

GLEICHNIS
VON DEN ZUEINANDER PASSENDEN HERZEN

Es waren einmal zwei Liebende, die hatten zueinander passende Herzen.

Der eine verfolgte den einen, der andere verfolgte den anderen. Da sahen die Engel auf die Erde herab und sagten: »Was für eine Verschwendung!« und sorgten dafür, daß sie einander fanden. Ihre Herzen verschmolzen in ein einziges.

Sie brauchten die Welt nicht mehr, und so sprangen sie in den schnellen Fluß. Ihr Herz war stets rastlos, und der einzige Ort, an dem es etwas Ruhe fand, war der Strand. Aber sogar am Strand sagte einer von beiden: »Ich wünschte, man hätte aus uns nie eins gemacht.«

Und unverzüglich flog eine Hälfte in den Himmel hinauf und die andere Hälfte auf den Meeresgrund.

Doch sie sehnten sich nach einander, und wenn es regnete, sagte der eine im Meer: »Das ist eine Botschaft von meiner anderen Hälfte im Himmel.«

Und wenn das Wasser aus dem Ozean verdunstete und aufstieg, sagte der andere: »Das ist eine Botschaft von meiner anderen Hälfte im Meer.«

Die Engel waren verblüfft.

Es gibt etwas, was Gott nicht aushalten kann – ein leidendes Herz. Er hatte Mitleid mit der einen Hälfte im Himmel und der anderen Hälfte im Meer. Gott dachte nach, was zu tun sei.

So fiel die eine Hälfte vom Himmel ins Meer hinab, und sofort wurden beide Hälften zu Meerwasser.

Und wenn seither das Wasser vom Meer aufsteigt und es regnet, ist dies kein gewöhnlicher Regen. Es ist der Regen, der die Leute ergreift und sie mild macht. Ich malte ein Bild, das heißt *This Rain*.

LECTURE AT CORNELL UNIVERSITY

I want to talk to you about "the work", art work.

I will speak of inspiration, the studio, viewing art work, friends of art, and artists' temperaments.

But your interest and mine is really "the work" – works of art.

Art work is very important in the way that I will try to show when I speak about inspiration.

I have sometimes put myself ahead of my work in my mind and have suffered in consequence.

I thought me, me; and I suffered.

I thought I was important. I was taught to think that. I was taught: "You are important; people are important beyond anything else."

But thinking that I suffered very much.

I thought that I was big and "the work" was small. It is not possible to go on that way. To think I am big is the work is big.

The position of pride is not possible either.

And to think I am small and the work is small, the position of modesty, is not possible.

I will go on to inspiration and perhaps you will see what is possible.

As I describe inspiration I do not want you to think I am speaking of religion.

That which takes us by surprise – moments of happiness – that is inspiration. Inspiration which is different from daily care.

Many people as adults are so startled by inspiration which is different from daily care that they think they are unique in having had it. Nothing could be further from the truth.

Inspiration is there all the time.

For everyone whose mind is not clouded over with thoughts whether they realize it or not.

Most people have no realization whatever of the moments in which they are inspired.

Inspiration is pervasive but not a power.
It's a peaceful thing.
It is a consolation even to plants and animals.
Do not think that it is unique.
If it were unique no one would be able to respond to your work.
Do not think it is reserved for a few or anything like that.
It is an untroubled mind.
Of course we know that an untroubled state of mind cannot last. So we say that inspiration comes and goes but really it is there all the time waiting for us to be untroubled again. We can therefore say that it is pervasive. Young children are more untroubled than adults and have many more inspirations. All the moments of inspiration added together make what we call sensibility. The development of sensibility is the most important thing for children and adults but is much more possible in children. In adults it would be more accurate to say that the awakening to their sensibility is the most important thing. Some parents put the development of social mores ahead of aesthetic development. Small children are taken to the park for social play; sent to nursery school and headstart. But the little child sitting alone, perhaps even neglected and forgotten, is the one open to inspiration and the development of sensibility.

VORTRAG AN DER CORNELL UNIVERSITY

Ich will zu euch über »das Werk«, das Kunstwerk sprechen.
Ich werde von der Eingebung, dem Atelier, dem Betrachten von Kunstwerken, Kunstfreunden und dem Künstlertemperament sprechen.
Doch euer Interesse und auch das meine ist wirklich »das Werk« – Kunstwerke.
Das Kunstwerk ist sehr wichtig hinsichtlich dessen, was ich zu zeigen versuche, wenn ich von der Eingebung spreche.
Manchmal habe ich mich in meiner Vorstellung selber vor mein Werk gestellt und dann leiden müssen.
Ich dachte: »Ich, ich«, und ich litt.
Ich dachte, ich sei wichtig. Man hatte mich gelehrt, so zu denken. Man hatte mich gelehrt: »Du bist wichtig; Menschen sind wichtiger als alles andere.«
Doch als ich so dachte, litt ich sehr.
Ich dachte, ich sei groß und »das Werk« sei klein. Es ist nicht möglich, auf diesem Weg vorwärtszugehen. Zu denken, »Ich bin groß«, heißt, »Das Werk ist groß«. Die Position des Hochmuts ist ebenfalls unmöglich.
Und zu denken, »Ich bin klein, und das Werk ist klein«, die Position der Bescheidenheit, ist unmöglich.
Ich gehe weiter zur Eingebung, und vielleicht werdet ihr sehen, was möglich ist.
Wenn ich die Eingebung beschreibe, will ich nicht, daß ihr denkt, ich spreche von Religion.
Das, was uns überrumpelt – Augenblicke von Glück –, ist Eingebung. Eingebung, die sich von täglicher Sorge unterscheidet. Viele Erwachsene sind von der Eingebung, die sich von den Alltagssorgen unterscheidet, so bestürzt, daß sie denken, sie seien einzigartig darin, sie erfahren zu haben. Nichts könnte weiter von der Wahrheit entfernt sein. Eingebung ist immer da.
Für einen jeden, dessen Geist nicht von Gedanken umwölkt ist, ob er es wahrnimmt oder nicht.

ADVICE TO YOUNG ARTISTS

The life of an artist is inspired, self sufficient and independent (unrelated to society).

The direction of attention of an artist is towards mind in order to be aware of inspiration.

Following inspiration life unfolds free of any influence.

Finally the artist recognizes himself in the work and is happy and contented. Nothing else will satisfy him.

An artist's life is an unconventional life. It leads away from the example of the past.

It struggles painfully against its own conditioning. It appears to rebel but in reality it is an inspired way of life.

THE STILL AND SILENT IN ART

When interest in graphic art wanes I suppose it is possible to imagine its slipping out of sight but I do not believe in that possibility.

My interest is in experience that is wordless and silent, and in the fact that this experience can be expressed for me in art work which is also wordless and silent. It is really wonderful to contemplate the experience and the works. I am sure there will always be some who make this response who will want to try to express it graphically.

But with regard to the inner life of each of us it may be of great significance. If we can perceive ourselves in the work – not the work but ourselves when viewing the work then the work is important. If we can *know our response*, see in ourselves *what we have received* from a work, that is the way to the understanding of truth and all beauty.

We cannot understand the process of life – that is everything that happens to everyone. But we can know the truth by seeing ourselves, by seeing the response to the work in ourselves.

Those who depend upon the intellect are the many. Those who depend upon perception alone are the few.

We perceive – We see. We see with our eyes and we see with our minds. We want to see the truth about life and all of beauty. Both are a great mystery to us.

Perceiving is the same as *receiving* and it is the same as *responding*. Perception means all of them. It goes on all the time whether we are asleep or awake. When we wake we can recall that which we perceived while sleeping.

Perception is a function. A function is part of a process. It does not identify. We are not identified by perception.

We also think. Perception is the primary experience. Thinking; we consider that which we have perceived. It is a secondary experience. Thinking compares everything that we have perceived with everything that we are perceiving at the moment.

There is no difference between thinking and relative living. Thinking leads to pride, identification, confusion and fear. Work is a function in which we seem to be identified. But in reality work is a part of the process of life in which we cannot perceive the beginning or end of our function. We have no understanding of the process of life, in whole, or in part, and we never will. We cannot therefore identify ourselves with our work. Since the process of life reaches to the furthest star the work of each of us is of no significance in the process. In *the great process*, in the sum total of the outward being of all living things our work is insignificant, *infinitesimal and insignificant. This must be realized.*

RUHE UND STILLE IN DER KUNST

Wenn das Interesse an der Druckgraphik schwächer wird, so denke ich, daß man sich vorstellen kann, daß es ganz außer Sicht gerät, doch ich glaube nicht an diese Möglichkeit.

Mein Interesse gilt einer Erfahrung, die wortlos und still ist, und der Tatsache, daß diese Erfahrung für mich in einem Kunstwerk ausgedrückt werden kann, das ebenfalls wortlos und still ist. Es ist wirklich wunderbar, diese Erfahrung und die Werke zu betrachten. Ich bin sicher, daß es immer einige Leute geben wird, die so reagieren und die versuchen wollen, dies graphisch auszudrücken.

Doch in bezug auf das innere Leben eines jeden von uns kann es von großer Bedeutung sein. Wenn wir uns im Werk wahrnehmen – nicht das Werk, sondern uns selber, die wir das Werk betrachten, dann ist das Werk wichtig. Wenn wir *unsere Reaktion erkennen* können, in uns selber sehen, *was wir von einem Werk aufgenommen haben*, dann ist dies der Weg zum Verständnis der Wahrheit und aller Schönheit.

Wir können den Lebensprozeß nicht verstehen – nämlich alles, was sich für einen jeden ereignet. Doch wir können die Wahrheit erkennen, indem wir selber sehen, indem wir die Reaktion auf das Werk in uns selber sehen.

Diejenigen, die sich auf den Intellekt stützen, sind in der Mehrzahl. Diejenigen, die sich auf die Wahrnehmung allein stützen, sind in der Minderzahl.

Wir nehmen wahr – wir sehen. Wir sehen mit unseren Augen, und wir sehen mit unserem Geist. Wir wollen die Wahrheit über das Leben und alles Schöne sehen. Sie sind beide für uns ein großes Geheimnis.

Wahrnehmen ist dasselbe wie *Aufnehmen*, und es ist dasselbe wie *Erwidern*. Wahrnehmung bezeichnet alle drei. Sie dauert in einem fort, ob wir schlafen oder wachen. Wenn wir wach sind, können wir uns daran erinnern, was wir wahrgenommen haben, als wir schliefen.

BEAUTY IS THE MYSTERY OF LIFE

When I think of art I think of beauty. Beauty is the mystery of life. It is not in the eye it is in the mind. In our minds there is awareness of perfection.

We respond to beauty with emotion. Beauty speaks a message to us. We are confused about this message because of distractions. Sometimes we even think that it is in the mail. The message is about different kinds of happiness and joy. Joy is most successfully represented in Beethoven's ninth Symphony and by the Parthenon.

All art work is about beauty; all positive work represents it and celebrates it. All negative art protests the lack of beauty in our lives.

When a beautiful rose dies beauty does not die because it is not really in the rose. Beauty is an awareness in the mind. It is a mental and emotional response that we make. We respond to life as though it were perfect. When we go into a forest we do not see the fallen rotting trees. We are inspired by a multitude of uprising trees. We even hear a silence when it is not really silent. When we see a newborn baby we say it is beautiful – perfect.

The goal of life is happiness and to respond to life as though it were perfect is the way to happiness. It is also the way to positive art work.

It is not in the role of an artist to worry about life – to feel responsible for creating a better world. This is a very serious distraction. All of your conditioning has been directed toward intellectual living. This is useless in art work. All human knowledge is useless in art work. Concepts, relationships, categories, classifications, deductions are distractions of mind that we wish to hold free for inspiration.

There are two parts of the mind. The outer mind that records facts and the inner mind that says "yes" and "no". When you think of something that you should do the inner mind says "yes" and you feel elated. We call this inspiration.

For an artist this is the only way. There is no help anywhere. He must listen to his own mind.

The way of an artist is an entirely different way. It is a way of surrender. He must surrender to his own mind.

When you look in your mind you find it covered with a lot of rubbishy thoughts. You have to penetrate these and hear what your mind is telling you to do. Such work is original work. All other work made from ideas is not inspired and it is not art work.

Art work is responded to with happy emotions. Work about ideas is responded to with other ideas. There is so much written about art that it is mistaken for an intellectual pursuit.

It is quite commonly thought that the intellect is responsible for everything that is made and done. It is commonly thought that everything that is can be put into words. But there is a wide range of emotional response that we make that cannot be put into words. We are so used to making these emotional responses that we are not consciously aware of them till they are represented in art work.

Our emotional life is really dominant over our intellectual life but we do not realize it.

You must discover the art work that you like and realize the response that you make to it. You must especially know the response that you make to your own work. It is in this way that you discover your direction and the truth about yourself. If you do not discover your response to your own work you miss the reward. You must look at the work and know how it makes you feel.

If you are not an artist you can make discoveries about yourself by knowing your response to work that you like.

Ask yourself: "What kind of happiness do I feel with this music or this picture."

There is happiness that we feel without any material stimulation. We may wake up in the morning feeling happy for no reason. Abstract or non objective feelings are a very important part of our lives. Personal emotions and sentimentality are anti-art.

We make art work as something that we have to do not knowing how it will work out. When it is finished we have to see if it is effective. Even if we obey inspiration we cannot expect all

the work to be successful. An artist is a person who can recognize failure.

If you were a composer you would not expect everything you played to be a composition. It is the same in the graphic arts. There are many failures.

Art work is the only work in the world that is unmaterialistic. All other work contributes to human welfare and comfort. You can see from this that human welfare and comfort are not the interests of the artist. He is irresponsible because his life goes in a different direction. His mind will be involved with beauty and happiness. It is possible to work at something other than art and maintain this state of mind and be moving ahead as an artist. The unmaterial interest is essential.

The newest trend and the art scene are unnecessary distractions for a serious artist. He will be much more rewarded responding to art of all times and places. Not as art history but considering each piece and its value to him.

You can't think "My life is more important than the work" and get the work. You have to think the work is paramount in your life. An artist's life is adventurous. One new thing after another. I have been talking directly to artists but it applies to all. Take advantage to the awareness of perfection in your mind. See perfection in every thing around you. See if you can discover your true feelings when listening to music. Make happiness your goal. The way to discover the truth about this life is to discover yourself. Say to yourself: "What do I like and what do I want." Find out exactly what you want in life. Ask your mind for inspiration about everything.

Beauty illustrates happiness; the wind in the grass, the glistening waves following each other, the flight of birds, all speak of happiness.

The clear blue sky illustrates a different kind of happiness and the soft dark night a different kind. There are an infinite number of different kinds of happiness.

The response is the same for the observer as it is for the artist. The response to art is the real art field.

Composition is an absolute mystery. It is dictated by the mind. The artist searches for certain sounds or lines that are acceptable to the mind and finally an arrangement of them that is accept-

able. The acceptable compositions arouse certain feelings of appreciation in the observer. Some compositions appeal to some and some to others.

But if they are not accepted by the artist's mind they will not appeal to anyone. Composition and acceptance by mind are essential to art work. Commercial art is consciously made to appeal to the senses which is quite different. Art work is very valuable and it is also very scarce. It takes a great deal of application to make a composition that is totally acceptable. Beethoven's symphonies with every note composed represent a titanic human effort.

To progress in life you must give up the things that you do not like. Give up doing the things that you do not like to do. You must find the things that you do like. The things that are acceptable to your mind.

You can see that you will have to have time to yourself to find out what appeals to your mind. While you go along with others you are not really living your life. To rebel against others is just as futile. You must find your way.

Happiness is being on the beam with life – to feel the pull of life.

SCHÖNHEIT IST DAS GEHEIMNIS DES LEBENS

Wenn ich an Kunst denke, denke ich an Schönheit. Schönheit ist das Geheimnis des Lebens. Sie liegt nicht im Auge, sie liegt im Inneren. In unserem Inneren gibt es Erkenntnis von Vollkommenheit.

Wir reagieren auf Schönheit mit Gefühlen. Schönheit wendet sich mit einer Botschaft an uns. Wegen der Ablenkungen verstehen wir diese Botschaft nicht. Manchmal glauben wir sogar, daß sie mit der Post kommt. Die Botschaft handelt von verschiedenen Arten von Glück und Freude. Am besten ist Freude in Beethovens neunter Sinfonie und im Parthenon dargestellt.

Jedes Kunstwerk handelt von Schönheit; jedes positive Werk verkörpert und verherrlicht sie. Alle negative Kunst protestiert gegen den Mangel an Schönheit in unserem Leben.

Wenn eine schöne Rose stirbt, so stirbt die Schönheit nicht, denn sie ist nicht wirklich in der Rose. Schönheit ist eine Erkenntnis im Inneren. Sie ist eine Reaktion unseres Inneren und unseres Gefühls. Wir reagieren auf das Leben, als sei es vollkommen. Wenn wir in einen Wald gehen, sehen wir nicht die umgestürzten, vermodernden Bäume. Wir sind inspiriert von der Menge der aufstrebenden Bäume. Wir hören sogar Stille, wenn es nicht wirklich still ist. Wenn wir ein neugeborenes Kind sehen, sagen wir, es sei schön – vollkommen.

Das Ziel des Lebens ist Glück, und auf das Leben zu reagieren, als sei es vollkommen, ist der Weg zum Glück. Das ist auch der Weg zum positiven Kunstwerk.

Es liegt nicht in der Rolle eines Künstlers, sich um das Leben zu sorgen, sich für die Erschaffung einer besseren Welt verantwortlich zu fühlen. Dies ist eine sehr ernstliche Ablenkung. Deine ganzen Verhältnisse sind auf das intellektuelle Leben ausgerichtet. Dies ist für künstlerische Arbeit nutzlos. Alles menschliche Wissen ist für die künstlerische Arbeit nutzlos. Konzepte, Beziehungen, Kategorien, Klassifikationen, Deduktionen sind für unseren Geist, den wir für Eingebung offenhalten wollen, nur Ablenkung.