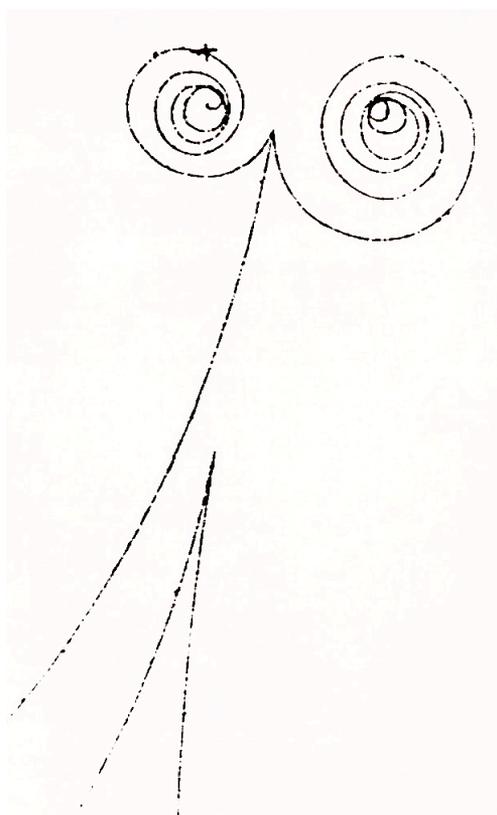


# EL CONEJO ESCRIBA

## The Rabbit Scribe Series #1

Notes, Poems & Manifestos

by James O'Hern



EL CONEJO ESCRIBA  
The Rabbit Scribe Series #1

An Oysi books series

The series gathers notes and poems spoken by James O'Hern and transcribed by Cecilia Vicuña.



In the Maya poetic universe the Rabbit Scribe receives and transmits cosmic knowledge.

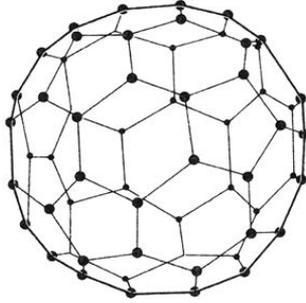
The Rabbit Scribe, detail from the Maya Princeton Vase, VIII Century.

With you as my counterpart

I get what Buckminster Fuller says:

$$1 + 2 = 4$$

The inadvertent increase in abundance.



The **fullerenes**, discovered in 1985 by researchers at Rice University, are a family of carbon allotropes named after Buckminster Fuller.

## Fullerenes

Bucky Fuller was commissioned to create the cheapest possible housing for War Veterans returning from the Second World War. He didn't know how to do it. He set out in a process of discovery with his students at Black Mountain College.

He started with a dome, 3 equilateral triangles, which folded into a fourth. He was playing with the interconnectivity between the planes.

In architecture you usually stack 2D drawings to see more than one space, but he saw the interconnection and converted the dome into a sphere.

That was the bucky ball, a model so intuitive scientists used it to describe "seed" particles in the universe. They named them fullerenes (carbon 60).

The Carbon 60 model led to the nanotechnology revolution, which led to molecular manufacturing using what they call a nanomachine assembler that can build almost anything the laws of nature allow to exist.

The machine manufactures itself through replication.

Being able to create food out of thin air.

Go inside the cancer cell & redirect it.

Here's a whole new world.

He was trying to solve for cheap housing for the veterans,  
and this immense reality came forth.

It is the power of an image.

The self replication of the life force.

The synergistic model of altruism that creates wealth.

The question:

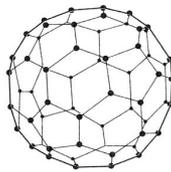
How come this amazing event is unknown?

We avoid hearing visionaries

so we don't have to take responsibility

for our own acts in relation to these discoveries.

Not accepting responsibility for the ethical,  
philosophical consequences of the discovery,  
we bury it in oblivion.

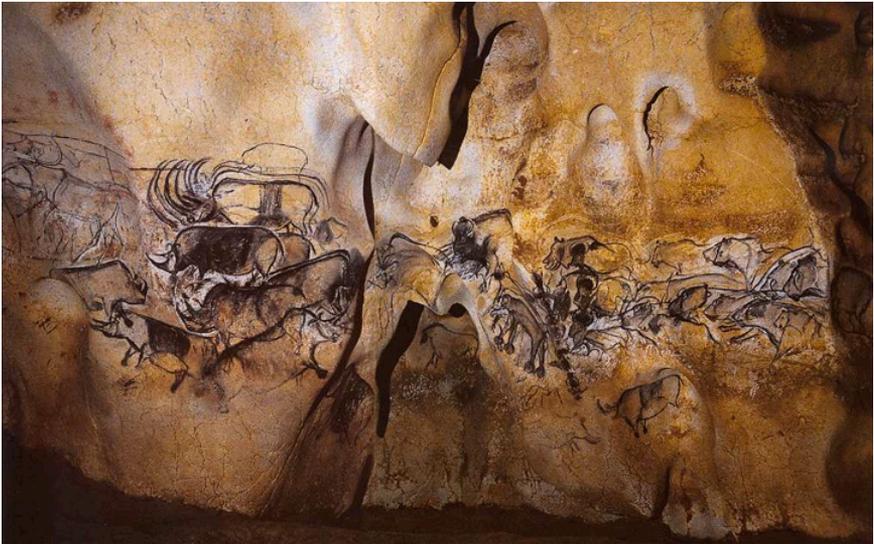


*Jim's oral speech, Dec 25, 2012*

## CHAUVET IN 3-D

Herzog's camera takes us on a walk-thru of the works of the first masters in this great Gaudi like cave cathedral.

Over 400 animals emerge from cracks and hollows, walk through walls that billow like bed sheets hung out to dry.



Handprints smudged on walls coming and going.



Floors scattered with bear skeletons, bits of bone stuck into fissures, two humerus bones planted upright.  
A bear skull altar in the middle of the Skull Chamber.



Conversation with a bear:

They scratch the wall so I do too.  
Finger tracings and hand prints  
answer the bear's scratches.

The bear comes back  
scratches on top of the hand prints  
co-creating the temple.

Flowers co-evolve their beauty with butterflies. A communication across the gap between species. And long before we learned to write, before Enkidu broke his bond with nature, man still talked with the animals.

As I did as a child with my horse Albert. I had to shoot him when he got too old to chew his food. Then, I left home to become a warrior in the big city like Enkidu and didn't talk to Albert again until I saw him at Altamira in 1976.



The cave painted in the same language as the echoes of my first poetry.

When we see cave art for the first time, many of us are astonished. At Altamira, I experienced a jolt like the one Tesla gave the community of Boulder, Colorado in 1899 when he tapped into the earth's underground resonance. Light bulbs lit up all over town and unleashed a huge ball of lightning visible for 100 miles.

“The vibration of heavy current surging through the primary coil made the ground feel alive. There came a snap and a roar of lightning exploding above the station. A strange blue light filled the interior of the barnlike structure.”

*Tesla: Man Out of Time*, Margaret Cheney (p183)

Years later I did a DNA analysis and discovered that my mitochondrial mother “Velda” came from Santander, Spain 17,000 years ago when Alatomira was painted.

In the Chauvet cave\*, I came face-to-face with Velda’s mother.  
Cave as mother’s belly  
vulvas carved at entryways to the deepest chambers  
a giant clitoris dangles in the G-spot of the cave

The oldest known painting of our mother  
not mother goddess  
but mother of mother-goddess  
her naked lower body, vulva and slit  
face obscured by her bison-son;  
as in real life, Marduk kills his own mother  
Enkidu and Gilgamesh kill the guardian spirit of the forest  
Cúchulainn kills his own son.



Vulva and slit, before body came desire. But she is not a sexual object of enticement. She is not the black Venus with big tits, steatopygous ass and exotic labia as Rimbaud would have it but the mother-lode of “whence came you?” The Mother that gives birth even to the destructive power that eventually rights the imbalance fueled by the denial of unspeakable crimes. Karmic denial that sows seeds of shame, the power that grows in the darkness.

(about Paleolithic art)

Through the act of engraving an enormous triangle in the center of the sculpture the artist perhaps visualized the universal womb, the inexhaustible source of life, to which the dead man returns in order to be born again. In this sense the Great Goddess is the magician-mother.

*The Goddess and Gods of Old Europe*, Marija Gimbutas (p159.)

At the beginning, the universe exploded from a single point expanding into a straight line, stretched now into a 3-D world.

But we can only see in one dimension less than who we are.  
Do we feel what we see but cannot behold?

For 20,000 years the tradition of art flourished.  
Landscapes were permeated with cave temples and rock art shelters.  
Paleolithic art co-evolved with the animals and the forests  
like flowers learning to communicate across the gap between species.

Since Gilgamesh, the gap has widened. Bones of their art strewn across landscape. Megalithic stone temples, ley lines, songlines, Nazca lines, networks of connections carved into earth with song and dance.

When we emerged from the caves we turned our backs on our animal origins like sons today who deny their own fathers. We betrayed the bears and our vulva mothers. We break with the animals so we can kill them without reverence. If you learn to kill animals without reverence, you can kill anything.

When we broke our trust with the animals they ceased to talk with us. Yet we are faced with the art of the caves screaming in an acoustical dissonance, pleading with us to pick up where they left off.

“He achieved the Accomplishment-of-Freedom-from-Obstacles and so was able to pass through the rocks of the cave and mount to the Pure Land of the Goddess in his lifetime.”

*The Hundred Thousand Songs of Milarepa* (p92)

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\* I am deeply indebted to Clayton Eshleman for his vision of cave art and for the privilege of visiting Chauvet in 2004.

## **I am becoming a basin**

I am becoming a basin, a receptacle  
I move from seeing the change to being the change  
In the Maya position I can rise  
I am this viscosity  
I am this cradle  
Floating as a child  
I can be a turtle or a fish  
My hands are fountains  
Fountains spraying out  
I have burning rainbows in my hand  
I am the yellow  
I am Atacama  
I find a bowl in the desert  
The place where I chase rabbits  
In little interwoven areas  
The sun is sleeping in this nest  
It is not burning  
It is just light  
Lying down there  
I see the niño carrying the light  
I remember fever dreams  
The sun stroke,  
105 degrees  
Digging post holes  
I move into the space  
Of the deer dance  
I dissolve and become light.

*Oct 31, 2009*

Me estoy transformando en una vasija  
No veo el cambio, soy el cambio  
En la posición Maya,  
En Chac Mool  
Me elevo  
Soy lo viscoso  
Soy la cuna  
Floto en el agua  
Soy tortuga,  
Soy pez  
Mis manos irrigan la tierra  
El arco iris se quema en mis manos  
Soy lo amarillo  
Soy Atacama  
Encuentro una vasija en el desierto  
El lugar donde cazaba conejos  
En el espacio entretejido  
El sol no se quema, duerme en su nido  
El sol se acuesta en el desierto  
El niño lleva la luz  
Recuerdo la fiebre  
La insolación,  
105 grados  
Cavo hoyos de poste  
Entro en  
La danza del venado  
Me disuelvo  
Y convierto en luz.

Translated by Cecilia Vicuña

Remembering my crib heart  
I reach to embrace my mother's pain

I attune to the arrhythmia  
of pain

My heartbeat a drumcode  
amplified

I synchronize

Reaching for mothers  
denied

*Dec 31, 2012*

## **The Permeable Cave\***

In the Panther Cave the spirit leaves  
an imprint on the wall  
as it moves to the other side.

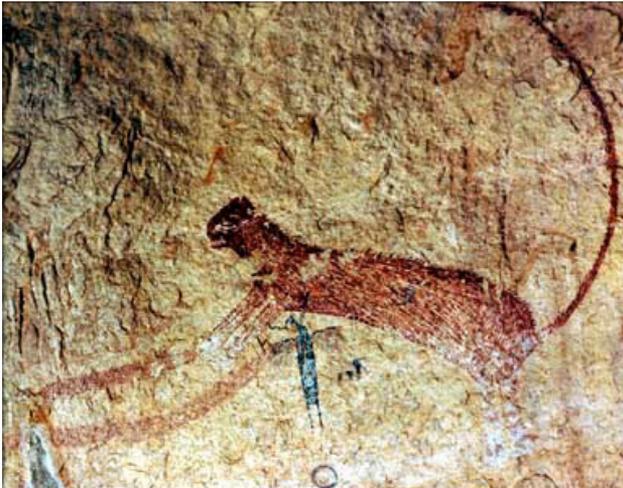
The wall becomes permeable:  
a palimpsest of a thousand  
years of superimposed images.

Ancestors walking through the walls of history.

These are the traces.

A time delay exposure of traffic in Times Square  
containing the whole of Christmas ' Eve.

Each one of the traces, a track left by the cosmic exchange.



\* The Panther in Lower Pecos, Texas, 2004.

## **On Anne Waldman's Cyborg\***

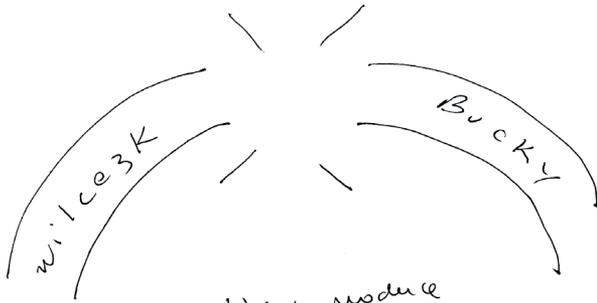
I came away wanting more of the poet Ezra Pound, to continue bringing forth the conundrum. And I wanted to love him even for his demons.

He was on the one hand an oracle and on the other, he represented the violence he was objecting to.

He reminded me of my father. A violent Texan rancher with his grey moustache.

*\*Cyborg on the Zattere*, a performance by Anne Waldman and Steven Taylor at Douglas Dunn Studio, N.Y., April 29, 2011.

if I can build 2 conflicting channels



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in the nationalist / evolutionist argument  
their purposes can never meet  
therefore, there can't be change

Eisenstein's Viva México

el Deschulo de Piernas

the outrage of the rape of the girl  
causing the revolution

The Soldaderas

↳ the foundation for a  
Free Mexico

March 15, 13

## **This emergence\***

Comments on *A Song that Goes on Singing*

An interview with Dr. Beatrice Bruteau by Amy Edelstein and Ellen Daly

When ‘creative unions’ bring something into existence that never existed before, what remains is a mystery, a puzzle for science. In it is the creation of matter from energy, the creation of life out of emptiness where the mystery of the life-force itself (an unacceptable mystery) is buried in the acceptable mystery of mathematics. Science still has not accepted what T. de Chardin proposed. Of course, she is right but this leaves out the fact that her/his voice is still not being heard.

While there is a mounting awareness of consciousness everywhere, I would have to say everywhere except in the inner-sanctums of science, particle physics, quantum physics, astrophysics, biochemistry, etc. (what have I left out?) where the role of consciousness in creating matter, in creating life is, if not denied, greatly minimized. So who is the WE she is talking about when science is still regarded as the last arbiter of truth? The WE with no voice in critical decisions?

This interview is still speaking from the perspective of actions of the individuals, perhaps implied that this is also on a collective basis but in order to create a “higher-level New Being”, does this depend solely upon the will and intention of the individual(s)? Leaving out the requirement to catalyze the group into autopoietic activity where the collective organism takes over?

She says:

“If the pattern repeats at our level, then we are to exercise that power to form a new kind of further Being, a Being born of our voluntary togetherness that will be able to do things that we singly cannot do”.

Exactly! And how do we go about doing this?

Now to systems analysis. Systems of social/political organization that are to be measured and changed are necessarily sub-systems within an all containing environment. These sub-systems are closed off so that the hierarchies that are in control stay in control. Therefore, the feedback loops that would add diversity are shut off, dissenting voices muffled and the system continues on an unsustainable path subject to crashes (as for many empires, extinct species and markets, etc.).

My questions remain:

How do we develop the techniques to integrate communities along the lines of biological intelligence so that we get beyond the fragmented hodge podge of thousands of stand alone spiritual groups all vying to grow from within their own self-serving purposes?

How do we convince science that they should listen to themselves and discard their destructive and outdated Darwinian red-in-tooth-and-claw idea of human nature; to develop evolutionary models that incorporate altruism and caring as essential elements?

Politically, how do you “sell” a paradigm shift to those with vested interests (the 1%) that will undermine their franchise for exploitation?

*March 20, 2013*

\* You can find this interview at [www.enlightennext.org/magazine/j21/bruteau.asp](http://www.enlightennext.org/magazine/j21/bruteau.asp)

# **The Tesla coil is a transformer**

It operates in the gap.

It transforms the way electricity interacts with itself.

The Tesla coil

is a quasar in our hands.

*Oral speech, Feb 8, 2013*

## **First dream for Oysi**

Oysi is a series of interlinked Web sites created in collaboration with indigenous and oral cultures to protect and preserve treasures of living heritage worldwide.

Oysi is a free online resource that enables traditional communities to create perpetual and dynamic repositories of local culture. Individual Web sites will have capabilities to encompass multi-levels of oral culture: histories, storytelling, art, song and dance, soundscape, discourse, dialogue, etc. Each site has all of these capacities built into its design which the community/contributor will use as they see fit. Like Wikipedia, the final arbiter of content is the community itself.

The mother or host site will maintain a database “commons” and interlinks between sites. The collective site is a self-organizing network modeled after the quorum sensing capabilities of living cells by which a positive feedback loop continually creates and informs the whole. Through the mother site, many websites can interact with one another reflecting the creative process of the cosmos through reciprocal exchange. The ongoing collaboration is dynamic and perpetual.

We trust in poiesis, the threshold occasion by which one thing becomes another, the process that transforms itself.

*May 27, 2009*

## **WHAT THE MUSIC MEANS**

Zurek and his team have set up Quantum Darwinism:  
a way to establish objectivity, which is impossible in quantum,  
and yet possible in classic physics.

They are placing themselves between the quantum and classical worlds,  
as the "interpreters", exactly like the Catholic Church.

They create a quantum reflection, they slice into the quantum world  
a system of photons quivering in the same music  
the interface between classic and quantum physics.

The Zurek group gets together and decides what music is to be played,  
but they only hear the music they want to hear.

They use their peer consensus to tell us what the music means.

**TELL US WHAT THE MUSIC MEANS!!!!**

*Oral speech  
Notes from May 15, 2012*

## **The gold standard**

David Deutsch says we've entered the space between Quantum and Classic, where a collaboration between science and the multiple universes is possible. The space where meaning is created, the structures for determining truth. Scientists are setting the gold standard for what is real and what is not. They do it privately, within the self referential field of the Western world, leaving out 2/3 of humanity.

They do it from a place of deliberate deification and obfuscation. Saying that no one but them can understand quantum physics, they are placing it out of reach.

Do you think we cannot understand what they are doing?

How can we stand by without insisting on the right to vote? To participate?

We must figure out how to create a call to arms.

Insist on transparency on the scientific community.

We want participation in the creation of this ongoing "ultimate" formula for seeking the truth.

Why are we not part of the battle to create meaning?

Do we need a petition to Zurek and his colleagues to either include or give reasons as to why they exclude symbiosis, interspecies communication and the reciprocal exchange in their calculation?

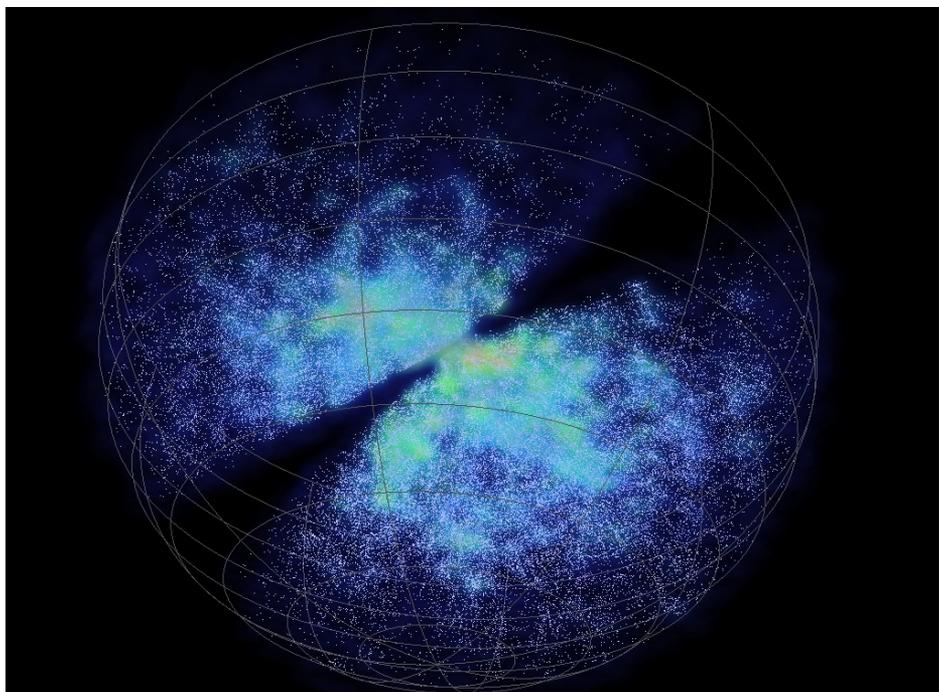
We think they must be taken into account to create a complete model of the universe.

They are attempting to own the most vital piece of information available to humankind: the knowledge of how to create meaning and a belief system to support it.

They want the power to set "the gold standard of truth."

A standard set to exclude everything outside the Darwinian model of individualism or "survival of the fittest", a phrase Darwin did not coin.

*May 19th, 2012*



The only way out is expression.

James O' Hern

New York, April 17, 2013.

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