



# Candela Candela

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DECEMBER 1999

ISSUE 20

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## PRESIDENT'S MESSAGE

I have been reminded of late of the importance of correspondences. While preparing a talk to be given to 10 year olds I was faced with explaining the meaning of the ancient civilisation of Egypt. Of the more than one hundred pyramids in Egypt not one has been found with a mummy. Many sarcophagi were too small for a body, and unlike the tombs which were highly decorated, the pyramids were devoid of embellishment. So there were tombs to bury the body and pyramids to elevate the soul.

The answer to the question "What were the pyramids" lies not in a literal understanding but in correspondences. They were built as a reflection of the Heaven which was like the night sky. Heaven is full of souls like stars. Heaven is the place where one is occupied in ones leading love ("A man is, and a spirit is altogether as his love" E.S.). For the Egyptian the epitome of heaven was tending the Field of Reeds.

When Christ was asked "Lord, what is the Kingdom of Heaven?", He answered "The Kingdom is likened unto.....". Christ would describe the state of heaven in a person, not a travel guide through some heavenly landscape.

The ancients had a very clear understanding of death and the journey of the soul to its final resting place. To simulate heaven or judgement day and the like one must use a corresponding language such as Swedenborg re-introduced to modern mankind. The language must be learned and felt. It is not enough to carry a dictionary around with us of correspondences. It is not a literal language, it is a felt state where the word may indeed have a positive or negative connotation.

Recently a second boat has been found at the base of the Great Pyramid. The pit into which it has been placed has not been fully opened as yet due to the destructive forces of climate. The first boat was 43.3 metres long but was stored in 1,224 pieces. It has been painstakingly reassembled and housed in an air conditioned enclosure at the base of the Great Pyramid.

Why were funerary pieces disassembled if they were going to be used in the afterlife?

It was believed that objects used in the funeral itself were highly charged and had to be neutralised. The boats were fully workable at one time and had no doubt been used in the last procession to the resting place in the tomb. To break the connection with the deceased the objects were taken apart and buried. That is, the boats actually died.

The understanding of ancient wisdom can be useful to us. The people of The Most Ancient Church talked with God. Their conversations are embodied in their buildings and to a lesser extent, and much later, in their writings or hieroglyphs.

All of these conversations are in correspondences.

Agape  
*John Brogan*

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Newsletter of the Swedenborg Association of Australia Ltd A.C.N. 056 529 769

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## CELEBRATION OF SPRING

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The annual Celebration of Spring was held on Saturday evening, 4th of September. A number of people gave items towards a happy evening's entertainment.

Julian Duckwork gave an opening talk about the playful correspondence of water. One of the points mentioned was that Swedenborg explored the properties of water and came to the realization of its inner signification. It is the representation of truth and how truth works.

Donna Sife, a story teller, began with a story of her own personal connection with the Waters of Life. This was followed by the old Inuit story known as 'Skeleton woman' and is connected with the cycle of life, death and re-birth. Some of its meaning is well explained in chapter 5 of 'Women who Run with Wolves' by Clarissa Pinkola Estes.

Ian Lawrence, a musician and singer, created a nice feeling with the Diana Ross song 'Reach out an touch, Make this world a better place if you can.' He got the audience taking part in a simple and beautiful chant from the Taize Community tradition. The Latin phrase was 'De parchum de cordium' which means 'Give peace to every heart'.

Glenn Murray and Julian gave two sets of two violin pieces. Kristin Coburn, a professional artist, spoke on Art and Healing. By allowing oneself to 'digest' a particular item of Art one can nourish the mind/soul. She indicated how various forms of art is medicine and capable of healing. She encouraged the audience to trust one's creative urges. 'Do something you always wanted to do. Make your life your art. Bring more art into your life and there will be more art in your life.'

Rosemarie Lorenz provided some powerful imagery relating to the Waters of Life based on the writings of Hildegard of Bingen, the medieval mystic, composer and healer. When we open ourselves to the power of the Spirit of God we are regenerated and our thirst is quenched. And if we follow our own way and more away from the Lord, then we dry up.

Roy Simmonds hosted for the evening. The 26 entries for the Swedenborg Spiritual Art prize were of an exceptionally high standard. Lenore Sandow was the winner of this year's prize. We finished the evening socially with refreshments.

*Micheal Chester*

## OBJECTS OF THE SWEDENBORG ASSOCIATION OF AUSTRALIA

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a non-profit autonomous company:

- ◆ Promoting Emanuel Swedenborg as a scientist, philosopher and religious visionary, by means of his inspired writings, through meetings, lectures, and other functions.
- ◆ Establishing, operating and supporting branches around Australia
- ◆ Making available information on topical subjects drawing on Swedenborg's own contribution to stimulate interest and discussion
- ◆ Providing material for the purpose of maintaining local libraries

Everyone wishing to subscribe to these objects can take up membership. There is a once off joining fee of \$10.00 and an annual subscription of \$25.00 (concession rate of \$15.00).

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- ◆ Joining together as a group with other members living in close proximity.
- ◆ A free newsletter.
- ◆ A 20% discount at Australian Swedenborg book distribution centres.
- ◆ A Swedenborgian based book, tape or video is sent to each financial member each year.

If you are interested in joining the Swedenborg Association of Australia Ltd., contact the Secretary at the Registered Office: The Swedenborg Centre, 1 Avon Road, North Ryde, 2113  
Telephone 02 9888 1066 or 02 9913 2421 to obtain a membership leaflet.



## AN ADVENTURE IN SIGHT AND SOUND

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Imagine a dark ecclesiastical setting with subdued lighting after twilight on a Sunday evening, and a trio of large oil paintings - all three of them female nudes - that are beautifully floodlit from both left and right to bring out the outlines, colours and brush strokes. Imagine looking at this art work, these nudes, this physicality and sensuality, and suddenly, a beautiful female voice on a CD recording breaks out into a joyous and so utterly appropriate French Song from the Auvergne by Canteloupe. A tremendously powerful combination of sight and sound.

Marion van den Driesschen with Roy Simmonds had the vision to present an evening of adventure in sight and sound. This was their second presentation after the first, eighteen months ago, at the Swedenborg Centre. Back then, I remember moving around the room, sitting facing different pieces of pre-arranged art. This second presentation allowed us to sit in the church setting and explore our own feelings and responses, a much better context for me. Indeed, my own personal feeling at the close of the hour and a half was of having truly worshipped in church that evening. It had lifted my soul and spoken to my spirit, through art with music. No words, the normal medium of our devotions.

Marion and Roy handled the practicalities of canvas shifting and CD changing so quickly and never once did the atmosphere break. Each change took us onto another dimension of thought and view, heralded by the twin spotlights blazing onto each large canvas in turn. The second piece of Marion's artwork was a piece that was of the sea, with a boat mast and pennant, and a great deal of motion. The accompanying piece was new to me, and was Maurice Ravel's "La Valse", so unlike a drawing room waltz; a piece that raged and surged, almost a parody of a normal waltz, but which just worked fabulously with this painting.

When you listen to a longish (12-15 minutes) piece of music and allow your eyes to take in a complete canvas for the same length of time, a kind of process happens. Let me try to describe how it was for me. I looked at the painting and mentally identified what was there. Sea – waves - a boat. I heard the opening bars of music: Do I know this? Is this to do with this painting? Then I began to lose all this conscious cerebral stuff and gradually, very gradually, began to be taken over by the combination. I just took it in and let it do its own work inside me.

The third piece of art was remarkably lovely - a canyon, "Blue Canyon". Marion is great with her blues. We looked through gorges into a ravine of brilliant and varied colours, blues and browns with some green, a touch of redness. Depth, and secrecy. A sacred place. The music was Samuel Barber's "Agnus Dei", which, if you know it, is deep and secret, and wondrously sacred. Again, the combination worked so well. The order in which the pieces of art with pieces of music were happening seemed to be taking us somewhere, deliberately. Physicality, Journey and Motion, leading to a Glimpse of Beyond.

After an interval, the two remaining pieces drew us on towards a resolution. To that lovely slow movement of the Rodrigo Guitar Concierto de Aranjuez, in which notes hang suspended like water above a waterfall and then there is flamenco rhythms and cascading, we had a triptych of three canvases which were one huge picture of Spanish sierra close landscape, dryness, thirst, redness, sunheat and rock solidity. It shimmered. It was perfectly positioned in the program.

The final piece of art was in many ways the loveliest of them all: a lagoon setting, looking over an expanse of water or spaciousness which went into eternity, it seemed, with the sublimest of colours, light delicate yellows and deep, strong yellows, all inspired by the beauty of a day's beginning and night's approach on Scotland Island. The oil painting was fringed with living forms, the work of a Divine creation, whose representation was there at the centre of the painting. We had come to the source of all art and music, and what a journey it had been.

*Julian Duckworth*



## SWEDENBORG CALENDAR 2000

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The Swedenborg Association of Australia is delighted and very proud to announce the production of A Calendar of Daily Readings from Emanuel Swedenborg. This is designed to offer a short clear spiritual insight for every day of the year which can be used for personal reflection and meditation as well as covering the sweep of Swedenborg's teachings in an original way.

The daily readings are arranged in 52 weekly themes, offering seven daily insights on each theme. The Calendar is designed for wallhanging and to look attractive. It has a 'folk art' style, with flowing script and art motifs on each page. The cover has black lettering and design on a gold surface, is spiral bound and has a hook for hanging. The pages are buff with sepia wording and design. It is a perpetual calendar, having dates throughout the year, and can be used indefinitely. Halfway through the year, the calendar simply reverses the other way around.

The Calendar makes an excellent gift idea and is priced at \$12.95, or \$15 for posting out. That is wonderful value for such an attractive publication, introduction to Swedenborg's spiritual teaching, and aid to your own spiritual development. You can use it for the rest of your life.

Copies are available from either of the following centres:

The Swedenborg Centre	1 Avon Road North Ryde NSW 2113	ph: 02 9888 1066
	e-mail: <a href="mailto:sllandec@swedenborg.com.au">sllandec@swedenborg.com.au</a>	
The New Church	4 Shirley Road Roseville NSW 2069	ph: 02 9416 7032
	e-mail: <a href="mailto:magenta@backmeup.net.au">magenta@backmeup.net.au</a>	



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## QUESTIONS

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"QUESTIONS & ANSWERS", a regular Candela column, is an open forum in which readers can participate by contributing questions, comments and answers. Questions may cover any philosophical or theological topic. Anyone wishing to make a response in writing is invited to do so. Responses will be printed in "Questions & Answers" dependent on space constraints.

Contributions (which may or may not relate to Swedenborg or his ideas) can be sent to:

"Questions & Answers"  
C/- Wayne Kasmar  
61 Surfers Parade  
Harbord NSW 2096.

In the last edition of "Candela" we published two questions supplied by Michael Chester. However, we neglected to supply the address to which readers could send their responses, comments and questions. Our apologies.

So here we repeat Michael's questions and hope that anyone who had a mind previously to send in a response, will again take the opportunity.

◆ What practical advice does Swedenborg provide on developing inner peace and promoting peace in the world, thereby reducing the likelihood of the sort of events that have been happening in Kosovo?

◆ In the film 'What dreams may come', starring Robin Williams and Annabella Sciorra, we see the main character, Chris, after the body dies, finding himself in a paradise created from a love of art developed whilst on earth. Much of the landscape is still fluid with wet paint.

Would Swedenborg's experiences confirm that the images we see in the spiritual world are somehow generated from our loves? If yes, what would be an example of an everyday experience that would correspond to this reality? In other words, how do our inner attitudes affect the way we see the world around us?

*Wayne Kasmar*



## BOARD MEMBER CONTACT

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### CURRENT BOARD MEMBERS

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### 1999 BOARD MEETINGS

The next 4 Board meetings in 2000 will be held on Tuesday

- ◆ 22nd February
- ◆ 18th April
- ◆ 18th July
- ◆ 17th October.

Members are welcome to attend these meetings which start at 7.30 pm and are held at the Swedenborg Centre.

### MAKING CONTACT

To pass on feedback, or ask questions relating to the SAA, please

Write c/o The Swedenborg Centre,  
phone or email on -

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