

# The Wednesday

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Magazine of the Wednesday Group - Oxford



## Editorial

### *Infection in The Soul*

One feature of the present epidemic is the global character of the disease. Yet the response to the crisis is far from being that of a united world. There are accusations and counter-accusations across the board. Being a philosopher and not a politician, I looked for an approach that would benefit humanity and I found it in building bridges between cultures and nations rather than the opportunistic approach of politicians, and the atmosphere of hatred that can infect the soul of individuals and nations.

The Italian journal *Biblioteca della Libertà* has recently called for papers on the ethical and political responses to the epidemic, and has characterised the situation as follows:

‘The global crisis that we are all enduring has put stress on many aspects of our highly interconnected lives: the tension between globalization and the national management of the crisis; the harsh constraints over our sociality with other people; the request to trust government and experts in making complex decisions with no time and not enough information about the virus itself.’ It adds: ‘One fundamental aspect of this crisis seems to be the lack of any form of certainty. ... We are all witnessing public re-evaluations about the theoretical and practical connections between moral and social values, guidelines and normative principles, policies’ goals and the social role of science and experts. Since uncertainty is one of the most fundamental horizons of the philosophical enterprise, we believe that is important to start analyzing this crisis from the normative standpoint of social and political theory.’

I accept all that, but the uncertainty could be pushed in the direction of accusation and counter accusation concerning the origin of the epidemic

and the responsibility for it. Each side will claim the high moral ground. But there should be a moment of truth in which lessons are learned and a possibility of moving forward is created. What is hinted at is a purity of moral perspective and intellectual honesty and not an alignment with an official line or the headlines created by the media. What I am suggesting is that we must avoid the perspective of ‘us’ and ‘them’ and the atmosphere of hatred. I am guided by an anecdote from the biography of the Scottish philosopher John Macmurray. He took part in the First World War, but he didn’t hate the enemy on the other side. He was injured at the front and was brought to a hospital in Britain. He said that he was horrified to find everyone at home hated the Germans! I find in this a sense of fairness and magnanimity.

Maybe the lesson that we can learn from the epidemic is that we live in a globalized world and what affects one part will soon affect every other. This may curb the proliferation of biological and nuclear weapons and call for a dialogue and understanding in which philosophy could play a major role. Kant in his reflections on history, rationality and peace foresaw the birth of a universal government, much like the United Nations. But we have witnessed the decline of this universal government and philosophy has done little to support it or replace it. Philosophy should help in producing constructive ideas that will lead to a better future and save the soul of humanity from all infections, intolerance and resentments. Nietzsche in his brilliant observations on his own sickness and his way of combating it talked about a ‘grand health’, and of illness as an incentive to health and of a ‘will to health’. This is the health of free spirits and beautiful, harmonious souls, souls that are not infected by stereotypes and a blind following of the herd

*The Editor*

### Blowing Bubbles

**The point of this article is to question the desire for truth (reality) on the part of modernity and to wonder if the scientific spirit of the age is not more concerned with learning as an aid to power and control than with comprehension – in other words its questionable concern is political.**

**WILLIAM BISHOP**

*"I'm forever blowing bubbles,  
Pretty bubbles in the air,  
They fly so high, nearly reach the sky,  
Then like my dreams they fade and die."*

As a thorn in the flesh this brief article may be an uncomfortable intrusion into a hardened skin and better quickly plucked out and eliminated. But the question remains: Does truth or reality still matter in life today, apart from its interest within a minor branch of philosophy? This question matters when science has taken on the role of arbiter of truth when politicians seek scientific evidence.

A traditional argument is that Francis Bacon dismissed as idols the wisdom of the past

and viewed technology as a means for manipulating nature for the benefit of mankind (his *New Atlantis* is interesting in this respect). Following this Descartes created a dichotomy between soul and body and then Newton's ideas promoted a mechanical model of life. All this is a departure from the perspective brought forward by the ancient Greeks. So the question raised here is whether the present all-pervading scientific method is in fact limited by its own presuppositions and therefore inadequate for seeing the whole, and if that is the case then can this method be opened out or supplemented so that life itself is understood by means of a method not only appropriate but necessary for cognizing that which is, yet is not fully graspable by modernity's scientific method.

Our conceptual world could be described as a bubble in which we live, but the term, 'bubble' has negative connotations so a better image is that of a skin enclosing our conceptual world. This is not unlike a bubble, but skin is pervious while still protecting the unity of the organism within. This is where a drip-feed of education can incrementally modify the overall conceptual framework. But in the case of a mind trained in a discipline such as modern science the conditioning of the faculty of thinking can be so effective that resistance to foreign ideas will be subject to forceful bombardment from antibodies and their force may be such that they penetrate beyond the skin to attack any perceived heresy.

Having said that, 'physis' as the constitution of Nature was a serious question for early Greek



**Francis Bacon**



### Physical and psychological dimensions

philosophers. Today 'physics' constitutes a particular way of thinking about the world. Whereas the 'natural philosophy' of the Greek philosophers thrived well into the Middle Ages, this was displaced in the seventeenth century by the new secular way of thinking based on taking account only of phenomena that could be weighed, measured or counted, together with an emphasis on experiments and technological applications for utility. Evidently this secular scientific view of Nature functions well in its framework as a single vision based on 'point-centred' forces, and its mechanistic mode fits well with 'dead' matter, however this point of view can be seen as a partial view that is unable to comprehend or attune with the world of organic, living entities that require a holistic picture.

Just to give a broad sketch of what is meant by a whole picture: there is a long native intuitive tradition of the concept of the impregnation of mother earth by the male sky, and a later conceptualization encapsulates this polarity by seeing the earth as bounded on one side by sky-borne forces set against forces radiating from the earth. This can be conceived as creative forces of centripetal levity set against centrifugal gravity. This more holistic concept incorporates cosmic forces which act on the

phenomena of nature in its *four conditions of matter* identified by the Greek philosophers: earth (solidity), water (liquidity), air (the gaseous), and fire (heat). Here is the basis of a science that completes the point-centered vision science by incorporating the vision of the earth's relation to the cosmos and cosmic forces.

If we think of a point and then expand this in our imagination it becomes an expanding sphere and finally it effectively becomes a plane at infinity. Nature exists for us in this space between a central point on earth and the plane at infinity. Tangential spherical forces press inward against outwardly projected point-centred forces. Projective (non-Euclidean) geometry helps us to visualize this spherical space. Natural phenomena are therefore subjected to the cosmic forces and the earthly forces.

Some of what I have said here is science rather than philosophy, but will not be recognized as science by a 'scientific community' that only acknowledges what can be measured, weighed or calculated. But when philosophy enters the picture it is a question of comprehending reality, and modern science omits this whole sphere of the (cosmic) life forces known as

the *etheric forces* that penetrate and enliven matter. Simply stated the four states of matter, which the Greeks identified as earth, water, air and fire, are acted upon by the four ethers and four earth forces. Contemporary science recognizes the centrifugal (gravity-related) forces that stream from the central point but not the etheric forces emanating from the encircling plane that stream in from the periphery. Earthly phenomena arise from a combination of the peripheral etheric forces characterized by levity and the earthly gravity forces acting upon the four elements of earth, water, air and fire. If the etheric dimension did not exist there would be no life because it is through its forces that matter is animated. The mechanical model of modern science works well where matter is relatively dead or inert, but is quite inappropriate as an investigative method applied to the organic world.

The downside to single-vision secular science is its failure to take account of the whole of the picture. In this lies the danger to life itself from the sub-natural earthly forces. These are *fallen* ethers that oppose their *living* counterparts. The living ethers are constructive forces of life containing formative forces while the sub-natural 'ethers' are forces of fragmentation and chaos. For example, the sub-natural force of electricity is the fallen Light ether, magnetism is the fallen Number (chemical) ether, and atomic power is the fallen Life ether. These forces that enter into Nature have been discovered only in recent history but already pose an immense challenge to human life in their management. They are inimical to life and yet in their natural form constitute part of the whole. It is human manipulation of these sub-natural forces that is problematic, bearing in mind their potential for adverse effects on living organisms and not least on me and on you. Sub-nature implies below nature, as in another sense the etheric forces represent super-nature.

Spiritual science pictures four stages of

evolution with synchronized developments: the four bodies - physical, etheric, astral and ego with the *elements* and *ethers* and the *spatial dimensions* (0-1-2-3) so that today we inhabit a three-dimensional space that is the confluence of forces of levity and gravity subject to electromagnetic and nuclear radiation. Nature, with its organizing forces is the world of space and time but beyond and above this is the source of super-nature and below is the source of sub-nature. Forces from super-nature act within nature through the entry points of the ethers and the dimensionless forces of sub-nature act within nature through the entry points of the three-dimensional physical forces.

Returning to philosophy, the picture we have of our environment affects the way we act within it, and in a definite sense a worldview implies a destiny. Indeed a partial or misconceived view of actuality can lead to unfortunate consequences. We already experience this in effects of climate change, species decimation, including the collapse of bee colonies, and in human relations. The relative openness to truth that philosophy (including the arts and humanities) provides needs to be reflected in other avenues of life, and not least in the scientific bubble, in spite of the fact that the blinkers of scientism may be too permanently fixed for easy removal at this stage in time within the evolution of the cosmos.

Many early human communities lived sustainably within their environment but our environmental conditions today may eventually also force us to live in a way to sustain that which sustains us. Gaining a more complete picture of the reality of which we are part would be a sane move in this direction. A mechanized mindset is a thorny problem in an organic world.

*For a detailed study of the ethers see Ernst Marti: 'The Etheric' (Vol. 1), Temple Lodge Publishing, 2017.*

## Setting Out From Brimpsfield

*(A 5 mile walk in the Cotswold)*

We hiked some years before, across these fields and woods.  
Then there was a snap of a cold spring day spilt with sunlight.

A sweet swathe that edged us on to a reviving tread.

Now the world is warm and dry and the woods  
are a perfect containment. Five miles bundled  
with memories; some clear, others almost forgotten.

The first a collusion of nature's experiences.

From cow sniff to insect hum opened the door  
to poetry expression. But behind the trees winter  
still lingered, though bleakness soon melted.

Natural feelings of conatus successfully delivered.

Now when I look up at that perfect blue ceiling I recall; it was  
not far from here I first met with *The Critique of Pure Reason*.  
Kant was delivered around a café table, it's how he would have liked it.

A small group, I stayed with for a couple of years, as we  
delved carefully into his ideas, framing each with his categories.  
Thank you to my thinking friends, I am grateful for the experience.

It opened the door to philosophy. Though it's a door,  
I have since so often slammed shut..... But then reopened.

***David Burridge***



Brimpsfield

# Reports of the Wednesday Meetings Held During May

**The Wednesday meeting has continued to run throughout the Coronavirus lockdown. They are run through Zoom. Below is a summary of the topics that were discussed during the Month of May, written by Rahim Hassan and Paul Cockburn.**

## Coleridge and Contemplative Philosophy

### *(Notes of Wednesday Meeting Held on 6<sup>th</sup> May)*

We were pleased to welcome Peter Cheyne from Shimane University in Japan to give us a talk on Coleridge's Contemplative Philosophy. Peter is a British philosopher and has been working in Japan for a number of years. His main interest is in the reception of Kant and Post-Kantian philosophy in Britain during the 18th and 19th centuries. He has written extensively on the poet Coleridge and his role in bridging the gap between English and German philosophy. His publications in this area include *Coleridge's Contemplative Philosophy* (OUP, 2020), *Coleridge and Contemplation* (OUP, 2017), and numerous papers on similar subjects and also *The Philosophy of Rhythm: Aesthetic, music, poetics* (OUP, 2019).

Peter first gave the background to Coleridge's philosophical development. Samuel Taylor Coleridge was a poet, philosopher, and polymath. In September 1798, Coleridge, with William and Dorothy Wordsworth, set out for Germany at the suggestion of their physician friend Thomas Beddoes, who commended to them the intellectual developments taking place there, and who five years earlier gave perhaps the first English-language account of Kant's *Critique of Pure Reason*. Coleridge

enrolled at Göttingen University, in Lower Saxony, to improve his German and to take in lectures on subjects including metaphysics and physiology. During his stay in Germany and after his return to England with £25 worth of books, he immersed himself in the philosophy of Kant and Schelling. He took from Kant the distinction between Reason and Understanding, and from Schelling the idea of Intellectual Intuition. While Kant limited intuition to sensible intuition for human beings, and limited knowledge to the realm of experience, Schelling allowed intellectual intuition in which the particular is seen in the absolute. It is this idea that governed Coleridge's system of contemplation. For him contemplation is raising the particular to its reality in the absolute. As Schelling put it: 'intellectual intuition . . . . is simply the capacity to see the universal in the particular, the infinite in the finite, the two combined into a living unity'. This method elevates the sensuous to the contemplative. The role of the imagination was also highlighted.

Peter mentioned that the root of Coleridge's contemplative method was in Goethe and the German mystic Bohme. But most interestingly, he mentioned the influence of Coleridge on John S. Mill that led the latter to differentiate between lower and higher pleasures.

There was a vigorous debate after the talk. One member of the group described himself as a 'methodological naturalist' and objected to the idea of there being anything beyond the realm of experience. Some called for a bigger picture where the many and the one were held together with no disparaging of either side. We also debated whether contemplation is simply further reflection. This was rejected and it was pointed out that contemplation is more like seeing directly and not as a discursive reflection.



Peter Cheyne

# Ibn Arabi and the Geometry of Reality

*(Notes of Wednesday Meeting Held on 13<sup>th</sup> May)*

Stephen Hirstenstein is a well-known scholar of the Andalusian master Ibn Arabi (1165-1240). He gave the Wednesday group an interesting talk on Ibn Arabi and the Geometry of Reality. Ibn Arabi, as Stephen said, is one of the most remarkable figures in the Islamic spiritual tradition, with an exceptionally large number of writings to his name. In terms of his place in the intellectual history of the world, he might be called a universal thinker (i.e. not limited to the Islamic World), although he was equally a great poet and visionary mystic. He has influenced, directly or indirectly, a host of important writers, poets and thinkers within the Islamic world and increasingly in the West.

Stephen talked about Ibn Arabi's life in Andalusia and the Middle East after leaving his home in Cordoba to live in Tunisia, Mecca, Cairo, and Damascus, and explored his ideas on Reality and Being through the medium of the diagrams and geometrical representations of the conceptions that underpin his visionary experience.

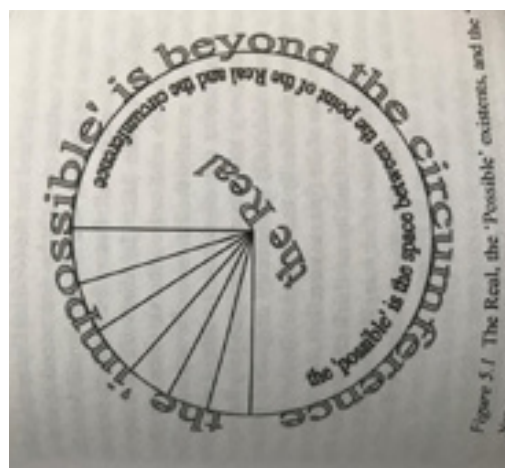
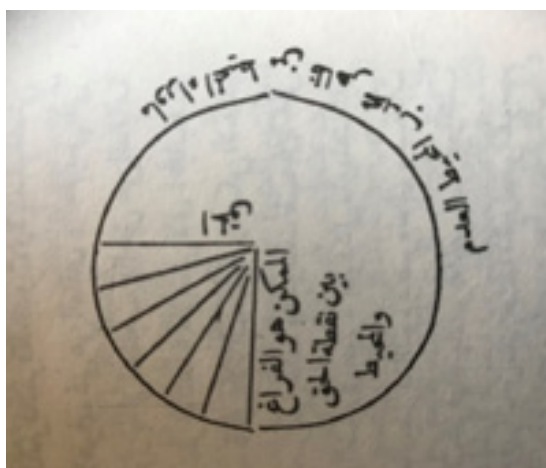
At about fifteen years of age, Ibn Arabi had a dream in which he saw three prophets – Jesus, Moses and Mohammad. His father took him to see the philosopher Averroes. Averroes asked him whether the truth is shared between the mystics and the philosophers. The young Ibn Arabi said 'Yes', first and Averroes was pleased. Then he said 'No', and Averroes was disturbed by the answer. Ibn Arabi

added that between 'Yes' and 'No' heads are severed from their bodies. It was an enigmatic encounter and there were many interpretations of it, but it shaped Ibn Arabi's vision of the limitations of philosophical reason and the larger picture of the mystical way.

Ibn Arabi illustrated his thinking of Being or imagery of the Day of Judgment in a pictorial (or geometrical) way. For example, he represented Being as a totality that has an absolute unity at the centre and a plurality in the circumference. This is the idea of the Unity of Being, that the One is in the many and the many in the One. For Ibn Arabi, there is no separation between the One and the many. Similar ideas can be found in Schelling and Hegel. Stephen and other interpreters of Ibn Arabi think that his diagram of the Land of the Day of Judgment was the basis of the design of the Taj Mahal in India.

The circle had a special place in Ibn Arabi's thinking because for him we came from God and to Him we return. He said: 'Since the universe is ball-shaped, in his ending the human being longs for his beginning...' He does a lot with the concept of the circle to explain the attributes of God and how creation came about.

There were many questions following the talk regarding the difference between mysticism and philosophy, Ibn Arabi and Blake, and the visual and the conceptual.



Representation of Being

## Follow Up

# The Aesthetics of Ruins

*(Notes of Wednesday Meeting Held on 20<sup>th</sup> May)*

We were pleased to welcome Zoltan Somhegyi to talk to us about *The Aesthetics of Ruins*. Zoltán is a Hungarian art historian currently based in Sharjah, United Arab Emirates.

Zoltan proposed three philosophical perspectives. Ruins are usually functionless, display absence, and illustrate the passage of time. Ruins are often untouched by man, and nature 'eats' them over a period of time. They can disappear as the jungle covers them! An explosion that destroys buildings just creates rubble, it happens too fast - we cannot see the sublime hand of time that we see in the slow decay of ruins. Ruined buildings are no longer carrying out the function they were originally built for, but they can be adapted to be used in a different, often more modern way. Spaces appear in ruins such as holes in walls, arches are left hanging the air. This gives us an aesthetic pleasure.

We are interested in how people lived in the past, and when we go to a historic site as a visitor we are informed about what happened there. Sometimes people have built 'fake' ruins to create a sense of nostalgia. To actually see and

walk around an historic site we can experience history in a more 'living' way. There are often many layers of history on a single site. Sites can be 'reconstructed' to fill in the story, and in this sense ruins can be compared to fossils. Prehistoric sites can really give us a sense of time.

The Romantic movement was interested in ruins, as we can see in the paintings of artists such as Caspar David Friedrich. There is a melancholy often attached to ruins such as deserted churches which are no longer used. Does that mean religion is defunct? Well, no - such sites may also seem numinous or spiritual to us. One of our number has recently visited a pre-historic Iron Age fort in England and found himself thinking of eternal things which transcend our everyday experience.

We widened our discussion to think about decay more generally. Is our present-day Western culture in decay, soon to be a ruin? We face our mortality perhaps when we see the effects of time so clearly shown in the natural process of ruination, our bodies can feel like ruins!



Minster Lovell – Oxfordshire (Photo by Mike England)



# Blake's Life and Visions

*(Notes of Wednesday Meeting Held on 27<sup>th</sup> May)*

Barbara Vellacott gave us a lively talk on the life and work of William Blake (1757-1827). Chris Seddon and Paul Cockburn read vivid quotations from Blake and his friends as part of the presentation.

Blake did not go to school, and picked up his education 'as best he could' from his mother and his own voracious reading. From an early age he experienced visions of angels. He thought all children saw 'visions'. Our inner experience can give us access to a spiritual reality which is in a different dimension to our normal perceptual experience.

His poems often have a curious effect, they have a simple form but deal with weighty matters! The poem 'Tyger, tyger burning in the night' deals with the puzzle that God created gentle creatures such as the lamb but also frightening but beautiful creatures such as a tiger. The poems in the collation *Songs of Innocence and Experience* probably encapsulate his thought of the need of contrariety at its best.

Blake experienced extreme ecstasy and melancholia, he knew heaven and hell in his own experience. But he is clear that 'without contraries there is no progression', we can't have goodness without evil. In his long prophetic poem *Jerusalem*, he expounds the nature of man as being composed of the Imagination, Reason, Bodily Drives and Emotion. This is similar to Jung's fourfold characterization of man's psychological nature, and also relates to Iain McGilchrist's theory in his book *The Master and His Emissary*. The latter postulates that the left and right parts of the human brain carry out different functions, which relate to the divide between reason and emotion.

Is Blake's vision right, or just a 'Feuerbachian' projection? Barbara's reply to this question was not that he was 'right', but rather that 'he sees more than I see, and he helps me to see more than I do'.

Blake sees the divine image in man. We discussed his poem 'The Divine Image' where Blake writes:

*'To Mercy, Pity, Peace and Love  
All pray in their distress'*



**Blake**

He presents a remarkably universal religious aspect in this poem, writing that where we find these virtues in  
'heathen, turk or jew',  
'there God is dwelling too.'

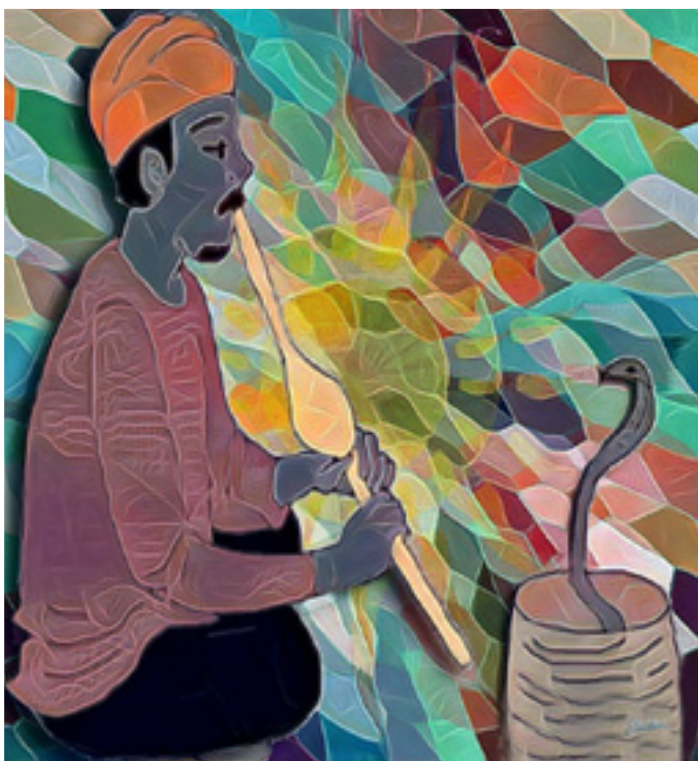
There are dangers: Blake believed in the way the human rational mind delights in abstractions. Abstract reason can undermine a more natural system of values, sucking the life out of things so that they no longer live. It is important to hold on to the particular, even the minutely particular such as a grain of sand – but paradoxically he wrote that we can '*see a World in a grain of sand*'. There is certainly transcendence in Blake's thought, but it is anchored in the immanence of the living and the particular.

There were wide discussions of themes in Blake's poetry, most prominently Blake's critique of mechanistic science, his visions, and his picture, at the end of his epic poem 'Jerusalem', of the harmony between reason and the imagination.

### Your Voice

Your voice is like the opium for my soul.  
You call, I come,  
you draw it out of me  
with urging gentleness  
and softer melody.  
I'm like your snake  
that dreamlike moves and goes  
towards your call and blindly follows  
its sound of all  
enchancing persuasiveness,  
the up and down  
of leading and of pleading  
and endless promises  
out of control...  
It only needs your sound  
to prise me out  
high off my ground  
towards the source

and magic instrument,  
spellbound...  
For quite a moment when  
the music's lingering,  
my head is trembling  
and my tongue shows out,  
I taste the air  
and then surrendering  
fall back into my place  
all tired out...  
You've done it, there again  
and without clout,  
my master, sorcerer  
by soft determination.  
You've got me where  
you wanted me to be.  
Your smile is faint  
and so contentedly...



# Isolation

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*They've taken my lungs down to the lab,  
left the rest of me in an isolation bed.  
Even the fear I'm bleeding  
left stains in my head.*

*What drugs will they drop by the back door  
from pathology's dungeon?  
Will the virus learn after incubation  
that life must go on as before?*



## Rank-Shifting: an allegory



CHRIS NORRIS

*Note: 'Rank-shifting' is a technical term in systemic linguistics which I've used, in a non-technical (inaccurate) way, to indicate departures from normal usage with regard to parts-of-speech categories like noun, verb, and adjective. It is a frequent feature of some poetry such as that of Shakespeare, Gerard Manley Hopkins and Dylan Thomas. In this poem rank-shifting also has to do with castles, courtly love, and conflicts of authority and power.*

I reign high castled in my seigneur state,  
They service me, I lord it mightily,  
Yet still she's moated and inviolate,  
This upstart wench who wall-walks over me?

Her virtue's motte-and-baileyed from attack,  
My siege repulsed, portcullissed, put to flight  
While she, fine-finialled, finds out every crack  
And sappers these my walls in love's despite.

How ramp up my defences when desire  
Runs riot through my gates unsentinelled  
And press-gangs the unruly troop whose hire  
Now leaves me sally-ported, self-repelled.

I courtly-love her but she'll curtly shove  
My pleas aside, fast-bar the oubliette  
For my deep anchorage, and up above  
Sport wanton with that pilfer-pantry set.

Speech-parts refunctioned mark old chaos come  
Again, love's code dechivalried, the rules  
Of grammar wild, uncastellanned, and some  
Lord-Anarch loosed in all the language-schools.

Behold me now, versed in the courtly art  
Of body-parts decoupled that decrees  
My coat-of-arms a high-embrasured heart  
That unschooled soldiery can pierce with ease.

It's by rank-shifting that the low upend  
The high, that lordship's scullioned, and that my  
Fierce heart lies dungeoned till it deigns to bend  
Its knee to her, now chatelained on high.

I'm postern-gated, castle-keep confined,  
My bridge undrawn, my soul lèse-majesté'd  
As she disintricates the ties that bind  
The moat-sluice and foes swarm the escalade.



# The Hand Of God

DR. ALAN XUEREB

During this weird dark patch in humanity's history 'hands' have become protagonists. We hear over and over again phrases like: 'wash your hands properly', 'use a hand rub', 'do not shake hands', 'give a helping hand to those who are vulnerable amongst us' and so on and so forth.

When one reflects a little bit deeper, one starts to understand that hands make things happen. The human intellect would not translate into the wonders and into the devastation it is capable of if our hands could not convert pure thought into tangible things. Hands are used to pick up a brush and paint, hands design

and build all the electronic stuff around us (or they used to). However, hands are also used to pick up a gun and shoot, they are used in one way or another to design and build weapons of mass destruction. Hands can masterfully handle a knife to cut vegetables and to put that pinch of salt into a culinary chef-d'oeuvre, but they can also be used to stab and kill. Hands are an interface device connecting our brain to the rest of the world.

All this inspired me to produce just one sculpture during my lockdown period. No surprise there, it had to be a hand. It all started on a Saturday morning, I was on my own with



**What started off as family project quickly became a prayer**

my two young kids since my wife was away on an errand. I had to keep these two cute monsters engaged in a project. We spent over two hours working on this small sculpture (shown in the pictures below). After around forty-five minutes the hand had solidified. Then, we spent some time refining the details. doing some adjustments to it. The fun part was just about to start: The colouring process.

Tristan, my elder son, was betting that I would give it that 'old bronze' colour, but his sister Alea, who has just turned four, was hoping for a blast of colour. "*Bunt, bunt*" she kept shouting ("*bunt*" means colourful in German). Needless to say that Tristan was right; my inclination was to give that greenish bronze look I always love to give to my little sculptures. But this time I needed colour; loads of colours. All the colours I could get hold of. The psychedelic hand shown in the pictures below was the result of our toil.

The paradoxical reality of hands: they heal and they kill, they treat and they infect, they create and they destroy. I see all this in this creepy, unsettling, bizarre, hallucinogenic hand. I really don't know why I got this inspiration. Perhaps, my true intention was that on some subconscious level I wanted to put forward a spiritual request to God asking Him to place his soothing hand over humanity. That is, perhaps, how in times of necessity the subconscious mind communicates with its conscious counterpart. Whatever the reason this "hand" will forever symbolise the fun we had on that Saturday morning during the Covid-19 period!



## *The Wednesday*

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## *Spinoza*



He thought we all are modes of total Being,  
So I might be, it seems, God's smile or frown,  
Each of us the Totality's expression,  
The old Jehovah's dead Who once looked down.

What a strange view then is his metaphysics  
And, if it's true, why then I win, I win the prize,  
For it appears that I am God Himself  
When the Almighty God Greenwoodifies

The 'God-intoxicated' so Novalis called him,  
Others the cold geometer of mind,  
He showed how our psychology is ruled  
By the command of hidden laws that bind.

He polished lenses so that he could live  
And taught the vanity of indignation,  
Determinism rules what is the case  
And we must be resigned to resignation.

*Edward Greenwood*