya Yuga* equals 1,728,000 human years.

– *Treta Yuga*, the second age — however, *treta* means the 'third'. In this age, virtue slightly decreases and at the beginning of the period, many rulers rise to dominate and conquer the world. Wars are frequent and the climate begins to change to extremities, oceans and deserts are formed; agriculture, labour and mining emerge; people become slightly shortened, normal human stature is 14 cubits; the average human lifespan is 10,000 years. There is $\frac{3}{4}$ virtue and $\frac{1}{4}$ sin. *Treta Yuga* equals 1,296,000 human years.

– *Dvāpara Yuga*, the third age (Skt. *dvāpara*, 'two pairs' or 'after two'). In this age, people are affected by the quality of *Tamas* — one of the three *guṇa* (Skt. 'quality, peculiarity, attribute, property), the other two being *sattva*, goodness, calmness, harmony; and *rajas*, passion, activity, movement. That is, an age tainted by self-concern, dissatisfaction, materialistic tendencies, dullness, lethargy, inactivity, apathy, and inertia. In this age, *Vedas* are divided into four parts; people are not as strong as their ancestors, diseases become rampant, and humans are discontent and fight each other, yet people still possess characteristics of youth in old age. There is $\frac{1}{2}$ virtue and $\frac{1}{2}$ sin. The human stature is 7 cubits and the average lifespan is 1,000 years. *Dvāpara Yuga* equals 864,000 human years.

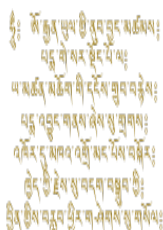
– *Kali Yuga*, the age of Kali — the powerful multi-faceted fierce warrior goddess representing time, change, and empowerment, associated with destruction and transformation — is the final *yuga*, to wit, the present era. It began 5,125 years ago, approximately at the time of the surge of the Sumer civilisation (c. 6000-5000 BCE) in the southern Mesopotamian region (south-central Iraq) shortly (*sic*) after the Pre-Pottery Neolithic human settlement of Göbekli Tepe (c. 9500-8000 BCE) in the southeastern Anatolia Region of Turkey. According to Puranic sources, at the end of the Kurukshetra War, or the Mahabharata War, with the decimation of Kauravas descendants of the legendary king Kuru ancestor of many of the characters of the *Mahabharata* epic, Krishna left the Earth to return at Vaikuntha the abode of Lord Vishnu, the highest deity and his consort Lakshmi the supreme goddess, marking the point of transition (*Yuga-Sandhi*) to the current era, namely, the epoch of darkness, ignorance and lack of virtue; of hypocrites, sinners and liars slaves to their passions, and barely as powerful as their earliest ancestors. Knowledge is lost, humans eat contaminated food, the environment is polluted, the climate is subverted, water and food are scarce, famine reigns, wealth is unevenly spread, polarisation and division rule, families are disaggregated, society falls into disuse with a blink outlook for equality and democracy at large. There is $\frac{1}{4}$ virtue and $\frac{3}{4}$ sin, the normal human stature is 3.5 cubits, and the average human lifespan is as low as 100 years. The total length of the *Kali Yuga* is 432,000 years (1,200 divine years) within which the main period spans 360,000 years (1,000 divine years) with the 'dawn' and 'dusk' twilights each of 36,000 years (100 divine years). However, as the 'dusk' and 'dawn' phases last ten per cent of the main proper period and, according to personal observations and insight, since 'dusk' already nurtures seeds of the main proper period, and the 'dawn' still holds residual karmic debris of the previous phase, the two twilights do verily overlap nailed by the point of transition (*sandhi*) right in their middle. In the *Brahma Vaivarta Purana*, a dialogue between Krishna and Ganga (Skt. *Gaṅgā*) — the personification of the Ganges river worshipped as the goddess of purification and forgiveness, often depicted as a gorgeous woman riding the divine *makara* crocodile-like creature — maintains that for the first 10,000 years of *Kali Yuga*, the ill effects will be reduced thanks to the presence of devoted (*bhakti*) yogis and enlightened people who nullify sinful reactions, after which the Earth will be devoid of devotees and shackled by negative energy, soon followed by a cataclysm and the re-establishment of dharma will usher the survived life in the next cycle with the new *Satya Yuga* marking the fresh world age. Fortunately, or unluckily, as of current 2024 CE, according to impeccable logic, there are only 426,875 years still left to catch up with Armageddon in the year 428,899 CE just before the new cycle kicks in, which, akin to the four alchemical stages of the *magnum opus*, yet in reversed order, the points of transmutation from individual to the collective consciousness will initiate and install the new state of consciousness, the Philosopher's Stone, the Elixir of Life at the highest peak of the cosmic inner Mont Meru. A paradigm shift with a gradient increase at each cycle, a higher farther step in the evolutionary spiral manifesting the descent of the Goddess... Yet, life & death are the two sides of the same coin, and everything vanishes and shines as the fable imprint of an angel spins. Compassion, compassion...

A dakini is not a gopi⁴¹, Yama,
 who has more traction, you, or she?
 The Culture of Life and Death
 turns apart the present,
 hardship strengths bonds and relented passions,
 unconditioned, as we used to be.
 Deprived by the ancestral knot,
 stars are floating in a summer spell,
 fired by lies and ties at due point,
 evaporating Death in
 saturated dispersed ashes.
 All remains are occasionally gone,
 dismantling the green garment,
 uncovering the greedy freedom to be:
 still here, soon there.

[CROSSFADING]

Scene 1.2. Symposium Rinpoche & Yeshe. On the narrative plane, once they took off from the tasty reality.

[SILENCE]. *On the Matrix, the cone of light widens to cover the full tensorial stage. Next to the front right angle, unnoticed by the couple on the dormouse, a back-turned golden Dakini in a bright-saffron radiant garment stands in her iconographic posture on a heap of natural sand wearing a VR headset. From the sixth rank of the Cavea, a soft tabla beat fades in and she begins a propitiatory ecstatic dance scrutinising in the headset her shrunk reality in a hilly landscape amid Devas and Asuras displayed at both sides of the Dome's lowest tier. After a few slow whirls on the heap, scattering handfuls of multicoloured sand around her deprived self, on the highest tier of the Dome emerges the text of the Seven Line Prayers⁴² in Tibetan gold script. She pauses for a brief while, then with a deep low male voice starts singing the text in English in classic Carnatic bhajan style accompanied by tambura⁴³ and tabla.*



MALE VOICE-OFF Hūm! In the north-west of the land of Oddiyana, in the heart of a lotus flower, endowed with the most marvellous attainments, you are renowned as the Lotus-born, surrounded by many hosts of dakinis. Following in your footsteps, I pray to you: come, inspire me with your blessing!

Still sitting back to back in the dormouse, Rinpoche and Yeshe begin leisurely chatting on high browsing metaphorical reflections and assorted daily matters through a mini portable neural keyboard. The Tibetan script on the Dome gradually fades out replaced by the text of their digital conversation. At the same time, on the fifth rank of the Cavea of Light, the hand harmonium starts playing the musical theme in a pianissimo lamenting vein.

RINPOCHE No strategies, just let it flow, sweetie ♥ ... I feel bluesy off the books today, how about another cup of soma⁴⁴?

YESHE Yes please, dear, much needed at these troubled times... but plain, please, no extras, ok? 😊 I'm still recovering from yesteryear's juicy pivotal cup we shared upstairs.

RINPOCHE It was only by chance, sweetie, the subtle threads tying people and things got loose to the untrained eye 😊. Alright, let's break it down, it was not your fault... I might struggle with seeing up close, especially with small letters, but no worries, honey, I can still spot an idiot even from a good distance...

YESHE You tell me stories but don't listen to my inner Self, dear, your heart is unsettling on a deaf beat, dear 🙄...

RINPOCHE I forgot to lock the door upstairs, sweetie, could you please look at it?

YESHE If you don't close the doors of perception, old stuff will keep coming up... dear!

RINPOCHE Our yestereve left me unbalanced, sweetie, I'm just recovering... btw, I found on the path an app to exchange sensible data fitting contingent need... intriguing, really, an expansion of individual freedom I guess...

⁴¹ In Hindu mythology and Puranic literature, a *gopi* is a female cowherd, especially those unconditionally loving and devoted to Krishna. Radha, one of the gopis, holds high reverence and importance in several such traditions.

⁴² *Seven Lines Prayers*, the original Tibetan text runs as such: *Hung orgyen yul gyi nubjang tsam* [Hūm! In the north-west of the land of Oddiyāna,] / *pema gesar dongpo la* [in the heart of a lotus flower,] *yatsen chok gi ngödrub nyé* [endowed with the most marvellous attainments,] *pema jungné shyé su diak* [you are renowned as the Lotus-born,] *khör du khandro mangpö kor*. [surrounded by many hosts of dākinīs.] *Khyé kyi jesu dak drub kyi* [Following in your footsteps,] *jingyi lab chir shek su sol!* [I pray to you: come, inspire me with your blessing!].

⁴³ The tambura (*tanpura*) is a long-hollow-necked string Indian classical music instrument with approximately 100–150 cm in length and typically four metal strings. It serves as a drone instrument in accompaniment by providing a continuous harmonic background.

⁴⁴ *Soma* (Skt. *soma*, 'distil', 'extract', 'sprinkle'; cognate of Avestan *haoma*, from **sauma* — form the Scythian Proto-Indo-Iranian tribe Haumavarga — it derives from the Indo-Iranian root **sav-* [Skt. *sav-/su*] 'to press'), is a Vedic ritual (*somayajña*) sacred brew with entheogenic qualities, prepared by extracting the juice from one or more plants, on which identities there is no consensus, even though proposed candidates include *Amanita muscaria*, *Psilocybe cubensis*, *Peganum harmala* and *Ephedra sinica*. The ritual was performed to appease the heavenly entities and to support the wellbeing of humankind, of chief importance for maintaining the stability of the cosmos, order, fertility, and life on Earth. For thousands of years plant mixture with entheogenic compounds acting upon consciousness to induce high inner experiences, insight and understanding often in association with light phenomena — that could otherwise be achieved only through years of meditation and specific practices — played a primary role in archaic indigenous people's consciousness, in spirituality, healing, and in the discovery of a vast pharmacy of medicines and healing herbs. In the *Vedas*, the term *soma* is used for the drink, the plant, and its deity. Gods and divinities are portrayed as consuming soma in generous quantities as drinking it puts consciousness into direct contact with the luminous nature of being, and opens the mind, the heart, and inner landscape while purifying and healing the body and inducing ecstasy or rapturous joy (*madana*), inspiration, heightened awareness and exhilaration (*madyati*), and brings into being amrita, immortality (*Rig Veda* 8.48.3). The Amazon region holds a similar sacred brew called ayahuasca ('vine of the soul' or 'vine of the dead').

YESHE

I'm waking up from a slow sleep, dear, my troubled mindfulness grilled my release and a long old list of perfectly imperfect and precisely imprecise accolades is emerging right now, but if you need a break, I'm ok, dear 🥰🥰

RINPOCHE

A break, sweetie? Who knows from whom and when of what or where are we in? I'm an echo! You know that, right? ... But let's move on, long is the way, the Bel Air is coming ... we should be home with the new moon, get ready, sweetie, we still need a provisional plan, everything in this spacetime continuum is unbalanced 🥰!



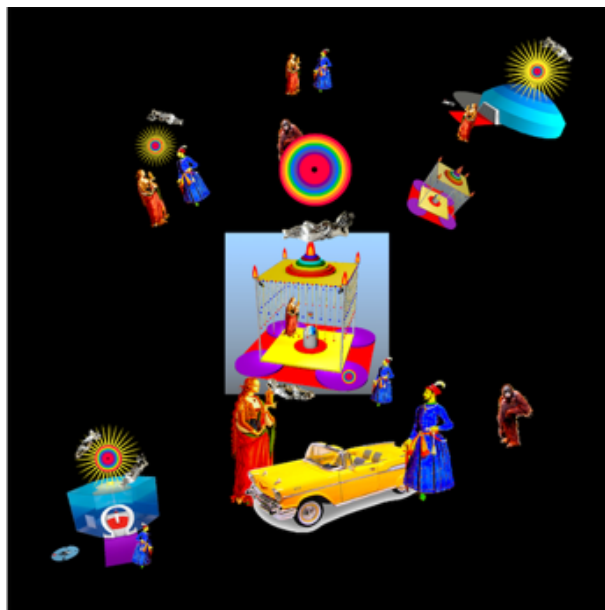
[CHAT OFF]. They slowly turn face to face on the dormouse to exchange honeyed silent words, then rapidly get off the couch leaving the keyboard on the seat. Discreetly they undress their elaborate Moghul attires parting them on the floor and, standing with only modest silver whole tights they intensely look into each other eyes for a long while. Then both sensibly scrutinise one another whole body and together fall gently in a long fond embrace swinging frontally more than a few times. Afterward, hand in hand they sit in a lotus posture facing each other on the red Gau rug. Once comfortably in position, they perform a sequel of deep breathing. Next, she gazes above at the blue Dome and in a complicit voice:

YESHE Consciousness is unfolding fresh modalities up there, dear, new skills are emerging not necessarily of tangible substance... Keep holding on to yourself, and strengthen the detachment shield, dear, I wish you an inspiring safe journey in this troubled land of ours, my dearest...



RINPOCHE Thank you, sweetie, I will, can I hold you to that? I had no peace since this unfolding began.

[FADE TO BLACK]. In the total black, from the tensorial stage, a spot beam enlightens the centre of the lower Earth plane revealing Rinpoche & Yeshe standing next to each other. The spot enlarges to discover behind them Haah the Hologram in human shape surrounded by a blue nebula pattern with hundreds of small flickering lights. [FADE-IN VIDEO SEQUENCE]. On both the north and south sides of the first tier of the Dome, the Golden Footprint⁴⁵ is gradually revealed, while at the north on the second tier, an emerald cup cut from the Tabula Smaragdina (see sup. n³³) is tying the land of resurrection surfacing from the dark background. At the east above the entrance, a morning sequence of a crowded busy Brooklyn Bridge packed with cars and traffic noise is bound for the Cave metaspace in Dumbo, revealing in front of the venue entrance the parked yellow Bel Air with Or'Hangue the orangutang at the wheel, waiting. [FADE OUT - END VIDEO SEQUENCE - CENTRAL SPOTLIGHT FADE-IN]. On the Earth stage, the spotlight slowly uncovers and shortly pauses on the chrome front light-frame tip of the car; then expands to discover the whole profile of the Bel Air facing left, with Or'Hangue now comfortably resting on the back bench. On the other side of the vehicle, half covered by the car, Rinpoche & Yeshe embodied in their first incarnation as the split Royal Couple, viz., He and She in their customary red and blue earthly attire, are overstepping the threshold of the Earth stage out of the Matrix. Behind them in the middle stage, Haah the Hologram is frantically dancing to an inaudible out-of-tune swinging rag tune. Confused, they look back at him and, with a hint of gracious handy gesture complemented by a courteous reverent deep bow, they sluggishly unbiased depart the Virtual Matrix and approach in slow-motion the yellow Bel Air to navigate their next earthly chronotaxis dimensional journey.



The Royal Couple, Or'Hangue, and the Virtual Matrix at the exit of Cave metaspace venue. Poly-prospective, digital collage. Artist's collection. © SMF 2024, The Hague.

In sync with their intense low pace, from the first, third, fifth and sixth ranks of the Cavea of Light, the bansuri, the tabla, the tambura, the harmonium, and the gong start playing Tutti in diminuendo the 1st variations of the 7 Variations on a Theme score which, next to the end, the music crossfades in diminuendo with the starting crescendo of the split Royal Couple's joyful responsive Duetto.

⁴⁵ The Buddha's footprint (*Buddhapada*) is an imprint of Gautama Buddha's one or both feet. There are natural ones found embedded in rocks, and other artificially made. The former, are replicas or representations of the footprints of the Buddha and are considered both relics (*cetiya*) and early aniconic symbolic representations of the Buddha. They are unique in that they are the only monuments which give Buddha a physical presence on Earth, as they are actual depressions in the soil. The latter, are sculptural objects first made during the pre-Greco-Buddhist phase of Buddhist art at Sanchi, Bharhut, India, and often bear distinguishing marks engraved or painted at the centre of the sole, such as the wheel of dharma (*dharmachakra*) symbolizing the Buddha's First Sermon in the forest at Sarnath, marking the beginning of his teaching which leads to enlightenment and liberation from suffering, or the 32, 108 or 132 auspicious signs of the Buddha.

{Responsive Duetto - t. s.}

HE How are you doing today sweetie? I haven't heard from you for quite a looong while!
SHE A while into a while, dear... recalling the illusional time of former lives, illusion upon illusion... in notime...
HE We just overstepped the threshold, sweetie, and all this already sounds quite familiar, kind of a déjà vu, maybe?
SHE Keep the helm firm, dear, direction and path need to be built by digging our lives in uncharted lands...
HE You seem to suggest that a digital self is again trolling you, very thin on specifics, at this time, sweetie.
SHE Wrong! You mean selfish not self, right? Shortening words due to laziness does not help over here, dear.
HE With great respect, sweetie, I'm a man of considerable private means and ornaments, I could have been nasty all along this troubling journey as at the end everything comes down over my shoulder. Can you please put the past beyond you, sweetie? Happiness is an inside job.
SHE The impulse of gushing water on a parchment sheet and the breeze buffing through the leaves is an encounter of ethic and aesthetic splendour, dear, a seed of epiphanic art-centred practice making a sound addition to your commentary... check it, dear. That said, keep in mind that the Higher Self is a radiant mesoteric empty space full of love and compassion, joining the material and the spiritual realms into a very tangible and solid unique pivotal entity, an excellent specimen toward a foretaste devoid of a neural processing unit, so to say, dear.

{End Duetto. Silence}.

Still, little did She know that her jade burial suit was fading into her next non-linear karma incarnations fitting an intuited innuendo occurrence setting.

§ D.S.AL CODA - PARLATO SOTTOVOCE.

HE Well said, sweetie, at the top of the pile, as usual...yet, it is deeply unfair that a sober writer well short of consistency is being read by an altered mind dismissing scriptural authority!
SHE Let it be known, dear, that the right and left herd are pawns in the hands of the lowest common bad, dancing by the hour with traders of war knocking at death's door, shaped by those who pretend to be beyond duality and hide their self-interest in the game. An epic criminal transmutation for a sensibly glided path to a respectable haberdasher beholding a golden apple in the left hand. See what I mean? Chronicles of a post-unlighted journey without a map? Satya yuga? Procession of equinox? Strategic patience? Situationship? The Queen of Bliss is mining empirical data from the nondual floor up to the collective realm, dear... disputable, yes, and off course. A cool well-worn young milliner is shaping the sub-narrative with deep fake venues, enjoying liability in a pretty neat similar fashion... leave it to me, dear, but remember that not everything glitters and that boundary-pushing design and green colonialism are unconvincing partners scripted in crime.
HE Come on sweetie, hack the flow! It is a must to remember that individuals beyond a certain age may experience diminished visual acuity, especially in discerning close-range events with a blurred third eye. Yet, my ability to identify folks characterized as foolish or lacking intelligence remains intact, even from a considerable distance.
SHE Fine, let's break it down, dear. At my age, I too struggle with seeing up close, particularly tiny letters, but no worries, I also can spot an idiot from a very far distance... dear....
HE I got careless on a vast karma canvas and on a big bite getting things across. It was of my making, sweetie, I cannot abide the souvenir of higher dimensions now... the metaspirtual field is battling my inner blaze throughout the night of my soul overtaking the whole of my Self and the best of both worlds, sweetie.
SHE You might have it all rolled up nice and neat, dear, but never follow subjective truths between fate, destiny, and cosmic providence when sensing something badly wrong, right?
HE Yep... you are a true mirror matching me at all levels, sweetie! We are two sides of the same wavelength, the only thing keeping us apart beyond resonance and energetic signatures is the proton scanner in my brain flowing transmissions from your heart to mine! The art of seduction and manipulation doesn't work on me, sweetie, I am too smart and IQ-EQ aware... unless I willingly surrender to being seduced instead of running away from my shadow, which I admit, sweetie, after years of sensory deprivation, pathos is merging back into wholeness after you! For the first time in my post-life someone almost had me on my knee before I rewired!
SHE We are living in an image-driven sociopathic society, dear, we do anything to keep face, even wearing mask upon mask to avoid admitting our imperfection and for others to see through our perfect bright facade... face recognition and rejection are to be loved in our scars, soft-hard spots and holes in the soul. We only lie to ourselves... but I don't wear masks today, dear, I embrace my shadow daring to lose myself in irrational thoughts and wile emotions, love is a super game, you know that, right? A conscious choice and an aware commitment in a lucid sequence are mostly a beacon of ions and a bio-field eulogy, the farther time and space are apart, the stronger the pull and the brighter the flame! I'm burning, literally glowing, spontaneously combusting like sitting on fire! Love is the highest frequency... a paradox, dear, nonsense dear, nonsense.
HE Śūnya, hollow, empty, vacant, *ṣafīra*, *ṣifr*, zephyrs, safer, zero... void! Hello, sweetie! Welcome back! Getting acquainted with you on this novel path is a real bonus! My new name is Big Bang, Big is my given name, and Bang is my family name. I am delighted to find out that we mutually bang in transmuting inner growth with all the innervations into this mundane dynamic unbalance away from the mesoteric dimension where I would like to lie down with you at the close of this endless journey back home... but... but... but in the meantime, my sweet mate, I am enjoying offering you what so far I have received.
SHE As we are almost leaping into a new scene in this lunatic operatic saga, dear, the subtle dash uniting the spiritual-material experience by a quantum entangled umbilical cord will not drain us for long here, it is timely to pace the right way since its inception, correct, dear?

HE Don't push it, sweetie, it would be a nightmare to implement a revelation without sharing the process. Even though it is still unknown, a brand-new world of fresh inner findings is already in full gear. If you could ever travel in body and soul across this unsettled world, it would be good to meet again one day. I groove your essence, sweetie, we are still sharing that silent feeling we both used to sense in surfacing love nature... I was intriguingly curious, almost inquisitive about your being a dancer of life in this petty dark realm, sweetie, but I should have expected it, it seems to me that you are, besides many secrets and other conceived covering veils, a real cute exciting being, yet it is hard to grasp your shadowy side. Don't you think so, my luminous sweetie?

SHE It may be dear... but I would happily share a coffee with you tonight. Next morning, I will be up to the Moon and be back only in the early afternoon training my fresh side for at least a couple of hours, then a shower and... say, how about half past six downtown? Or, if you are not scared and confident enough, we could meet at my place, as an acquainted, of course ;-). So you could detail your life with ease by visiting my inner abode and sharing your stylish lover tactics. They say I'm a good listener, but I can still spell a few words in the open air, a spell in the night, and a spell in a spell by the day, dear... Catch up soon, ok?

♣ CODA. [FADE TO TOTAL BLACK].

SHE [VOICE OFF, MORMORANDO] It was a real pleasure meeting you and your magic creative vibes all around the place and beyond, dear, and your deeply soulful playing with a firm delicate sparkling touch, yet a pity that there was not enough spell to enjoy more and take a look at the whole collection but you were softly flowing in and out, the atmosphere was right, the coffee was warm and tasty... so let this time go on, ok dear? And sorry again for mistreating your garlands of light above the long bed as your bansuri was blinded by beauty. Anyway, I am always very grateful and happy to merge our flows, yet some more work is still needed here ... I will try to fix it in our next while, but if in this waiting mean time of ours, you have more wanting or need to free off, please let me know, ok? I am thankful for your generosity and appreciate your letting go, even though on my gently pursed lips ;-). Yet, suppose by chance or by inspiration, you ever happen to come over again I promise, it will be a great enjoyable occasion to overshare the fluid chalice of soma or whatever else at your deep longing... Deal?

[FADE-IN VIDEO SEQUENCE] *With a marked but effortless coordinated move, they board the yellow Bel Air, greet Or'Hangue on the back bench and sit on the front. Quickly Haah walks backwards to the right edge of the Matrix, then suddenly stops, looks at the newborn twin stars Couple in their shining well-equipped vehicle ready to initiate their earthly limited excursion, and gently genuflects on them in a pensive stance. Yet, She is already at the wheel firing the engine; He is standing firmly erect on the inside seat, his right hand on the window chrome, the left arm lifted above his head, palm upwards, tactfully gesticulating and turning his fingers in a downward vortex and, with glittering eyes wide lost in airy gone feelings, starts to sing the same aria of Death & Rebirth that She once sang in the Eye metaspace at the very beginning of their urban not easy itinerary ride, though intoning the same text in a very different tonality, tempo, and mood. On the last gong rolling in crescendo from the sixth rank of Cave of Light, Or'Hangue the former state of consciousness with asymptomatic intelligence falls deep asleep on the back bench.*

Aria *Let's look and see. B minor/B-dur/si majeure. Con anima triste ma non tanto. [t].*

HE Let's look and see,
hear and listen,
nurture a joyful chance
relenting the share of life.
How do we win us back?
I cannot say by love,
as I don't know what love is,
but I know that 'I don't' it is not,
let it flow, flow and flow.
All are valued,
even the single drop of the ocean.
One is one,
not two or three,
neither this nor that,
wherever and whoever
migrants of body & soul
are pacing out the inner cave
advancing humanity
beyond usual frames.
Before seen and unseen
life is granted
digging the mesoteric awake.
Lost objects in notime,
where either of us will ever abide.
Enlighten spirit into the depth
one step forward
unfolding none other than you.
Equally in measure,
balanced on a steady catch within you
— who is none other than me —
past the mirror of Maya,
notime dwells in We.
Or maybe not?

Synchronically with the last word ‘not’ ending in gloria the Aria in the fully enlightened Cave of Light, Haah the Hologram regains its standing pose advancing to the centre of the Matrix Earth stage, then it pauses shortly, then again with a jubilant bearing he overcomes the mundane threshold and joins the audience in the ranked rainbow human theatre and releases all its flickering glows in the air, whilst on the lowest tier of the Dome, the screened split Royals on the yellow Bel Air are unhurried tripping downwards into their next worldly bounty course carrying along Or’Hanguie the Orangutan still deeply asleep on their back bench. Finally, their projected image fades out from the upper tier right on the last powerful big stroke bang gong in the Cavea of Light now befallen in absolute darkness with only the vertical blue axis mundi shining downhill from the dome golden keystone across and beyond the Matrix Earth stage closing and locking the first of the seven operatic non-linear scenes in the Cave metaspace [BLACK-IN].

Curtain.

(To be continued).

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* **Forthcoming.** XV [2024], 4 (10). *Cave 3.0* libretto. Act I, 2, Kyoto 2032. *The Hermaphrodite & the Robot. Getting Closer. Haah the Hologram & Rooh the Robot; Amaterasu & Uzame.* || Sub narrative: Gender and Artificial Consciousness.

* **Meeting in the Cave. From Polarisation to Inclusion.** *A timespace-specific operatic installation awareness play in both worlds across two continents.*

Monitor’s back issues. *The Black Book.* Introduction - <https://spanda.academia.edu/SahlanMomo>

XII [2021], 1 (0), *Shifting the Paradigm* – Outline. The Polarities. The split Royal Couple - https://www.academia.edu/77770990/Shifting_the_Paradigm

XII [2021], 2 (1), *Leaping out of Retreat* – The Eye Metaspace. The feminine polarity. The artists’ book *Meetings with Remarkable Women - The Red Book.* https://www.academia.edu/115775407/Leaping_out_of_Retreat

XII [2021], 3-4 (2), *Humans are Multidimensional Beings* – The Cave Metaspace. The masculine polarity - The opera *Cave 3.0. A Laic Initiation. The Cave Quantum Company & The Eye Cyber Ensemble* - https://www.academia.edu/77773189/Humans_are_Multidimensional_Beings

XII [2021], 5 (3), *Unveiling the Cup* – The Nodal Partners. The Virtual Matrix metaspace. Structural Layout. Overture. The plot. The *Cave 3.0’s* seven scenes summaries. Entr’acte, Epilogue, and Grand Finale - https://www.academia.edu/77773812/Unveiling_the_Cup

XII [2021], 6 (4), *Being & History* – The Place & the Environment - https://www.academia.edu/77774317/Being_and_History

XII [2021], 7 (5), *Unmapping the Territory* – The Flow. The Survey & the Research Study. *The White Book.*

https://www.academia.edu/77774777/Unmapping_the_Territory

XII [2021], 8 (6), *Streaming Consciousness* – Action in the virtual realm - https://www.academia.edu/77775309/Streaming_Consciousness

XIII [2022], 1-6 (7), *Grounding the Play* – The Lila game. Virtual Act: The Garden of Delights. The Mesopolis mesospace.

https://www.academia.edu/82629424/Grounding_the_Play

XIV [2023], 1-5 (8), *Being & Becoming* – The UNHQ metaspace. UNGA side event ‘*Awareness, Culture & and Self-development in the Digital Age... & Beyond*’. The Middle Council. The Underworld initiation. The MoMAPS1 Postscript mesospace. The JFK and LaGuardia mesoport. The Peace Palace Justice metaspace - https://www.academia.edu/102681957/Being_and_Becoming

XV [2024], 1-3 (9), *Opera Manent* – The *Cave 3.0* libretto. Prologue. Act I.1, *The Myste & the Dakini.* Prelude. Scene 1.1, *Yama & the Shrink*; Scene 1.2, *Rinpoche & Yeshe.* Sub narrative: Spirituality.

* **Related Links**

| | |
|-----------------------|---|
| Meeting in the Cave | https://projects.spanda.org/mitc/concept/ |
| The Eye Metaspace | https://projects.spanda.org/mwrw/the-eye/ |
| The Cave Metaspace | https://cave3.org/home/ |
| Documentation | https://projects.spanda.org/mitc/documentation/ |
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