

The place of poetry in wisdom tradition and its role in the re-enchantment of modern cultural vision.



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Introduction

"I can frame what no tongue utters"

(Matthews,1991,p.0)

In this enquiry I will begin with looking at wisdom traditions in which poetry is regarded as a means of spiritual transmission, to discover what these reveal about poetic and mythic nature, and their interconnectivity. In order to narrow the case when referring to modern cultural vision, I will look specifically at the modern definition of poetry, to gain a sense of the changing view of poetry through time. The definition of poetry in the Oxford online dictionary is :

"a literary work in which the expression of feelings and ideas is given intensity by the use of distinctive style and rhythm"

(Oxford Dictionaries, 2016).

In order to understand the evolution of the modern cultural narrative with regards to poetry and myth, I will draw on the work of Ian McGilchrist *The Master and his Emissary*, and the recent publication of *Beyond Allegory* by Bernardo Kastrup. Both these writings provide fruitful and refreshing observation, and offer insight into the possibility and necessity of re-enchanting the modern view. Through looking at the place of poetry within a wisdom tradition, and the aspects of preservation of wisdom within a tradition, I hope to bring forth the salient connections which create the relationship of enrichment between poetry and wisdom.

"Tradition, as Coomeraswamy has defined the word, means in accordance with truth, knowledge absolute; tradition is that whole body of canonical symbolic language in which such metaphysical knowledge is enshrined, and in which the prophets, theologians, poets and artists have transmitted through the ages" (Raine, 1979, p.101)

Enshrined in this statement of Raine's, are the definitions of wisdom and tradition that will be guiding this poetic exploration. Wisdom as metaphysical knowledge that requires gnosis¹ to be revealed directly, and tradition; the means by which this is revealed, transmitted and preserved in accordance with its origins. A characteristic of this notion of tradition is that; regardless of the various origins of the traditions, there is a unity in the body of symbolic language and what that ultimately gestures towards. To demonstrate this, I will be looking at the Celtic bardic wisdom tradition and the literary apocryphic phenomenon of Terma in the tradition of Vajrayana Tibetan Buddhism. As a representative of the wider ahistorical² lineage of Western esotericism, I will take examples from William Blake's poetry to uncover the

1 Gnosis – Knowledge felt to be true through direct perception, a process of discerning and contacting wisdom that lies between the camps of faith and reason.

2 Ahistorical Continuity – a descriptive term coined by Arthur Versluis in his book *Restoring Paradise* describe the continuity between esoteric themes within the Western Esoteric and literary traditions. It implies that there is a continued theme of initiatory transmission in this tradition, that is passed down through art and literary works. (Versluis, 2004, p.10)

power of symbolism and imaginative vision and to delve deeper into the theme of poet as prophet. Following this there will be a brief encounter with the medieval poet saints of the devotional Virasaivism tradition. As correspondences emerge through these various traditions with regards to poetry, so too will an understanding of the factors which may inhibit a relationship between poetry and wisdom; that would preclude transmission within a tradition and that could alter the dimensions of its role and function within a society. That these traditions traverse the East and West will serve in highlighting that the role poetry often plays within them is grounded in something other than place and culture alone.

HIDDEN TREASURES

Celtic Wisdom Tradition

“Hard is their toil when men of learning find not the bright threaded artistry of illustrious scholars, to whom belonged the mystic import of words” (Matthews, 1991, p.120)

The mystic import of words was the hallowed sacred currency of the ancient Celtic mystery traditions. In his book *The White Goddess*, Robert Graves asserts his thesis that the language of poetic myth of ancient Europe and the Mediterranean was a magical language bound up with religious ceremonies in honour of the Moon Goddess or Muse (Graves, 1961, p.9). John Matthews in *Taliesin* claims that the cycle of poetry associated with Taliesin but possibly predating the 6th century holds within it;

“references to the Secret Language of Poets which kept the ancient mysteries in a coded form, and to the rites and rituals which formed an essential part of the worship of the Celtic deities” (Matthews, 1991, p.4)

This poetic tradition is known from the 13th century cycle of poems attributed to and related to the figure Taliesin, the master poet of the tradition. It is posited that Taliesin was alive in the 6th Century and yet some of the poems in the cycle are actually referring to mythic material which predates that moment (Matthews, 1991, p.4). Taliesin, through the verse attributed to him, is the mystical figure head of a vast span of a living tradition which prevailed before the poems came to be written down. Once they were written down they took on the hallmarks of their historical moment, subject to alterations from Christian scribes (Matthews, 1991, p.91, 127) and also the interpretations and additions of the various scholars that have translated them over time. This in one way has served in preserving the tradition and in another obscuring it, contributing to the issue of deciphering the “intractable thicket of pied language” that has accumulated around the poems (Matthews, 1991, p.5). Graves approaches the texts with a more intuitive grasp of their secret hallmarks; knowing that they are not meant to be fully understood by the untrained eye, and their “pied” nature relates to the necessity of hiding the deeper meaning from an unsympathetic authority.

"because the texts have been deliberately confused, doubtless as a precaution against their being denounced as heretical by some church officer" (Graves, 1961,p.78)

This brings up the question of veritable scholarship with regards to the Taliesin cycle of poems. As a scholar, Graves is versed in the aforementioned "bright threaded artistry" and approaches the cycles of poems as wisdom to be interpreted, and not to be read literally as written. This mythic hermenutic of interpretation is his means of approach, regardless of whether this falls within the bounds of academic trend. Graves remarks "What is a scholar? One who may not break bounds under pain of expulsion from the academy of which he is a member" (1961, p.25) In breaking from conventional territory he insists upon the definition of myth as "verbal iconograph"(Graves, 1961, p.21), essentialising its meaning to the image making function that it has, and discarding the accumulated association of fantasy with myth which has become more commonplace over time. This distinction implies something intrinsic about the interrelationship between word and image and the mythic dimension that together they create. From the *Red Book of Hergest*, the 13th Century collection of poems from this tradition, he agrees with the fundamental rule that form the integral triad of poetry, myth and tradition:

"Three things that enrich the poet: Myths, poetic power, a store of ancient verse" (Graves, 1961, p.20).

As this tradition was originally an oral tradition, only taking written form later in its existence; the kernel of transmission was through the spoken word, and experienced through imagination. By Graves' definition it can be seen to be inherently "mythic" without meaning in any way that it is somehow unreal. The indispensable "store of ancient verse" in this triad indicates a means by which poetry serves the tradition through a feedback loop from its origin to its inception. As the old stories and myths are honoured by the poet or teller, so is the telling empowered by their potency and significance in the minds of the audience and the poet. Graves speaks of how within this tradition of North West Europe:

"the audience expected to hear the tales told in the accustomed way. Almost all were explanations of ritual or religious theory, overlaid with history: a body of instruction corresponding with the Hebrew scriptures and having many elements in common with them" (Graves, 1961,p.60)

In this tapestry of tale, history and teaching, which would have been at once familiar and in another way brought to life in that moment by the art of the poet, there is a thread of vivification which nurtures the tradition through making it more *known* to those listening. I use *known* in the sense of gnosis, implying that the art of the poet was to facilitate a direct perception of the aspects of ritual and religion, ancestors and gods, which reinforced the tradition with a sense of living wisdom through the participation of those involved. It appears that the poetry, the poet, and the mythic lexicon are vital aspects in transmitting the

essence of the tradition. However Graves makes it clear in his description of the change in the Bardic tradition that this thread of vivification is not a guaranteed result of the former equation. He clearly demarcates the official court bards from the wandering minstrels (Graves, 1961, p.20) and demonstrates the criteria which are involved in sustaining and regenerating the lively bright thread. The poems that represent the living thread of the original tradition, Graves refers to as Welsh minstrel poems (1961, p.17). The court bards were subject to the various restrictions and obligations of court, which reflected the established conversion to Christianity in the 10th Century. In taking the pledge to avoid "untruth" and ascribe to the new projected consensus reality³ of the time, Graves deems that the court bards no longer worked with the traditional myth in its true capacity and their art devolved into a "barren poetic code" (1961, p.18). This true capacity which he refers to, relates to the exercise of poetic imagination in myth or allegory; which became compromised under the newer restraints of Christianity and the trends of the court bards to favour politics over dedication to the Muse. Some aspects of the full mythic vocabulary of the tradition were perceived as "dangerous", and this departure from allegiance to the Muse and the Theme⁴ (Graves, 1961, p.21) signified the erosion from the traditional basis which bound the deities and the wisdom codes with the magical poetic form. The Welsh minstrels did not conform to the bardic regulations of the Court, hence, could be free with metre, diction and theme. In their humble wanderings they kept alive the ancient literary tradition, while the courts were outlawing the romances and old tales, and annexing the presence of the Muse from their narratives (Graves, 1961, p. 19). Graves suggests that the minstrels were the true descendants from the original Welsh master poets, as they continued to carry the oratorical and prophetic gifts which were an integral part of that order.

"The seers, endowed with extra human capabilities, were the custodians of all the sacred tribal wisdom. Their office required frequent recitation from this store of wisdom for purely functional purposes within the society" (Matthews,1991, p.125)

The "extra human" abilities of the poets in the ancient Celtic tradition were not traditionally marginalised, but esteemed within the interrelated magical fabric of their traditional culture. The ancient poet seers had their place; a place equal to the King in some settings. This was an established way of life and related to the value of wisdom and magic within the culture. As Taliesin recites in a tone which transcends status through spiritual law:

3 Consensus reality – is the a term introduced by Bernado Kastrup in *Beyond Allegory*. Consensus reality describes the outer realm, a construct of agreed ideas which are shared across a body of people. Subject to sensory impressions and ideas, this is in a continual state of flux and is influenced by perception and myth. (2016, p .15)

4 The Muse and the Theme - "The Theme, briefly is the antique story, which falls into thirteen chapters and an epilogue, of the birth, life, death and resurrection of the God of the Waxing Year; the central chapters concern the God's losing battle with the God of the Waning Year for love of the capricious and all powerful Threefold Goddess, their mother, bride and layer out. The poet identifies himself with the God of the Waxing Year, his Muse with the Goddess; the rival is his blood brother, his other self, his weird. All true poetry celebrates some incident or scene in this very ancient story, and the three main characters are so much a part of our racial inheritance that they not only assert themselves in poetry but recur on occasions of emotional stress as dreams, paranoiac visions, and delusions" (Graves,1961, p.24)

"I am equal to kings, whatever their enjoyment
I am equal with them through redemption" (Matthews,1991, p.97)

It is only later, according to Graves (Graves, 1961, p.19) that the courts became a place of learned poetic forms, and the trend veered away from respecting the rudimentary magical codes.

"The official bards were prohibited from writing imaginative narrative and material for representation, they were enjoined to celebrate the praise of God and brave or good men" (Graves, 1961, p.80)

Through this displacement of inspiration from the bardic code, and the rigid guidelines of promoting the interests of men and God; the roots to the mythic tapestry of origin, that of the Muse and the Goddess, were cut. While the minstrels maintained the original theme with their mythical romantic thread, it began to operate in a more covert form and through the fringes of the culture (Graves, 1961, p.19). In one of his interpretations, drawing deeply from the tree symbology which was a fundamental part of this tradition, Graves suggests that within the hidden meaning of the words the tradition is commenting on its own survival and revival:

"The tops of the beech- tree
Have sprouted of late,
Are changed and renewed
From their withered state.

When the beech prospers,
Through spells and litanies
The oak – tops entangle,
There is hope for the trees"

Which Graves interprets as Gwion's⁵ addressal to his fellow Druids as:

"The ancient poetic mysteries have been reduced to a tangle by the Church's prolonged hostility, but they have a hopeful future, now that literature is prospering outside the monasteries"
(Graves, 1961, p.39)

It could be considered that Graves' interpretation is highly arbitrary, based on his own assumptions and predilections, and hinged on some allegorical associations. However, his immersion in the mythic texture of the tradition reveals a way of interpreting, which can be seen to be akin with the tradition of the time and demonstrates the appropriate mode for interpretation. Graves maintains his mythical and symbolic stance through the work, referring to his own breakthroughs as dependant on "a drop or two of the brew of Inspiration",

5 Gwion – here Graves is referring to the figure Gwion who features in the Taliesin Romance of the 13th Century and is renamed Taliesin -the miraculous child, rather than the historical figure of the 6th Century (Graves, 1961,p.75)

referencing the tale of Ceridwen's cauldron as the mythic backdrop (Graves, 1961, p.30). In this way, he demonstrates, rather than verifies through critical proof, the means by which such texts can be interpreted as he searches for and pays homage to the "mystic import of words" (Matthews, 1991, p.120). He has no regard for verifying his interpretations in the modern academic sense, as he understands that essentially they are speaking different languages. By remaining faithful to his method, he is able to reveal dimensions not obvious to the untrained eye. Matthews comments upon the difficulty in reaching the actual meaning behind the words in the texts.

"One of the reasons that the Taliesin material has never been fully appreciated is because of the way earlier writers have sought to provide versions which are exact as possible, without ever taking into account the meaning of the words, which are indeed often obscure and difficult" (Matthews, 1991, p.7)

Graves' method of interpreting the meaning behind the words of Gwion is through breaking the riddles through a mythical and symbolic hermeneutic. In cracking the codes of the secret language of poets, he reveals the meanings of the dog, lapwing, and roebuck as "guard the secret", "disguise the secret", and "hide the secret", and applies these principles to his interpretation of Gwion's words in a manifold process of discovery (Graves, 1961, p. 54).

"I realised too, that he was hiding an ancient religious mystery – a blasphemous one from the Church's point of view under the cloak of buffoonery, but had not made this secret altogether impossible for a well educated fellow- poet to guess" (Graves, 1961, p.74)

Graves' interpretations are supplanted by a vast store of historical knowledge of the time, the peoples, and their mythologies. He suggests that the Hebrew, Greek and Celtic early myths had a shared basis as " all three were civilised by the same Aegean people whom they conquered and absorbed" (Graves, 1961,p.61). When he is interpreting the secondary and tertiary hidden meanings of Gwion's riddles, his mythic repertoire engages with this array of data, including biblical knowledge. In his interpretation of " I have been with Mary Magdalene in the firmament" he separates Mary Magdalene from the firmament, to deduce through different studies that that the / speaking is Salome (Graves, 1961, p.83). This layered process of interpretation requires a deep understanding of history, religion and myth and a subtle sense of the secret method of disguising the meaning that carried the symbolic essence of the wisdom contained. The manouevres that are required for this kind of interpretation are forged through the imagination, hence Graves' insistence on an understanding of myth as a verbal iconograph. (Graves, 1961, p21)

It was a feature of this wisdom tradition that poets underwent vigorous trainings and passed their knowledge down through the practice of master and disciple transmission. (Matthews, 1991,p.122) As the knowledge was encoded through stratified learning and recitation, it follows that anyone interpreting these works would have to have a "living" sense of that tradition, and be immersed in the "store of ancient verse" (Graves, 1961, p.20) that informed a

true mythic vocabulary. Graves comments unflinchingly on the degradation of the poetic scene in modernity, establishing the idea that the mythical lexicon has been lost to a culture which cannot recognise it, not only in concept, but in essence. Graves illustrates the incompatibility between a modern lens of critique and an ancient text steeped in symbolism through demonstrating how a lack of understanding of the mythic dimension will cripple perception:

“Nowadays is a civilisation in which the prime emblems of poetry are dishonoured. In which serpent, lion and eagle belong to the circus tent; ox, salmon and boar to the cannery, racehorse and greyhound to the betting ring, and the sacred grove to the saw mill. In which the Moon is despised as a burned out satellite of the Earth and a woman reckoned as “auxiliary State personnel”. In which money will buy almost anything but the truth, and almost anyone but the truth possessed poet” (Graves, 1961, p.14)

Truth is what is compromised by this loss of meaning, as well as loss of tradition. It could be argued that these “truths” only resound in the culture in which they are born and serve as fables of the belief structures required to bind the people together; a view commonly taken regarding religious myths when viewed from an external perspective. This view tends towards a preference for literal truths being the absolute truths, within a materially verifiable schema. However, here the perennial issue arises of how literal truths can measure the numinous⁶ and ineffable qualities that are central to vital religious traditions. Kastrup, in his work *Beyond Allegory* offers the idea of transcendent truths to this grey area of debate. Transcendent truths “escape the boundaries of logic, time and space enforced by our universal grammar”. (Kastrup, 2016, p.40) They speak to the “obfuscated mind” as Kastrup terms it (also known as the unconscious) through symbols. He suggests that this part of the mind, far from lacking cognition, is a deep resource of intuitive insight and can grasp a broader apprehension of reality through its innate repertoire of mythic material and primordial truths about nature (Kastrup, 2016). In a sense, it could be seen as the “store of ancient verse” (Graves, 1961, p.20) required for the cognition of different levels of meaning and interpretation of reality; and for the intellect to be able to transcend its own boundaries in order to access wisdom through transcendental truths.

“Truth can be intuited even when it cannot be articulated in language. Such intuition is rooted in our broader obfuscated mind, which can apprehend – in symbolic ways – aspects of reality beyond the grasp of our self-reflective thoughts and perceptions”. (Kastrup, 2016, p.44)

Intuition from this perspective could be seen as the component which facilitates the “bright

6 Numinous – a term posited by Rudolph Otto to more accurately translate the previous meaning of “holy” into modern language; returning to the sense of “awe” that is necessary for comprehending the religious experience and grounded within an irrational sense. It represented a movement away from the moral attribute of “holy” which had come to occlude its original meaning. (Otto,1958, p.6)

threaded artistry of illustrious scholars" and supports the transference of the "mystic import of words"(Matthews, 1991, p.120). It certainly endorses the significance in Graves' passion for the mythic and symbolic codes that lie concealed in the words attributed to the master Taliesin. The idea that the poetry speaks to the unconscious or obfuscated mind, and not just to the intellect, aligns itself with the Theme and the Muse in the schema that Graves claims, underpins all successful poetry(Graves, 1961, p. 21). It is through these nexuses of interconnectivity that sacred dimension can be revealed. According to Graves it was the early Greek philosophers who were:

"strongly opposed to magical poetry as threatening their new religion of logic, and under their influence, a rational poetic language (now called the Classical) was elaborated in the honour of their patron Apollo" (Graves, 1961, p.10)

In his own invocation to the Muse, he pledges his scorn for those "Ruled by the God Apollo's golden mean" (Graves, 1961). Kastrup's dialectic calls for an integration of these opposites; bridging the rational with the irrational through the idea of transcendent truths. He places a critical importance on the redressal of the importance of religious myth for renovation of the modern cultural view. While he presents intuition as the necessary component for a mythic hermeneutic, he is not unaware of the issues that subjective interpretation presents when material is drawn from the unconscious mind. In a suggestion which integrates an approach of verification, with an appreciation of intuition, he suggests that discernment could be aided by studies that examine the patterns that are associated with true insight.

"It is conceivable that the comparative study of religion, as professionally done in academia, could help us recognize true religious myths by identifying the symbolic patterns typical of genuine intuitive insight" (Kastrup, 2016, p.54)

The study of such patterns could serve in rebuilding confidence in the veracity of the mythic sense, which Graves suggests is so far departed. They could also provide guidelines within the shifting seas of subjective insight, safeguarding against the delusions of uninformed interpretation, particularly where the basis of tradition has eroded. It could be the case, that such an education was elementary within the ancient traditions as the Bardic training was so replete and intensive. Indeed, the learning of alphabets, grammars, tales, poems, philosophies, and then the specifics of myth relating to certain tales, including the Secret Language of Poets, culminating in the learning of compositions, took years of continual training for the initiates (Matthews,1991, p.122). Such training and immersion in the symbols which related directly to the culture could be assumed to lead to the development of a highly attuned intuitive sense of the symbolic, and a genuine sense of intuitive insight. It is worthy to note that this is something that may have been a conventional part of this ancient tradition, and in accepting that it is lacking in modernity, there emerges the question of if and how that may be restored again.

What we glean from this brief glance at this tradition, is that poetry was central to the wisdom tradition and the culture, and that this poetic tradition depended on the myths it generated and perpetuated. This connectivity between myths and poetry seems to have been intrinsic to the connections between the deities and the religion, the people and ancestors. Poetry and learning were the means of transmission, and there was great learning entailed in in order to speak poetry or, having attained a very high level, to compose. When these myths were no longer sourced directly from the religious base of the tradition, the poetic code suffered and lost its magical component. In its evolution within the culture, the vital stream of wisdom required liberty from the conventions of the time to continue the essential thread of its mythic expression and devotion to its origins. It was then able to preserve within itself; its codes and secrets, so that the tradition would continue for those who were able to understand the hidden language and symbols. Poetry and prophecy have long been linked in this ancient tradition. Chadwick declares in her book titled Poetry and Prophecy quoted by Matthews:

“ Among the early Celtic peoples the inculcation of poetic inspiration and the entire mantic art was developed and elaborated to a degree for which we know no parallel” (Matthews, 1991, p178)

Where this link became tenuous and marginalised can be seen historically around the consolidation of the influence of the Christian church when the magical dimensions of the poetic work were debarred from court poetry (Graves, 1961, p.21) and moved into the fringes. Essentially, the interconnectivity between myth and poetry reveals something intrinsically linked between the word and the image, and it is in this mysterious field that the magic may lie, but as we have seen, only under certain conditions. The meandering path of this poetic and prophetic wisdom tradition, which moved from being a touchstone of its culture, to then being marginalised and passing its wisdom for those with the eyes to see, speaks of a motif in the tale of human perception and the nature of flux of perception within culture. Kastrup's notion of consensus reality is useful for looking at the moving picture of how a culture perceives and presents itself to itself. As suggested by both Matthews and Graves the change of the cultural religious mythos to Christianity had an effect upon the ancient bardic tradition of the Celts. In order to sustain a tradition within such temporal fluxes, and shifts in consensus reality, it is possible to see through Graves' demonstration of a mythic hermenutic how the secret code of poetry secured a means of transmission through concealed symbolic language (Graves, 1961, p54). This action and notion of transmission plays a key role within a tradition and its longevity. To understand another facet of transmission, let us look at the treasure myth that is fundamental to the Vajrayana lineage of Tibetan Buddhism.

TERMA

The treasure cycle in Vajrayana Buddhism

"Some English poets would translate "terma" as poetry, terton (treasure finder) as poet, and Dakini as Muse; some would say that the treasures Tsogyel hid in England are English poetry" (Dowman,1996, p.xi)

While not being specific to poetry alone, the apocryphal phenomena of Terma within the Vajrayana lineage of Tantric Buddhism demonstrates a very specific relationship between myth and transmission within a tradition, as well as perpetuation of wisdom within a lineage. This intricate and revelatory phenomenon is wealth of insight into Tibetan Buddhism, reincarnation, lineages and the metaphysical stratas which form the mystical scenery of this tradition. For the brief glimpse that the size of this study affords, we can look at the way the myth and tradition support transmission and what this can reveal about poetry and wisdom transmission. Dowman suggests that poetry itself is terma, and while this opens up a vast discussion regarding the true nature of terma, it is of interest to see if there are correspondences, and what they may yield (Dowman, 1996). Terma is the "treasure" of the teachings which are revealed at certain moments in time to the terton (treasure finder). The foundational myth of the lineage is that Padmasambhava and his consort Yeshe Tsogyel hid the terma for the benefit of future generations to be discovered in due course in:

"ordinary places of the earth, lakes, oceans, rocks, trees and the sky, and in the extraordinary places of the four directions and the centre. At the times when the terma are of most benefit, the tertons uncover these sacred treasures" (Norbu,1977, p.22)

Following this initial prophecy, it is also predicted who and when the tertons will be, and they are, through the virtue of reincarnation, emissaries of Padmasambhava himself. Through this successive return, the myth punctures the concept of linear time and is "miraculous" in that it appears to defy the apparent laws of nature, as the treasure is revealed through prophesied discoveries. These can take the form of Earth treasure, being actual artefacts discovered at prophesied locations, or Mental treasures, being visionary revelations which appear to the terton. There are bodies of literature in this tradition which relate to the terma, the core texts and the subsequent teachings, as well as the autobiographical accounts of the tertons. There are systems of verification which attest whether the terma is genuine or not. As the terma is revealed by the terton, it is transmitted through teachings and literature to the disciples and practitioners of that time. In this time puncturing relay, there is a direct revelation from the extra temporal realm through the translation of the terton. This means there is a potent transfer of the revelation which is translated into the contemporary moment. This avoids the historical legacy of teachings which bear the hallmark of time and do not have this dynamic

interface which fuses the mythos with the zeitgeist. This is why the lineage is termed a "short" lineage (Dowman,1996, p.286), as there is a shortcut in the temporality of the transmission.

"Both the discoverer and the Treasure are phenomena of tradition. Both have a continuing existence over generations, by virtue of which they are continually transforming – the discoverer in succeeding incarnations, the Treasure in ever new renditions – even while retaining the authentication and glory of their imputed origins. Transmission plays a central role in this tradition, entailing communication, a continuum, and the participation of more than a single individual" (Gyatso,1998, p.178)

"Communication, continuum and the participation of more than a single individual." These aspects of transmission galvanise the tradition; preserving its pulse and keeping it out of the hands of the "scholarly morticians" (Dowman,1996, p.293). The myth of the tradition is also continually invigorated, as the revelation of terma confirms the founding myth of Padmasambhava's initial action of hiding it for that purpose; and this in turn sustains and enriches the mythology of Tibetan dynastic history. The lineage has existed and continues since the 8th Century which is when Padmasambhava first taught in Tibet (Dowman,1996, p. xii).

In Bernardo Kastrup's appreciation of what keeps a myth alive, one of his criteria is plausibility. This plausibility depends on whether the myth can remain current within the transitions of the cultural zeitgeist. As the treasure myth continues to emerge as terma is revealed through time, it fulfils the requirement of serving the cultural need directly in that moment, while reconfirming and revitalising its origin myth (Kastrup, 2016, p.49). While this can be seen to serve as a potential tool for political agendas, as it reinforces Tibetan history simultaneously, Brian Cuervas acknowledges its vivifying force in that the terma innovated older religious ideas and techniques, and brought to the fore what was previously reserved for "the rarefied atmosphere of elite yogis and scholarly monks" (Cuervas, 2003, p.83).

It appears that a theme emerges when looking at traditions and poetry and transmissions of teachings, which describes a tension between the vital pulse of a tradition and a force of ossification. In the Celtic example, the force of ossification could be seen in the standardisation of the Bardic tradition through the Court adherences, and the adaptations to pay lip service to the Christian dominion (Matthews, 1991, p.21). In the terma tradition, the play of life force and ossification as a theme can be seen at a much more subtler level. What seems to keep the flexibility within the terma tradition is the immediacy of the teaching into the current time, and the proximity to the extra temporal sphere (Dowman:1996, p 286) that such a transmission engages. The terma is transmitted through the ability of the tertön to translate sublime data into contemporary practice and language, performing a seamless transmission from the extra temporal sphere. It is not so much a freedom from political ramification but a subtle liberation of the minds habitual nature which is enabled by this proximity. The threat of ossification at play here is evident at a critically conceptual level, as it is sourced in the mind itself. In the realm of the practitioner, this tendency is understood as intrinsic to the nature of conceptual mind and overcoming its habit is part of the practice.

“Conceptual habits define the territory of their so-called reality through reification. This is the reductive tendency which seizes phenomena in order to make it all seem substantial within the exchange of ideational commerce. Even the most subtle of perceptions are known to conventional cognition through their reification as tangible impulses” (Smith, 2013 p.12)

It is this reductive tendency which is a force in the play of tension between a fluid gnosis and reified knowledge, and Smith suggests this is something intrinsic to the nature of cognitive function, not something which is particular to this tradition. Dowman speaks of the need whilst translating *The Life of Yeshe Tsogyel*⁷ from Tibetan into English to “maintain the ambiguity of the twilight language” (Dowman, 1996, p.xvii). The ambiguity affords the multivalent symbolic meanings in the words to breathe and be flexible to interpretation. As a tool of “twilight language”, poetry is able to yield the space around these many facets of latent meaning that may be encoded in a wisdom teaching. The spaciousness discourages the reductionist tendency of the mind to flatten concepts into substantial forms. In such wisdom texts the language will be aiming not to convey knowledge directly along linear conceptual lines, but to create the conditions for the transmission to occur.

“The entire passage in *The Life* treating terma is a fine example of the way in which realistic analogue and metaphysical dogma is mixed in tantric literature: it has the effect of breaking the reader's habit of critical, judgemental thought (rnam- rtog), transporting him into a mystical universe where there is no distinction between fact and fiction, “reality” and “illusion” (Dowman,1996, p.293)

The transported realm that is described, while being freed from these polarised distinctions is not a subjective place of transitory experience. When there is a deep symbolic presence within the literature or poetics, then it becomes what Arthur Versluis describes as “hieroeidetically charged” (Versluis, 2004, p.25). It beckons an encounter between the knower and the known, and heralds the gnostic enquirer. The gnostic in this sense is the one who perceives and receives the transmission; the one who subsequently *knows*. Although the transmission is received, its reception is not a wholly passive activity. There has to be the active engagement to know, or to seek, that which completes the transmission. The “twilight language” which poetry can enable circumscribes an open symbolic space providing the grounds for revelation to occur within and wisdom to be potentially *known*. This atemporal space, where this encounter takes place is described by Versluis as the “field of the imagination” (2004, p.22). It seems fair to conclude that poetry has the capacity to operate within this field and can relay or transmit symbolic and mythic data from one realm to another. For this reason there is an association with prophecy and an implication of its prophetic dimension.

7 *The Life of Yeshe Tsogyel* is the autobiography of Yeshe Tsogyel and contains an account of the motivation and action of concealing the terma with Padmasambhava. It was translated into English by Keith Dowman in 1984.

The terma cycle demonstrates a sophisticated mythos and continuous tradition, in which poetry can be seen to play a role in the transmission. Transmission entails movement from one sphere to another in relationship to time and perception, as well as a movement of gnosis from guru to disciple within the lineage. It could be suggested that poetry is a means of translation from the primordial extra temporal realm into the physical world of form; a theme commonly reflected in creation myths where the beginning is the Word, a sound or music. Before I digress into the Eastern cosmologies that could support this idea, we will follow the thread of the association of poetry and prophecy into the Western Esoteric tradition; a clandestine movement, which is known primarily by its fruits.

POET AS PROPHET The Western Esoteric Tradition

"The symbolic language of neo – Platonism is a thread woven throughout European art and poetry; the language may at times be forgotten, yet we cannot call it dead; for the visions it describes are, as Blake says "Permanent in the Imagination"; the beauty and meaning of such symbols is unaging"
(Raine,1979, p.8)

This woven thread designates the subtle proliferating strand of the perennial wisdom tradition, which despite not being exoterically renowned, its founding "members were as reputable as Plato and Plotinus" (Raine,1979, p.viii). Blake's incorporation of this thread and his symbolic craftsmanship regarding its development within his poetry and art, reveals another angle of perspective upon the field of imagination and nods again to the atemporal realm, as the place where artistry and prophecy converge. Arthur Versluis suggests that a characteristic of this tradition is that its mode of transmission is ahistorical and unbound to time, place, person and region. It is unified by an "insistence upon gnosis" (Versluis, 2004, p.22) and recognised by the revelatory and initiatic potential within art and poetry that can be found in masterpieces. In this tradition, there is no direct master and disciple lineage, but gnosis can be revealed through the hierodietic content of great works and the intention and the vision of the artist. In this section, I hope to demonstrate how poetry operates as an ahistorical conduit within this tradition, through the theme of the poet as prophet. The dimension of prophecy within poetry and vice versa is one which we have encountered in the last two examples of traditions. Yet, it is absent in the general modern view of poetry which, if we recall, describes a literary form based on rhythm and style, thus, influencing feeling. Kathleen Raine, in her book *Blake and Antiquity*, excavates the symbolic foundations of Blake's mythic vocabulary and finds them to be ardently faithful to the perennial wisdom tradition. As the source of Western esoteric tradition, the symbols laid down by these ancient forefathers form the original touchstones from which she argues Blake extrapolates his themes.

“From his reading of Porphyry and Plotinus he came to recognise in the works of poets already known to him the same symbols, endlessly recreated and clothed in beautiful forms. Thus he was able to extend his field of allusion and to introduce themes and images taken from many sources without destroying the unity of his symbolic structure” (Raine, 1979, p.17)

Through tracing the proliferation of symbols back to their origins, Blake was able to understand their codified expressions and then to expand upon his themes by incorporating their timeless and eternal wisdom within his poetry, which straddles the eternal and the political moment simultaneously. His poetry is hardly limited to a mere literary form, for indeed he is incorporating philosophy, alchemy and prophecy into the worlds he created through the word. He was engaged in a quest that Versluis designates to a broad range of artists and poets that participate in this lineage and whose mission was;

“to restore alchemy in the word, to create a new magic through poetry, since the old magic was so apparently gone. The attraction of all these poets was not only their literary ability but also, and perhaps more, in their successive attempts to reintroduce the Hermetic vision of the world, of which magic and alchemy are inevitability a part” (Versluis, 1986, p. 5)

Versluis includes Blake with Pico, Bruno, Wordsworth, Coleridge, Shelley, Nerval, Novalis, Yeats, Rimbaud, Baudelaire and Hugo in this summation. Raine names a succession of artists that are distinguished by their work as possessing “a reality, coherence, climate and atmosphere of its own” (Raine, 1970, p. 7): these are Shakespeare, Dante, Durer, Fra Angelico, Claude and Michelangelo. As these figures were major influences upon Blake it does suggest that there is a mode of transmission at work when looking at these fluid lineages of artistic work which is united at a profoundly symbolic level. Though the lineage does not form a traditional line, from master to disciple, teacher to student, or through the blood; it is possible to see in this tradition there is an invisible transfer and correspondence only visible in the actual fruits of their works. The “reality” that their work possesses is not forged by literary technique or artistic prowess alone, but by their ability to transmit something that is tangibly “other” and yet possesses similitude.

Raine locates Blake's overarching theme as his “prophetic urgency to preach to the English nation a return to spiritual vision lost since the Renaissance” (1979, p.99). According to Raine the *Book of Thel* constitutes “the philosophy of Alchemy as the solution to the problem of duality” (1979, p.71). Blake's purpose is manifold: while he expounds a symbolic revisioning of a philosophy or a symbolic system, it incorporates the hermeneutic required to restore the loss of the Renaissance vision or the loss of Spiritual Vision, in his words.

In Henry Corbin's *exegesis of the Mundus Imaginalis*, he states that it is not a theory; it is an initiation to vision (Corbin,1998, p.93). Similarly, Blake's poems cannot be seen as mere literary

works. They are invitations to prophetic topographies, where the mode of perception is through imagination. Within the invitation to view imaginatively is also the description of how the faculty has been compromised, relayed in mythic form.

“Blake's prophecies are addressed, specifically to the English nation, the Giant Albion. Vala, Milton and Jerusalem all tell of the fall of the national mind into the “deadly sleep” of the scientific philosophy of Bacon, Newton and Locke; and our prophet calls the sleepers to awaken to the vision of eternity” (Raine,1979, p.96)

The closed Western gate of the city of Albion, representing its soul, indicates the disinheritance of Eden. This annexing of man's inherent nature is due to the false belief that matter is separate from mind. The materialist philosophers and believers are the “only heathen who have ever been so blind as to “bow down to wood and stone” (Raine, 1979, p.100). It is through a return to this vision in the imagination that the Western gate can be opened. While man insists upon a merely literal perception, founded only in sense perception of concrete materiality, perception is bound to the realm of idolatry and Eden is lost. It is in the breaking from the literal and linear mode of conception, that the movement into the field of the imagination occurs. These prophetic topographies describe the map of consciousness and the prevailing circumstance of consciousness, that the reader may receive the initiation to vision and begin to read through the hermeneutic of the imagination.

In weaving the weft of mythic threads into his work, Blake not only drew from the Neo-Platonists in philosophy and image, he also blended into his iconographic vocabulary Christian images and symbols and the Greek myths. Blake is a master craftsman of his moment, diverging apparently differentiated streams into a comprehensive message that is also timeless and representing “Portions of Eternity”(Raine, 1979, p.7). This demonstrates something of the dextrous art of transmission we have previously encountered in other traditions. As we saw in the example of the tertion and the treasure myth, Blake is also able to contribute directly to the contemporary zeitgeist with his mythic artistry. His re-working of myth to serve his theme and incorporation of different strands of tradition and religion has a unifying quality, which points beyond phenomena and into the world of Imagination and beyond. His willingness to exercise this visionary zeal is what makes his art so profound, and beyond any suggestion of secondary representation, despite the use of ancient mythic symbology.

An example of the multifaceted symbolic resonances within his work is indicated by Raine, where she reveals the original description of Psyche's house given by Apuleius and shows how this resonates by similitude in the description of Vala's house by Blake. Later this image of Psyche's mansion is found again in the form of a Chapel from one of Blake's poems (Raine,197 p.30). Far from being plagiarised reiterations of mythic material, there is a sense that the location resounds with a mythic permanence, as a hierodietically charged symbol. It garners potency in the imagination, through the presence of simultaneous references which reside in the same symbolic space. It is Vala's house, aspected in the myth of Cupid and Psyche, in order that the rich associations may pierce through and guide the inquirer in the

symbolic interpretation. This artistry, yielding and enriching meaning, is almost musical at times; the echoes of symbols associations chime at intervals and add depth and gravitas through resonance. It invokes harmonic perception, which is a characteristic of a symbolic hermeneutic, in which the same sound can be heard on several levels simultaneously (Corbin, 1977, p.54). Raine gives further examples of this in the myth of Cupid which is transparently present in the poem of Vala:

“Where is the Lord of Vala? Dost thou hide in clefts of the rock?”
referring to Cupid who is mentioned in Apuleius' myth“ O my dove,
that art in the clefts of the rock”. (Raine, 1979, p.29)

This incorporation of symbolic themes was always precise (Raine, 1979) and traverses different cultural currents, thereby uniting the symbols together through his vision. It has the effect of reinforcing the tradition as it nods back along the lineage to the origin point of the symbol, as was evident in previous traditions. This precision, a characteristic of his artistic and visionary capacity, and founded in his own established gnosis; demonstrates a means of perception which does not follow the linear or logical line. It requires a different mode of interpretation and by exposing the reader to the symbols, the mode of vision that is required to see is invoked; precisely what Blake is advocating in his prophetic cry for the soul of Albion to awaken. It follows that without such a perception, the meaning of what is being described in Blake's prophecies will not be garnered upon a cursory glance. Recalling Graves' pursuit of the meaning of Gwion's riddles,(Graves, 1961,p. 86) what may appear like guess work, or random summoning of mythic material, is actually a similarly precise manoeuvring of the imagination within the arcana of symbolic material towards interpretation. While Graves provides a good example of a true mythic hermeneutic in his scholarly pursuit, Blake would have followed a similar approach in his reading of the Neo – Platonists and all other materials as Raine suggests, and this would have swelled the well of wisdom and inspiration he was able to drink from as an artist; to create such work to be interpreted. Inspiration and interpretation then appear as different sides of the same coin of the mythic hermeneutic. As Graves admits, it was after “a drop of two of the brew of Inspiration” (Graves, 1961, p.30) that he was able to make sense of Gwion's riddle.

“In Blake's vision, human language in all its forms and the works of God are all facets of the same divine-human figure. The Divine Word and poetry lie at the very heart of human life” (Cheetham, 2012, p.88)

A prophet in this sense is the messenger of the Divine Word (Cheetham, 2012, p.88). When speaking of the poet as prophet, it is not in the sense of fulfilment of prophecy within a linear mode of time, but rather of speaking of the word that resounds with transcendent truth. Human language, seen in its divine aspect, requires a hermeneutic which is able to transmute symbols into gnosis. Cheetham describes *ta'wil*⁸, via Corbin; a mode of perception and

8 *Ta'wil* – is hermeneutic made evident in the West by Henry Corbin, who derived his sense of it from the Shiite tradition. It is the metaphorical reading of reality, which transmutes the literal appearance to experience the underlying reality of the soul. It facilitates a return to the true dimension of seeing of the soul, through the imagination.

interpretation which sees that the hermeneutic of the soul is the alchemical process by which the literal is transformed by the symbolic. The idolatry of the materialist philosophers becomes a potential arena of emancipation through the return of spiritual vision. Ta' wil and Blake's spiritual vision are the "means by which idols are transmuted into icons" (Cheetham, 2012, p.92). Prophecy taken in a literal sense, of a prophet who tells the future entails a linear view of time, is a reified and static concept of the truly skilful means⁹ of the genuine prophetic poet.

"The quality of the imagination is to flow and not to freeze... Here is the difference betwixt the poet and the mystic, that the last nails a symbol to one sense, which was a true sense for a moment, but soon becomes old and false" (Cheetham, 2012, p.96)

This comment of Emerson, the American Transcendentalist essayist, reveals the fluidity of the imagination as key to the poets' capacity to remain close to the atemporal sphere and in the prophetic sphere. It is the action of "nailing the symbol" which reifies and hardens it into a conceptual object, breaking the spell of the "twilight language". This contact with the imagination and with transcendental truth is the mode of continuity by which the ahistorical lineage of this tradition continues. The baton is passed mysteriously and symbolically and interpreted through the hermeneutic that we have seen necessary for approaching such works. Where there is an overlapping of influence and creativity within this ahistorical lineage, it is possible to trace influence and how it advances through the tradition fostered by the imagination. Using the mode of intuition, posited by Kastrup for accessing transcendental truths, lets us look at the area where Blakes prophecies appear to nourish the gnostic narratives of Walt Whitman's poetry.

9 Skillful means – is a phrase in Buddhist terminology which refers to Upaya – which is using the means expedient to Enlightenment; so the ways in which enlightenment is brought about for oneself or for others.

GNOSTIC NARRATOR

Walt Whitman

"As a man is, so he Sees!"

(Raine, 1979, p.100)

In Blake's prophetic poems, Jesus the Imagination is the "Redeemer working in mankind" (Raine,1979 p.93). When Albion is awoken from the deadly sleep, and regains paradise:

"for a man's lost paradise is his world and his body, perceived once more as a "portion of soul" (Raine,1979, p.100)

he is an embodiment of spiritual vision, one that perceives through direct perception and lives his embodiment to the full. While Blake describes this, the visionary poetry of Walt Whitman could be seen to be that true embodiment. The prophetic voice speaks through the man on the ground, from the lens of perception of that state. Whitman, affectionately named "The Anthropos of the Hermetic Corpus, the Adam Kadmon of Kabbalah", and the American Christ (Whitman, 2005, p. x) by Harold Bloom, crystallises the atmosphere of direct perception in his prophetic invitation in *Leaves of Grass*:

"Stop this day and night with me and you shall possess the origin of all poems, you shall possess the good of the earth and the sun... there are millions of suns left, you shall no longer take things at second or third hand... nor look through the eyes of the dead... nor feed on the spectres in books, you shall not look through my eyes either, nor take things from me, you shall listen to all sides and filter them for yourself"
(Whitman, 2005, p.30)

The timeless tone of his words evokes the atemporal liminal sphere that is the hallmark of the imagination and the prophetic poet, and through his exuberant and relentless celebration of life that infuses his narrative, there is no trace of loftiness. His equalising vision expresses a collapsing of opposites into one unified view and an embracing of form through the mythic and imagination. He is redeemed from the externalization of nature that is symptomatic of the sickness of Albion. Bloom suggests that he is Albion (Whitman, 2005) and it is possible to feel the redeemer, Jesus the Imagination, breathing in the background of the images that are evoked by the words:

"I celebrate myself to celebrate you:
I say the same word for every man and woman alive.
And I say that the soul is not greater than the body,
And I say that the body is not greater than the soul"
(Whitman, 2005, p. 28)

Whitman's allegiances to the tradition can be traced: there are evident streams of the

perennial philosophy in his words. The American Transcendentalists were influenced by Thomas Taylors's Platonic translations, as had been Blake and the English Romantic poets (Raine,1979, p.5). According to Kathleen Raine, these influences give "knowledge of the soul". It is from here, that resonant truth is extrapolated out from these fundamental origins and into the life stream of this tradition. Whitman demonstrates such a tendril of influence in this passage which mirrors the process of transmission through different artists and poets within this tradition:

"The fruition of beauty is no chance of hit and miss... it is as inevitable as life... it is exact and plumb as gravitations from the eyesight proceed another eyesight and from the hearing process another voice eternally curious of the harmony of things within man" (Whitman, 2005, p.12)

It is this voice, that is eternally curious of the harmony of things within man and informed by one vision to another's vision, that is the thread of transmission in this ahistorical lineage. Sparks fly without location or time to support their proximity and land on the inspirational palette of those who feel moved to bring further fruits of the tree to bear. The growth and transmission integrates and applies itself for the moment in which it is born. Whitman embodies the gnostic enquirer – the experiential witness and sublime participant that wishes to orientate through his own wisdom seeking – and gives his culture the permission to do the same.

"We consider the bibles and religions divine..
I do not say they are not divine,
I say they have grown out of you and may grow out of you still
It is not they who give the life
It is you who give the life;
Leaves are not more shed from the trees
Or trees from the earth than they are shed out of you"
(Whitman, 2005, p.102)

The imagination collides with the mundane in Whitman's verse, in a reverence steeped in nature and equality. This equality is the levelling force and man is the measure of that as he proclaims. He addresses the heavy weights of mythology and places them in relation to his vision. He shares this with mankind, again collapsing hierarchies of conception to measure by the ratio of himself.

"Taking myself the exact dimensions of Jehovah and
laying them away,
Lithographing Kronos and Zeus his son, and Hercules
His grandson,
Buying drafts of Osiris and Isis and Belus and Brahma
and Adonai,
In my portfolio placing Manito loose, and Allah on a

leaf, and the crucifix engraved,
With Odin, and the hideous – faced Mexiitli, and all idols
and images
Honestly taking them all for what they are worth, and
not a cent more,
Admitting they were alive and did the work of their day,
Admitting they bore mites as for unfledged birds who
have now to rise and fly and sing for themselves,
Accepting the rough deific sketches to fill out better in
myself... bestowing them freely on each man and woman I see..."
(Whitman, 2005, p. 8)

"Rough deific sketches to fill out better in myself". This is the symbolic inheritance from the mythic storehouse, but as Whitman proclaims, they are nothing without *his* or *your* (implied) will to create from. He will not be bound by the fossils of other ages, or pickled by history, and it is through integration with his life force and creativity that they will find fuller expression. In its unswerving utilisation of symbol and theme to express his message, this robust creative passion is reminiscent of Blake. While Blake speaks from a birds eye view and his prophecies survey the landscapes from above, Whitman's voice is on the ground, telling it how it is from an embodied place, when the Western Gate is open and Eden is embraced.

"I am a poet of the body
And I am a poet of the soul
The pleasures of heaven are with me
And the pains of hell are with me
The first I graft and increase upon myself
The latter I translate into a new tongue"
(Whitman, 2005, p. 50)

These words are redolent of both, Blake and Whitman, though here these are echoes of Blake translated into Whitman's words, particularly indicated in "The latter I translate into a new tongue". They both translate into new tongues, expressing a fundamental virtue of the poetic craft, and prevalent within this ahistorical lineage. Whitman is the force of continuity, translating Blake's prophecies into a new tongue and disseminating it abroad. To see him as merely a literary and historical successor would miss the "mystic import" of his words. He gives an example that can whisper in your ear in layman's terms, and with passion stir the pulse of direct perception in the eternal present, which he stakes out as the only time and space without exclusion.

There are deeper echoes of ancient foundation in Whitman words as he can be seen to play host to the Theme by Robert Graves' definition. Whitman's primary trope according to Bloom is "the fourfold Soul, the haunting litany: Night, Death, the Mother, the Sea" (Whitman, 2005, p.xv) which is reminiscent of the Goddess as Muse, and the mother, bride and layer out. In asserting his poetic mind over the universe of Death, he enacts the saga of the drama of the God of the Waxing Year by Graves' definition (Graves, 1961, p. 24).

Whitman's sermon of transcendence has within it echoes of the ancient voice of Taliesin and an atmosphere familiar with the transmigration of souls¹⁰

"Great is life... and real and mystical... wherever and whoever: great is death... sure as life holds all parts together, death holds all parts together; Sure as the stars return after they merge into the light, death is as great as life" (Whitman, 2005, p. 160)

Emerson's essays and Whitman's verse laid forth a new spirit in America with the taproots hailing origin in the Western Esoteric tradition. The presence of their vision at the beginning of a new era, "Emerson invented the American Religion, Whitman incarnated it" (Whitman, 2005, p.x) supports the Romantic idea that poetry is regarded as a provoker and creator of consciousness (Cheetham, 2012, p.96). In *A Defence of Poetry*, Shelley unites this idea with the figure of poet as prophet and the reoccurring significance of the atemporal sphere.

"Poets, according to the circumstances of the age and nation in which they appeared were called in their earlier epochs of the world legislators or prophets; a poet essentially comprises and unites both these characters. For he not only beholds intensely the present as it is, and discovers those laws according to which present things should be ordered, but he beholds future in the present, and these thoughts are the germs of the flower and the fruits of the later time" (Shelley, 1993, p. 755)

In a footnote to this, he mentions that the original Roman word for poet "vates" signifies a seer, prophet or diviner. He goes on to state they are the "unacknowledged legislators of the world". It would appear that in the ancient world, that the poet and the prophetic domain of poetry was more formally established and has become increasing less acknowledged as modernity is approached. This ability of poetry to move and transform a culture is radically evident in the example of Vacana poetry which began in medieval India.

10 Metempsychosis of souls – an early theory of reincarnation and transmigration of souls has been attributed to the Celts since the classical writers discovered them (Matthews, 1991, p.30); Rebirth, renewal and transformation are a continual theme in the epic poems attributed to Taliesin.

Bhakti poetry of Virasaivism Metaphor Unadorned

The most significant period of this poetry and its emergent tradition was between the tenth and twelfth century (Ramanujan, 1973, p.11). The vacana tradition initiated a hot and passionate refusal of the greater and lesser traditions of the time, which were established and cemented in the caste system, Hinduism, Jainism and the ritualized worship of the Brahmins. (Ramanujan, 1973, p.36). This period spans the lives of four poet saints that represent the greatest contributions to the tradition. Their compositions of this time remain unequalled in all that has followed since, according to A.K. Ramanujan, who has translated them into English. He suggests, they participate in the wider perennial wisdom traditions:

“Vacanas are literature, but not merely literary. They are a literature in spite of itself, scorning artifice, ornament, learning, privilege: a religious literature, literary because religious; great voices of a sweeping movement of protest and reform in Hindu society; witness to conflict and ecstasy in gifted mystical men. Vacanas are our wisdom literature. They have been called the Kannada Upanishads. Some hear the tone and voice of Old Testament prophets or the Chuang Tzu here. Vacanas are our psalms and our hymns. Analogues may be multiplied. The vacanas may be seen as still another version of the perennial philosophy” (Ramanujan, 1973, p.12)

This movement of bhakti poet saints, rejected the established practice of Hinduism and Jainism in a rebellion which demanded a return to direct experience. Bhakti is the path of devotion and these vacanas are the cry of the personal voice, reaching out to the One – the monotheistic direction of Siva, who is clothed in their signature system of metaphors. This call towards religious self-annihilation, disrupted the consensus reality of the time which was ensconced and calcified into its own habitual forms. Classified using Victor Turner's system from the Ritual Process (Ramanujan 1973, p.34), Bhakti is a “anti structure” and “personal” movement which has the effect of rejecting whatever takes a structured and conventional “public” approach. The Virasaivas rejected the reification of form and its reinforcement by means of ritual; the bhakti path required a relentless devotion to whatever it would take to have that direct experience of the divine. It demonstrated in that moment that;

“love of God is not only an unconditional giving up of all, but it is necessarily anti-structure, an anti-social “unruly” relationship – unmaking, undoing, the man made. It is an act of violation against ordinary expected loyalties, a breakdown of the predictable and the secure” (Ramanujan, 1973, p.51)

This was not a literary standpoint or a view that was in vogue. Through the life of Basavanna, a founding poet, political activist, social reformer and “praised as a prophet while condemned as a zealot” (Ramanujan, 1973, p.61), communities of Virasaivism were established, which

rejected inequality and were open to men and women regardless of caste (Ramanujan, 1973, p 63). This was a huge political change in India at that time, as these communities were stalwart challenges to orthodoxy and social convention. Bavanna endured a lifetime of challenge and protest for this orientation and the establishment of their communities (Ramanujan, 1973, p. 63). Within this new tradition the vacana poetry described and defined the stages of succession of the process of transformation of the initiate, and it was this that formed a structure of hierarchy within the movement. What set this aside from the conventions of the time was that this hierarchy was based not on birth or occupation, but on mystical achievement (Ranjuman, 1973, p.35).

“The Virasaiva movement was a social upheaval by and for the poor, the low- caste and the outcast against the rich and the privileged; it was a rising of the unlettered against the literate pundit, flesh and bone against stone” (Ranjuman, 1973,p.21)

It is through the simplicity and repetition of metaphorical evocation of the numinous that Vacana poetry can be known. In the rejection of literary convention, the vacana form displays metaphor unadorned; direct in the description of the yearning for union with the One, and the trials and temptations upon that way. They are twilight metaphors which evoke the spaciousness within the constriction of the process of transformation. The esoteric vacanas refer to an “occult glossary” (Ranjuman, 1973,p.48) which is a reservoir of symbols informed by tantric philosophy. Again a theme amongst the wisdom traditions emerges, if we recall the Celtic tradition, as these were as Ranjuman suggests, riddles, hidden in a “language of secrecy”(sandhyabhasa) (Ranjuman, 1973).

“Looking out for your light,
I went out:

It was like the sudden dawn
of a million million suns,

a ganglion of lightnings
for my wonder.

O Lord of caves,
if you are light,
there can be no metaphor.”

(Ramanujan, 1973, p.89)

Allam Prabhu sacrifices the extended metaphor for ultimate union at the end of the vacana. There are deeper poetic jewels here; in the initiatic system of revelation that categorises the stages of bhakti, and the stages of the initiate, that are of interest, and chime in harmony with the previous traditions touched upon, but space and time in this study require an onward

movement. Worthy of note, is how the symbolic and philosophical underpinning of the teachings are the reservoir for the metaphors of the poetic form to carry their cadence of meaning forward. Similar to a "store of ancient verse" the versed lore of the tantras suggest a similar interplay evident in the relationship between myth and poetry we have witnessed so far in other traditions. (Ranjuman, 1973,p.48) Certainly the movement can be seen as a valid example of how poetry can be a force of legislation within culture; redeeming Shelley's statement. However this has to be the fully endowed poetic prophetic force and this statement could not stand if poetry was seen solely as a literary form. In this case of the blazing bhakti movement, poetry acts as the conduit between the human and the Divine as the personal voice of the seeker. In its yearning and renunciation, it bridges the gap which is so evident in many of the vacanas. The vacanas evoke the gap, in order for the longing and yearning to then attempt to bridge it. Metaphor means to carry over, so the gap is bridged by their signature use of metaphor which defends the numinous boundaries of the goal.

"Sir, isn't the mind witness enough
for the taste on the tongue?"

Do buds wait for the garland maker's word
to break into flower?

Is it right, sir, to bring out the texts
for everything?

And, sir, is it really right to bring out into the open
the marks on our vitals
left by our lord's love play?"

(Ramanujan, 1973 p. 89)

This vacana by Basavanna gently mocks the tendency of scholarship and definition to encroach on the sacred domain of intimate union. Here, it is metaphor that provides the fluid solvent for the aspirational yearning of the vacana form. The primacy of the experience of God cannot be reached by any secondary activity – this is the message of the vacana. It exposes and rejects the nature of the man-made variants which are imposed upon the divine. This is not particular to the vacanas as a literary form, but a recurring theme within wisdom traditions. Cheetham comments on, as he speaks of true art, the residues that can accumulate around the primacy of the moment.

"Theology as an intellectual discipline and the criticism and analysis of art are secondary and parasitic on the primordial experiences they seek to explain." (Cheetham, 2012, p.111)

From glancing at these four different traditions, a rich tapestry of myth, metaphor, symbolism, imagination and lineage uphold the court of heightened perception. Within the various traditions all preserve their lineage by a fluid means of wisdom transmission which is linked to the atemporal sphere through the imagination and myth. Poetry is the thread of this tapestry: at times the central thread that boldly emanates the tree of wisdom, at other moments a subtle supporting stitch that sustains the tapestry in hidden ways, thereby supporting other elements in the work. As the substance of the tapestry, with its bright threads of gnosis incorporating further emblems of wisdom, it is pliant and mutable, with its heritage lines deeply rooted in ancient tradition, and with stems of effoliation ready to spring into the present.

The question that arises regards the modern view of poetry and the role within wisdom traditions. What the study suggests, bringing this comparison forward, is that if this dowry of prophetic proportions is seen as a mere literary form, then perhaps the culture is out of touch with its prophetic dimension and the role poetry can play in preserving and transmitting wisdom.

METAPHORICAL HIJACK

Evolution of Language and Myth

How did we come to arrive at a definition of poetry that speaks little of its traditional value, and defines it solely by its literary devices and their influence upon emotions? Note the word "feeling" rather than emotion is used in the online definition. Further enquiry within the same online dictionary the word "feeling" bears the definition firstly of "an emotional state or reaction" and secondly "an idea or belief, especially a vague or irrational one" (Oxford Dictionaries, 2016). The word "irrational" betrays the answer, for it infers the means by which these concepts are defined – determined by the school of thought of reason and the ratio. The current definition of poetry has been subject to the rule of "Apollo's golden mean" (Graves, 1969), and bears the watermark of the filtering of priorities that is typical in a post age of reason time. The conceptual legacy of the Enlightenment period, or Age of Reason founds much of the basis of materialist ideology today, and is yet to be challenged upon its residual influence over this era. Through the predominance of this school of thought, the meanings and functions of metaphor, myth and tradition as we have encountered them in the last section, take on new definitions in accordance with this ideology, which, I will come to argue, is another systems of myths in itself. We are looking through the lens of exterior meanings, where interior meaning is banished from what is deemed as "real", as it cannot be verified through this rationale. In his book *The Master and his Emissary* Ian McGilchrist maps the journey of the evolution of consciousness alongside his thesis that there is a power struggle between the left and right hemisphere of the brain which characterises different eras and epochs in conscious development. Through this historical exploration of consciousness and the influences upon consensus reality, he reveals the means by which what in antiquity was seen as valuable becomes expendible through a modern criteria fashioned by the filters that characterise a left brain predominance. He clearly explains how the value of image, as we have seen is very important in terms of mythic content, is redefined, and consequently a whole process of redefinition ensues.

"Images become explicit, understood by reading a kind of key, which demonstrates that the image is thought of simply as an adornment, whose only function is to fix a meaning more readily in the mind – a meaning which could have been better stated literally. This anticipates the Enlightenment view of metaphor as an adornment that shows the writer's skill, or entertains, or aids flagging attention, rather than an indispensable part of understanding" (McGilchrist, 2012, p.318)

McGilchrist is speaking about the change in ethos that prevailed when the word became distinguished from its mythic root with the image. The written word became paramount and codified in its unilateral literal established meaning. The period of time, where this change took place, is between the Renaissance period and the Enlightenment, and is significant for understanding the pivotal movement that founded the current modern view. It is also the transition that Blake is addressing for rectification within his prophecies. McGilchrist

acknowledges that this transformation was not a seamless evolution, but antagonistic in establishing the supremacy of the Age of Reason and explained by the difference in brain hemisphere predominance. The phenomena of the "proclamation of the word versus manifestation of the divine are aligned with hemisphere difference (McGilchrist, 2012, p. 319) and resulted in the Reformation and the subsequent hollowing out of religious myths by the esteemed code of literalism.

McGilchrist's groundbreaking study is vast. For the purposes of this poetic definition, we will look at how metaphor has changed in role and definition over this transition and the means by which language has departed from what Mc Gilchrist calls the "enchantment of the body" (McGilchrist, 2012, p. 120). Metaphor, as encountered in the Vacana tradition, means to carry over or to transport. Similar to transmission, it implies a movement from one place to another. If it is seen as an adornment to literary skill, an entertaining feature or a rouse for attention, then it is not able to perform a genuine movement from one place to another, only a superficial addition. By Robert Graves' distinction, such a use of metaphor would belong to a gleeman and not a master poet¹¹. (Graves, 1969, p. 21) In this mode of carrying over and conveying relationship lies an innate quality of preservation and continuity, which we have found is fundamental to wisdom traditions.

"Metaphor is the crucial aspect of language whereby it retains its connectedness to the world and by which the "parts" of the world, which language appears to identify, retain their connectedness to one another. Literal language, by contrast, is the means whereby the mind loosens its contact with reality and becomes a self-consistent system of tokens. But more than this there is an important shape here, which we will keep encountering: something that arises out of the world of the right hemisphere is processed in the middle by the left hemisphere and finally returns to the right hemisphere"
(McGilchrist, 2012, p.126)

The "shape" that is identified here; the flux between the hemispheres, is a pattern that we have already encountered partially in the enquiry. If we recall Graves' statement about the degradation of the symbolic meanings of mythic heritage, "salmon and boar to the cannery" (Graves, 1969, p.14) it is evident, that the language of modernity has served to render mythic heritage into what McGilChrist describes "as a system of tokens" through a concretized literal tendency. There was movement displayed in the wisdom traditions, towards self-preservation, which has typically had to navigate a meandering route out of the linear progressions of scholarship and history: across the fringes, within the esoteric, via the hidden; breaking the spell of literal or conceptual tendency in order to perpetuate its contact with the symbolic nature of perception. This fluid movement could be seen as the path of negotiation and integration between the functions of these hemispheres.

11 Gleemen were mere entertainers and not trained in the poetic art and lore. (Graves,1969,p.22)

Robert Svoboda is explicit concerning the evolution of language and its impact upon tradition. In his article *Speaking Truth: The Art of Sacred Speech* he draws attention to the four modes of human speech that are distinguished in the ancient Tantras. These four modes are for different types of speech and utilize different degrees of consciousness and perception in their enactment. He explains how vaikhari, the speech of everyday use, rather than the mode of pure intention, or subconscious reflection or the speech that is beyond subject and object, is the predominant mode in the modern age. As each level of speech transmits a reality, the prevailing and dominant reality is persistently now that of the everyday. The culture that demands this expansion of its singular linguistic nuance is driven by economic drives with narrow priorities, along clear linear lines. As a result this structure and its intentions proliferate as language is translated and taught, and the previous elements of perception that relate to speech of pure intention, speech of contemplation, speech beyond particularities are jettisoned in the rush to gain in one domain only.

“apply this inflexibility to a culture and you get the grammar of cultural imperialism... and you erase the experience of generations “breathing from ancient times” (Svoboda, 2016)

This monoculturalism, as demonstrated in the overriding use of English worldwide, is dangerous, as it weighs tradition in the balance that it finds it, by the means of its own limited perception. So as ancient texts and tales are reviewed by the mode of the everyday, their symbolic and mythic content is lost, the metaphors emptied, as the prevalent mode of perception is unable to grasp their meaning, and yet still insists on editing according to its perspective. This is what Shelley refers to as the “unmitigated exercise of the calculating faculty” (Shelley, 1993, p.761) and it is this excess towards an arrogant certainty of view that McGilchrist refers to as ultimate hubris (2012, p. 459). Hubris in Greek tragedy, always marks the turning point of excess of the individual back into the hands of Fate, a critical movement in the negotiating of extremes towards balance.

This excess of the left hemisphere's jurisdiction would necessitate a movement, as in the shape described above, back towards the right hemisphere. The tendency of the left brain hemisphere to “neuter the power of art” (McGilchrist, 2012, p.442) is belied in its deliberate handicapping of the right hemisphere in order to perform its function (McGilchrist, 2012, p. 132). While the left hemisphere of the brain entails a narrowing of view in order to calculate and stratify, it has to occlude the larger interconnected vista of the right brain – the domain of tradition. In order to maintain its position of dominance, it has to protect against the intuitive realm of the unconscious and the symbolic. This is demonstrated in the fundamentalism and extremism which is characteristic of its excess and departure from integration with the right hemisphere. So, metaphor loses its inherent capacity and becomes a superficial adornment, a literary embellishment. This is because the left brain cannot understand metaphor, thus, classifies it according to its own limited understanding (McGilchrist, 2012, p.115). There is a more sinister aspect to the “neutering” of the artistic and intuitive faculty; something that was on display historically with the “dangerous” aspects of the mythic content of the Welsh minstrel poetry as the court bards groomed their control by outlawing certain poems and poets.

“Intuitive understanding is not under control, and therefore cannot be trusted by those that dominate the way we think; for them it is vital that such contexts, with their hidden powerful meanings that have been accrued through sometimes millennia of experience are eradicated” (McGilchrist, 2012, p.319)

This loss of metaphor and intuition, the binding substance in fusing together the different dimensions and perceptions in reality, is what McGilchrist refers to as the “disembodiment” of language. It is the loss of the “body” of tradition and also the loss of nature within the physical human component of self-reference. As the left brain predominance and the modern view is individualistic and its ruling value is utility and gain, another myth has emerged which supports this manifestation of manipulation and grasping. It also is the paradoxical embodiment of the “disembodiment of language”. This myth; that of the mechanized body with the mind as a computer; is founded essentially upon a nihilistic view. McGilchrist speaks of the favoured trend of “an abstracted, cerebralised, machine like version of ourselves that has taken hold on popular thinking”(McGilchrist, 2012, p.120). It would seem that the current definition of poetry has more shares in this new “myth” than in the archaic artistic and mythic heritage whose rocky outcrops are inset with seams of philosophy and wisdom from time immemorial. The idea of the body as a mechanism has permeated the western modern view to the core: if we consider the nature of allopathic medicine, which treats symptoms of illness as components of the machine, rather than viewing the body as a holistic organism. The predominance of these myths establishes them within the context of consensus reality as “true”. Kastrup defines myth as a translation code, a code established by the sensory impressions forming a mental narrative in order to make meaning of reality.

“Myth is a story that implies a certain way of interpreting consensus reality so to derive meaning and affective charge from its images and interactions” (Kastrup, 2016, p.17)

When situated within a wisdom tradition, the myth is a code for comprehending reality based on the wisdom and symbols already established and charged within that system. Regardless of whether one participates within a tradition or not, the myth making capacity is still functioning. Scientific myths and commercial myths have the stronghold in this particular climate. This is evident now in the widespread iconography of capitalism; promoting the myths of commercial success equating happiness, or sex equals power, and the celebrity as nobility. These codes are in operation and current and represent deprived myths (Kastrup, 2016, p.19), as they draw from a limited base of meaning. They are derived from the “system of tokens” that the left hemisphere influenced and material driven consensus reality has distilled into two dimensional form. In this process, the full-bodied metaphorical components of language and tradition are discarded at the altar of progress, along with the seemingly implausible religious myths.

If however, myth is not a disposable aspect of human life, and it cannot be continually dismissed by another modern definition as pertaining to “fantasy”, then it is necessary to adjust the view by which it is known. Kastrup points out that the deprived myths which have the modern West and rapidly succumbing East in thrall, do not satisfy or provide meaning in the absence of religious myths. While deprived myths are fostered upon the bedrock of nihilism, a deep thirst for meaning and purpose squalls below, suggesting the necessary movement back towards a right hemisphere centred integration of perspective, informed by new plausible religious myths.

“Through these assaults of the left hemisphere on the body, spirituality and art, essentially, mocking, discounting or dismantling what it does not understand and cannot use, we are at risk of becoming trapped in the I-it world, with all the exits through which we may discover the I – thou world being progressively blocked off” (McGilchrist, 2012, p.445)

Recognising the collective momentum of a prevailing deprived mythology and the flight of language from the enchantment of the body, there has to be a reckoning, and a welcoming of the re-enchantment of modern consensus reality. Jeffrey Kripal, speaking on the re-enchantment of the academy, suggests a way forward. He suggests that the modern view re-imagines the humanities as the study of consciousness coded in culture.

“With respect to the study of religion, what if we stopped trying to discipline reality into our little depressing materialist boxes, refigured the sacred as consciousness itself and looked again to extreme, uncanny, “impossible” experiences as keys to human nature, as Mind winking back from the light through the refractions of body, brain, history, culture and cognition?” (Kripal, 2015)

New plausible religious myths or sacred narratives can be found by a simple widening of an unconsciously narrow perspective. This move towards seeing “consciousness encoded in culture” (Kripal, 2015) is sympathetic to the notion that movement is inherent in evolution, that fluidity of perspective must temper a sense of what can be determined, for all exists within a flux of perpetual motion. In re-imagining the definitions by which things have come to be known within the climate of the deprived mythos, there is scope for assuaging the deep existential thirst for meaning which has ensued in modernity. Let us consider again how language operates to diminish meaning through definition.

“So language is a hybrid. It evolved from music and in this part of its history represented the urge to communicate; and to the extent that it retains right hemisphere empathic elements, it still does. Its foundations lie in the body and in the world of experience. But referential language, with its huge vocabulary and sophisticated syntax, did not originate in a drive to communicate, and from this point of view represents something of a hijack” (McGilchrist, 2012, p.125)

In its origins from music, or “musilanguage” (McGilchrist, 2012, p.125), poetry evolved before prose. In its embodied form, replete with symbol and metaphor and mythic dimension, language, as we have seen by following the thread of poetry through the wisdom traditions, has a magical and transcendental capacity. In its disembodied form, deprived of its own tradition, it betrays its original intention to communicate and obstructs the drive to bridge and forge relationship. This idea of the metaphorical hijack is evident in the modern definition of poetry, where poetry is defined by a perspective derived from a reductionist lens within a culture of deprived myths, which can no longer see the threads with which it has rich and deep previous association. The paradox is that poetry, the redeeming force of consciousness, is interred within a cultural stasis by its own definition. The call for re-enchantment of the modern vision, lies at the crux of this question of definition, which demonstrates the effect of disembodied language, and the effect of a culture predominated by deprived myths. This is occluding the underlying tapestry of mythic and poetic heritage that flowers perennially through the ages, and so the deprived myths can be seen as brittle and flimsy. In such a case a re- enchantment is about a rediscovery of a heritage which has not been lost, but has to become known in the gnostic sense, rather than ratified by the annals of knowledge and historicism.

Poetry and Re-enchantment

The understanding of poetry as a deep traditional heritage, with its roots deep in transcendent and magical terrain, and the translator of the sublime through forms of transmission, surely defines its suitability for the task of re – enchanting the modern cultural vision. As the natural pendulum swings back from the excess of literalism and materialism, into a time of reckoning and rebalancing, the re- enchanting of consensus reality requires a re-embodiment of language.

“Since the Enlightenment our adjectives have moved from qualifying the world to describing the self – fascinating, interesting, boring, exciting, depressing; these words neglect the things that evoke the subjective states, and even the states have lost the precision of image, metaphor and simile. A restoration of soul to world means knowing things in that further sense of notitia: intimate intercourse, carnal knowledge” (Hillman, 1992, p75)

This carnal knowledge, steeped in the primacy of experience, is the tincture for revitalizing meaning in the modern world. It is not simply a matter of producing poetry as a remedy; it is about a shift in attitude, and perspective and a rediscovery of the essence of things through a curiosity rather than hubristic certainty. Language has to return to its family of origin, poetry, myth, and enrichment through the imagination. Poetry, neutered into a singular literary form, has to be recognised as a vaster country than how it is commonly known, remember its origins and however clumsily in the beginning, make its needs heard.

Kate Tempest, the contemporary spoken word poet, expresses the awkward birthing pangs of this remembrance, as the coil of disembodied language is torn.

“Language lives when you speak it. Let it be heard.
The worst thing that can happen to words is that they go unsaid.
Let them sing in your ears and dance in your mouth and ache in your
guts.
Let them make everything tighten and shine.
Poetry trembles alone, only to be picked up and taken apart.

Instead of an elephant, roaring and shaking its ears,
its one of those handbag dogs, yapping and scared of the rain
The clever folk talk in endless circles and congratulate themselves on
being so untouched by passionate
But since when did clever folk ever know anything ?

Some things are as simple as they seem.
It's as much about instinct as it is about intellect
And if you feel it, it's alive
Let it be magic
These are not engines we're making
Wherever you come from is a holy place.
(Tempest, 2014, p. 17)

The process of returning to Eden, through the body, as mapped out by Blake is a symbolic movement in itself, and is represented in the stages of language becoming re-embodied, and the vision, re-enchanted. Ta'wil the hermeneutic of return, restores the images of the sensible forms back to the imagination. When poetry is dedicated to this innate capacity of recalling the origin of things, it is exalted in its function. It is possible to “relove the world through carrying the sensible forms of the world back to the forms of the imagination. This is just what poetry does” (Cheetham, 2012, p116). As Hillman laments the loss of “precision of image, metaphor and simile” (Hillman, 1992, p75) he draws attention to qualities that are required for a true mythic hermeneutic. The way that these elements are known, has to be in the fully embodied sense of their multi dimensional role within the subtle process of communication and wisdom. The modern literary climate, which has peeled itself away from the reservoirs of the subconscious and busies itself with literary criticism and other modern occupations and diversions has to be known for its territorial limitation upon the surface of things. Definitions as such must be weighed in the reckoning of a culture saturated in deprived myths, and examined to see as if they adequately explain and equate the phenomenon they purport to describe. The poetic spirit perpetuates regardless, symbolic content meandering into the realm of the singer song writer, the pop star and the cinema, and becoming vaguely accommodated in the vast and varied realm of the arts. In 2016 Bob

Dylan was awarded the Nobel Peace Prize for Literature for his work as a singer songwriter, suggesting that the accolade for the poetic spirit, that can truly move generations of people within a growing global culture, may now lie outside of the current definitions of poetry and literature, and that this expansion of boundaries is a healthy movement for the re-enchantment of the modern cultural view. The poet as prophet can be heralded again in the figure of Leonard Cohen performing in stage to a captivated audience of fans, while he delivers a poetic sermon through the guise of a song. The shimmering threads of the tradition that owes its allegiance to the true, good and beautiful are cast far and wide and have to be panned for, like gold, within the detritus of the modern aesthetic view, and yet they proliferate through the stirring of emotions and recognitions of the sublime through participation.

The motion that Ian McGilchrist describes from one hemisphere predominance to another; a swerving movement that begins, moves to excess and then returns, is a mythic signature of a perpetual theme. The return to enchantment is a journey of integration; the recognition of the hubristic certainty from the excess of left brain jurisdiction is only a moment in the codification of consciousness that also presents itself as an aspect of wisdom to be gleaned. What is of value for this cultural turning point, which this study of poetry and the wisdom traditions reveals, is that there is a "store of ancient verse" (Graves, 1961, p20) which, when freed from the dust of literalism and historicism, is a treasury of heritage, endowed with symbolic and timeless wisdom, for the very purpose of enchantment. It invites participation, and creativity, and gestures to that which shall remain unnamed. How this re-enchantment takes place appears to be encouraged through a re-acquainting with the essence of the "intimate intercourse" (Hillman, 1992, p75), and a reverence for the family of the poetic tradition, myth, image, and language. Traktung Khepa strikes a touchstone of remembrance for the potency of the relationship between language and consciousness, and opens the gate to enchantment by recalling the origin and intentional potency of its action.

"Languaging is the first and most primal magical act. The geographical landscape of language's activity, and the territory of magic, are one and the same. Like a river and its banks, language is shaped by and shapes consciousness in a self structuring autopoiesis.
(Messer, Smith, 2015, p9)

Knowing this, and recognising the inherent movement of regeneration and proliferation within these processes, it would be of benefit to approach these topographies equipped with the lens of wonder through which words be heard, read, seen, spoken and truly felt again on this path of enrichment, knowing that the creative moment abides.

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