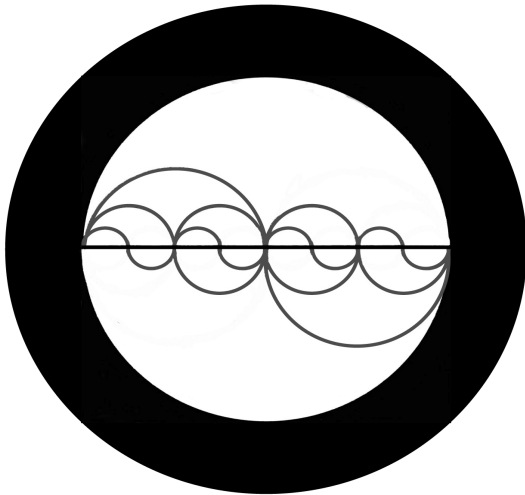


**the new**  
***SPANDA***  
***KARIKAS***



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## INTRODUCTION

What follows is a series of *karikas* which offer a fundamentally new understanding of the *Spanda* principle that came to play a key role in the unique *tantric* metaphysics of 8<sup>th</sup> - 10<sup>th</sup> century Kashmir. This principle was explicated by Kshemaraja, cousin and disciple of Abhinavagupta. The original *Spanda Karikas* are thought by Kshemaraja to have been revealed to and authored by the sage Vasugupta. The *Spanda Karikas* of Kshemaraja himself were intended as a further commentary and refinement of these *karikas*. The doctrine or teaching of *Spanda* complements the ‘doctrine of recognition’ known as *Pratyabhijna* – which in turn laid the foundations of the *Trika* philosophy of Abhinavagupta – the great integrator of all the teachings and schools of thought known collectively as ‘Kashmir Shaivism’.

Kshemaraja’s own *Spanda Karikas* begin with the following lines, whose message and urgings are all fully echoed in ‘The New Spanda Karikas’.

**“Though the ambrosia of *Spanda* has been relished in small degree from my work *Spandasandoha*, I am now making an effort for providing complete enjoyment of that [*Spanda*]. Hail to that power of creative vibration (*Spandashakti*) of *Shiva*, that exults in glory all over the world...If you want to know the exact**

**inter-connection of the sutras [the *Spandakarikas*], the most excellent ascertainment of the highest reality, pointed and subtle statements of reasoning, the right application of means, the exquisite exposition through clear sense and the secret doctrine of *Shaivagama* [Shaivist scriptures] then, Oh intelligent people, apply your mind to the language of the *Spandashastra* (*Spanda* teaching) and obtain the wealth of *Spanda*.”**

Translated by Jaideva Singh in *Spanda-karikas, The Divine Creative Pulsation*

The New Spanda Karikas ‘approach anew’ (*abhi-nava*) and in a new language the whole notion of *Spanda* - showing its relation to the nature of consciousness, space and time, using it to challenge the foundations of quantum physics and the much distorted concept of ‘energy’ – whose roots lie not in Indian but in Greek thought. As a result, these new *karikas* are also able to offer a radically new metaphysical understanding of the nature of ‘matter’, the modern scientific ‘mystery’ of so-called ‘dark matter’ and ‘dark energy’ and – last but not least – reveal the true essence of music.

## THE NEW SPANDA KARIKAS

*Spanda* is a fundamental *creative tension* between a dark and inexhaustible womb of unmanifest potentialities of awareness or ‘non-being’ – symbolised by the blackness of the great goddess *Kali* - with the realm of *actuality* or ‘being’ illuminated by the invisible *light* of awareness identical with the great god *Shiva*.

Through a primordial *awareness* of the realm of potentiality, the autonomous *powers of actualisation* or *Shaktis* latent within it are released – giving rise to a constant process of *creative manifestation* of all possible worlds or actualities and all possible consciousnesses or ‘beings’.

The word *tantra* derives from the Sanskrit root *tan* – meaning to stretch, span or expand. This is also the root of the Latin *tendere* - from which we derive words such as *tend, attend, intend, extend* and *tone*. A string can only vibrate and make a *tone* by being ‘stretched’, ‘extended’ or ‘spanned’ to a point of tension.

The word *Spanda* is echoed in both the English word *span* and also the German word *Spannung* – meaning both *tension, excitement* and, in scientific terms, ‘voltage’ or ‘potential difference’.

The creative tension and ‘vibration’ of *Spanda* can be compared to that of a stretched string or ‘monochord’ stretched, strung between and *spanning* the twin poles

constituted by the realm of potentiality and the realm of illuminated actuality, constantly releasing all potentialities.

The vibration or ‘quivering’ of this string not only has a *fundamental tone* – that ‘silent sound’ sensed inwardly as the *Omkara* - the mantric syllable OM. It also has countless *harmonics* each constituting a unique tonal quality or ‘colouration’ of awareness i.e. a unique *consciousness* latent within the realm of potentiality or ‘non-being’ and actualised through the pure awareness of them.

Yet ‘non-being’ is not to be confused – as in both Western and Buddhist philosophy – with Nothingness or Emptiness.

It is ‘nothing’ only because it contains ‘no-thing’ in the sense of nothing ‘actual’, but is instead the ‘fullness’ (Greek *pleroma*/Sanskrit *purna*) of all that is potential within awareness all those potential tones, patterns and qualities of *awareness* that constitute the source and ‘soul’ of all things and worlds, all beings and bodies.

Awareness as such (Sanskrit *chit*) is not the property of any being or beings, not the product of any body or part of the body such as the brain. How can it be? For we only know of any being or body, thing or world *through* an awareness of it.

Consequently, that awareness cannot – *in principle* – be reduced to the private property of any being or body, thing or world that we are aware of.

This understanding is what I term ‘The Awareness Principle’ – one which recognises Awareness itself *as* the ‘1<sup>st</sup> Principle’ of all that is.

Not ‘objective’ matter or energy but subjectivity or *awareness* is the universal, all pervasive *source* of all beings and all bodies, all things and all worlds – each of which in turn is an individualised portion, expression and embodiment of that universal awareness which *is* the divine or ‘God’.

The unity or ‘non-duality’ of *Shiva* and *Shakti* that is called *Shiva-Shakti* is understood as a relation in which they are neither separable entities nor merge into indistinction but remain forever inseparable *and* distinct - as twin aspects of that ultimate, absolute or ‘non-higher’ awareness called *Anuttara* or *Paramashiva*.

*Anuttara/Paramashiva* is that *divine-universal awareness* which finds expression in myriad qualitatively distinct ‘units of awareness’ (Sanskrit *anu*).

*Anu* can also be called *Shiva-Shakti* units – bearing within them as they do the same creative tension and potentiality for actualisation that is *Spanda*.

I also term them ‘Qi units’.

Here ‘Qi’, like ‘Chi’ or ‘Ki’, does not refer to some universal or subtle ‘energy’ – but to the aware inwardness of all things. It is the ‘higher air’ or ‘aether’ of awareness (Sanskrit *akash*) which pervades the apparent vacuum of space and flows through and forms all things.

Qi units’ are those units of ‘Qualitative inwardness’ which make up this aether of *awareness*.

Each of them has their own unique central *tone* and tonal *qualities* – themselves embodied and expressed in qualities of muscular, vocal and musical tones.

Such units of awareness are the basic Shakespearian “stuff” referred to in Hamlet of which not only “dreams” but all things are “made” – not by a distant creator God separate from His creations but as an ever-changing manifestation of an on-going *symphony* of creation in which all things are sounded into being.

This divine symphony is constantly *emerging* (Greek *physis*) from and within the fundamental tone of the divine-universal awareness as such. This resounds with every possible tonal chord and harmonic of that source tone or ‘sound of silence’ that is *Spanda* – the silent sound of the syllable OM.



Contrary to Aristotle, who saw all potentialities as the property of some *actual* thing, the realm of potentiality (Greek *dynamis*) is prior to actuality (*energeia*).

The domain of potentiality – being in principle unbounded and inexhaustible – cannot be reduced to any actual thing or being, even a ‘supreme being’.

‘Non-being’ is not nothing but ‘no-thing’ – no actual thing or being – for it is a primordial field of unbounded, unmanifest and inexhaustible potentiality.

Non-being or potentiality however, is thinkable only in relation to its possible actualisation through a process of ‘formative activity’ – the root meaning of *energein*.

The primordial domain of non-being or potentiality is not a formless void or vacuum but an unbounded *fullness* of formative potentials.

Potential realities, by their very nature, have no ‘actual’ energetic, material or ‘objective’ spatio-temporal reality.

They have reality only ‘subjectively’ – in awareness – and as potentialities, potencies or powers *of* awareness (*Shaktis*).

The potentials latent within the dark field of non-being or potentiality consist of potential ‘beings’ i.e. potential individual consciousnesses or *jiva*, all of which are released

into actuality only through the light of awareness that is *Shiva*.

A fundamental distinction can be drawn between consciousness *as such* however – ‘awareness’ – and ‘consciousness’ in the limited sense:

Consciousness as such - in the limited and everyday sense – is ‘focal awareness’ i.e. consciousness ‘of’ something. Awareness on the other hand is ‘field consciousness’ – both absolutely *inseparable* and absolutely *distinct* from anything there is an awareness ‘of’.

Non-duality or *advaita* is *neither* a state of undifferentiated unity *nor* one of separation. Instead it is a relation of *inseparable distinction* – of absolute inseparability *and* absolute distinction – like two sides of the same coin or sheet of paper.

Consciousness in its divine-universal or field character embraces multiple dimensions, planes or fields of awareness.

*Fields* of awareness are the condition for the manifestation of any localised and focal ‘object’ of consciousness for a localised subject or centre of consciousness.

All localised ‘subjects’ and ‘objects’ of consciousness emerge from and within a common *field* of awareness or subjectivity.

Thus ultimately there is no such thing as an ‘object’ of consciousness at all, for all objects are but the *subjectively* perceived form of sentient consciousnesses – made up of field-patterns and qualities and units of subjectivity or awareness itself.

Individualised consciousnesses are specific *field-patterns of awareness*, each of which configures their own perceptual world or *patterned field of awareness*.

Each being or consciousness appears to every other within their own perceptual environment or *patterned field of awareness* – and does so in a way formed or shaped by their respective and species-specific *field-patterns of awareness*.

Thus the ways a member of the human species or any species perceives what they call a ‘spider’ or ‘shark’ is in no way the same as how spiders or sharks appear to each other - or to other species. Similarly, a human being is in no way perceived in the same way by a spider, shark or any other life species as by other human beings.

All life species are essentially *species of consciousness* defined by unique field-patterns and patterned field of awareness. Being species of consciousness, all species perceive and are perceived in different ways by all other species of consciousness.

All field-patterns, tones, qualities and ‘species’ of awareness have their source in a divine-universal awareness field – comparable to a great ocean of awareness.

An ocean is the source of all the fish and other species of life within in it. That does not mean that the ocean is itself one big ‘God-Fish’ or ‘God-Shark’.

Since awareness, like an ocean, is the source of all beings and life forms within it, it makes no more sense to think of the divine as a supreme God-being than it does to think of the ocean as one big God-fish!

**Life consists of species of consciousness.**

**The divine-universal consciousness – ‘God’ – is no actual thing or being, even a supreme being, but a dynamic and creative *relation*.**

The dynamic relation that constitutes divinity is a *relation* between *Shiva* and *Shakti*.

*Shiva* is first and foremost a *pure awareness* of that realm of *power or potentiality* that is *Shakti*.

**As the divine-masculine, *Shiva* is *pure awareness*.**

**As the divine-feminine, *Shakti* is *pure power* or potential for action.**

The dynamic relation of *Shiva* and *Shakti* is essentially a creative tension between:

**1. *Awareness of potentiality* – the unbounded realm of potentiality that has reality only in awareness and that constitutes the reality of ‘non-being’.**

**2. *Potentialities of awareness* – the infinite formative potentials of awareness that are dormant as potential ‘beings’ or consciousnesses.**

This *creative tension* is ‘spanda’ – and the un-ending and ever-present process of actualisation that is the source of all that is, all beings and all worlds.

‘Beings’ as such are not pre-given objects or entities. Nor are they localised ‘subjects’ merely peering out at a world of objects.

They are essentially consciousnesses – each a uniquely individualised portion, expression and embodiment of the divine-universal consciousness.

‘Being’ *as such* is not reducible to ‘a’ being, even a supreme being. It is not a state (existence or actuality) but a primordial activity.

Being is *be-ing*, the *autonomous self-actualisation* of potentialities dormant within the primordial realm of potentiality as individualised consciousnesses or beings.

Both the modern scientific and New Age concept of ‘energy’ treat it as an object – as some actual ‘thing’ in itself.

‘Power’, understood as potentiality or capability (*dynamis/shak*) is prior to ‘energy’ in its root sense as ‘formative activity’ (*energein*).

Yet both in its root sense and essence ‘energy’ is no ‘actual’ thing or phenomenon but the *process* of actualisation or formative activity (*energein*) arising from the creative tension that spans the twin domains of potentiality (Greek *dynamis*) and actuality (Aristotle’s understanding of *energeia*).

That is why I emphasise that the Sanskrit *Shakti* should not be translated as ‘energy’ in the modern sense – as it so often is.

**It is not ‘energy’ that powers and moves things, but *Shakti* or ‘power of action’ that is the essence and source of all ‘energy’.**

This is ‘energy’ understood in its root sense as *activity* (Greek *energein*) and not as *energeia* in the way Aristotle thought it – as *actuality*.

***Shakti is pure power understood as a power or potential for action, activity and actualisation – in contrast to the pure and quiescent awareness that is Shiva.***

It is the pure power or ‘capacity’ (Sanskrit *shak*) for the free and autonomous self-actualisation of unmanifest potentials latent within awareness.

These latent potentials take the form of countless *shaktis* – the multiple powers, manifestations and faces of the divine feminine or great goddess – *Mahadevi*.

The release of these potentials for action into actuality is conditional on an awareness of them.

***Shiva is the primordial awareness of potentiality that first releases all shaktis into their own free and autonomous actualisation.***

**Creation has no beginning in any actual cosmic event or creator being, no ‘Big Bang’ or ‘God Being’ – but in *Spanda*.**

***Spanda is the eternally creative tension spanning the domains of potentiality and actuality, and the fount of an eternal process of creative actualisation.***

It is named in Greek by the word *palintonos* – meaning a ‘stretching back and forth’ of the sort that also constitutes oscillation or vibration.

In Sanskrit *Spanda* means ‘slight movement’ – of the sort, for example, that plucks a string or that characterises its subtle ‘vibration’.

A string can only vibrate and make a *tone* by being stretched or ex-tended to a point of *tension*.

*Spanda* is therefore also *tantra* – made possible and protected (*tra*) through the extension (*tan*) of a primordial field or space of awareness, one that reaches up to the supreme heights or ‘sky’ of awareness known as *Shivayoman*.

However all actual dimensions of spatial extension (*tan*) open up only *within* an essentially *non-spatial, non-extensional* or ‘intensional’ dimension of the divine-universal awareness field – the dimension of pure *potentiality*.

Not just one but *countless* universes open up within this dimension of intensionality or ‘potential space’ – like illuminated spheres in black darkness, or bubbles in a honeycomb.

Non-extensional or ‘intensional’ space of awareness has the same nature as the ‘space’ of our inwardly felt *resonance* with a piece of music.



This space is something quite distinct from the extensional or ‘physical’ space in which sound travels as mechanical oscillations or movements of air molecules.

Though loud music may set our body into ‘resonatory’ vibration, it can do so without any *felt resonance* with the music *as such*, with the silent *tones of feeling* it expresses and communicates.

Like musical or vocal tones, different tonalities of awareness or feeling tones have their own innately *sensual* qualities – for example qualities of brightness or darkness, warmth or coolness, hardness or softness, height and depth, sharpness or flatness, angularity or roundedness, richness or drabness of colour.

These sensual inner qualities *of* awareness or subjective ‘qualia’ are also what find expression in all the outwardly perceptible *sensory* qualities of ‘objects’ – for example their colour and shape, their hardness or softness, density or porosity, heaviness or lightness etc.

**Just as matter and its sensory qualities are the manifest *outwardness* of awareness, so is awareness and its sensual qualities its unmanifest inwardness.**

The opening up of an *extensional* sphere or universe of sensory phenomena within a sphere of *intensional* or potential space can be represented diagrammatically by a white circle on a black background.

*Tra* means to shelter, guard or protect. Similarly, the words aware, beware (be-aware) and ward and warden are cognate with the words ‘guard’ and ‘guardian’.

The absolute or non-higher awareness – *Anuttara or Paramashiva* – is that ultimate *guarding awareness* that embraces both the domains of ‘non-being’ and ‘being’, of potentiality and actuality, intensional or potential space and actual or extensional space.

As the creative tension or vibration between the twin realms of the potential and the actual out of which all things are actualised, *Spanda* is also the source of another realm – a realm of infinite *possibility*.

For each potentiality of awareness has in turn countless *possible* forms of *actualisation*.

Our own human awareness is constituted by the possibilities generated by the creative tension of *Spanda*.

For example the tension we experience between our felt but unformulated awareness of something we wish to do or say and a more differentiated awareness of the different *possible* ways of saying or doing it.

‘Right’ speech or action - the fitting word or deed – is speech or action in *resonance* with the initial feeling

awareness or ‘felt sense’ (Gendlin) of what it is we wish to say or do.

But before the fitting word or deed can be found, a ‘space’ must first of all be spread or stretched out (*tan*) in which different possibilities of speech and action can emerge into awareness.

Only by *resonating* back and forth (Greek *palintonos*) between these possibilities and the feeling awareness which is their source, can an awareness emerge of which of these possibilities constitute the ‘right’ one – the one in felt *resonance* with that feeling awareness.

Feeling awareness is not a formless or undifferentiated awareness, but is always imbued with a particular quality (*tattva*), flavour (*rasa*) and ‘feeling tone’ (*bhava*).

Feeling tones are neither audible sound tones nor emotional feelings, but silently felt tonalities of awareness which also find outer expression as wavelengths and frequencies of sound – as audible tones and chords.

Feeling tones are also the basis of *cell, organ and muscle tone* - which in turn find expression in the audible tone of our voice and of our language.

Feeling tones also find expression in our silent body language. For even a ‘slight movement’ or gesture of our bodies (*mudra*) is a silent sound (*nada*) and communicates

a specific quality, flavour, mood or ‘tonality’ of feeling awareness.

Our bodies are essentially *bodies of awareness* – made up of patterned tones, qualities and units of awareness.

They are also the organ or instrument (Greek *organon*) through which we play and communicate – through ‘slight movement’ – the unique music of feeling tone that constitutes our own *individualised* awareness – which is shaped by specifically patterned tonalities of awareness and their felt qualities or *qualia*.

Individualised consciousnesses are themselves unique tonal field-patterns of awareness with their own subjective *qualia* – sensual qualities of awareness that are essentially *tonal qualities* – comparable to and expressed in different qualities of vocal and musical tone.

Every individualised consciousness or ‘self’ is a ‘field pattern’ of such tones and tonal qualities of awareness – sensual qualities of awareness that in turn shapes each individual’s *sensory* world or ‘patterned field of awareness.

At the same time, all individual ‘selves’ are but individualised portions, expressions and embodiments – *self-manifestations* – of the divine-universal awareness.

Since all phenomena emerge from fields of awareness and give expression to interweaving field patterns of awareness

no phenomenon can be said to be the ‘cause’ or ‘effect’ of other phenomena manifesting in the same field.

Since all sensory phenomena, including light, are only visible *in the light* of our own awareness of them, they can only come to light as expressions of the divine light of awareness (*Shiva*).

The Sanskrit root *sphur* refers to both a quivering or pulsation and to a sparkling or shimmering, as in the word *sphuratta* – meaning ‘pulsating radiance’.

*Spanda* is not only sound but a unity of sound and light, not only tone but a unity of tone and colour – a unity implied by the terms ‘tone colour’ and ‘colour tone’.

The quivering of *Spanda* that occurs through the stretching or expansion of a primordial space of awareness has the character of a *sono-luminescence*.

The emergence of spatially extended universes can be likened to the phenomena of *sono-cavitation* – the creation of bubble-like spaces in a fluid through sound.

The divine light of awareness that is *Shiva* itself sparkles or shimmers with the *sphurana* of *Spanda* – for this divine light is the primordial expansion of a non-extensional field of awareness *spanning* the realms of potentiality and actuality and resounding as the fundamental tone or vibration of awareness.

All the formative potentialities or potencies of awareness that emerge into actuality as *Shaktis* within the divine light of awareness that is *Shiva* have the character both of patterned tonalities of awareness and of patterned colourations of the light of awareness.

*Spanda* is thus also the richness of *colours* arising from the interaction of the divine *light* of awareness with its dark domain of unmanifest potentiality.

All consciousnesses and manifest phenomena or worlds not only emerge into actuality from a domain of unbounded and unmanifest potentiality, but continue to bear a realm of unbounded and still-unmanifest potentialities within them. Hence they also resonate with the creative tension and vibration of *Spanda*.

Any potentiality however, can be actualised in countless different possible ways and forms.

The actualisation of any potentiality in one way implies the possibility of its actualisation in other ways.

Thus, a word is a pattern of sounds defined by its relation to other *possible* words and sounds and sound patterns.

Similarly, a sentence is a pattern of words or verbal formulation defined by and implying other possible word patterns or formulations.

Every *actualisation* or manifestation of *potentialities* latent in awareness automatically multiplies the number of alternative *possible* actualisations and manifestations.

Potentiality, Actuality, Actualisation and Possibility are the four primary and interwoven dimensions of Awareness.

The creative tension between the realms of *potentiality* and *actuality* that is *Spanda* leads to an unending multiplication of *possibilities* of *actualisation*.

This multiplication of possibilities is also symbolised in Hindu lore by the demon warrior *Raktjeeba*, whose every drop of spilled blood created yet another demon warrior, and whom *Durga* only defeated in battle through her capacity, as *Kali*, to suck up and swallow every drop of blood released with her long tongue.

In this way she both *reabsorbed* the self-multiplying possibilities of actualisation into herself, whilst at the same time further filling and fuelling her own powers and possibilities of action to the point of wild and unrestrained frenzy.

Yet it is the quiescent stillness of *pure awareness* symbolised by the iconic image of a pale *Shiva* lying supine under *Kali*'s foot that first releases the pure power she symbolises – in the form of unrestrained and autonomous powers of action or *shaktis*.

Those possibilities for the expression and manifestation of these potentialities or powers of action that are not actualised however, are nevertheless reabsorbed into the realm of potentiality itself.

The divine dynamic of creation that is *Spanda* is therefore also a simultaneous process of *emergence* of possibilities into actuality (*unmesa*) and their submergence or de-mergence into the realm of unmanifest potentiality (*nimesa*), as symbolised by the simultaneous opening and closing of the eye of *Shiva*.

Only at certain *quantitative* pitches of intensity, do *qualitative quantities* or intensities of awareness transform into *quantitative qualities* – multiple and yet qualitatively differentiated ‘units’ of awareness. These are misinterpreted as ‘quanta’ of energy in the sense understood by physics – and yet they are not, for such purely theoretical *quanta* lack any *qualitative* distinctness.

Since creative ‘emergence’ (Greek *physis*) into actuality (Greek *energeia*) occurs only when the tension of *Spanda* reaches a particular pitch of *quantitative* intensity, the actualisation of different qualities of awareness or psychical *qualia* appear to physics only as qualitatively undifferentiated *quanta* of ‘energy’.

Quanta are conceived as ‘packets’ or ‘units’ or ‘energy’. Qi units are qualitative units of awareness.



They may be called ‘Qi units’ because they are the *Qualitative inwardness (Qi)* of what is called ‘energy’ – its *aware inwardness*.

Qi units have properties of qualitative attraction and repulsion and affiliate or aggregate in different combinations, patterns and groups or *kula*.

Sensual patterns, shapes and qualities of invisible Qi units become visible as manifest sensory patterns, shapes and qualities of matter.

Just as matter and its sensory qualities are the outwardness of patterns, qualities and units of awareness, so are those patterns, qualities and units of awareness – and not ‘quanta’ or ‘energy’ – the true inwardness, mother and matrix of ‘matter’.

Every Qi unit is formed around a central point (*bindu*) that has the nature of a unique qualitative tone of awareness (Qt) that can vary in intensity.

At a sufficient pitch of intensity this central tone can transform a *quality of awareness* into a qualitatively distinct unit or *quantum of awareness* – a Qi unit.

The peripheral boundary of each Qi unit can take any shape or form. It is a pre-physical boundary state of emergence (Greek: *physis*, Sanskrit *unmesa*) and is therefore ‘energy’ in the primordial sense of formative activity (*energein*) giving rise to actual form (*energeia*).

The central point (*bindu*) of each Qi unit is a concentration of wavelengths of feeling tone at the central *nodal point* of a *wave cycle* linking the dimensions of potentiality and actuality.

The patterned groupings or gestalts of Qi units were known in the *tantras* as *kula*. The space or field of emergence around them was known as *akula*.

The innately sensual qualities of awareness belonging to Qi units are the source and essence of all manifest sensory, phenomenal or ‘material’ qualities.

At lower levels of intensity, patterns of Qi units are emanated as invisible, pseudo-physical formations resembling material objects.

Dream objects are formed of Qi units, yet Qi units also both form and are in turn emanated by *all* bodies – including everything from so-called inorganic bodies such as rocks and mountains to so-called organic bodies such as the human body.

Solids (Earth), fluids (Water), gases (Air) and plasma (Fire) are *elemental* expressions of the ‘fifth element’ - the space or Aether of awareness made up Qi units.

Yet Qi units are also *infinitely* differentiated in their shapes, patterns, colours and tones.

Each such unit is linked through its central point or *bindu* to the inexhaustible realm of pure potentialities of awareness.

Thus Qi units are both bounded in extensional space and *inwardly unbounded* through their relation to intensional or potential space.

The knowledge that awareness has its own intrinsic sensual qualities of substantiality and spatiality, light and darkness, levity and gravity, warmth and coolness, sound and tone, pattern and form, is the foundation of a new tantric science of *Spanda* – not a *physics* of ‘objective’ energetic ‘quanta’ but a *metaphysics* of *subjective qualia* and of qualitative units of awareness.

I call this science ‘Cosmic Qualia Science’.

*Tantra* also means ‘loom’ or ‘weave’. The inner universe, the *tantric* universe, is an ever-changing tapestry or loom of interweaving *qualia*, each a distinct but inseparable part of a singular *field-continuum* of awareness.

This is not a ‘quantum void’ but a ‘qualia continuum’ – one concealed and revealed by the space-time continuum of matter and energy.

It is a continuum because *qualia* never merge into indistinction but remain both distinct and inseparable elements of the awareness fields which are their source.

They emerge as tonal qualities belonging to the unique tone at the heart of each unit of awareness or Qi unit.

Qi units have both a tonal centre and a sonic field boundary.

The boundary is a three-dimensional ‘wave-envelope’ of sound giving each unit its inner shape.

“A space is something that has been made room for, something that is cleared and free, namely within a boundary...A boundary is not that at which something stops, but as the Greeks recognised, the boundary is that from which something begins its presencing....Space is in essence that which lets into its bounds.”

Martin Heidegger

That primordial space of awareness which opens up within the unbounded realm of potentiality also “lets into its bounds” the infinite possibilities of actualisation, allowing them to simultaneously come to presence within it.

As such it is also a ‘spacious present’ – a primordial *time-space* or field of *presencing* which embraces past, present and future.

Within this primordial time-space of awareness all actualities are never simply ‘present’ but constantly and simultaneously actualising or ‘presencing’ themselves.

Every event is continuously and unceasingly happening. Every being or consciousness is constantly coming to be or ‘be-coming’.

The realm of potential or intensional space is also a *time-space* which “lets into its bounds” all extensional *space-time* universes.

Kāla is Sanskrit for time and associated with the goddess Kālī – the goddess of time.

But what *is* ‘space’ and what *is* ‘time’, both of which are simply taken as ‘givens’ both in science and everyday life?

- **Space is essentially *co-presence* with a field of awareness.**
- **Time is the emergence or *presencing* within a field of awareness.**
- **Space-time is linear or sequential presencing within a field of awareness.**
- **Time-space on the other hand, is the *simultaneous co-presencing* of all phenomena - whether past, present or future in terms of linear ‘space-time’.**

Only for the bound soul is time experienced as a linear *succession* of events or actualities.

Only for the bound soul is *Spanda* – the voltage or potential difference spanning the realms of potentiality and actuality – experienced as a tension or potential energy spanning the temporal nodes of past and future.

Only for the bound soul is this tension experienced as the driving force of desire for self-actualisation of a sort than can only be realised through *karma* – a linear succession of acts in time or a succession of lifetimes.

The bound soul is the soul bound to a linear succession of impulses and desires, actions and experiences in space-time - now happy, now sad, now experiencing pleasure, now pain.

The bound soul is “deprived of his glory” by *kala* – both by the harassment of time (*kāla*) and by a succession of partial experiences (*kalā*) of self and world, and of limited actions (*kriya*) of the self in the world.

Only for the bound soul is the spiritual desire for *tantra*, the expansion of awareness and identity, experienced simply as an extroverted desire for *outward* expansion through *outgoing* activity and the exploration or conquest of *outer* space, territorial or cosmic.

The bound soul is the soul bound to *space-time*, and thus unable to experience the moment as any but a mere point-like ‘present’ or ‘now’.

The bound soul cannot experience the unbounded insiderness of the moment – whose inner time-space embrace past, present and future.

*Mahakāli* – the ‘devourer’ of time (*kāla*) – is that larger dimension of *time-space* which simultaneously embraces all *possible* events, all possible pasts, presents and futures.

The centre of each Qi unit can be thought of as an alternating black-white hole or tunnel linking different space-time universes through time-space, and linking the aware inwardness of all moments in time, all bodies in space, all things and all thoughts.

A thought is itself a unit of awareness with both a tonal centre and a specific sound-shape or ‘inner sound’ and light qualities or ‘sono-luminescence’.

Within each thought the quivering of *Spanda* can resound in the form of unique shapes of inner sound and shimmer with qualities of inner light.

A thought, in other words, is not just something we are aware of. It is itself the *form* taken by *an awareness* – and hence a source of awareness.

Both thoughts and things are *mantra*, continuously and inwardly *sounded* into manifestation as divine speech (Sanskrit *vak*/Greek *logos*).

As groupings and field-patterns of Qi units, each with their own inner sound, things too are *materialised mantra*, their sensory shapes and colours being the manifestations of inner sound shapes and colourations of feeling tone.

Like every thought, every thing has its own silent inner sound. When we look at it we not only see its visual shape but sense what it would feel like to touch and what it would sound like if struck. A soft object is a soft inner sound - an unsounded mantra, materialised.

All things have an ‘unstruck sound’ with its own qualities – an inner or silent sound *quality* whose vibratory shape and wavelength no instrument can *quantify*.

A thing *is* an unstruck sound and an unsounded *mantra*.

Just as thoughts are themselves ‘things’ – ‘thought-forms’ – so are things also thoughts or ‘thought-forms’.

For as Plato recognised long ago, the outer form (Greek *morphe*) or look of a thing (Greek *eidos*) is nothing material or energetic – you cannot pick up or measure its ‘roundness’ or ‘squareness’, ‘blueness’ or ‘redness’.



Such outer aspects of things were understood as their *eidōs* or ‘idea’. Conversely, an ‘idea’ was not understood as something purely ‘mental’ – an idea of or about something – but as the look or outer aspect of things themselves.

The essence of form consists of inner sound shapes, units and field-patterns of awareness - for it is these which *in-form* both thoughts and things, finding expression both as *mantra* and as *matter*, as thought-forms and as thing forms.

Like the original *Spanda Karikas*, all such philosophical “abstractions of high-grade metaphysics” are, as Abhinavagupta pointed out “based on spiritual experience”.

They derive their whole value from those dimensions of awareness and “spiritual experience” that are their source, and to which they can lead us – but only if they are meditated upon as *mantra* and taken not as ‘mere’ abstract or speculative thoughts.

By ‘spiritual’ experience however, we must not understand experience in the ordinary sense – as *awareness of something*.

Instead spiritual experience is essentially an experience of the innate sensual patterns, qualities, planes and dimensions of *awareness as such*.

The entire realm of experiencing - including any experienced self or being, thing or world, belongs to the

realm of *Shakti* – being an actualisation or manifestation of awareness.

Only the *pure awareness* of experiencing belongs to the realm of *Shiva*.

An experience of something is not the same as the pure awareness of experiencing that thing.

Thus the pure *awareness* of a sensation or perception, emotion or thought, *is not itself* a sensation or perception, emotion or thought, but is innately free of sensation and perception, emotion and thought.

As pure awareness, *Shiva* is the sole and ultimate *experiencer* within us all – irreducible to anything we can experience, including any experienced ‘self’ or ‘I’.

That is why, as stated in the *Shiva Sutras*, awareness *is* the self – understood as the *experiencing self* and not any *experienced* self or selves.

*Shiva* is also that ‘light of awareness’ which is the condition of all experience.

*“Every appearance owes its existence to the light of awareness.*

*Nothing can have its own being without the light of awareness.”*

Kshemaraja

It is the light of awareness (*prakasha*) that first allows any appearance or phenomenon - or any self - *to first come to light* in and as an experience.

As the light of awareness, *Shiva* is not only the ultimate *experiencer* but embraces the totality of all that we experience, for it is this light of awareness and nothing else that not only brings to light but takes shape in the variegated shapes and colours of our experience.

The light of awareness that is *Shiva* is not only the *transcendental* pre-condition of all experience. It is also *immanent* in all the phenomena we experience, allowing them to not only come to light in *our* awareness field but to shine forth (Greek *phainesthai*/Sanskrit *dev*) and to radiate the light of *their* own immanent awareness.

From the root *dev* comes the Sanskrit words for ‘god’ and ‘goddess’ - *deva* and *devi* –meaning ‘shining ones’.

What we call a ‘thing’ or ‘body’ – any body – is essentially an awareness unit or grouping or *kula* of such units of awareness.

*“Immersing himself in the supreme reality, clearly aware that awareness is in all things, [the Yogi’s] awareness vibrates. This throbbing pulsation [Spanda] is the Great Pervasion [of awareness].”*

Kshemaraja

*Kula* is the awareness *immanent* in any thing or body, understood as a bounded unit of awareness.

*Akula* is the transcendental horizon or field dimension of awareness within which all such units and their groupings emerge.

The term *kaula* represents the unity of *kula* and *akula*. From this derives the whole meaning of *kaula tantra*.

“The entire range of manifestation abides as such because of its being rooted in the light of *akula* i.e. Shiva.”

Abhinavagupta

Like the quivering vibration or silent sound of *Spanda*, the transcendental ‘light’ of awareness is but one example of an innately sensual quality of *awareness as such*.

We not only experience the world in the light of our own awareness of it. We also experience ourselves in different ways *in the light* of our experience of the world around us and other people.

Awareness has the reciprocal character of a *mutual gaze* – one in which we do not merely experience things and thought, places and people in the light of our own awareness of them, but also experience ourselves in the light of their awareness – the awareness that they *are*.

Thus what reveals itself through the look in someone's eyes is not only its sensory features (colour, shape etc) but their whole way of *looking out on* and experiencing themselves, other people and the world.

The look in someone's eyes is a 'transcendental phenomenon' – revealing the specific qualities of awareness that communicate through the invisible light of their *gaze*.

Yet as soon as we merely shine a light at or look at a person's eyes as an object or physical phenomenon – like an ophthalmologist - we cease to see the transcendental qualities of awareness or subjectivity that communicate through the light of their gaze.

What is true of the eyes is true of all perceived physical phenomena. We do not come to know them through their sensory qualities and through bodily senses alone, but only by sensing these as physical manifestations of transcendental phenomena – those sensual qualities of awareness which I term *qualia*.

If you look at a tree and regard it as a mere illuminated object for your eyes, that is one thing – an ordinary visual experience. But if you now attend, with your whole body, to your *awareness* of seeing the tree, then you will begin to sense it as well as see it – and to see and sense something quite invisible to your eyes.

You will sense your entire body surface becoming ‘all eye’.

What you *see* with your eyes you will also begin to subtly *sense* within the aware inwardness of your whole body.

What you begin to sense and experience will not be the tree as a mere ‘object of consciousness’ but those qualities of awareness that manifest as the tree and shape its consciousness.

All things manifest as the patterns, tones and qualities of awareness that they most essentially *are*.

All things also *emanate* the awareness that they are.

The emanation of awareness takes the form of an ‘emission’ (*visarga*) of awareness units into the space around them.

*Shakti* is the entire realm of experienced reality, and includes both the experienced self, the experienced world and the process of experiencing.

The entire realm of experienced reality that is *Shakti* is both the emanation and emission (*visarga*) and the mirror and self-reflection (*vimarsha*) of the *experiencing* self – that self which is identical with the ultimate *experiencer* that is *Shiva* – awareness as such.

*Spanda* is therefore also a dynamic relation between Shiva and Shakti, understood as a relation between awareness and experiencing.

*Spanda* is also the slight and most subtle oscillation of awareness between all that one is *aware of experiencing* and the *pure awareness* of experiencing it.

Through this relation the *pure awareness of experiencing* can lead us to a *pure experience of awareness* as such.

Only through this dynamic boundary state can both its sides be known as distinct but inseparable elements of awareness, experiencing being both a reflective mirror (*vimarsha*) and emanation or emission (*visarga*) of the pure light of awareness.

Through a *new awareness of experiencing* we can come to a *new experience of awareness* as such – in particular an experience of its intrinsic sensual qualities or qualia, such as the silent sound and invisible light of awareness – and their multiple tones and colours.

This is the essential nature of ‘spiritual experiencing’, which leads us, through awareness, from an experience of manifest sensory qualities such as colour or sound to an experience of the innately sensual qualities or ‘qualia’ of awareness as such – its felt colourations and tonalities, its felt spatiality and substantiality – all of which are experienced as divine bliss (*ananda*).

“The power which resides in the heart of awareness is freedom itself.”

Abhinavagupta

Yet only a sustained *awareness of experiencing* in which this awareness does not *lose itself* in any experiences – *including such spiritual experiences* – can be said to be truly *free*, allowing one to reach the state of ‘liberation in this life’ (*jivanmukti*).

Only in this way can we also truly accomplish *tan-tra* i.e. expanding (*tan*) our experienced self and world whilst being guarded (*tra*) from *identification* with that self and world - knowing it as just one expression of that ultimate self or experiencer that is *awareness* itself - *Shiva*.

Meditation in what I call ‘The New Yoga of Awareness’ is a never-ending cyclical process through three stages;

- (1) from a new *awareness of experiencing* to**
- (2) a new *experience of awareness* and its sensuality, and thus**
- (3) to a new quality, depth and expansiveness of *aware experiencing*.**

Through these stages the *yogin(i)* achieves a new sense of ‘I-ness’ – of the divine self or experiencer within, that self which does not have but *is* awareness.



This experiencer is that unbounded, universal awareness field – *Shiva* – that embraces all that can possibly be experienced.

Meditation is also what leads inward to an awareness of something *transcending* the entire realm of actually experienced actuality – namely the spacious inwardness or womb of *potentiality* - *Shakti* or power of action.

*Anuttara* is the non-duality of *Shiva* (awareness as such) and its autonomous power of manifestation (*Shakti*).

‘Non-duality’ here does not mean undifferentiated identity lacking any distinction but ‘inseparable distinction’ – being both inseparable *and* distinct.

*Spanda* is the dynamic tension and relation of *Shiva* and *Shakti* – resulting in an un-ending process of actualisation.

The ultimate *gnosis* (Greek) or *jnana* (Sanskrit) attainable through *tantra*, its ultimate *mantra*, is not ‘I AM’.

For the most basic reality of both the universe and everyday life is not ‘being’, ‘being-ness’, ‘is-ness’ or ‘am-ness’ but an *awareness* of being and of a self or ‘I’.

Consequently it is neither ‘being’ nor the ‘self’ but this very *awareness* of being and selfhood that is the ultimate or reality – a divine-universal awareness that both

embraces not only all actual beings or consciousness, things and worlds, but all potential and all possible ones,

Every moment of our lives we experience *Spanda* as a simultaneous *awareness* of a threefold or *trika*.

- An awareness of all things actual within and around us.
- An awareness of potentiality – of all that could be, and all we could think, say or do.
- An awareness of the dynamic and creative tension between them – *Spanda* – and of the dynamic process of actualisation that results from it.

The process has the same essential character as creative and musical composition – and is the essence of the latter.

Though the concept of *Spanda*, whose literal meaning is ‘slight movement’, space as such can be compared to the resonant cavity of a musical instrument such as a violin, and its vibration to the slight movement, tremor or pulsation of a single stretched string or monochord.

The ‘vibration’ of *Spanda* however, is no mere mechanical oscillation or audible sound tone.

Instead it is the primordial ‘sound of silence’ - *the fundamental tone of awareness* out of which the entire universe and all sounds are formed.

In this it is comparable to the underlying ‘mood’ or ‘feeling tone’ out of which a poem, painting or piece of music emerges – silently pervading it throughout and lending all its words, colours or sounds a particular tone and quality of awareness.

The fundamental tone of *Spanda* is the silent sound of the OM which sings all souls into being – imbuing them with their own unique bodily shape and feeling tone.

In this way it is the source of the unique, physically inaudible tonalities of awareness that every being or body, thought or thing essentially *is* – each being a unit of awareness defined by a vibrational boundary of inner and outer fields and vectors of awareness.

The essential relation between units of awareness or *anu* is one of *resonance* between their respective tonalities of awareness.

*Spanda* also has the pulsing, quivering or throbbing character of a primordial heartbeat, one that does not stem from the heart ‘of’ any organ, body or being, but is the very heart of the divine.

*Spanda* can be heard both as a silent ‘ethereal’ sound pervading the space around us, or as heart or as drumbeat throbbing from deep down within us or from within the very bowels of the earth.

This can be felt at any time, and in any place but only from a particular meditative ‘space’ – a place of pure awareness characterised by absolute inner silence and stillness – and therefore open to an awareness of the ‘sound of silence’ that is *Spanda*.

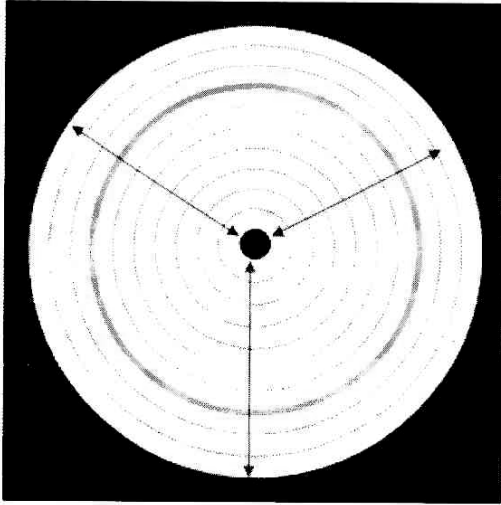
Essentially however, the ‘vibration’ of *Spanda* is a constant ‘slight’ but subtle ‘pulsation’, ‘trembling’, ‘vibration’ or ‘quivering’ of *actuality with potentiality* and of *potentiality within actuality* – one from which all *possibilities* of creative *actualisation* arise – and from which the entire universe is constantly manifesting or being created from within the divine-universal awareness.

Thus from out of the creative tension between awareness of potentiality or ‘non-being’ and actuality or ‘being’ that is *Spanda* arises that process of continuous creation which is the constant ‘coming to be’ or ‘be-coming’ of all thing within awareness – their *be-ing*.

This is the essence of the new metaphysics of *Spanda* set out in these karikas.

## ILLUSTRATIONS

### Yantra 1



The white area in the diagram or *yantra* above represents the extensional space and light of pure awareness that is *Shiva*.

This is bounded only by the 'event horizon' constituted by a realm of pure potentiality or potential space represented by the black background - and symbolised by the great black mother goddess *Kali*.

The dot or *bindu* at the centre of the circle represents the central 'tone' and 'singularity' at the centre of any unit or universe of awareness - a 'black hole' which, paradoxically, leads into the realm of unmanifest

potentiality that begins at its farthest circumference - and out again as a radiant and resounding ‘white hole’ at the centre of another universe or unit of awareness within the unmanifest.

*“In cosmology, a black hole is a ‘singularity’ where a point in the universe falls outside it, into “infinite curvature.” By dint of material excess. A situated point in itself out, rejoining the farthest edge of the universe, burrowing into depths of the universe at the same time as circumscribing its surface ...”*

Brian Massumi

The two-way arrows represent the oscillatory movement of awareness between the black realm of potentiality (black) and the extensional spaces and universes of awareness (white) that is *Spanda*.

The thicker inner circle represents a *movable boundary state* between the centrifugal and centripetal wave motions of awareness – the expanding or contracting circumference of any universe or unit of awareness and the ‘event horizon’ around the singularity at its core.

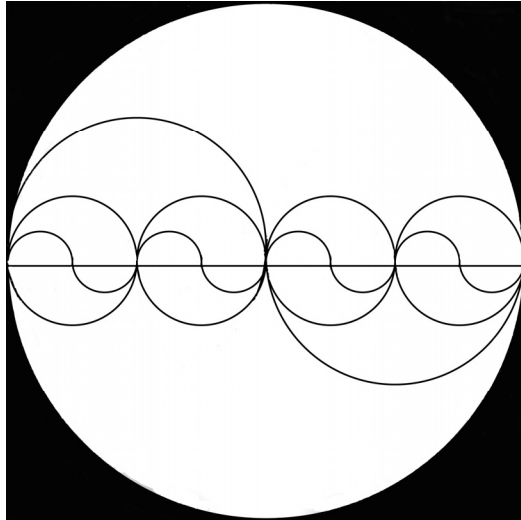
## **Yantra 2**

Black region – the intensional realm of unmanifest potentials of awareness or ‘non-being’.

White region – the extensional realm of manifest potentials of awareness or ‘being’.

Wave diagram – *Spanda* as the tension bridging or ‘spanning’ the realms of potentiality and actuality and constituting the divine dynamics of creation or *actualisation* in the form of different harmonic tonalities of awareness and their qualities.

## Yantra 2



# APPENDIX 1 – SPANDA, Scriabin and the INNER NATURE OF MUSIC

The entire universe and its ever-present process of creation is an ever-emergent *symphony* of *Spanda* - arising from 'slight movements' within the ultimate tension and primordial tone present within that inner sound and silence – a tension spanning the realms of *potentiality* and *actuality*, and in this way also giving birth to infinite creative *possibilities*.

The realm of possibility finds expression not only in everyday life, but also in the arts – not least music itself. Beethoven composed nine symphonies. If we take but one of these – the famous 5<sup>th</sup> symphony for example – there are four important reasons why this cannot be said to be merely 'one' symphony of Beethoven's at all, nor even one created 'by' Beethoven.

Firstly, like all works of art, a symphony or piece of music first emerges into awareness from the realm of potentiality in a way that can find countless different *possible* expressions. The work of artistic 'composition' is essentially a work of carefully and selectively choosing between or interweaving these multiple possibilities or 'variations' in order to arrive at final poem, painting or musical score.



Secondly, any given creative potentiality of awareness can find expression in different possible art forms and media. Hypothetically then, Beethoven's 5<sup>th</sup> could have been actualised as a poem or painting, just a painting of Van Gogh or Rembrandt could have been actualised as a symphony!

Thirdly and just as importantly, there are in truth as many '5<sup>th</sup> symphonies' of Beethoven (and of any symphony or piece or music) as there are conductors and performances of them, most of which are so *different* in their fundamental tone or 'mood' - and in the range and nature of the *feelings tones* they communicate through the symphony - that it cannot be said to be the 'same' symphony at all.

Performances given by 'poor' conductors do not just arise through lack of adequate musical knowledge, skills or expertise, either on their part or that of the orchestras they lead. Instead what characterises a 'poor' conductor is that his or her own range of *inner tones and chords of feeling* is not as deep or rich as those of the composer – those tones and chords of feelings which were the very *source* of the music. As a result such a conductor, however technically skilled, cannot let the real music resound through their performances of it - the music of *feeling tone*.

Many people, even many musicians, musicologists or music lovers, still think of music merely as a particular form of physical sound vibration. As a result they are constantly asking how music can come to affect our

feelings – and seek answers from brain scientists. Yet the question itself of how music can affect our feelings is a false one, since all audible music emerges from the music of *feeling tone* – from patterned tonalities of *feeling awareness*.

Feeling tones are *neither* audible sound tones *nor* emotional feelings, and yet they are the source of both. It is only because even musicians and musicologists lack the very notion of feeling tone that they are forced to speak metaphorically of ‘tone colours’ – even though ‘colour’ is but one among many possible sensual qualities and manifestations of feeling tone. The real question is therefore not how music comes to affect our feelings but what ‘music’ itself essentially is.

For though audible music may set our body into ‘resonatory’ vibration through the oscillation of sound waves in the air, it can do so without any *felt resonance* with the music *as such* i.e. with the silent *tones of feeling* it expresses and communicates. Yet it is these silent tones of feeling awareness that are the essence or ‘soul’ of music – and the source of all musical and vocal tones.

The musical essence and mystery of *Spanda* resounds in both Indian and European music – and yet perhaps found its ultimate creative expression in the masterwork of Russia’s most *spiritual* and *sensual* composer – the mystical genius Alexander Scriabin (1872-1915).

Called *Mysterium*, this supreme work was never completed in his lifetime - and took his student Nemtin over 30 years of dedicated work to reconstruct it from Scriabin's notes.

The performance of *Mysterium* was envisaged by Scriabin (himself a theosophist and student of Indian spiritual traditions) to take the form of a spiritual ceremony lasting seven days and nights, and planned to take place in a specially designed temple in the Indian Himalayas.

There it would unite symphonic music with a solo piano, hanging bells, dance, theatre and poetry. The music was to be synchronised with colour lighting and to engage all the senses including sound, sight and the wafting scent of perfumes and incense.

The aim was not only to dissolve the division between orchestra, chorus, singers, text and audience – but to both herald, evoke and enact a profound spiritual transfiguration of human consciousness and humankind.

Now fully realised and recorded in its entirety – meditating the *Mysterium* is a gateway to the experience of *Spanda*.

Do not take my word for it, just listen to it with these new *Spanda Karikas* in mind. Then you will not only understand but *experience* the primordial tension of being and non-being, actuality and potentiality that is the ultimate mystery of cosmic creation – *Spanda*.

## APPENDIX 2 – SPANDA AND THE FIFTH DIMENSION OF AWARENESS

(amended from my book *Event Horizon – Terror, Tantra and the Ultimate Metaphysics of Awareness*)

The ‘slight movement’ of *Spanda* is the constant ‘slight’ but subtle ‘trembling’ or ‘quivering’ of *actuality with potentiality* and of *potentiality within actuality* – one that can be felt at any time, and in any space - but only from a meditative ‘place’ of *absolute inner silence and stillness*.

Between the two primary realms of *potentiality* and *actuality* lies a third and a fourth dimension of awareness. This third dimension is the realm of *actualisation* – the constant release of potentiality into actuality. The fourth realm is the realm of infinite *possibility* - for there is always more than one way in which potentialities can find expression as actualities.

Every choice we make and every event we experience, for example, emerges from a field of alternate *possible* actions and events. This has four consequences.

Firstly, the actualisation of *any one possible* action or field-pattern of manifestation from out of the realm of unmanifest potentiality – for example a molecular pattern – is stabilised through *self-resonance* with its own unmanifest or potential reality.

Secondly, the very process of actualization contracts a particular domain of the actual by the exclusion of other possible or alternate patterns of manifestation. Yet thirdly, it also dilates and multiplies the domain of the *possible* - for every action or event of actualisation generates countless further possibilities of action.

Last but not least, all potentialities and all possible choices and events *not* actualized in any given life or universe are actualized in parallel realities – in the actuality of alternate or parallel lives and universes.

Thus in addition to the four principle metaphysical domains or dimensions of awareness that are interwoven through the dynamics of *Spanda* (the realms of Potentiality (Greek *dynamis*), Actuality (Greek *energeia*), Actualisation (Greek *energein*) and Possibility) we must add a *fifth* – a dimension of ‘Parallelity’ or ‘Alternity’.

We find all the elements of this radically new metaphysical understanding of *Spanda* brilliantly echoed and condensed in the words of Brian Massumi, in his book on the thinking of the French philosophers Deleuze and Guattari.

***“To every actual intensity belongs a virtual [potential] one. Actual intensity has extension (form and substance), virtual intensity does not: it is a pure intensity. The virtual has only intension. That is not to say it is undifferentiated. Only that it is indeterminate in our spatiality. Every one of its dense points is adjacent to***

*every point in the actual world, distanced from it only by the intensity of its resonance and its nearness to collapse. This means that it is also indeterminate in relation to our temporality. Each of its regions or individuals is the future and the past of an actual individual: the states it has chosen, will choose, and could have chosen but did not (and will not). All of this is always there at every instant, at varying intensities, insistently. The virtual as a whole is the future-past of actuality, the pool of potential from which universal history draws its choices and to which it returns the states it renounces. The virtual is not undifferentiated. It is hyperdifferentiated. If it is the void, it is a hypervoid in continual ferment.”*

Massumi, David *A User's Guide to Capitalism and Schizophrenia: Deviations from Deleuze and Guattari*

What Massumi refers to as the realm of the potential or ‘virtual’, is not, as he points out, an undifferentiated void but a “hyperdifferentiated” fullness“ in continual ferment” – a dense realm of “intension” and “intensities”. This realm is essentially an intensional time-space, one which not only *simultaneously* embraces all past, present and future actualities (including past past and future lives) but is also a loom of infinite *possible* pasts, presents and futures – all of which are *co-present* and *parallel* Actualities within the realm of Alterity.

## APPENDIX 3 – SPANDA AND THE METAPHYSICS OF ‘DARK MATTER’

“It is the potential for tactile sensation that makes a visual image ‘physical’.” And more generally “The concept of material substance ... is derived from potential perceptions in each sensory realm.”

Samuel Avery *The Dimensional Structure of Consciousness*

In other words, we come to think of phenomena as ‘material’ only because we do not just perceive them visually but also as something we can potentially touch, hold and pick up and sense in a tactile way, for example as having a particular weight and texture, density or hardness

What we think of as ‘matter’ therefore is nothing simply ‘there’ – already given and actual - but rather a *relation* between actual experiences in *one* sensory dimension of experience (for example the visual) and *potential* experiences in another (for example the tactile dimension).

Not only do all actual experiences begin as potential experiences – as potential patterns or qualities of sensory awareness. They also seem all the *more* ‘actual’ to the extent that, like the experience of seeing a ball coming towards us, they are accompanied by an awareness of *potential* experiences such as moving to catch the ball and feeling it in our hands.

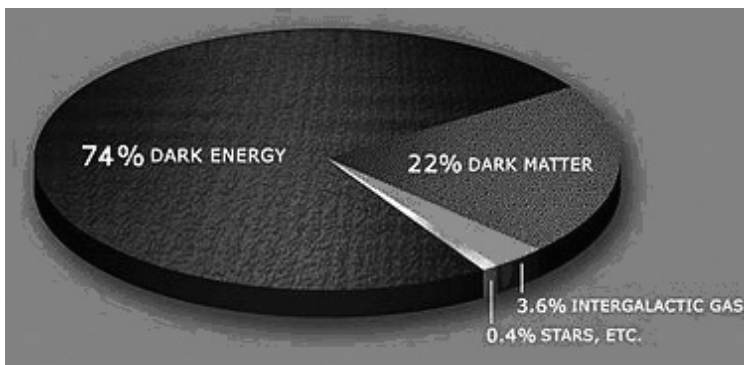
‘Matter’ is real therefore only in the root sense of the word - being the ‘mater’, ‘matrix’ or ‘mother’ of all thing – a ‘womb’ of *potential* forms and qualities of sensory experiencing – in particular the *tactile* dimension, which is crucial for our identification of things as ‘material’ in the conventional sense – as ‘solid’ or ‘substantial’.

The understanding of matter as something inherently connected with a realm of potentiality was long accepted by philosophers and theologians alike. Thus Aristotle defined matter (Greek *hyle*) as potentiality and its form (*morphe*) as actuality – meaning that the ‘matter’ of a bronze sphere or statue is the ‘potential’ of bronze to take the *form* of a sphere or statue, or other possible forms.

Thomas Aquinas went even further, understanding ‘primordial matter’ (the *Prima Materia*) not as anything actual or as solid ‘substance’ but as *pure potentiality* – a type of ‘passive potentiality’ inseparable from God as ‘active potentiality’.

This long-forgotten understanding of what we call 'matter' – as something belonging to the realm of the *potential* rather than the *actual* - and thus innately invisible and immeasurable - is now echoed in the scientific puzzle of an invisible source of gravity called ‘dark matter’ that is distributed throughout the universe and has the character of a ‘perfect fluid’ that can pass through all things – and ‘dark energy’ that is believed to permeate the entirety of empty space – and needed to account for the rate of expansion of the universe.





As shown by the pie chart above, ‘dark matter’ and ‘dark energy’ make up 86% of the known mass-energy of universe, whereas normal visible ‘matter’ accounts for only 4%. That is why billions are now spent on hi-tech technological installations in an attempt by scientists to identify the nature of ‘dark matter’ and ‘dark energy’ - all with the aim of reducing them to sub-atomic particles of some sort i.e. some already known or theoretically postulated actual form of material ‘substance’ or ‘energy’. For unless science can explain away dark matter and energy, the pre-conceived terms of its ‘Standard Model’ of the universe, this mode – and together with it the entire theoretical framework of current physics and cosmology threatens to collapse.

Whereas ‘dark matter’ is postulated as a necessary source of the gravity that holds galaxies together and prevents them spinning apart, ‘dark energy’ has the characteristics of a type of ‘anti-gravity’ that draws galaxies away from

each other at an accelerating pace, in this way explaining the otherwise inexplicable pace of expansion of the known universe.

What light can the tantric notion of *Spanda* cast on these philosophical considerations and physical-scientific notions of the nature of ‘dark matter’ and ‘dark energy’? I understand *Spanda* in metaphysical terms as a creation tension spanning an inner realm of potentiality (made of unmanifest field-patterns and sensory qualities of awareness) and an outer realm of perceived or manifest actuality. This tension leads to the constant extension and expansion of the realm of *possible actualisations or materialisations* of the potential.

The dynamic relationship of the realms of inwardness and outwardness, possibility and actuality that constitutes *Spanda* is echoed in the following citations from the Seth books of Jane Roberts:

*“There are possibilities in all inwardness that seek to establish conditions that will make it possible for them to come into existence. They, the possibilities inherent in inwardness, collect magnetically, so to speak, about other like possibilities, setting up coherent fields of like attractions ... In your world, they began with the psychic possibility of a world of physical matter, born in consciousness. They formed atoms and molecules, after first spreading out a positive field. There was also therefore from the beginning here a negative field, and as*

*they weaved in and out of this psychic beginning meshwork, they formed both the world of matter and the world of negative matter ... When sufficient atoms were formed from inward energy, then more various combinations became possible, and with this an accelerated consciousness could be made apparent.”*

*“There is always an excess of this inwardness, struggling to express itself in an outward form. For this reason, a study of the outwardness will never result in a true comprehension of the inwardness. There will always be that inside which is still unexpressed.”*

What is here called “negative matter” - that “inside which is still unexpressed” - has its source in the same realm of potentiality from which the “positive field” of physical matter is constantly being born. The word ‘physical’ has its root in the Greek *phusis* – ‘emergence’. All apparent physical ‘matter’ then, emerges (*phuein*) from patterns of awareness that take shape in the womb of potentiality, giving form to those limitless potential patterns of awareness that lie latent within this womb. But “positive matter” has as its necessary counterpart in “negative matter” – which is not so-called ‘anti-matter’ but the still unmanifest and aware inwardness of what we perceive and conceive of as matter *per se*. Thus what modern physics conceived as a polar relation of matter to so-called ‘anti-matter’ is but a theoretical interpretation of a metaphysical relation between a ‘positive’ dimension of actuality and a ‘negative’ dimension of inward potentiality.

The root meaning of ‘matter’ is *mater* or ‘mother’. The root meaning of ‘energy’ (Greek: *energeia*) is ‘action’ or ‘actualisation’ (*energein*). So-called ‘potential energy’ is potential action or power of action – the root meaning of *shakti*. Nothing can actualise or materialise itself that does not have its source in the maternal womb of power or potentiality that is the aware inwardness of all ‘matter’. And nothing can come to emerge (*phuein*) or actualise itself (*energein*) from that womb except through a primordial light of *awareness* itself. On the other hand all that is revealed *outwardly* as or by ‘physical light’ – in other words electro-magnetic energy – also *conceals* what might be called the ‘darkness’ or ‘dark light’ of its own still unexpressed and aware inwardness or potentiality. This is what lies behind the mystery of what physics calls ‘dark energy’ and ‘dark matter’.

‘Dark energy’ is no more simply another ‘form’ of energy than is ‘dark matter’ merely another form of matter. The essence of ‘dark energy’ is that it is the aware inwardness of *all energy* understood as power of manifestation or actualisation (*shakti*). Similarly, the essence of ‘dark matter’ is that it is the still un-materialised inwardness of all matter. What unites them is darkness or ‘dark light’ – that light which flows inward from a circumference towards a ‘gravitational’ centre or singularity rather than outwards towards a circumference. That is why dark matter is only ‘detectable’ as a mysterious excess of gravity in the universe and not visible or measurable in the form of any

sort of electromagnetic energy. For visible light, all forms of so-called ‘electro-magnetic energy’, and all so-called ‘material’ phenomena can manifest and reveal themselves only in and through a primordial *light of awareness*. In doing so however, they *conceal* the ‘dark light’, ‘dark energy’ and ‘dark matter’ that dwell within this womb.

‘Dark light’ is not visible light of a sort that radiates outwardly from a centre towards a circumference, but light that radiates inwardly - from a circumference towards a centre. Quite simply it is what is called ‘gravity’.

‘Dark energy’ is “inward energy” (Seth). That inward energy is not simply another form of electromagnetic energy – it is the *aware inwardness* of *all energy* – ‘energy’ being understood tantrically as that *power of action (Shakti)* which both permeates space and finds expression as an *ever-expanding* cosmic space of *actualisation* – an outward expansion (*tan-*) of the universe that works contrary to the inward and in-gathering motion of awareness that is the ‘dark light’ of gravity.

‘Dark matter’ is the fluid *aether of awareness* that flows through all ‘matter’. Its only ‘particles’ are units of awareness and not of mass or substance, and the only way of detecting it is as the dark light of gravity.

*Ma Kali* is the ‘Dark Mother’ – the dark secret of matter and the secret of ‘dark matter’. The ‘darkness’ of Kali and of ‘dark matter’ has to do with the realm of potentiality she

symbolises - a realm of gravitational intensities of awareness so dense that they have no spatial extension at all, and thus can only find expression *in* extensional space as an *invisible* and *immaterial* source of gravity or ‘dark light’. *Kali* is also the dark secret of energy and the secret of ‘dark energy’, being the source of that power of action or *Shakti* whose ever-expanding possibilities of actualisation find expression as the expansion of that space of actualisation that constitutes our expanding space-time universe.

*Spanda* can therefore *also* be understood as a creative tension and oscillation between “positive matter” and “negative matter” or ‘dark matter’, between visible light and the dark light of gravity itself, between the spatial expansion of the universe on the one hand and its gravitational attraction or ‘inspansion’ on the other, that alone forms and holds all galaxies together in an expanding universe. This oscillation takes the form of centripetal and centrifugal wave motions – not of ‘energy’ but of *awareness*.

Understanding *Spanda* in this way offers a new *metaphysical* understanding, not only ‘dark matter’ and ‘dark energy’, but of the physical universe as such – one that once again recognises this universe as the manifestation of primordial dimensions and dynamics of subjective awareness, and therefore not capable of being reduced to a mere conglomeration of insentient objects, or confined within the theoretical abstractions and postulates

of modern physics with its language of ‘energy’ and ‘electro-magnetism’.

Why was it that the *tantras* make no mention of ‘electromagnetism’ or even of ‘energy’? Here we must bear in mind that the modern scientific term ‘energy’, whilst a commonly used translation of the Sanskrit word *shakti* – is also a highly misleading one. For the root meaning of *shakti* is far closer to the original Greek meaning of *energein* as power or potentiality of action than the modern scientific term ‘energy’ – a term that was first propagated in the 19<sup>th</sup> century by a small group of scientists calling themselves ‘The Energeticist Movement’ – and at the same time as the geo-politics of competition for ‘energy resources’ began to arise.

Nevertheless, it would seem at first entirely obvious why the *tantras* make no reference to ‘electromagnetism’ – namely simply because it had not yet been scientifically ‘discovered’ or ‘proven’. Yet we could just as well argue that the *tantras* had *no need* of the discursive framework of modern physics – no need for *terms* such as ‘electromagnetism’ or indeed the entire terminology of Western science – itself largely rooted in Greek and Latin rather than Sanskrit. Instead the *tantras* offer an entirely different, but no less rich and differentiated *language* by which to understand those phenomena now identified and studied only using Western scientific terms such as ‘energy’ or ‘electromagnetism’. Today however, it is precisely and solely that Western scientific terminology or

‘universe of discourse’ that not only shapes our modern ‘scientific’ account of the universe, but also names and determines in advance every possible object of physical theories and experiments. Thus, as Heidegger pointed out, “physics as physics” is not itself the object of any possible physical experiment - for it is essentially a set of ever more varied disparate theoretical terminologies that do not explain the universe but merely constitute a theoretical and terminological universe - a ‘universe of discourse’. Modern physics can therefore only be truly assessed ‘meta-physically’ – from above or beyond the terminologies or ‘universe of discourse’ that *define* physics today and the ‘universe’ that it posits through those terminologies.



## APPENDIX 4 – SPANDA AND THE STRUCTURE OF AWARENESS UNITS

In the late nineteenth and early twentieth century many theosophists devoted much attention to affirming the reality and describing the nature of so-called ‘etheric’ and ‘astral’ atoms. They did so out of a recognition that questions of atomic science and the nature of matter and energy was not just something to be *left to* the scientists of the day and *left out* of spiritual world views – thereby *leaving in place* the false separation of the ‘scientific’ and the ‘spiritual’. Today also, there are many scientists who recognise that there is more to matter than any old-fashioned notion of insentient material ‘substance’ corpuscles or solid ‘particles’.

Even quantum physics recognises that electrons have the character of a wave as well as a particle. The fundamental and still unasked question remains however – ‘waves’ or ‘particles’ of *what?* What I call The Awareness Principle offers a clear and unambiguous answer – waves and particles of awareness as such, present within a universal field of awareness.

Hence the profound significance of The Awareness Principle as the foundation for a new ‘Tantric Science’ or ‘Science of Awareness’ – one which acknowledges that so-called ‘physical’ atoms, molecules, and cells are but the ‘outwardness’ or outer form taken by patterns of atomic, molecular and cellular *awareness*.

Such a science also recognises the reality of fundamental and indivisible ‘atoms’ or ‘units’ of awareness emerging from *fields* of awareness through the interplay of outward and inwardly radiating waves of awareness, shaped by wave forms or field boundaries of awareness, capable of expansion, contraction, mutual envelopment and aggregation into groups or *kula* and possessing differentiated qualities of awareness.

Differentiated units of awareness arise from potentials latent within the divine-universal awareness – itself an indeterminate or undifferentiated field of pure awareness. They are also connected and can communicate with one another *through* that common source field - both at a distance and faster than the speed of light. For unlike light, awareness ‘travels’ – communicates - *instantaneously*.

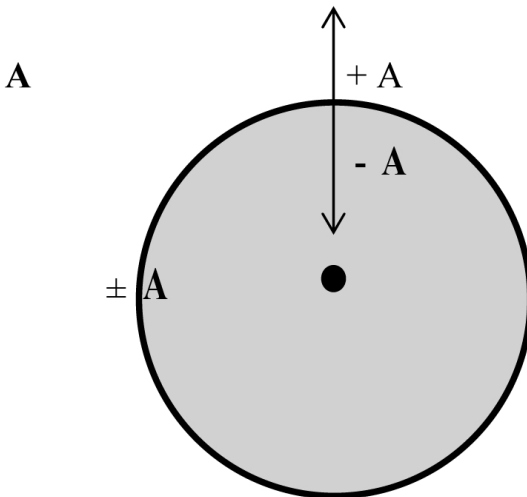
By virtue of arising from a common source field, awareness units also bear within them the basic twin dimensions of awareness - potentiality and actuality. As such they have an intrinsically *polar* character – a polarity which today’s science only recognises in the outward form of positive and negative ‘electrical’ charges, ‘magnetic’ poles, or as the polarity of ‘matter’ and ‘anti-matter’.

There is no recognition in physics of a primordial *metaphysical* polarity between a realm of inward potentiality on the one hand and actuality or ‘outwardness’ on the other. Thus what physics terms the electrical ‘charge’ or ‘excitement’ of particles *is* essentially no more

than a metaphor of the metaphysics of *Spanda* – of that fundamental state of excitement or tension which is the double meaning of the German word *Spannung*.

The essentially *polar* structure of atoms or units of awareness (called ‘consciousness units’ by Seth) can be illustrated in a very basic and simple way as below, as a tonally vibrating field boundary, “tissue capsule” (Seth) or ‘ring of power’ ( $\pm A$ ) with a ‘centre at infinity’ or ‘singularity of awareness’ (*bindu*) at its core - linking it inwardly to other units of awareness through an absolute density and in-tensity of potentiality (‘intent’).

Diagram 1



**A** indeterminate, universal field of pure awareness  
**+A** outer, ‘extensional’ space or field of actuality

-A inner ‘intensional’ field of potentiality

±A vibrating field boundary or “tissue capsule” (Seth) of outer and inner fields of awareness

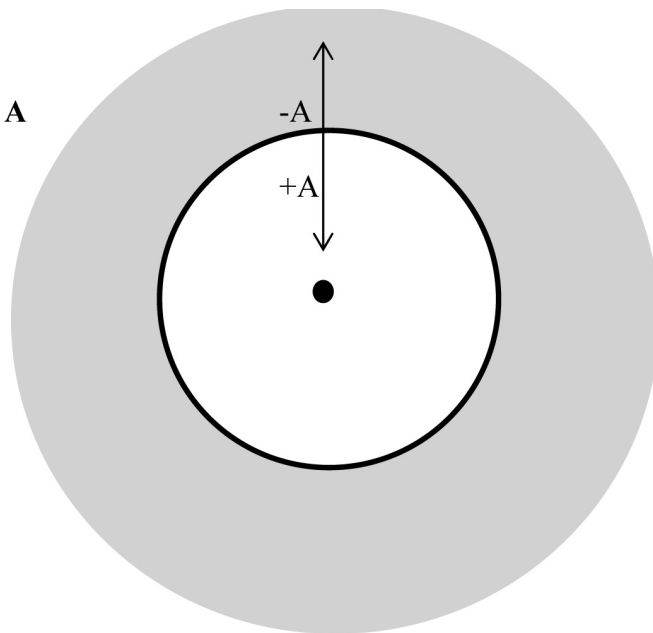


Outward radiation of inner field; manifest as light-electromagnetism and “positive matter”



Inward radiation or in-tension of outer field, manifest as gravity, ‘dark light’ or “negative matter”

Diagram 2



Here  $(-A)$  represents the outer field of the awareness unit as a negative field of potentiality, and the inner field as its manifestation  $(+A)$ , for example in the form of a particle of “positive matter”. Note that whilst the  $+/-$  signs do not essentially represent polar *electrical* charges, Diagram 2 would correspond to an electron - albeit understood as a *positron* surrounded by a *negative* charge field.

Diagrams 1 and 2 can also be understood as representations of a ‘particle’ *both* as a ‘hole’ of potentiality  $(-A)$  within a positive field of emergence *and* as an actual particle  $(+A)$  emergent from a negative field of potentiality.

This makes it unnecessary to posit the emergence of ‘virtual’ matter and ‘anti-matter’ particles which emerge briefly and separately from a ‘quantum vacuum’ (actually the indeterminate awareness field  $A$ ) only to cancel each other out. Instead the ‘virtuality’ of any given particle consists in it constantly ‘quivering’ in and out of positive reality or actuality. The tissue capsule surrounding the awareness unit is therefore not only bipolar  $(\pm A)$  but bipolar in a double sense:  $+(\pm A)$  and  $-(\pm A)$ .

The result is that its polar character can be symbolised as a dipole of dipoles  $\pm(\pm A)$ .

This makes it an expression of the indeterminate field of awareness  $A$  expressed at a higher level, as  $A^1$ .

$A$  (Awareness as such) is a wholly immediate and indeterminate field of awareness lacking identity.

When any given element is identified or *posited* within that field (+A) it automatically implies a relation to something other-than-A or not-A. This ‘not-A’ however is itself a negative reference to +A, its ‘negative presence’ (-(+a)). It is *not* a reference to the positive presence of another element or unit such as +B, +C or +D.

As physicist and philosopher Michael Kosok has shown, a pure dipolarity or *dualism* of ‘+’ and ‘-’ terms, whether in mathematics, logic or the physics of polar electromagnetic charges, is quite inadequate to express the inherently ‘dialectical’ relation of an indeterminate field (A) to any element, identity or ‘unit’ within it (+A).

For as soon as such a unit emerges it defines itself by its relation to its own field or context of emergence (A) which now appears not as a purely indeterminate field but as the negative (-A) of a particular unit (+A) within it. What is ‘not-A’ or ‘other than A’ (‘-A’) is now the field of emergence itself in its *relation* to (+A) – and *not* some other positive unit within that field, such as +B, +C +D etc.

“The concept of negation viewed dialectically as a type of ‘negative presence’ is therefore qualitatively different from the standard notion of logical [or mathematical] negation. Given a term A, its negation not-A is usually interpreted to be a positive presence of something other than A called, e.g. ‘B’, such that A and B are not only distinct but *separable* ‘truth values’. However the form ‘other than A’ is actually a referral *to* A since no *content* different from A has been posited: to simply *deny* A is *not to assert* anything

*else* in its place .... +A is seeing the element “from within” or “in-itself” as Hegel would put it, while -A is seeing the element “from without” or “for-itself”. +A is a given *object* or system and -A is its *co-determinate* context or *space*, existing “*for*” the object, defining the object negatively.”

Michael Kosok

No phenomenon or phenomena emerging within a field of awareness (A,B,C,D) can ever give full expression to that field in its original indeterminate and undifferentiated state, which now appears only as a negative context or space of emergence (-A, -B, -C, -D) within and/or surrounding the phenomena that emerge within it.

The concept of a spatial or ‘quantum’ vacuum therefore, has no meaning except in relation to a non-vacuum, to something emergent within it. Conversely, therefore nothing can emerge into awareness except within an apparent vacuum or space, which means that such a space can only be understood as a space or field *of* awareness, pervaded by the quivering oscillation of potentiality and actuality – of negative and positive presence – that is *Spanda*. That this *new* metaphysical understanding and science of *Spanda* can itself provide a foundation for new technologies – allowing us, for example, to draw power from the spatial aether of awareness or facilitating space travel through inner sound and resonance – is something about which I have no doubt.

What gives the purely mental and mathematical physics of modern science its credibility is one thing alone – the *technologies* it has created. I believe there was once a different type of technology and mental physics’ – a psychic technology that employed *meditational states and research methods* to explore the universe – recognising it as an aware universe and as a universe of awareness. As the following quotation from the Seth books of Jane Roberts show, Seth speaks of this “mental physics” and also of what he calls “dream-art science” – the art of using the dream state and the dream body as a *platform* for journeys of consciousness into space, and for research into the nature of the atomic, molecular, and even planetary and cosmic *consciousness*.

*There have indeed been civilisations upon your planet that understood as well as you, and without your kind of technology, the workings of the planets, the positioning of stars – people who foresaw ‘later’ global changes. They used a mental physics. There were men before you who journeyed to the moon, and who brought back data quite as ‘scientific’ and pertinent. There were those who understood the ‘origin’ of your solar system far better than you. Some of these civilisations did not need spaceships. Instead, highly trained men combining the abilities of dream-art scientist and mental physicist cooperated in journeys ... through space. There are ancient maps drawn from a 200-mile-or-more vantage point – these meticulously completed on return from such journeys. There were sketches of atoms and molecules, also drawn*



*after trained men and women learned the art of identifying with such phenomena. There are significances hidden in the archives of many archaeological stores that are not recognised by you because you have not made the proper connections – and in some cases have not advanced sufficiently to understand the information.*

In the following quotations Seth further describes the nature of awareness units, which he terms ‘Consciousness Units’.

*There is a basic unit of consciousness that, expressed, will not be broken down, as once it was thought that an atom was the smallest unit and could not be broken down.*

*The basic unit of consciousness obviously is not physical. It contains within itself innately infinite properties of expansion, development and organisation, yet within always maintains the kernel of its own individuality.*

*Despite whatever organisations it becomes part of, or how it mixes with other such basic units, its own identity is not annihilated.*

*Literally now, these basic units of consciousness can be in all places at once. They are in all places at once. They will not be recognised because they will always appear as something else.*

*Of course they move faster than light. There are millions of them in one atom – many millions. Each of these units is aware of all others, and influences all others.*

*These units of consciousness do not have human characteristics of course. They do, however, possess their own ‘inclinations’, leanings, propensities ... perhaps ‘propensities’ comes closest to the term I want. I do not want you to think of them as miniature people. Nevertheless, neither are they clumps of ‘idle’ energy.*

*All psychological structures are composed of such organisations [of consciousness units].*

*All matter is based on the units mentioned, with their unpredictability and their propensity for exploring all probabilities.*

*Because of the great organising nature of these basic units, there are psychological structures which are quite capable of holding their own identities while being aware of any given number of probable [possible and parallel] selves.*

*The experience of any given unit, constantly changing, affects all other units ... It is difficult to explain because your concepts of selfhood are so limited ... These units contain within themselves, in your terms, all ‘latent’ identities.*

*Within these units there is ... a propensity for growth and organisation. Within a literally infinite field of activity,*

*meaningful order arose out of the propensity for significance. Briefly, certain units would settle upon various types of organisation, find these significant, then build upon and attract others of the same nature. So were various systems of reality formed.*

*The CU's or units of consciousness are literally in every place and time at once. They possess the greatest adaptability, and a profound 'inborn' propensity for organisation of all kinds. They act as individuals, and yet each carries within it a knowledge of all other kinds of activity that is happening in any other given unit of group of units.*

*Coming together, the units actually form the systems of reality in which they have their experience. In your system, for example, they are within the phenomenal world. They will always come under the guise of any particular pattern of reality, then.*

*In your terms they can move forward or backward in time, but they also possess another type of interior mobility within time as you know it.*

*As there are insides to apples, so think of the ordinary moment as an apple ... Using this analogy, however, the apple itself (at the moment) would contain infinite variations of itself within itself.*

*...using an analogy now, in certain respects at least the CUs operate as minute but extremely potent black holes*

*and white holes, as they are presently understood by your physicists.*

*New CUs enter and leave your system constantly ... Within the system en masse, however, through their great and small organisational structures, the CUs are aware of everything happening ...*

*... This means that biologically the cell is aware of all its probably variations, while in your time and structures it holds its unique position as a part, say, of any given organ of your body. In greater terms the cell is a huge physical universe, orbiting an invisible CU; and in your terms the CU will always be invisible – beyond the smallest phenomenon that you can perceive with any type of instrument. To some extent, however, its activity can be indirectly apprehended through its effect upon the phenomenon that you can perceive.*

*... the CUs are aware of the different kinds of consciousness of which they are part.*

From *The Unknown Reality* Volume 1, a Seth book by Jane Roberts

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*Introduction to Maieutic Listening* Journal of the Society for Existential Analysis 8.1

*Listening as Bodywork* Energy and Character; Journal of Biosynthesis 30/2

*The Language of Listening* Journal of the Society for Existential Analysis 3

**Further reading:**

Mark S.G. Dyczkowski, *The Doctrine of Vibration - An Analysis of the Doctrines and Practices of Kashmir Shaivism*

Jaideva Singh, *Spanda-karikas, The Divine Creative Pulsation*

Samuel Avery *The Dimensional Structure of Consciousness*

Jane Roberts, *The Unknown Reality* Volume 1

Jane Roberts, *The Seth Material*

Jane Roberts, *Seth Speaks*

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