

PRIMORDIAL IMAGES OF PLEROMA: DEPTH PSYCHOLOGICAL REFLECTIONS ON THE TIBETAN EPIC THE GOLDEN DOT

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ABSTRACT

Tibetan Epic the Golden Dot documents the deeds of the nine warriors of creation who belong to the Kingdom filled with heavenly virtues and they are devoid of virtue and vice, beyond all extremes; they dwell in the land of the radiant darkness and in the realm of the pure that is neither existent nor non-existent: Pleroma, the abode of the fullness of divinity and emanations of celestial, terrestrial and psychological worlds. With Sermo I of Carl Jung as the cornerstone, the paper reflects on the nine primordial beings/images that caused creation and consequently the original structural phenomena for man. This paper makes an attempt to understand the notion of fullness or as according to Carl Jung the totality of all opposites.

Keywords: *Pleroma, Creation, Fullness and Opposites*

INTRODUCTION

The world as it has come to be faces numerous challenges of the times. As we keep living our individual and collective journeys during the present times, I cannot help but be reminded of the ancient wisdom tradition of the warriors. War is an eminent social structure man lives by. In its essence to destroy it also gives way to creation. In Tibetan Buddhism, the tradition of the warrior has lived in its spirit through time and it has made its niche in the spiritual domain. Herein the term warrior is not related to someone who fights out of the feelings of malice, but a person who is on a journey within, striving for individuation. The word for a warrior in Tibetan language is called “Pawo”, which means “the brave one”. In the *Shambhala* tradition, the key to becoming a warrior is to understand the true nature of reality and thereafter of man himself. Such is the ground upon which this wisdom tradition was founded from the visions of the great Chogyam Trungpa Rinpoche who deeply believed and propagated the wisdom of the warrior tradition and made known to the people of the east and west the idea of *Shambhala*. The book *Golden Dot* is a wisdom treasure, which for a very long time was kept hidden away from the eyes of the lay-people. This scripture, “*terma*”, forms the nexus of the Nyingma tradition, of Tibetan Buddhism. The book explains the magnificent and magical deeds of the nine cosmic warrior Gods or “*thas*”, who consequently begets creation of the world and eventually man. In this paper an attempt is made to understand the notion of Pleroma by applying *Archetypal Amplification*, a Jungian methodology of analysis and interpretation of the book.

SECTION 1:

The Country Of Garuda: The Beginning

The primordial waters, formless in its essentiality, with endless motion as its nature materializes all forms of life. Space, which abides the oceans, holds within the potential to beget and manifest life. Section I of the book depicts the primordial waters; divine in its essence having all the qualities of heaven, form the foundational structure the very grounds on which life ushers forth. The ocean symbolizes divine wisdom and this very ground was the kingdom that summed the totality of heaven and earth. It was the very necropolis for the living. This sacred ground was called the “Country of

Garuda”, wherein the nine Gods created the intricacies of life. This country is in essence a domain of the *lhas*, wherein everything was still and pure, a state of reality as it was at the beginning of time. The mythical king of the birds the Garuda acquires great relevance in the Bon tradition of Tibet and the Nyingma tradition of Tibetan Buddhism. The Garuda who can manifest itself in the form of various elements eventually represents the culminating element of space. The “Country of Garuda”, where the nine *lhas* reside is the primordial space in time, wherein wisdom and divinity prevailed. This landscape is a pure personification of sacred space, wherein the oceans of life flowed as the *amrita* and the *lhas* manifested the strength of a warrior and provided healing. Herein the Garuda the mythic bird is symbolic of awareness. This was the sacred domain of the *lhas* who gave birth to consciousness itself.

In The Seven Sermons to the Dead, Carl Jung talks about Alexandria, “the city where East meets the West”. According to Hoeller (1982), “Alexandria was the embodied archetype of the *Polis*, the classical urban alchemical vessel of human creativity from whence arise the new *aeons* of transformative thought and realization”. Alexandria seemed to be the seed space where everything grew to its fullness. The very notion of life and its creative force grew its saps on the holy land of Alexandria. This land was the very breath that conveyed the source of inspiration and the beginning and growth of life. The Country of Garuda is also an archetype of an ideal space with its own psychic vitality. As Alexandria stood for the notion of the free spirit of the time and creative endeavors, the Country of Garuda was the land of the Gods who embody the pure vessel of gnosis. The nine Gods resided in a state of pure divinity. This pure state was undifferentiated from its very being, wherein the experience of the dualities of life ceased to manifest. The experience of the divine “inner light” and “peace” prevailed wherein the cosmic distinctions of day and night did not prevail. Time was a state of the pure continuum, wherein the distinctions of the notion of a past, present and future did not exist. Life in the land of the nine Gods was pure the presence of the sacred, wherein time and its effective mechanism was yet to be born. The great wheel of time comes to its effect when karmic actions are generated, since there was no cause or effect of establishment, the great wheel of time remained in its maiden form in its very basic nature of reality. Such was the country of Garuda, the land of life and gnosis, and the spiritual home, which encapsulated the very notion of Pleroma.

In *Sermo I* of the Seven Sermons of the Dead, Carl Jung speaks of Pleroma, the very ground wherein divine fullness prevails. It is the very space of the origin of creation itself from where the gnosis of endless manifestations of consciousness and unconsciousness emanates. This field of the sacred presence of the Pleroma encapsulates and defines the very existence of the nine Gods and their manifest creations. Abiding in their very basic nature these nine Gods bring subsequent meaning from a state of nothingness to creation and fullness in all its essence. Dwelling in a realm of the Pleroma from each of the nine Gods emerges the emanations of differentiation, which form the basis of the phenomenal world. The creation of the gross world culminates eventually in the fullness of its created being with the ninth God who brings creation its finality and fullness. This aspect of the divinity in creation is itself Pleroma, which makes all aspects of creation including man a part of it. According to Hoeller (1982), “it is the ‘*Ain Soph Aur*’, which means, the unfolding of creation”, from the materialization of consciousness from its undifferentiated form to the manifestation of the physical man.

SECTION II:

The Eight Warrior *Lhas*: Creation of the Phenomenal World

Section II of the *terma* describes the eight warrior Gods in detail and their acts of creation. Each God manifests the various aspects of the phenomenal world. Their primordial state is fullness in essence which gives birth to the display of divine creativity.

Luminous Single Eye White A

The first *lha* provides a beginning to the chain of creative events, which unfolds. With the establishment of the time, the ground for life to come into existence was laid down. With the creation of time the continuum of the experience of reality was established. With the establishment of time the very notion of a beginning was brought into existence. The notion of a present defines the aspect of a past and the prospect of a future, thus the conception of a beginning an end and going back to origination is latent herein. The cosmic cycle of life and its continuity and end was maintained. With time, came the establishment of the cardinal directions. The seasons according to the Tibetans symbolize the effect of the order, the quaternary division of the cycle of life. The seasons provide man with the cycle of growth and aging, as each quaternity of the seasons represent various aspects and phases of a man’s life. From the summer of ones life to spring, autumn and the winter of one’s life, man grows older physically as

well as internally through his experiences, which mold his wisdom on life. From a young child to an old man the seasons offer depth to the process of aging and growth.

Red Lighting Child Great Emptiness

The “conventions of sound and name” (Dradul, 2014), were established by the second *lha*. This resonated with the heavens above and to the depths of the earth. It encompasses all the external phenomena and internal depths of man’s soul. Sound is interrelated with the ability of speech. It is an individual’s positive force, an ability, which according to ancient Tibetan belief is related to one’s connection with the protective deities and forces from the moment one takes birth. Sound is considered to be one of the finer connections through which one can tap spirituality and communicate with the Gods. Sound herein is considered to be man’s basic, fundamental connection with their God or *lha*, which is our inherent wisdom. With the onset of every season, the changing climate engulfs man and his environment. Human nature attunes to the seasons to exhibit various emotions. The song and the dance personify human nature and one’s connection with the earth and the sky, which establishes a sense of place. Like the seasons, which create order, human nature with the dance of the seasons demonstrates the social order of man and phenomena.

Renowned Conch Topknot

The third warrior God takes the form of a tiger and a snow lion and manifests his creativity. The snow lion, which is Tibet’s national animal emblem along with the tiger, represents the sovereignty of the land. With the power to guard and protect, these fierce animals represent the supreme power of the land. The third God created the five elements of the earth, the “vishvavajra”, water the “amrita”, and fire the “cosmic flame”, the wind and eventually space. Vishvavajra is a crossed vajra, which is “*Dorje Gyatram*”, the very instrument, which churned the earth into existence. Its form is a symbolic depiction of *Axis Mundi*, wherein the four sides of the vajra form a mandala, which represents the four cardinal directions. It is the very seat wherein creation takes its form and shape from the center of Mt Meru. The five elements hold a very essential meaning in the Tibetan Bon tradition. Each element has its own discrete potential, however together they represent the soul. They form the very basis of life and all forms of existence.

Water the *prima materia* is the provenance of all potentialities of life. Fire in Bon tradition is the basis of transformation and regeneration. It is the element of wisdom, which brings about transcendence and spiritual growth. The wind, which represents movement, is believed to be the bringer of change and transformation. The final creation of space is symbolic of the center. The boundless space abounds the potential for all the other elements to manifest. It is the basis of all the entities that arise and cease in the phenomenal world. The space represents our very awareness. The presence and the dynamics of all the five elements amalgamate and interact to give life to the external world and the world within man, wherein each aspect of his body is a composition of elemental existence. The wisdom of the elements defines our balance with creation and internal alchemy.

Black Iron Garuda Crest

The three-eyed Garuda manifests in various colors representing different aspects of the elements and the wisdom of the five Buddha in Tibetan Buddhism. The ‘Black Garuda’, embodies the constitution of air. His wrathful form exemplifies the metamorphosis of poison into nectar. As he represents the composition of air, he produces the winds from all the directions to blow and form the clouds, which produced eighty different types of rain, which makes the nectar the heavenly amrita to descend and form the great ocean of life. With the formation of the vast ocean the Goddess, “White Conch Moon” is born. The “White Conch Moon”, the Goddess playing the lute symbolizes the act of awakening the slumber of ignorance. She is symbolic of the giver of life the very calling of deep awareness, which forms the initial bond of creation of the cosmic waters of life and the land. The creation of the ocean heralds the winds to act according to its essential nature and creates a mandala of blowing air and rain in all the four cardinal directions. The great winds of the four directions churn the ocean. The churning of the ocean is a primordial act, which begets creation. The amrita of life stirs the very land and consciousness into existence: the birth of the world within and without, with the central axis as the *Anima Mundi*. The churning leads to the creation of the world and its three forms of manifestation; the *lha*, *nyen* and *lu*

The notion of heaven, earth and man forms the basic cosmological structure of the universe. According to Tibetan Buddhism, there is another cosmological structure, which forms the hierarchical framework of man on earth. This structure though in harmony with the dynamics of the heavens forms the very

covenant that dictates life on earth. The fourth warrior God creates the mountains of the three cosmic realms on earth. Herein with the creation of the mountains, *lha* is attributed to the highest space on earth. The snow-capped mountains form the realm of the *lha*. This paramount point on earth is the closest ground to the heaven above. It is the space wherein divine wisdom and its presence unfold itself onto man. Thus the *lha* symbolizes the space of conscious awareness. The word *nyen* means “friend”. The realm of the *nyen* encompasses the lower mountains, which includes the forests and the plains. It signifies concentration and groundedness. The word *lu* means, “Water beings”. The realm of the *lu* represent the great water bodies of the earth. It symbolizes the birth point of all potentialities. It forms the very foundational grounds, which upholds the prosperity and growth of life on earth; the liquid, the un-manifest, which gives structure and form to the manifest. The *lha*, *nyen* and the *lu*, form the basic cosmic law of governance, which establishes civilization. It forms the very ethos of the cultural man.

With the creation of the three realms, each realm is exalted with warrior *dralas*. The word “*dra*” in Tibetan means the enemy and “*la*” means above. Thus *drala* means “over and above one’s enemy”. *Drala* is the wisdom, which transcends all forms of conflicts caused by dualism. Therefore *drala* is the wisdom of the undifferentiated state of the warrior Gods, wherein the perception of conditionality has not occurred. It is the divine wisdom of unity and fullness of the Pleroma.

Supreme Golden Maiden

The fifth warrior Goddess resides in a state of complete bliss of the wisdom of reality. She is the Goddess of the lake and as she rises she perceives the nature of constant, ever-present wisdom and subsequently perceives the manifestation of this wisdom in the form of the creation of the world. In the Bon tradition, she is the Queen of the *lu* who indulges in the act of shamanistic creation, wherein her singing and dance beget creation into existence. Songs and the interplay of dances have always been an intimate display of giving life to creation in the Bon tradition. Herein the song of the “Cosmic A” forms the very genesis of creation. The song represents the primordial breathe, where “A” is the origination, the beginning from where everything else follows. From the heights of Mount Kailash, she radiates and brings the lakes of the world into existence. Clouds of smoke fill up the space of the sky and form the lakes of the world. From her body emerge smokes in the form of clouds, which form the “turquoise cloud lake”. This image of the cloud depicts its association with the notion of the fertility of the waters above. The upper waters foster fecundity. Suspended in the realm of the nether it bestows earth with its divine life.

Awesome Vast Blue Sky

The sixth warrior God embodies the very notion of sacred space. He creates the sun the moon and the constellations of the universe. He manifests into existence the archetypal light of the cosmos. Our space is proliferated by the multitude dimensions of existence. The cosmic galaxy out in space forms the very dynamics of earthy existence. These archetypal lights are connected with the inner sacred space of man. The manifestation of the constellations personifies the interrelation of the sun and the moon and thus of consciousness and unconscious domains.

Single Wing Red Fire

The seventh God manifests himself in the form of various animals and delivers creation. He rises from the throne of blazing fire and strikes the *zi* stones emitting sparks of light. The *zi* is a precious stone found in Tibet. It is believed to be the jewel of the deities of heaven. With the vitality of a tiger, leopard and the yak he demonstrates his creative abilities. He is the lord of lightning as dragons emanate from various parts of his body. Herein the presence of animals and mystical creatures play an essential role in imparting effect to creation, as they become a part of the ethos of creation itself. The land of Tibet in its original schema was steeped in the Bon tradition, wherein belief in animism prevailed. The presence of spirit in every form and being defined its basic credence and made each and every animal sacred, capable of begetting creation. The dragon, which emanates from the God, remains in an undifferentiated form and dwells in the space of divine beatitude. Free from all experiences of dualism the dragon herein is neither “male nor female”; it is devoid of the knowledge of “friend or enemy” or that of “love and hate”. They represent the universal symbol of matter and spirit. The dragon with its vitalizing spirit embodies the un-manifest chaos latent in the cosmos. The thunder and lightning thus created is the birth of the un-manifest to the manifest from spirit to matter. The dragon herein is the embodiment of the notion of Pleroma. The lightening thus created reveals spiritual illumination and wisdom.

Awesome Blowing Six Turquoise Winds

The term “turquoise wind”, exemplifies the notion of protection. It is associated with the sky Gods. The Bon priests in Tibet used the turquoise stone as a connecting trajectory between heaven and earth. The eighth God channelizes the healing energies of the cosmos. His creative endeavor is a display of awe and wonder of the perfect model of the earth and its vegetative life. With seventy-five thousand troops he brings to creation flowers on earth. As the flowers bloom into existence this aspect of creation brings to the surface the very notion of transition and change. With each step that the God took, flowers bloomed from underneath his feat covering the vast expanse of earth, symbolizing the expansion of the phenomenal world. The eighth God goes on to create trees of the different realms on earth. He creates the juniper for the *lha*; rhododendron for *nyen*, tamarisk for *lu*, neem for *tsen* and pine for *du*. The frondescence of the trees covered the vast expanse of earth. Thus, the tress of the different cosmic realms on earth was created forming a sacred connection between each realm. The tress, which was created, has a cultural and religious significance for the Tibetan people as they are used for the purpose of smoke offering to the Gods and deities. The ritual of smoke offering is called “*sang* offering”, in Tibetan. As the leaves of these trees are put in flames it is meant to purify the defilements of the five elements. Man lives on earth with the experiences of the cosmic realms. As the smoke of the tress encompasses the space it symbolizes the realization of wisdom. The *Axis Mundi*, representing immortality and also the earth’s relative time depicts the phenomenal world in constant revival and restoration, which defines the basic notion of life on earth.

The warrior God proceeds to create the grains of the different realms and becomes the “great lord of the wealth of enriching presence”. Grains fall on earth and form the rice of the *lha*, barley of *nyen*, wheat of *lu* and buckwheat for *terang*. These gains fill the earth like gold falling out from the vaults of the cosmic king. Such was the richness bestowed unto earth by the eighth God. He creates the grains of the world and in doing so removes impoverishment of the body and the soul. Only when the desire to hunger is extinguished does all life on earth live in unanimity. He created the various types of grains to represent everlasting life in the image of the heaven above. The Gods tried to create the world in the image of the land of the Garuda free from all ailments where Gods lived in harmony and richness as their essential being. “For God created man to be immortal, and made him to be an image of his own eternity” (Solomon 2:23: 23). The grains provided by the God bring man closer to earth and the very fabric of life. As each of the gains grows it reminds man of the external and internal dynamics of time. The symbolism of fecundity is latent herein. As man cultivates he also harvests the nurturance of the soil. This primordial bond with the mother earth is sacred and has a spiritual ethos. The eight warrior Gods thus begets into manifestation the phenomenal world.

SECTION III:

Divine Fullness

“For the earth and its fullness are the Lords” (Corinthians 10:26)

The third section of the *terma* introduces the ninth warrior God, ‘Primordial Knowing Body Lha’. “By primordial we mean unconditioned, not caused by any circumstances. Something primordial is not a reaction for or against any situation. All conditionality comes from un-conditionality” (Trungpa, 1988). The Primordial Knowing Body Lha was the mighty king of the *nyen*, adorned with jewels; he possessed majestic, sublime features. He was the epitome exemplar of a warrior and embodied the qualities of a spiritual guide that one seeks on the path to realization. He represented the culminate qualities of all the three realms and that of the *lhas*.

Nine symbolizes completion. It represents the notion of achievement and perfection. It is the divine number, which expresses wholeness with a beginning and an end. In Buddhism, the number nine represents pure spiritual energy. The Celts believe nine to exhibit the center with the initial eight assuming different directions. It personifies the all-encompassing triple triad (Leeming, 2010). The nine warrior Gods in the scripture form the famous triad of the *lha*, *nyen* and *lu* realms.

Hans Jonas in *The Gnostic Religion* explains the notion of the term *Aion* and *Pleroma*. *Aion* the primordial deity herein who resides in a state of profound peace and stillness projects from his thought the beginning and begets creation. The first triad emanates, which leads to the generation of further pairs of syzygies. “The first eight was formed and eventually, thirty aeons in fifteen pairs were formed. This totality was called the Pleroma” (Edinger, 1996).

The presence of the ninth warrior God provided an extension to the very notion of life. “From within the profound and deep space of that great lha’s mind, endowed with unwavering thought and hundred of

miracles, he knew it was time to emanate many *lhas* in his own likeness” (Dradul, 2014). He embodied the very conception of progeny, wherein the prospect of the many and more was established. This laid the very foundation of the everlasting creation of the world. “Let us make man in our image, after our likeness” (Genesis 1:26).

“From the space of the thought-code without words, they convened the council on the great creation” (Dradul, 2014). He brings together all the eight *lhas* and in counsel recalls the vows they had taken to each other on the path to the “great creation”. Creative endeavors spring from the very space of the mind and its thought processes. The act of creation is a spurge of creativity at its utmost splendor. Brahma created the world from his thought. The waters of life, came into existence with his mere thought and, as he split the cosmic egg into two half’s, heaven and earth were created. A Mesoamerican Mayan myth also narrates an account of how two Gods came together in interplay of thoughts. Whatever they thought eventually molded into existence and the world came into being.

According to the Hopi tradition, “their deities Tawa and Spider-Woman were overcome by “the great thought”, that the world should be arranged, and that thought became the creation songs out of which creation itself emerged” (Leeming, 2010). The ninth warrior God sings the song called “Slow and Naturally Melodic”, which recounts the deeds of the eight cosmic Gods and their creations and contributions towards the manifestation of the cosmos. He sings bringing in harmony to the primordial wisdom of sacred space and the creation of the phenomenal world. As he sings he offers his gratitude and benevolence to all the eight Gods and each of their miraculous acts of creation, which they had gracefully bestowed on to earth. Without having any names, their names were the very echo of the heavens above as they existed without a father or a mother, they were blanketed by the sky of divine consciousness.

The song is an expression of the ninth God, wherein his thoughts are conveyed through words. As he sings of the wonders of the world, he exemplifies the “five sense objects” as the very grounds from, which everything arises. The world created from the wonders of the elements, maintains its function with man and his relation to the cosmos, within and without.

The ninth warrior God thus brings all the eight *lhas* together to set the grounds for further creation. He represents the ninth aspect, which begets totality and manifests the essence of Pleroma. The motion of creation is propelled forth herein with his divine presence; creation comes into its fullness. The ninth God embodies the central position in the mandala of creation. He exemplifies the relevance of the interrelatedness of the phenomenal world and the essential nature of the various creator *lhas* of all the various realms. Creation in all its aspects requires its creator to maintain its sanctity. As the ninth God sings his song he emphasizes the presence and protection of the *lhas* towards their creation. With this, he establishes fecundity, life and spirit of the world.

“Let us glorify with KI SO SO.
PA GYAL LO—come to today’s miracle. [“Victory to the brave!”] I HO HO - the laughter of fame resounds.
KI KI KI and SO SO SO
CHAO CHAO KI SO SO” (Dradul, 2014).

The ninth God calls upon the other *lhas* to arise and descend and come to existence from the realm of non-existence. He awakens the spirit of the *drala* and *werma* with the cry of the warrior, ‘Ki Ki So So Pa Gya lo’, which means ‘victory to the brave’. The word ‘Ki’ refers to the sky and ‘So’ represents the earth. The awakening of the *lhas* depicts the connection between the sky and the earth and the validation of the existence of the divine. The cry of the warrior is an expression of the soul, which encapsulates the very essence of primordial energy. This howl is a cry for joy, glory and splendor of the presence of the sacred. It is the cry of victory, which conjures the energy display of the wind horse. ‘Ki’, herein symbolizes the primordial life force. In the Tibetan culture, as one stands on top of the mountains and utters the cry of the warrior, prayer flags with the wind horse is scattered in the sky, as the wind takes the prayers with them in all directions. It is believed that one must stand on mountaintops and high elevated landscapes while reciting this prayer. This is a symbolic representation denoting man as the medium connecting the sky and the earth. It is the space, where the divinity of the Gods connects with the sacred energy of man on earth. As Carl Jung writes, “In the same way as the eye bears witness to the peculiar and independent creative activity of living matter, the primordial image expresses the unique and unconditioned creative power of the mind. The primordial image, therefore, is a recapitulatory

expression of the living process” (Jacobi, 1953). Thus with the latency of everlasting spirit and essence of life on the objects of the phenomenal world, the ninth God manifests the notion of totality and continuity of life.

SHIWA OKAR

The nine warrior Gods thus come together for the final act to consummate creation. From within the wondrous display of miracles, arises the *lha*, “Peaceful White Light”, the only warrior required to manifest and substantiate creation. He is Shiwa Okar, the absolute, unconditional principle, which determines creation. Shiwa Okar is the primordial deity of the Bon tradition, the *lha* of compassion who guides men in their journey towards liberation.

His body is white, which represents the sacred space of *Dharmakāya*. His appearance is immaculately pure with majestic features, sublime with perfection. His face illuminates with grace and poise and radiates the very nature of peace and compassion. His body symbolizes the very notion of a warrior and expresses the confidence in the divine. The very name Shiwa Okar, which means “Peaceful White Light”, emanates the essence of a crystal, pure and transient. He embodies the conclusive, imperative effect of creation.

The pure white light herein symbolizes the basic nature of reality. It is the pure essence of being, the initial basic nature of the world and man. He evokes the cosmology of the native Tibetan religion, upholding the cultural domain; he is the reservoir of gnosis for the Tibetan population. Carl Jung in the Red Book writes, “the dead had come to seek for his light – you have what we desire. Not your blood, but your light. That is it” (Shamdasani, 2009). In *Sermo I*, of the Seven Sermons to the Dead, the dead visit Carl Jung to seek for the light, the gnosis of the Pleroma. Shiwa Okar in the Golden Dot comes into existence from non-existence, encapsulates the very aspect of the Pleroma in manifest form. This primordial God is a ‘*yidam*’ a meditational deity who rides the wind horse and possesses the tantric retinue of the *dralas* and *wermas*. His very being symbolizes the wisdom of the divine; the light of gnosis, which when realized will lead one towards liberation.

The dead symbolically represents the unresolved and the unredeemed. The dead when they were alive failed to understand the wisdom of the primordial images and that of their true nature. The souls searched for the wisdom of their origin, which remained in the dark abyss, unknown. Even death could not provide them with realization. The wisdom of their true nature, which is that of the Pleroma needed to be realized even after death. The very grounds of the Pleroma remained unknown. For those who did not understand where named the dead, even when alive.

Shiwa Okar upholds his staff in one hand, which symbolically connects the heaven and the earth and on the other, he holds the vase filled with the amrita making him the “cosmic primordial king of medicine”. With his immaculate presence, he symbolizes the very vessel of life force and healing. With the divine water of life at his disposal, he redeems man from the suffering of the mind, body and soul. He is the primordial healer who possesses the antidote to death and deluge. Thereby propagating life and prosperity he is the cultural image of healing and cure. Thus the emanation of Shiwa Okar narrates an account of how a particular culture came into existence. According to Marie Louise von Franz, “Primitives and civilizations, which have kept their continuity tend to have such cosmogonies in which there are innumerable lists of divine and semi-divine and royal ancestral beings” (Von Franz, 2017). Even as the Bon tradition belongs to the primitive tradition certain aspects still remain alive and enrich the culture and the psyche of the Tibetans. The ritual of Shiwa Okar and lifting of the prayer flags is a curing ritual, which is performed on every account and occasion of a new beginning or when life turns a difficult path and there is a need to find a new start. According to Eliade, “behind the curative use of the myth is the notion that time is periodically regenerated by symbolic repetition of the creation” (Eliade, 1958).

The Pythagoreans believed in the notion that numbers formed the basis of reality and the cosmos becomes known through its realization. Shiwa Okar and his horse “Silver Bird Moonlight” are inseparable in their essence. In Tibetan they are called *lungta*, the word *lung* means ‘wind’ and *ta* means ‘horse’, which represents the soul. The wind horse symbolizes the universal grounds from, which everything arises. Shiwa Okar along with the wind horse, his retinue and the environment from a four-fold configuration. They represent the very structure of the world that reflects the aspect of divinity. With Shiwa Okar in the middle, his retinue of sacred animals assumes the position of the four cardinal

directions forming a mandala. The nine warrior Gods, the triple triad ushers forth the *quaternity*. The four symbolizes the birth of the very first consolidated figure. This is the birth of wholeness and solidarity and the very order of the earth. The Peaceful White Light, the wind horse, the retinue of warriors and the space of the environment are the four quaternary of the universal spirit.

The Horse

The Retinue

The Environment

Shiwa Okar eventually proceeds to take over the realm of the *lhas* and opens the “heavenly gate of peace on earth”. With this all the elements of creation imbibe his very essence and nature fabricating the existence of Shiwa Okar as all pervasive on earth. He rides to the center, the navel of the earth, Mount Kailash, wherein from the very inner sanctum of the sacred space hosts of “lady warriors” emerge. The principle maiden, the mother of the cosmos arises from amongst them and provides various treasures of the earth. The emergence of the maidens lay down the very foundation of birth, life and change. This *matrix* forms the very essence of Pleroma the womb from wherein everything arises and abides. Creation culminates with the emergence of the feminine, which represents Pleroma with its inherent virtues of multiplicity and fullness. This absolute field defines the origin of all the primordial images, which encapsulates man has his existence. As Carl Jung mentions, “We ourselves, however, are the Pleroma, because we are a portion of the eternal and the endless” (Hoeller, 1982). The field of the Pleroma lives in us as we the created beings carry with us the divine virtues of the Gods. Man lives in differentiation and goes back to the Pleroma and one’s origin. The manifestation of the primordial images in this scripture provides us an understanding of the notion of divine fullness and its effective creation, of heaven and earth and of man as an embodiment of this sacred field.

CONCLUSION

The notion of fullness has a deeper significance not only in philosophical thought but also for the functioning of a balanced psyche. It is the misbalance of the elements within the human composition, which becomes the roots of all ailments. Pleroma is this balance, which each one of us seeks for normality and sanity. It is that totality which brings about creation and life.

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