

# PROSODY, CAUSE AND EFFECT AND VINCULA

*"Attempting contemplative practices without clear understanding of the body is like trying to milk an animal by tugging at its horns."* — Tulku Dragpa Gyaltsen

*"There's always criteria."*

*"Recognize what sort of rhythm hold us."* — Aristoxenus

*"We do what we tend to do."*

Ah, *bodhicitta*, sacred heart of my savior, oh Word, what would I be free to say if you weren't the way, from which all else detours, which makes all detours the path? Human being is critically wounded. This is not an essay. May it be read as critical meditation, the quieting of concentration, a concentrating on quiet, an all-inclusive point.

Release the back of the palate. Listen to the space you give to whatever arises. The roof of the mouth giving up its roof opens the heart. Cap the breath at its crest and the whole sky opens overhead. Warmth, heaviness, hardness and movement become an embrace.

The centerbore is slightly "off." The momentary mix, somewhere between all wrong and slightly faltering. Was something supposed to happen? We're free to go against the grain, to counterspin. To make things all right. We're apogeas of individuation, discrete zeniths. Detachable?

Disconnect cause and effect. FREE EFFECT would make a fine protest slogan, in no context. AGAINST CONTENT. Things that exist conventionally operate under the assumption of substance. Drive the hardcore over a cliff.

Clearly, some conventions serve us well.

A hands-off poetics holding it all together. No tinkering.

Things will still take place, without the impresario.

Once the delusional metastasizes to the metaphysical...

Too hot to shine. That dot. A force or fervor that could form phenomena. What composes with what we compose? A neither written nor oral tradition.

The medium of prosody is the perishable. Composing the preciousness of life with the terms of its desecration. Weaving a fraying.

A good cause is like a bomb with a better intention. To keep *that* from existing keep *this* from existing. Nobody gets hurt.

Why was the discovery of conditionality so eventful? Not all suffering is narcissistic. To suffer at the end or beforehand, to spare us from their extremes of despair and destitution. Only inescapable pain purifies.

Have someone you love, or someone you don't even know, die in your arms. Compassion can't be taught, though it is susceptible to favorable conditions. We can be taken by surprise. This is love's greatest guarantee.

With all the dignity in the world, beg to be deserving. May you be safe. May you be as happy for others.

## HOW DOES HOW HAPPEN?

Prosody composes the contingencies constitutive of a phenomenon (an interaction, incident, arising, a moment, a taking-place, occurrence, a causing and its consequent, a taking-part, a circumstance encompassed discernably as such) by means of its own set of interdependent elements—silence, suspense, stress, tone, cadence, refrain, comprehension, gesture, proto-language, intent and the tacit. A phonology that holds these elements as divisible is, at best, partial prosody—an *aprosodia* or corpse-prosody, if you will; like a clinical cutaway of our innards or a brain cross-section with an in-driven nail illustrative of aphasia, and illustrative, as well, of the state of our limited understanding of language in which we attempt to give the gift of speech to ourselves.

Prosody is intercessory. It plays out, at once, in the having-not-yet-happened, the happening-as-it happens, as well as, resonantly, in all aftermaths. Which is to say it's *creative*. It is, itself, self-reflexively *unconditioned*, pristine. Pure potential opens in this pristine moment. The power of tone of voice is unsurpassable. Where does it come from?

Or, perhaps it's mantra that is unsurpassable. Mantra protects what arises in us by protecting awareness of the arising.

Removing the divide between tone of voice and mantra makes prosody.

*"Generally speaking, mantras' efficacy depends solely on the efficacy of interdependent origination. Everything that exists in this world arises solely on account of interdependent origination. We can see then that to explain the efficacy of mantras as interdependent origination accords with the basic structure of reality, and given that effects arise in dependence on causes and conditions, if one has gained mastery in the gross and subtle meaning of interdependent origination one will without a doubt be able to realize the ultimate significance of the power of mantras with little trouble at all."* (Dr. Nida Chenagtsang, *The Science of Interdependent Connection Mantra Healing*.)

Syllables activate the energy channels based on the indivisibility of body/speech/mind. Most basically, body, speech and mind are the three doors (or vajras) that correspond with the seed sounds *om*, *ah*, *hum*. *Om* is the crown, it is white and it is the door of physical action. *Ah* is the throat, it is red and it is the door of speech action. *Hum* is the heart, it is blue and it is the door of mental action. In that the vajras are interpenetrate, one vajra presentation can be traced or treated through another. A compromised nervous systems turns one taciturn; appreciative words improve oxygenation; physical pain is a mental stressor;

pride makes the body over-tensile; feeling defeated primes chronic pain and the garbling of speech; panic and prolixity hyperventilate; poetic meters coordinate cardio-respiratory sync (to list a few correlations).

Phenomena appear through the interdependent arising of the five elements emanating from basic space. In this regard, mantra is effective on both sensory and mental levels through the interdependent influences of form, sound, color, touch, smell and taste, as well as intent and contemplative insight. Colors augment syllables. Syllables balance an element or organ. All the elements are brought forth by light that generates from sound, on a spectrum from uncreated sound to seed syllables and speech. "The call of an owl can help cure poisoning." Sound waves permeate substances that can then be used medically, or ritually. Mantra syllables can be recited along with the rising of scents and vapors that pass through the door of the brain (nose), entering more effectively through the three primary channels (*ida*, *pingala*, *sushumna*). "Accomplishing medicines" (consecrated by mantra during their preparation) *liberate* through taste. Mantras recollected in one's mind are a form of *touch*. Words of truth open the throat lotus. What's *said* is *done*. Mantra brings body/speech/mind into balance, allowing them to benefit us "on their own."

The medium of prosody is the magic of the perishability of each moment.

Cognitive science holds that the "self" is a problem, on a par with the mind/body problem. Are our minds and bodies *problems*? It seems to be so. Scientific inquiry can't understand its object because, in order to do so, it would have to be that object's first person point of view. *That's a problem*, short of the ability to transubstantiate.

Can an "I-statement" (a statement *made by* or *about* "I") be true, objectively? Someone else's "I"? Imagine introspection itself, in itself, auto-activated without effects. I'd say there's only one subject and that subject is *existence*...and proceed accordingly.

## VARIATIONS ON CAUSATION: CONTRAVENING THE DETERMINACY OF EFFICIENT CONDITIONALITY

In Tibetan medicine, mantras are effective because they influence dependent-arising's composition of our momentary, makeshift experiences. Mantra practice emphasizes efficacy and prescient observation of the impacts of causation.

Is it possible to be efficient and causal while resisting the world as we know it (for whatever good cause) without reinforcing the terms of that world?

How might prosody — the ways in which we speak to each other — enhance our capacity to influence chronic conditions and noxious ruts and reactivities? Not to say that we haven't also benefitted by building on our habitual behaviors. But, bear in mind, going back to Aristoxenus who wrote "recognize what sort of rhythm holds us" note also that his only surviving treatise is titled *Elements of Harmony*. Might harmony and our elemental condition have something to do with each other? Might harmony, our condition and its recognition have everything to do with each other? Can we be "off" rhythm, out of sorts, out of step, discordant (and in relation to what, exactly)? Going back even further to Zarathustra: "recognize how crucial it is to choose a life that accords with existence as the most precious gift."

When mantra is medicinal (Tibetan Medicine refers to its hundreds of mantras as a pharmacy) how would medicine and prosody differ?

Medicine is preventative, balancing and interventionist. Prosody is creative and biogenetic (it synthesizes us). Medicine works with necessity, prosody entreats the inexplicable. Medicine recognizes reality, prosody conducts the unrealistic. Medicine cares for coherence, prosody overwhelms sequence, spellbinds the contingent. It arrests, suspends, redirects, re-envisions. Beneficently? Bad intention doesn't just diminish the potency of mantra as medicine, it destroys it. Medicine must react. Prosody must not (in order to be free, and freely given). Medicine mends what it. Prosody is what is not, or is not *yet*. It is the beneficent as what is about to be as it is becoming. It transubstantiates. (Listen to a traditional Bengali Baul song, or Peruvian Shipibo ikaro, if you have any doubt.)

Make up for all the harm that's ever been done, with each step. With each breath.

Denise Ferreira da Silva (in her essay 'Toward a Black Feminist Poethics') shatters western efficient causality. "Without the limiting of the Kantian and Hegelian program—which hold human existence hostages of a mode of knowing that cannot justify itself without Space-time, refigured as the conditions through which universal reason ensures the subject's distinction, it is possible to image history—what has happened, what happens, and what has yet to become—without the separation of efficient causality and its categories/forms."

In her ultra-succinct essay, Ferreira da Silva liberates contingency and allows movement along linearity without being limited by it. Without this liberation, the bygone initial conditions of hegemonic capital — the productive capacity of slave labor and stolen lands — pertain, punish and profit, as before.

The last section of the essay is titled 'After the End? Virtuality, Transubstantiality, Transversability, and Traversability.' Here, existence that is not held together by the laws and forms of universal reason—a Plenum—is "marked by virtuality," the capacity to contravene the determinacy of efficient causation. Through the lives of three characters that appear in Octavia Butler's novels (Dana of *Kindred*, Anyanwu of *Wild Seed*, and Olamina of *Parable of the Sower*) Ferreira da Silva introduces three "descriptors" that allow them to transit between the virtual and the logically, legally real. They cross linear time, physical and emotional lines of separation, and shape-shift. These poethic modalities become possible "because of the connections that precede time and space, but which operate in time and space," through matters as "that which in everything does come before consciousness and its tools because it is no longer apprehended in Space-time."

Are there connections that exist before spacetime? What would they be? What are they made of? How does pre-conscious connectivity work? And what is a "tool" of consciousness in this case?

Da Silva did quite carefully — and paradoxically — call upon a causal term to qualify her extra-spatio-temporal, preexisting poethics: i.e., *connections*. Connections connect, this to that, here to there, then to now.

Connections that exist before spacetime (and therefore before consciousness and its tools) are real not only in science fiction or in potential. They are real through the unmanifest, and outside conventionally construed expectations. Consider, for example interrelations known outside the laws (tools) of

categorization, composing themselves out-of-sequence, a historicity overturning untruth, being spontaneously present, purely witnessing existence in a way that is fully participatory in contentless consciousness. This timeless apprehension does correlate beautifully with the pristine awareness (*ye shes*) which forms the basis of Tibetan Medicine, the focus on the overcoming of the ignorance causing all disease. These tools can indeed contravene efficient causality by existing autonomously and anarchically *within* the terms of relative origination.

Freedom in determinacy as distinct from freedom *from* responsibility.

And in *formative prosody*, as well as among the precedent phonemes, words occur before our articulations. We become their articulation, or float atop their inconceivable depths. We fall through to basic space. Breathe without air.

Prosody is proto-phenomenal.

## PRISTINE PROSODY : POIESIS AND THE UNMADE : BACK TO BUDDHISM

Dead-ahead causation and its cessation have been well-described. Reverse causation—suspended, levitated causation, causation overcome by causation—are less-recognized.

Contingent co-arising of phenomena, conditioned causation, everything interdependently occurring — the Display — is known, in Tibetan, as *tendrel* (*ten ching drelwar jung*). *Ten* means "to depend" and *drel* means "relationship." Colloquially *tendrel* can signify "luck" or "serendipity." The correlated term in Sanskrit is the compound word *pratītyasamutpāda*: "having depended" (*pratītya*) and "arising or originating" (*samutpāda*.) *Pratītyasamutpāda* is not a mere thread running through Buddhism. It's the primary insight from which all the teachings unfold. "Who sees that phenomena arise and cease due to causes sees the dharma." The nature of being is relational—radically, specifically and interdependently so. Co-arising became the cynosure of enlightenment because it could solve the problem of suffering by eliminating its chain of conditions.

Conditioned arising dates back to the earliest days of Buddhism. Aśvajit, one of five *arhats* in Buddha's original circle of followers, was enjoined by a Sariputta, a wandering ascetic, to divulge his master's teaching. Echoing the Four Noble Truths of the Buddha's first sermon (the *Dharma-cakra-pravartana Sūtra*) Aśvajit reluctantly responded with a short poem now known as the *dhāranī* of dependent origination:

*ye dharmā hetuprabhavā hetuṃ teṣāṃ tathāgato hyavadat,  
teṣāṃ cha yo nirodha evaṃvādī mahāśramaṇaḥ*

(Whatever phenomena that originate from causes the Tathagata has identified those causes and their cessation he also taught.)

This *dhāranī* can be recited before carrying out critical actions. *Tendrel* ceremonies are conducted before important undertakings. Best intentions, propitious timing, favorable conditions and ongoing commitment to outcome are brought into focus.

Nāgājūna's *Madhyamaka* philosophy ("middle way" between eternalism and nihilism) is largely based on *pratityasamutpada* and the concomitant view that phenomena is empty of independent existence.

Within Buddhism, there are three distinct *pratityasamutpadas*. *Anuloma-pratityasamutpada* is forward conditionality, "with the grain" as in combing hair in its natural direction. *Patiloma-pratityasamutpada* goes "against the grain." *Lokuttara-pratityasamutpada* ("transmundane" "beyond identification with phenomena") transcends causal dynamics.

These further variations of conditionality are offered up for prosodic application, whether the poethic is for demonstrating original conditions as contemporaneous (as with Ferreira da Silva's interrelating of slavery and capital) or for cutting through to impossible empathies and equanimities. *Pristine prosody* (prosody before the fact that also remains in potential while underway) is simply an awareness of composition's interdependent elements assembling one's experience, particularly the experience of *self* (the assemblage through which all experience occurs). Subjectivity is the experience of overwhelming wonder. To freely engage relationality's fleeting insubstantiality is *magic*, performed word to word—a levitated, meditated, medicinal chain of events in the making. (Recall the 1967 March on the Pentagon when Abbie Hoffman, Allen Ginsberg, Michael Bowen, Gary Snyder, Jerry Rubin, et al. performed a ritual to turn the Pentagon orange and raise it 300 feet into the air exorcizing all its bad vibes and imperiousness in order to bring an end to the Vietnam War — a poethic that effectively served to transform perception and turn public opinion around, as the building itself remained on the ground...though not according to all witnesses.)

What must we do, to preserve the preciousness of life? Again, the question: what is the nature of that with which we compose? What could possibly be *pristine*?

The "utmost" practice within Tibetan Buddhism, the completion practice, the most ancient and, in a way, the simplest and most direct practice is *Dzogchen*: recognition of the nature of mind as luminous and pristine; the uncreated. "Creativity" that cuts through to the pristine cuts through itself. Prosody is composition of the cutting through, the energywork whose compositions are body, speech, mind, matter and breath indivisibility.

## CATUṢKOṬI

If you're rotting, hurting and nonexistent, you're still alive. Use safely, self side-effects are more serious than their cause. One is either nondifferently different or differently the same. Apparently, one exists without not-existing only to, after a certain point, not-exist without existing. The Great Equivocator states that one neither exists nor does not exist, nor both exists and does not, nor does not neither (exist or not exist). It's not a problem if one exists and does not exist at once.

To want to be or not want to be. To want both or neither and not neither nor both. To break things down a bit further: that with which we bind ourselves to suffering happens to be the components of self-poiesis.

Is it possible to not be possessive of the parts and processes of poesis particularly pertaining to one's person, particularly in that their composition is synonymous with suffering? Person is a superimposition for the purpose of the composition of experience. It's an umbrella term. What happens when one doesn't identify with parts and processes of self-poesis? Caught without makeup? Free of self-deception (is there another kind of self)?

Clear enough. That with which we grasp is that which we are attached to. Suffering causes suffering. Experience that which experiences somehow without oneself (conglomerately speaking).

*Pañcupāddānakkhandhā* is the scale of the five vibrations of self-entrapment, namely: embodiment, sensation, perception, fabrication and consciousness. These are the *skandhas*, the five components of mine-making. The five *skandhas* are nestled within the twelve *nidānas* (causes, preconditions, occasions, motivations, bindings) also known as the Twelve Links of Dependent Origination. The *nidānas* are the fullest sequencing of the chain of the conditions of suffering, its origination (forward-conditionality) and subsequent cessation (reverse conditionality, as expounded, in particular, in the *Mahānidāna Sutta*, as the Buddha's step by step recapitulation of his enlightenment). The *nidānas* are factors in conventional conditionality. They follow the pattern of experience in which one cause mechanistically gives rise to another (or upon its removal, averts the next). The *nidānas* also form the outer rim of the *bhāvacakra*, the wheel of becoming. They are rather difficult to define, let alone their intra-dependence or variations from one *sutta* to another. Here is an ungainly attempt at a workable presentation of the forward conditionality of the twelve *nidānas*:

... **delusion** (ignorance of conditioned suffering, self-insubstantiality and impermanence) gives rise to **phenomenal formation** (motivation, views, karma) gives rise to **consciousness** gives rise to **name-and-form** (mind/materiality, the psychophysical, sentient organism in its objective world) gives rise to **the six sense supports** gives rise to **contact** (coming together of consciousness and its objects) gives rise to **feeling** gives rise to **wanting/not-wanting** gives rise to **grasping** (attachment, clinging, greed) gives rise to **becoming/existence** (beliefs in personal immortality or annihilation) gives rise to (re)**birth** gives rise to **senescence** (sorrow, death).

The series can be intermixed and upended at any connection. A condition can be re-intoned and approached as a fundamental interval among its harmonics. Also note that dependently arisen phenomena take place without reference to a self, without the determinate conceit "I am." No one in particular is in the picture. (In ignorance, all conditions are grounds for conceiving and solidifying self, while in open inquiry the same conditions expose the self as insubstantial.) A cloud neither appears out of nowhere nor disappears. Buddha knew this simple observation would be extremely difficult to apply to ourselves.

Opening to a random page in Mei-mei Berssenbrugge's *Hello, the Roses*:

*Sun lights a gray cloud above me, with so many rooms and convexities.  
When I look up it's a scrim of lighting effects.*

*There's no volume to the object.*

*I watch sunset in late summer, trying to quiet myself, to open my heart, desiring relatedness; it comes as metaphors of weather.*

*To work with a metaphor, it's first visualized, then energized to this gray transparency in a shaman.*

*My cloud forms from earlier humidity, temperature change, thermal currents becoming manifest.*

*There's mutual need for presentation between sky and inner self.*

*I received from the cloud a sense of dignity for my fervent desire to express it.*

Her poetry perfectly meshes prosody's elements of composition and the contingencies of the *nidānas*. *Hello, the Roses* is a de facto *lokuttara-pratityasamutpada* (transcendental dependent-arising) as realized in how freely the mental, material and immaterial *nidānas* are interwoven, opening the basic space of evanescent experience. Another random citation: "*The luminous field of being has a pulse ... This stress reality can be altered by expanding our filters to accommodate any possible weather as a state of harmony.*"

## VINCULA : CLOSING NOTE ON MAGIC

"... the power of Inchantments and verses is so great that it is believed they are able to subvert almost all nature." — Henry Cornelius Agrippa

"*Vinculum quippe vinculorum amor est.*" (Love is the bond of bonds.) — Giordano Bruno

"*The most effective doctor is the one in whom many people have faith.*" — Hippocrates

"*Propaganda is the executive arm of the invisible government.*" — Edward L. Bernays

"*When fascism comes to America, it will be wrapped in the flag and carrying a cross.*" — Sinclair Lewis

"*The hottest places in hell are reserved for those who during times of great moral crisis maintained their neutrality.*" — Dante Alighieri

How can a prosodically-oriented *artes magicae* sustain the preciousness of life in our so-called dissolute age? How does how it would work *work*? How does the science that taught science how to be science *work*?

Within dependent arising, it's the *efficiency* of mantra that is the magic. Reciprocally, mantras are effective because dependent arising — on which all phenomena depend — is effective. The equivalence of the efficacy of mantra and dependent origination, according with the structure of reality, imparts to medicine its potency.

Magic is the guiding of results while deeply aware of the nature of cause and effect. Not knowing what the result of an action will be is magical. I won't distinguish between everyday magic and utmost magic. All scales are in play. Between self-serving and selfless magic, on the other hand, I will draw a line.



In that all experience is composed of co-arisen *nidānas*, magic's only possible medium is the *nadānas* themselves. Magic's efficacy is based on a grasp of the nature of reality experienced as a chain of conditions. But in the context of the *nidānas*, consciousness is simply one of the six senses. So where does experience actually take place? In the tantric *ākāśa hṛdaya*? In the Stoic *hegemonikon*? In al-Kindī's *radiation*? In Ficinus *Eros*? In the All that created all and is in all?

The performance of magic depends on not getting caught up in the dynamics of the procedure; equanimity safeguards the process through insight into benevolent/malevolent differentiation. The indispensable prerequisites in the chain of events are suspended, as denoted in Denise Ferreira da Silva's "virtuality, transubstantiality, transversability, and traversability" which precede time and space (and therefore consciousness).

Science fiction is the antithesis of making up whatever one wants. Every detail is crucial for linking together a wholly otherwise-nonexistent world. Suspense can be defined as intensified, concealed dependent co-arising.

Consider a quote from the recent movie *Matrix Resurrections*: "Here's the thing about feelings. They're so much easier to control than facts. Turns out, in my Matrix, the worse we treat you, the more we manipulate you, the more energy you produce." This logic could easily be turned around as a *Dzogchen* equanimity practice. The the transcendent, fact-defying, altruistic or rut-reorienting chain of events *can* originate from one's own emotions.

Facts are passive. Already happened.

The Renaissance was when magic was as integral to philosophy as music is to poetry. Magic is based on truth telling. Was Jesus an *amgusha*? A magician? The Word incarnated in order to *protect* against suffering, as words capable of protecting against mental affliction, as mantra—as mantra is mind (*manas*) protection (*tra*).

Plotinus said that magic came from the All in a *living cosmos*. Magic as *siddhis* stemming from seeing into this. Aligning with Logos. Nonetheless, magic has been perceived as a threat *because* it is based on organic interconnectedness, the aliveness of all things, the experience of cosmos as part of nature, the indivisibility of human and nature and the doctrine of macro-microcosmic homology, the conspiracy of all things. (While an industrial revolution with nature under its heel has brought its civilization to the brink of extinction.)

In Renaissance magic, the dependently arisen Display of phenomena is called *phantasm*. "No phantasm was ever made without the instigation of sight and sound." (Aristotle stated that it would be impossible to think without *phantasmagoria*.) The senses are the necessary starting point (although only three of the *nidānas* are primarily exteriorly oriented.)

Body/speech/mind is shorthand for the *nidānas* (as the *skandhas* are abbreviated *nidānas*) — the handle on the manipulation.

It's the *intersubjective* that the magician manipulates, "as only poets and artists are, otherwise, capable of doing." Giordano Bruno was not concerned with the factual. His focus was the making of *phantasms*. In a way, *Dzogchen* would agree: the objective world is illusory. It's the mandala made of colored light in the

mind that is the natural, uncontrived state. The phenomenal world, perceived as such, becomes phantasmagorical. It's transmutable. In meditation, poisons (obstructed, destructive patterns) transform into their enlightened counterparts through the recitation of seed syllables and deity visualization. The pattern of depression, dissociation and ignorance is transformed into boundless wisdom. The pattern of anger is re-emanated as mirror-like wisdom. The pattern of pride, inadequacy and accumulation is repatterned as trust, sufficiency and equanimity. The pattern of grasping and greed is re-embodied as the wisdom of discernment. Jealousy and competitiveness are re-conditioned into all-accomplishing/already-accomplished wisdom and the ease of accomplishment.

In the unconditioned mind, the five elements of space, air, fire, water and earth take on the magical role of the five lights: white, green, red, blue and yellow. When one recognizes the nature of what is happening, the lights become visualizations of deities with whom one interchanges and dissolves into. This "great completeness" stream of wisdom appears as readily as closing one's eyes.

Correlations are not quite conditions. Why does this matter? How to make desire desirable?

In Giordano Bruno's universe everything is linked together by Eros/Love—a general integrative, harmonizing force (*concentus*) with infinite facets (reminiscent of Charles Fourier's *Attraction*, and related to the central Buddhist term *taṇhā* (thirst, craving.) In Bruno's work, as well as Agrippa's and Ficino's, the links are named *vinculas*. *Vinculas* are the medium of the magic. Through the *vinculas* the magician composes the *nidānas*, creating phantasms that spellbind and enchain a target audience (like a passive patient). Bruno's magic is intersubjective, socio-psychophysical and highly manipulative, requiring extensive knowledge of the desires, fears, antipathies, behaviors and beliefs of an individual or group. (On one level, Bruno is the forerunner of Edward Bernays' "sciences" of public relations, propaganda, crowd psychology, psychological warfare, "creation of circumstances" and the centralization of public opinion.

Agrippa said that the bond of bonds is *phantasy*. But the "real" bond of bonds is the bond itself. The ability to be duped.

Prosody and propaganda? Possible? Eminently practicable, appropriable. Benevolent and malevolent magics of poetry: abuse of the affective—the sympathy/antipathy that glues the world together; abuse of the spectacle, the crowd-wooing, panpsychist, metamorphosing phantasmagoria. Empires are not built of bombs and bricks, but catch-phrases. "Stop the Steal." "Arbeit macht frei." "Finger Lickin' Good." Either control or be one of those crushed or constricted by *vincula*.

Just as a lover casts a net, through whispered words, sweetness, gifts, glances, atmospheres, promises and, dressed to kill, enchains (*vincere*) the beloved—so the cosmos has coalesced. Subject to the doctrine of the identity of love and magic, taking the bait of the *kleshas* in a purely erotic phenomenology, the lovers (in body, speech and mind) then not only conform to, but transform into the chains of Bruno's *Daemon Magnus*.

The power of magic is the creating of the consensual.

A poem also dependently arises. Or does it arise somewhat separately, separately from the conditions of its own elements of composition? It has an edge, magically. Whether to speak speech or not. To compose or be composed, to condition or be conditioned; to break the chains entirely, syntactically, semantically, or otherwise. Insuperably at liberty. Aware that most of the magic must precede its event. (Recalling Ferreira

da Silva's poethic through which recourse and repatterning become possible "because of the connections that precede time and space, but which operate in time and space."

What are the poem's *vinculas*? What makes us place one line after another? Wanting to be loved? To embrace? To see one's self? To grind out a grimoire? To be phenomenal? To copy Creation with original energy? What guides the making of the integrative phantasm which magic and melo-phanopoeia agree is stirred by sound and sight? Robert Duncan situated himself in this magical, Orphic trajectory. "Everything Speaks to Me! In faith my sight is sound." (GWI, 100.) Duncan, in *Bending the Bow*, quoting Ficino: "song and sound arise from the cognition of the mind, and the impetus of the phantasy, and the feeling of the heart." He sought an intrasubjective, magical seizure: "Now as then I lose myself in words above my head, in following words naked of meaning, as I was in the beginning, hearing the magic voice beyond my sight, out of sight." (GWII, 20.)

An aesthetically directed hypnosis.

The magic of poetry is to be *omniformis*. (A term coined by Ficino while reading the *Pimander*.) No need to free ourselves of the bonds when we can free the bonds. This is the energywork of prosody.

Ultimately, whether poet, magi, doctor or prophet, the general principle of effective magic is *faith in the performer*. "Faith is the strongest bond, the *vinculum vinculorum* (chain of chains) of which all others are, so to speak, the progeny: hope, love, religion, piety, fear, patience, pleasure, indignation, hatred, anger, contempt, and on and on." (Bruno, *De Magia*.)

And the performer is to be unshakable in her faith and persuasiveness, unaffected, impervious to the power she wields, purged of personal *philautia*; dispassionate except for the purpose of allure, ostensibly exclusively for the benefit of others.

*Exsolvere*. To loosen or set free by clarifying. To pay in full. To play in full. To fulfill freedom.

In 1600, Bruno was hung upside down and burned at the stake for not recanting his belief in cosmic pluralism. (And for denying the eternal damnation to which the inquisition had consigned him, as he professed a divinity that coextensive with material infinity... and for not falling for the magic of the virgin birth, nor the miracle of liturgical transubstantiation, and other creed-disclaimers.)

Bruno's *De Vinculis in Genere* (On Bonds in General) is a practical manual for performing magic, whether as a magician or for medical purposes and for casting and dispelling erotic enchantments. "He who enters through the gate of hearing is armed with his voice and with speech, the son of voice. He who enters through the gate of vision is armed with suitable forms, gestures, motions and figures. He who enters through the gate of the imagination, mind and reason is armed with customs and the arts." And rather rapaciously, from Bruno's *Theses de Magia*: "There are three gates through which the hunter of souls (*animarum venator*) ventures to bind: vision, hearing and mind or imagination. If it happens that someone passes through all three of these gates, he binds most powerfully and ties down most tightly."

"To arrange, to correct, and to provide phantasy, to create different *kinds* at will." (*De Magia*.)

## MAGIC AS THE MANDALA THAT IS THE MENDING OF ALL THAT EXISTS AS IS ALREADY

*"... for those who understand that mind is not confined by specific limits and that no object of attachment exists, the key point is to realize the natural, unborn manifestation of pure joy. —Longchenpa*

Your "cardiac synthesizer" receives all impressions. These are the karmic *samskāras*, the Chrysippusian *phantasia kataleptike*, the scarrings—being prepared for perfection, to be a mellifluous mix beyond imagination.

We're being marketed. Marched. Enmeshed. Mashed. One marvelous, magical intersubjective metamorphosis. The way electricity and flight were once supernatural. We're spellbound and agog. The perspicacity of one's actions in the interplay of phantasm, phenomenal display and pristine space in which all arises, is the love's only hope of non-exploitation.

Favorable conditions and opportune timing are co-constitutive. Magic, alchemy and enlightenment must align. From Longchenpa's pith instructions: "If you do not act when the time is right, you will be of no benefit to others."

One binds oneself to suffering with anything identifiable as that with which one compounds one's person. This is not a pristine condition because it *is* a condition. "Pristine" doesn't arise with the conditions depend upon it. Pristine doesn't arise with its dependent conditions. Ultimately, in Dzogchen, all contingencies are seen as the pristine. That's the completion.

Like a ball of hopelessly tangled string untangled.

Why would the preciousness of life look for the flaws of phenomenology which is all flaw? On what basis does phenomena exist as it is? What did once exist no longer exists as it did. For something to come into existence, all exists no longer as it is.