

# Candela



**Newsletter of the Swedenborg Association of Australia Inc.**

Organisational Details are provided on the next page

**June 2022**

**ISSUE 108**

## **PRESIDENT'S MESSAGE**

### **30 Years of the Swedenborg Association of Australia.**

Before and up to July 2nd 1992 a group of people got together and planned the launch of the Swedenborg Association of Australia, the SAA. A lot of thought and care went into the pre-planning of the purpose and running of this new Swedenborg-based entity. On July 2nd, it came into formal existence and here we are, thirty years later, with three decades to look back on, various people to admire and give thanks to, events of all kinds, a real sense of national community among lovers of Swedenborg and his spiritual writings, a few headaches along the way, but overall a sense of appreciation for the work done each and every year and the handing on of the baton to the next key people as time passed.

I'm going to give some facts and figures, but more importantly try and convey some of the energy and creativity which has always surrounded the efforts of the SAA to bring Swedenborg and his spiritual material to as many people as possible. My young family came to Sydney nearly a year before the SAA kicked off and I felt a real sense of its need to come into being. *\*\*continued on page 2\*\*\**



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Please note: The views expressed in this Newsletter are those of each contributor and do not necessarily reflect any particular position of the S.A.A. or its committee.

## **Next Issue –September 2022**

I hope you enjoy our celebratory issue of Candela with a lot of photos to remind us of our last 30 years. Our next issue will be in September, the deadline is on **10th August, 2022**. I hope you are inspired to write something.

Email to [ruth@duckworth.me](mailto:ruth@duckworth.me) or post to the registered office. *Ruth*



### SWEDENBORG ASSOCIATION of Australia Inc

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Wayne Kasmar (Secretary)

Michael Chester (Treasurer)

Ruth Duckworth (Newsletter)

Howard Thompson

Debra Thompson

(Joe Vandermeer - Public Officer)

Membership of the Swedenborg Association of Australia Inc. is open to anyone who wishes to pursue an interest in Swedenborg, the man, his science and his spiritual teachings.

For details on how to join, call (02) 9416 2812 or browse <https://swedenborg.com.au/contact/>

*\*\* continued from page 1 \*\** Before the SAA started, Swedenborgian activity and identity was almost completely within the sphere of the church, the New Church in Australia, with several far-flung churches in most state capitals. Fine, but this didn't take into account the fact that many people back then had a preference to want Swedenborg without church attendance and ritual.

There were also a large number of people who were students of Dr Philip Groves who gave penetrating discourses on all spiritual subjects and included Swedenborg along with Gurdjieff and Sufi and other branches of spiritual practice. In addition there were a considerable number of people who were in connection due to the Swedenborg Library and Enquiry Centre which in Sydney went back to 1959. These and others too were people who read Swedenborg and came back for more, and a good number of them were people in regional towns where the 'Library' would run a display in a local library, arrange for

talks to be given and then follow up with sustained contact and more material if the person wished for it to happen.

It seems then that the time for an independent Swedenborgian 'body' was due to happen. The SAA was by no means the first innovator of this approach. There were - and still are - various organisations which are committed to publicising and publishing Swedenborg, such as The Swedenborg Society in London, going back to the later part of the nineteenth century, and in the USA, The Swedenborg Foundation which has been extremely active for many years and has changed with the times, with now the very popular 'Off the Left Eye' programs being closely related to the Foundation.

So, the SAA took off. It has had six Presidents over the thirty years, each one staying in that position for no more than six years. A wise if formal provision, so that new leadership and oversight could lead to new approaches. I believe that all known contacts in any way at all were invited to consider becoming members of the newborn SAA, which a good number did, and at talks everybody was welcome to come and take part, member or not.



Within a short time, a communication tool was seen to be needed and this gave rise to the quarterly journal "Candela" which I presume you are now holding or perhaps reading online, something which was unknown in 1992. ...go to page 5....





**CELEBRATION of SPRING**

**GRAND OPENING - 26th SEPTEMBER 1992**  
From 4.30pm to 7.00pm

at

**The Swedenborg Centre**  
1 Avon Road  
NORTH RYDE

To be opened at 4.30 pm by Angry Anderson

View the display of Artworks -  
Paintings, Drawings, Sculptures

Hear Donald Andrew read  
poetry from Rumi, Sufi Poet

Listen to Katy Wild read some  
Poems From Swedenborg by  
candlelight while Lachlan  
Hinds plays the didgeridoo

Watch Russell White and  
Lorraine Forbes dance the  
Swagatam, an Indian  
celebration of Spring

Live performance of a  
contemporary piece by the  
Classic Spring Quartet

Hear Stephen Leeder talk on  
the spiritual meaning of Spring

Have a friendly chat

Buy some books

Enjoy some light refreshments

All Welcome

**Free Admission**

Sponsored by the Swedenborg Association of Australia Ltd.  
Enquiries and bookings Tel. 888 1066



Rev. Bernard Willmott who's vision started the SAA



Official launch with our first President Kevin Attwater and Angry Anderson.

**SYMBOLS OF HEALING** **SERIES 2**  
*Homoeopathy, Objective Art, Swedenborg*

**Dr. Lachlan Hinds** in his second discourse on these processes will look at fresh aspects of nine homoeopathic remedies, each taken by the artist. These remedies will be related to Swedenborg's spiritual writings.

**Michael Wright** will be exhibiting nine Symbols of Healing brought forth objectively after taking the remedies.

**FRIDAY 13<sup>th</sup> FEBRUARY 1998 at 7.45 pm**

**THE SWEDENBORG CENTRE, 1 Avon Road, NORTH RYDE.**  
Tel. (02) 9888 1066

**COST: \$10 at door (includes light refreshments)**

**Sponsored by :**  
Studio of Objective Art and The Swedenborg Lending Library and Enquiry Centre  
<http://www.swedenborg.com.au/~sllandec>





## OPENING DAY

26th September 1992

## PROGRAMME

4.30 pm to 7.00 pm

WELCOME	Kevin Attwater, President of Swedenborg Association of Aust. Ltd.
OFFICIAL OPENING	Angry Anderson
TALK on SPRING	Stephen Leeder
SERENADE for STRINGS in G K. 525 - Mozart	Amici Quartet
-- INTERLUDE --	
SUFI POETRY	Lyn Heir
THE SWAGATAM an Indian dance	Russell White & Laraine Forbes
-- ANOTHER INTERLUDE --	
POEMS from SWEDENBORG	Katy Wild accompanied by Lachlan Hinds on Didgeridoo



Katie Wild



Roy Simmonds conducting a choir in 1994



1994

Michael Chester second Director of the Swedenborg Centre.





There are archives of maybe all the published magazines on the present website of the Swedenborg Association of Australia if you know where to go and find them. Rapid reading would give you a huge amount of SAA history but also of spiritual material and penetrating insights, with notices of events.

While Sydney has been for all kinds of reasons the driver of the SAA, there have been and are activities around Australia, with groups that met, some briefly, others over a long time. And it's important not to miss seeing that a good percentage of the SAA membership and contacts are individual people out there, often in some small regional town a thousand kilometres from the next member of the SAA!

This fact of Australian 'tyranny of distance' has always been a concern for those managing the SAA. How do we cater meaningfully for someone who might get books or join things online and get the Candela but nobody has ever met them? They can just be a name. It really is a perennial problem because an 'Association' suggests a community. Perhaps in zoom times, this becomes a bit easier. It's important here to add that the SAA really respects people's wishes and while we offer and invite, we do not harass, impose or plague. I can imagine some far-flung person in the corner of northern South Australia may well be very happy to read Swedenborg and be glad that there is a 'thing' over the horizon which can supply the next volume.

Monthly talks, on the last Friday of the month, became a regular feature and at times drew crowds, almost standing room only. The range of presentations gradually widened, yet, as is the way with all spiritual things, there would always be a

connection with something of Swedenborg. These in time became recorded and could be offered as CDs and DVDs. One year we had a number of invited speakers from a wide range of religions within the Sydney area. I remember two enthusiastic Coptic men regaling the SAA audience with details of their church community in western Sydney, the lunches, repairs, car parking and storage space while we gradually weaned them across to tell us about exactly what the Coptic church believes and holds dear.

An annual 'must-attend' for a good number of years were the September Celebrations of Spring, perhaps our buzziest busiest events in their time. These involved art, music, talks, dramas, comedy, poetry, uproar and noise, ending with pretty elaborate refreshments. The art was very in-house and it was clear that a good number of the members were accomplished would-be Gauguins and Picassos. It became an award, often with over twenty entries to mount and admire. I remember being asked one year to be one of the two judges, the other being the sculptor Tom Bass (far far more qualified than me) and we had an eventual shortlist of six, and I mentioned that I'd noticed this particular piece when I came in, and Tom said, 'Do you know, so did I' and we shook hands about it.

In time, it became a people's choice award, a far more democratic but much longer way to pick a winner.

The SAA also went to places, for example, to Afterlife Conventions where Swedenborg was clearly a known important contributor to many there, in Melbourne, Sydney, Byron Bay. The Byron one had a box of USBs with a library's worth of Swedenborg goodies loaded onto







each one of them, and all this for just \$5. These are still available.



*Angry Anderson opening the 1992 Celebration of Spring.*

All Swedenborgians know the situation of meeting people who have never heard of Swedenborg. You wonder why so, with all the effort and creative skill of many very competent people over the three decades. I think the SAA could set up shop with any group of believers (well, almost any...) and find shared ground. This is because at the very heart of Swedenborg teachings is a tremendous inclusivity and the teaching that variety makes heaven ever more perfect.

Today, plus pandemics, so much is happening online, with several dedicated Swedenborg medias and the SAA website. A quite different world than was there in 1992. It's good to look back and mark these thirty continuous SAA years, but more important to look forward.

Thank you to everyone who has contributed to it, and to those who currently have that responsibility, and to the future which in every way, as with all things in human life, are under the love and wisdom of divine providence.

*Happy Birthday S.A.A.!*

*Julian*



*Tom Bass and Julian with the winner in 1994*



*Some of the art works from 1996*



## Heaven and Hell

by David Moffat



Early in 2021, streaming service, Netflix, began promoting a new movie starring Amanda Seyfried entitled, **Things Heard and Seen**,

based on the novel **All Things Cease to Appear** by Elizabeth Brundage. The film also finds inspiration in George Inness' painting, 'Valley Of The Shadow Of Death', and in Inness' interest in the spiritual writing of Emanuel Swedenborg. Swedenborg's theology is explored through the movie (not always accurately), and Seyfried is seen reading Swedenborg's most famous work, **Heaven and Hell**, the subtitle of which provides the name of the film.

When the film finally released (29 April 2021), to much excitement among readers of Swedenborg worldwide, we decided it would be useful to have a readily available audiobook of **Heaven and Hell** for anyone whose interest might be stirred by the film. So, we obtained permission from the Swedenborg Society (London) to use the 1958 translation by Doris Harley, and I commenced recording and publishing the book, at a rate of one chapter (or section) per week. The Preface was published on 3 May 2021, the final chapter being recorded on 11 May 2022 and due for release on 18 July 2022.

Alongside the reading, we have also published a companion "Notes" episode each week. Fairly quickly, we settled into a

pattern of publishing the reading on Monday mornings, followed by the corresponding notes video on Friday mornings, and we kept that going until COVID infections at home made it too difficult in May 2022. These are intended to help new readers navigate the book and seek to explore various ideas:

- introducing new terms and concepts that might be unfamiliar,
- explaining Swedenborg's particular use of some words that might otherwise cause confusion because of their commonly understood meanings,
- Swedenborg's other books,
- his influence upon well known thinkers in many different fields,
- and sharing some of the broader implications of what the reader encounters in the chapter.
- Sometimes we have responded to questions posed by viewers and listeners.

The readings are between 6 minutes and 46 minutes each per chapter, totalling 20 and a half hours. We made the editorial decision to exclude the footnotes, and some of the references to Arcana Coelestia found in some places (such as paragraph 86). The "Notes" add another 5 hours to the project so far, each averaging 5-6 minutes.

All episodes are available in two formats. Firstly, as videos on our YouTube channel, with the full text displayed on screen alongside the reading. Secondly, as audio files in mp3 format, downloadable from our Soundcloud account. On both sites, we have created three playlists: the readings only, the notes only, and the combined readings and notes.





Go to our YouTube channel:

<https://www.youtube.com/channel/UCXBxIZBVRjeFisYjurMO0sw> (You can also go to [YouTube.com](https://www.youtube.com) and search for

**Swedenborg Community Victoria.**

Actually, you could help us here - once we can get 100 or more subscribers, we can have an actual title in our address, not just the random letters!)

And on our Soundcloud channel:

<https://soundcloud.com/swedenborgcommunity>

The project can also be accessed through our website:

<http://www.swedenborgcommunityvictoria.net.au/heaven-and-hell-series/>

(although this will only point you towards the YouTube videos)

Happily, this project has found a number of useful spin-off benefits.

1. It's kept me occupied during Melbourne's strict lockdowns. The observant viewer will see my "studio" change from our new church premises in Clayton, near Monash University, to our second bedroom at home (fun fact: there's an occasional glimpse of the light switch I'm trying to hide behind me during recordings).

2. I've also found the regularity of recording has helped me just feel more comfortable in front of a video camera. I've been involved in amateur and community radio on many occasions over the years, and I have made a practice of recording sermons and addresses. Needless to say, I'm comfortable with microphones, but not so much with cameras. But in a world of streaming that is becoming a necessity.

3. Having used the scanned text of the book found on the New Christian Bible Study website rather than typing it up myself, I've been proof-reading and correcting that text as I go. The number of random semicolons that had found their way into the text, especially in the last part (on hell), is staggering.

4. It provides a useful resource for a number of new Logopraxis groups beginning in early 2022, in both the US and the UK, who are using Heaven and Hell as their basis.

5. Although I hadn't set out to review different translations, I found myself doing so inadvertently. I mistakenly recorded the Dole translation, for chapters 17 (Changes of state of the angels in Heaven) and 18 (Time in Heaven), and then re-recorded them using the Harley. I've kept both sets of recordings, side by side for comparison, but Dole's is definitely easier to read. Doris Harley is given to using some very long sentences with many subclauses, which is in keeping with other translations of that time, and earlier. Sometimes a single sentence exceeded the number of words I could fit onto a single slide. In comparison, Dole's translation just rolls off the tongue (the Dole chapters are not found in any of the playlists, I've stuck with the Harley translation for those). As an aside, I took the opportunity to make special mention of George Dole, who passed into the spiritual world during this reading project, in the notes to chapter 17

(<https://youtu.be/nPfxNpzRIBg>), and his participation in that famed race of 1954 when Roger Bannister beat the four minute mile.

For those interested in listening to Dole's translation of **Heaven and Hell** there is an excellent audio recording available for purchase at the Swedenborg Foundation Bookshop

(<https://swedenborg.com/product/heaven-hell-audio-download/>)

And you can find an excellent introduction to **Heaven and Hell** and why it's such a useful book is provided on the SAA website, at

<https://static.swedenborg.com.au/pdf/brochures/BookIntroHeavenHell.pdf>





*David Moffat - President of the New Church in Australia*

The final thing I'll mention is the music. I chose excerpts from JS Bach's **Well Tempered Clavier**, Book 1, written in 1722. As a close contemporary of Swedenborg, Bach seemed the natural choice (Bach being the senior by 3 years), and I had played some of them before so it was not a particularly difficult task to record them. They also helped us avoid any copyright issues, being my own recordings

of music available in the public domain. Plus, I had fun with the sounds and effects available using the music software, Garageband, creating three entirely different pieces, which I hope will evoke the joys of heaven (Prelude in G major, BWV 860), the wonder of awakening into the world of spirits (Prelude in B minor, BWV 869), and eerie encounters in the echoing darkness of hell (Prelude in F minor, BWV 857).

If you have questions about the book, thoughts you want to share and explore with others, or anything else to ask about Swedenborg and his Writings, there are two forums I am aware of you could consider:

**Question Time** - is a weekly informal chat over Zoom on Thursdays at 10am and 8pm (East Coast Time), run by the Swedenborg

Community Victoria. Topics range across a variety of subjects, as determined by participants at the time. Feel free to email for details: [d\\_a\\_moffat@yahoo.com.au](mailto:d_a_moffat@yahoo.com.au) and

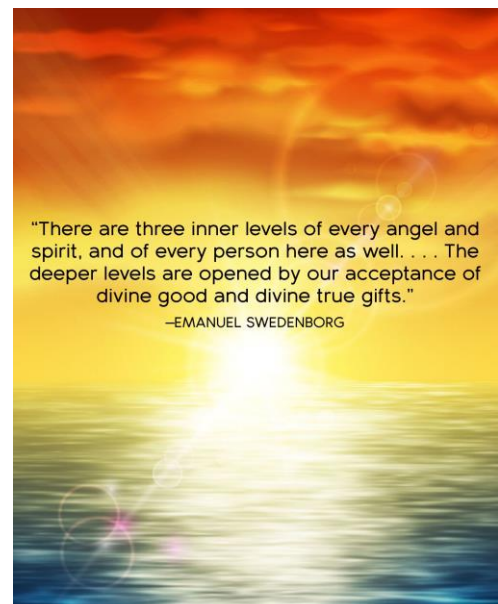
**Swedenborg Saturdays** These meetings are an opportunity to delve a little deeper into any of the concepts expressed in Swedenborg writing and to relate it to facets of our own lives. (Refer to <https://swedenborg.com.au/events/> for dates.

### Welcome to our new members

We hope that Roger Martin from Hilldale NSW will enjoy being part of the SAA.



*Dr Philip Groves with Neville Jarvis the first full time Director of the Swedenborg Centre*





## Major highlights of the Swedenborg Association's first 30 years

### 1992

- Regular group meetings began in Melbourne, Perth and Sydney. Over 80 talks in Sydney recorded and made available as DVDs.
- First of 8 Celebrations of Spring held at North Ryde (Sydney)

### 1993

- Logo competition won by Joe Vandermeer. Updated with colour in 2015.
- Regular Newsletter Candela first issued. Colour print started in 2016. 108 issues so far.



### 1994

- Publication of Presenting Swedenborg: A Roadmap for readers. Major revision in 2019. This booklet is a 'road map' to provide a bridge for the would be reader who wonders where to begin and where to find the central concepts in Swedenborg's writings.  
<https://static.swedenborg.com.au/pdf/books/presentingswedenborg.pdf>

### 1995

- Website established on the internet. Upgrades occurred in 2003, 2014 and 2020.

### 2002

- Cooperative agreement between the SAA and the Swedenborg Centre concluded with future activities under Association's name.

### 2009

- Added first video to SwedenborgAustralia YouTube channel—Spiritual Rays of Light which presents key concepts based on the writings of Emanuel Swedenborg.  
<https://www.youtube.com/watch?v=GjHC206cVd0>  
Additional videos added subsequently.

### 2012

- Practical techniques for spiritual living was published and added to the website.  
[https://static.swedenborg.com.au/pdf/brochures/Practical\\_Techniques.pdf](https://static.swedenborg.com.au/pdf/brochures/Practical_Techniques.pdf)

*The Circle of spiritual practice* followed in providing additional spiritual practices.

### 2013

- Presence on Facebook began. Approximately fifty posts a year. In June 2022 has 475 followers.

### 2015

- Participated in the 2015, 2016 and 2017 Australian Afterlife Explorer's Conferences.

### 2017

- Publication of the Swedenborg Anthology—an explanation of words and terms used in Swedenborg's writings.  
<https://static.swedenborg.com.au/pdf/books/swedenborganthology.pdf>

### 2018

- Registered Office moved from North Ryde to Roseville.



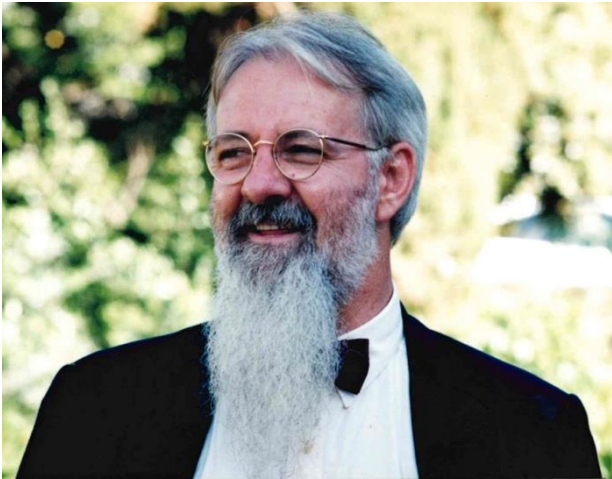
### 2020

- Beginning of Zoom meetings. People from all over Australia and indeed the world can join in live meetings. Swedenborg Saturdays was set up as a special endeavour for SAA members to meet and share their interest in Swedenborg and his Writings.
- Revision of the classic: A light burden: Easier ways to shun evils. An in-depth practical look at a basic teaching of Swedenborg - turning away from evils is vital to spiritual growth.  
<https://static.swedenborg.com.au/pdf/books/alightburden.pdf>





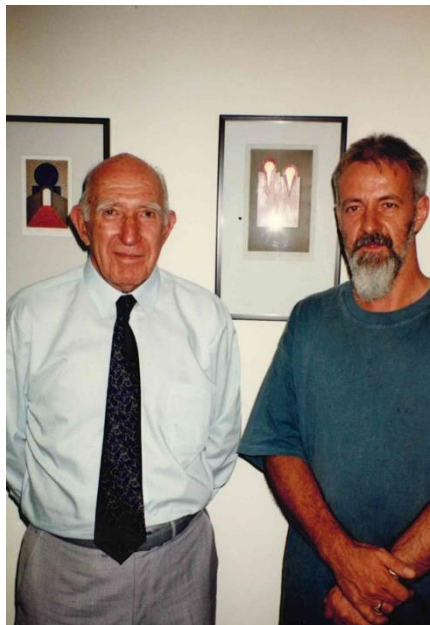
## Joe's Memories of Michael J Wright



Our good friend Michael Wright passed into the spiritual world in February. Originally a country boy from Orange (called Lester!), he found much more fertile soil for his interests in the city. I first met him in the mid-1980s when we were both students of our remarkable and much loved teacher Dr Philip Groves who in his Balgowlah home had introduced us to Swedenborg, Gurdjieff and the Fourth Way, and taught us who God really was, all at the same time. We went weekly and took ever so many notes.

Michael was a dedicated and loyal student, telling his new girlfriend Susi that she could see him any night she wanted, except the night he went to Dr Groves, the night on which he was unavailable. This rule was non-negotiable.

Michael loved art. He was an avid collector of all things meaningful to him, whether masks, tankas, books, artworks, etc, as the photos of his house reveal. Susi and others are still dealing with the vast legacy of collected items he left behind. And commonly a rare and expensive piece



of spiritual art would be found between the mundane (or kitsch) items or decorations of ordinary suburban life – Confucius next to the lemon-press for example. He was



very visual in his mind. And he loved to express the visions and images which constantly flowed in. He recalled being a keen student at art school. In trying to express his inner visions and indications he sought to develop a personal visual language, forms which could capture the teachings he received and its wisdom, or express a high feeling and even some dream elements. During the day, I knew him as a house painter and renovator (he painted the Roseville church several times), but in his private hours he was an artist.



He had an abundance of energy for doing things and became one of the chief agitators among the Dr Groves students to stir them into actions. He organised art exhibitions and people to lecture on various spiritual topics, he instigated stage performances or other artistic or cultural outings for fellow students. When the SAA was formed he became a key member to organise activities. His network was vast and included Buddhist, Sufis, people from various Christian traditions,



and artists interested in the spiritual such as Tom Bass.



His sense of humour was always close to the surface. He loved to laugh and could see the funny side of things. He also loved nature, plants and animals alike, with a particular love of sunflowers. He was once a gardener for John Singleton, and then accepted the offer to become John's professional limousine driver. When Michael once helped me to renovate my house, he immediately knew what to do about the bare patches of lawn. When we finished the renovation project a full three months later, the grass looked terrific, and he remarked "this is the only job in which I have literally been able to watch the grass grow."

Michael joined the board of the SAA and was a member for many years. His unique and individual approach to everything brought a lot of energy and activity into our events. Sometimes he would insist on doing things a particular way, which of course could be a bone of contention with the people he worked with and sometime he even lost friends over that, but it could be truly said that he was unique. And unique people are valuable. He and his partner Susi were avid travellers and he led many tours for friends to India

and Morocco, and he and Susi would then host many wonderful and entertaining reunion lunches (I think they travelled for the sake of being able to hold reunion lunches – they were quote the event, complete with hat parties or mask parties and lots of fun).



He once stole a plastic gnome from someone's garden to take with him on his travels and then took funny photos of it travelling everywhere, sent them as postcards to the unwitting owner on behalf of the gnome, much to the amusement of those in the know.

I loved and enjoyed Michael's company very much over the years and will miss his smiling face and jokes over copious cups of coffee at the Swedenborg Centre while polishing off several packets of Tim Tams. His warm nature and presence has now become a part of my own being.

Thank you Michael and happy travels!







Various activities and speakers







Who do you recognise?







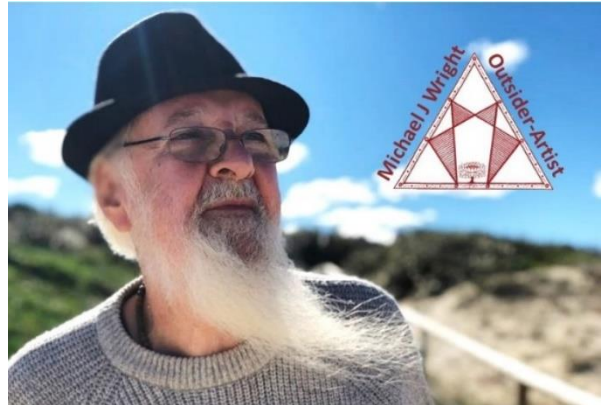
## More about Michael Wright's art

Michael referred to himself as an "Outsider-Artist" and worked under the name "Studio Of Objective Art".

An **outsider artist** is someone who produces art but is not classically trained or does not work within the conventional styles of art.

The motivation of conventional artists often differs from the outsider who are often self-taught and have a naïve style which becomes their artistic language. Outsider artworks are often only discovered only after the death of the artists, since they usually don't seek to earn an income or be shown in galleries, but instead work from an urge driving them to express something relating to their internal world. Sources of outsider art include peasant or 'primitive' folk artists and traditions, street and graffiti artists, prisoners and the mentally ill. Their art may express extreme mental states, unconventional ideas, or elaborate fantasy worlds. 'Outsider art' was a term first coined in 1972 as the title of a book by art critic Roger Cardinal. It is an English equivalent for *art brut*, French for "raw art" or "rough art", a label created in the 1940s by artist Jean Dubuffet to describe art created outside the boundaries of official culture. Dubuffet focused particularly on art by those on the outside of the established art scene, using as examples psychiatric hospital patients, hermits, and spiritualists. A big part of the appeal of the work of these groups was an expressive power born of their perceived lack of sophistication. After this art was first recognised as a notable category, outsider art has become a successful art marketing category of its own. There is an annual Outsider Art Fair in New York and there are published journals dedicated to the subject.

Here follow some teachings from Michael Wright's teacher, Dr Philip Groves, which hopefully will help to see what is meant by **Objective Art**, which shows why Michael loved the idea and aim so much that he worked under the title of Studio of Objective Art.



There is subjective art and objective art. Subjective art is ordinary art from the artist's personal thoughts, feelings and tendencies, which is therefore classified as subjective. Objective art comes from integrated people who have discovered the laws of reality. The esoteric teacher George Gurdjieff said real art is based on mathematics, proportions and ratios of states of consciousness.

It has an effect on people's feelings and senses, for example the Great Sphinx and the Taj Mahal or the first Gothic cathedrals which produce a strong effect on the inner life, on our psyche. Objective art is designed to portray cosmic laws, eternal truths and patterns of instruction, rather than pursuing art for art's sake. All art which qualifies as Objective is meaningful, beautiful and instructive.



From the Lord God descends all wisdom, truth, love and good to the conscious circle of people (celestials). They in turn transmit certain influences to an intermediate body of people (the mesoteric or spiritual circle) who must translate these influences into the type of influences which can touch mankind. Paintings and drawings under the heading of Objective Art can only serve to illustrate or draw attention to the teachings, but they cannot communicate them.



*Primavera, c.1480 by Sandro Botticelli*

The conscious inner circle (or celestials) among human beings are interested in art, but not art for the sake of art. Their art is objective, seeking to produce effects. E.g. it leads to good and it especially leads to instruction. Objective art forms contain teachings of that which is noble, loving, good and true. Celestials pursue no activity unless it is good, useful and loved by the person who sets out to do it. The outcome sought by them is that it is good and useful, and that love is expressed and present in it. Objective art forms may be painting, architecture, gestures, mandalas, sculpture, dance, some cave paintings, literature involving correspondences, etc. Sufis point out that in Persian miniature paintings shadows are not shown. This is a deliberate act of objective art to indicate what is portrayed has been derived from the World of Archetypes, and is fully illuminated by Divine Light. Paintings of this type point to the inner world we must explore with our own being. Through profound self-knowledge one gets to know the Lord God. Behind the painted form is a nexus of inner connections, affections and meanings which enliven and enlighten the soul.

But even such art is an artificial way of representing visible and invisible things. Human art can only deal with generalities, even objective art has its limitations. Despite Gurdjieff's praise for it, it is still a restricted form of expression. There is only a limited amount of information they can convey to us, while living things can convey infinitely more, so we should attempt to see art forms in nature itself. Every created form in nature is art.



*Michael Wright's studio (photo credit Michael Sheetal)*

### WHAT'S HAPPENING?

To become a member of the Swedenborg Association of Australia, check the website at [www.swedenborg.com.au](http://www.swedenborg.com.au) and click "Contact" in the top menu, which has details on benefits of **membership** and an application form listing current membership rates.

Also check the website at [www.swedenborg.com.au](http://www.swedenborg.com.au) for details of **group events** which are held online, but you can also be physically at various locations around Australia. Follow the "about → contact" menu items on the website for a list of locations and contact info of your nearest group convenor, and see the "events" menu item for Zoom links so you can join online events.

Our new website is continually being updated with new study material and latest news and information.