

# ABOUT THE HERASAGA

BOOK ONE: *Hera, or Empathy*

BOOK TWO: *The Priesthood of Science*

BOOK THREE: *Hera the Buddha*

## *Thematic Outline:*

The Way of Reflection on mind's relation to nature passes through the moments of submission (religion) and domination (technology) toward its goal—mind's peace with nature.

Since the beginnings of human civilization 6,000 years ago in the Near East—in Egypt and Mesopotamia—Mind (human thinking) has been at war with Nature in two vastly different but complementary forms, namely, religion and technology. In both of these forms, Nature is nothing in itself, simply a background field of matter and energy onto which human meaning and power is projected and imposed.

Represented systematically, this process develops as follows:

*Positing:* The religious representation of reality posits Nature passively, not self-originating, as created by Absolute Spirit or God, in which Mind participates derivatively as Soul.

*Negation:* In order to fulfill itself as technology, Mind posits Nature as the Other to itself, merely “mindless” matter and energy governed by laws, and in this way finally unlocks the secrets of its own self-origins as Nature (that is, as the product of DNA's evolution).

*Negation of negation:* Mind dissolves Spirit and understands itself as natural, as a product of nature, and thus as limited in time, not infinite or absolute.

BOOK ONE. HERA, OR EMPATHY:



*The cover artwork, Colville's "Church and Horse" (1964), shows nature in opposition to the religious representation of reality, in which nature is the passive outcome of an act of creation. Here religion is portrayed as a lifeless empty façade (the building) and*

*broken domain (the gate), and is juxtaposed to the fierce energy and determination of the living, riderless animal that moves menacingly toward the standpoint of the viewer, unstopably away and out.*

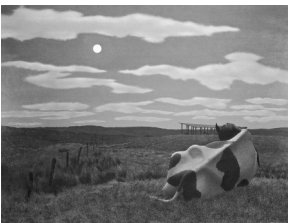
BOOK TWO. THE PRIESTHOOD OF SCIENCE:



*The cover artwork, Colville's "Horse and Train" (1954), shows human technology in its head-on confrontation with a vastly more powerful, living nature. The horse, again riderless and uncontrolled, moving away from the viewer, paradoxically towering*

*in size over the train and opposing itself fearlessly to it, sets itself squarely upon the tracks, eschewing the surrounding fields.*

BOOK THREE. HERA THE BUDDHA:



*The cover artwork, Colville's "Moon and Cow" (1963), shows a much-domesticated animal—which is thus itself both a human creation yet still also living nature—at rest in the night, after a long day of her labors in the service of human needs (but with*

*no human masters now present), facing away from the viewer, at peace with nature.*