

# LUCIFER MORNINGSTAR

A PHILOSOPHICAL LOVE STORY



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Dedication:

Soli Deo Gloria

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## The Devil's Preface

Please allow me to introduce myself  
I'm a man of wealth and taste  
I've been around for many a long, long year

I've stolen many a man's soul and faith  
 I was around when Jesus Christ had his moments of doubt and pain  
 I made damn sure that Pilate washed his hands and  
 Sealed his fate.

I stuck around St. Petersburg  
 When I saw it was time for a change  
 I killed the Tzar and his ministers  
 Anastasia screamed in vain  
 I rode a tank, held a gen'ral's rank  
 When the blitzkrieg raged and the bodies stank  
 I watched with glee while your kings and queens  
 Fought for ten decades for the Gods they made  
 I shouted out, "Who killed the Kennedy's?"  
 When after all it was you and me.

Pleased to meet you  
 Hope you guessed my name, oh yeah  
 But what's puzzling you  
 Is just the nature of my game  
 (Woo woo, who who)

Just as every cop is criminal  
 And all the sinners, Saints  
 As heads is tails, just call me Lucifer  
 "Cause I'm in need of some restraint."

So if you meet me, have some courtesy  
 Have some sympathy and some taste  
 Use all your well-learned politesse  
 Or I'll lay your soul to waste.

*Sympathy for the Devil, by The Rolling Stones*

Yes, when you are going to deal with the Devil, it is, to say it mildly, a good idea to know who it is you are dealing with. It might seem hopeless to give a single consistent portrait of His Satanic Majesty. One might expect something more like a *pandemonium* ("all the demons") of discordant and contradictory voices (and that's certainly a part of the game) – though, if you pay careful attention, you'll find that a strange and chilling consensus somehow emerges from the apparent disorder.

I take no responsibility for any possible misuse of this book, and I recommend strongly against reading passages backwards, or translating any passage into Latin and chanting it aloud.

Read, ponder, pray, and choose!

The memory of my philosophical journey goes back to when I was 5 years old. Here I started to reflect over, whether life is a dream. This philosophical question has always followed me: whether we sleep, whether we dream this long dream, which is life? Therefore my adolescence has always been accented by a strong wonder over life, and a strong longing after something inexpressible, after something that can't be satisfied by explanations and interpretations - perhaps a longing after awakening. However, I was never lead to connect this with philosophy, and therefore I first started an actual education in philosophy quite late. Maybe because of another philosophical question that began to haunt me around the age of 7, where I began in school. The question circled around the concept of Hell. The question that puzzled me was: we are told that evil people are being punished in Hell. Is Hell therefore an evil place? Is the devil evil because he punishes evil? Well, he can't be, right? He might be using some pretty nasty torture methods (or at least, his evil helpers do), but he is only punishing evil people, not good people. If Hell is evil shouldn't it be a place where evil people are being rewarded, and good people are being punished? But that's not so. Can you see the paradox here? It led me further into the question: Who is the Devil? What is the nature of his game?

Rolling Stones' masterpiece *Sympathy for the Devil* is presenting this paradox in the Devil's game. You could also say that the nature of the game is the concept of the paradoxical itself. As a main name of the paradoxical I have therefore decided to call the Devil *Lucifer Morningstar* (I will return to this).

As a main symbol of the game you could use *The Cross of Saint Peter* or Petrine Cross. It is an inverted Latin cross traditionally used as a Christian symbol, but in recent times also used as an anti-Christian symbol (that's the paradox).

The origin of the symbol comes from the Catholic tradition that Simon Peter was crucified upside down, as told by Origen of Alexandria. The tradition first appears in the "Martyrdom of Peter", a fragmented text found in, but possibly predating, the apocryphal *Acts of Peter*, which was written no later than 200 A.D. It is believed that Peter requested this form of crucifixion as he felt he was unworthy to be crucified in the same manner that Jesus died. As such, some Catholics use this cross as a symbol of humility and unworthiness in comparison to Jesus.

According to Roman Catholicism, the pope is Peter's successor as Bishop of Rome. Therefore, the Papacy is often represented by symbols that are also used to represent Peter, one example being the Keys of Heaven and another the Petrine Cross.

By inverting the primary symbol of Christianity, the upside-down cross has become popular within anti-religion groups and has appeared in films such as *The Masque of the Red Death*, *Rosemary's Baby*, *Exorcist: The Beginning*, *The Exorcism of Emily Rose*, *Ghost*, *The Devil Inside*, *Paranormal Activity*, *Constantine*, *Devil*, *Phonk*, *The Omen*, *The Conjuring*, *The Conjuring 2*, *Omen*, *Annabelle*, *V/H/S:Viral* and *Gummo*.

The inverted cross is also a recurring motif in punk rock, black metal, and heavy metal, where it is embraced as symbol of anti-authoritarianism and defiance (but not necessarily Anti-Christian), and is featured in the iconography of punk-themed fashion label Cheap Monday, hip-hop collective Odd Future, worn by fictional bassist Murdoc Niccals of Gorillaz, one of the symbols associated with synthwave artist Carpenter Brut and throughout the rock opera *American Idiot* based on the music of Green Day.

With the Cross of Saint Peter another (anti-Christian?) rock song is coming to mind.

"Viva la Vida" ( Spanish: [ˈbiβa la ˈβiða]) is a song by the British rock band Coldplay. It was written by all members of the band for their fourth album, *Viva la Vida or Death and All His Friends* (2008), and was released as the second single from the album. On the album, this song segues directly into the next track, "Violet Hill". Viva la Vida is Spanish for "Long Live Life" or "May Life Live". It can also mean "Live (the) Life".

The song's Spanish title, "Viva la Vida", is taken from a painting by 20th-century Mexican artist Frida Kahlo. In Spanish "viva" is an expression used to acclaim someone or something, so "Long Live Life" is an accurate translation and the painting reflects the artistic irony of acclaiming life while suffering physically.

When asked about the album's title, referring to Frida Kahlo's strength, enduring polio, a broken spine, and a decade of chronic pain, lead singer Chris Martin said: "She went through a lot of pain, of course, and then she started a big painting in her house that said 'Viva la Vida', I just loved the boldness of it."

During the album's production, "Viva la Vida" was one of the songs that had polarized each member's opinion over which version they should choose. In an

interview, Martin recalled: "We did quite a few different versions and went round the houses a bit and eventually settled on those treatments for it."

There has been much speculation recently on the "hidden" meaning in the lyrics of Viva La Vida. Penned by Chris Martin, the song has become Coldplay's biggest hit:

"Viva La Vida":

*I used to rule the world  
Seas would rise when I gave the word  
Now in the morning I sleep alone  
Sweep the streets I used to own*

*I used to roll the dice  
Feel the fear in my enemy's eyes  
Listened as the crowd would sing,  
"Now the old king is dead! Long live the king!"  
One minute I held the key  
Next the walls were closed on me  
And I discovered that my castles stand  
Upon pillars of salt and pillars of sand*

*I hear Jerusalem bells a-ringing  
Roman cavalry choirs are singing  
Be my mirror, my sword and shield  
My missionaries in a foreign field  
For some reason I can't explain  
Once you'd gone there was never  
Never an honest word  
And that was when I ruled the world*

*It was a wicked and wild wind  
Blew down the doors to let me in  
Shattered windows and the sound of drums  
People couldn't believe what I'd become  
Revolutionaries wait  
For my head on a silver plate  
Just a puppet on a lonely string  
Oh who would ever want to be king?*

*I hear Jerusalem bells a-ringing*

*Roman cavalry choirs are singing  
 Be my mirror, my sword and shield  
 My missionaries in a foreign field  
 For some reason I can't explain  
 I know St. Peter won't call my name  
 Never an honest word  
 But that was when I ruled the world*

*Oh, oh, oh, oh, oh, oh [5x]*

*Hear Jerusalem bells a-ringing  
 Roman cavalry choirs are singing  
 Be my mirror, my sword and shield  
 My missionaries in a foreign field  
 For some reason I can't explain  
 I know St. Peter won't call my name  
 Never an honest word  
 But that was when I ruled the world*

When asked by Q magazine about what he meant by the line “I know Saint Peter won’t call my name” Chris Martin replied: “It’s about... You’re not on the list. I was a naughty boy. It’s always fascinated me that idea of finishing your life and then being analyzed on it. And this idea runs throughout most religions. That’s why people blow up buildings. Because they think they’re going to get lots of virgins. I always feel like saying, just join a band. That is the most frightening thing you could possibly say to somebody. Eternal damnation. I know about this stuff because I studied it. I was into it all. I know it. It’s still mildly terrifying to me. And this is serious.”

So, you could say that this song is perhaps the most brilliant piece of anti-religion, without actually explicitly saying so. But then again: there’s the puzzle about the St. Peter’s cross. In short: here we again have the paradoxical.

At some point Chris has stated that he is not sure about the existence of God and has also been quoted as saying “I’m always trying to work out what ‘He’ or ‘She’ is,” also saying “I don’t know if it’s Allah or Jesus or Mohammed or Zeus. But I’d go for Zeus.” In effect Chris has been cagey about his religious affiliation, or lack thereof.

You could say the song is about Chris Martin’s view of Hell. He says he does not believe in it but for some reason he writes a song that teaches that it exists. He grew up in a Christian home that believed in Heaven and Hell, but made it clear several

years ago that he actually resents those who hold to those same religious dogmatic views he did as a youth. Yet it seems his view on the possibility of an afterlife has changed again.

So, just like Mick Jagger, Chris Martin has a sense (at least intuitively) of the paradoxical in the Devil's game, and are therefore not completely identified with it. But people who have been caught up by the Devil's game (or are identified with the game) could be called paradoxers. You could also call them Matrix Sophists, because they use thought distortions as a way of getting on in the world.

In ancient Greek philosophy the Sophists were teachers of rhetoric, who taught their pupils how to win arguments by any means available; they were supposedly more interested in teaching ways of getting on in the world than ways of finding the truth, as Socrates did (Socrates is the archetypal philosopher). In this they used thought distortions. Thought distortions are rooted in the paradoxical.

The Matrix Conspiracy is my main term for the strange beliefs, amusing deceptions, and dangerous delusions, which today are manifesting in the outbreak of a culture of self-assertion, where the classical deadly sins have been turned into virtues. Self-assertion is the main tool used in order to keep us in the illusion. The Matrix Sophists are the teachers of self-assertion. The Matrix Sophists play what I will call *The Right Hand of Darkness*. They play the position of the Ego, or the Sophist's hand. The task for you, my dear reader, is to try the opposite: To play *The Left Hand of Darkness*, the negation of the ego, or the philosopher's hand.

The main mover of the Matrix Conspiracy is subjectivism and relativism. You could call subjectivism and relativism for the main Matrix philosophy.

I have connected the Matrix Conspiracy with three other known conspiracies. Note that though there might exist groups/societies with these names then I don't concretely refer to these (The Bilderberg Group does exist). I use the names as metaphors for tendencies in the postmodern Zeitgeist, which otherwise would be very difficult to explain.

Also, I don't think there exists any organized control coming from without; that is; secret societies, or groups of people who are speculating in what I here present. The control is coming from within; it is coming from individuals who share the same ideas, namely that they are free and authentic humans, who help other people to become free and authentic humans (this contain a paradox I will return to).

Here is a short introduction, where I only will focus on The 666 Conspiracy:



1. The Bilderberg Group
2. Illuminati
3. The 666 Conspiracy

The 666 conspiracy is about Evil's plot against mankind. Is the third Antichrist among us, and will our worship of him be a sign of Judgment Day?

The relevance of this conspiracy has five aspects:

A) That some of the subjectivistic and relativistic theories on the universities, which seek to undermine truth (and for instance philosophy and science) are so absurd, that there is nothing behind them than chaos.

B) That ideology is a malfunction in the human mind.

C) That there is introduced a false spirituality where the main worship is the Ego, contrary to the traditional spiritual directions, where the main goal is the elimination of the Ego (Remember playing *The Right Hand of Darkness* is equivalent with a position of the ego, playing *The Left Hand of Darkness* is equivalent with a negation of the ego).

D) That occultism within New Age creates spiritual misguiding, often with deep spiritual crises as a result.

E) That the Ego-extreme according to the true spiritual traditions will be contrabalanced by the laws of energy (hybris-nemesis, karma, the will of God, etc., or the Devil as a punisher) This will happen through crises, illness, natural disasters, etc.

In the following I will present four central paradoxes in the 666 Conspiracy:

- 1) The Seven deadly sins
- 2) Politicians Answer
- 3) The Paradox of the Self-help Industry
- 4) Good Intentions Bias

### ***1) The Seven Deadly Sins***

In his book *The Good Life* the Danish philosopher Mogens Pahuus writes, that if you ask about, what the old Scandinavians saw as the highest and the greatest in life, the ecstasy of life, then the answer would be, that it is self-assertion – the assertion of oneself and the family. He also writes, that you in Christianity find a diametrically opposite view of self-assertion, – both in its Catholic form as in Protestantism. In Saint Gregory and Thomas of Aquinas haughtiness/pride/self-assertion was the first and greatest of the seven so-called deadly sins. And in Luther self-assertion nor was a goodness, but the vice over all vices. It is the seven deadly sins Dante in *The Divine Comedy* must look in the eyes one after one, in order to be able to progress. He must use the discrimination, which is the purification process, where you look your destiny in the eyes and do penance after having realized how your perspective distorts reality (I will return to Dante).

So, self-assertion is a vice. Self-assertion is a kind of self-interest, where everything turns around the Ego, and therefore makes the mind mediocre. To live in a world, which is controlled by self-assertion, without being self-assertive, means, truly, to love something for its own sake, without seeking a reward, a result; but this is very difficult, because the whole world, all your friends, your relatives, struggle to achieve something, to accomplish something, to become something.

Today self-assertion once again is considered as a virtue. The gurus are the many advocates for the market and the economical competition, as for instance several management theorists. And the education-instrument is the personal development movement. The disciples are the consumers; that will say, that this outlook of life obviously is shared by most people in our society: that it is about becoming something, to get success, to conquer a place on the top of the mountain, to become a winner. Mogens Pahuus believes that the modern ideal about becoming a success, a winner, is a perverted ideal. The society praises a self-assertion, which has gone over the top, and there dominates a self-assertion, which is a vice, because it both spoils the life of the self-assertive, and the lives of those, whom the self-assertive measures himself in relation to, and whom he wants to overpass.

Pahuus mentions some of the forms of self-assertion: 1) Vanity, which is a vice, because the vain-full always is bearing in mind, how he or she looks like, or is considered like, in the eyes of others. 2) Ambition, which is a vice, because you here constantly are on the way forward, or upwards. 3) Haughtiness, which is a vice, because you here, in your feeling of own superior value, look down at others, are letting others feel their inferiority; that is: because haughtiness is unethical. But also in the arrogant himself, haughtiness is destructive: it isolates. 4) Joy of power. The ethical seen most violating form of self-assertion is the joy of having power over others, of controlling others, or oppressing them.

Pahuus quotes Alfred Adler and says that the above-mentioned forms of self-assertion are attack-characterized. But there also exists a non-attack characterized form, as for instance the hostile isolation, anxiety and bashfulness, which you see in the *Underground Man* in Dostojevskij's small novel *Notes from an Underground*.

The vice (the paradox) in the different forms of self-assertion is that it leads to an unreal life.

## 2) *Politicians answer*

A kind of irrelevance which is often encountered when politicians are interviewed on radio or television. It is a rhetorical technique by which they avoid giving direct answers to questions which they don't really want to answer in public. Instead of giving a direct answer to a direct question, the politician delivers a short (or sometimes quite long) speech on a related topic. The trick is to make the speech internally coherent; thus the politician seems to give a confident and plausible performance in response to what should be probing questions. This diversionary tactic allows him or her to avoid giving an honest response to a potentially damaging question and also provides air time for a short party political broadcast. It is a kind of economy with the truth.

Unfortunately, this technique is not confined to politicians (from whom we have come to expect devious face-saving rhetorical techniques) but is used by many other people in responsible positions who want to avoid facing up to their responsibilities. The paradox of hypocrisy.

Avoiding taking responsibility is as old as mankind. The Western civilization has from Christianity inherited and taken over a very characteristic religious world-image. Sex is sin. Sex is in the highest a necessary evil you in the safe, god-guaranteed and eternal-made institution of marriage have to give way to. And God is good. God is creative.

Unfortunately we have in this religious world-image got the Devil, the evil, the destructive, *and* the sexual weaved together. Therefore the destructive, the subversive, has become overlooked. It doesn't belong to the productive nature of God. But because it is such evident a fact, you have to do something about it. We have then suitable handed the destructive over to the Devil, who is a fallen angel, an outcast and unhappy, without possibility for salvation and redemption. The danger is, that when sexuality and destruction are excluded from the divine – and herewith from the spiritual dimension – then people are tempted, in powerlessness, to run away from

their responsibility. And that is precisely what mankind do. Wars, torture, anger, atomic bombs, chemical war, plague-weapons. No one have the responsibility. All of it makes it difficult to assign responsibility. And the result is, that no responsible is taking care of destructivity. It rambles wrestless around, un-released, demonized. Everybody is afraid of this destructive evil, but no one takes the responsibility for his own anger.

The feminist scholar and author Daphne Patai is the inspiration to my thesis about the development of a new Puritanism within radical feminism, where traditional religious confession-techniques have been transformed into psychotherapy. This new Puritanism has also from Christianity inherited and taken over the above-mentioned characteristic religious world-image, that sex is sin. Sex is in the highest a necessary evil. Therefore the destructive, the subversive, again is becoming overlooked. Because, since it is such evident a fact, the radical feminists have to do something about it. Like in Christianity they have therefore suitable handed the destructive over to the Devil. And in this world-image they have got the Devil, the evil, the destructive, and the sexual weaved together.

There are namely a painful irony (paradox) in the fact, that our days feminists so uncritical have affiliated the methods, which psychotherapists and hypnotherapists pretend can uncover repressed memories from childhood about sexual abuse and more bizarre things such as satanic rituals, cannibalistic orgies, alien abduction, past lives etc. In this way they paradoxically come to remind about earlier times´ Christian inquisitions, a kind of psycho-religious inquisitions (I will return to all this in *The Love Story of Dracula and Mina*).

Another way of running away from responsibility is in the positive psychology of the New Thought movement, and therefore in the whole of the self-help industry, where they train people in ignoring and avoiding negativity; for example in the typical advices about removing “negative” words such as guilt, shame, etc., from your vocabulary. The paradox arises when you ask what the positive then is: Money, fame, success, sex, power. It´s ending in an ego-worship of a monstrosity seldom seen, and in claims, which not only are unethical, but direct evil. You can of course have this as a philosophy, but the abnormality arises because they claim they have found the true secret what spirituality is about, namely love; that is: self-love. A word they directly use. Can you see what they not can see? It´s the direct opposite of what spirituality is about.

A third way is in the heredity and environment ideology. If Man only is a product of heredity and environment, then he has no longer any responsibility for his actions. Even the murderer, who is standing accused in court, is able to defend himself with

that he basically can't help that he has committed a murder. Firstly he was born with some unfortunate genes which did that he wasn't all too clever. Therefore he was bullied in the school, and thereby he was developed to become aggressive and hot tempered. All this caused that he in a certain situation committed a murder, but this he could not help. Heredity and environment led him precisely to this situation. Guilty? No, many people would say today, he is no more guilty than a person is to blame, that he came to cough in a place filled with smoke. No, on the whole it is society and environment, which are to blame for the murder.

When you are advocating a reductionism and are claiming, that Man *is nothing else than* for example a product of heredity and environment, then concepts such as responsibility, guilt and duty lose all meaning. And it becomes meaningless to talk about human ideals. Why admire people, who have achieved something great? They have only good genes and a beneficially environment. Why condemn people, who spoil and break down society? They can't help it.

### **3) *The Paradox of the Self-help Industry***

In my first book *Meditation as an art of life – a basic reader* I presented what I call the four philosophical hindrances and openings in towards the Source. I presented them in order to show what I think characterizes the spiritual practice, as it exists in all the traditional wisdom traditions. Ever since I have become increasingly puzzled over, how the self-help industry - which claims to work in accordance with spirituality - is turning this upside down. The paradox is that while the self-help industry is claiming to create the authentic, autonomous, resource-filled and competent human being, at the same time is doing the exact opposite: it is making people dependent of therapists, coaches, others' ideas and ideals; making them modeling and imitating so-called successful people, etc., etc.

### **4) *Good intentions Bias***

Good intentions bias is a variation of the thought distortion *Ad hominem move*. It has to do with the paradoxical in when people in the name of the good, actually are doing the exact opposite: namely evil. Today we all can recognize this in connection with terror organizations such as Islamic State. We have probably all been puzzled over this paradox.

Good Intentions Bias for example occurs when people confuse a critic's attack on a person's opinions with an attack on this person's good intentions (or other nice personality traits), which lead them to blaming the critic for falsely assigning bad motives to the person's good intentions. This blame can then continue into moralizing, even defaming, *Ad hominem* moves towards the critic's person.

It is also a construction of a *Strawman*, because the critic would very likely just answer that he is agreeing that the person has good intentions, but that this is irrelevant for the problems he has discovered in the person's opinions. So, people's good intentions are irrelevant to whether a critique of the people's opinions is valid or not. The Good Intentions Bias is a way of shifting attention from person's opinions to some irrelevant postulates about the person's good intentions.

In other words: a person's good intentions are not the factor, that makes this person's opinions valid. It is the person's *argumentation* for his opinions that makes them valid or invalid.

The bias is easily seen by looking at the big scoundrels of history, for example Stalin, Hitler or Mussolini. These persons had very likely good intentions, and were probably even looked at as nice persons by their family or friends.

As a proverb says: The road to hell is paved with good intentions.

You might say that any reasonable person would agree that these persons' good intentions don't make their opinions valid. But there are subjectivistic and relativistic opinions where good intentions are the basic of their ethics, for example in the movement of positive psychology, which claim that it is the good intentions that make opinions true. The advocates are in this way demonstrating a lack of ability to discriminate between critique of opinions and the persons who put forward these opinions. And here they show a real problem with ethics.

Anyway, if you are a reasonable person then remember: Whether you are going to criticize someone, or you yourself are being criticized, or another person, whom you like - or just opinions, which you are in favour for - are being criticized, always remember to discriminate between the critique of opinions, and the persons who put forward these opinions.

Like the *Ad hominem move* Good intentions bias is a very widespread bias among psychologists, psychotherapists and subjectivists, when they are participating in public discussions.

But, but! *Sympathy for the Devil* is the hell preacher's hint of the only way out. The Ego has to descend down into the deep of evil, has to take it seriously, see it in the eyes, realize and feel, that evil is in there. The Ego has to learn to get on with its complex, instead of avoiding/ignoring it as the New Thought movement is advising people to do. In short: you need to understand the nature of the game.

So, there are a whole host of philosophical issues surrounding the Devil. There are metaphysical issues regarding the existence and nature of the Devil, Hell, and evil; epistemological issues concerning knowledge and belief in the Devil and other immaterial beings, logical issues pertaining to the Father of All Lies who tricks and deceives people into believing false claims and fallacious, irrational reasoning; ethical issues about devilish behaviour, resisting the Devil, and even the possibility of a demon remaining a demon while abiding by moral principles; issues on political philosophy having to do with devilish democracies and the wickedness of injustice.

There are straightforward as well as subtle distinctions that can be made between the Judeo-Islamic-Christian conception of the Devil and Satan – and other demonic, evil figures – as many have done throughout history. For example, the German bishop and theologian, Peter Binsfeld (around 1540-1603), divvied up demons according to the seven deadly sins: Lucifer as the demon associated with pride; Satan with anger; Beelzebub with gluttony; Asmodeus with lust; Leviathan with envy; mammon with greed; and Belphegor with sloth. And most of us have heard of, and read, John Milton's (1608-1674) *Paradise Lost* (1667) where he equates Satan with Lucifer, who's aided by other demons such as Beelzebub, Belial, Mammon and Moloch. In most cases, throughout this book, the Devil, Satan, and Lucifer refer to the same being.

Yes, when dealing with the Devil, it's a good idea to know who you're dealing with. When you start thinking about all the names we use to identify his Royal Evilness – Satan, Beelzebub, the Lord of the Flies, Lucifer, just to name a few – it's easy to confuse them. In fact, you might even get them wrong! After all, if you simply *must* sell your soul for talent, fame, sex, or some other fun (though fleeting) amusement, you wouldn't want to make the mistake of selling it to one of his low-level minions (which actually are the ones we have equipped with the most scary features). So pick up your fiddle, put on your fire-resistant undies, and let's figure out who exactly is who downstairs. Because in naming them, we might come to know their nature – for better or worse!

Keep in mind that we're dealing with a pretty powerful idea. Sometimes we forget what power names have. We're told that summoning a demon requires knowing its name (not that that ever goes well!). But even just in our day-to-day lives think about how powerful a name can be. If you have access to someone's name, you have access to *them*. So, as we consider these names, we have to realize that names are somewhat fundamental – they determine what something *is*.

In fact, I'd be willing to argue that what name we use for the devil determines whether or not he's a good guy, or a bad guy.

There's also the question of where the different categories of demons lives. Dante Alighieri (1265-1321) wrote *The Divine Comedy*. The only part of the book that anyone seems to care to remember is the "Inferno." In the *Inferno*, Dante writes that he is given a tour of Hell, which has nine levels. Each level corresponds to worse and worse sins starting with Limbo (which isn't as fun as it sounds) and ending with Treachery, the worst of sins. Between the two you find Lust, Gluttony, Greed, Anger, Heresy, Violence, and Fraud. And in each level of Hell, sinners are found being tormented in the way most appropriate. Those who indulge in lust, for example, are eternally buffeted by a horrible storm representing their inability to control their naughty urges. Today, Dante's *Inferno* most often brings to our mind a pretty awesome video game where Dante has to battle the demons of Hell to save his lost love.

The original Dante's *Inferno* gives some interesting information about its demonic inhabitants. In the Eighth Level the Malebranche (Evil Claws) can be found – you'll love this – keeping the politicians boiling in a lake of super-heated tar. The leader of these demons is named Malacoda (meaning "Evil-Tail," which is a good deal less intimidating a name that one would hope for an archdemon). Malacoda and his evil troop are pretty darned evil and they do their damndest to trick Dante and his guide Virgil, hoping to capture them in Hell for eternity. Thankfully, our heroes manage to escape.

As mentioned, Peter Binsfeld, the German bishop, put together his classification of the big bad guys according to the seven deadly sins. These seven princes of Hell, answering to the Devil himself, tempt humans with the sins.

Notice that many of the names Binsfeld uses are names that we generally treat as interchangeable with "The Devil." But back in the day different names were often used to identify different entities. For example, the Hebrews did not identify the serpent of the Garden of Eden with the Devil, and they did not believe in Hell in the same way many Christians do today. Satan was, to the Hebrews, often described as "the adversary." We assume that means God's adversary. But many Hebrews believed it was the role the angel was given, to be our adversary. Basically, you could think of Satan as the prosecutor in God's trial of your life. That actually explains my own puzzle over the nature of Hell, as a seven year old boy, starting in school for the first time. I will therefore advice you, my reader, to follow this thread.

Surely naming can't have an impact on our view of incarnate evil. Well, I beg to differ! If we can find a way to make a mass-murdering, genocidal, slave-trading maniac (Christopher Columbus) a national hero, we can find a way to make our red-



bottomed foe not such a bad guy. We've already hinted at one way doing this. The Devil, to the Hebrews, was known as "the adversary." He didn't choose to take up the mantle of prosecutor (or persecutor); he was appointed that task as an angel. The Hebrew translation of Satan's name makes him sound far more like our opponent than the incarnate evil opponent of God. In fact, it makes him sound like the guy who's doing God's bidding by prosecuting those who deserve it.

But the naming problem gets even worse. "Lucifer," today, is synonymous with the Devil, though it has not always been. The translation of Lucifer means "bringer of light." It was a reference to the morning star that comes right before the dawn. The "Lu" in "Lucifer" shares with it words like *luminous*, *luminescent*, and *lumens*, all words meaning "light." If we look at the book of Genesis, the fall of Lucifer is the verbal equivalent of "light-bringing." And what happens as a result of Lucifer's fall? Well, we're all damned, but also, we're granted knowledge: tremendous knowledge of Good and Evil. In other words, the darkness of our minds is *illuminated*! I would guess, seen in that light, that the proper name of the Devil is:

*Lucifer Morningstar.*

So, the ego's complex is there, it requires a name, it wants voice, time, awareness. If not, it destroys the consciousness and drowns the world in pollution and violence.

Remember: Who killed the Kennedys? When after all it was you and me. The Devil is never doing the evil, he tempts us, etc., but it is us who do the evil (in the same way as his discarnate low-level minions, which just are some lowly imps compared to the arch demon himself). And in every case where Lucifer is accused of temptation, he's really just imploring humans to act freely rather than submitting always to the will of some kind of authority.

So, maybe it's yourself you need to look into, when seeking the name of the Devil.

All for now. Well played, my dear reader! Pleased to meet you. Thank you for your sympathy, taste, and well-learned politesse. You are free to go! But you are also free to stay. Make your choice!

- "LCF"

## **The Love Story of Dracula and Mina**

## The Romantic Hero

*Mina: "My God! Who are you? I know you!"*

*Dracula: "I have crossed oceans of time to find you."*

Bram Stoker's *Dracula* (or simply *Dracula*) is a 1992 American romantic horror film directed and produced by Francis Ford Coppola, based on the novel *Dracula* by Bram Stoker.

It stars Gary Oldman as Count Dracula, Winona Ryder as Mina Harker (née Murray), Anthony Hopkins as Professor Abraham Van Helsing, and Keanu Reeves as Jonathan Harker.

Winona Ryder also plays Dracula's wife Elisabeta (and is the ending narrator of the movie), and Anthony Hopkins the priest in Dracula's chapel (and the principal narrator of the movie). These double roles indicate an important aspect of reincarnation.

In 1462, Vlad Dracula, a member of the Order of the Dragon, returns from a victory against the Turks to find his wife, Elisabeta, has committed suicide after receiving a false report of his death. Enraged that his wife is now damned for committing suicide, Dracula desecrates his chapel and renounces God, declaring:

*"I shall rise from my own death, to avenge hers with all the powers of darkness!"*

In a fit of rage, he stabs the chapel's stone cross with his sword and drinks the blood that pours out of it.

Lucifer now incarnates as his pain-body (in my interpretation). An enormous dark collective energy is released.

*"Loneliness will sit over our roofs with brooding wings."*

*Van Helsing: "We've all become God's Madmen. All of us."*

As Eckhart Tolle says, then feelings are the body's reaction on the mind (the thoughts). Feelings arise where the mind and the body meet. They are reflections of the mind *in* the body. The mind creates a build-up of energy in the body. It's this energy, which is the feeling. It may be a lustful feeling, or a feeling of unlust.

If you really want to learn your mind - or otherwise said, your thinking - to know, then the body always gives a true reflection of it. If there is conflict between the thought and the feeling, then the thought is lie and the feeling truth. A negative feeling is a true reflection of a false thought. It might be difficult to observe your thoughts, but they will always be reflected in the body in form of feelings. To observe a feeling is the same as observing a thought. The only difference is, that while a thought is up in the head, a feeling has a strong bodily component.

Feelings can also be a reflection of a whole thought-pattern. A thought-pattern can create an enlarged and energy-charged reflection of itself in the form of a feeling. This means, that the whole of the thought's past also can create a reflection of itself in the body. And if this past is filled with pain, then it can show itself as a negative energy field in the body. Tolle calls this the emotional pain-body. It contains all the pain you have accumulated in the past. It is the sum of the negative feelings which you have "saved together" through life and which you carry. And it can nearly be seen as an invisible, independent creature. Therefore we also could, as H.C. Andersen does in his fairy tale, call it the Shadow.

The pain-body is what we speak about, when we say, that somebody can have a dark side, or a wild side, as in Robert Louis Stevenson's novel *Dr. Jekyll and Mr Hyde*, or Ursula le Guin's Earthsea cycle about the wizard Ged, and in Herman Hesse's peculiar novel *Steppenwolf*.

The pain-body is the inner demon, or the devil in the heart. Some pain-bodies are relatively harmless, some are anxiety-filled or angry, others are directly malicious and demonical. They can be passive or active. Some are passive 90% of the time, others are active 100% of the time. So, if we can see Dracula as the Antichrist, then we'll need to see him as having the same powers of Christ, just turned upside down. The fact is namely, that the pain-body is, through the inner evaluating ego, which the pain-body is constructed around, connected with the more dangerous depths of the astral plane's collective history, which also are a kind of dark, ancient inertia, which opposes any change of the ego. The energies found here are unfathomable, and when you direct them into your pain-body, you are really facing problems. That is what is happening in a spiritual crisis. It is clear that a pain/sorrow can be so powerful that the pain-body directly gets a mythological character. Dracula is a fictional character, but, as we shall see later, Karen Blixen was a real existing person where this happened concrete-existential.

The pain-body is activated in the same moment as specific challenges activate the inappropriate basic assumptions, which have been created by bad experiences in the past. And they are being maintained by the vortex of negative automatic thinking,

which follows from these basic assumptions. In other words: it constitutes a rather particular reaction-pattern, a manuscript, which gets you to play the same role (or the same roles) again and again. That will say, that specific situations will continue to activate it, so that your actions become an eternal repetition of the same. It takes control over you, so to speak.

The pain-body is, together with your identification with the thoughts (the Ego), the two major obstacles in order to open your consciousness in towards the Source. The pain-body lives of, that you are identified with it. When you are identified with the pain-body, you are absent in the past. In this way the pain-body gets your energy. And for that reason you also gives energy to your negative feelings.

The task is therefore to off-identify yourself with it. This happens by being it present in neutral observation. But how can you recognize it? The pain-body shows itself as negative feelings. What is a negative feeling? It is a result of a contradiction created by the Ego. By saying yes and no, accepting and denying, choosing and leaving out, justifying and condemning - the Ego splits up the images of time. The split and contradiction-filled images of the Ego, show themselves in the body as formations of energy, creative tensions. It's these tensions, which provoke the negative feeling.

A negative feeling is in other words a feeling, which is poisonous for the body, and which hinders it in functioning balanced and harmonical. Fear, anxiety, anger, grudge, sadness, hate or strong disfavour, jealousy, envy – all are they up-tensed images, which disturb the energy-stream through the body, and thereby affect the heart, the immune defence, the digestion, the hormone production etc.

A common name for all negative feelings is dissatisfaction. Dracula's extreme dissatisfaction with God's play with human beings, as if they were puppets.

Whenever you have negative feelings, then be aware, that it is the pain-body which now is active. Then it is about just being neutral observing. The negative feelings come from the contradictions and divisions, which are a result of the Ego's evaluations. In this way neutral observation neutralizes this contradiction and division. Then you don't give energy to the pain-body. This is what I called to *Play the Left Hand of Darkness*, namely the negation of the Ego (to *Play the Right Hand of Darkness* is the position of the ego).

Moreover, you can change it's negative energy through Heartmeditation (the Tibetan Tonglen practice – one of my five supporting exercises), which means compassion, devotion etc. This somehow happens when Dracula's love for Elisabeta is

reawakened in Mina, and which consequently also makes him shift hands from right to left.

Beside the individual person's pain-body you can also speak about collective pain-bodies. A family can have a pain-body, as well as groups and countries can have a pain-body. You can also say, that places and areas can have a pain-body, which means a shadow, a negative energy-field, which affects all within its reach. This is shown in the dark areas around Dracula's castle, and in his control of his surroundings, both weather, nature, animals and people.

Finally it has to be mentioned, that the state in the Source itself hardly can be called a feeling. It's rather a state of being, a being in the timeless Now – a being one with life itself, with the Good, the True and the Beautiful.

*“I am longing to be with you, and by the sea, where we can talk together freely and build our castles in the air.”*

The way Christian theology has always painted things, you have to start out talking about the other guy, the anti-God if you will, and this is probably because God created him in the first place, as well as because the bad guy always needs to be contrasted with the good guy.

Satan was viewed as a really bad guy throughout most of medieval Christian history. The traditional Devil, the guy from feudal times was a rebel against his liege lord. He's broken his covenant and was going to pay for it.

Then, somewhere in the 1700s, Satan started to look kind of coolly rebellious and “Romantic.” By the times of the French and American Revolutions, the idea that Satan has rebelled against his Lord actually turned from a minus to a plus. This idea of Satan culminated in the Romantic era, an intellectual, literary, and artistic movement that originated in Europe toward the end of the eighteenth century and advocated emotion as an authentic source of aesthetic experience – a reaction to the Scientific and Industrial Revolutions.

During this Romantic period, Satan is envisioned as rebelling against the supreme tyrant, the great king God who wouldn't change for anything even if you were being starved to death by some earthly tyrant that He'd placed there to be your king. After all, God had created the Great Chain of Being and placed the King and the nobles up near the top, and a little tin snipper like you down on the bottom. You were above all most of the animals and plants, to be sure, but still pretty far down there, so you

shouldn't be mouthing off to your betters. If you're good and do what you're told by your betters, you'll be able to sing God's praises for eternity in the heavenly choir.

Against this tyranny, the Devil is a romantic rebel, fighting the power, a loner against the unjust order of the world. He's a rebel and he rebels against anything that blocks the way of progress to liberty, beauty, and love, like the King and God. The status of a lot of people, including literary and religious characters, changed in the revolutions. The medieval poet Dante had placed that assassin Brutus down in the sixth circle of Hell where Satan munched on him for eternity. The revolutionaries turned him from an assassin and traitor into a revolutionary hero. He's killed the tyrant Caesar! Call this version of the Devil, Satan the Rebel.

William Blake (1757-1827), who was really good at turning a phrase and is widely considered one of the fathers of Romanticism, said that we really need religion somehow or other and if we don't have the religion of Jesus, we'll have the religion of Satan. Blake, like the other Romantics, liked Milton but the problem with *Paradise Lost* (1667) was that the Devil comes out far better than God. Blake wrote:

*The reason Milton wrote in fetters when he wrote of Angels & God, and at liberty when of Devils & Hell, is because he was a true Poet and of the Devil's party without knowing it.*

Milton himself was a rebel, a soldier in the army of Satan, in rebellion against tyrants in Heaven and Earth. On Earth he helped the folks who separated Charles I's head from his body. Blake has both takes on Satan – the rebel-hero and the asshole who just wants to replace God – but then for Blake God or “Nobodaddy” is really just an asshole Himself.

Percy Bysshe Shelley (1792-1822) read Milton's *Paradise Lost* and re-created Satan as the romantic hero. Satan, the romantic rebel has inspired countless Heavy Metal bands and kids who like to dress in black outfits and talk about how meaningless it all is as they rebel against “the Man.” This is repeated in countless vampire movies with their incredible sexy vampires. (Of course the new sparkly vampires are much nicer but also less awesome). Dracula's given a tragic past where he's lost the woman who would have made him a very nice guy had God not stolen her away in death. The 1979 *Dracula*, for example, had the tagline: “Throughout history he has filled the hearts of men with terror, and the hearts of women with desire.” How can you not be drawn to such dark, tortured, coolness? Satan rebels against the tyrant God just as humanity rebels against the tyrant kings, and he's soooooo misunderstood.

So here's the question: Why should we have sympathy for the Devil? I mean, we're clearly fascinated by the guy, we write a book like this, endlessly pondering his motivations and the morals we ought to take from his story. And with that endless pondering comes a shift in our view of the Devil from a boring old baddie to something far more complex and interesting.

Modern representations of the Devil – who I refer to with his proper name of Lucifer Morningstar – believe it's in Lucifer's prime motivation that our sympathy is centrally located: Lucifer's desire is simply to have free will in a world determined to prevent free will. That desire is so quintessentially human, it engenders sympathy even for the guy who tried to storm Heaven and dethrone God.

Roughly speaking, free will is the capacity to govern oneself and not be restricted by external forces, and autonomy is when one uses that capacity. If someone is being coerced, perhaps with violence or threats, or if someone is enslaved outright, then they clearly lack autonomy. Conversely, when someone chooses to value something without any external pressures, and then is allowed to pursue that thing without hindrance, then that would be a clear-cut case of autonomy. Anyone who values the idea of pursuing life, liberty, and happiness without interference from others clearly understands the desire for autonomy.

The idea that Lucifer personifies the desire for free will might seem odd. We know the Devil for his rebellion against Heaven, his hubris, and his willingness to do anything to get what he wants, but we're often hazy on the motivations. Why does Lucifer try to overthrow God? Is he just a jealous prick, or are there legitimate reasons for his actions? This is where modern representations of Lucifer in various storytelling mediums have done us a great service, by clarifying something that ancient authors either couldn't quite see or were afraid to write: why Lucifer did what he did. These modern authors have found the consistent line that exists in all the myths about Lucifer, and that line is the passionate desire to break free from God's overbearing plan and to act from a place of real autonomy – to be a real person, not a puppet in someone else's show.

Consider in the Bible that Satan is mostly only used as a plot device rather than as a character, and so his motivations aren't really discussed. However, if we look at Lucifer's actions in the Bible through the lens of valuing free will above all else his actions appear not only reasonable, but possible even *commandable*.

As the serpent in the garden, Lucifer contravenes God's authoritarian command and encourages Eve to exert her free will and make her own choices, whether God likes them or not. He facilitates the first act of human free will. Note that I also think that

the serpent in the garden, and God's warning about it, could symbolize a warning against a wrong use of energy – which is a central issue in this book. But in the context of free will Lucifer is to free will as Prometheus is to fire, bringing autonomy down to human beings from on high, against the orders of upper management.

Furthermore, he isn't exactly urging Adam and Eve to do some unspeakable evil with their free will. All he does is urge them to eat of the tree of knowledge, which to me seem like a good thing, not something that should get you banned from paradise. It ends up feeling as if God's an overbearing authority figure and Lucifer is the more mature alternative, encouraging humans to think for themselves and not just blindly follow God's commands. If not for Lucifer's influence, humans would still be ignorant automatons, living in Paradise but with no self-awareness. Viewed in this light, I find it difficult to see anything Lucifer does in the Garden as evil.

In the book of *Job*, Lucifer takes a bet with God over whether Job will maintain faith in God's super-secret divine plan even in the face of extreme suffering. I have no idea what God is doing making bets with Lucifer, but it's easy to see why Lucifer would bet the way he does. He really wants to see Job, and all of humanity by extension, reject a God who makes people suffer both for his secret plan and, in this particular case, just to prove a point. It's no wonder that the story of Job doesn't get as much play these days, as the Adversary seems like the only reasonable and humane person in the whole debacle. Shortly we will let the thread of Job continue, when we will hire Karen Blixen as our guide through the Earth-Moon Kingdom of the Vampire.

In 1897, newly qualified solicitor Jonathan Harker takes the Transylvanian Count Dracula as a client from his colleague Renfield, who has gone insane. Jonathan travels to Transylvania to arrange Dracula's real estate acquisition in London, including Carfax Abbey.

(in a letter to Jonathan Harker):

*My friend. Welcome to the Carpathians. I am anxiously expecting you. At the Borgo Pass, my carriage will await you and bring you to me. I trust your journey from London has been a happy one, and that you will enjoy your stay in my beautiful land. Your friend, D.*

(when arriving to Dracula's castle):

*Dracula: "Welcome to my home. Enter freely of your own will, and leave some of the happiness you bring."*



Jonathan meets Dracula, who discovers a picture of Harker's fiancée, Mina and believes that she is the reincarnation of Elisabeta.

*Dracula: "Do you believe in destiny? That even the powers of time can be altered for a single purpose? That the luckiest man who walks on this earth is the one who finds... true love?"*

*(Dracula noticing the crucifix Jonathan Harker wears): "Do not put your faith in such trinkets of deceit! We are in Transylvania, and Transylvania is not England. Our ways are not your ways. And, to you, there shall be many strange things..."*

Dracula leaves Jonathan to be attacked and fed upon by his brides and sails to England with boxes of his native soil, taking up residence at Carfax Abbey. His arrival is foretold by the ravings of Renfield, now an inmate in Dr. Jack Seward's insane asylum.

In London, Dracula emerges as a wolf-like creature amid a fierce thunderstorm and hypnotically seduces, then rapes and bites Lucy Westenra, with whom Mina is staying while Jonathan is in Transylvania. Lucy's deteriorating health and behavioral changes prompt her former suitors Quincey Morris and Dr. Seward, along with her fiancé, Arthur Holmwood, to summon Dr. Abraham Van Helsing, who recognizes Lucy as the victim of a vampire. Dracula, appearing young and handsome during daylight, meets and charms Mina. When Mina receives word from Jonathan, who has escaped the castle and recovered at a convent, she travels to Romania to marry him. In his fury, Dracula transforms Lucy into a vampire. Van Helsing, Holmwood, Seward and Morris kill Lucy the following night.

After Jonathan and Mina return to London, Jonathan and Van Helsing lead the others to Carfax Abbey, where they destroy the Count's boxes of soil. Dracula enters the asylum, where he kills Renfield for warning Mina of his presence. He visits Mina, who is staying in Seward's quarters while the others hunt Dracula, and confesses that he murdered Lucy and has been terrorizing Mina's friends.

*"There is no life in this body. I am nothing, lifeless, soulless, hated and feared. I am dead to all the world - hear me! I am the monster that breathing men would kill. I am Dracula."*

Confused and angry, Mina admits that she still loves him and remembers her previous life as Elisabeta.

*"I love you! Oh, God forgive me, I do!"*

*“The princess... She's a river, filled with tears of sadness and...heartbreak....”*

*“I want to be what you are, see what you see, love what you love.”*

*Dracula: “Mina, to walk with me you must die to your breathing life and be reborn to mine.”*

*Mina: “You are my love... and my life, always.”*

*Dracula: “Then, I give you life eternal. Everlasting love. The power of the storm. And the beasts of the earth. Walk with me to be my loving wife, forever.”*

The Morningstar incarnates as her pain-body (in my interpretation), and her love for Dracula makes her undertake A Hero's Journey, away from the mediocrity of her Christian faith, into the Earth-Moon Kingdom of the Vampire, searching for the final unification with Dracula.

In the following I will let Karen Blixen be the guide on this journey, like Dante's guide Virgil on his journey through Hell.

So, Mina manifests the monomyth about the Hero's Journey. In his book *The Hero's Journey* the mythologist, Joseph Campbell, the monomyth, or the hero's journey, is the common template of a broad category of tales that involve a hero who goes on an adventure, and in a decisive crisis wins a victory, and then comes home changed or transformed.

Campbell's concept of monomyth (one myth) refers to the theory that sees all mythic narratives as variations of a single great story. The theory is based on the observation that a common pattern exists beneath the narrative elements of most great myths, regardless of their origin or time of creation.

The central pattern most studied by Campbell is often referred to as the hero's journey and was first described in *The Hero with a Thousand Faces*. An enthusiast of novelist James Joyce, Campbell borrowed the term "monomyth" from Joyce's *Finnegans Wake*. Campbell also made heavy use of Carl Jung's theories on the structure of the human psyche, and he often used terms such as "anima/animus" and "ego consciousness".

As a strong believer in the psychic unity of mankind and its poetic expression through mythology, Campbell made use of the concept to express the idea that the

whole of the human race can be seen as engaged in the effort of making the world "transparent to transcendence" by showing that underneath the world of phenomena lies an eternal source which is constantly pouring its energies into this world of time, suffering, and ultimately death. To achieve this task one needs to speak about things that existed before and beyond words, a seemingly impossible task, the solution to which lies in the metaphors found in myths. These metaphors are statements that point beyond themselves into the transcendent. The Hero's Journey was the story of the man or woman who, through great suffering, reached an experience of the eternal source and returned with gifts powerful enough to set their society free.

Mina's Hero Journey begins from the mediocre Christianity she comes from, and crosses the threshold to the Earth-Moon kingdom of the Vampire. Just like Karen Bixen, when she traveled to Africa. It was her youthful longings and dreams she travelled into. The strange, wild and dark world, which she met, she recognized. Karen Blixen writes:

*"Oh, it is the voices of the ancient woods and their song about the great free Earth. It is the song of the great rivers and lakes and the great plains and the great changes, the song of the great battles, of loneliness, of freedom, of darkness, the great songs about ancient times, about the youth of the Earth, when it was wild and free - and the woods, the marshes, the great lakes and plains were its thoughts. Mankind was not born and nothing had name..."*

*Dracula to Mina: "There are darkneses in life and there are lights, and you are one of the lights, the light of all lights."*

"Love Song For A Vampire" by Annie Lennox (recorded as the theme song. The song is used in the end credits of the film):

Come into these arms again  
And lay your body down  
The rhythm of this trembling heart  
Is beating like a drum

It beats for you - It bleeds for you  
It knows not how it sounds  
For it is the drum of drums  
It is the song of songs...

Once I had the rarest rose  
 That ever deigned to bloom.  
 Cruel winter chilled the bud  
 And stole my flower too soon.

Oh loneliness - oh hopelessness  
 To search the ends of time  
 For there is in all the world  
 No greater love than mine.

Love, oh love, oh love...  
 Still falls the rain... (still falls the rain)  
 Love, oh love, oh, love...  
 Still falls the night...  
 Love, oh love, oh love...  
 Be mine forever.... (be mine forever)  
 Love, oh love, oh love....

Let me be the only one  
 To keep you from the cold  
 Now the floor of heaven's lain  
 With stars of brightest gold

They shine for you - they shine for you  
 They burn for all to see  
 Come into these arms again  
 And set this spirit free.

At her insistence, Dracula begins transforming Mina into a vampire. The hunters burst into the bedroom, and Dracula claims Mina as his bride before escaping. As Mina changes, Van Helsing hypnotizes her and learns via her connection with Dracula that he is sailing home in his last remaining box. The hunters depart for Varna to intercept him, but Dracula reads Mina's mind and evades them. The hunters split up; Van Helsing and Mina travel to the Borgo Pass and the castle, while the others try to stop the gypsies transporting the Count.

It's a journey into the nature of suffering and love.

Falling in love is not love itself. Falling in love lies within the area of thinking, and therefore within the area of time. Love itself lies within the area of meditation, namely the Now.

Falling in love depends on images, partially collected from the more collective depths of time, partially from your personal images, and therefore from your growing up conditions. However the original images of falling in love are coming from the deepest and most universal images of time. These images are, like mandalas, composite by opposites, therefore a kind of syntheses. As Aristophanes claims in Plato's Symposium (which is about Love itself), then Man in his original mythological state was a double being. In the movie this is symbolized by the fresco of Vlad and Elisabeta in Dracula's chapel.

However when the Ego is coming in contact with such an image, then the Ego divides it in pieces in order to analyze it, understand it. And by doing so you get all the comparisons with earlier and the hopes/fears of something else, and the separated opposites such as subject and object, love and hate, male and female.

In this way a female gets an inner male image. A man gets an inner female image. Concerning homosexuality, then the circumstances, which constitute the life-situation of the individual, have created another situation, but the inner image will under any circumstances reflect a longing after unification with an opposite pole, therefore a longing after wholeness. Falling in love arises when these images become projected on another human being.

That way falling in love implies a fount of contradictions. Falling in love is for example dependency. The other side of dependency is anger and fear and powerlessness over being so dependent. Furthermore the inner images can themselves be split. This can imply, that you cannot turn on sexually upon types you fall in love with, and vice versa. The man's inner female image can for example be divided up in the madonna/whore type. The woman's inner male image in the hard/soft type.

Furthermore falling in love, and sexually turn on, has something to do with the pain-body. A person's pain-body can be attracted by another person's pain-body. This explains the peculiar ways in which people can be attracted by each other. For example why certain women again and again are falling in love with men that beats them up.

And since falling in love depends on images, reality will gradually uncover these illusions, and then the alienation and apartness appear, and therefore the mistrust.

To be able to manage this precisely requires love itself, and therefore meditative art of life. The Hero's Journey....

Therefore you should of course not seek to activate your pain-body, as for example cathartic therapies believe you should, because you thereby also activate the negative thought-pattern behind the pain-body, which such therapies don't work with (cathartic therapies are therapies based on the notion that if you express your feelings you will purge yourself of your troubles).

As explained: the pain-body lives of, that you are identified with the negative thought-pattern behind it. In this way the pain-body gets your energy. And for that reason you also give energy to your negative feelings, when you activate your thought-pattern. Negative feelings will in other words increase if you express them. And, as mentioned, the pain-body is, through the inner evaluating ego, which the pain-body is constructed around, connected with the more dangerous depths of the astral plane's collective history, which also are a kind of dark, ancient inertia, which opposes any change of the ego. The energies found here are unfathomable, and when you direct them into your pain-body, you are really facing problems. That is what is happening in a spiritual crisis.

It is clear that a pain/sorrow can be so powerful that the pain-bodies of two persons who both have lost their love, can, as explained, achieve a mythological character. Dracula and Mina is a fictional character, but, as mentioned, we shall see later, that Karen Blixen was a real existing person where this happened concrete-existential.

Instead you should relate completely neutral in relation to your pain-body, and through critical thinking seek to change the inappropriate basic assumptions, which are the thought-pattern behind the pain-body. That is how philosophy and true spirituality works.

That is also the reason why you, through therapy, can't heal Man from the ground. In order to heal Man from the ground you need to go into a spiritual practice. It is only within the religions and their spiritual traditions they have knowledge and names for the more dark sides of the astral plane's collective history. The West has very precisely called this factor the original sin. The East has called it negative karma. The concepts indicate, that the inertia projects beyond the personal history (growing up conditions, traumatic bindings, painful experiences etc.) and far down into the collective inherit-backgrounds of history (genes, environment, society-ideals, the archetypes and the primordial images of the dreams, fantasies, fairy-tales, myths, and finally: instincts inherited from the animals). It is a factor, which lies in the evolution itself, in the genes, in the collective subconscious, in the collective history.

When therefore therapy requires a change, then the instinctive survival-preparedness in us reacts and protests. Man has survived on will-fulness and a consciousness-

structure, which mental and psychic sign is Ego-centredness. The bigger Ego, the bigger survival chance.

*Dracula: "You think you can destroy me with your idols? I, who served the Cross. I, who commanded nations, hundreds of years before you were born."*

*Professor Abraham Van Helsing: "Your armies were defeated. You tortured and impaled thousands of people."*

*Dracula: "I was betrayed. Look what your God has done to me!"*

*Van Helsing: "No! Your war with God is over, you must pay for your crimes!"*

*(about to complete Lucy's transformation into a vampire): "Your impotent men with their foolish spells cannot protect you from my power. I condemn you to living death. To eternal hunger for living blood!"*

Seen from a spiritual perspective, this instinctive survival strategy (the ego) appears as a resistance, an invincible inertia: original sin, negative karma. You can't, by therapeutic strategies, free the consciousness for its attachment to this inertia. You can therefore not dissolve or dilute or convert the original sin through therapy.

## **The Earth-Moon Kingdom of the Vampire**

### **1) Spiritual Vampires**

I already now hear advocates of the positive psychology of the New Thought movement claim, that if the pain-body is created by a negative thought pattern, then you just have to change this thought pattern into a positive thought pattern. Therefore the distortion of the concepts of negativity and positivity, which this movement has created, must be clarified.

In accordance with the authentic spiritual traditions the movement of time is a power, an expression of energy, which follows some laws. These laws are also called compensatory karma. I use this concept because the concept of negative karma, also has been distorted by the positive psychology movement (into what they call the law of attraction).

The energy-laws function in all cycles of life. On the plane of the outer forms there are birth and death, creation and destruction, growth and dissolution of apparently separated outer forms. This is reflected everywhere: the life-cycle of a star, a planet, a physical body, a tree or a flower; in the rise and fall of nations, political systems and civilizations; and in the inevitable cycles of gain and loss in the individual person's life.

A cycle can last from some hours to some years. There are big cycles and small cycles within the big ones. The cyclic nature of the Universe is closely connected with the impermanence of all things and all situations. Buddha made this into a central part of his teaching. It is also a central part of the teachings of the Buddhist philosopher Nagarjuna.

There are cycles with success, where things come to you, and you flourish, and cycles with defeat, where they wither away or wear down, and you become obliged to let go of them, in order to make space so that new things can arise, or so that there can happen a transformation. If you cling to them and make resistance at that time, this means, that you deny accompanying the stream of life, and then you will suffer.

The problem with the positive psychology of the New Thought movement, and therefore the ideology of success coaching, is that it one-sided is focusing on that the up-cycles are positive, while the down-cycles are negative.

As investigated: the Danish philosopher Mogens Pahuus writes in his book *The Good Life*, that if you ask about, what the old Scandinavians saw as the highest and the greatest in life, the ecstasy of life, then the answer would be, that it is self-assertion – the assertion of oneself and the family. He also writes, that you in Christianity find a diametrically opposite view of self-assertion, – both in its Catholic form as in Protestantism. In Saint Gregory and Thomas of Aquinas haughtiness/pride/self-assertion was the first and greatest of the seven so-called deadly sins. And in Luther self-assertion nor was a goodness, but the vice over all vices. It is the seven deadly sins Dante in *The Purgatory* must look in the eyes one after one, in order to be able to progress. He must use the discrimination, which is the purification process, where you look your destiny in the eyes and do penance after having realized how your perspective distorts reality.

So self-assertion is a vice. Self-assertion is a kind of self-interest, where everything turns around the Ego, and therefore makes the mind mediocre. To live in a world, which is controlled by self-assertion, without being self-assertive, means, truly, to love something for its own sake, without seeking a reward, a result; but this is very difficult, because the whole world, all your friends, your relatives, struggle to achieve something, to accomplish something, to become something.



Today self-assertion once again is considered as a virtue. The gurus are the many advocates for the market and the economical competition, as for instance several management theorists. And the education-instrument is the personal development movement. The disciples are the consumers; that will say, that this outlook of life obviously is shared by most people in our society: that it is about becoming something, to get success, to conquer a place on the top of the mountain, to become a winner. Mogens Pahuus believes that the modern ideal about becoming a success, a winner, is a perverted ideal. The society praises a self-assertion, which has gone over the top, and there dominates a self-assertion, which is a vice, because it both spoils the life of the self-assertive, and the lives of those, whom the self-assertive measures himself in relation to, and whom he wants to overpass.

Pahuus mentions some of the forms of self-assertion: 1) Vanity, which is a vice, because the vain-full always is bearing in mind, how he or she looks like, or is considered like, in the eyes of others. 2) Ambition, which is a vice, because you here constantly are on the way forward, or upwards. 3) Haughtiness, which is a vice, because you here, in your feeling of own superior value, look down at others, are letting others feel their inferiority; that is: because haughtiness is unethical. But also in the arrogant himself, haughtiness is destructive: it isolates. 4) Joy of power. The ethical seen most violating form of self-assertion is the joy of having power over others, of controlling others, or oppressing them.

The most extreme expression of the seven deadly sins, is ego-inflation.

Ego-inflation happens when the ego has embezzled itself energy, which rightly belongs to the collective time. The collective time manifests itself in a widely and indefinite area, for example could a broad spectrum of common human activities and organizations be called manifestations of the collective time: parties, state formations, wars, work communities, concerts, clans, tribes and sects, mass psychological phenomena, religious parishioners, fashion streams, group souls, etc.

When the ego is getting inflated there comes a feeling of, that the “old” ego has been altered, even disappeared. This feeling is sensed a being good, positive, yes it can even be a peak experience. The illusion is that the ego hasn't disappeared, but instead has been inflated. Therefore the dark side of the ego, the whole complex of thought distortions, also has been inflated.

Ego-inflation is the cause of the sense of improvement, healing, or religious experiences people can have, when for example working with therapy, coaching, healing, clairvoyance, or when they have discovered a new ideology, religious or political.

There are three main forms of ego-inflation: intellectual, identifi- cal and euphorical inflation.

### *1) Intellectual ego-inflation*

Intellectual ego-inflation is extremely widely spread, especially today where so much knowledge is made common, and where practically everybody goes through one or the other form of theoretical education, or at least get knowledge of it through the medias. Intellectual ego-inflation is in fact one of the fundamental hindrances for the opening in towards the source, a malfunction in the mind, which is the crucial cause of the ignorance, conflict and sufferings of Man.

Intellectual ego-inflation has to do with lack of rationality. You take your assumptions, conceptions and values as absolute truths (hereunder subjectivism and relativism), whereby you end up in a contradiction between your thoughts and lived life. It is actually a lack of ground connection.

In general, in intellectual circles, in cultural connections, and in the political life, they have always accepted intellectual ego-inflation – but as mentioned: it is one of the most crucial causes of all the conflict, war and violence, which the world is characterized by. People and their opinions and –isms, political directions etc., all of it is, as a rule, mainly an intellectual play characterized by a contradiction between thoughts and lived life. One is idealist, another realist, one is Marxist, atheist, another Christian, charitable, but if you look these people after in their existence – in their lived life – then you soon discover the contradictions.

Kierkegaard called it “the litany madness”; people can repeat the right doctrines and principles by rote, but when it comes to reality, to their way of living, then you discover all the contradictions.

Within the alternative environment of New Age and the self-help industry, intellectual ego-inflation is also extremely widely spread, and when the game, as here, is about the development of Man, about the depths of the mind, about archetypical powers, about the source of life, then intellectual ego-inflation can be a hazardous play. When the intellectual knowledge begins to approach religious areas, wisdom of life, therapy, meditation, spirit, then the ego can misjudge itself by being intoxicated by its intellectual understanding of deep phenomena. It is easy to understand the profound in an intellectual way. Everybody can say: “meditation is to become silent, without thoughts, without words, images”, but try to be silent, try to be awake without thoughts.

Intellectual the whole thing with development, with dream-understanding, with therapy and chakras, is very easy to understand. And very easy to tell others about – and get success on. There is incredible many in the world today, who speaks and talks about energy and chakras without ever really having had experiences with chakras and energy. This is intellectual theft. It is self-deception, it is ego-inflation – and it will unavoidably lead to misguiding of others. Add to this the weird phenomena within New Age and the self-help industry, where most of the followers take an education as therapist, coach, clairvoyant, even spiritual teacher, without having any experiences (there are not many people in New Age, which you could characterize as disciples, students). Furthermore the many New Age speculators, who constantly are speculating in creating new forms of therapies, techniques and systems, which are deeply filled with scientific, philosophical and spiritual distortions – precisely because of the lack of training.

Futhermore: a special danger in relation to the self-help industry is, that secularization here apparently has been removed. Personal development (self-improvement) has directly been introduced on EU's project on lifelong learning and education. You therefore meet it everywhere in society: in schools, education, workplaces, etc. I seriously think this is a sign of the rising of a very dangerous ideology, which I have called *The Matrix Conspiracy*.

The tool to be used against intellectual ego-inflation is in other words rationality and critical thinking, therefore philosophical training, where you investigate the validity of your assumptions, conceptions and values, and seek after coherence between your thoughts and lived life.

## 2) *Identifical ego-inflation*

Identifical ego-inflation is of two kinds: 1) Identification with an outer power, which not belongs to the ego (an institution, a teacher, others' techniques, meditations-centres, one's role, etc.). 2) Identification with an inner power, which nor belongs to the ego (God, master, healing energy, the collective time, collective images, etc.).

The tool to be used against this form of ego-inflation is authentic spiritual practice; that is to say: where you understand the difference between the content of consciousness and the form of consciousness – that in neutrality to separate yourself from the content of consciousness, for thereby to direct yourself towards the form of consciousness; discrimination, which again is a central part of critical thinking.

## 3) *Euphorical ego-inflation*

The euphorical ego-inflation is mainly due to up-streaming energy. There are then real transformation-processes in the chakra-system, and the transformed, or released, energy is rising upwards – it feels and is described this way, for then, in the consciousness, to bring about states of ecstasy, spiritual intoxication, exaltation, blissfulness. Oneness-consciousness as a spiritual *crisis* belongs to euphorical ego-inflation. Mystics in the West have called this euphorical ego-inflation “jubilatio”. It can escalate and completely take the ground connection away from a human being, so that you think, that you can fly, that you will be carried by angels. You fly in Sukavati, in Firdaus, in Paradise, in Elysium, as a balloon in the blue air.

The mystics (for example Meister Eckhart, Tauler, Seuse) discriminated between “jubilatio” and “inflammatio”, the ecstasy and the inflammation. And the euphorical inflammation is dangerous, very dangerous.

The tools to be used against this ego-inflation is partially ground connection (Hara, earth bound work, preferably with other people, for example as a social- and healthcare worker), partially again realization work, discrimination, humble separation of the ego and the spirit, between the ego and the rising, bubbling, jubilant delight. Moreover ethical practice, training of compassion, for example Tonglen practice (in my book *Meditation as an Art of Life – a basic reader*, I have described both the Hara practice and the Tonglen practice in the supporting exercises).

One of the deep reasons why they in monasteries anywhere in the world are letting the monks and nuns work with dirt, cleaning, cooking, taking care of sick people and dying, was in order to, that they never should lose reality and the ground connection of sight.

People who are being caught by ego-inflation, begin, as a rule, to act like kings and queens, they shall not anything practical do, they shall not be adjusted, they fly.

If a person really succeeds in adopting the advices of the self-help books she really gets a problem. Not only does she have to fight with the never-ending development, and the egoism. She is also becoming a serious problem for her surroundings. Because she is now, as the Danish psychologist, Nina Østerby Sæther, says, a potential psychopath.

On a course about psychopaths Nina Østerby Sæther realized, that there were many similarities between psychopathic traits, and the advices, which are given in self-help books. It made her point out some frightening resemblances.

Though some of the self-help books' advices might sound similar to true spirituality (most often they directly quote and use spiritual texts taken out of context), then you have to remember how the wholeness and otherness have been removed. Religion and philosophy have been reduced to psychology and psychotherapy. And when this happens it takes a totally wrong course.

The vice in the different forms of self-assertion is that it leads to an unreal life, where you are yourself absent in a state of becoming, and not yourself present in a state of being. You are suffering, it is therefore not at all positive.

In this way positive psychology induces in people the thought distortion called *False dichotomy*. False dichotomy is a misleading conception of possible alternatives. A dichotomy is a division in two alternatives. Often seen in the expressions Either/or – If/then, as for example: "Either you are with us, or you are against us" – "if I'm not always a success, then I'm a fiasco". Similarly, someone who says that you must either believe that God exists or else that God doesn't exist is setting up a false dichotomy since there is the well-known third option of the agnostic.

A false dichotomy appears when somebody sets up a dichotomy in such a way, that it looks like, that there only are two possible conclusions, when the facts actual are, that there are many other alternatives which not are being mentioned. Many inappropriate rules of living and life-strategies are based on false dichotomy. False dichotomy is thinking in extremes, and leads to a false and imbalanced way of life. In connection with inappropriate basic assumptions such as "If I am not always a success, then I am a fiasco", the false dichotomy is closely related to the development of guilt, shame and depression.

Note, that you can't think in extremes such as I am a success, I am perfect, I am beautiful, without the opposite extreme. That is: if you for example follow the teaching of positive psychology, which excludes all negativity, then you induce in yourself a false dichotomy, because an exclusion of the opposite extreme not is possible.

This is related to the thought distortion called *Conversion to the opposite*. You can for example convert your insecureness and anxiety for not being good enough to exaggerated self-confidence. Such a conversion is of course a kind of compensation, escape, self-deceit, and will lead to a false and imbalanced way of life.

Sadly enough, it seems like the movement of positive psychology directly is using Conversion to the opposite as a central part of its training. Positive psychology is marked by its attempts, through thinking, to eliminate all negativity by converting it into something positive, or simply by ignoring it, or saying it doesn't exist. But a

thought is always defined by its negation; that is: what the thought *not* is. This means that a thought always contains a pair of opposites. So, you can't by the force of thinking (and therefore not by force of will, wishes, feelings or choices) convert negativity to positivity. If you nonetheless try to do this you will end up in focusing on the one extreme of a pair of opposites, which is an unbalance. The energy-laws within the wholeness will therefore seek to bring the thoughts back to the balance of middle. They do this through a contra-balancing movement; that is: a swing over in the opposite extreme. That is what is meant with compensatory karma. Existentially seen Conversion to the opposite causes a conflict between what you are and what you want to become, or between being and becoming.

Conversion to the opposite, and the above-mentioned problems, also seems to characterize Byron Katie's method The Work, in her so-called Turnaround technique, where you always have to look at a problematic thought as false, and hereafter turn it around to the opposite. From this comes, as one could expect, a line of horrific statements bordering to the surrealistic, for example that your abuser in reality is your guru, or that Hitler was a kind of Messiah, who through his actions showed us the power of his love, etc., etc.

The movement of positive psychology is especially caught by the thought distortion called *Illusion of control*.

Control makes us feel powerful, which is a good feeling. And feeling that there is a right order in the universe – a law of attraction - and that some kind of “positive” thought technique can control everything that happens - is comforting to many people today.

Is there any harm in this? What's the harm in obliterating truth and reality in favor of what you want to be true? A great deal of harm can come from deluding yourself that you can control your health, spiritual development and your wealth, or somebody else's health, spiritual development and wealth, solely through your thoughts.

As mentioned: the pain-body is, through the inner evaluating ego, connected with the more dangerous depths of the astral plane's collective history; you might call it original sin or negative karma. This you can't control.

The magnet of attraction, which the ego is controlled by – (the ego's identity with the material world: instincts, sexuality, emotions, desires, collective ideals, ownership, personal power) – will in a true spiritual practice lose its attraction. Investments in the material world's ups and downs, its demands, temptations and dramas, become undramatized, uninteresting, even meaningless, in relation to the consciousness' opening direction in towards its spiritual essence: the now, the wholeness, life itself,

and finally: the eternal otherness, from where the good, the true and the beautiful are streaming as grace and forgiveness.

In this movement in towards the source you begin to ask philosophical questions in a meditative-existential way: Who am I? Where do the thoughts come from? What is consciousness and where does it come from? Is there a meaning of life? How does man preserve peace of mind and balance in all the relationships of life? How do we learn to appreciate the true goods and flout all transient and vain goals? Is the destiny of Man part of a larger plan? In this way the grab, which the material world has in your mind, is automatically reduced.

Very few people will be willing to do this work. On the contrary many people have today done an illusory work of trying to re-define this ancient wisdom, so that the magnet of attraction directly is becoming the object of worship. That's what positive psychology and the law of attraction movement are about.

Another aspect of the true spiritual practice is that you break the automatic process of compensatory karma, which is closely related to the material world, laws of nature, cycles of life, yes actually pure causal regularity of mechanical kind. It would be an illusion to connect such things with a superior intentional divine order.

Furthermore you have your free will either to continue to be identified with the area of compensatory karma, or break with it, and move in towards the source, which is the area of progressive karma (where the mystical process begins). This is the most important aspect of the Devil's game.

*Spiritual Vampires – The Use and Misuse of Spiritual Power*, is a book by Marty Raphael. In this day and age of spiritual teachers that come in every conceivable guise, *Spiritual Vampires* is an important manual on the appropriate use of power - a strategy for healthy spiritual recovery for those who have been subject to religious abuse. Marty Raphael bravely names a form of abuse we'd rather believe does not exist. Her personal story of healing is a powerful contribution to the healing of all spiritual abuse survivors! People whose lives center on destroying other people's lives by disempowering them, who reduce their victims to dependent subjects to be lorded over, have been called spiritual vampires. Some of the therapists, ministers and gurus I've written about elsewhere in my articles and books could be called spiritual vampires, very aptly.

In the beginning of the book Raphael tells that she has known many spiritual vampires in her time, and that she has done some vampiring herself. In coming to an awareness of the vampiring process, she has discovered that there are three basic types of vampires: the parasite, the predator, and the perpetrator. Vampirism is a

progressive disease, she tells, that begins with parasitic activity, devolves to predatorial activity and finally erupts into some type of serious perpetration.

She doesn't believe anyone is born a vampire. We are all born filled to the brim with truth, she tells. Our spiritual journey is a process of discovering the truth that lives within us. The way we ordinarily discover this truth is through the mirroring we get from our spiritual teachers, helpers, therapists, and so on. We all long for an undistorted mirror of the truth. And there are many mirrors, she tells. But unfortunately, there are not many mirrors that reflect the truth without distortion.

Who are the vampires? Raphael asks. They are the spiritual teachers who are distorted mirrors. They can't reflect the truth clearly because they are busy serving their own selfish and desperate needs for love, validation, and power. Whether ignorantly or consciously, they feed on the spiritual blood of others, and they are vampires. Not everyone who sits under their tutelage is vampired. Whether or not vampiring occurs depends on a student's level of susceptibility to vampires. Unfortunately, Raphael continues, when children are the victims of vampires, they are often bled far beyond any possibility of recovery. These children grow up to be vampires themselves.

Spiritual abuse includes any malice of thought, act, or emotion that emanates from one being and is aimed at another. All spiritual abuse is a penetration of another person's energy field. In addition, spiritual incest sometimes includes the sexual violation of a person. However, spiritual incest is not limited to the abuse of sexual energy. Our body, our sexuality, and our personality are all aspects of our spirituality. Therefore, Raphael says, incest, molestation, and sexual harassment as they are traditionally defined in our culture are all types of spiritual abuse.

In the myths of vampires, the victims either die or become vampires, depending on how strong they are physically. If they are relatively healthy, they can withstand death and become immortal beings with super human powers. If they are weak, they die. Victims are usually attacked while they are sleeping. Unaware that anything has changed, they are appalled at their behavior the next day. They seem to be possessed, helpless to refrain from vampiring others.

Spiritual sexual perpetrators and vampires are often similarly surprised to discover they have been attacked and equally mystified they victimize others. Many purely intentioned, spiritual service workers are unknowingly made into vampires. For example, the church, through its ignorant translation of the doctrine of celibacy, makes sexual perpetrators out of many spiritual helpers. Their sexual energy is



repressed for so long that its final, explosive expression is overwhelming and harmful not only to their victims, but also to themselves.

The first type of vampire Raphael describes, is the spiritual parasite. The spiritual parasites are the ones who are not conscious of their vampiring. They vampire simply because it was also done to them. Frequently, due to compulsive subconscious repetition, spiritual parasites find themselves in careers that are natural set ups for them, for example, teaching, counseling, or any other service-related activity. They then vampire others in the same way vampiring was done to them. The dysfunctional family is a type of spiritual parasite in that each of the family members agrees to be less than whole in order to participate in the family dance.

The second type of spiritual vampiring is the predator. Spiritual predators are spiritual workers who understand how people give their power away to them. But they do nothing to prevent it because they secretly enjoy the status and validation of having power over others. One therapist told Raphael outright that this goes on all the time in his practice. Raphael asked him why he allowed the unconscious abdication of power to continue in his clients. He said that he saw this phenomenon as a psychic food chain automatically give the more highly evolved beings their power. He said: "They don't consciously do it, but they don't mind either because that's the way it's always been." Raphael asks: What happened to the idea that therapists are trained and dedicated to support people's empowerment? But I claim that this is a part of the underlying assumptions about psychotherapy that are common to all psychotherapy.

The third type of spiritual vampire is the perpetrator. Spiritual perpetrators' internal lives are such moral wastelands that, in order to maintain spiritual lives at all, they actively seek out victims for spiritual blood. They have no concern about the effect this has on their victims' souls. They are usually charming, charismatic, and cunning. They are soul murderers.

Raphael stresses that every healer, twelve-step sponsor, minister, therapist, priest or new age teacher is not necessarily a spiritual vampire. If a teacher has two or three of the following characteristics, then this is, according to Raphael, an indication they may be misusing spiritual power:

1) *They seek positions of authority* such as new age teacher, metaphysical healer, twelve-step sponsor, minister, therapist, priest, cult leader [the thought distortion *Truth by Authority*].

- 2) *They often present themselves as an unchallenged authority.* This means that they want you to believe they know better than you what your truth is [*Truth by Authority*].
- 3) *They enjoy having power over people rather than with people.*
- 4) *They often use humiliation* to exercise control over others. At the leader's bidding, the group may have laughs at the expense of an individual member.
- 5) *They must feel they are in control.*
- 6) *They sometimes believe their spiritual teachings are above the law.* For example, one teacher, Raphael knows, justified having sex with one of her thirteen-year-old followers for the purpose of initiating him into adulthood.
- 7) *They sometimes become violent or may use mental force* when others don't agree with them.
- 8) *They often feel unfulfilled and bored when they're in a group where they're not the leader or teacher.*
- 9) *They sometimes force followers to participate in rituals against their will* saying that their individual will must be broken in order for the member to be initiated into their next level of growth.
- 10) *They sometimes misuse their sexuality to attract followers* or their position of authority to persuade followers to engage in sexual acts for spiritual purposes.

After having described the characteristics of a spiritual vampire, Raphael describes the characteristics of Spiritual Vampire Groups:

- 1) There is usually a *common language* spoken in order to determine who is or is not a member of the group. For example, in the group called "Light Work," members never acknowledge wrong-doing on their part. If they've made a mistake, they claim it is the dark disembodied spirits who have entered them.
- 2) *High pressure tactics and manipulation* are used regularly in order to control members' thoughts and actions. Sometimes members are even asked to sign a document saying they will comply with a list of "do's" and "don't's." [they are directly using thought distortions in order to get on in the world].

- 3) Members' spiritual progress is often linked to their successful or unsuccessful *recruitment of new members* so that every member is compelled to get involved in proselytizing for the group.
- 4) *Loyalty* to the group is emphasized first and foremost – sometimes so much so that members give up their families and their entire life savings to the group.
- 5) Spiritual Vampire Groups usually *claim to be superior* to most other groups and often engage in comparisons in their proselytizing pitch.
- 6) These groups are usually founded and managed by domineering people who present themselves as an *unchallengeable authority*. Or if they do allow being challenged, the one who challenges is often confronted, embarrassed, or humiliated in front of other group members.
- 7) Language is often used to promote isolation from the rest of the world. "*Us and them*" language implies that the only safe or good place to be is with the group [the thought distortions *False dichotomy* and *Ideology*].

In Jeffrey Masson's book *Against Therapy*, you can see that all these characteristics are characteristics for all psychotherapists and psychotherapies, no more or less, since they are part of the underlying assumptions about psychotherapy that are common to all of them. In short: in psychotherapy the characteristics are, scary enough, directly used as theoretical tools.

In this ground-breaking and highly controversial book, Masson attacks the very foundations of modern psychotherapy from Freud to Jung, Fritz Perls to Carl Rogers. With passion and clarity, the book addresses the profession's core weaknesses, contending that, since therapy's aim is to change people, and this is achieved according to the therapist's own notions and prejudices (subjectivism), the psychological process is necessarily corrupt, and can justify the use of brainwashing, beating and torture.

John Rosen, a professor in psychiatry, who had been analysed but never trained as a psychoanalyst, originally professed in 1947 that his new method, which he called "direct analysis," led to schizophrenic patients "recovering" and having their "psychosis resolved." Claiming that his patients had not been loved during childhood, Rosen reported spending sometimes as much as ten hours a day with one patient. What was eventually revealed about what went on in those sessions is almost too horrific to imagine. Some of the techniques were tantamount to extreme violence and torture. You can see documented details in Masson's book.

An article by Rosen in a 1947 *Psychiatric Quarterly* reported on thirty-seven of his cases. Rosen claimed that all thirty-seven individuals recovered. Six years later in his book *Direct Analysis*, Rosen reported that thirty-seven of the original sample were no longer psychotic and were doing well. Yet, in a follow-up study in 1958, nineteen of the former patients from Rosen's report were located by researchers at the New York Psychiatric Institute. They found that seven of the nineteen were not schizophrenic at that time, nor had they ever been; instead, six were evaluated as neurotic and one as manic-depressive. These independent researchers concluded that "the claim that direct analytic therapy results in a high degree of recovery remains unproven."

Finally, in March of 1983, thanks to the courage of a number of Rosen's former patients who came forward to speak out and expose the abuses they suffered, Rosen surrendered his medical license. In his book Jeffrey Masson is precisely intrigued over, that it was the patients, and not the professional colleagues of Rosen (or Rosen's followers) who were sane enough to expose Rosen. And it is this peculiarity Masson especially is focusing on, when showing his radical point of view, that all psychotherapies are corrupt.

Rosen had been charged with "sixty-seven violations of the Pennsylvania Medical Practices Act and thirty-five violations of the rules and regulations of the Medical Board, [which included] the commission of acts involving moral turpitude, dishonesty, or corruption, as well as misconduct in the practice of medicine, practicing medicine fraudulently, beyond its authorized scope, with incompetence, or with negligence."

In fact, unbeknownst to many, as far back as 1960 Rosen had lost a case in New York in which he had been accused of beating a female patient. From investigation, depositions, and testimonies given regarding the various charges against Rosen, information came forth about the kind of care patients were given at Rosen's facilities. Striking, stripping, and beating patients were a regular occurrence. Patients were kept locked in security rooms without toilets, and at least two patients died. Both male and female patients were sexually abused by Rosen and forced to engage in the most atrocious acts with him and sometimes with other patients.

Rosen may have lost his license, and you might think that his case is an exception due to his personality, but this is not so. His therapy is called *Direct Analysis*, and the confrontational techniques that he professed live on today. The vampirised spirit of John Rosen still rambles around. That's the point Masson is making. The reason why more patients not are exposing all this is either because of fear or embarrassment, but it can also be due to the thought distortion called *Subjective Validation*. Subjective validation is active when people will validate a set of statements allegedly about themselves as highly accurate even if these statements *not* are accurate.

As mentioned, many of Rosen's methods have filtered into the profession and are alive and well today in various therapies that regress and infantilize clients to the point of having them drink from baby bottles and be humiliated and punished in other ways. When asked by Jeffrey Masson in an interview in 1986 if he still used the methods he learned from Rosen, a doctor replied that he used "physical methods that included shaking patients, sitting on them, and wrestling with them."

Because there is more awareness and concern today about abuse and patients' rights, the doctor qualified his comments by saying that "he would use something like the cattle prod only experimentally."

Attack therapy is an outgrowth of ventilation theory. Here the patient becomes the subject of verbal abuse, denunciation, and humiliation. This assault may come either from the therapist in individual sessions or from peers in a group context. Sometimes both methods are used. This negative and destructive development in therapy was encouraged by two major influences. First came the growth of unmonitored group therapies, which took hold in the late 1950s and continue to this day. Second was the widespread popularity of some form of therapeutic *encounter*. The actual therapeutic value of much of this type of work with clients is highly questionable.

In the 1960s and 1970s the world witnessed a kind of free-for-all approach to psychotherapy (due to the spread of postmodern intellectualism – subjectivism and relativism – the same approach to science, treatment, philosophy, spirituality, etc., etc., is today seen in the New Age environment). As life became faster paced, so did the quest for a quick and radical cure for all problems, including psychological and emotional ones. Groups, which until that time were quite sedate and conventional, suddenly turned into "marathon" encounter sessions that went on for hours, days, or entire weekends. Therapy – whether one-on-one or in a group setting – took on a confrontational and piercing quality. In many cases there was no history taking at all, simply an almost coercive thrust to deal in the "here and now," often with a stress on nonverbal techniques. As one critic put it, "Tact is 'out' and brutal frankness is 'in.' Any phony, defensive or evasive behavior...is fair game for...critique and verbal attack."

It seems that with the acceptance of this pressing immediacy, all sense of propriety and ethics was thrown out the window. There were no rules, no standards, no guidelines in this milieu where the overarching goal was to express and experience feelings. It's not surprising then that more violent and active psychotherapy techniques would arise in this out-of-control climate, and that the abreactionist school of thought would be adopted by so many – mental health practitioners and purveyors of self-improvement programs alike.

Theories of screaming, pounding, fighting, sitting on the hot seat, and group confrontation were put into place in a number of therapy centers. The popular therapies emerged out of Esalen and other “human potential” centers, growing out of groups like the Living Theater and the Theater of All Possibilities and evolving into myriad innovations like Bio-Energetics, Gestalt Therapy, and Psychosynthesis. Model confrontational programs, such as Synanon and its clones, were being praised left and right.

Another variant of the confrontation therapies appeared in the commercially sold large group awareness training programs such as Mind Dynamics, Direct Centering (aka Bayard Hora Associates, aka The Course, aka Naexus), Arica Institute, Insight Seminars, and Lifespring. These programs were sold to hundreds of thousands of customers over two decades, and some still exist in old, revised, and new forms. Marketed to individuals, organizations, and business and industry as experiential education, they typically use powerful psychological and social influence techniques, not always bringing about the advertised claims of success and profit to the buyer, and sometimes bringing psychological distress to the clients.

Varieties of these confrontation therapies and self-awareness programs are still with us two and three decades later; in fact, they’re going strong.

*Outrageous Betrayal: The Dark Journey of Werner Erhard from est to Exile* – is a book by Steven Pressman. This book outlines the following: At the age of twenty-four, Jack Rosenberg was a smooth-talking car salesman in Philadelphia with a wife and four small children. But on a spring day in 1960, he abandoned his family to forge a new identity as Werner Hans Erhardt and to begin a bizarre journey that eventually brought him to the New Age shores of California. As the founder of a Human Potential movement known as “est,” which stood for Erhard Seminars Training, Erhard in the 1970s and 1980s attracted hundreds of thousands of followers who sat through grueling sixty-hour “training” sessions that promised personal transformation and profound insights into human relationship, eventually spiritual enlightenment.

Over the years, est’s customers – from curious housewives to famous Hollywood celebrities – paid millions of dollars to receive Erhard’s brand of enlightenment. To many of them, Erhard became an exalted guru who deserved nothing less than godlike devotion. In the 1980s, the est training was replaced by a similar program called the Forum.

But Werner Erhardt was eventually plagued by problems and controversy, culminating in horrifying allegations, which he hotly disputed, that he had forced his wife to live apart from her children and sexually abused two of his daughters. Erhard

also became the focus of renewed charges that his est movement had taken on some of the trappings of a cult. At the same time, the Internal Revenue Service persisted in claims that Erhardt's est-related companies owed millions of dollars in back taxes. A bitter divorce battle between Erhard and his second wife further helped to fuel speculation that est's approach to personal transformation was both cruel and hollow. Finally, in early 1991, Erhard left the United States, preferring the solitude of self-imposed exile to the glare of harsh publicity.

The methods of Werner Erhardt continues today in a multitude of variations. The question remains: why do people buy this, and continues to buy it, even after the exposures? You could answer with a quote from Erhardt himself: "I need to see I am a con man before I can see my true value." That is: the whole book, in the eyes of Erhardt's devotees, just outlines a Master's correct practice of his teaching. Furthermore: Erhardt and followers just follow the prescript that psychotherapy in it's very essence (subjectivism) is corrupt, and, in the name of psychotherapeutic healing, justifies the use of brainwashing, beating and torture. They are simply models of loving beings, winners caring for the losers.

The theory of verbal abuse, denunciation, and humiliation as a road to spiritual enlightenment, is also the reason for, that the devotees use this outside the environment, in family and friendship relations, and in public discussions. I have tried to be attacked many times by these vampires, due to my critique. In public internet forums they have found a big subject of victims. Internet trolling, fake news, alternative facts, pseudoscience, etc., is a feast for them. It is in fact a very common way of "communication" method of New Age.

So, most important is the fact that the basic underlying principles are the same for all therapies, whatever their theoretical orientation or the techniques of their practice. Masson is referring to a state of mind that takes precedence over any particular orientation, the very decision to offer therapy in the first place. While some individual therapists are warm, accepting, loving human beings, no therapist, regardless of background or school, escapes the criticism Masson has made in his book. By virtue of the simple fact that they are offering *therapy*, they are subject to the criticism Masson has made. As individuals they may be of high character and intelligence, but once they done the invisible robe of authority that psychotherapy invests them with they have entered an entirely different realm.

This realm is the thought distortion *Truth by Authority*. There are today a vast amount of non-enlightened, self-proclaimed New Age/self-help gurus (in science of religion they actually have no numbers of this enormous market) who get authority by claiming, that their teaching/technique, either is coming from a state of

enlightenment, is being channeled from some kind of divine source, or are coming from clairvoyant abilities.

They might very well have strange paranormal abilities, it doesn't matter in this question, because if such teachers put their teaching forward in this way, you can be hundred percent sure, that this teacher has a problem with *ego-inflation* (if he is not directly a fraud -and then there are thousands of within New Age). Why? Because no real enlightened master would argue in this way. True enlightened masters, or sober spiritual teachers, speak from their own source, and are always characterized by humility. Just look at Dalai Lama, who incessantly claims, that he hasn't reached the full Rigpa, and that he just is a beginner. True enlightened masters, as well as sober spiritual teachers, are also always philosophers, who are giving reasons and presenting arguments to support conclusions. This is precisely the experience Raphael had when she met the true masters, and an indicator of the difference between a true teacher and a false.

Truth by Authority is about taking statements to be true simply because an alleged authority (experts, teachers, states of enlightenment, divine sources, paranormal abilities, etc.) on the matter has said/justified that they are true. A level of critical thinking is always appropriate, because the statement may be based on different kinds of thought distortions, for example *Nondual bias*.

People, who in their arguments/teachings, again and again, have to defer to some authority (experts, teachers, states of enlightenment, divine sources, paranormal abilities) in order to justify their arguments/teachings, are hundred percent on the wrong track, even if they should have some paranormal abilities. Again it is interesting to see, that true enlightened masters, as well as sober spiritual teachers, never do this. And interesting, that probably most of the many people, who have made a business on being clairvoyants/mediums/channelers etc., will fall for *Truth by Authority*.

In her personal story of healing Raphael's book follows *The Hero's Journey*, bravely telling the reader of all the examples of spiritual and sexual abuse she has experienced herself, as well as her paranormal experiences.

She namely shows all signs of a spiritual crises, for example the awakening of kundalini.

In the following I will try to describe the philosophical mechanisms under the thoughts, that create a spiritual vampire.



## 2) The realized transmission of energy and consciousness

The images in the universal time include their polar partners, they are a kind of visionary mandala-structures, which work in synchronism with the Now. They therefore function synthesizing and healing. The images in the collective and personal time eliminate these polar partners, and therefore they work separating in polar tensions. Furthermore, they work in sequences in past and future.

Images in the collective time are therefore a dangerous intermediate area between the universal and personal time. The collective time lies on a so-called astral plane, and its degree of fascination is known from fairy-tales, myths, archetypes, primordial images, dreams.

When individual people have an opening to the collective time, their creativity, and their reality-creating ability, are set free in fascinating degree. Experiences from here are experiences such as kundalini, clairvoyance, astral travels, mythological visions, miracles, channeling, UFOs, memories from past lifes, Near-death experiences, possession states.

However, you are, in this astral state, still on the plane of the collective images of time, which work in sequences in past and future, and you are in danger ending up in a spiritual crisis. A spiritual crisis is an expression of, that you have gone out in the collective time with your Ego, without having done the philosophical preliminary work; that is to say: the realization-work and the ethical training. The Ego will then make you lose your way in the collective time. This can happen in two ways: either as suffering (often called The Dark Night of The Soul), or as Ego-inflation.

Around ethical highly placed spiritual teachers, there seem to be formed existential mandala-structures, which, as great energy-whirls, canalize highly growth-advancing energy and consciousness-waves from the Source (the Now, life itself). These mandala-structures necessarily have to arrange themselves after the collective images' polarization-patterns in past and future, whereby the lines are formed, which the energy and the transmissions can follow into the personal images, which after all also only work in past and future.

These energy-mandalas are in religious art archetypal portrayed in for example the classic configurations around Christ (the four evangelists and their symbolical power) and Buddha (the Dyani-Buddhas with their esoterical figures).

Such mandala-fields are constellated concretely among the students, who relate to such a teacher. And in these fields, constituted by human beings, the Source manifests itself concretely-existential.

In the former time's spiritual pedagogics the teacher took the central place in these mandalas, whereby the hierarchical structure was able to be unfold (Christ and Buddha in the centre). In the newer time's spiritual pedagogics (maybe because of the Ego-extreme in our time, and the many people who, because of ego-inflated psycho-religious movements as the New Thought movement, and the self-help industry as such, end up in Ego-inflation) the development aims towards holding free the center of the circles, whereby an ideal equal spirituality can begin to unfold.

This development is especially represented by Krishnamurti, who in this way seeks to make the Source common. In such a mandala-structure is that, which before symbolical was gathered in the centre, now unfolded and made common in the periphery. The aim is completely to avoid the guru-centric. Anybody, who has worked with Krishnamurti's teaching, can recognize this.

When an individual person has a realized access to the collective time's area of energy, we have to do with a spiritual teacher of one or the other kind. The realized transmission of energy and consciousness will always be characterised by a spiritual teacher, who not only has realized the collective time's astral worlds, but in addition to this also the universal time, and therefore truth and reality (which means that he or she is an enlightened master). This teacher is therefore able to discriminate between the image and the reality, and therefore able to relate relatively to the relative and absolutely to the absolute. The collective forms of energy are here used for spiritual purposes (where the energy is turned towards the Now, and therefore the Source and the essence).

Such teachers function as energy-distributers and energy-spreaders to individual persons, who are students and disciples of this teacher, a kind of transformation-phenomenon, where the individual persons are lifted into the spiritual dimension with its universal images, insights and experiences of love.

To teach spiritual consists after all in, among other things, in passing on energy (love, information, healing, direct transmission of spiritual consciousness). Only an enlightened master can do this. The enormous amount of New Age teachers calling themselves spiritual teachers are therefore an extremely dangerous inflation of knowledge about spirituality.

The passed on energy from the spiritual dimension is, from the medium of an enlightened master, spreading itself like waves out towards those, who are open, and those, who can learn and receive. This wavevibration-process goes through the mandala-structures of the universal images, which work in synchronism with the Now (the spiritual dimension) to the polar tension-tracks in the collective images, which work in past and future, in order to be able to reproduce itself in the personal images, which after all also only work in past and future. The waves have to be able to travel. The energy has to be able to spread itself from higher levels, via the teacher, and out to those, who can grow in this field.

Around such a teacher there in other words arises an universal image, a kind of mandala-structure, created by the teacher and the students around him.

Most known is as mentioned Jesus and his disciples, or Buddha and his disciples. But it can also happen in a monastery, for example around Francis of Assisi, Hildegard von Bingen, or around Socrates and his students.

In such a group-energetical mandala-structure in the Now, the polar relationship in the collective time is organized in such a way, that energy can be send and received, arise and travel like rings in water.

The greatest source of energy we, via our common Ego-consciousness (the personal images), have at our disposal, lies in our sexuality. All spiritual practice is about transforming sexual energy into spirituality.

In the work of spiritual teachers you can talk about a conscious making use of group-energetical mandala-structures. All such existential manifested mandalas have that in common, that the sexual energy here uses other lines than the usual.

Whether the sexuality is transformed through exercises, prayer, and meditation, or it happens through conscious taken over unhappy fate (illness or the death of the beloved, which I below shall investigate with reference to Karen Blixen), then the conscious turned inwards sexuality opens for knowledge about, and experiences of the collective images of time. Hereby is released an extensive and common human energy, which can express itself in the existential environment around the concerned energy-sources.

There exist traces of this many places; and there is often offence connected to it. The conditions are not realized for what, they really are. People choose to understand from their own conditions, understandable enough. In addition to this shall be added, that these energetical structures are subtle, they are extremely powerful, and they are

in themselves neither good or evil. To a high degree it depends on the participants and their philosophical integration, and their realization work and ethical practice, what use there is made of these powers and functions.

One can therefore not blame observers, partially that the phenomena are misjudged, partially that they easily awake suspicions. For surely is it namely, that such energy-phenomena often enough have become used in lesser beneficial situations, namely as vampiring.

### **3) The lesser realized transmission of energy and consciousness**

The same energy, which can be used unselfish, can namely also be used turned stimulative into the Ego-structures, whereby the Ego can lose balance and expand to a super-Ego, or in another way be vampirised (demonized). It is this, that happens in the spiritual crisis. You have gone out in the collective time with your Ego.

The lesser realized transmission of energy and consciousness is therefore characterized by people, who admittedly have an opening to the collective time, but not to the universal time (although Karen Blixen, as we shall see, seems to be an aesthetical borderfigure). Such people are often not able to discriminate between the image and the reality, and therefore they relate absolutely to the relative. They are caught in magical thinking.

In *Out of Africa* Karen Blixen somewhere describes the magic of the words. The natives named for instance an European after an animal, and a human being, who through many years, by all his surroundings, has been named with one animal-name, finally happens to feel himself related with the animal, he is named after; he recognizes himself in this animal.

In the natives' ability to create myths they don't discriminate between the word and the thing, the name and the named. The white men are really, in the eyes of the natives, both humans and animals. In the same way with their linkage of spirits and machines.

Karen Blixen tells about how the natives, because of this mythical "gift", can put experiences on humans, which they can't defend themselves against, and not get out of. They can make humans into symbols. She is telling, that it is a kind of magic, which is used on you, and that you later never completely can disentangle from it. It can be a painful, heavy fate to be exposed as one or the other symbol.

But also in the Western civilizations we become exposed for such a magic. It is not something, which we have come over. Now it is happening through one or the other kind of religious or political propaganda - and in particular through the media storm, which transforms humans into consumers. "You are what you eat!"

It is also this magic George Orwell describes in his novel 1984, with the language called Newspeak; a language created by the rulers in order to control thinking. We all know it more or less. If you, by your surroundings, constantly are being induced some kind of image, you will in the end begin to believe in it, even if it is not true. Especially in family relations we see how family members are being induced roles, which are incredible difficult to disentangle from, because family relations also have with love to do.

All this is magical thinking, and there are a lot of thought distortions built into it, for example the thought distortion *arbitrary inference*, which means, that you make a causal linking of factors, which is accidental or misleading. The main reason for the rise of magical thinking is that you don't discriminate between image and reality, the map and the landscape.

True spirituality is about discriminating between language and reality. Discrimination is a central virtue in critical thinking. The Dominican mystics call this step *Discriminatio*, the ability to discriminate between how the energy is used temporal or religious. And despite that magical thinking actually can create something magical, then in true spirituality it is still something temporal, or relatively (black magic/occultism), which will create negative karma if practised (in my article on New Thought *The New Thought Movement and the Law of Attraction*, I have explained how this movement is a direct teaching of black magic).

The Orientals call the ability of discrimination *viveka*, discrimination, the ability to use your will on that part of the energy, you can steer yourself, and steer it towards exercises, prayer, mantras, meditation, instead of towards career, worldliness, self-unfolding, as the New Thought movement teaches it (for example read the Indian philosopher Shankara's book *The Crown-juvel of discrimination*).

The same energy-process and function, which realized spiritual teachers use, can therefore be used for other purposes than spiritual. When the collective time's energy-processes are used spiritual, then the Ego, in its egoistic isolating and self-affirmative function, steps aside, and the energy is turned into the Now, and therefore in towards the Source and the spiritual dimension. The people, who around a spiritual teacher, constitute the energy-mandala, are in this way made transparent for a higher common human spirituality.

In the Ego-inflation the contact with, and the ability to manipulate with such collective forms of energy, will be used for other purposes than spiritual. It can be creative, Ego affirmative, political, demonical and so on.

The powers that, by realized spiritual teachers, are given to others' disposal in healing, energy transmission and spiritual information exchange, the same powers can themselves be turned in through the Ego-structures, and therewith into past and future. In this way, there can be opened creative channels, created super Egos, created political leaders and popular seducers.

This is a demonical element.

Many gurus seem to have fallen into this temptation. In the story about the temptation in the desert, we can see these possible ways of using the energy pictured in anticipated form. Here you see the possibility of using the freedom and the power, to elevation of the Ego and the consequent power and material glory. But Jesus abstains from this deification of the Ego.

However, many false gurus have fallen for the temptation. And in the present time, where spirituality is blended with coaching and management theory - the belief in, that worship of money, success and winner-mentality, is the same as being in compliance with the universal laws - we will undoubtedly see an explosion of such super Egos – and experiences show, that the world will follow them.

In *Doctor Faustus* Thomas Mann describes, how the main character Adrian Leverkühn discovers and releases such collective powers and is using them to intensify his musical creativity to genius heights. He goes deliberately into a demonizing process by making love with the whore Esmeralda, whereby he conscious catches syphilis, for then to use the inner pole-tension of this disease to heighten his creative capacity.

Afterwards the universal energy-mandala unfolds itself out through lines of genius musical works, where both those, who perform them, and those, who listen, are being caught by the magical circle.

Thomas Mann partially builds his figure on Nietzsche, and the whole of the novel is on a collective plane about, what the Germans did under The Second World War, where demonical polarized energy spread from Hitler and the secret SS-rituals.

In Adrian Leverkühn's dialogues with the Devil are clearly seen haughtiness and superman-feeling as the motives, which control the use of the collective creative energy.

This doesn't mean, though, that all great art is coming through because a creative person turns the collective energies in through the Ego-structures: Thomas Mann's musical image, which intuitively and poetical seeks to understand Hitler-Germany, is for example a contra-image to Bach's music, which toned God to honour and mankind to uplifting. To all the great works Bach added "Soli Deo Gloria".

If you get in contact with collective energies it is in fact a good idea to seek to express your abilities artistically, but in a way, that directs them towards the spiritual dimension. But, it is very difficult to know whether you actually do this, because of the Ego's incredible ability of self-deceit, and the many masks and roles this can take. I myself have chosen to give away all my books, articles and services for free, so that I at least not is subject for an economical personal gain through my work.

In another, more aesthetic-vampiring scenario, you can also see some of these group-energetical polarization-phenomena around Karen Blixen.

As mentioned Karen Blixen seems, in line with the greatest artists, to be an aesthetical borderfigure between the realized and the lesser realized transmission of energy and consciousness. This is especially coming to expression in the oddity, that what she in her letters refers to as the Devil, she in her stories refers to as God.

Now, let us follow Karen Blixen into her Earth-Moon Kingdom.

Karen Blixen's novel *Out of Africa*, is in short about finding the universal images behind everything, the original, as she calls it, the ancient, where you live in accordance with yourself, with God's plan with you.

The God in Karen Blixen's stories, is the wild God from the Book of Job. The God, which she in her letters calls the Devil, is therefore not the God of the common, mediocre life, which in Blixen's childhood had clipped her wings, and made her live as a slave of others ideas; that is: the ideas of the common, mediocre Christianity.

*Out of Africa* is about Blixen's rebellion against this mediocrity of the common life, and how she seeks the original images, which she refers to as the ancient; the ancient, both in the wild nature, with its animals and natives, but also in the aristocracy of for example her beloved Denys Finch Hatton - not in the content of aristocracy, but in its form, as an image of originality, nobility, possibilities, freedom and adventure.

Karen Blixen's concept of aristocracy is therefore linked with her concept of the original images, the ancient, and is both directed towards certain people, who she refers to as great travellers, adventurers and dreamers, as well as the wild nature and its native people.

When Karen Blixen in 1913 travelled to Africa she was 28 years old. She was at that time lonely and proud as a descendant of great rulers or great dreamers. It was her youthful longings and dreams she travelled into. The strange, wild and dark world, which she met, she recognized. In the woods of North Zealand in Denmark, which are high and light and are penetrated by hundreds of roads and paths, like parks or great gardens, she had seen the ancient wood for her inner eye, a flowing world of great passions, which still was untouched by consciousness. In *The Plough*, a small story, which was printed in 1907, she had depicted the ancient wood:

"In the wood there is not safe in the night, the ancient woods are haunting. Though fallen and died for so many thousand years ago, and forgotten in the day-time, they wake up at night again, rise, just like the fallen from their graves on the battle field, and transform the world. Impassable and terrible, with a gnarled and unlimited power, the ancient wood rises. And there are heard booms in the wood from the heavy steps of the great ancient elephants, and in the whoosh of the great tops is another sound, it is the night song of the wood, it is the ghost of the ancient songs, which were sung, when Earth was new. Oh, it is the voices of the ancient woods and their song about the great free Earth. It is the song of the great rivers and lakes and the great plains and the great changes, the song of the great battles, of loneliness, of freedom, of darkness, the great songs about ancient times, about the youth of the Earth, when it was wild and free - and the woods, the marshes, the great lakes and plains were its thoughts. Mankind was not born and nothing had name..."

Eight years later Karen Blixen was laying sick in a hospital in Copenhagen.

She had lost the dream of Africa, she had lost her coffee farm, had got infected with syphilis from her husband Bror Blixen, and this illness had destroyed her sexuality, her possibilities for being together with men erotical, and for having children. And she had lost her beloved Denys Finch Hatton, who got killed in an airplane crash.

But now she began to realize, that this maybe also was God's plan with her.

In *Out of Africa* Karen Blixen somewhere retells a small story, she was told as a child. She calls it *The Roads of Life* and gets it placed in such a way, that it tips one of her completely central ideas up in the light.



The story, which actually should be drawn at the same time as it is being told, is about a man, who lives in a small round house with a small round window, and with a small triangular garden. Nearby there is a lake with a lot of fish in. One night the man wakes up because of a frightful noise, he gets up and goes out after the sound. It becomes a terrible trip. Twice successive it happens, that he first falls over a stone and after that in three ditches successive. At last it shows, that there has happened a break in the dam of the lake; he then repairs the hole and walks tired home.

At the same time as the story is being told the storyteller draws the lines in the man's route, and if you now follow these lines from the house to the lake and back again, then there is coming a quite nice image of a stork out of it.

Karen Blixen's following comment to the story was:

"I am glad that I have been told this story, and shall remember it in the hour of need. The man in the story was cruelly deceived, and had obstacles put in his way. He must have thought: "What ups and downs! What a run of bad luck!" He must have wondered what was the idea of all his trials, he could not know it was a stork. But through them all he kept his purpose in view, nothing made him turn round and go home, he finished his course, he kept his faith. That man had his reward. In the morning he saw the stork. He must have been laughed out loud then.

The tight place, the dark pit in which I am now lying, of what bird is it the talon? When the design of my life is complete, shall I, shall other people, see a stork?

Infandum, Regina, jubes renovare dolarem. Troy in flames, seven years of exile, thirteen good ships lost. What is to come out of it? "Unsurpassed elegance, majestic stateliness, and sweet tenderness."

So when Karen Blixen was lying in her sickbed, and after having realized, that this maybe was God's plan with her (the God from the book of Job) - she made a deal with the Devil, that she from now on could change everything into stories. And in her stories, and in her following life as a storyteller, she realized the dreams she had had as a young woman.

All her following stories, for example Seven Gothic Tales, are reflections of her own experiences with destiny. They are all about how to find the dreaming tracks and songlines in the artwork of your life - God's plan with you - and about people who live in accordance with these power lines, and about people who don't live in accordance with them.

These themes continue in Karen Blixen's storytelling ever after.

And Karen Blixen herself became, in her deal with the Devil, an embodiment of the same demonical element, which fascinated Milton, Romanticism, Baudelaire, etc. The Devil haunted in her, and around her, just like he haunted in figure of Prospero in Shakespeare's *The Tempest*, as Mefistoteles in Goethe's *Faust*, or as Conchis in John Fowles' *The Magus*.

The devil haunts in the change of Karen Blixen's looks, the change of the beautiful, brightly dressed woman, into the witch-like woman dressed in black. Karen Blixen even liked to speak about herself as a witch, since she considered a witch as someone, who has contact with the deep, ancient secrets and powers. And this is not only something symbolical. Karen Blixen's access to the collective time's astral worlds, her transformation into a witch, her paranormal abilities, are something completely real, which several times have been depicted by people, who stood her close (also those with an atheistic world-view).

In the realized transmission of energy and consciousness the sexuality is transformed through exercises, prayer and meditation. In Karen Blixen's case it is happening through conscious taken over unhappy fate, partially her illness, partially the death of the beloved (a theme which by the way is well known and very used in art and literature, for example in Goethe's *Faust*). This conscious turned inwards sexuality, opened her to knowledge about, and experiences of, the collective time and its images – and maybe also about the universal time and its images. Hereby was released an extensive and common human energy, which expressed itself in the existential environment around herself, as the source of energy.

She created an energy-mandala around herself, a magical circle. You can directly feel the magic just by reading her books. It waves out of her stories, just like it also can be felt in books, which are written about her.

The magical circle of poets and men of letters (among whom Thorkild Bjørnvig, Aage Henriksen, Jørgen Gustava Brandt and Jørgen Kalchar), who moved around Karen Blixen on Rungstedlund, were after own statements, in works and scriptures, grabbed by a strange indefinable magic. They were lovers, but however clearly not lovers in ordinary sense. They were in apprenticeship, but not in apprenticeship in ordinary sense; they were in pact with, and weaved together with Karen Blixen, and at the same time they came deeper in towards their own creative potentials. They were drawn into the collective time. Both in their being together with Karen Blixen,

and in their works, they melted together with a world of archetypes, primordial images, myths and dreams. All of it was changed into stories.

What she referred to as God's plan with you, she also referred to, as that to find your role in the story, and since she herself was the storyteller, she didn't mind forcing the circle around her to find their roles in her story. To adhere to God's plan with you, just like the man in the story about the stork, she could also refer to, as that to keep the author's idea clear. And the author was herself. The roles in this play she referred to as marionettes. The good marionettes are rewarded, not with well being or special happiness, but with a fate, an image that was remembered, for example a stork. They would get to see the dreaming tracks and the songlines in the artwork of their lives – God's, or the author's plan with them.

She could in other words refer to herself as God himself, or the Devil himself: the witch (or the vampire). She could do this, because she apparently was conscious about herself manifesting an universal image. She referred to herself as being 3000 years old and of the same age as the prophet Esajas, whom she had an intensive, conflict-accented relationship with. And all of it, her own fate, the relationship with her students, can be found reflected in her stories in a fount of variations. Reality and stories are melting together.

The initiation ritual into this magical circle was the same for each of them. She told the individual person the story of her disease, and that she in her sickroom had a visit from the Devil, which she entered into the pact with, that she from that moment of would be able to transform everything that happened to her into stories. Furthermore that if they mixed blood with a witch, they would get access to the same ancient, deep secrets and powers, which she herself possessed. They would get an image, they would get to see the dreaming tracks and the songlines in the artwork of their lives – God's, or the author's plan with them.

Notice that mixing blood is also what Dracula and Mina do in the love scene, where she is transformed into a vampire.

When Dracula bites her (penetrates her) she gets what undeniable reminds about an orgasm. Hereafter follows a scene which reminds about the Passion of the Christ, where Jesus on the cross gets a wound in his right side. Dracula cuts the wound in himself in the left side, under the heart. And when Mina drinks his blood, he stretches his arms out, as if crucified.

*Dracula: "You are now to me, flesh of my flesh, and blood of my blood."*

That Karen Blixen herself, through her fate and her distinctive attitude to this fate, opened her mind to the collective time's polar relationships, is without any doubt. That she radiated an enormous witch-like eros and at the same time a dramatic tragic fate, is also without any doubt.

This, not only personal creative power, therefore constellated - in its quality of collective - a circle of highly intelligent and sensitive men, who together with Karen Blixen, constituted this fascinating energy-mandala-phenomenon.

That Karen Blixen wanted to transmit her special knowledge about how to intensify creative energy to her closest relatives in the circle, appears from Aage Henriksen's energy-experience with her in 1958.

The following description of Henriksen's energy-experience is very close to my own experiences of the kundalini-power. I have first late in my life found out what happened in the life of Aage Henriksen and Karen Blixen, and is of course even more mystified over that I somehow always have had an intuitive sense of this connection.

Aage Henriksen describes his experience with the awakening of kundalini – and how Karen Blixen was connected with this awakening - in *The Irrepressible* on page 146:

*"During the Christmas Holidays I had circled mystified around these stories and special around 'The Cloak.' In this story there happens a transferring of power and soul, from one human being to another, and it happens in that moment, where the old master takes the cloak of his own shoulders and puts it around Angelo's. I now began to talk about the story and weaved Angelo's night in the prison - where he sits as hostage for his teacher, and become torned up from the ground - together with bygone years' events between her and me.*

*"'Yes, I don't really understand, what it is, you are saying,' she answered.*

*"Then the conversation silenced, and there went some time, before I sensed, that the room between us somehow had become alive, as in the time with my yoga teacher, but now different. There came a radiation from her, which grew in power, until it was as a hard, dare wind, which somehow came innermost from the bones and which caused, that my eyes were watering.*

*"When I lifted my head and was looking at her, she was almost hidden in a cloud of scarlet aura, in which the white, whirling phosphorus-light floated as a disc. God must know, how I myself was looking like – as at a deathbed, or as a thief?*

*“In this way, it lasted for a long time, I don’t know how long, maybe ten minutes. She herself interrupted the mute, intense being together, by dry and short saying: “Now come!” as if we had entered into an agreement. The situation developed itself and changed itself momentarily. Once again a being together with Karen Blixen had slowly changed itself into an optical instrument, in which the impurity of one’s own heart comes to sight.*

*“I knew, that if I went with her now, I would arrive somewhere, which I nothing knew about, but even if the Earth had begun to shake, I would never have got the idea, that I still would be able to break off and say no. I then sat down on the edge of the bed and bent over her, as she wanted to, and at the same time I sent my thoughts miles around for help and protection for both of us. Then she took both her hands up around my throat, and drilled a finger hard and long into the back of my neck, for finally to stroke me over both shoulders. When I was straightening up, she broked the silence with the unexpected request:*

*”’Now say a verse.’*

*“The first, which felt into my thoughts, was the beginning lines to Sarastro’s aria in The Magic Flute, which also, as it probably was the meaning, contained my understanding of, what this hour was all about, or what I wished, it should be about [After Pamina pleads with Sarastro to have mercy on her scheming mother, Sarastro sings of the ideals of his Brotherhood.]:*

*Within these hallowed halls  
One knows not revenge.  
And should a person have fallen,  
Love will guide him to duty.  
Then wanders he on the hand of a friend  
Cheerful and happy into a better land.*

*Within these hallowed walls,  
Where human loves the human,  
No traitor can lurk,  
Because one forgives the enemy.  
Whomever these lessons do not please,  
Deserves not to be a human being.*

*“I felt dizzy, when I got up from the uncomfortable position. Is was as if the whole of my abdomen pulled itself together in cramp and sent strong streams up in the head. I wanted to say something, but she stopped me:*

”’You shall go now.’”

We get the impression, that Karen Blixen knew – at least intuitively – what she did. According to Aage Henriksen (p. 148) the blockade obstructed the kundalini-stream at the back of the neck, so that the head started to shake. The intensifying of the creative energy necessarily has to do with the throat-chakra, since this centre is focus-spot for creative energy-transformations. I have myself have had troubles with this centre when I’m creative, for example when writing this, which means something personal to me. When this is happening my throat becomes tight, and I’m getting hoarse, and can almost not speak.

Aage Henriksen, who is acquainted with spiritual practice, and has an active kundalini, was aware, that she in this way led his consciousness away from the spiritual dimension, and into the area of the collective images. This is the demonic element, which finally forced him to break away from her. He writes, that she would stick at nothing in order to prevent her young friends and acquaintances in exceeding the borders of the Earth-Moon Kingdom, in which she was queen. A part of the same demonic element caused Thorkild Bjørnvig to break his pact with her.

Did Karen Blixen maybe in the pact with Thorkild Bjørnvig, and in the energy-manipulation with Aage Henriksen, try to transmit the secret of the creative intensifying? Did she, like others, who are initiates in the collective power’s nature and ways, try to transmit this existential knowledge? It seems so.

All of Aage Henriksen’s books are about how he sees these processes reflected in various fictional works of art. His starting point is the transformation of inhibited sexuality into art, which Freud called sublimation. According to Aage Henriksen, a line of great Danish-Norwegian poets have personally experienced and pondered over this transformation, as for example Grundtvig, Henrik Ibsen and Sophus Claussen. As Aage Henriksen says, then it shows, that their problems for a long time had been known within Europe’s so-called esoterical traditions. In their highly extended and strange populated space of consciousness, it is seen, that two streams, which each are surrounded by a respective experience-circle, cross each other in the love of human beings and are the Source of many complications: the direction towards the one and the direction towards the many. It is, according to Henriksen, this knowledge, which Goethe, with his connection to the Masonic Order, has pictured in *The Fairytale* and in *Wilhelm Meister’s Apprenticeship*, and which Rudolf Steiner, who had the theosophical movement as one of his conditions, reproduced in his *Mystery Dramas*.

Furthermore Aage Henriksen tells about Karen Blixen, who in her works, according to him, sovereignly managed the strong, ancient secrets. It was, among other things, she who opened the great background world for him.

How demonic was it? It is an open question, because as already mentioned, what she in her letters refers to as the Devil, she in her stories refers to as God. She keeps on being an aesthetic border-figure between the realized and lesser realized transmission of energy and consciousness. As Kierkegaard says, then God's nature always unites the opposite.

#### **4) The unrealized transmission of energy and consciousness**

The energy will tend to dance in a polar mandala around people, who have broken through to the polarity of the collective images. Whether this energy comes into sight as music, as art, as religious love or as wisdom, then the energy will seek to stream out and spread out in polarized circles around the Source. The more knowledge, that exists about this, the larger the pedagogical effect after all can be. But with knowledge follows choices. When these structures become conscious, then people partly themselves can decide, which forms and which motives, should be the definitive.

As observations of the great spiritual teachers show, then the possibility for unselfish use constantly seems to be neighbour to the possibility of Ego-reinforcing use. The same energy, which freely can be given to others as growth, the giver himself can take to intensification of his own isolating particularity. This is the Devil's game. The choice seems to be dependent of the level of realization work and ethical practice.

The third type of polarized collective energy-phenomena, is the mainly unrealized transmission of energy and consciousness.

The unrealized transmission of energy and consciousness is, just like the lesser realized, characterised by people, who admittedly have an opening to the collective time, but not to the universal. Such people are often not able to discriminate between the image and the reality, and therefore they relate absolutely to the relative.

The collective time manifests itself in a widely and indefinite area, for example could a broad spectrum of common human activities and organizations be called manifestations of the collective time: parties, state formations, wars, work communities, concerts, clans, tribes and sects, mass psychological phenomena, religious parishioners, fashion streams, group souls.

Such incalculable common human undertakings are manifestations of collective energy– or life-processes, in which there are great powers in play in the form of collective images, which work in opposites; energy, which originates from sexuality.

In individual persons, who pass on an unrealized transmission of energy and consciousness, the opening to the collective time is today often circling around that to be well-known or famous.

We live in a postmodern society, where the distinction between reality and appearance/superficies is about to disappear. Reality is often the images, we receive through the stream of information. And it becomes more and more difficult to see, which objective reality that lies behind. It seems more and more to be *the images*, which are real, and not some *behind lying* reality. In that sense all images are equal true, but they are not equal good, for some images are more fascinating than others, some images affect us more than others. Therefore the expression of the image has come in focus. The expression of the image – its *aesthetics* – decides, whether it fascinates us or bores us. What apply for today, is the *intensity* and *seduction* of the expressions. The new truth/value criterion is, whether something is interesting or boring. Eternal values such as goodness, truth and beauty fall more and more away.

Around the so-called "celebrities" – rock stars, movie stars, models, royals, - there are therefore today formed energy-mandalas, which transmit the forces from the collective time; powers which release, and manifest, collective images, and therefore behaviour. Just try to notice, in what degree "the celebrities" make people behave, dress, act and believe.

But the energy-mandala can also form itself around ordinary people, who for one or the other reason, through transformed sexuality, have accomplished an opening to the collective time, and who, by turning the energy in through the Ego-structures, develop themselves into super Egos, political leaders and popular seducers such as Hitler and Stalin.

In the wars and collective orgies, which such people bring about, there also are triggered, and manifested, different collective images, which always are polarized in opposites such as for example hate and love, good and evil.

And the energy, which brings about this, builds on transformed sexuality. Ordinary sexuality is saved against, and closed, in relation to the collective time. But not entirely though. Underneath the common sexuality smoulder the depths. Underneath lie the fantasies and the images, all the tabooed and suspected desires.



These backgrounds have, in our time, clearly become visible in pornography, in brothel-activity, in the sex advertisements of the daily newspapers. But the whole of this underlying sexual astrality is precisely characterized by being split from the respectable accepted prescribed sexuality. There are many reasons for this: anxiety, condemnation, sin-conceptions, society repression.

As described: the Western civilization has from Christianity inherited and taken over a very characteristic religious world-image. Sex is sin. Sex is in the highest a necessary evil, you in the safe, god-guaranteed and eternal-made institution of marriage have to give way to. And God is good. God is creative.

Therefore the destructive, the subversive, has become overlooked. It doesn't belong to the productive nature of God. But because it is such evident a fact, you have to do something about it. We have then suitable handed the destructive over to the Devil, who is a fallen angel, an outcast and unhappy, without possibility for salvation and redemption. Unfortunately we have in this religious world-image got the Devil, the evil, the destructive, *and* the sexual weaved together. And this enormous complex can we basically not do anything about. Of course. Since it after all constitutes half of the world and reality. God maintains the creation every moment. But what or who is then the great power, which every moment breaks down? Is that not created by God? And unless it is created by God, then God is after all not almighty. The whole of this world-image seems insufficient.

Since the destructive (aggression, breakdown, violence) not belongs to God, then it is of evil. But life on our planet is however build up in that way, that all higher forms of life live by destroying, eating and breaking down and digesting other life! So, if life itself, in its nature, is of evil, then there is no meaning of life.

In order to rescue this scheme of things you either end up in Manichaeism or heresy. Either there are two worlds and two gods: the one god is good and creative and loving. Opposite this god there then exists a dark, destructive and evil devil. The children of the light, who eternally are fighting and leading wars against the children of darkness. A war-crazy religiousness.

Or you end up, Christian seen, in heresy by being led to believe the following:

- 1: God is also destructive and is responsible for breakdown, death and dissolution and entropy.
- 2: The Devil is therefore a repressed, outcast unhappy redemption-needing structure.

Sexuality, as the most direct urge of life, is not sin, on the contrary sexuality is a holy and creative activity. This, Christian seen, heretically outlook on life can however rescue the meaning and connection in cosmos and in the inner and outer reality of Man.

Because when the destructive and the sexual also belong under the divine, then Man has the possibility for, in religious spiritual openness, to take the responsibility for his part of the sexual, and his part of the destructive.

The danger is, that when sexuality and destruction are excluded from the divine – and herewith from the spiritual dimension – then people are tempted, in powerlessness, to run away from their responsibility. And that is precisely what mankind do. Wars, torture, anger, atomic bombs, chemical war, plague-weapons. No one have the responsibility. All of it makes it difficult to assign responsibility. And the result is, that no one who are responsible is taking care of destructivity. It rambles restless around, un-released, demonized. Everybody is afraid of this destructive evil, but no one takes the responsibility for his own anger.

Therefore it becomes so, that the opposites in the collective time (right/wrong, good/evil, light/dark) constantly slide over in each other. They can't be separated. What you believe is good, shows suddenly to have evil consequences. This we learn again and again. The children of light suddenly, unconsciously, expose themselves as children of darkness, spiritual abusing people. The healing therapist unconsciously exposes himself (or herself) to be a destroying vampire.

And it all originates from transformed sexuality. Practically all people have contact with some kind of sexual fantasy based on a primordial image. It can shine through in daydreams, masturbation-images, pornographic fascination or similar. It is concealed. Often unspoken. Frequently people play an inner video at the same time as their intercourse. And as a rule these hidden and blacked out fantasies and stimulations are not open, nothing the partners dare to tell each other about. Sometimes these astral images are shining through in the nightly dreams. But the usual is, that these hints are not explored, nor integrated in the partners' normal life together. If they are realized, they live a fantasy-life. These desires and wantings are maybe fulfilled through novel-magazines, through pornography or lived through afar from the daily life in the sex-worlds of the large cities, with their specialities and offers.

Hereby the shadowy and wild growing underground of sexuality, are split from the more accepted love-life. The so-called perverted or romantic-fantastic images and desires, are excluded from the space of love. And when these dark fantasies and desires are excluded, they become darker, more distorted, more repressed, more

perverted. In the collective image of the good, the right, there is build up energy, and finally the energy will swing over in its opposition, the evil, the wrong, in order to balance an imbalance.

The astral sexuality contains the backside of the Ego and of the desire. This collective shadow is repressed to the sexual subconscious.

Again, as I described: Daphne Patai is a feminist scholar and author. She is a leading critic of the politicization of education, in particular of the decline of free speech on college campuses as programs conform to pressures from feminists and other identity groups.

After spending ten years with a joint appointment in women's studies and in Portuguese, Patai became highly critical of what she saw as the imposition of a political agenda on educational program. Together with the professor in the philosophy of science, Noretta Koertge, she wrote the book *Professing Feminism* (1994). The book analyses practices within women's studies that the authors felt were incompatible with serious education and scholarship – above all, the explicit subservience of education to political aims.

Patai's thesis is that a failure to defend the integrity of education, and a habit of dismissing knowledge and research on political grounds, not only seriously hurts our students but also leaves feminists helpless in trying to defend education against other ideological incursions.

Prominent among Patai's concerns are what she sees as draconian sexual harassment regulations as implemented in the academical world. She argues that contemporary feminism is poisoned by a strong element of "heterophobia": a pronounced hostility to sexual interaction between men and women and an effort to suppress it through micromanagement of everyday relations. This thesis is developed at length in her 1998 book *Heterophobia: Sexual Harassment and the future of feminism*.

Daphe Patai is the inspiration to my thesis about the development of a new Puritanism, where traditional religious confession-techniques have been transformed into psychotherapy. This new Puritanism has from Christianity inherited and taken over the above-mentioned characteristic religious world-image, that sex is sin. Sex is in the highest a necessary evil. Therefore the destructive, the subversive, again is becoming overlooked. But because it is such evident a fact, the radical feminists have to do something about it. Like in Christianity they have therefore suitable handed the destructive over to the Devil. And in this world-image they have got the Devil, the evil, the destructive, and the sexual weaved together.

There are namely a painful irony in the fact, that our days feminists so uncritical have affiliated the methods, which psychotherapists and hypnotists pretend can uncover repressed memories from childhood about sexual abuse and more bizarre things such as satanic rituals, cannibalistic orgies, alien abduction, past lives etc. In this way they paradoxically come to remind about earlier times' Christian inquisitions, a kind of psycho-religious inquisitions.

There is another aspect of this, which might seem like an opposition to the New Puritanism of radical feminism, but which is a part of the same Matrix Conspiracy: because those of the New Age worshippers who today call themselves witches or sorcerers are often anti-Christian, pagan, and woman-centered, or satanic. New Age often exalt whatever the Church condemned (such as egoism and healthy sexuality in adults whether homosexual or not) and condemn whatever the Church exalted (such as self-denial and the subservient role of women).

The problem is, that the reductionist aspect of The Matrix Conspiracy does, that no one will take the responsibility for their part of the sexuality, and therefore for their part of the destructive.

The Ego wants. The backside of this Ego-centredness is radical Ego-sovereignty. So the Ego, the desire, the violence and the power, are combined in the dark collective primordial images and fantasies: incest, sado-masochism, homosexuality, group sex, cannibalism, sacrifice, death-images – all these archetypes lie underneath the common sexuality, and constitute the dark astral underground in the collective time. Often illustrated in the Gothic tale, first by Edgar Allan Poe in his *Tales of the Grotesque and Arabesque* (1839), later by for example Henry James in his *The Turn of the Screw* (1898), which dealt with the corset tight Victorianism. And of course Karen Blixen. Today we perhaps see the works of Tim Burton as a respond to our time's Puritanism.

When you in that way bind yourself in the one pole of an opposition, yes, then you create a resistance, and therefore a force to, and a dependence of the opposite pole, which causes, that the mind, the sexuality, is becoming anchored in, and determined by these basic mechanisms.

The magical mean, which can raise the mind's hypnotic fascination of the primordial images of desire, of power game and of Egoism - is religion and supporting exercises, including the monastic vows about poverty, chastity and obedience. Religion and supporting exercises consist in realizing the collective time, not opening up for it, not

living through it, as psychotherapy wants it, but in realizing the nature of the demonic primordial images of desire, violence and Egoism.

Within the New Age-ideology the concept of Tantra is admittedly very popular; that is: where you speak about transforming sexual energy into spiritual energy through relations with one or several sexual partners. There is no doubt about, that Tantra in its original form in monasteries in India, has produced enlightened masters, but the Tantra, which I see widely-spread in modern Western forms - often mixed with psychotherapy, and a bit of "wisdom" from the New Age-movie *The Secret* - is, in most cases, thoroughly stupid. Here it is of course the Ego, which invents one of its usual tricks in order to get its primordial image (sexual wishes/fantasies) satisfied: "It is God himself, who justifies my sexual wishes/fantasies, and that I therefore have to live them through!"

I have in my philosophical counseling-practice talked with many people, both men and women, who have practised tantra. All the men I have talked with, directly admit that they exclusively did it for, either to have sex with one, or preferably several, beautiful women. When it comes to the women I talked to, then the admission is not so directly. But it is evident, that especially women, in Tantra, gets a justification of being able to get some sexual fantasy's primordial image satisfied; that is to say: to practise sophisticated sex, both with one partner, but also with many different men.

Many of these tantra-movements, and their rituals, therefore in a remarkable way remind about the rituals in swinger clubs and sequences from porno movies, where they also seek to get sexual fantasies' primordial images satisfied. And then there of course are the usual abusive con artists as in so many other New Age directions.

But in true Tantra the shadowy and wild growing underground of sexuality doesn't become split from the more accepted love-life. The so-called perverted or romantic-fantastic images and desires are not excluded from the space of love. And therefore these dark fantasies and desires don't become darker, more distorted, more repressed, more perverted.

This is because that it becomes justified through the combination with some spiritual concepts, such as meditation. That is of course fine enough, but then again, there is a lot of spiritual self-deceit involved in it, because it is the Ego, which controls the process. Also because of the postmodern intellectualism in New Age, where very few people actually have an ongoing and continuous spiritual practice, but go shopping from master to master, teaching to teaching.

The ordinary Ego-consciousness functions by being identified with the physical world, with instincts, sexuality, emotions and collective ideals. Religion and

supporting exercises work through these aspects by means of for example the essence, which exists in the basic monastic vows: poverty, chastity and obedience. These promises work with a restructuring of the Ego's ownership to things, food and power, and they re-structure sexuality and emotions. First thereafter the mystical process can begin. No form of modern Tantra can, as far as I can see, bring about this. On the contrary the Ego uses it as a trick of self-assertion (note that celibacy should be followed by an intense spiritual practice, or else it can end as mentioned in the beginning).

In our time, where the Ego-structures are in a maximum, the astral caricatures of Egoism therefore also are in their maximum. In our time, which is characterized by a consumerism, where all deeper values have been split off, and where everything is measured after if it is boring or interesting, sexuality has got an exaggerated big importance, because it maybe is the only experience we have of something deeper. But sexuality works, just like all energy, in wave movements and pendulum movements. In order to be able to get a sexual ignition and experience, it requires that you build sexual energy up in a wave. This wave then breaks in the sexual experience. Hereafter follows a trough of the waves. But in our growth-fanatical consumer culture, we don't accept the valley. We want the peak experiences, the rises, but we complain over the valleys, the falls. Therefore we all the time try to maintain the rise by providing it with new sexual images, fantasies etc. If the energy laws were really understood, we would accept the trough of the waves as well as the wavecrests.

And these, the Ego's images of desire and of sexual pleasure, will, because of, that energy also functions as pendulum movements, gradually begin to switch over in their demonic primordial images, which we have repressed to the collective time - they begin to become more and more extreme and therefore perverted.

And because we have got the Devil, the evil, the destructive *and* the sexual, weaved together, this also begins to appear in a rise of aggression, violence and pollution. The outer pollution corresponds in that way to an equivalent dark collective inner pollution. The outer war-crazy armament, corresponds to an inner astral tension in power, aggression and anxiety. That which caused, that the wise old of the East termed our time Kali Yuga, the dark age.

Most obvious these dark primordial images manifest themselves in acts of war. Beside the actual acts of war, which never can be said to be true, but always distorted and perverted, the sexual energies - which you have got tied together with destructivity - are triggered in the soldiers, who rape and plunder the conquered women and towns.

In acts of war exists the most clear demonical element. There is not so much to misunderstand. No, the misunderstandings take place in the actions, which lie ahead of the war, in which a lot of seduction-art, and therefore thought distortions, are active. And the archetypical popular seducer is, as already suggested, of course Lucifer.

Everywhere we see a tendency to that the images of the Ego-extreme (which is about becoming something, to get success, to conquer a place on the top, to become a winner) have begun to switch over in their demonical primordial images. The dark images in the collective time have begun to manifest themselves. We see it in the medias, in movies and in books.

Behind the whole of this midnight-rambler-complex in the individual, a collective image shows itself. The complex exposes itself as an emanation of evil, of the Devil.

So, as heads, it tails, from the preface to this book, let me repeat Rolling Stones' masterpiece *Sympathy For The Devil*, where the text goes:

Please allow me to introduce myself  
 I'm a man of wealth and taste  
 I've been around for many a long, long year  
 I've stolen many a man's soul and faith  
 I was around when Jesus Christ had his moments of doubt and pain  
 I made damn sure that Pilate washed his hands and  
 Sealed his fate.

I stuck around St. Petersburg  
 When I saw it was time for a change  
 I killed the Tzar and his ministers  
 Anastasia screamed in vain  
 I rode a tank, held a gen'ral's rank  
 When the blitzkrieg raged and the bodies stank  
 I watched with glee while your kings and queens  
 Fought for ten decades for the Gods they made  
 I shouted out, "Who killed the Kennedy's?"  
 When after all it was you and me.

Pleased to meet you  
 Hope you guessed my name, oh yeah  
 But what's puzzling you  
 Is just the nature of my game

(Woo woo, who who)

Just as every cop is criminal  
 And all the sinners, Saints  
 As heads is tails, just call me Lucifer  
 "Cause I'm in need of some restraint."

So if you meet me, have some courtesy  
 Have some sympathy and some taste  
 Use all your well-learned politesse  
 Or I'll lay your soul to waste.

In "Sympathy for the Devil" Mick Jagger seems to have sensed these connections. At some of the concerts, where this tune was played and sung, there was triggered off rape, ordinary sexuality, murder and births. The song is the hell preacher's hint of the only way out. The Ego has to descend down into the deep of evil, has to take it seriously, see it in the eyes, realize and feel, that evil is in there. The Ego has to learn to get on with its complex, instead of avoiding/ignoring it as the New Thought movement is advising people to do.

The complex is there, it requires a name, it wants voice, time, awareness. If not, it destroys the consciousness and drowns the world in pollution and violence.

### **The Ascending**

And as heads, it tails, let me repeat: our suffering, our pain-body is, through the inner evaluating ego, which the pain-body is constructed around, connected with the more dangerous depths of the astral plane's collective history, which also are a kind of dark, ancient inertia, which opposes any change of the ego.

That is also the reason why you, through therapy, can't heal Man from the ground. In order to heal Man from the ground you need to go into a spiritual practice. It is only within the religions and their spiritual traditions they have knowledge and names for the more dark sides of the astral plane's collective history. The West has very precisely called this factor the original sin. The East has called it negative karma. The concepts indicate, that the inertia projects beyond the personal history (growing up conditions, traumatic bindings, painful experiences etc.) and far down into the collective inherit-backgrounds of history (genes, environment, society-ideals, the archetypes and the primordial images of the dreams, fantasies, fairy-tales, myths, and finally: instincts inherited from the animals). It is a factor, which lies in the evolution itself, in the genes, in the collective subconscious, in the collective history.



When therefore therapy requires a change, then the instinctive survival-preparedness in us reacts and protests. Man has survived on willfulness and a consciousness-structure, which mental and psychic sign is Ego-centredness. The bigger Ego, the bigger survival chance.

Seen from a spiritual perspective, this instinctive survival strategi (the Ego) appears as a resistance, an invincible inertia: original sin, negative karma. You can't, by therapeutic strategies, free the consciousness for its attachment to this inertia. You can therefore not dissolve or dilute or convert the original sin through therapy. Only the intervention of the Source (God, Christ, the enlightened consciousness) can basically help Man with a transcendence of the negative karma of the original sin. But in order to, that a human being should be able to receive this help from the Source (gift of grace), then this requires an eminently precise and profound preparation. And as part of this preparation serve the true spiritual practice within the religions.

So, when you in this way do your part of the work, then you will discover that the enlightened consciousness (God, Christ, Buddha), already have cleansed the negative karma and taken on, and forgiven, the original sin. All enlightened teachers of this Earth (Rumi, Krishna, Francis of Assisi, Rabia, Meera, Yeshe Tsogyel, Teresa of Avila) are doing the same: they take on the original sin and are purifying it for us.

I have in my book *A Portrait of a Lifeartist* set up six steps in such a spiritual practice:

- 1) The separation of the observer and the observed
- 2) Religion and supporting exercises
- 3) Passive listening presence
- 4) Discrimination
- 5) Creative emptiness
- 6) The wholeness of the observer and the observed

The first step, the separation of the observer and the observed, is the step where you are completely ignorant about your pain-body; that is: where you are suffering. The next step is religion and supporting exercises. Religion and supporting exercises are a valuable early stage in a spiritual practice. In my book *Meditation as an art of life – a basic reader* I have described five supporting exercises. They are as follows:

- 1) The Relaxation meditation
- 2) The Hara meditation
- 3) The Heart meditation
- 4) The Change of suffering into Enlightenment
- 5) The philosophical Diary.

In his *Yogasutras* Patanjali mentions religion and supporting exercises as the first six limbs of the eight limbs of Raja-yoga:

- 1) *Yama*: outer and inner cleanness. Outer cleanness is first of all based on a meticulous body-hygiene. Inner cleanness is based on the moral standards, you find in all systems of religion.
- 2) *Niyama*: self-denying life and devotion to God. This does not necessarily imply a life as a monk or nun, but it requires that you simplify your life, so that there is room for tranquillity and reflection.
- 3) *Pranayama*: mastery of breathing and through that: mastery of the vital energies and intellectual powers.
- 4) *Asana*: the, from Hatha-yoga, known positions and relaxation exercises.
- 5) *Pratyahara*: mastery of senses and sense impression. The ability not to be distracted.
- 6) *Dharana*: the ability to lead all thought-energy towards a single point and keep it fixed there. Correspond to concentration exercises and awareness-training.
- 7) *Dhyana*: the ability to letting the thought flow into an object, or a conception, and getting to the bottom of it. Corresponding to asking philosophical questions in a meditative-existential way, or purely and simply silence.
- 8) *Samadhi*: oneness-consciousness. The complete unification of the consciousness (the self, Atman) with it's source (The Good, the True and the Beautiful – or God, Brahman).

In Christian Mysticism the supporting exercises is called *Recollectio* and is described by Francis of Assisi, Meister Eckhart and Teresa of Avila. Moreover supporting exercises is seen in Ignatius of Loyola's *Spiritual exercises*, which perhaps is the

practice within Christian Mysticism that reminds the most about the Greek (Socrates, Epicureans, the Stoics) understanding of philosophy as an art of life.

Concentration consists in the action, the exercise, in which the soul constantly is aimed at, and is remembering, God. When you walk and stand, speak and work, eat and rest: constantly remembering God. The Christian heart prayer (Jesus prayer), which consists in, to each heartbeat, to say a prayer – Kyrie Eleison ("Lord Jesus Christ, have mercy on me.") – is also a technique of concentrative kind, which purpose is to create unity and direction in the mind.

Something similar you will also find in Jewish and Islamic mysticism, and in the philosophies of the East.

Also the Stoics used supporting exercises, either awareness exercises, meditation exercises, intellectual exercises and practical exercises. For instance, the Stoics used the so-called Philosophical Diary.

In *Pierre Hadot: Philosophy as a way of Life. Spiritual exercises from Socrates to Foucault*. 1995 Blackwell - you can read about Socrates', the Epicureans', the Stoics', the Christian philosophy's, and other Western philosophers' supporting exercises.

Religion and supporting exercises cleanses and prepares transformation on a collective, unconscious-instinctive, level.

The two main reasons why religion and supporting exercises is a necessity is partly, that the ongoing self-confirmation of the ego and its negative automatic thoughts, is replaced by a spiritual remembrance, partly that the collective inertia is purified and prepared, so that the Ego is made transparent along with that original sin and negative karma are transformed and transfigured in the contact with the Source (God, Christ, the enlightened consciousness, the saints etc.) And these two processes mutually fertilize each other (negative automatic thoughts are based on thought distortions – see my book *A Dictionary of Thought Distortions*).

Religion has to do with the pious attitude and way of thinking, which stands for the observance of religious virtues, duties and rituals. In this way you can bring a unity and direction into the mind, an order and tranquillity in the thinking, a consistency between thought and conduct of life, an awareness of your relationship with persons, things and ideas, which no therapy is able to. In a spiritual practice it serves as a frame of reference.

The supporting exercises are the beginning of the spiritual practice, where you begin to activate the higher functions of the mind. In order to discover and break the identification with the samsarical producer of the mind, the subject must discover the hidden source in the awareness or in the innermost of consciousness. It happens by neutralizing the Ego's, or the thinking's, functions. This happens through meditation.

The Ego's functions constitute what you could call the ordinary consciousness. You can talk about four such, lower, functions of the ordinary mind:

1. Evaluation (accept/denial, yes/no)
2. Focus
3. Activity
4. Language (words, images)

The source of awareness, the naked consciousness, is hidden because it has melted together with these four functions. They have become a kind of veils, or layers.

Meditation is in all simplicity about separating and dismantling the consciousness' automatical identification with these functions. Then you can talk about four higher functions of the consciousness, which are becoming activated through meditation:

1. Neutral observation
2. Passive listening presence (or wordless prayer) (defocus)
3. Non-activity (non-action)
4. Non-language (wordless)

The whole proces is like a flower opening itself.

The steps in a spiritual practice can of course be described in many different ways.

Another way to describe it is by saying that it contains three important concepts:

- 1) Critical thinking (spotting thought distortions, created by dualistic unbalance, both in yourself and in others )
- 2) Investigating the shadow (ignorance, the unconscious, the pain-body, the cause of suffering, your own dark side, the Ego)

### 3) The spiritual practice (going beyond all ideas and images)

If you include these three concepts in step 2, religion and supporting exercises, then you can say, that my critical articles also can be seen as frames of reference and supporting exercises. As you continue up the steps, then these references also must fall away, until you are completely naked in a state of alonebeing.

Spiritual practice is a philosophical art of life, and that religion and supporting exercises lead towards such a philosophical life, means that they affect the human existence as a whole; that is to say: both your thoughts and your conduct of life.

In order to lead towards a philosophical life, it is, as far as I can see, a great help, if you find a religion, which suits you, and practise the supporting exercises in connection with asking philosophical questions in a meditative-existential way (see my book *Meditation as an Art of Life – a basic reader*).

It is however likewise valuable to remember, that the spiritual practice - asking philosophical questions in a meditative-existential way - gradually will lead beyond the relative and limited concepts of the religion. It is necessary that you, just like the masters within the spiritual practices of the religions, only use the religion and the supporting exercises as a frame of reference, partly to describe the non-conceptual truth of the Source, partly to direct the thoughts towards this Source. You shall in other words not identify yourself with any religion. Avoid making it into an ideology, avoid making yourself dependent of it. The best way to avoid this, is probably to avoid being a member of a religion, and just keep it as something private and personal. It's a Hero's Journey.

At night, when hunting Dracula back to his home in Transylvania, Van Helsing and Mina are approached by Dracula's brides. Initially, they frighten Mina, but she eventually succumbs to their chanting and attempts to seduce Van Helsing.

*(Mina to Van Helsing, while under the influence of Dracula's brides): "You've been so good to me, Professor. I know that Lucy harbored secret desires for you. She told me. I too know what men desire." (kisses him)*

*And then suddenly: "Will you cut off my head and drive a stake through my heart as you did poor Lucy, you murdering bastard?!"*

Before Mina can feed on his blood, Van Helsing places a communion wafer on her forehead, leaving a mark. He surrounds them with a ring of fire to protect them from the brides, then infiltrates the castle and decapitates them the following morning.

As sunset approaches, Dracula's carriage arrives at the castle, pursued by the hunters. A fight between the hunters and gypsies ensues. Morris is stabbed in the back during the fight and at sunset Dracula bursts from his coffin. Harker slits his throat while a wounded Morris stabs him in the heart with a Bowie knife. As Dracula staggers, Mina rushes to his defense. Holmwood tries to attack but Van Helsing and Harker allow her to retreat with the Count. Morris dies, surrounded by his friends.

As investigated: since falling in love depends on images, reality will gradually uncover these illusions, and then the alienation and apartness appear, and therefore the mistrust. To be able to manage this precisely requires love itself, and therefore meditative art of life. The three aspects of meditation are relaxfullness, awareness and heartfullness. You must allow to loosen up the tensions, which the images of falling in love create. This requires a neutrality in your attitude to the various expressions of such tensions, therefore awareness. And the awareness again implies a melting, a letting go, a devotion.

The absorption, which takes place in and with such a relaxfull melting and letting go, leads in other words automatically in towards your heart. The Source opens ifself, and feelings like gratitude, compassion, trust, care, gentleness - starts to trickle from your heart, like rays of sunshine through clouds.

Only this enables the genuine love-meeting between human beings.

In the chapel where he renounced God, Dracula lies dying in an ancient demonic form. He says:

*Where is my God? He has forsaken me. It is finished.* (again a reference to the Passion of Christ).

Mina: [narrating] *“There, in the presence of God, I understood at last how love could release us all from the power of darkness. Our love is stronger than death.”*

They share a kiss as the candles adorning the chapel light up and the cross repairs itself. Dracula turns back to his younger self, and says:

*“Give me peace.”*

Mina thrusts the knife through his heart and as he finally dies, the mark on her forehead disappears as Dracula's curse is lifted. She decapitates him and gazes up at the fresco of Vlad and Elisabeta ascending to Heaven together, reunited at long last.

