

KOSMOS

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THE WORD

THE POETRY OF REALITY - THE
FILMS OF ANDREY TARKOVSKY

1994 VEGETARIAN CONFERENCE

JUMPING GENES



There is more

by Mary McGovern

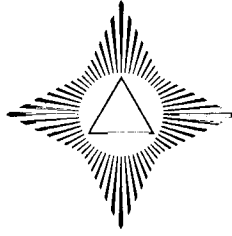
"Now summer is gone, And might never have been. In the sunshine its warm. But there has to be more...Nothing evil was lost, Nothing good was in vain, All ablaze with clear light, But there has to be more...Life gathered me up, Safe under its wing, My luck always held, But there has to be more..." (Arseniy Tarkovsky translated by Kitty Hunter-Blair).

Revealing the inaccessible is the work of spiritual teachers and artists alike. Our longing to penetrate to the essence of things finds nourishment in the direct language of the various art forms and the spiritual teachings of those whose ability to penetrate is greater than our own.

There is a depth of bliss as yet unknown to most of us. Combined with absolute knowledge this bliss opens totally the book of life for us. "The word will be made flesh", as Martinus writes in "The Word" on page 3.

Finding this essence has no half solutions. We have to love each other totally - with all that this involves. And, as the Russian film maker Anrdrey Tarkovsky is quoted as saying in Max Käck's article on page 8, "Love can only be one-sided, ... no other love exists, in any other form it is not love. If it involves less than total giving, it is not love. It is impotent. It is nothing."

The pen of the artist is not pushed by the artist alone, just as the film of our lives is not directed by us alone. Cycles once begun reach their conclusion. We feel satisfied when everything is resolved by the end of the film. Our lives will be directed to reach a temporary resolution in the personal experience of the solution of the mystery of life. Films, songs and spiritual teachings will no longer be needed to persuade us that there is more. We ourselves will be living proof.



The Word

by Martinus

In its cosmic analysis, the word is that principle through which all consciousness is created

"Is there such a thing as a spiritual world?" This question is asked by thousands of people who are satisfied neither with religion's answer to the question nor with physical science's passive, most often negative, attitude to it. Those people who have studied spiritual science know that life answers this question in the affirmative in a multitude of ways. One of the most fundamental ways in which life answers this question is through "the word".

In order to understand this, we have to come to understand what lies behind this everyday concept. The word is in fact something much more fundamental than what we normally understand by this term. The word is, in its cosmic analysis, nothing less than the principle through which all consciousness is created. It is that power or that means with which "God breathed into Adam the breath of life", and still does so. The word covers everything that comes under the category of creation, manifestation or giving expression to things. Words together form "language", which is a cata-

loguing of thoughts. And what we call our day-consciousness is in fact precisely this "thought catalogue".

God breathes the spirit of life into the human being through the forces of Nature

An awake consciousness is made up of thoughts that can be formulated and arranged in logical chains of thoughts. But in what way does God breathe into Adam, or the human being, the breath of life? Through Nature or the forces of Nature. Conscious life arose out of an interaction with the surroundings or Nature. Is it not in the struggle with the forces of Nature that the earthly human being has developed the chains of thought in its consciousness that we today call science and technology and through which it has succeeded in "subduing the earth"? Where would science and technology have got to without the word? Nowhere. The human being has really raised itself out of the actual animal kingdom through its growing ability to formulate thoughts and manifest them in creation within practical, scientific and artistic fields.

A world of thought or spirit is materialised through the written or spoken word

Is the world of the word a physical or a spiritual world? The word in itself, you might say, is just physical matter, whether it appears in the form of writing or speech, as ink, print or sound. Certainly words are also physical matter but they are a lot more than that. If we look at a book that is written in a language we don't understand, or listen to this, for us incomprehensible, language being spoken, the words act only upon our sight or sense of hearing. We can have certain thoughts about this language, but if its words are not to be found in our thought catalogues, they stay merely print or sound, something purely material. On the other hand if we do understand the spoken or written words, thoughts are set in motion in our consciousness, in fact something immaterial or invisible begins to work. This immaterial or invisible something was hidden in the visible word; a world of thought or spirit is materialised through the written or spoken word and again dematerialised in the reader's or listener's consciousness. So a spiritual world does exist, which can penetrate the physical one and give it meaning and life. Physical spoken and written words are only artificial phenomena, with the help of which we are able to reveal something about ourselves that is immaterial and inaccessible to physical sensing. Each person has, besides his physical organism, a side to his appearance that is inaccessible to other beings on the physical plane. If this was not the case people would need neither writing nor speech.

People have their own spiritual world behind the physical one, their world of thought and feeling

Every day we interact with our surroundings on a plane that is not physical; we talk and listen, we write, read and gather for ourselves knowledge and experi-

ences, through which we build up thought-combinations that combine with the store we already have in our thought catalogue, and thereby enlarge the store. Through spoken and written words we provide each other with thought combinations. What we say can make others angry or sadden them, but it can also gladden, inspire and help them, indeed it can even contribute to creating renewal in their lives. If the words are not enlivened by thoughts and feelings they become dead clichés and mere words. So much conversation between people is this kind of "dead speech", the living word is not incarnated in it, and nothing happens in the speaker's consciousness in direct connection with what is being said. However, it is not necessarily always the case that nothing happens, for it can be that the person in question is thinking the exact opposite of what he or she is saying. Sometimes the word is dragged down onto such a low plane by the earthly human that it is used, not just to express a thought, but to cover up a thought, a kind of camouflage that belongs more to the animal kingdom than to the human condition. But this also shows that people have their own spiritual world behind the physical, their thought and feeling world, which they have the possibility of giving physical expression to through words and actions, and also have the possibility of hiding through being silent or passive or camouflaging through using empty expressions or even untrue words.

In the spiritual world after death organisms are built out of thought matter and thought transference takes place directly

In life after death, however, this kind of camouflage cannot take place. There organisms are built, not out of physical matter but out of thought matter. How one looks is how one thinks. And there is no need to form the words in sound or writing as thought transference takes

place directly from the one being to the other or shows itself in pictures, colours or shapes. But all the same, it is "the word" that is behind, as the formulating thought, and without going to school and gathering experiences in the world of the physical word, the earthly human would never become a divine and sovereign co-worker and co-creator in the spiritual worlds.

The human being learns to read the book of life, which is Nature itself

From other people's speech and writing every person can learn a lot, but life's own speech does not come to us just from other people, but from the whole of Nature. Nature is both writing and speech for he who can see and hear with an open mind and open senses. We learnt at elementary school that "Adam gave the animals names"; this is a symbol for the fact that the human being at a certain point in its evolution began to experience Nature consciously, that is to interact with it not just through the instincts, but also with feeling and intelligence and eventually also with intuition. The fact that people give the various phenomena in Nature names, does not take place just for the sake of rattling off a long string of names, but it is an expression of the fact that people are getting to know Nature and the various natural phenomena and the way they hang together in relation to each other. People create that thought catalogue which is their day consciousness, and which is still being developed through new experiences. People learn to read in the book of life, which is Nature itself, they learn to spell, to form words and sentences and make meaning out of them. However, people have not yet found their way forward to the real meaning; they constantly and with difficulty spell their way forward through Nature's language and are inclined to get bogged down in details and single words or letters without being able to see the whole that these form.

Such is the materialistic attitude to life. The materialistically inclined person becomes hypnotised by the single letters in the book of Nature or of life. But letters have no meaning at all, unless they are put together into words and sentences that form meaning. In the same way the details of Nature that can be weighed and measured have no other meaning than that which they have in relation to the whole in which they are details. And just as it is a thought world or a spiritual world that makes itself known through the letters, words and sentences, so is it also a spiritual world that makes itself known through the details of Nature, whether these details be electrons and atoms, plants, animals or humans, or planets, solar systems and milky ways.

An interesting book is like a charged battery that people can receive impulses from

As long as the materialistically inclined person only acknowledges what can be weighed and measured as reality, no matter how scientifically knowledgeable they are, it will be like someone wandering around in an enormous library and not being able to sense anything other than print and paper. A library is a place where spiritual power is stored in physical matter, and through the process that we call reading, it can be released to re-charge the human consciousness. A book that is of interest to a person is exactly like a battery that supplies energy to a radio receiver. And a book has the advantage over an ordinary electrical battery, in that it does not contain less power whether one person has received impulses by reading it or whether a hundred people have done so. Only when it is worn out and can no longer be read is it no longer of any use as a "charged battery"; however, if it is a book of really great value, its energy would long ago have been transferred to new editions. Nature is in itself a cosmic library of this sort, but people are illiterate when it

comes to this kind of reading. They know the amount of paper of the "books", their size and weight, their place on the shelf and the colour of the cover, but the essence of them, what they have to tell, whether it is a scientific account or a fantastic adventure, they know nothing about, and will perhaps even deny that they contain anything at all other than print and paper.

It is the same Godhead talking through religion and Nature

In order to come further in its development, the earthly human being has to get to know the living word and not be content with the dead letter. Naturally this does not just apply as far as science is concerned, it applies to everything including religion. Just as Nature is the Godhead talking to human beings, so also is religion. And the human being will eventually realise the fact that Nature and religion are in fact saying the same thing. Naturally there cannot exist two forms of truth or reality, one that is scientific and another that is religious. It is the same reality; and spiritual science will show people that it is the same Godhead speaking through Nature and through religion. People are of the opinion that Nature is something *exclusively* physical, and religion something *exclusively* spiritual. But it is not so. All of Nature's physical processes, its cycles and releasing of energy, which exhibit the most subtle logic in the ways they relate to each other, all of these could not exist if there were not thought and thereby a thought world and a thinking being behind them. The human being is of course itself a part of Nature, and the human being's abilities to think and create and be in possession of humane feelings are also processes of Nature. So just by looking at ourselves we can see that Nature's world is also a spiritual world. There is an old saying which says: "Know yourself and you know the whole universe". And it is quite right.

The human being knows neither itself nor the universe yet, even though it knows a lot about its physical organism and about planets, suns, and milky ways. This physical knowledge is only "print and paper", and in order to really know something, the earthly human being must get to know the spiritual world that lies behind both its own organism and the physical universe.

Spiritual science is a help to people of today, enabling "the word" as clear chains of thought to enlighten people's minds

Nature, whether we are talking about people or the world that surrounds people, or the world that constitutes their organism, is something that reveals spirit. Spirit is consciousness of oneself and of the world and shows itself as a conscious interaction with the world. But what is the world? What is Nature? What is the universe? It is the living God, in which we live, move and have our being. And what Nature tells us is what God is telling us, and through which we gain experiences and become more clever and more loving. We become more clever and more loving because through the experience that we have, we have breathed into us "the breath of life" or the thought world of the Godhead himself. We learn "to know the difference between good and evil in order to become like God", and consequently we become "man in God's image". But it is precisely through "the world" that we reach this state. The word is that formulating thought which is arranged in our thought catalogue together with other words and thoughts. The thought catalogue or consciousness is developed and expanded until it becomes more and more the same as God's thought world.

The human being learns to think along the lines of God's thoughts, and can become a divine co-worker, a tool for God's creating of new variations of life-expression and life-experience. It is a

thought such as this that is behind the words in St. John's gospel; "In the beginning was the word, and the word was with God, and the word was God". And later: "and the word became flesh". This shows that religion is not intended to be a flight of thought away from reality. The word shall indeed become "flesh", and not just by Christ incarnating on this earth, but by people following in his footsteps, and through neighbourly love and unselfish creative power, allowing the spiritual world's light to stream through their physical body in their practical way of behaving, so that they little by little change this world into a world of peace. Spiritual science is a help that is given to the people of today,

enabling "the word" as clear, logical chains of thought to enlighten people's minds, but every single person has by him- or herself the responsibility to let the light stream on into the darkness, that is, into the zone of ignorance, through those thoughts and actions that can make this world a better place to live in for all living beings.

Original Danish title: *Ordet*, a lecture given by Martinus at the Martinus Institute, Copenhagen on April 5, 1948.

Edited by Mogens Møller.

Translated by Andrew Brown, 1994.

Books from the Martinus Institute

The Third Testament - Livets Bog I

Presents an introduction to the solution of the mystery of life. In Martinus' all-embracing cosmology the meaning of good and evil becomes apparent. Through reincarnation we are all evolving towards cosmic consciousness and total initiation. A just international world state will be one of the physical results of this evolution. Includes 8 symbols with explanations.

292 pages, 8 colour plates, paperback, 17.5 x 25 cm.

The Eternal World Picture I

Comprises 16 symbols with detailed explanations designed to make it easy for the reader to acquire an overview of the cosmic structure of the universe and of life.

119 pages, 16 colour plates, paperback, 17.5 x 25 cm

Logic

A guide to the investigation of spiritual problems. It helps the seeker to think logically and shows that absolute logic is the same as absolute love. Touches on the symbolism of the sphinx and the analysis of love and sexuality.

255 pages, 2 black & white plates, paperback, 17.5 x 25 cm

The Ideal Food

Spiritual and physical aspects of vegetarianism.

99 pages, 2 black & white plates, paperback, 17.5 x 25 cm

The poetry of reality on the white screen of illusion

by Max Käck

Many years ago I heard talk of a new, much-discussed film. It was said that the film was unusually long, had a strange, very slow action, and it was clear that it gave rise to many, very different interpretations. The critics could not agree; some thought it was about a visit from a flying saucer, others that it portrayed the effects of a nuclear catastrophe, and yet others that it was a criticism of Soviet bureaucratic society. My curiosity was aroused.

The action takes place in a dirty and dilapidated district in an indeterminable place. Three men gather in a miserable café in order to set out on a journey on foot in a desolate area called "the zone".

The area is cordoned off by the military, and the border is dangerous and difficult to cross. There are no explanations about how the zone arose, but many accounts about dangers and strange features in it. There is, among other things, a room in which one can have one's most profound wishes fulfilled. This room has been the goal for many illegal excursions, and the three main characters in the film - the scientist, the writer and the guide - are on their way to this room.

The toils of enlightenment

The excursion is complicated, despite the fact that the distance is short; laws different to those that prevail in the world outside prevail in the zone. The journey

becomes difficult and is accompanied by the men's speculations about personal and existential problems. The writer has lost his creative ability and become a cynic, and the scientist wants to destroy the mystical room with a bomb. Having arrived the group decide to return without entering the room. The question that remains in the consciousness is: What is the use of our innermost wishes being fulfilled if they are in conflict with our conscience, and could, in the worst case, make us incurably unhappy? What shall we use power and knowledge for if our morality still makes life unbearable? The journey towards the core of the zone confronted each of the men with his true self.

The film made an indelible impression on me, despite the fact that for a long time I could not see what it was actually about. Its message was strong and clear - but away from order's area of authority. Only after having seen it many

times did the message clarify on the intellectual plane - at the same time as its bewitching effect weakened. The film is called *Stalker*, and was made by the Russian film-poet Andrey Tarkovsky.

The masters of film-poetry

Film-makers like Tarkovsky maintain the credibility of the film media as an art form. With films such as *Ivan's Childhood*, *Andrey Rublyov*, *Solaris*, *Mirror*, *Stalker*, *Nostalgia* and *The Sacrifice* he has written himself into film history as one of the greatest poets of this art form. In 1986 a book by him was published in English (1994 in Swedish) giving some insight into the background for his films, but above all into the conditions for artistic creation, and his view of the role of art and its purpose for man.

The book is called *Sculpting in Time*, and is a real pleasure to read. In the book Tarkovsky presents the image of the artist as a seeker-after-truth, who researches life and the nature of the human consciousness. This can seem surprising for all those who, stuffed as we are by action films and conventional single-track dramaturgy, experience his films as "difficult" or abstract. Tarkovsky is criticised too in his homeland for "lacking contact with reality", and it is not difficult to understand the conflict that must have existed between him and the social realistic aesthetics of communist society.

The artist as a seeker-after-truth

But it is not banal factual realism either that is the truth for Tarkovsky in his search. It is the ability of the work of art to capture the world in a conclusive picture, it is art as "a hieroglyphic of absolute truth". He writes:

"And so art, like science, is a means of assimilating the world, an instrument for knowing it in the course of man's journey towards what is called 'absolute truth'".

Science and art have similar goals. Even "the functional role of art lies in

the idea of *knowing*". Art shapes reality as subjective experience, while science creates knowledge through following "an endless staircase and is successively replaced by new knowledge, with one discovery often enough being disproved by the next for the sake of a particular objective truth". "Art is born ... where there is a ... longing for the spiritual, the ideal."

"In any case it is perfectly clear that the goal for all art - unless of course it is aimed at the 'consumer', like a saleable commodity - is to explain to the artist himself and to those around him what man lives for, what is the meaning of his existence. To explain to people the reason for their appearance on this planet; or if not to explain, at least to pose the question."

"From the very moment when Eve ate the apple from the tree of knowledge, mankind was doomed to strive endlessly after the truth. First, as we know, Adam and Eve discovered they were naked. And they were ashamed. They were ashamed because they had understood..."

"So it was that man, 'nature's crown', arrived on the earth in order to *know* why it was that he had appeared or been sent. And with man's help the Creator comes to know himself. This progress has been given the name of evolution, and it is accompanied by the agonising process of human self-knowledge."

Message with words

For Tarkovsky film is an art form that is closely related to music. Film and music have in common the fact that they are "direct forms of art" that do not use any intermediary language. It differs therefore from literature, which expresses everything through language. "The literary work can be received only through symbols, through concepts - for that is what words are; but cinema, like music, allows for an utterly direct, emotional, sensuous perception of the work." Lite-

ature describes verbally what the author wants to render in print, film "uses the materials given by nature itself".

"To tell of what is living, the artist uses something dead; to speak of the infinite, he shows the finite. Substitution! The infinite cannot be made into matter, but it is possible to create an illusion of the infinite: the image."

"A poet has the imagination and psychology of a child, for his impressions of the world are immediate, however profound his ideas about the world may be. The poet does not use descriptions of the world; he himself has a hand in its creation."

Art is, for Tarkovsky, a way of communicating the incommunicable, of going behind order's filters of reality to find the naked truth.

"Art is a meta-language, with the help of which people try to communicate with one another; to impart information about themselves and assimilate the experience of others. Again, this has to do not with practical advantage but with realising the idea of love, the meaning of which is in sacrifice: the very antithesis of pragmatism."

Meeting reality in poetry

"I see chronicle as the ultimate cinema; for me it is not a way of filming but a way of reconstructing, of recreating life."

"I once taped a casual dialogue. People were talking without knowing they were being recorded. Then I listened to the tape and thought how brilliantly it was 'written' and 'acted'. The logic of the characters' movements, the feeling, the energy - how tangible it all was. How euphonic the voices were, how beautiful the pauses!"

"Masterpieces are born of the artist's struggle to express his ethical ideals. Indeed, his concepts and his sensibilities are informed by those ideals. If he loves life, has an overwhelming need to know it, change it, try to make it better, - in

short, if he aims to cooperate in enhancing the value of life, then there is no danger in the fact that the picture of reality will have passed through a filter of his subjective concepts, through his states of mind. For his work will always be a spiritual endeavour which aspires to make man more perfect: an image of the world that captivates us by its harmony of feeling and thought, its nobility and restraint."

There is one way of communicating that distinguishes itself from the practical presentation of facts that we are accustomed to. In our daily life - and in particular in the age of the information society - rational logic dominates our thinking. This appears in art too, not least in the commercial film, where the linear representation of a course of events dominates. But Tarkovsky wants to create another picture of reality than that which is expressed in traditional dramaturgy, where the images are linked together by a linear, logically consistent development of the plot:

"There's another kind of language, another form of communication: by means of feeling, and images. That is the contact that stops people being separated from each other, that brings down barriers."

"In my view poetic reasoning is closer to the laws by which thought develops, and thus to life itself, than is the logic of traditional drama."

Poetry is the logic of life

"When I speak of poetry I am not thinking of it as a genre. Poetry is an awareness of the world, a particular way of relating to reality. So poetry becomes a philosophy to guide a man throughout his life."

Tarkovsky writes about an idea he has that builds on his view of film as a poetic "language". Instead of describing someone's life through outer events in which he takes part, one could portray him through his inner ideas, memories and



Stalker

Resting on the journey

dreams. Without revealing the main character himself and without depicting him with the usual rules of film dramaturgy, one ought in this way to be able to create a portrait of his personality, a vision of his inner world. He himself is absent, but the insight into his way of thinking and reflecting gives a clear idea of him.

It is an idea of this kind that forms the basis for *Mirror*, one of Tarkovsky's most beautiful films. He describes in the book the great difficulties that making the film presented. During clipping, at least twenty versions of the film existed, with great differences in the order of the episodes. It seemed at times, writes Tarkovsky, as if the film was quite simply impossible to clip. It didn't hang together, it lacked unity and cohesion. But suddenly one day all the bits fell into place and the material came alive after they had found one more new way of restructuring the takes. This was for Tarkovsky proof that the efforts of the team during production had been right.

They had succeeded in holding on to an idea, "the meaning and the life principle of the shots". When the parts had found their poetically logical connection, the whole became a true expression of the film maker's vision.

The responsibility of the artist

Tarkovsky's view of the artist as a spiritual researcher and seeker-after-truth closely connects his aesthetics to ethics. Often the artist seems so concerned about his freedom that moral consideration is not allowed to mix with artistic creativity. Tarkovsky is an exception. For him there is nothing that can be called absolute artistic freedom.

"The beautiful is hidden from the eyes of those who are not searching for the truth, for whom it is contra-indicated."

"It is a mistake to talk about the artist 'looking' for his subject. In fact the subject grows within him like a fruit, and begins to demand expression. It is like childbirth ... The poet has nothing to be proud of: he is not the master of the situation, but a servant."

"The aim of art is to prepare a person for death, to plough and harrow his soul, rendering it capable of turning to good."

The creative human being who has seen what true artistic work involves, has, according to Tarkovsky, not a problem-free existence consisting of experiments with his means of expression for which he has no responsibility. He finds himself, when he has chosen his path, bound by "chains of necessity, fettered by the tasks you set yourself and by your own artistic vocation".

"I cannot in fact understand the problem of an artist's so-called 'freedom' or 'lack of freedom'. An artist is never free. No group of people lacks freedom more. An artist is bound by his gift, his vocation."

The Sacrifice

In his last film, *The Sacrifice*, produced in Sweden with mostly Swedish actors, Tarkovsky deals with the ultimate moral dilemma, the question of the survival of mankind. The theme of the film is harmony, love and privation. What touched Tarkovsky in this theme was that "what nobody seems to understand is that love can only be one-sided, that no other love exists, that in any other form it is not love. If it involves less than total giving, it is not love. It is impotent; it is nothing."

Tarkovsky continues, "I am interested above all in the character who is capable of sacrificing himself and his way of life - regardless of whether that sacrifice is made in the name of spiritual values, or

for the sake of someone else, or of his own salvation, or of all these things together. Such behaviour precludes, by its very nature, all of those selfish interests that make up a 'normal' rationale for action; it refutes the laws of a materialistic world view."

The main character of the film is tormented by depression, he has given up his career, he is concerned about the development of events in the world and the disharmony in his family. The uninhibited progress of technology and the risk of nuclear catastrophe plague him, and he abhors the emptiness of people's talk. When the message comes that a nuclear war is imminent he decides to make a sacrifice. He turns to God in prayer and renounces his entire life so far, his home, his family and his friends, his son whom he loves above all else, and he promises never more to utter a word.

For Tarkovsky this symbolic action is an image of the spirit of self-sacrifice that could save mankind from its present dilemma. The human being tries to place the responsibility on objective laws that he cannot influence. He would rather be a robot than give up his riches. The spirit of self-sacrifice and love are definitely not popular, he writes, "it is either too idealistic or too impractical". We therefore lose our individuality in favour of egocentricity, and human relationships become meaningless connections. "Instead of the spiritual, we glorify today material life and its so-called world." Mankind is faced with a choice of whether to "pursue the existence of a blind consumer, subject to the implacable march of new technology and the endless multiplication of material goods, or whether to seek out a way that will lead to spiritual responsibility, which ultimately might mean not only his personal salvation but also the saving of society at large: in other words, to turn to God." For Tarkovsky this is the dilemma: man himself must gain insight and make a

sacrifice; sacrifice the material riches in order to find a real spiritual life.

The Sacrifice was Tarkovsky's last and - in his own opinion - his most important film. It is full of beautiful images and strong symbols. One of these is the image of a little dumb boy who waters a parched tree. I would like to conclude with Tarkovsky's rendering of this legend.

"Has man any hope of survival in the face of all the patent signs of impending apocalyptic silence? Perhaps an answer to that question is to be found in the legend of the endurance of the parched tree, deprived of the water of life, on which I based this film, and which has such a crucial place in my artistic biography. The monk, step by step and

bucket by bucket, carried water up the hill to water the dry tree, believing implicitly that his act was necessary, and never for an instant wavering in his belief in the miraculous power of his own faith in God. He lived to see the Miracle: one morning the tree burst into life, its branches covered with young leaves. And that 'miracle' is surely no more than the truth."

Original Swedish title: *Verklighetens pesi på illusionernas vita duk*. Published in *Ny Kultur*, 1993. Translated by Mary McGovern, 1994. Quotations are from *Sculpting in Time* by Andrey Tarkovsky, pub. by Faber and Faber, London, 1986.

Video film:

Martinus - the Man and his Cosmology

Now available in English from the Martinus Institute, Mariendalsvej 94-96, DK-2000 Frederiksberg, Denmark.

Price: 150 Danish crowns (DKK), £15.50 or US\$23.50 plus postage.

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Nature's rights - the relationship between people and animals

The 31st World Vegetarian Congress, August 1994, The Hague, Holland

by Poul Dyrholm

It being the 100th anniversary of the Dutch Vegetarian Society, this year's World Vegetarian Congress was held in Holland.

The theme was *Nature's rights - the relationship between people and animals*.

The week's programme was very varied, based on vegetarian themes with lectures, workshops, evening activities and excursions. There were opportunities for making informal contacts. Non-vegetarians were also welcome. Vegetarians are usually well-grounded and motivated about their life-style. At the conference non-vegetarians in particular were encouraged to take part in objective discussion about ethical attitudes to our treatment of animals. Topics included the loss of energy and

nutrition in food from animals, the mental and spiritual pollution that results from animal food, as well as the health aspects of vegetarian nutrition.

One of week's programme points was called *Workshops and Posters*. It provided the opportunity to display vegetarian literature, brochures, posters and general information. I and three other Danes presented Martinus Cosmology, in particular Martinus's book *The Ideal Food*.

Another programme point was *Speakers' Corner*, which provided one of the Danish delegation with a 5-minute opportunity to present the essentials of Martinus' view of vegetarian nutrition.
Trans. by MMcG

News from the Martinus Institute

New video in UK

Martinus - The Man and his Cosmology, the new video film about Martinus' life and work, and all of Martinus' books in English translation are now available in the UK to personal callers and by post

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Á jour

Towards a holistic picture of cancer?

In his article *Particles, empty space and the power of thought* (see KOSMOS no. 1, 1985 - back issues available from the Martinus Institute) Martinus says that our heart, kidneys, lungs, glands and so on can be seen as "galactic systems" that are controlled by an "I". These "galaxies" are made up of particles and empty space, and the empty space is irradiated by "thought-power", which comes from our own world of thought.

Thought-power goes from the day-consciousness, via the brain and the nervous system, to the blood which electrically charges all our organs. Our thought-power can be life-giving as well as negative, the latter causing disorder and even catastrophes in our organ galaxies.

If someone can have the thought-power of universal love, this will strengthen and promote the health of all the organs. Such a human being cannot become mentally ill and is protected against physical illness.

However, the dark forms of conscience that we know as anger, hate, jealousy, bitterness and irritation and so on create negative thought-power; this holds true for sorrow, anxiety, depression and stress too.

Every "organ galaxy" has a type of particles that cannot stand up to coming into contact with particles from other organ galaxies. If this happens, explosions and world catastrophes occur in our body's galactic system. Dark

thoughts lead to certain particles being thrown into areas to which they do not belong; this can result in rashes, inflammation and sores. If one is subjected to great nervous tension with disappointments and worries, stomach ulcers can occur. If the particles from the lung galaxy get into the brain galaxy or into other galaxies of the organism, this can give rise to cancerous tumours. If at the same time particles from the stomach galaxy get in, the tumours can be very destructive and cause death.

Jumping genes

Professor of genetics, Klas Ramel, has discovered something called "jumping genes". He says that such jumping genes can be found in all organisms, including human beings. And some of them are of a type that can cause mutations and apparently give rise to cancer. It seems as if the "jumping genes" of genetics and Martinus' particles that "are thrown into areas to which they do not belong" can be the same thing. So dark thought-power, which is a result of one's own thoughts, can have a great influence on the onset of cancer. *Trans. MMcG*

Source: *Informationsbladet* from Martinus Institute, Stockholm, Sweden.

MARTINUS COSMOLOGY

Martinus Cosmology provides an all-embracing world picture logically describing and analysing the spiritual laws of life. In his works Martinus describes a concept of life which can be summarized as follows: All living beings have eternal life. Man has reached his present stage through evolution through the mineral, plant and animal kingdoms, and is at present a sphinx being, part animal and part real human being.

The temporary goal for our evolution is the establishment of a real human kingdom, a union of all nations in one global state capable of guaranteeing every living being on earth peace, justice and a completely happy life.

Through reincarnation and evolution Man gradually develops new faculties which change his way of

thinking and acting. The law of karma, "what you sow you must also reap", guarantees that he gradually becomes perfect, a moral genius capable of differing between good and evil. The human being of today will thus finally appear as a real human being – "man in God's image after His likeness".

THE MARTINUS INSTITUTE in Copenhagen was established in 1932 in order to make Martinus' literature available.

THE MARTINUS CENTRE in Klint, Denmark is a school for the study of Martinus Cosmology. Courses are available in English.

Martinus Cosmology is not the basis for any kind of sect or association.

LITERATURE

Martinus (1890–1981) was a Danish writer. His entire output is known collectively as "The Third Testament", and comprises "Livets Bog (The Book of Life)" in 7 volumes, "The Eternal World Picture" in 3 volumes (symbols with explanations) and about 30 shorter books. At present the following publications are available in English:

Livets Bog (The Book of Life) Vol. 1

The Eternal World Picture Vol. 1

Logic

Easter

Marriage and Universal Love

Meditation

The Fate of Mankind

The Ideal Food

The Mystery of Prayer

The Road to Initiation

The Road of Life

Martinus Cosmology – An Introduction

COVER SYMBOL

The symbol on the front cover, which is called "The perfect man in God's image after His likeness", shows the perfect way of behaving or what it means "to turn the left cheek when one is smitten on the right".

At the bottom of the symbol we see the course of evolution through many lives from animal (orange) to the perfect man (yellow). The rectangular areas symbolize our physical earthly lives from birth to death.

The smaller pale yellow areas between these show that we find ourselves in spiritual worlds between our physical earthly lives. After each stay in these worlds a new earthly life begins based upon the qualities and talents we have developed through previous physical lives. The orange and yellow arcs show that our fate is

a result of our own actions from previous lives as well as our present life. The large orange arc which stretches from the left side to the middle symbolizes an unpleasant or so-called "evil" action which is sent out towards someone. This is answered by friendliness and understanding symbolized by the heart and the yellow arc. The symbol therefore shows the perfect man's total initiation into fate and the mystery of life, his understanding of eternal life, evolution and the law of fate: "as thou sowest, so shalt thou reap".

Through this eternal law we will all learn to differentiate between what is evil and what is good. We will become perfect; we will become "the perfect man in God's image after His likeness."

KOSMOS

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