ROMANTICISM AND TRANSCENDENTALISM IN PHILOSOPHY, LITERATURE, MUSIC & THE ARTS

Paradox Ethereal

ISSUE 07  DEC 2014 - FEB 2015

DARREN HOLMES
JAMES PHILIP PEGG
JONATHAN CHARLES
GEORGES MÉLIÈS
RUNES
BODY AND MIND
LOREDANA FAYER
YUTAKA ITINOSE
FILMS & MADNESS
PARADOX ETHEREAL MAGAZINE
ISSUE 07  DEC 2014 - FEB 2015

P R E F A C E

Paradox Ethereal is a quarterly digital magazine possessing a re-enactment character and related to the Arts, Romanticism, Aestheticism and Symbolism. We flirt with Music - folk, ethereal, or experimental forms - Esoteric Traditions, Traveling possessing an exploratory character, Art in all its magnitude and types, the Absurd in full glory, everything Retro or Vintage, Nature, Literature, Psychology, Philosophy and above all the Transcendental. If a reader feels he/she is one of us we accept contributions. «The artist is the creator of beautiful things», Oscar Wilde said. Beauty is a fuel and imagination the vehicle. Welcome to the trip!

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### Tracklist

#### CD 1

01 Asya Sergeeva - Birds Of February  
02 Vostok - Lontano Dalla Luce  
03 Green Ashes - She Moved Through The Fair  
04 Johanna-Adele Jüssi – Kiilid  
05 Lanaya - Danny Boy  
06 Aurago - To The River  
07 Ainulindale – Namarië  
08 Opium Dream Estate - The Last Kiss  
09 Stilllife - O, Ladushki  
10 Danijel Zamb - Never Alone  
11 Bansheerie - Lady Forlon  
12 Wilderhost - The Past In Runes  
13 Cawatana - In Darkness Again  
14 Musk Ox - Above The Clouds  
15 Oado - Calmness At Stress  
16 Friends of Alice Ivy - Song Of The Willows

#### CD 2

01 Lambda - Keine Antwort  
02 Nicole Lefebvre - Spiral Stares  
03 Hexperos - Diadem of the Night  
04 Urlicht - The Tide Is Calling  
05 Lenin - Tired Eyes  
06 Macrima - Jenseits von Zeit und Raum  
07 Jaime Black - Sands of Time  
08 Mirabilis – Permafrost  
09 Angela Little - The Wind That Shakes The Barley  
10 Mathew Roth - The Fall of Ash & Embers  
11 All My Faith Lost – Still  
12 Poets To Their Beloved - I Don't Want To Know  
13 Zuzanna Matusewska – Porto  
14 Myristica - Soul Searcher  
15 Nave Artificial – Presence  
16 Sondra Sun-Odeon - Lady In The Woods  
17 Yusuke Tsutsumi – Harvest  
18 Charlie Chaoli Sun – Dream

With a total running time of nearly three hours **Snowflakes III** is the most comprehensive and ambitious release by **At Sea Compilations**. On 2 CDs highlights and secret tips from the genres Neoclassic, Ethereal and Dark / Neo-Folk are introduced. While on the first CD the focus is placed on the various folk styles, it's Neoclassic and Ethereal on the second CD. The instruments range from harp and flute over different acoustic guitars to piano and string instruments. There are songs with captivating vocals of both genders to eavesdrop, as well as detailed instrumental pieces to discover. In compiling large importance was attached to appropriate song transitions, so that the different moods gently into each other and have time to develop. Each song takes on a special key position. Snowflakes III takes time and is therefore no compilation to hear the way, but for a conscious immersion in the music. Less than half a year took research and organization to complete. The German project At Sea Compilations was founded by Axel Meßinger to create a platform for underground bands and inquisitive music fans.
# Table of Contents

(06) Editorial - Abstraction and Introversion  
(cover photo by Darren Holmes )

**ARS LONGA**

(07) Darren Holmes US - Photographer | interview  
(13) James Philip Pegg | US - Photographer | interview  
(19) Jonathan Charles | England - Photographer | interview  
(24) Georges Méliès | Director | Article by Mary Vareli

**ARS AETERNAL**

(29) Mary Vareli | Runes, a magical Alphabet | Article  
(35) Yutaka Itinose | Body And Mind | essay

**RERUM PRIMORDIA**

(41) Percy Bysshe Shelley | A Defence of Poetry  
| essay (pt 7)  
(44) Loredana Fayer | Poetry

**SPIRITUS MUNDI**

(49) Mary Vareli | L' Aquàrium-Barcelona, Spain | photos

**MUSICA**

(58) Friends of Alice Ivy | interview  
(66) Aurago | interview  
(70) In Love With | cd reviews & press releases
THE ARTIST IS THE CREATOR OF BEAUTIFUL THINGS
Oscar Wilde

AL LIBITUM
(71) Addicted To Photo array / Spyros Papathanasiou
(72) Transcendental films Films about madness

AD ABSURDO
(73) ParadoxSea Seahorse
(74) Roberta Sparrow Once Upon a Time Retro Naivety photo array
(77) Group members post Photo array

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CALL FOR SERIOUS SUBMISSIONS

“THE ARTIST IS THE CREATOR OF BEAUTIFUL THINGS”
Oscar Wilde
“But how is the artist to protect himself against the corruption of the age which besets him on all sides?” wonders Friedrich Schiller, and so do artists of all eras, also urging to follow the flow of the one’s own century but not be its creature, to mingle but never integrate. It is contradictive, indeed, yet realistic, as contradictions prove themselves through the balance of the two opposing arguments. Does this involve a specific frame of mind? Yes, I believe, as long as it is abstract! Conceptual abstraction is formed by reducing the information content of a concept, or an observable phenomenon, to retain only information which is relevant for a particular purpose. (Suzanne K. Langer, 1953)

Francis Bacon in Novum Organum (1620) encouraged thinkers to collect and examine specific facts before making any generalizations and this is wise to do, but let’s admit it artists must resort to abstract thinking, if they want to survive the vulgarity of the world, not just the contemporary world, but all eras. The expression “he lives in his own word” is usedironically, and yet has saved thousands of people from madness. Every single day sensitive artists and thinkers are bombarded with messages “save the planet”, “save plants”, “save animals” and so on; nobody says “save artists and thinkers”, save yourself. I think it is time, along with the other salvation projects “Introverted Intuitive” types as Jung would say, saved themselves too. Stuck in the relative world and paying attention to any silly detail, forced to buy, or experience, artists lose the mystery of the “inspiration paradise, lost in old and new worries, faded away by the negativity of one-dimensional people. THIS is corruption!

When stuck “there”, use abstraction, eliminate details, “zoom” out, feel the general atmosphere and imitate the instinct of animals to avoid the consuming energy of mundane details and aggressive people. Seek isolation and be selective to friends and acquaintances, even to the “intake of relatives”. Dare to say “no”, dare to claim your rights to free space and mind... free to think, free to create. ⭐Mary Vareli

Mary Vareli
"I am inspired by the desire to express something real to me. The search for honesty. I haven’t found it as much as I wish, which is what keeps me doing this work...with hopes that each work gets me closer to that ideal."

American Photographer interview
Darren Holmes reveals to Paradox Ethereal Magazine ...

I am inspired by the desire to express something real to me. The search for honesty. I haven’t found it as much as I wish, which is what keeps me doing this work...with hopes that each work gets me closer to that ideal.

The beauty of art is that once it is created it is out of the artists’ hands. It becomes a participative experience where the viewer then decides what the work means or doesn’t mean to them. I believe that there is a place for optimism in art, if the optimism expresses some truth in revealing our desire to reach a state which we would think of as a positive one.

There’s a place for all valid emotions I think...but the work that moves me the most is work that carries me away in some way.

There are so many artists I admire. I find that many artists who truly inspire me are ones who are less known but doing things in unconventional ways, visually or expressively. The list would be too long to even begin, sometimes inspiration can be found in a phrase or a sketch...it is how the artist gathers all of their inspiration from many sources and brings it together in a personal way that I love to see.

The inside world, the inner light guides or inspires the work of an artist, it really allows an artist to create their work.
May those who work hard and are always searching within and without for their truth keep on, the reward for art is in doing it. I would like to say that I don’t know if my work can be merely broken down generally into characteristics such as “romanticism” or so...I think that sometimes inspiration is fleeting and perhaps should be (for me) as unconscious as possible. Words and classifications are moving away from truth, which in my opinion is found closer, in simple feelings. ✫

CONTACT
http://www.darrenholmes.com
"I am inspired by inside world, the inner light that guides or inspires the work of an artist"
“Sometimes inspiration is fleeting and perhaps should be (for me) as unconscious as possible.”

Art photographer
US
James Philip Pegg reveals to Paradox Ethereal Magazine ...

I have spent most of my life living in the West Indies, and in Belize, Central America. (stateside at the time). Being the son of a artist, I had my drawing table next to my dad’s. I think that I was four years old then. Later on at my tenth birthday, I was given my first camera and that started me into photography. Many years of experience as a teacher, photographer, printmaker and illustrator, led me back to fine art.

More recently turned to “the vintage look”, as my photographs and paintings compliment each other. My inspiration comes from nature itself. I am enamoured of nature, and that admiration has only increased as I age. If I create from the heart, nearly everything works; if from the head, almost nothing come together.

My favourite people in the arts are: Victor Hugo, C.S Lewis, (writers). John Waterhouse, Carl Larsson (painters), Isadora Duncan (dancer) Rod Mckuen (poet), Music, I Love it! Fritz Henle, & Julia Margaret Cameron, and the list goes on. Kindness is just about the nicest thing there is. It is the principle of friendship and the essence of love.

My work can be merely broken down generally into characteristics such as “romanticism” or so...I think that sometimes inspiration is fleeting and perhaps should be (for me) as unconscious as possible. Words and classifications are moving away from truth, which in my opinion is found closer, in simple feelings. ♦

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https://www.facebook.com/phil.pegg.92
“I think your subconscious and your personal myths drive all creative activity, translated through the intuition and consciousness of aesthetics and the craft of technique and experience.”

Art Photographer based in England / and France interview
Jonathan Charles reveals to Paradox Ethereal Magazine ...

I started photography at school at the age of 17 but all my life before then I studied images in my eyes - my brother and I would spend days or weeks enthusing over the light coming through a translucent pebble or the green colour of a plastic spaceman and we spent all our free time drawing real and imaginary things; our greatest treat would be going to an art materials shop and choosing a crayon of the brightest possible yellow.

With art I think there is a great advantage in being an amateur; you have no need to produce work which has instant appeal - those interested will take the time to see the philosophical and aesthetic ideas and details of composition, casual observers will probably miss much of them but it is their loss, not mine.

Beauty, nature, humanity, light, colour, shapes inspire me. I believe we can restore our original spiritual connection with nature. We may be led by the feelings we experience in places of special significance for us.

Writers I like are JG Ballard, Hermann Hesse, Khalil Gibran, James Hollis, Kurt Vonnegut, Teilhard de Chardin, Paulo Coelho, Theodore Zeldin and many more. Directors: Akira Kurosara, Pedro Almodovar, Claude Berri and many other French, Italian and English.

I think your subconscious and your personal myths drive all creative activity, translated through the intuition and consciousness of aesthetics and the craft of technique and experience.

I hope we can move beyond material aspiration to an emotional and intellectual understanding of our inner goals and share the exploration of the drama of humanity, seeking something positive. 🔄
GEORGES MÉLIÈS

the cinemagician

"laugh, my friends. Laugh with me, laugh for me, because I dream your dreams".
Méliès and Reulos have above all made a specialty of fantastic or artistic scenes, reproductions of theatre scenes, etc., so as to create a special genre, entirely distinct from the ordinary cinematographic views consisting of street scenes or genre subjects.”

Georges Brunel

Marie-Georges-Jean Méliès was born in Paris, France, on 8th December 1861 and died in the same city on 21st January 1938, gaining a legendary reputation as a filmmaker, actor, set designer, costume designer, illusionist and toymaker.

How can somebody be that prolific in so many fields? The answer is that he resembled the great men of the past, being versatile, a proof of genius. Méliès had a unique ability to manipulate and transform reality, not just through cinematography, but in every field of his expertise.

His innovations include: the use of special effects, especially his discovery of the Stop Trick in 1896, the use of double exposure, hand-painted color, camera movements to create the illusion of a character changing size, and time-lapse photography dissolves.

His main influenced remained Jules Verne, being referred to as the first “Cinemagician”, as he combined science fiction, surrealism and magic in everything he did.

Méliès directed 531 films between 1896 and 1913, ranging in length from one to forty minutes and covering every genre of film; documentaries, comedies, made ten advertisements whiskey, chocolate, and baby cereal historical reconstructions, dramas, magic tricks and féeries (fairy stories), his most well known genre.

The films that gained him reputation include A Trip to the Moon, 1902, most famous film The Impossible Voyage, 1904, as well as Devil’s Castle, 1896.

Early life and first steps

It has been noticed that it is easier for a wealthy offspring to make a dream come true, and this was a case with Méliès, taking into account the fact that his father, Louis-Stanislas Méliès, was the founder of a profitable boot factory on the Boulevard Saint-Martin.

Georges Méliès was sent to the prestigious Lycée Louis-le-Grand, receiving classical education that was combined gracefully with
his creative genius; sketching and creating puppet theaters and marionettes since the age of ten. Unquestionably, Méliès received pressure from his parents to join the family business, but abandoned their hopes; he pursued a career as an artist and got married to the extremely affluent Eugénie Génin, also acting against their will.

In love with film making

On 28 December 1895, his life changed after attending a public screening of the Lumière brothers’ films at the Grand Café in Paris. Disappointed by their refusal to sell one of their cameras for a considerable amount of money, he went to London and bought an Animatograph film projector from inventor Robert W. Paul, including films in the daily performances of the Théâtre Robert-Houdin ever since.

The mechanics Lucien Korsten and Lucien Reulos helped him build a film camera, purchasing imperforated film in London and personally developing and printing the films. In the meantime, technology offered him better cameras made by Gaumont, the Lumières, and Pathé.

Méliès started shooting his first films in May 1896 and founded the Star Film Company in 1896 with Reulos. The films he created were unfortunately devoid of plot, as they contained tricks and magician’s events, filmed with single in-camera effects. In the film The One-Man Band, for instance he played seven different characters at the same time using multiple exposure.

In 1896, Méliès started building a film studio in Montreuil, Paris, it was comprised of a painted set inspired by magic and music, he described it as: “the union of the photography workshop (in its gigantic proportions) and the theatre stage.” Ever since, he used
both theaters. In 1901 Méliès was at the peak of his popularity.

The Unfair Decline

Much later, in 1908, Méliès created his most ambitious films: Humanity Through the Ages, which was unsuccessful. This period was the beginning of his decline, as in the beginning of 1909 Méliès stopped making films, being unhappy with the monopoly that Edison had created, wishing to fight back. At that time he presided over the first meeting of the International Filmmakers Congress in Paris; however, the meeting ended in an agreement: “no longer to sell films, but only to lease them for four-month contracts, only to rent films to members of their own organization and to adopt a standardized film perforation count on all films.” Méliès said: “I am not a corporation, I am an independent producer.”

Méliès resumed filmmaking in the autumn of 1909, producing 20 films between 1910 and 1912. More particularly, in 1911 he produced Baron Munchausen’s Dream and The Diabolical Church Window, quite extravagant, nevertheless major financial failures. What had been extremely popular a decade ago, started not to be so popular at that time. To make matters worse, his brother Gaston Méliès, in charge of Star Films office in New York City, lost $50,000 and had to sell the American branch of Star Films to Vitagraph Studios. He and Georges Méliès never spoke to each other again.

In 1913 Méliès broke his contract with Pathé, too broke to pay back all the money that he owed. Fortunately, a moratorium that was declared when World War I began in 1914 prevented Pathé from legally repossessing his home and Montreuil studio.

Méliès then disappeared from public life, until 1920s he made ends meet as a sweet and toy salesman at the Montparnasse station in Paris, “with the assistance of funds collected by other filmmakers”. Georges Méliès was made a Chevalier de la Légion d’honneur, the medal of which was presented to him in October 1931 by Louis Lumière. He said: “luckily enough, I am strong and in good health. But it is hard to work 14 hours a day without getting my Sundays or holidays, in an ice-box in winter and a furnace in summer.”

In 1937 Méliès became ill, he died of cancer on 21 January 1938. Some of his last words were: “laugh, my friends. Laugh with me, laugh for me, because I dream your dreams”. “laugh, my friends. Laugh with me, laugh for me, because I dream your dreams”. He is still respected, remembered and loved until today. 

Selected filmography

- Playing Cards (1896)
- The Vanishing Lady (1896)
- The Haunted Castle (1896)
- On The Roof (1897)
- The Astronomer’s Dream (1898)
• Cinderella (1899)
• The Devil in a Convent (1899)
• The Dreyfus Affair (1899)
• Robbing Cleopatra’s Tomb (1899)
• Going To Bed Under Difficulties (1900)
• How He Missed His Train (1900)
• Joan of Arc (1900)
• The Man With The Rubber Head (1901)
• The Brahmin and the Butterfly (1901)
• A Trip to the Moon (1902)
• Gulliver’s Travels Among the Lilliputians and the Giants (1902)
• The Kingdom of the Fairies (1903)
• The Damnation of Faust (1903)
• The Cook In Trouble (1904)
• The Impossible Voyage (1904)
• The Black Imp (1905)
• The Palace of the Arabian Nights (1905)
• An Adventurous Automobile Trip (1905)
• The Hilarious Poster (1906)
• The Mysterious Retort (1906)
• The Eclipse (1907)
• The Good Glue Stick (1907)
• Robert Macaire And Bertrand (1907)
• Under the Seas (1907)
• Satan in Prison (1907)
• Humanity Through the Ages (1908)
• Long Distance Wireless Photography (1908)
• The Diabolical Tenant (1909)
• The Doctor’s Secret (1909)
• Baron Munchausen’s Dream (1911)
• The Diabolical Church Window (1911)
• The Conquest of the Pole (1912)
• The Voyage of the Bourrichon Family (1913)

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Runes were found in rocks of Norway in 1300 BC, but also appeared after 200 AD in northern European countries. It is difficult to come to a conclusion as to their precise origin, as everything known about them is based on an oral system within a closed circle of priests.

The Valkyrie’s Vigil,
Edward Robert Hughes
«Wounded I hung on a wind-swept gallows for nine long nights, pierced by a spear, pledged to Odin, offered, myself to myself the wisest know not from whence spring, the roots of that ancient rood. They gave me no bread, they gave me no mead, I looked down; with a loud cry, I took up runes; from that tree I fell ... »

The Hávamál is part of the "Elder" of the Poetic Edda, a collection of Old Norse poems from the Viking age, one of the first written sources of Nordic mythology. This quote was translated by WH Auden and PB Taylor and describes how Odin got the runes.

**ORIGIN**

The Runes are the characters of the ancient alphabet of the people who lived in northern Europe, more particularly; they are the sacred symbols of tectonic tribes. The word itself means secret, or whisper (based on the Indo-European root "ru"), while the Gothic word "runa" means occult, or mystery. This particular magical alphabet was used by the Celts as well as the Vikings.

Runes were found in rocks of Norway in 1300 BC, but also appeared after 200 AD in northern European countries.

It is difficult to come to a conclusion as to their precise origin, as everything known about them is based on an oral system within a closed circle of priests.

The myth of Odin (the correlation of Life) states that he was hanged in Yggdrasil (the world tree), suspended nine days and nine nights, having pierced himself with a spear, to acquire the universal wisdom; the runes. Wherever he went, after this, he curved runes with his spear, the Gkoungknirr.

When Christianity prevailed, the methodical alteration of the primary importance of the runes began (11th century AD). The Runes were used in text writing to deliberately become an ordinary, and no longer a priestly, alphabet. Some converts, mostly monks, tried to convert Runic writing to a simple script, hiding their real magical meaning. However, Iceland formally maintained the use of Rune, until it was banned, in 1639. The pagan tradition was preserved until today, though; despite the persecution and the cruelty towards any type of old knowledge the rituals are still performed. Finally, in 1973, the Norse Religion was recognized and was considered equal to Christianity in Iceland.
The runic alphabet is called **Futhorc**, formed with the initials of the first six runes. It is divided into three types: the **Ancient**, consisting of 24 letters or symbols, the **German**, which has 22 characters - symbols, and the **Anglo-Saxon**, consisting of 33 letters or symbols.

According to the Ancient one which is the most prevalent, since it was used by the priesthood, the characters are divided into three families. The three families are called Aettir. Each Aettir is named after a Norse God. The family, or Aettir, is Freyr. The second family is Cheimntall. The third family is Tyr.

The Runes get their name from animals, objects, natural phenomena or deities and map the basic universal forces. I cite the symbolism using a single word symbolism and magical significance of the rune, something quite limited, taking into account that the runes are multidimensional forces.

**THE ALPHABET**

The symbols of this alphabet are 24 and there is also one blank, making them 25.

**Family Frefr - FREYRS ÆTT**

1) Feh = Abundance / Completion (Element: Fire / Earth)
2) Ur = Beginning (Element: Earth)
3) Thurs = Protection / Opening (Element: Fire)
4) Ass = Ratio / Creation (Element: Air)
5) Reid = Movement (Element: Air, Earth)
6) Ken = Action / Inner Light  (Element: Fire)
7) Gifu = Offer (Element: Earth)
8) Wynja = Temperance / Peak (Element: Earth)

**Family Cheimntall - HEIMDALLRS ÆTT**

9) Hagall = Consistency / Substance (Element Combination: Ice )
10) Naud = Time weaver (Element: Fire)
11) Iss = Inertia (Element Combination.: Ice)
12) Jara= Change (Element: Fire and Ice)
13) Pertra = Birth (Element: Earth)
14) Eoh = Prevent (Element: Air)
15) Algiz= Protection (Element: Fire / Earth)
16) Sol = Energy (Element: Fire)
17) Tyr = Oath / The spiritual fighter  (Element: Air)
18) Bjarkan = Implementation / The female power (Element: Earth)
19) Eh = Substance / Communication  (Element: Earth)
20) Madr = Solidarity / Unity (Element: Air)
21) Lagu = Subconscious / Energy forces (Element: Water)
22) Ing = Life (Element: Earth)
23) Odal = Delivery / Completion (Element: Earth)
24) Dagaz = Transformation (Element: Fire, Air)

There is one last letter - symbol, Wyrd, bearing as the symbol of a blank space, ie not showing anything) and representing destiny. This rune
is the beginning of all others and does not belong to any family.
0 (Wyrd) = Destiny / Trust (Element: Ether)

GODS

The Pantheon of the gods of the North:
Odin, the god of all gods, deity with wit and wisdom.
Thor, the eldest son of Odin, armed with a huge hammer, symbol of protection.
Schiff, Thor’s wife, the protector of the harvest.
Fringa, Odin’s wife, protector of motherhood.
Freya, goddess of love.
Frey, god of fertility, brother of Freya. god of nature and Alfchaim fairyland
Niornt, god of the sea.
Nerthous, Gaia, the Great Mother.
Cheimntal, protector of guards.
Balter, the youngest son of Odin, the god of eloquence.
Tyr, god of honor and wisdom in battle.
Forseti, god of justice
Loki, god of evil and fire
Norns, something similar to the three Greek Fates
Sol, the Sun Goddess.
Manny, god of the moon

CONSTRUCTION
"They cut a branch from a tree fruit in slices and then curve symbols and scatter them on a white cloth. Then a priest prays to the gods and looking at the sky he lifts the pieces and interprets them in accordance with the symbols you on them ...
Tacitus, The Germania (Latin title: De Origine et situ Germanorum)
All bookstores of occultism sell sets of runes, which are not in the least as powerful as the ones one can construct. The runes are carved in wood, clay or stone; it is important to follow the ritual manner of carving, sanctification and activation of runes, or else will be no effect, or might prove dangerous.

FATAL EXPLOITATION OF RUNES

The occult organizations that existed in Germany in the early 20th century and which influenced the rise of Nazism were responsible for the revival and return of the runes. Guido von List was a German occultist and creator of the system with 18 runes which became known as the Armanen "Futharkh".

The majority of today’s literature is based on List’s studies. The runes, via Guido von List, became a tool to exercise control and strengthen and were not used for predicting the future. It is a very interesting fact that Guido von List, he was born in 1848 in Vienna and first worked as a journalist and writer, quitted his job and devoted himself to the runic mysticism. Influenced by the Germanic mythology, and H.P. Blavatsky, in the period that he remained blind for one year due to a surgery, he had a vision in which the runes were revealed as a 18-character system.
In the minds of many a poem from the Ed-dur, Chavamal, emerges. In the poem Odin speaks of "the spell of 18". In 1908 Guido von List published the first of the eight books called the "Secret of the Runes". The system was named Armanen because it had a direct relationship with the Armanism, an ideology that was initially associated with mythological, cultural and mythological idealism. Guido von Liszt founded the company "Guido von List" in order to be able to continue his studies in greater depth.

His love for the German nationalism led him to found The Society of Thule, which was a political club and guild of esotericism. It is worth mentioning that Adolf Hitler, Rudolf Hess, Hermann Gkerik and Chainrim Himmler were members of the Order and were deeply affected by Guido von List.

Guido von Liszt died in 1919, in 1933 the Nazi Party (NSDAP) came to power and made racial superiority and nationalism their "religion" based, in a large part, on the occult. They used the 18 runes of von Liszt introducing a new symbolism that emphasized sovereignty, battle and control, adopting the rune Sol as the emblem of the SS (sovereignty), the rune Tyr (courage) for the movement of the Hitler Youth and the Hagal (salvation) for racial authenticity.

Through the Runes they learned how to release emotional energy to control the masses. They made a tragic mistake; they used the ancient symbol of the Wheel of Life (Swastika) upside down thus transforming the symbol into destruction and chaos rather than creation and composition.

Guido von List misinterpreted was in several cases. The swastika as an official emblem of the party was adopted in 1920, it was Hitler's idea as he connected the symbol with the revival of national life in Germany. The reason why Hitler mistakenly reversed the symbol was that he believed that he used two Sol runes (SS) the one over the other, symbolically showing the source of Light and Life. Here comes up an important issue.

The runes were given to mankind to help in the difficult path of self-knowledge, any error in their creation or use can be fatal. This is not a myth but a reality easily proved both in personal and in historical practice.
The same period Friedrich Bernhard Marby, (1882 – 1966) came in the spotlight; a mystic who explored the issue of Thule. Thule means "return point" and "far north country" and refers to an ancient civilization, an island located between Scandinavia, Greenland and the Arctic Circle. Thule was inhabited by a powerful race that was ready to conquer the world when the sea level rose and it sank into the sea. There is historical evidence that some people arrived in North Scotland after the Ice Age (the glacial period) from the North. Many occultists believe that Thule was the home of the Aryan race, the pure people. Friedrich Bernhard Marby founded an occult runic society applying a kind of yogic gymnastic postures accompanied with incantations.

In 1936 he was led by the Nazis to a concentration camp with vague accusations, despite the fact he shared the racial ideology of the Nazis. He was released from Dachau in 1945 and continued his work with the runes. In 1933 Nazis rose to power, it was then that all esoteric schools were banned, with the exception of those which were “inside” the political party; they continued their involvement with the occult without disturbances. Runic magic help of Vaistchor the runic ring of the SS was designed.

In spite of the fact that Runes can be used either for good or for bad purposes professor Jason, prominent Swedish historian, claimed that Runes fulfilled their initial purpose, when given to people, that of helping humanity to understand the inner and outer nature of man. +

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Frigga’s Web by Hagalaz’ Runedance
BODY AND MIND

Essay
by Yutaka Itinose
doctor, lecturer
Japan
I would like to talk about the mind, consciousness, soul and intuition. Man has been pondering this relationship for thousands of years. This recognition will lead to a better, more wholesome life for us; ridding us of the “poison” the contemporary age seems to produce. I assume this is the way we can develop our mental and physical health. With a better appreciation of “mind” we can form our basis of growth as human beings.

‘Human being’ has been interpreted in vague terms as ‘one existence’. Recently, a better interpretation has been presented: a human being is the composition of two factors; 1) mortal body (machine and matter) and 2) immortal mind (consciousness, spirit or soul).

The greatest concept that our contemporary age has to tackle is that the mind and body are so separate that both find it hard to exist in one individual. Many problems such as the notification of cancer to the patient and the destruction of nature come from this separation. Our present age sees this separation becoming greater. Our body being compared to an elaborate machine, we human beings would be in the same classification as nature, technology, science and rationalism in terms of the speed of “progress”. All these physical or visible aspects have been stressed, and the speed of change which has been labeled “progress”. I would term as mere “variation”.

On the other hand, the mind has seen no more progress since the time metaphysics was practiced in ancient Greece. It is quite natural that our minds do not show continuing development for ‘cosmos’ and the ‘human being’ exist in integrity. The mind can be implicative or explicative depending on the society or era one belongs to. Those who lived in the early ages strongly desired the integration of the physical and spiritual aspects in the course of their aging as it was considered an acquired ‘wisdom’. Let me show you how little progress we have made in the spiritual aspect. At present, in Japan, people say that “kitamakura” (to lie with the head at the north) is the mere position of a person when he dies. The position is supposed to be ominous.

On the contrary, however, the significance is quite otherwise; the true meaning has been lost over time. Those who had prepared for their coming death used to lie with the head to the north and face to the west where Amitabha Tathagata (a god or disciple of Buddha) was believed to reign. Their right hand tied with five colored strings, they wished to be tied to Amitabha and hoped to go to paradise. The fact that the dead have been laid with their heads to the north has no ominous meaning as presently believed. Its true meaning lies in the desire of the soul to go safely to the land of the blessed dead.

Let me make it clear why I have discussed human beings and the world in analytic terms. It has often been said that our age is that of separation between material and mind or the civilization of separated body and mind. The general trend seems to be that the truth is to be reached through the process of analysis or specialization by breaking things down. I contend that this is the greatest creator of disorder from which our modern age suffers. Analysis or separation leads not to the true
understanding of things, but to confusion. In other words, trying to analyze what is not analyzable makes matters worse and even more difficult to understand.

Human beings exist as a ‘whole being’ as their entity is impossible to fraction. The same method that is employed in the process of scientific research will not work for human beings to reach the true understanding of themselves in the true perspective. A fragmented study of the human will lead us to lose sight of the relationship between man and the universe as an integrated whole. In effect, the interaction between human beings and the cosmos will never be grasped. If I put things allegorically, minced beef or pork will never give one the true image of a cow or pig. A different concept of man and the worlds has been introduced; an integral view rather than a fragmented one. In this scope, mind and body should be regarded as part of a great integration composed of society and the natural environment. Our health and culture should also be regarded in this integrated view termed “New Age Science”. I believe this concept is the most constructive in solving a number of problems from which this age suffers.

New Age Science originated in the west by physicists such as F.Capra D.Bohm who were strongly interested in Oriental philosophy. C.G.Jung (1875-1961), a psychologist whom I will refer to later, shared similar views. He discovered a ‘kinship’ or resemblance between the integral views of modern science and those of Oriental philosophy. To describe fully the concept of New Age Science would consume a considerable amount of time. I will suffice to say only what I have learned, and I quote: “When we think of human beings and the universe, both should be regarded as an entirety composed of parts within it. The former is constituted of mind and body and the latter of limitless numbers of parts within the eternal vessel, universe. Parts are the whole and vice versa.” This quotation may sound two enigmatic to be easily comprehended, so I will refer to D.Bohm for clarification. Bohm stated, “The world could be divided into two orders; the explicate order and the implicate order. The former, represents the world defined by words or science. The latter; eternal and limitless, includes the former. It is true that we live in the explicate order, but we should be humble enough to open our minds to the implicate order no matter how invisible it may be to us.”

Things concerning not only human beings but many other factors must be viewed in relation to their entirety, including the parts which constitute matter. Bohm employed the term “holomovement” (meaning an entire movement) to clarify his own new concept. Thus, “holistic” signifies “comprehensive” in the context of New Age Science. “Holos” means “entirety” in Greek. The suffix ‘-on’ meaning a segment or molecules added to make “holon” whose concept was presented by A.Kestler. His concept shows that holon, a member of an organ (ex: respiratory organ), a tissue, cell and molecule has both aspects of being a part and the entirety as well. Kapler, a physicist I mentioned earlier, is known as the author of “The Tao of Physics and Turning Point”. Tao refers to Taoism which represents essential philosophies of Chinese civilization, just as Confucianism and Buddhism do. Tao-
ism is opposed to Confucianism as it is characterized by mysticism is characterized by rationalism. Kapler cited Hinduism, Buddhism, Zen and Taoism as the members of mystic Oriental philosophies whose concepts of the world have something in common with the modern physics.

Uchu (“Cosmos” in Japanese) has often been a topic of discussion. The term ‘U’ means the eternal space, while ‘chu’ means eternal time. The whole meaning is not only space as in the scientific terminology; it carries deeper meaning. In my last speech I referred to Bashou (a Japanese haiku poet) and to Saigyou (a Buddhist monk) who told us what the great cosmos, limitless and eternal, has to do with man.

There is one thing I contend deplorable. That is the fact that a world concept like New Age Science was not derived from the Orientals despite the fact that our present lives are filled with Oriental wisdom or philosophy which may be difficult for the Occidentals to understand. However, I should not display such strong provincialism and assert that the time has come to stop classifying our world into geographical terms. We should greatly appreciate the fact that people have begun to regard their respective societies in relation to the whole world as whole human beings.

At the risk of deviating from the chief topic I have discussed, I would like to make a comment on the category in which Japan should be placed because of its peculiar culture or civilization. I will do this according to a rough historical classification of Orient and Occident; the former being represented by Chinese culture or civilization, the latter by European counterparts.

Rudyard Kipling’s phrase «East is east and west is west and never the twain shall meet” has often been repeated. Science and technology which have been the chief driving forces in the development if the modern world are proving omnipotent in present Japan even though it was pioneered by the Western civilization. Science and technology are regarded as the symbol of advancement and enlightenment. As a result, Oriental culture with its history and wisdom tends to be looked down upon while advancement is highly praised. Science has not seen much progress in Japan, however, its technology has boomed and is now regarded as best in the world. This ironical twist is thought to come from the fact that the technology born in the West is easy to integrate and because of the diligent character of the Japanese themselves. This diligence works together with their hunger for the outside world caused by their long seclusion from the rest of the world. Since the central idea of technology is an “efficiency first” principle, we see too much competition in Japan which compels everyone to compare everything in attempt to by the fastest and the best. The aged people in this context tend to be regarded as “inefficient”.

One of the chief reasons why the Orient and the Occident could not coexist lie in the fact that the latter has a science which considers the cosmos a complicated system composed
of independent molecules or materials interacting with each other. In other words, all matter (including human beings) is regarded as unconscious and inert: life, spirit, and creative intelligence are treated as the mere consequence of the process of development of matter. Human beings and even their thoughts are just the culmination of millions of years of random mechanical development of matter. And here we face the deplorable idea that we humans are only “the accidental result of development” which occupies part of the cosmos.

The Oriental philosophy which Aldous Huxley named “The Perennial Philosophy” considers mind and creative intelligence as the essential existence that transcends the entire material world. When it comes to studying human nature, nothing is more striking than the difference we see between the Oriental and the occidental ideas, the latter being represented by science based on materialism. Let me take an example to clarify myself.

Let us look at how the Occidental psychology treated those who suffered from neurosis, those who were unable to adjust themselves to the misery of real life. The Western method of psychotherapy tried to turn the patient’s pain into the level of pain that normal people would feel in their miserable real lives. This was the way Sigmund Freud dealt with the patient. The traditional practice of Oriental psychotherapy however, is to help the patient experience the state of his mind which is supposed to enable him to free himself from the pain. This may still seem ambiguous, so let me ask, how the Western civilization has developed an effective method of temporarily removing or easing the suffering by way of medical treatment or social welfare. However, the West has been relatively behind the Orient in terms of internal care - efforts to bring about spiritual contentment or emotional security.

What about the Oriental therapy? In terms of material development, the Orient was far behind the West, it was less advanced in contributing to the practical solution of the daily problems and to the improvement of the external situation. However, the balance between the development of internal and external aspects of the human being has been kept. This poses the question: Do we, as human beings, have to make advancement such as that seen in the external aspect of the West.

It is quite natural that the mixture of the Orient and the West should produce a much better concept of the world, each making up for what the other lacks. That is exactly what I want to explain here using the term New Age Science.

Let me talk about Jung whom I touched upon earlier. He was born in Switzerland and made a great contribution to the development of psychoanalysis initiated by Freud. He was a student of Freud, but established his own theory of psychoanalysis independent to Freud’s. Jung did a significant amount of work on “the Aging”. Most of his work was done after he was over 70 years old. His autobiography stated that he had visited New Mexico in 1924. There he observed old Pueblo Indians whom he found dignified and poised when he visited their settlements. He wanted to investigate the reason why they all looked far more dignified and better poised than their European counterparts. The closer Jung got to them, the better he came to understand the secret through
their discourse. The secret of their dignified aging lay in their myth which I quote from his autobiography.

“We are the race who lives on the roof of the world. We are the sons of Father Sun. Our religion helps our Father, but also for the whole world. If we do not observe our religion, it will not be longer than ten years before the sun stops rising. It follows that we will see the night forever.”

How this myth is related their dignified aging? Their lives are cosmological with the belief that the sun is the Father that protects all life such as trees, animals and man, and that they are helping the sun to rise every day. To believe is to have no doubt. Jung then took to heart the difference between this meaningful life of the Pueblo Indians and the meaningless life of the Europeans in the 1920’s when Europe was intoxicated with Eurocentricism. Jung, a member of the European society, lamented that people in the “advanced world” (including him) and poorer minds. In this sense, Japanese seem to be in the same boat as the Europeans of the 1920’s.

It is futile to conclude that man’s helping the sun rise is ridiculous and not scientific. It should be considered praiseworthy since having a belief is difficult for the people of the modern world. At the risk of sounding a bit too abstract, I should emphasize that the act of believing is possible only in the capacity of the mind. To believe in something is to identify oneself with the object of belief. This act does not have anything to do with one’s quantity of knowledge or learning. Religion is based upon no other foundation but this act of believing.

I’d like to recount another story which dates back 2000 years. The story comes from “Phaedrus (On Beauty)“, a book authored by Platoon. This is a book about the dialogue between Socrates and a young man named Phaedrus. Phaedrus asked Socrates if he believed in certain myth. Socrates answered, “I would sound I am in fashion if I say I don’t believe in it, but I don’t think it to be a matter to rejoice over.” His answer states that the rational interpretation of the myth does not bring happiness to man. In ancient Greece it was the fashion to analyze the meaning of myth. Socrates thought it futile to analyze the hidden implications of a myth without the belief that the myth itself is true. Socrates said, “Why can’t people believe the story that trees or rocks talk? I wonder if people lose anything by believing that.” In his comment, Socrates suggest it futile to study something irreverent to the truth without trying to understand what is true and that one should direct one’s efforts and attention more to oneself or one’s mind. ✫

All images are shot by Yutaka Itinose

CONTACT
http://www.imageopolis.com/photographer.asp?id=16971#.VHvHCfknknI
Poetry thus makes immortal all that is best and most beautiful in the world; it arrests the vanishing apparitions which haunt the interlunations of life, and veiling them, or in language or in form, sends them forth among mankind, bearing sweet news of kindred joy to those with whom their sisters abide—abide, because there is no portal of expression from the caverns of the spirit which they inhabit into the universe of things. Poetry redeems from decay the visitations of the divinity in man.

Poetry turns all things to loveliness; it exalts the beauty of that which is most beautiful, and it adds beauty to that which is most deformed; it marries exultation and horror, grief and pleasure, eternity and change; it subdues to union under its light yoke all irreconcilable things. It transmutes all that it touches, and every form moving within the radiance of its presence is changed by wondrous sympathy to an incarnation of the spirit which it breathes: its secret alchemy turns to potable gold the poisonous waters which flow from death through life; it strips the veil of familiarity from the world, and lays bare the naked and sleeping beauty, which is the spirit of its forms.

All things exist as they are perceived: at least in relation to the percipient. “The mind is its own place, and of itself can make a heaven of hell, a hell of heaven.” But poetry defeats the curse which binds us to be subjected to the accident of surrounding impressions. And whether it spreads its own figured curtain, or withdraws life’s dark veil from before the scene of things, it equally creates for us a being within our being.

It makes us the inhabitants of a world to which the familiar world is a chaos. It reproduces the common universe of which we are portions and percipients, and it purges from our inward sight the film of familiarity which obscures from us the wonder of our being. It compels us to feel that which we perceive, and to imagine that which we know. It creates anew the universe, after it has been annihilated in our minds by the recurrence of impressions blunted by reiteration. It justifies the bold and true words of Tasso—“Non merita nome di creatore, se non Iddio ed il Poeta.”

A poet, as he is the author to others of the highest wisdom, pleasure, virtue, and glory, so he ought personally to be the happiest, the best, the wisest, and the most illustrious of men. As to his glory, let time be challenged to declare whether the fame of any other institutor of human life be comparable to that of a poet. That he is the wisest, the happiest, and the best, inasmuch as he is a poet, is equally incontrovertible: the greatest poets have been men of the most spotless virtue, of the most con-
summate prudence, and, if we would look into the interior of their lives, the most fortunate of men: and the exceptions, as they regard those who possessed the poetic faculty in a high yet inferior degree, will be found on consideration to confine rather than destroy the rule. Let us for a moment stoop to the arbitration of popular breath, and usurping and uniting in our own persons the incompatible characters of accuser, witness, judge, and executioner, let us decide without trial, testimony, or form, that certain motives of those who are “there sitting where we dare not soar,” are reprehensible.

Let us assume that Homer was a drunkard, that Vergil was a flatterer, that Horace was a coward, that Tasso was a madman, that Lord Bacon was a peculator, that Raphael was a libertine, that Spenser was a poet laureate. It is inconsistent with this division of our subject to cite living poets, but posterity has done ample justice to the great names now referred to. Their errors have been weighed and found to have been dust in the balance; if their sins “were as scarlet, they are now white as snow”; they have been washed in the blood of the mediator and redeemer, Time. Observe in what a ludicrous chaos the imputations of real or fictitious crime have been confused in the contemporary calumnies against poetry and poets; consider how little is as it appears—or appears as it is; look to your own motives, and judge not, lest ye be judged.

Poetry, as has been said, differs in this respect from logic, that it is not subject to the control of the active powers of the mind, and that its birth and recurrence have no necessary connection with the consciousness or will. It is presumptuous to determine that these are the necessary conditions of all mental causation, when mental effects are experienced unsusceptible of being referred to them. The frequent recurrence of the poetical power, it is obvious to suppose, may produce in the mind a habit of order and harmony correlative with its own nature and with its effects upon other minds. But in the intervals of inspiration, and they may be frequent without being durable, a poet becomes a man, and is abandoned to the sudden reflux of the influences under which others habitually live. But as he is more delicately organized than other men, and sensible to pain and pleasure, both his own and that of others, in a degree unknown to them, he will avoid the one and pursue the other with an ardor proportioned to this difference. And he renders himself obnoxious to calumny, when he neglects to observe the circumstances under which these objects of universal pursuit and flight have disguised themselves in one another’s garments.

But there is nothing necessarily evil in this error, and thus cruelty, envy, revenge, avarice, and the passions purely evil have never formed any portion of the popular imputations on the lives of poets.

I have thought it most favorable to the cause of truth to set down these remarks according to the order in which they were suggested to my mind, by a consideration of the subject itself, instead of observing the formality of a polemical reply; but if the view which they contain be just, they will be found to involve a refutation of the arguers against poetry, so far at least as regards the first division of the subject. I can readily conjecture what should have moved the gall of some learned and intelligent writers who quarrel with certain versifiers; I confess myself, like them, unwilling to be stunned by the Theseids of the hoarse Codri of the day. Bavius and Mævius undoubtedly are, as they ever were, insufferable persons. But it belongs to a philosophical critic to distinguish rather than confound.

The first part of these remarks has related to poetry in its elements and principles; and it has been shown, as well as the narrow limits assigned them would permit, that what is called poetry, in a restricted sense, has a common source with all other forms of order and
of beauty, according to which the materials of human life are susceptible of being arranged, and which is poetry in an universal sense.

The second part will have for its object an application of these principles to the present state of the cultivation of poetry, and a defence of the attempt to idealize the modern forms of manners and opinions, and compel them into a subordination to the imaginative and creative faculty. For the literature of England, an energetic development of which has ever preceded or accompanied a great and free development of the national will, has arisen as it were from a new birth. In spite of the low-thoughted envy which would undervalue contemporary merit, our own will be a memorable age in intellectual achievements, and we live among such philosophers and poets as surpass beyond comparison any who have appeared since the last national struggle for civil and religious liberty.

The most unfailing herald, companion, and follower of the awakening of a great people to work a beneficial change in opinion or institution, is poetry. At such periods there is an accumulation of the power of communicating and receiving intense and impassioned conceptions respecting man and nature. The person in whom this power resides, may often, as far as regards many portions of their nature, have little apparent correspondence with that spirit of good of which they are the ministers. But even whilst they deny and abjure, they are yet compelled to serve, that power which is seated on the throne of their own soul. It is impossible to read the compositions of the most celebrated writers of the present day without being startled with the electric life which burns within their words.

They measure the circumference and sound the depths of human nature with a comprehensive and all-penetrating spirit, and they are themselves perhaps the most sincerely astonished at its manifestations; for it is less their spirit than the spirit of the age. Poets are the hierophants of an unapprehended inspiration; the mirrors of the gigantic shadows which futurity casts upon the present; the words which express what they understand not; the trumpets which sing to battle, and feel not what they inspire; the influence which is moved not, but moves. Poets are the unacknowledged legislators of the world.

A Defence of Poetry is an essay by the English poet Percy Bysshe Shelley, written in 1821 and first published posthumously in 1840 in Essays, Letters from Abroad, Translations and Fragments (1840) [1839].

A Lady - The Sensitive Plant by Percy Bysshe Shelley, circa 1911 Charles Heath Robinson
Loredana (Lory) Fayer was born in Turin, Italy 18 March 1966.

She started writing poetry and occasionally short tales since the end of the ‘80.

Some of her poetries were issued in underground music and poetry fanzines of those times. A short tale, “Pirata della strada” has been issued on book “Cattivissimi” by Stampa alternativa in 2012.

As she has always been very keen on music, and she believes that music gives emphasis to words, she offered some of her lyrics to some artists of the new wave scene: In My Rosary, The Frozen Autumn and, most recently, Silentport (the solo project of former Endraum’s member Roman Rutten), L’ordre d’Héloïse and soon other tracks should be issued by Verney 1826 and Espelho Mau.

She’s still interested in further collaboration with musicians who play a music close to her taste.
By the lakeshore

Watching the dawn by the lakeshore
when the sun rise from the mountains
and paints rainbows in the water.

Watching the rain by the lakeshore
the drops painting circles in the water
and the trees whisper in the wind.

Watching the seasons by the lakeshore
when the blossoms turn into flowers
and then the leaves and the snow fall.

Watching the sunset by the lakeshore
and water turn from blue to orange and red
until the shades swallow every colour.

I saw a small cemetery by the lakeshore
and I imagined the people buried there
enjoying never-ending dawns and dusks.

And I can’t imagine a better place to rest
watching forever the beauty of the sunset,
the silver moon reflected in the water.

I can’t imagine a better place to rest
in the warmth of the summer sun
or in a coat of immaculate snow.

I can’t imagine a better place to rest
listening to the sweet birds singing
and the sound of the waves in winter.

Twilight

twilight is the magical moment
when day and night sweetly melt
when memories and dreams meet
when yearning makes love relive.

At twilight feelings flow free
the atmosphere recalls dreams
while the colours relieve the pain
while beauty is so vivid and real.

and while the sunset blazes colours
I plunge myself into this fairy mood
into this stunning carnival of colours
like a captive in the world of emotions.

and when the night starts to fall
I see there is someone else watching
I see there is someone else wishing
that this enchant might last forever.

there is someone else confessing
his inner secrets to the stars
there is someone else sheltering
in a timeless charming moment.

And in the twilight I’ll wait
tho hear the sound of his heart
And in the twilight he’ll wait
to hear the words of my soul.
A world within a world

Yor emotions built a shelter for me like corner of paradise on earth a magical mirror reflecting my soul a lullaby summoning a dreamland a small world of armonic feeling within a murderous chilling world as what I looked for in my lifetime was nowere else than inside your heart.

I would just able to paint a smile on a face staring at an empty world to give a warm stroke of sweetness to who knows that there must be more. And if the shade will fall on again I’ll be the night where you can dream And if tears would flood your heart I’ll be a sunny island where you can repair.

The Graal

Feeling to belong to the world To anywhere and to nowhere I spent my better years wandering In a quest full of experiences Different faces different places To keep in the heart forever

I didn’t know it was the Graal Feeding my soul with feelings Sparkling novelties in my days Blowing the breath of life Giving new beats to my heart Suggesting a carousel of dreams

Fallen angel

An angel with thorn wings, wet of tears and blood

when we played with death when we prayed for death we were scared and attracted
Poets

The mysterious look of the poets
Their eyes staring into space
are looking for the dreamland
for the shelter of pure hearts

The intuitive sight of the poets
Can reach the dept of the soul
All the secrets kept untold
the mourns dead on a mouth

The wounded wings of the poets
flew over the darkest abysses
explored the infinite emptiness
of desolated still landscapes

The writing hands of the poets
perform a Workship of feelings
give voice to their silent words
Try to express the unexplainable

The deadly curse of the poets
Is the heavy burden of truth
the real knowledge of pain
The awareness of uselessness

The hopeless tears of the poets
Became a warm trickle of blood
A pitiful river leading far away
Moving towards a better place

The last gloomy fate of the poets
Is written with a poisoned ink
Sometimes hangs from the roofs
sometimes falls down from heights

Precious things

I’d like to forget everything
Among the walls of the dream
You have built only for me
I’d like to abandon myself
In the oblivion of your hugs
In the dreams inside your eyes
But I will fight even to death
To don’t let this cold world
Poison our sweet dream
But I will fight even to death
To protect you from sadness
To keep your eyes shining.
Because I always remember
How precious is the smile
Of who has known despair
Because I always remember
How precious is the trust
Of who has been betrayed
Because I know very well
How precious is the love
Of a bursted out heart
Because I know very well
How precious is the hope
Rising from the ashes
Artificial paradises

In artificial paradises
doomed angels wander
thorned by past memories
cursed by their mistakes
searching for lost dreams
in the dust of their wings
striving for some hope
in the land of despair

In artificial paradises
crying angels shelter
while illusions crumble
at the edge of the abyss
when mirages vanish
and hell’s gates appear
they can’t fly anymore
just try to run away

In artificial paradises
beaten angel take refuge
to hide their weakness
to escape from sadness
with their blood poisoned
by one thousand regrets
with hearts beating hymns
praising death and oblivion

Sunset boulevard

Walking on the sunset boulevard
my tears paint sadness on my face
hidden behind a small shy smile
just the ghost of former happiness

Walking on the sunset boulevard
while my eyes stare far away
no more to the reaml of fantasy
but at the rubbles of ancient joy

Walking on the sunset boulevard
searching for a shelter from cold
while the storm has estinguished
the fire of my forgotten dreams

walking on the sunset boulevard
hands by hands with my regrets
trampling dead leaves and hopes
I’m just waiting for the night to fall.

Walking on the sunset boulevard
time has painfully hurt my body
betrayals have deadly hurt my heart
I’m just just looking for a place to rest

* Background Images by Louis Boutan 1859-1934
* Loredana Fayer’s photo by Steph G., alias Sam Mael
L’AQUÀRIUM

BARCELONA, SPAIN

Photos by Mary Vareli
Aquarium Barcelona

(Catalan: Aquàrium de Barcelona) is an aquarium located in Port Vell, a harbor in Barcelona, Catalonia, Spain. The 35 aquariums at the facility are home to 11,000 animals representing 450 species. The aquarium contains a total of 5,000,000 l (1,300,000 US gal). This includes an ocean tank for sharks, rays and other large fish, which is 36 m (118 ft) in diameter, 5 m (16 ft) deep, contains 3,700,000 l (980,000 US gal) of water and has a 80-meter (260 ft) underwater tunnel. The Aquarium of Barcelona is part of the Aspro Group. The aquarium is a member of the Iberian Association of Zoos and Aquaria (AIZA).

www.aquariumbcn.com
FRIENDS OF ALICE IVY

The Golden Cage and its Mirrored Maze
band interview
Mary Vareli: Tell us a few things about Amps and Kylie, focusing on your backgrounds in music and your mood as artists.

Amps: It’s interesting, I don’t think we would necessarily consider ourselves “musicians”, but when faced with a question like that, it makes me realise that we’ve been making music in one form or another since the early nineties... so I suppose from the outside, we are “musicians” after all! I think music has been a passion for both of us for a long, long time. It sounds like a cliche, but I grew up with a healthy diet of The Beatles and was always fascinated by the noise and emotional power of music... I suppose that’s where it started. Then I was hooked into the theatricality of music by Adam & the Ants, which led me in a neat line to all sorts of amazing post-punk music. So that’s where my love for music originated!

Kylie: I agree with Amps, I would never consider myself a “musician” in the formal sense of the word! I have a deep love of music, which stemmed from my early childhood as my parents played lots of lots of interesting and diverse music. I recall that the record player was always playing where most families would put the TV on! When I met Amps in my teens, he was a bass player and very determined to form a band. When he did manage to put together an early version of the band that became Ostia, I had no interest at all in being part of it! I was encouraged to join on vocals by Amps and our first guitarist Dave, but that was mainly because neither of them could sing a note. I couldn’t sing either to be honest, but I developed through performing lots of gigs and doing a lot of recording. These days I take the singing quite seriously and I am developing more confidence in my capability. I am so curious about exploring new territories vocally!

You have been in the music scene since 1992 with the ethereal/darkwave band “Ostia”. What made you stop the releases of such a respected band?

Amps: It’s a difficult question to answer really...the first problem that we ran into was when our guitarist, Justin, left the band after “From the Aether” came out. We had intended to find another guitarist and carry on, but we just couldn’t find anyone that we really gelled with, musically and
personally. I think Kylie and I lost a lot of confidence when that happened. I really wanted to carry on making music but I felt unable to find it in myself! It really damaged us for a long time. Then ten years later we finally managed to convince Justin to make more music with us. We released an EP in 2007, but to be honest, it was lacking something and the process wasn’t as enjoyable as I had hoped it would be. So that really made me find a new determination to work on music outside the confines of Ostia, and I think Kylie felt the same way. We could have kept the name but it didn’t seem right; and so Friends of Alice Ivy was born!

Tell us about the name of the project “Friends of Alice Ivy” and the driving force behind it.

Amps: The name was just totally made up out of the blue...a mere flight of fancy on Kylie’s part! So we get asked a lot about who Alice Ivy is...but she doesn’t exist...a figment! I think the driving force is really just our muses...I always think that there is a wonderful pool of beautiful music out there, and it just seems like something I want to contribute to!

Kylie: For me, Friends of Alice Ivy is a very beautiful and cherished part of my life. The driving force is really the creative outlet that it allows us both to have. In the Ostia days, Amps and I didn’t really write much in the way of the music, particularly when Justin joined, he pretty much wrote all of the music. So with Friends of Alice Ivy we can be completely autonomous. Not that I am a control freak, but it’s nice only to have each other to be accountable to.

What is the main theme of your new release “The Golden Cage and its Mirrored Maze”?

Amps: I think musically the theme is one of a new-found confidence. Our early works sound very thin and tentative to me...as if we hadn’t really found ourselves. “The Golden Cage” is a statement of intent for me. We are serious, and we’re just going to try harder and get better!

Kylie: I became obsessed with themes of outer space and space travel whilst we were working on “The Golden Cage”. I had been reading Carl Sagan’s book “Cosmos” and it regularly took my breath away and helped put many aspects of life into perspective. I became really interested in the idea of how scientists in the 1800’s started becoming aware of the size of the universe, and their cursory ideas about how it might be explored. That certainly came out in some of the lyrics, and musically too, I think the “Golden Cage” has a sense of “space” and unknown destinations.
Are there session musicians too?

Amps: Yes, we used a lot of guest musicians this time around which was nice. Ideally the whole enterprise would be organic, but it just isn’t possible so you have to work with the tools you have. We used as many live instruments and musicians as we could find and afford. So the album is full of real cellos, harps, guitars and some drums and percussion. We didn’t really use any musicians that we had used before, mostly new people, which was a very nice experience.

Kylie: And I was lucky enough to sing with my dear friend Frances who contributed an operatic vocal to the song “Oars Under Glass”. Frances lives in Sweden so she recorded her parts in a studio there, so I tend not to think of her as a “session” musician... more an emotionally-invested contributor... ha ha.

You combine strings, chiming guitars, psychedelic sounds resembling the 70s and authentic 80s new wave, as well as neo-classical elements creating your own unique sound. How would you describe it?

Amps: You just described it very well...! I am not sure how we describe it. A lot of people describe our sound as “gothic” and I suppose it certainly has gothic elements in its character. I’ve heard “The Golden Cage” described as space rock, which certainly ties back into some of the themes Kylie was talking about earlier, but that wouldn’t suit all of the songs. I’ve heard terms such as psychedelia, which again, we’ve borrowed bits and pieces of, but it isn’t a “catch-all” term that I would use. I suppose “ethereal pop” is the way I would describe it to a point...but then it’s not very “poppy”...so who knows! :-) I like to think our listeners will describe it in a way that suits them best!

If you compare your work, with Friends of Alice Ivy, with your previous releases, are there any major differences?

Kylie: Everything we have done has been an evolution in some way, either finding new ways of expressing an idea or getting better at writing, or the lyrics improve or whatever element it might be. I don’t think we’ve ever really taken a huge departure from a signature “sound” of some description, but every release has been an improvement on the one before it...I think. Though perhaps less so with the transition from Ostia to Friends of Alice Ivy...?

Amps: I suppose the sound of Friends of Alice Ivy has become more like Ostia in some ways given that we’ve started introducing more drums and guitars, but early on the major difference was certainly that Friends of Alice Ivy was more classical and more electronic than Ostia. It’s quite strange because every Friends of Alice Ivy release has sounded very different to the one before it, and the two major Ostia albums are very

![Paradox Ethereal](attachment:paradox_ethereal.png)
different from each other too, so it's almost like five or six different bands playing...ha ha.

**It took you three years to write and arrange the album. Is this due to the introduction of organic instruments?**

**Kylie:** That was partly my fault as I wasn't happy with a lot of the initial sessions that we did for “The Golden Cage”. That and the fact that we take ages to develop the confidence to take our music into an external environment like a studio.

**Amps:** Ha ha...yes, we have a slow work rate! We did labour over “The Golden Cage” a lot because it was more ambitious than anything we had done previously. We were very focused on constructing songs the “right” way for our muses. We laboured over every instrument, every bell, every note, and every guest we used was there for a very specific reason. So I suppose it did take rather a long time. As Kylie says, we also had a first stab at recording the album six months earlier than the last session we did...but we weren’t particularly happy with a lot of stuff we’d done so we threw a lot of it away and started again! And then there are the usual things that get in the way of working on music, such as going to work, doing the grocery shopping and going to the pub. Ha ha.

**Ghost-like feeling and melancholia prevail in your work. Can you comment on this?**

**Kylie:** There is something beautiful about melancholy things. Melancholy music particularly. There is a lot of good fun music out there, but the music that really resonates with me tends to be melancholy or at least reflective. **Dead Can Dance** is a great example; their earlier work, which I enjoy most, tends to be melancholy, but not gloomy. **The Cure** were always better in my mind with songs like “Faith”, “Charlotte Sometimes” and “The Same Deep Water as You”...very melancholy songs, but so beautiful. Compare those songs with “Friday I’m in Love” and I think I’ve made my point! Ha ha.

**Amps:** Yes, that’s funny, because sometimes people expect you to be a gloomy bugger when they meet you! And Kylie and I are both quite cheeky and mischievous and we’re not gloomy at all. I think it’s more that you feel inspired to write about something when it moves you emotionally, and that’s generally a melancholy response and one that leads to creating something beautiful. We are certainly both more interested in the dark side of life; the esoteric, the mysterious, the unexplained, the arcane! It would be awful if I wrote songs about how wonderful everything is and how happy I was. We would turn into Junior S Club 7 or The Spice Girls...now that would be depressing and gloomy.

**Tell us a few things about your lyrics.**

**Kylie:** The lyric-writing process is one area where we occasionally don’t agree and can end up arguing. I have been more active in the lyric-writing process lately and I think Amps finds that difficult because he’s a really good lyricist. The lyrics themselves are all over the place, there is no consistent theme or message or anything; we both tend to just write about things that inspire us.

So on “The Golden Cage”, there is a song about one of my favourite poets (**Percy Shelley**) and a song that connects back to **Arthurian myths and legends** (”Igraine”). There are songs that deal lyrically with the exploration of space, one from an ambitious, romantic perspective (”The Aerial Mariners”) and one from the more cynical perspective of our next great hope once we
have destroyed this planet ("Song of the Willows"). So there are very few threads running through the songs. A lot of them are about books though!

**Producer Adam Calaitzis is a great choice due to his experience with prominent bands. Tell us about your cooperation and his personal touch to the project.**

**Kylie:** I think Adam did a great job of bringing me out of my shell when it comes to getting a good vocal performance. Not that he encouraged me to go crazy or anything, but some producers just don’t understand how difficult it can be for a singer to have every element of every performance scrutinised to the nth degree. I think Adam did a good job of making me feel more comfortable, and that is the most difficult thing to achieve when working with Friends of Alice Ivy.

**Amps:** We first worked with Adam when we did our single “We are as Ghosts” about a year or so before doing “The Golden Cage”. We had heard of him because he’s quite well known for doing a lot of “goth” bands as well as some fairly big Australian mainstream acts from the eighties. I think the main reason we were interested in him was because he’d done the early Eden albums which have a beautiful, lush sound. So we asked him and he was interested and I think the single was a good “test” for both us and him! We did the album with him without too many arguments and stuff...ha ha ha. No, it was great, he brought lots of good ideas in and challenged us to think about what we were doing in different ways. I think he is certainly partly responsible for helping us find our confidence. He’s a great producer, I’m sure we will do our next release with him.

It has been noticed that launching your new album in the Bloodlust Ball (23th of August 2104) at the art deco Tivoli Theater had a sentimental and symbolic meaning for you. Tell us more!

**Amps:** It wasn’t so much the venue as it was playing the Bloodlust Ball again. Ostia played the very first ball in 1994, so this was the twenty year anniversary. Initially, the organisers wanted us to reform Ostia to do it, but Justin didn’t want to do it, and we had the Friends of Alice Ivy album coming out anyway, so it seemed like a good excuse for the launch! It worked out well, it was a good night and it was nice to go to Brisbane again.

**Authors and directors that you love? Do you filter these influences in your musical creation? It seems so!**

**Kylie:** I’m not too much of a film buff, but I read a massive amount of books. I’m not sure exactly how they manifest themselves in our music but they do; particularly in the lyrics. Sometimes they do so explicitly, for example Mervyn Peake’s first two “Gormenghast” novels have played a very obvious role in quite a few of our songs. Same with Marion Zimmer Bradley. But then there are books that I read that influence me in a more indirect way, such as the Bronte sisters, Wilkie Collins and Flaubert. I also read quite a bit of poetry, particularly Shelley, but I do enjoy reading about his life just
as much as his prose; he was a punk in the true sense of the word!

**Favourite musicians that left their influence on you?**

Amps: Gosh, that is very hard...there are just so many. Some of them I think are obvious, like Dead Can Dance, The Cure, the Banshees etc, but then there are a lot of examples of strange music that has found its way into the Friends of Alice Ivy psyche in some shape or form. I had been listening to David Bowie a lot in the lead-up to the “Golden Cage”, as well as lots of weird English folk from the sixties.

I wouldn’t say the influences are explicit, but some quality from that music certainly found its way in there somewhere or at least inspired me to do something or experiment with a particular sound or feeling!

“Contemporary” is a word you do not like, I realized, how is this reflected in your creation?

Amps: Ha, that is probably me being a grumpy old man...I hate most contemporary music...it sounds horrible to me. I am turning into my Dad!!

Kylie: It sounds clichéd I know, but I do think I was born in the wrong era! I have an absolute passion for the past; from collecting antique clothing and antiques and old mythology and painting books to fabrics, curios and music. For some reason I just find everything that much more beautiful and elegant. I think the space we have created as our home is very much steeped in layers of dust and history and that this environment supports our creative pursuit in music.

**Man and his relation with the universe is a recurrent theme of the Romantics. Tell us more about your influences concerning Romanticism.**

Kylie: I have a deep fascination with Romanticism and it has certainly been highly influential in our more recent work, particularly “The Golden Cage”. To me, the Romanticism was almost a response to the progress of science at the time...suddenly the world was a bigger place and the realm of possibilities widened. Suddenly writers and poets and musicians were very creative with themes of the other-worldly etcetera. I think that’s a very exciting concept and sadly some sense of beguiling mystery has been lost in today’s society where reason and cold fact are the order of the day.

**Favourite collaborations? Do you enjoy live performances? What is the atmosphere you love to create?**

Kylie: I have learned to enjoy them more and more. There was a time where I didn’t enjoy them much as I was putting a massive amount of pressure on myself to make sure we did a “performance” rather than just letting go and making sure that everything sounded nice. I also lost some enjoyment for the process with translating songs from the earlier Friends of Alice Ivy EPs into a live context because they were just too ethereal and neoclassical and we were highly dependent on backing tracks.

Our more recent work lends itself much more to a live context, so if we continue to do more live performances, I think we will continue to add more live instruments and the whole experience will be better, both for us and our audience.

Amps: I love playing live shows, but I won’t lie and pretend to be a capable or competent performer because I am not. I was so nervous before our last show that my legs...
were shaking uncontrollably. I was wondering how I was going to be able to stand up. Having said that, it’s a joy when things go well and we are desperate to play shows in Europe in the near future. It’s on our list of short-term goals...

Do you consider Americans or Europeans more receptive to your genre than the Australians? Do you receive enough support?

**Amps:** This goes back to the previous question and is very easy to answer as I would guess that seventy percent of our album sales are from Europe, twenty-five percent are from the USA, with the remaining five percent from Australia. It is amazing how difficult we find it to get traction in our own country. Australia is not adventurous musically I find...there is a lot of great stuff lurking on the fringes, but artists need to get to Europe or the US to reach people. “The Golden Cage” has sold very, very well in Europe, particularly in Italy and Greece; and unlike our previous work seems to have sold well in the UK which is nice. I think we receive support from zines like Paradox Ethereal and others like it, but there are always more things you can do to build your profile...it is just a matter of time versus priorities!

What is your opinion concerning the future of the ethereal genre of music?

**Amps:** I don’t really know to be honest; I think there are a lot of good bands out there. And because artists that create music like this tend to do so because they need to react against the unpleasant things in life, I think there will always be a small group of people trying to create something truly unique, magical and beautiful. Not everybody wants to be in a rock band or a pop band or a skiffle band.

“I don’t think we will do another album.” Amps said! I understand the metaphor, especially when outer life places its burden on an artist.

**Amps:** Yes, it was an exhausting experience and very difficult to realise your ambition when you can only afford limited time in the studio. You find that you forever end up making compromises, so I made that statement to suggest that we will certainly do more recordings, EP’s etc, but doing another eight or ten-track album would just be too difficult without the time and resources required. Having said that, I’m beginning to backtrack on that and have started wishing we could do another one. Thank you very much!

CONTACT

http://www.friendsofaliceivy.com
Melbourne, Australia
Anna Reiland - vocals
Maria Hofmüller - piano and accordion
Silas Hofmüller - guitar
Leipzig, Germany

Aurago

Chanson noir
romantic melancholic songwriting with influences of classical music and folk
Mary Vareli: Aurago is a very charming trio, tell us about its members and the period when the band was created.

Anna Reiland: Aurago is a family-business: Maria is my sister and she is married to Silas. We work in Leipzig as independent musicians. Before we started our first band we only played in some little side projects together or as guest musicians at events. In 2011 we had a very strange time in an alternative country-folk band which existed only for a short time because of the different characters of its members. In October 2012 I moved to Leipzig and we all three decided to make more music together.

Before the creation of Aurago, did you participate in any other projects?

Yes, we also played hardcore, metal and goth-rock in various bands. Since 2007, Maria and Silas have been known as an instrumental duo called Ebenbild. But we think, with Aurago, now, we found our musical roots.

How would you describe your music?

We call it chanson noir: romantic melancholic songwriting with influences of classical music and folk. The music is full of strong emotions, playful, humorous and sometimes it is also very simple; strong voice in combination with impressive music.

What instruments prevail?

It is a very simple mixture: Silas at the classic guitar and Maria at the piano or accordion.

Are you thinking of adding any session members in the future?

At the moment we are happy as we are, but who knows what the future holds…

Tell us more about your new release “by the moonlight”. What is the idea behind it?

“Meet me by the moonlight” is the name of a song we composed while we were recording the album. It has a special meaning for us because we had a lot of disputes about the composition and it was a hard but wonderful process.

The album has no restricted concept. It rather includes Things they are important for us. The songs portray our musical and personal development. They are various stations of our journey. For example “the lion king” was written while we spend time at an old mystical castle ruin.
Listening to your music I find it has cinematic elements and a narrative mood. Would you enjoy also composing soundtracks in the future?

It is not in our intention to compose soundtracks. We prefer that people have their own associations and impressions to our music.

What about the choice of label?

We enjoy to be free from labels and contracts with the music industry. We try to manage our production and marketing ourselves.

Besides Edgar Allan Poe, what other poets have you included in your lyrics?

Some of our lyrics are written by J. F. v. Eichendorff, a famous poet of the romantic era. Also we used historical lyrics and traditional songs from unknown writers. For example “Das Erntelied” from the Thirty Years’ War.

You start a tour mostly in churches starting on the 20th of August. Tell us more about the tour.

We went to northern Germany, along the Baltic Sea and played one concert per evening. Many old and beautiful churches are receptive to culture, art and musical events. Mostly tourists attend our concerts. We often travel with our tent while we are on tour. It feels a little bit like being on holiday.

What inspires you?

Life and death and the moments in between... Spiritual impressions, friends, wild and unspoiled nature, other cultures, silence, wonderful music…

Has Leipzig played any role in your decision to form the band?

We moved to Leipzig to work as independent musicians. We have a lot of friends there which are like a family to us. One important reason was also the WGT and the many other events around the year. To make a little advertising: www.die-blaue-stunde.de Now it feels like our home and it’s the
perfect place for a bohemian lifestyle, culture and art.

Favourite musicians?

David. E. Edwards, Dead can Dance, Leonard Cohen, Nick Cave, Gerardo Núñez, Enrique & Estrella Morente

Favourite painters and writers?

Caspar David Friedrich, Emil Nolde, Sven Arndt, Salvador Dali


Thank you!

CONTACT

http://www.auragomusik.de
Rare as it might be to listen to an album and and fall in love with every single song, this is the case with Friends Of Alice Ivy and their brand new work The Golden Cage and its Mirrored Maze. A lasting first impression remains, enriched with new elements every time one listens to this mature masterpiece of a band that in the past had our devoted attention as creators of the ethereal band Ostia.

The vocalist Kylie, Amps in several instruments and cellist Zora open the doors to a magical world of haunted, yet playful, classical, yet contemporary, atmosphere full of evolving ambience, rich melodies, romantic idealism and spirituality. In “Oars Under Glass” the backing vocalist is the classical soprano singer Frances Catherine Brüggener. Friends of Cocteau Twins will be obsessed, you have been warned though!

Submerse yourself in the third ethereal/darkwave foray from Mirabilis featuring Dru Allen and Summer Bowman. As Mirabilis, these women go beyond the rock-hued sounds of their respective bands (This Ascension/Mercury’s Antennae and The Machine in the Garden) to create beautiful, vocal-centered originals alongside reinterpreted pieces ranging from medieval to pop. They weave their signature heavenly voices into a lush bed of dream-like harmonies amidst understated electronics, acoustic instruments, and majestic percussive elements. Here and the Hereafter transcend genres from cinematic, orchestral pieces to traditional folk and chant to spoken word. Accompanied by instruments including hammered dulcimer and recorder, these 16 tracks have roots as diverse as Bulgaria, India and Japan, span ages and cultures, reality and dream.

Steve Roach’s new studio release, The Delicate Forever, presents a reverie of gentle and ethereal ambient sound meditations that awaken complex and resonant states of emotional and psychological perspectives.

The nuanced, minimal electronics interplay with a masterful use of musical space, breath, silence, and rich textural colors in a subtle dynamic flow. Nurturing the senses in inexplicable ways, these sound paintings become an evocative environment for activating a state of rarefied reflections. As a pioneer of ambient-electronic-contemplative music, Steve Roach has dedicated nearly four decades to creating music that connects into a deep well of inspiration and innovation. His expansive, time-suspending soundworlds earned his position in the global pantheon of major new music artists.
ADDICTED TO...

By Spyros Papathanasiou
Seahorse is the name given to 54 species of marine fishes in the genus Hippocampus. “Hippocampus” comes from the Ancient Greek hippocampus meaning “horse” and kampos meaning “sea monster”. The male seahorse is equipped with a pouch on the ventral, or front-facing, side of the tail. When mating, the female seahorse deposits up to 1,500 eggs in the
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Norwegian Bride (1870-1920)  
(sent by Catherine Hart)

Hiroshi Hamaya - Children singing in a snow cave, Niigata Prefecture, Japan 1956 (by O Damianos)

Jacques Clément Wagrez (1815-1882) "She Wore Flowers in Her Hair" 
(sent by Othon Drakatos)
Knut Ekvall (1843 – 1912, Swedish) The Fisherman And The Siren
(Sent by Othon Drakatos)
Gustav-Adolf Mossa (1883 - 1971), Valse Macabre (sent by Margherita Margaux Pasetti)
A Viking Mother,
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2014

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Yiannis Brouzos
Isis Rucé
Bianca Duimel
Martin Munkácsi
Anne Brigman
Edwardian Postcard
Liber Novus (The Red Book)
Dante Gabriel Rossetti -
The Pre-Raphaelite
Brotherhood
Kim Cascone -
Subtle Listening
Intellectual Iconoclasm
& Vibrational Thought
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