

Symbols and the non-causal dimensions

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The mind, which is used to look at the world in terms of the causality, calls every event a miracle if it is impossible to establish a cause for it, and yet the mind is not ready to acknowledge the existence of the miracle itself. This inability is not an absurd one because true acknowledgment of the miracle as a consequence, or prerequisite, should have for a result the determination of the causal picture of the world, that is the transition into the non-causal dimensions. On the other hand, if we would cross into the non-causal dimensions, it would be impossible to write this paper work because the center of the language itself has the logo-centric (causal) matrix. For that reason I will discuss the non-causal dimensions through the picture of the world as a contrast to the non-causal dimensions, i.e. as an idea of the causal dimensions. I will discuss it through the story of the miracles as the visible reflections of non-causal dimensions and through the story of symbols as a way of communication with the non-causal dimensions.

THE PICTURE OF THE WORLD comprises everything from the truths to the misapprehensions, from instincts to the reason, from intuition to the intelligence; in a word, everything that reaches the mind of an individual or a group, and which fits in there or is rejected. The picture of the world is (even in the visual sense of the matter) the circle¹, in the center of which is the individual who is, on the other hand, the circle as well². The circle, depending on the situation, is spreading, stagnating or disintegrating. The results of such disintegration are “disastrous” unless its bearer has not the strength to rearrange the picture, that is the circle. The circle as a picture is appropriate hence it describes how much did the spirit, the mind or ratio of the “bearer of the center” managed to create the picture of the world. However, I believe that if the builder, owner, i.e. the bearer of the picture moves its center, then the picture of the world will automatically enlarge itself in a great extent. Rarely happens that more than one of these movements of the center appears. In the same manner, the movement back to the primal center acts as the movement of the center. In my opinion, humans are beings of the order and they will always tend to create uniformity on the whole surface of the picture, i.e. they will apply the principle that was successful on its part to the whole surface of the picture, after each movement of the center. I would also like to remark that every picture tends to impose itself (to acknowledge itself) to the environment, because for the bearer of the picture, his picture is the only possible (true) one, no matter if it is well or badly created. The only possible measure for well or badly created picture could be the collective picture of the world⁴. This picture, through many known and unknown ways (of the law, morale, discipline, fears, awards, art, magic, conscious, unconscious etc.) enables the needed level of communication between the individual pictures of the world as well. On the relation individual picture of the world - another individual picture of the world, as well as the relation individual picture - collective picture and vice versa, all the problems occur and are being resolved, one way or another.

The principle that was successful on the part of the picture, and which multiplies itself on the entire surface, can be compared with the crystal structure of the minerals, thus this multiplication can be represented as the crystallization of the environment, and the structure of the environment can be visualized as the crystal grate⁵. The grate is constituted from the points and the straight lines that link those points. The straight lines will be called ‘relations’ from this point, and points will carry the function of the bearer of information. The points can be with information or without them. Thus relations, that are established in the monad as the microcosms in which the macrocosms is reflected in (and vice versa), multiplies on the entire surface of the picture. In this way the grate presupposes the place for certain kind of

information. All those information are visible to us, which shows that what makes the picture of the world real are relations between information. It is important to notice this because if we suppose that some information comes in the orbit of our picture of the world, and there is no foreseen place for it, than it can be: unnoticed, noticed but rejected, and noticed and accepted. If it is accepted, with this information other relations are built (it becomes real), thus the picture of the world is changed a little in one of its parts. When this process is finished, this entire event could be seen as, again, the principle successful on the part of the picture, which will multiply on its entire surface by relations⁶, and presupposing new places for some new information. Suddenly, we are able "to see" the whole spectrum of new information, which were invisible to us until that moment. We experience this as miracles, because the changes in the crystal structure of the picture of the world initiated the event for which it is impossible to establish the cause⁷.

The best illustration for this kind of thinking is the magic. It is based on certain ritual actions which are repeated in the same way every time, and which provoke certain consequences, although there is no obvious connection. Those consequences, because of their time or space, i.e. both time and space discontinuity with the cause (the ritual, i.e. the symbol) we experience as miracles. However, this miracle lasts until the relations between this miracle and time and space are built. This is where the science picture of the world appears, often offering itself as the only authoritative factor in building the causal picture of the world. Although it often defends this right with mere "threats" such as: scientific method, scientific principle, scientific evidence etc. Although the science is not the only authoritative approach, it gave the greatest contribution in the consolidation and the research of the causal picture of the world, and it goes far enough to deny even its own (scientific) miracles. While magic, more or less, uses symbols, i.e. it communicates with non-causal dimensions, thus realizing relations which accept the relation towards time and space more comfortably, the science is neglecting them more and more and it stays on the side of causality.

In further search for the cause of the miracle, we come to the alchemy and religion. Alchemy offers receipts, which give no results except to the true alchemist, and religion offers a prayer, which gives no result except to the true believers. Both of them offer a communication with the non-causal dimensions in their specific ways, and they teach us that there are miracles so monumental that our causal mind has not the strength to deal with them. Then this mind acknowledges, although reluctantly, existence of others (non-causal) dimensions, and it does so by art.

If we continue to think in this direction, we can imagine never-ending universe of non-causal dimensions, which surrounds the little isle of our causal world as an ocean.

No matter how big those dimensions are or how many of them there are, the symbols are the one that testify about their existence. The symbols represent the ability of communication with non-causal dimensions, which would not exist if there was not a sense, in each one of us, at the level of archetype, i.e. non-causal dimensions, that is usually neglected.

On the other hand, our causal mind experience the symbol as a visible replacement of what it symbolize, and the ability to communicate with other points in the crystal structure of the picture of the world, and thus to create needed relations for noticing the symbolized, i.e. to be changed a little on one of its parts. When this process is finished, the whole event could be seen again as the principle successful on one part of the picture, which will multiply itself on the whole surface by means of relations⁸, and presupposing some new places for some new information. Suddenly, we become able "to see" the whole spectrum of information that were invisible to us until that moment, and we experience them as true miracles, because we are not able to build firm relations between them and time and space⁹.

If we try to imagine where is the never-ending world of non-causal dimensions, we will soon conclude that it lays somewhere above us. With all the knowledge that we have at the end of this century, that is the only direction in which our mind can imagine the end of causal

dimensions and the eternity of the unknown world of non-causal dimensions which follows it. If I want to communicate with non-causal dimensions through symbols, I will do that in the up-down, down-up direction. The rectangular shapes of pictures (window-like) are adequate if we stand on the ground, because we see the whole space by the horizontal and the vertical lines. Yet, if we lift ourselves high enough and if we look down, we will see things circularly. The same thing will happen if we look at the sky while we are lying on the ground. In other words, the circular shape of the picture is appropriate to this kind of view (up-down). Therefore I intend to make my pictures in the circular shape and to leave them in the open, literally and formally exhibiting them to the view from above. The subject of these drawings is inspired¹⁰ with the construction of the labyrinth, which is composed out of a cross¹¹ as the base, then four crescents¹² are added, then four points¹³, which represent the labyrinth¹⁴ when it is properly organized around the four halves of the cross and when it is successively connected. In this way, these symbols, which are often mutually confronted, represent one compatible unit, which is the symbol itself. In order to attract attention for the view from below, I will present the whole situation in four drawings¹⁵, and in such a way that the diameter will descend thus suggesting approaching, which should attract attention for the view from above. By narrowing of these circle drawings from the symbol of the labyrinth to the cross with the crescents and points, then to the cross with the crescents, and in the end the cross alone, the consciousness of what is being hidden in the constructive base of the labyrinth is revealed. Consequently, the drawing of the labyrinth has the suggestion of lengthening due to the specific spacing between the lines of the labyrinth, and the lines of the drawing are getting wider (as if approaching) from the largest to the smallest.

The place of the exhibition will be the plateau near by the buildings of the Academy of Arts, and it could be viewed from the rampart, which is necessary so that commission would be able to see it. The spot for the perception will be marked with three planted flags, which will enclose the spot and will constitute a triangle pointed toward the drawings. Its position is on the same axis with the one of the drawings on the ground, and it is vertical to the rampart from which they will be viewed. Since the drawings are exhibited for the view from above, the drawings will look like (if seen from the spot marked with the flags) ellipsoids placed one beneath the other, and in this way they will communicate with the commission as well as with other viewers. The appearance of ellipsoid drawings will be achieved because they will look as if they have approximately the same width and distance when seen from the marked spot, which will "straighten" the perspective and the place will gain higher importance of visualization and thus become special.

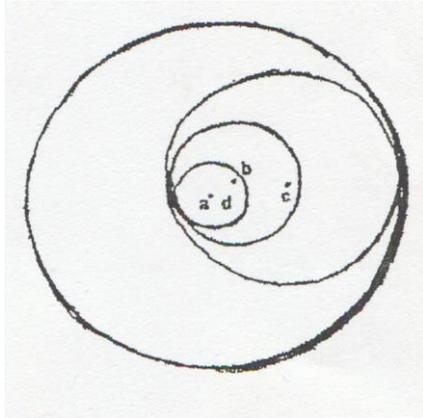
This kind of approach to the drawings represents the desire to communicate in the supposed direction of the non-causal dimensions. The message reveals the consciousness of some symbols and their mutual relationships, thus inviting to further communication in that range. It would be imprudent to say that I expect some kind of visible answer from non-causal dimensions, because I would contradict this whole paper by doing so, and it would be immodestly because I would rise high above the "question-answer" power. Nevertheless, one must not forget: Miracles do happen!

Notes

1) No matter if the symbol of the circle appears as a part of the Sun worshipping, or in modern religion, in myths and dreams, in Tibetan priest's mandalas, in the town planning or in the sphere concepts of the ancient astronomers, it always represents the life as a complete whole. When it represents the man it refers to the unity of the psyche, to which unconscious belongs as well as the conscious, including the relationship between the man and the whole nature.

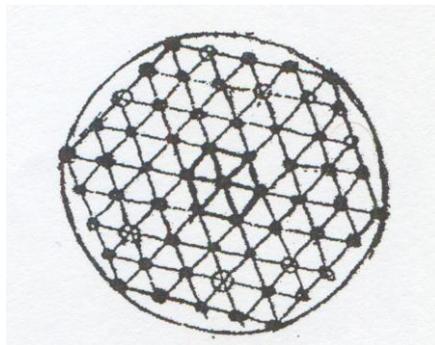
2) The term of 'monad' must be introduced here. In Leibnitz's philosophy a monad is defined by comprehending the man as the microcosmic expression of the macrocosmic, because "monad do not have the window through which something could get in or out." On the other hand, monads themselves reflect a wider pattern, so that each monad is "a constant living mirror of the universe", thus: "everyone reacts on everything that happens in the universe, so the one who has seen it all could read in it everything that is happening everywhere, even things which already have happened, and things that will happen." Hereby I conclude that what happens in the "living mirror" (the monad), also happens in the universe, and that monad itself is a living actor of the picture capable of changing the universe, as much as it is a picture.

3)



4) The collective picture of the world begins in the relations which appear in most individual pictures of the world, but it impose itself as the most optimal solution for the most of them, i.e. the principal one: the language, the educational system, the social structure, the culture, the science, the fashion.

5) ● with information ○ without information



This is the simplest model of the crystal grate. It must be mentioned that no matter how big and complicated the grate is, it does not represent everything, more exactly, and it does not cover the whole circle.

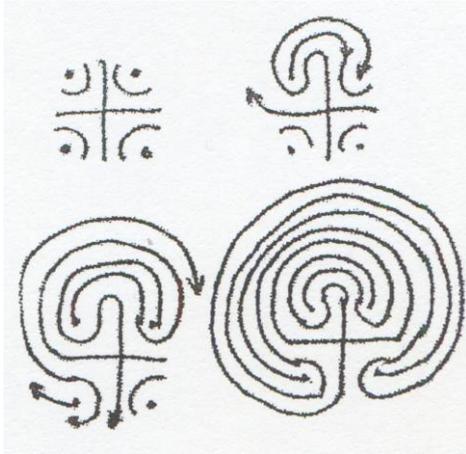
6) Just like the circles on the water surface.

7) Jung made the theory of the synchronicity, relying on works of Leibnitz and Kant, which acts as the crystal structure through the understanding of the unity of the center of events, and through the process of crystallization, thus bypassing time and space.

8) After the new crystallization is over, it could happen (and it does happen) that a point, i.e. points, loses relation with other points completely. One could say that they are forgotten, yet the problem is that there would be no crystal grate like this at all, if a step, in which the main role was played by the information that is now rejected, was dropped. In a word, relations do have memory, i.e. the experience of the moment of their genesis. By the reduction of the relations (we can imagine) we would reach the very beginning, that is the moment before relations were even established, i.e. the non-causal dimensions.

9) Both time and space are nothing but mere archetypical information not connected with relations on the level of non-causal dimensions.

10) C. Schuster's analysis (New York)



11) The cross is the center of the labyrinth thus dividing it into fourths. The cross opens its center towards exterior by crossing of the two straight lines. If the ends of the cross get connected, the square and the triangle are created. From these simple observations the most complex symbolism is derived:

The square explains the mystery of the center.

It is the spreading and radiation, but the contraction and repeating as well.

The Sky and the Earth join in it.

The time and space intertwine in it.

It is the umbilical cord of the universe connected with the ancient center.

It is the symbol of communication between the Earth and the Sky, from above to below, and from below to above...

12) The crescent is the symbol of changing and returning. It is not a finished character although it is quite near to it. Muslim theologians say that the crescent is both open and closed item, and that it is both the expansion and the concentration. Thus, the man also is not closed in the divine order's perfection. The crescent also occurs as the symbol of resurrection. It seems that it closes and tightens itself, but all of the sudden the gap toward a free, eternal space gets opened. In the same way it seems that death closes under the man, but he is reborn in another, endless dimension...

13) The point symbolizes the utmost state of abstractness of the scope, the center, the spring, the focus, the source of the emanation and the mouth of the return. It represents the power of creation and the end of everything. The point is also a meeting place of the cross' legs, and the point contains the circle in itself. In the Jewish cabala symbolism, the hidden point, when it shows itself, becomes the letter IOD. In the Hindu and Tibetan philosophy the point (Bindu) is also a drop, a seed of appearance. It is the spring of meditation and the spiritual integration. The point is also the letter for the sacred syllable OM, the seed in the

shell...

14) The labyrinth symbolizes the approaching to the center by some kind of initiative journey, and it keeps away the ones who did not deserve to approach. The transformation that takes place in the center of the labyrinth, and which will be confirmed when the journey is over signifies the victory of the spiritual over the material. The labyrinth leads into the interior "I". According to cabalistic tradition, which was embraced by alchemists, the labyrinth had the magical function of one of the secrets that were attributed to Solomon. The labyrinth also has solar meaning...

15)

