

HER WITH DARKNESS AND HE WITH FIRE

For many women of the mystic tradition, God is represented as night, darkness, shadow and void. This "self emptying into God" or kenosis, appears constantly in feminine representations of God and communion with him. There is a sense of self-surrender, a union without protest. In Simone Weil's writings there is an air of acceptance, a true rejection of protest in the eyes of divinity. Realising this is not an exclusive pattern, the feminine representation of God holds to that baseline, becoming a vessel for the pure spirit, giving attention without complaint.

The Lord comes as shadow and ether, and all magic of mystery, and my spirit tells me that pure, unrelenting vessels become channels for the divine. The result of kenosis in its most extreme form, seems to be death on earth, for all men and women who attempt at such a feat. A certain spiritual psychosis may occur in our attempt to empty ourselves entirely and become one with divinity.

There is something within the feminine which seeks after the unlit, the not yet realised. Silent in the darkness, accepting reverence in favor of motion.

Across many interesting forms of mysticism, I see a general interest in the concepts of self emptying and communion with God, rejection of the self as we exist on Earth, in favor of ascending-or descending- to that circular state.

The masculine too explains annihilation and oneness with the divine, but through a different pair of eyes. It seems zeal, fire and action are methods commonly appearing for the masculine angle of mysticism. Though self denial still remains, the method of achieving such union appears to be quite different from that explained by feminine mystics.

The Sacred Heart of Christ is a great symbol of the masculine representation of divinity. Combustion is expressed outwardly with great inertia in comparison to the consistent imagery of feminine dwelling near candlelight.

The Penitent Mary is warmed by that fire, yet mutable in her silence, accepting change from it and commanding nothing from her own spirit. In isolation she appears passive, but even more active in her meditations of the quiet. This appears as a great difference, where in Saint Augustine by Phillippe de Champaigne we see the flaming heart of Augustine, spreading fire throughout the painting as he stands ready to act- ready to be a vessel of motion for divine cause.

It could be that the feminine finds fire through void, and that the masculine finds void through fire.

These shades of God represent themselves as such: the desire to be, and the desire to act. In separate corners of the world and across cultures this tilt is consistent. It appears that the shared thought of communion with God, and how one might achieve it, is colored with the senses of those who interpret it.

Through the eyes of mothers and hands of fathers, God becomes one in the world of action and sacrifice.

k.w

