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June 2016



Is it Possible to be Jewish and Sufi ?
Dr Yafiah Katherine Randall



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Is it Possible to be Jewish and Sufi?

Dr Yafiah Katherine Randall

Dr Randall is a Visiting Fellow at the Centre of Religions for Reconciliation and Peace at the University of Winchester where she continues her research into Jewish-Muslim relations. Her publications include: *Sufism and Jewish-Muslim Relations: The Derekh Avraham Order in Israel* (New York and Oxon: Routledge, 2016) and "Loving the 'Enemy': An Alternative Narrative on Jewish-Muslim Relations" in Paul Hedges (ed.), *Controversies in Contemporary Religions, Volume 3: Issues in Traditions and Case Studies*, (Praeger Multi-Volume Series, September 2014).



The Three C's

Tom Kilcourse

Kilcourse spent his career in management development and was widely published in management and academic journals. He appeared in several educational videos produced for the BBC, and has spoken on management in the USA, Europe and the UK. Tom began working life as a manual worker in his native Manchester, before winning a scholarship to study at Ruskin College, Oxford. He later won a State Scholarship to read economics at Hull University. He is now retired. www.amazon.com



Patient First. Illness Next.

Dr Mukesh Batra

Dr Batra, LCEH, FSRH (MED) P (LOND), MDH (USA), FBIH (UK), a homeopath of international repute, is Founder-Chairman, Dr Batra's Group. In a career spanning four decades, Dr Batra has treated thousands of patients, including presidents and prime ministers, and revolutionised the way homeopathy is practiced today. A writer, photographer, singer and philanthropist, Dr Batra has been honoured with several fellowships and over 50 national and international awards, including the Padma Shri, one of India's highest civilian awards, by the President of India. He has authored several books too, including the critically-acclaimed cyclopedic work, *Healing with Homeopathy*.



Being Detained...

Shane Chalmers

Chalmers is a PhD scholar at the Regulatory Institutions Network, ANU. He studied law and international studies as an undergraduate at The University of Adelaide between 2004 and 2010, with a year visit at the University of California, Los Angeles. During this period, he interned with the Centre for International Environmental Law in Washington, DC, and later with the United Nations Development Programme's Regional Centre in Bangkok in the area of indigenous peoples rights and development in Asia and the Pacific. Since 2011, Shane moved to Montreal to undertake graduate studies in comparative law and cross-cultural jurisprudence at McGill University.



Profile: Abdul Rehman Rauf of Jaish-e-Mohammad

Partha Chakraborty

Partha Chakraborty is a Master's student at the Gujarat Forensic Sciences University, Gandhinagar. He has previously been associated with projects related to India's border management and Impact of Mumbai terrorist attacks on the tourism sector. At Mantraya, Partha is a project intern with the 'Borderlands' project and monitors India's counter-terrorism initiatives.



A Passage To India

Jill Gocher

Bali based international photographer has spent her life exploring and enjoying Asian cultures. Her work has appeared in National Geographic, Time, International Herald Tribune, Asia Spa, Discovery, Silver Kris and many more. Her books - *Asia's legendary Hotels*, *Periplus*, *Bali- Island of Light* -Marshall Cavendish, *Indonesia - Islands of the Imagination*. *Periplus*, Australia - the land down under - Times Editions, Singapore, *Indonesia - the last paradise* - Times Editions. She has held exhibitions in Singapore, Kathmandu, and Bali.

www.amazon.com/author/jillgocher



Sally McKenna - Well-known Irish Artist and Sculpture in a live encounter

Sally McKenna relays her life story intertwined with imagery, symbols, politics and the journey back to the ancestral land of Ireland. Life is mirrored in art from her earliest influences to the current day. It is a retrospective look from the vantage point of an age of prosperity and international upheaval. It is an honest reverie of how she made choices and fought the system. Art provided a grounding and creative base to discover and launch her dreams. www.sallymckenna.com [Blog](#) [sally mckenna](#) [FaceBook](#)



The Journey

Patricia Fitzgerald

Patricia is a Mandala Artist based in Dublin. From the classical Indian language of Sanskrit, the word mandala can be loosely translated to mean circle. The mandala represents wholeness, the structure of life itself, a cosmic diagram that shows us our relatedness to the infinite, that which extends both beyond and within our bodies and minds. Patricia studied Visual Education and Communication at Dun Laoghaire College of Art & Design (IADT) and also holds a first class honours degree in Philosophy and Sociology from University College, Dublin. She hosts workshops on the art of mandala and meditation both in Ireland and abroad.



Tribute to Bev Pervan

Chris Mercer

Bev Pervan was Founder of CACH (Campaign Against Canned hunting). Chris Mercer, her partner, shares glimpses of her life and the legacy that she has left behind in South Africa.



Haeinsa Temple - Photo Feature

Mikyoung Cha

Mikyoung Cha is a graduate in Oriental Painting from Hyosung Women's University, Daegu, South Korea. She has participated in a number of group art exhibitions in South Korea and Japan. For a number of years she assisted her husband in landscape designing and recently took up photography – the camera becoming her paint brush. This photo feature is a first in a series.



Turkish Spicy Red Lentil Soup – Ezo Gelin Corba

Ozlem Warren

International cooking teacher and Turkish culinary expert Ozlem Warren is a native of Turkey, lived there and extensively travelled for 30 years. She has been teaching wholesome, delicious Turkish cookery in the US, Jordan, Istanbul and England. Her recipes have been published in the local media in England, Hurriyet and Sabah national daily newspapers in Turkey. Ozlem also took part at the "Turkish Chefs of the World", "Dünyanın Türk Seferi" TV program aired at TRT, National Turkish TV channel and in 37 countries. www.ozlemsturkishtable.com



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AN ALTERNATIVE NARRATIVE ON JEWISH-MUSLIM RELATIONS

DR YAFIAH KATHERINE RANDALL

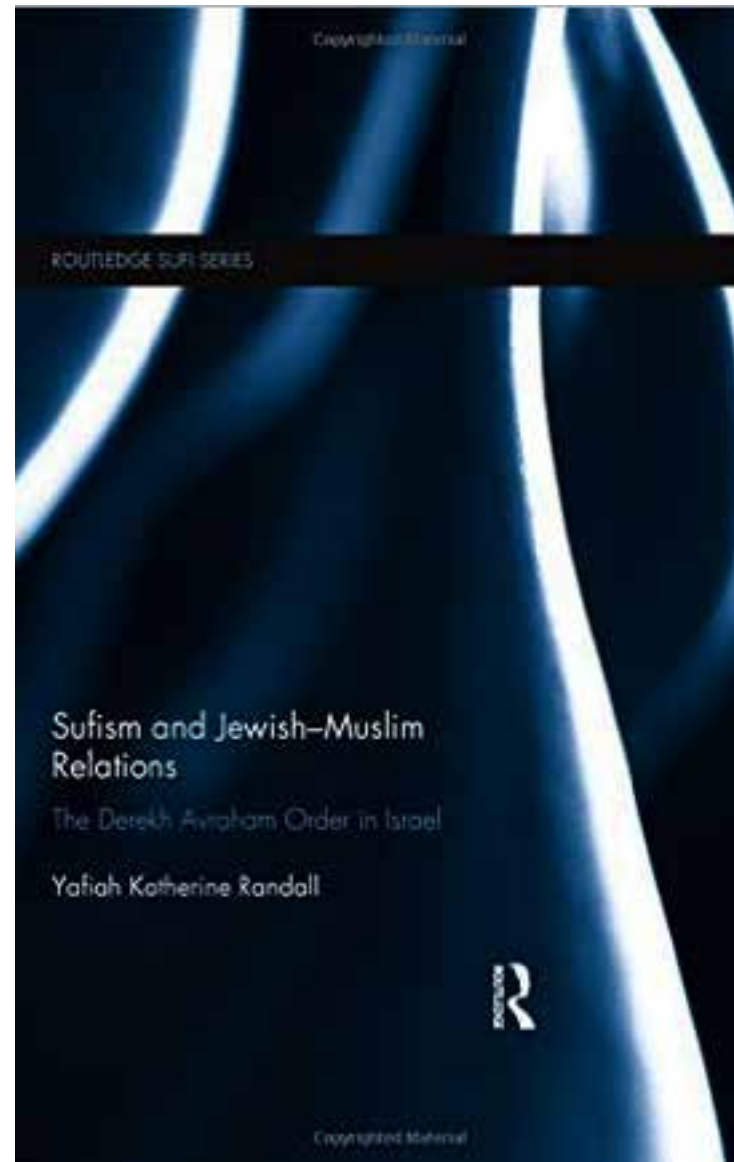
VISITING FELLOW AT THE CENTRE OF RELIGIONS FOR RECONCILIATION AND PEACE, UNIVERSITY OF WINCHESTER, WHERE SHE CONTINUES HER RESEARCH INTO JEWISH-MUSLIM RELATIONS.

There is an apparently wide-spread impression that Jews and Muslims have always been in conflict with each other and that there is no end to this in sight. Yet there is another narrative on Jewish-Muslim relations that can serve to dismantle this popular 'wisdom'. I have experienced this personally in my engagement with Radio Salaam Shalom¹ over a period of several months as a guest speaker on the Abraham Nexus online broadcasts. I have read reports of Jewish and Muslim communities supporting each other in the face of anti-Semitism and islamophobia; and I have experienced extraordinary peace initiatives pursued by Jews and Muslims together in Israel. There are many grass-roots groups in Israel who come together to get to know one another and to demonstrate that peace is possible despite the difficulties in doing so. The individuals I spoke to during my research are not explicitly members of a peace group but their spiritual path, and the fact that they work together, certainly contributes to greater understanding between the faith communities of Israel, albeit in a small way.²

Derekh Avraham/Tariqat Ibrahimiyya, meaning 'The Path of Abraham' in Hebrew and Arabic respectively, was founded in the year 2000 by a few Jewish academics, a Rabbi, and a Muslim Sufi from Nazareth. They were inspired by the commonalities they discovered between Hasidic Judaism and Sufism. The Qadiriyya Sufis of Nazareth were involved in this initiative from its founding. In lessons on the Hasidim attended by some of the founders of Derekh Avraham, Sufi stories were used as a comparative example. They were struck by the similarities between the two traditions and when a fellow academic, a Sufi from Nazareth, mentioned his Shaykh, the Jewish participants were enthusiastic to know more and an invitation was extended to them to visit the *zawiyya*.

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The members of Derekh Avraham attend the *dhikr* in Nazareth when possible and have regular study meetings and occasional events that are open to all. In addition, they also hold an annual meeting with talks and workshops. The regular weekly meetings are not attended by a large number of members but the influence of Derekh Avraham has a wider reach in the events that are organized together with other Sufis and those interested in Sufism and Sufi practice. Their network includes Sufis of other orders such as the Shadhiliyya and the Yashruti, academics, and a few individual Jewish-Israelis who follow the Sufi path. The interaction of the Qadiriyya Sufis of Nazareth with the members of Derekh Avraham includes the sharing of spiritual practices, the study of classical Sufi writing, and the organization of events open to the general public. They all attach great value to a meaningful interaction between Judaism and Islam and also highlight the Sufi concept of seeing the other as a mirror of the self. In conversation with one of the Qadiriyya Sufis who was present at the founding of Derekh Avraham he spoke of the affiliation with Derekh Avraham as a special way of life and emphasized that it is good when Jews and Muslims study and pray together. He maintains that this movement represents, “A special way of thinking and a special way of spirituality” that can demonstrate how it is possible for Jews, Muslims, and Christians to live together. Sufism, he says, has been present in the Holy Land since just one hundred and fifty years after the death of Muhammad and that the land is holy because it is the land of the prophets and of the saints.



Sufism and Jewish-Muslim Relations: The Derekh Avraham Order in Israel (New York and Oxon: Routledge, 2016) [LINK](#)

One might ask whether the term ‘*muslim*’ is heard as it would have been heard by the original community of Muslims, including by contemporary Muslims. The term gains greater depth when understanding that it refers to those who submit to God and can be interpreted as inclusive of all those peoples who have likewise received revelations. This was an interpretation offered by one of the Jewish Sufis interviewed.

Is it possible to be Jewish and Sufi?

Sufism is a form of mysticism within the Islamic tradition. The question therefore arises whether it is possible to be a Sufi without converting to Islam?

The Jewish interviewees spoken to all report an affinity to Sufism but no desire for a formal conversion to Islam. They perceive no paradox in embracing a spiritual path from the Islamic faith and more than one Jewish interviewee spoke of Judaism and Islam as being in a symbiotic relationship. The Muslim interviewees express respect for their Jewish colleagues as *ahl al-kitab* (people of the Book) and delight in their engagement with each other. Inspiration from the medieval Jewish-Sufi movement in which Abraham Maimuni, the son of Maimonides, played a major role, was repeatedly mentioned and plays a pivotal part in the ease the Jewish participants feel in integrating Sufi concepts and practice into their Jewish faith.

Sufism, like Islam itself, is not a monolithic entity but rather, within a commonly accepted framework of doctrines and practices, it displays a healthy diversity of application. Likewise, with the term ‘*muslim*’: During discussions with both the Jewish and the Muslim Sufis the meanings of ‘*muslim*’ emerged several times. Freeing this name from its present monolithic designation releases a greater appreciation of the diversity that manifests from the One God and is relevant to concerns of inclusiveness.

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One question that is pertinent to religious identities in this case is the reception of Jewish-Israelis by the Arab-Israeli-Muslim-Sufis. The hyphenated identifiers indicate the complexity of identity markers within Israel whether they be religious, ethnic, national, or political. Perceptions and images of the other are built within these varied contexts and play a significant role in the building of one’s own identity.

This makes for a fluid and creative area of identity formation that brings the sense of self into play with the sense of the community in which one resides.

The activities of the Derekh Avraham community and network are seen equally by the Jewish participants and the Qadiriyya Sufis as an opportunity for meaningful engagement between their communities that represents a common devotion to a spiritual path that enables an inclusive attitude to the other. The history of inter-religious encounters between Judaism and Islam, particularly in its Sufi and Kabbalah manifestations, is also a shared heritage of significance to the participants. In the preface to her work³ on the Jewish Andalusian philosopher, Moses Maimonides (d.1204), Sara Stroumsa seeks to portray, “Maimonides interaction with his multifaceted historical and cultural legacy, and how this cultural context affected him and shaped his thought.”⁴

Is it possible to be Jewish and Sufi? *contd...*

As the relationship between Jewish and Arab Israelis is fraught with problems at the present time this sets both Jewish and Arab participants of the Derekh Avraham network somewhat aside from their own communities and places them in a group that overlaps the two communities. As more than one interviewee noted they are functioning within a *barzakh*. This is a term used by Ibn ‘Arabī when speaking of the role of the imaginal realm in the experience of the Real. This is a space that gives form to that which is not embodied and that enables the recipient of such images, whether in dreams or visions, to understand the meanings being transferred through the images. The *barzakh* refers to this space as in-between the embodied, physical world and the spiritual transcendent. When the interviewees speak of living in the *barzakh* they are well aware of this meaning but in applying the term to mean living between two communities they are also intimating that by dwelling in this space they are able to understand and appreciate the reality of the other.

How do the Jewish and Muslim participants understand the enrichment of their faith through engagement with the religious other?

The activities of the Derekh Avraham community and network are seen equally by the Jewish participants and the Qadiriyya Sufis as an opportunity for meaningful engagement between their communities that represents a common devotion to a spiritual path that enables an inclusive attitude to the other. The history of interreligious encounters between Judaism and Islam, particularly in its Sufi and Kabbalah manifestations, is also a shared heritage of significance to the participants. In the preface to her work³ on the Jewish Andalusian philosopher, Moses Maimonides (d.1204), Sara Stroumsa seeks to portray, “Maimonides interaction with his multifaceted historical and cultural legacy, and how this cultural context affected him and shaped his thought.”⁴ Setting the philosopher in the context of the medieval world of thought in which he lived broadens the boundaries that are too often set around the faith traditions of the medieval Mediterranean period. Rather than viewing them as homogenous entities a better understanding of the intellectual exchange and spiritual encounters between those faith communities is achieved when acknowledging the dialectical relationship each had with the other. Stroumsa speaks of a, “whirlpool effect, where, when an idea falls, like a drop of coloured liquid, into the turbulence, it eventually colours the whole body of water.”⁵ As an example of this process Hava Lazarus-Yafeh writes that, “Thus, it is sometimes possible to trace an idea, concept or custom absorbed by early Islam from Judaism and assimilated there in a genuine Islamic spirit, but subsequently, in its Muslim disguise, leaving its impact on Jewish culture.”⁶

The Qadiriyya Sufis are less involved in the weekly meetings of Derekh Avraham than they are in some of the projects undertaken to transmit Sufism to the wider public. These include the publishing of Sufi literature in Hebrew, workshops and talks and speaking in schools.

In Nazareth the Sufis approach their fellow Muslims with information on Sufism and open their doors to all to celebrate festivals in community with Christians and Jews.

What expressions of this spiritual encounter are undertaken?

Both the members of Derekh Avraham and the Qadiriyya Sufis aspire to share their experience and knowledge with fellow Jews and Muslims in pursuit of a greater understanding between the two communities.

The balance between study and prayer, practice and action is of great importance to the transmission of spiritual contemplation into engagement with society and one’s fellow human beings.

For example, discussion on the significance of prayer in the work of Ibn ‘Arabī is complemented by practice. Further, it becomes action in the world with various projects.

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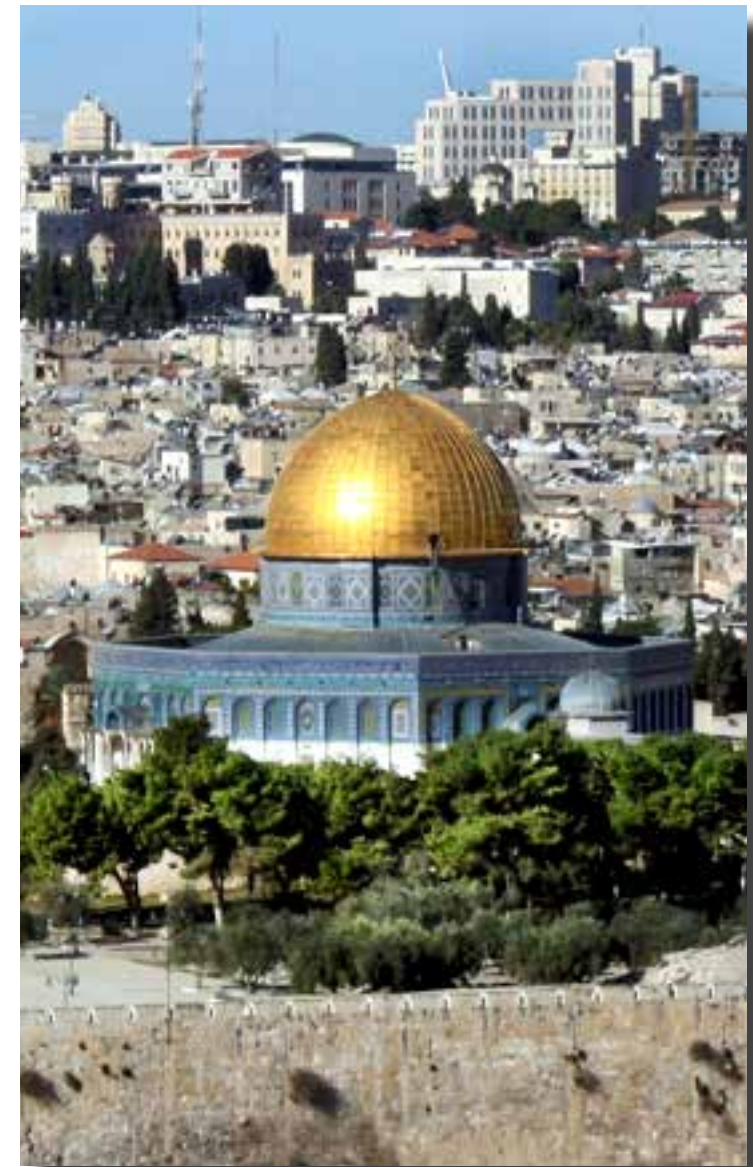


Photo courtesy Anna Sulencka, Rzeszów/Polska.
<https://pixabay.com/en/users/pompi-2101529/> -
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Opposite: A Persian manuscript depicting Elijah and al-Khidr praying together from an illuminated manuscript version of *Stories of the Prophets*. https://en.wikipedia.org/wiki/Khidr#/media/File:Khidr_and_elijah.jpg

Conclusion

Derekh Avraham and the Qadiriyya Sufis speak of the positive Jewish-Muslim relations in medieval Al-Andalus with enthusiasm and a sense of a common legacy that deserves to be remembered. The educational projects, workshops, and publications all contribute to this aim while they are simultaneously living examples of the continuation of such interreligious encounters. This is in part enabled by the universality of the Sufi message which allows all participants to remain confident within their own faith traditions.

The gaining and sharing of knowledge on Sufism and the history of Jewish-Muslim relations is a primary impetus for the elected projects of the Derekh Avraham and Qadiriyya Sufi network. This is combined with the awareness that love of the other is not only an idea but based on a love of God and necessary to spiritual progress. The unity of all being, as understood from the Sufi perspective understands God as manifesting through all creation. Love and knowledge are therefore not the pursuit of contemplative recluses alone but display their agency in the community through the projects undertaken by the members of the network. There are, however, many challenges in following such a path in a situation of conflict and mistrust between the two communities from which the participants originate. However, as far as could be ascertained from the interviewees during field studies, there is no lack of enthusiasm and commitment to the path they have chosen.

NOTES

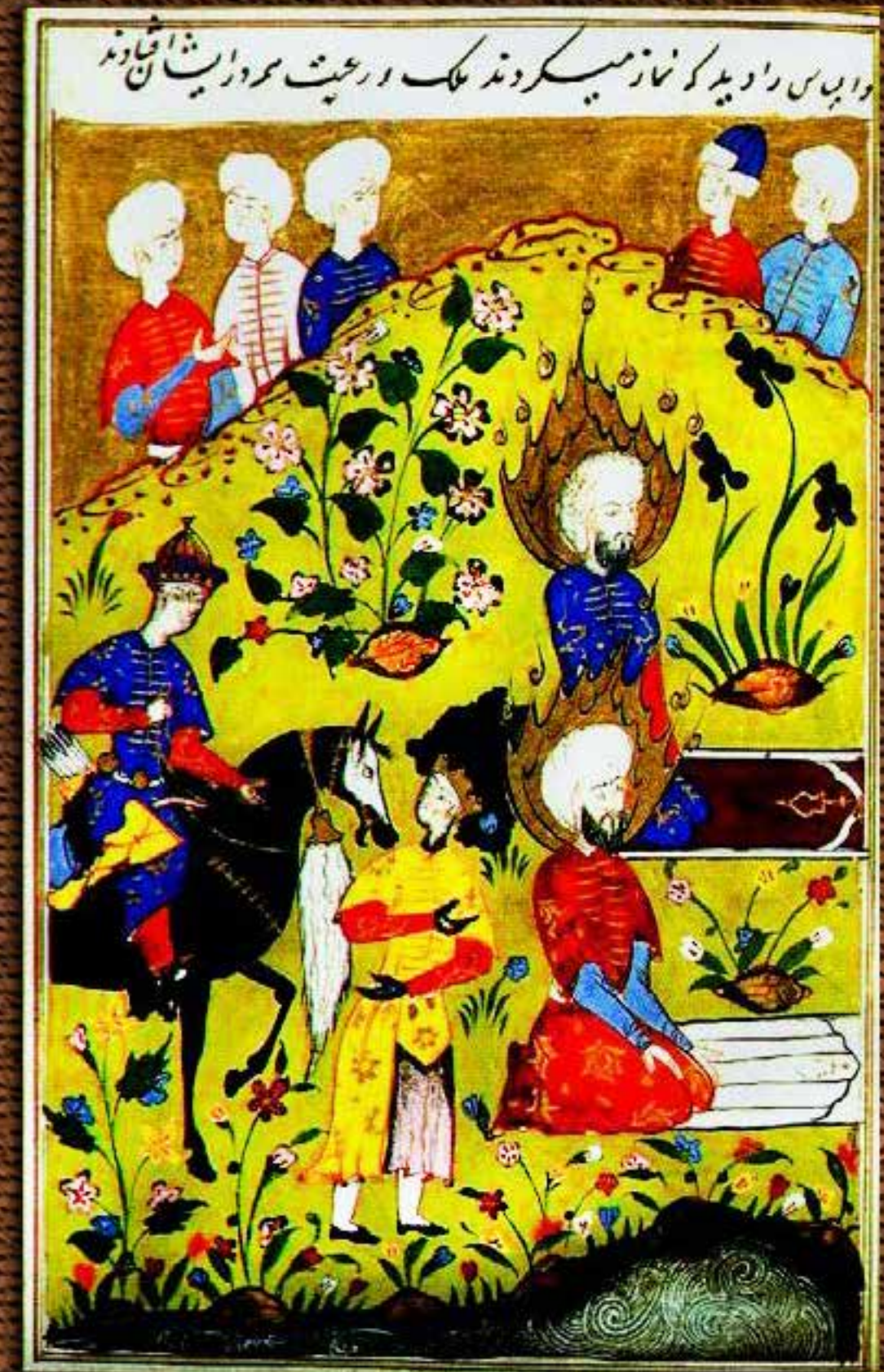
1 For an account of the work of Radio Salaam Shalom see Yafiah Katherine Randall, "Loving the 'Enemy': An Alternative Narrative on Jewish-Muslim Relations" in Paul Hedges (ed.), *Controversies in Contemporary Religions*, Volume 3: Issues in Traditions and Case Studies, (Praeger Multi-Volume Series, September 2014).
2 All information in this article on Sufis and Sufism in Israel is sourced from my book unless otherwise noted. See Yafiah Katherine Randall, *Sufism and Jewish-Muslim Relations: The Derekh Avraham Order in Israel* (New York and Oxon: Routledge, 2016).

3 Sara Stroumsa, *Maimonides in His World: Portrait of a Mediterranean Thinker*, (Princeton, US and Woodstock, UK: Princeton University Press, 2009).

4 Ibid., p. xii

5 Stroumsa/*Maimonides*, p. xiv

6 See Hava Lazarus-Yafeh, *Some Religious Aspects of Islam: A Collection of Articles*, (Leiden: E. J. Brill, 1981), p.74.



Tom Kilcourse spent his career in management development and was widely published in management and academic journals. He appeared in several educational videos produced for the BBC, and has spoken on management in the USA, Europe and the UK. Tom began working life as a manual worker in his native Manchester, before winning a scholarship to study at Ruskin College, Oxford. He later won a State Scholarship to read economics at Hull University. He is now retired. www.amazon.com



TOM KILCOURSE

THE THREE C'S

The three C's I have in mind stand for capitalism, competition and corporation, or more correctly, corporatism. They are presumed by some to be complementary and generally beneficial to the extent that any criticism of the system is seen as based either on ignorance, envy or political ideology. Yet, in the real world as opposed to economic theory the three are often in conflict.

Having frequently been accused of being anti-capitalist by those who think the system beyond criticism let me emphasise that I believe capitalism to be the best system yet devised for the creation of wealth and its distribution. It has the capacity to encourage competition and entrepreneurship as well as innovation and technological development. Its superiority over the command economy is surely beyond question except to some committed ideologues. Nevertheless, it is a system that can readily be corrupted, and often has been. It does not follow from the advantages I have mentioned that it can be left to self-regulate, as some would argue.

There are many who regard capitalism as synonymous with the so-called 'free-market' and claim that any form of state intervention in the workings of the system is illegitimate and damaging. History shows them to be wrong. 'Capitalism' and 'free-market' are not synonyms, and anyone who has studied the workings of a capitalist economy or has been involved in its operation knows that attempts within the system to control markets are common. I am old enough to recall the age of Retail Price Maintenance in Britain, when established retailers employed private detectives to identify which producers or wholesalers were providing the price-cutters who were 'stealing' their customers. Thankfully, RPM was abolished many years ago, but the instinct to control remains within the system.



It is not anti-capitalist or anti-competition to question the wisdom of allowing free reign to major corporations. On the contrary, left unchecked, corporate power will often be used against small entrepreneurs, either to deny them entry to a market, or to exploit them. Take the example of Tesco, a major British retailer, and its treatment of its much smaller suppliers. Is Tesco unique in this respect? Almost certainly not. Corporate behaviour and use of power has little to do with service to the end-user, or even its shareholders on occasion. Powerful corporations are managed by powerful individuals who sometimes act in self-interest even when doing so does not benefit the company.

Some commentators appear to believe that competition is an inherent element in a capitalist system, but any detached observer knows that the suppression of competition is integral to a capitalist economy. Power is not evenly distributed among those involved, and it is common for those with most power to use it in the suppression of any competition that threatens their position. The techniques employed range from loss leadership on specific goods or services to collusion between nominally competing organisations, the latter occurring particularly in an oligopoly.

Those who argue that the state has no legitimate role in economic management present us with an idealised model in which imaginative entrepreneurs rise from obscurity on the basis of some innovation and grow to challenge established organisations in the marketplace. That undoubtedly happens and we can name companies that exemplify the process, Dyson for instance, but how typical are such cases?

The capitalist system contains winners and losers, and one cannot assume that either will benignly accept competition from upstarts. We hear much of the successful innovators, but little of those who are blocked or bought off by established corporations, sometimes for the innovation to be suppressed. A major corporation that has invested heavily in an established technology or technique is unlikely to take a benign approach to a small, innovative intruder into their market. More probably, they will use every trick available to protect themselves and their market share.

It is not anti-capitalist or anti-competition to question the wisdom of allowing free reign to major corporations. On the contrary, left unchecked, corporate power will often be used against small entrepreneurs, either to deny them entry to a market, or to exploit them. Take the example of Tesco, a major British retailer, and its treatment of its much smaller suppliers. Is Tesco unique in this respect? Almost certainly not. Corporate behaviour and use of power has little to do with service to the end-user, or even its shareholders on occasion. Powerful corporations are managed by powerful individuals who sometimes act in self-interest even when doing so does not benefit the company. I recall an occasion when a company for which I acted as a consultant was presented with a technological breakthrough by its small R&D department. The company had numerous competitors across Europe and was concerned to keep the breakthrough secret. However, the small R&D department accounted for a fraction of the company's costs, while 80% of costs were found in its 'tin-bashing' manufacturing operation where it had no competitive edge. I suggested a change of focus whereby the firm would allow competitors access to the technology under licence, while reducing its own manufacturing activity. It didn't happen, simply because the most powerful man on the Board was the Manufacturing Director.

The state has a legitimate role to play in preventing those corporate interests from managing the markets to their own, narrow self-interests. Sadly, that potential is not always fulfilled because the politicians all too frequently, either as individuals or parties, stand to gain from collaborating with corporate power, and corporations invest massively in maintaining that position. This is why in Washington, London and elsewhere lobbying has become a major industry. In recent years we have witnessed the emergence of the Transpacific Trade Partnership (TTP) from which China's state capitalism is specifically excluded, and the present negotiations of a Transatlantic Trade and Investment Partnership (TTIP) designed to enhance corporate power in relation to the states.

What those who argue the case for the elimination of state 'interference' in the market process overlook is that we do not live in a theoretical model, but in a real-world system in which individuals and organisations protect their self-interest by using power irrespective of its negative effects on that system or others within it. Consequently, the 'free market' is a myth because powerful interests work very hard to ensure that markets are managed to their benefit. To those interests the idea of a free market is anathema.

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It should be remembered that most corporations are international with only token attachment to a state. I wrote a futuristic short story some years ago in which corporations had become the new medieval fiefdoms, their directors being the equivalent to monarchs and nobility. National boundaries had become irrelevant, as had elected politicians. Fiction of course, but is that the ultimate destiny of a globalised world?

What is required is not a 'hands-off' approach from elected governments, but hands-on intervention from democratically elected representatives uncorrupted by direct association with corporate interests. If that doesn't come about we are destined to see more power in corporate hands while the population at large continue to believe that our economic system accords with an idealised academic theory.

Dr Mukesh Batra, LCEH, FSRH (MED) P (LOND), MDH (USA), FBIH (UK), a homeopath of international repute, is Founder-Chairman, Dr Batra's Group. In a career spanning four decades, HE has treated thousands of patients, including presidents and prime ministers, and revolutionised the way homeopathy is practiced today. A writer, photographer, singer and philanthropist, Dr Batra has been honoured with several fellowships and over 50 national and international awards, including the Padma Shri, one of India's highest civilian awards, by the President of India. He has authored several books too, including the critically-acclaimed cyclopedic work, *Healing with Homeopathy*. He lives in Mumbai, India.



DR. MUKESH BATRA

PATIENT FIRST. ILLNESS NEXT.

Homeopathy stimulates our natural healing processes by the use of micro-dosage medicines that closely match the specific, unique manner in which each of us responds to illnesses that we present with. It also suggests that symptoms are the body's warning signs and failed attempts to restore balance, harmony, health and well-being. Homeopathy takes each of them into consideration to select the closest remedy that will, for the most part, fit the symptom-picture of the homeopathic remedy that can 'cause' the same condition in health, while desensitising the given individual's susceptibility, or response, to the allergen, for instance, associated with allergy — or, creating an internal environment that the pathogen would find detrimental to its existence or replication.

Picture this. Individuals having allergy present with a range of 'conflicting' symptoms. Their associated characteristics also vary in several ways, including the type of sneezing, the form of skin eruption, if any, or food allergy, what gives relief, or what aggravates the condition. Some individuals with allergy may have a burning sensation, or fiery red rash, but would possibly desire, or feel better by, warmth — perhaps, a steaming cup of coffee!



<https://pixabay.com>

Is this not a contradiction — an individual-specific response? This is what homeopathy aims at and treats with a patient-centric perspective. From the homeopathic standpoint, 15-20 different individuals with allergy may need as many homeopathic remedies — to treat the specific, characteristic reaction that their body produces, albeit the name of the illness, or clinical diagnosis, may be the same.

FOOD & LIFESTYLE

Eating refined foods is now a 'trendy' statement. It has replaced wholesome, nutritious foods in most homes. In addition, conventional medicines — including mood-enhancing and other drugs — or, 'pop a pill for every ill' are a regular part of our cultural mosaic. They have changed our response to both internal and external stimuli. If one does not 'pump' the body with fast- or junk-food, salt and sugar, our body would be in fine shape, or fit. Even when illness strikes, you will be able to 'turn it around' quickly with a suitable homeopathic remedy that provides the natural, corrective action to overcome the illness.

A sedentary lifestyle, excess stress, and lack of exercise also have a bearing on health. A sound body in a sound mind, or a fit body in a fit mind, is just as essential for health and well-being as healthy and balanced diet.

When our body is strong, and in top gear, certain health problems which, otherwise, affect us the most are foreign to us and also our system. It is for this reason that the endocrine system becomes strong. Homeopathy enables us to achieve this state, naturally.

When we reach this level of health, we can naturally and independently take care of our daily stresses, or ups and downs in our health, by our own selves — without long-term medicinal help. All of us would do well to attain this level of optimal health. However, this may sound like a fairy tale — thanks to our hugely stressful and polluted world.

People with the same illness, or diagnosis, would not need the same homeopathic remedy, as already cited. There are dozens of homeopathic medicines, for instance, for hyperacidity, or any other health issue. The hyperacidity you present with (better by eating) will require a homeopathic remedy that matches with ‘that’ particular symptom. Your friend’s hyperacidity (worse by eating) will respond to an entirely different homeopathic remedy. Similarly, each of us experiences certain states that limit us in some way — the cause being emotional distress experienced during childhood. There are a handful of homeopathic remedies that can place such individuals, who are deeply depressed and angry with themselves, back on track.

FOOD & LIFESTYLE *contd...*

But, let’s not give up trying. One practical mode of doing this is by way of professional homeopathic treatment when health issues, or illness, strike or raise questions.

A case in point

Sheila (24), a software engineer, suffered from dust allergy since age ten. This used to turn worse whenever she would ‘dust’ the furniture, bookshelf, or bedding. Her primary symptoms, soon after exposure to dust, were incessant sneezing, with watery discharge from the nose. As a result, the skin under her nose would turn angry red, along with a sore feeling. It, would also, at times, feel stuffy, especially at night. We prescribed her *Pothos Foetidus*, a homeopathic remedy made from rotten cucumber, which is extremely useful for dust allergy and other symptoms that Sheila presented with. Her allergic tendency eased substantially within a span of 5-6 months. The curative outcome: homeopathic treatment desensitised her to the allergen (dust).

IMBALANCE TO BALANCE

When you are ill, your illness has its own unique pattern of symptoms. You often tend to get illnesses that result from a particular pattern of imbalance with your body’s workings — one that is unique to your personal temperament and external factors. Homeopathy treats the patient; it does not just limit its treatment to the diagnosis of an illness in isolation.

Besides, the interesting fact is — people with the same illness, or diagnosis, would not need the same homeopathic remedy, as already cited. There are dozens of homeopathic medicines, for instance, for hyperacidity, or any other health issue. The hyperacidity you present with (better by eating) will require a homeopathic remedy that matches with ‘that’ particular symptom. Your friend’s hyperacidity (worse by eating) will respond to an entirely different homeopathic remedy. Similarly, each of us experiences certain states that limit us in some way — the cause being emotional distress experienced during childhood. There are a handful of homeopathic remedies that can place such individuals, who are deeply depressed and angry with themselves, back on track.

A study published in *Microvascular Research*, another conventional medical journal, analysed the microcirculatory effects of a homeopathic preparation, using advanced vital microscopy techniques. After 12 weeks of treatment, patients receiving a homeopathic preparation exhibited improvement in all parameters measured — without side-effects. A more recent, advanced study completed in South Africa has also demonstrated statistically significant improvement in treatment outcomes in patients managed with individually-selected homeopathic remedies.

A common cold, to cull a universal example, when treated with homeopathy, can boost your body’s defences to a totally new level. In so doing, you’ll be able to overcome several micro-organic — bacterial and viral — incursions of everyday life on your own. The reason being homeopathy gives the therapeutic stimulus, or ‘push,’ and helps our internal mechanisms, or immune defences, to correct themselves during illness and, in the process, helps us to achieve optimal health and well-being.

CLINICAL PERSPECTIVE

An article published in the respected conventional medical journal, *The Lancet*, analysed 185 studies on homeopathy. It concluded that the clinical effects of homeopathy are not simply placebo (dummy pill) effect — as sceptics argue for varied reasons, some personal and some to protect their own professional, or ‘big’ pharma, interests. The journal called for more clinical research into homeopathy and its therapeutic outcomes — before it did a volte face and began to attack homeopathy, with gusto, calling it nothing but placebo.

A study published in *Microvascular Research*, another conventional medical journal, analysed the microcirculatory effects of a homeopathic preparation, using advanced vital microscopy techniques. After 12 weeks of treatment, patients receiving a homeopathic preparation exhibited improvement in all parameters measured — without side-effects. A more recent, advanced study completed in South Africa has also demonstrated statistically significant improvement in treatment outcomes in patients managed with individually-selected homeopathic remedies.

It may be useful to touch upon the fact that when conventional medical researchers attempt to evaluate the clinical efficacy of homeopathy, it is typically ‘subjected’ to the conventional medical model. This is erroneous; not rational. Because, one or two homeopathic medicines cannot be prescribed to dozens, or hundreds, of individuals or patients having the same diagnosis — unless it is an epidemic — with no thought given to their unique, different manifestations of the process of illness, or symptoms, in each of them, or how they react individually in both health and illness.

* This post is the prelude to Shane's doctoral thesis, 'Law's rule – Liberia and the rule of law'. Article reprinted by special permission of [Regarding Rights](#).



SHANE CHALMERS* CENTRE FOR INTERNATIONAL GOVERNANCE & JUSTICE, REGNET, ANU

BEING DETAINED: PRELUDE TO A THESIS ON LIBERIA AND THE RULE OF LAW



'Nimba County Prison Inmates, Liberia' (photo: United Nations/Christopher Herwig)

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The Training and Development Officer from the Corrections Advisory Unit of the United Nations Mission in Liberia is standing outside the prison gate, her white skin marking her out as much as her blue UN insignia. I have crossed this street innumerable times before but have never noticed the 'corrections facility'. Its towering perimeter wall blends into the Ministry of Defence and military barracks that run alongside, but even these do not stand out in Monrovia; this could have been any other international NGO compound. The urban streetscape of Liberia's capital city is dominated by walls topped with razor wire and patrolled by private security guards. Perhaps originally built to keep out war-time looters, they continue to be built ten years after the cessation of armed violence. Standing in contrast to the squatter settlements that serve the rest of the city's nearly two million inhabitants—who reside in the hollowed out remains of war-torn buildings or in recycled shacks crowded into vacated plots of land and swamp—these walled compounds are one of most visible markers of urban life in post-war Monrovia, revealing in stark aesthetic form the equally stark socio-economic cleavage that runs deep through 'the peace'.

The UN officer leads me to the main gate of the prison, where a Liberian man stands guard. She signs me in and escorts me through the outside perimeter. Inside, we come to the gate of a second walled perimeter where another Liberian man stands guard. A UN Formed Police Unit contributed by Jordan is stationed in the narrow yard between these two walls, to provide additional support to the Liberian Corrections Officers in case of unrest. Passing through this second gate, we come to a third perimeter, a high metal fence with a gate that opens into the main prison yard.

In the centre of this sandy yard I am introduced to two male UN corrections officers who act as mentors to their Liberian 'counterparts'. As they offer statistics about the individuals who are contained in the prison, to illustrate the object of their rule-of-law mission, I become distracted by the sight of the shipping containers that serve as their office. There is something about these structures, in their constancy, in their iterability—capable of being hauled away at any moment, loaded on the back of a ship, to be set down in another country, in another hemisphere, to be of service again at any time—that jars with what I am being told by the UN officers about the need to address the plight of the individuals contained in the prison.

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He demands to know who I am and what I am doing there. I explain that I am a researcher from a university studying the legal system reform process. His answer holds me in contempt: *'What more has to be studied? You don't need to do more research to see that the justice system is broken here.'* He underlines this sentence with his own experience as a 'pre-trial detainee': being detained for months (or was it years?), with neither trial nor access to a lawyer nor contact with anyone beyond these walls—*'and you speak of "the justice system"? There is no justice system here!'*

After the introductions, the UN officer and a prison guard escort me into the main prison building, a two-story structure, the few clothes hanging from the rusty bars of its second-story windows offering the only hint of life inside. It has several cell-blocks, including two for armed robbery, plus the juvenile block. All of the men in this building are 'pre-trial detainees'; although, of the more than 960 men, women, and children in the Central Prison, some 800 are pre-trial detainees. Many have been in here for months and years, many, if not most, without access to legal representation or contact with the outside. As we pass through a corridor a man calls out to me from behind the bars of his cell. He is highly articulate, with a North American rather than a Liberian English accent, and a cutting wit. He demands to know who I am and what I am doing there. I explain that I am a researcher from a university studying the legal system reform process. His answer holds me in contempt: *'What more has to be studied? You don't need to do more research to see that the justice system is broken here.'* He underlines this sentence with his own experience as a 'pre-trial detainee': being detained for months (or was it years?), with neither trial nor access to a lawyer nor contact with anyone beyond these walls—*'and you speak of "the justice system"? There is no justice system here!'*

With his voice still reverberating through the corridor, the UN officer and prison guard escort me into a second, smaller building. It is even more chilling than the first. As I enter I am struck by an odour of stagnation, of living bodies slowly rotting—of men struggling to stay alive. When my eyes get accustomed to the dim light I see the condition of the cells, perhaps one-and-a-half meters wide and two-and-a-half meters long. Without space on the floor for each of the cell's five or six inhabitants to sit and sleep together, the men have set up a system of layered hammocks, three hammocks high, one above the other, the top hammock strung up three or four meters off the ground. The hammocks have been made by hand out of sacking, felt, and other recycled materials. I am told they break every now and again.

Unlike the other building, the walls in this one are covered in drawings. One piece in particular catches my eye as we are leaving. Drawn on the wall of an alcove off the main corridor, it is an exact representation of the Liberian coat of arms, with its image of a ship sailing towards the west African shore carrying the 'free people of colour of the United States' who would establish what would become the Republic of Liberia. Hanging over this coat of arms is a slightly larger than usual banner—and here the prisoner's hand must have lingered a moment, a flicker of a smile must have crossed his face, for a moment, if not a great burst of laughter, shaking the foundations of the Central Prison as he reprinted the line: *'The love of liberty brought us here.'*



Liberian coat of arms
(source: commons.wikimedia.org)

Liberia's first settlements were established in the early 1820s by the American Colonization Society, a philanthropic organisation established with the aim of transporting the free people of colour of the United States to Africa. When Liberia declared itself a Free, Sovereign and Independent State in 1847, it did so as an African-American republic. The Constitution that the Americo-Liberian rulers adopted at independence in 1847 therefore unsurprisingly recalled the US Constitution, including its national legal system and Common Law tradition. At the same time, the vast majority of Liberians—west Africans whose ancestors knew the lands of Liberia long before the republic was an idea, and who were largely excluded from its realisation as a nation-state—were not included as signatories of either the Declaration of Independence or the Constitution of the Republic. Rather, they were systematically excluded, by design and/or effect, from being full legal subjects of Liberia. Thus grounded as a normative matter in less than five percent of the subjects over whom it claimed and exercised jurisdiction, the Americo-Liberian republic failed to maintain within itself the basis of its ongoing existence as a modern institution, leaving its foundations effectively groundless. The result was revolution and the eventual overthrow of the Republic in 1980, with a coup led by the young 'indigenous' man, Master Sergeant Samuel Doe. This coup precipitated the civil wars of the 1990s and early 2000s that killed a quarter of a million people, displaced millions more, and destroyed the institutions and infrastructure of the State.

The prisoner's drawing of the Liberian coat of arms on the prison wall was an act of expression that confronted the institution with this history. The drawing requires us to see this history from the perspective of the prisoner within this institution; but it also requires us to see this institution from the perspective of this history. The effect is to place the institution in history—to make it a matter not only of the 'here and now', but also a matter of what has been. The effect is also to draw out the history from the institution—to make the history of Liberia a matter of what is taking place here and now in Liberia's Central Prison. This historical-materialist analysis points to a fundamental contradiction. The contradiction is that, as subjects, the men, children, and women who are being detained remain pre-trial, whilst as empirical individuals, their bodies undergo the most intense trial every moment of day and night. As a matter of fact, these women, men, and children have been brought within the prison, as 'detainees'. Thus in the most physical way they are subject to it, as beings detained; the bodies rotting in the damp pit of its deepest recess testify to that fact. And yet they remain outside as a matter of right, being detained pre-trial not only in the sense that they have yet to see a lawyer, that they are yet to see a judge, that they are yet to see a law, but being detained pre-trial also in the sense that they are yet to be included as a normative matter within the institution that would judge them.

Recall the shipping containers that serve as the UN offices in the prison. They too manifest the logic of a necropower that treats humans in an exchangeable manner, in which full-fledged subjects become numerous bodies. Indeed, the impression, in so many senses, is that this logic animates the prison, its institution populated by bodies that give it life as an institution while it denies their subjectivity as human beings. Thus the inmate population is kept alive on one meal a day; strategic plans are implemented to ensure they are not killed by Ebola[5]—whilst justice remains deferred.

Recall the prisoner's remark, that 'there is no justice system here'. This recalled the violence of a legal institution that, from the perspective of its subjects, represents an endless deferral of justice. This also recalls Franz Kafka's parable of the countryman who is left waiting outside the gate of the law, his access perpetually deferred despite the gate being created for him.[1] Where Kafka's countryman remains suspended in his own pre-trial limbo before the law, the children, men, and women in Monrovia's Central Prison have passed through three of its gates only to find themselves in the same position. But it is not the same position; it is *much* worse: a depersonalised position, in which the bodies of these men, children, and women have been brought forcefully inside the law, made identical with its institution in the most visceral way, whilst their subjectivity remains outside, non-identical in the most violent way. Thus as subjects, they remain pre-trial, whilst as empirical individuals, their bodies undergo the most intense trial every moment of day and night.

Kafka's parable evokes a terrific mental image of what I argue in the thesis is the contradictory condition of law. But when I entered the cell-blocks of Monrovia's Central Prison, it smelt like I had entered an epicentre of what Achille Mbembe has called a 'death-world'—a form of 'social existence', created through an expression of sovereignty, 'in which vast populations are subjected to conditions of life conferring upon them the status of *living dead*.'[2] When my eyes grew accustomed to the dim light, the sight only reinforced the smell. Describing how 'necropower' operates, Mbembe recalls Frantz Fanon's description of 'the town belonging to the colonized people'.[3] What I saw fit his description, of 'a place of ill fame, peopled by men of evil repute', 'a world without spaciousness; men live there on top of each other', 'starved of bread, of meat, of shoes, of coal, of light'.[4] What I saw was a prison whose inmate population, by legal definition people of ill fame, is kept alive on one meal a day, deprived of exercise in the yard, stacked one on top of the other in their cells. And what I heard was a sound that still reverberates through the prison's corridors, questioning the justice of the institution that detains these women, men, and children.

Recall the shipping containers that serve as the UN offices in the prison. They too manifest the logic of a necropower that treats humans in an exchangeable manner, in which full-fledged subjects become numerous bodies. Indeed, the impression, in so many senses, is that this logic animates the prison, its institution populated by bodies that give it life as an institution while it denies their subjectivity as human beings. Thus the inmate population is kept alive on one meal a day; strategic plans are implemented to ensure they are not killed by Ebola[5]—whilst justice remains deferred.

I am left to consider how this scene is both metaphorical and very real, representing something general—a common experience—and something particular—the singular experience of women, children, and men who are, here and now, being detained in Liberia's Central Prison. Because of this—because the prison scene also points to something more than a particular problem with *this* prison, for these individuals, right *now*—the answer too must lie both inside and outside these prison walls. If so, the problem will not be resolved by fixing Liberia's Central Prison. Fixing the infrastructure of the legal system, processing the back-log in cases, hauling the bodies of these men, women, and children before a judge: this will not resolve the problem of being detained pre-trial.

The result is a twisted answer to Mbembe's critique of the West's seeming inability to appreciate that all humans—including Africans—'have, concretely and typically, the same flesh'.[6] Systematically this critique has been turned around by a logic of exchange that operates on every body in the same way. What Mbembe's 'flesh and body' was supposed to signify—'*the idea of a common human nature, a humanity shared with others*'—has been stripped of its humanity, leaving an approach that concretely, and typically, deals in bodies but not subjects.[7]

I am left to consider how this scene is both metaphorical and very real, representing something general—a common experience—and something particular—the singular experience of women, children, and men who are, here and now, being detained in Liberia's Central Prison. Because of this—because the prison scene also points to something more than a particular problem with *this* prison, for these individuals, right *now*—the answer too must lie both inside and outside these prison walls. If so, the problem will not be resolved by fixing Liberia's Central Prison. Fixing the infrastructure of the legal system, processing the back-log in cases, hauling the bodies of these men, women, and children before a judge: this will not resolve the problem of being detained pre-trial.

Since the declaration that founded the republic of Liberia, the overwhelming majority of Liberia's 'country people' have been pre-trial detainees, included as a factual matter within the bounds of the republic whilst being excluded as a normative matter from its institutions. History has shown, the problem is not just how to strengthen the objective conditions of the legal system, so the bodies of its subjects might access it more easily; *but how* to respond to the dissonance in its institution, not just in Liberia but as a common experience, whereby law remains separate from the humans who enliven it as its subjects and yet takes place in and through them?

[1] See Franz Kafka, *Before the Law*, trans Ian Johnston (Online: <http://records.viu.ca/~johnstoi/kafka/beforethelaw.htm>, 2015 [1915]).

[2] Achille Mbembe, 'Necropolitics', *Public Culture*, vol 15, no 1 (2003): 40 (italics in original).

[3] Cited in *ibid*, 26-27.

[4] *Ibid*.

[5] See the interview with Catherine Marchi-Uhel, Principal Rule of Law Officer, United Nations Mission in Liberia, in which she answers the question, 'What is UNMIL Rule of Law doing to support the government and people of Liberia in the fight against Ebola?': www.youtube.com/watch?v=moxxYytokNg.

[6] Achille Mbembe, *On the Postcolony* (Berkeley: University of California Press, 2001), 2.

[7] *Ibid*, 2 (italics in original).

This brief has been published under Mantraya.org's Mapping Terror & Insurgent Networks project.

PARTHA CHAKRABORTY
Project intern with www.mantraya.org

PROFILE: ABDUL REHMAN RAUF OF JAISH-E-MOHAMMAD

Partha Chakraborty is a Master's student at the Gujarat Forensic Sciences University, Gandhinagar. He has previously been associated with projects related to India's border management and Impact of Mumbai terrorist attacks on the tourism sector. At Mantraya, Partha is a project intern with the 'Borderlands' project and monitors India's counter-terrorism initiatives. (Internship start date: 1 January 2016)



Abstract

Abdul Rehman Rauf is the second in command in the Jaish-e-Mohammad (JeM)'s power hierarchy and is arguably the most important person in charge of taking key decisions in the outfit. He has played key role in several terrorist attacks carried out on Indian soil and remains a key instrument of the Pakistan military's anti-India subversive activities.

Abdul Rehman Rauf alias Mufti Abdul Rauf Ashgar was born on 1 January 1977 in Bhawalpur, Pakistan. Rauf is the younger brother of Maulana Masood Azhar, founder of the proscribed terrorist organization Jaish-e-Mohammad (JeM). He figures in the list of most wanted terrorists India wants deported from Pakistan.

Rauf is one of the 12 children (six daughters and six sons) born to Allah Bakhsh Shabir, a headmaster at a government-run school in Bhawalpur and his wife Ruqua Bibi. Shabir after his retirement ran a dairy and a poultry farm in Bhawalpur. After completing his education from Jamia Uloomul Islamia Banuri town in Karachi, a Deobandi learning centre, Rauf came in contact with the Harkat-ul-Ansar (aka Harkat-ul-Mujahideen, HuM) terrorist outfit, which had recruited a large number of its cadres from such institutions. Rauf is believed to have received armed training in HuA facilities in Pakistan after which he travelled to Afghanistan to fight alongside Mullah Omar, who became the chief of the Taliban, a connection that came to good use later in 1999.

Rauf's involvement in terrorism is believed to have started with his 1995 plot to abduct foreign tourists in Jammu & Kashmir. On 4 July that year, two American and two British nationals were abducted during a trekking expedition in the Liddarwat area of Pahalgam in Anantnag district by Al-Faran, a front of the HuA. Four days later, two more foreigners, a German and a Norwegian were also abducted. While one American national John Childs managed to escape on 8 July, the other one was beheaded. The other four were never traced and were possibly killed by their abductors.

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After receiving arms training at the HuA facilities in Pakistan, Rauf fought alongside Mullah Omar, a connection that came to good use later in 1999.

Rauf along with Malik Ishaq, Maulana Mohammad Ahmed Ludhianvi, and Maulana Fazalur Rehman Khalil, chief of HuM was roped in by General Musharraf to negotiate with the fanatic clerics during the siege of the Lal Mosque in the heart of Islamabad in July 2007.

Four years later, Rauf played a key role in the hijacking of the Indian Airlines Flight 814. In December 1999, a flight from Kathmandu to New Delhi was hijacked with an objective of freeing Rauf's brother Masood Azhar, then chief of the HuM, from an Indian prison. Following a seven-day standoff, the Indian government released Masood Azhar and two other militants. In exchange around 150 passengers, mostly Indian nationals, were released in Kandahar where the plane had landed. Rauf not only financed the entire operation, but was present in all the key meetings held by the conspirators in Dhaka and Kathmandu, according to the chargesheet filed in connection with the case by the Indian authorities.

After his release Maulana Masood Azhar went on to form the Jaish-e-Mohammed (JeM or the Army of Mohammed) in February 2000. Rauf was the second in command and the operations chief in JeM's power hierarchy. On 23 December 2003, Rauf plotted an assassination attempt on the then Pakistan President General Pervez Musharraf. Two suicide bombers rammed their explosive laden vehicles into Musharraf's motorcade. Although Musharraf escaped unhurt, around 16 people were killed in the attack. Incidentally, Rauf along with three other terrorist leaders had been roped in by General Musharraf to negotiate with the fanatic clerics during the siege of the Lal Mosque in the heart of Islamabad in July 2007. The other three terrorists were, Malik Ishaq, a key Lashkar-e Jhangvi (LeJ) leader, Maulana Mohammad Ahmed Ludhianvi, the chief of Sipah-e-Sahaba Pakistan (SSP), and Maulana Fazalur Rehman Khalil, chief of HuM.

The JeM was proscribed following the attack on General Musharraf and not until General Ashfaq Kayani began his tenure as the Pakistan Army chief, was given a chance to redeem itself. Kayani, who assumed charge in 2007, was instrumental in the resurgence of JeM having overseen a truce between the military and the outfit. The JeM professed its loyalty to the military and vowed to remain an instrument of terror of the Pakistan army against India.

With Masood Azhar maintaining a low profile, Rauf in 2007 became JeM's acting leader, one of outfit's most senior commanders in India, and also its intelligence coordinator. In 2008, Rauf was assigned, according to media reports, to organise suicide attacks in India. He was also involved with outfit's political wing and was in charge of its training camps located in Sensa in Kotli, Dungi in Muzaffarabad, Tharochi, Barnala in Bhimber, Barali and Balakot in Masherah and also in Bhawalpur and Lahore. Rauf continues to remain JeM's head of India operations till date.

JeM's facilities in Pakistan are located in Sensa in Kotli, Dungi in Muzaffarabad, Tharochi, Barnala in Bhimber, Barali and Balakot in Masherah and also in Bhawalpur and Lahore.

Rauf along with the three other terrorists who had been engaged by the Pakistan military to end the Lal Mosque siege in 2007 were again used by the GHQ to negotiate with the attackers. A report in an Urdu newspaper read, "Special planes were subsequently flown to Lahore, Bahawalpur and Rahim Yar Khan to bring these terrorist negotiators to Rawalpindi." The negotiations, however, failed and the siege ended after a gun battle.

In a speech in April 2010, Mufti Rauf criticized what he described as 'secular trends' in Pakistani society which taught students how to use computers and mobile phones and ignored the necessity to teach how to use the "arrows and swords" of Islam. Both Masood Azhar and Mufti Rauf continue to deliver Friday sermons at the infamous Usman-o-Ali Jama Masjid, where ideals of jihad and shahadat (martyrdom) are emphasized upon. Under Rauf's leadership, the JeM has managed to mobilise enormous resources. It has revived the al-Rahmat trust, which solicits funds in Pakistan and the Gulf countries and has been instrumental in reportedly building 313 mosques and seminaries.

In August 2011, Rauf, along with other JeM leaders, was named in an FIR launched by the DaskaSaddar Police in Sialkot for preaching Jihad and collecting funds for the same. He was booked under the Amplifier Act for provoking the locals against the politicians and also directing the volunteers for collecting funds for Jihad. In February 2014, Rauf was seen sharing the stage with Hizbul Mujahideen head Syed Salahuddin during the launch of a book, "Ahle Imaan Ke Naam Shaheed Mohammad Afzal Guru Ka Aakhri Paigam (Last Message of Shaheed Mohammad Afzal Guru)" written by Afzal Guru. The event was also addressed by Masood Azhar via video conferencing from an unknown location.

In April 2015, a terror alert was raised in New Delhi based on a note recovered by the security forces from a dead terrorist in Samba district of Jammu & Kashmir in mid-March. The security agencies suspected that the note was signed by Rauf.

In January 2016, a deadly attack was carried out by suspected Pakistani terrorists at the Indian Air force base in Pathankot, Punjab. Indian intelligence officials believe that Rauf played a key role in the attack. Seven Indian military personnel were killed in the attack. Pakistani authorities, without providing much evidence, later indicated that both Masood Azhar and Abdul Rauf have been detained in connection with the attack.



PASSAGE TO INDIA

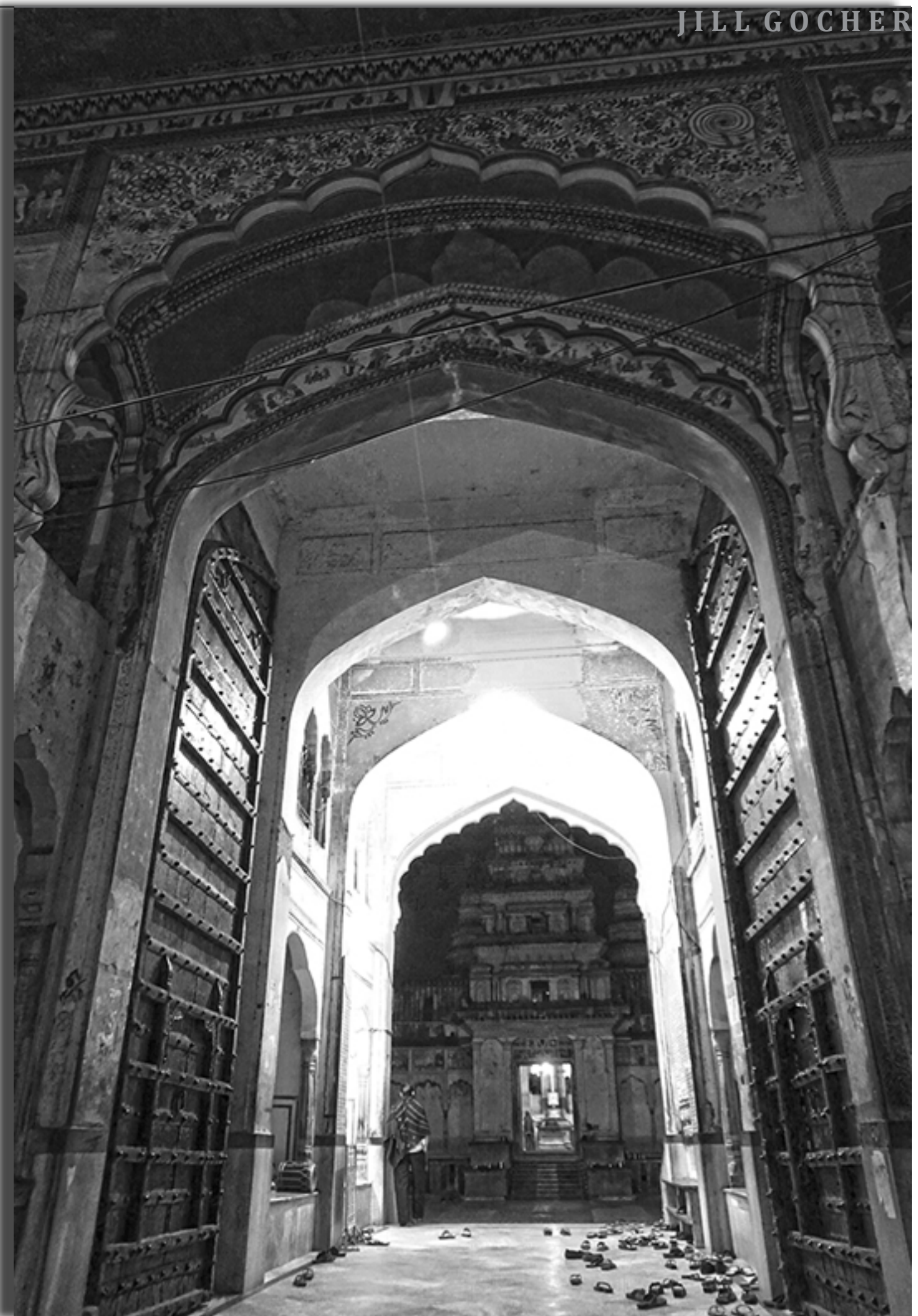
PHOTOGRAPHS BY JILL GOCHER

India with all her size and all her diversity cannot be pinned down. She is more than the Taj Mahal, more than the great Himalaya or the Eastern seaboard. More than the desert and more even, then the Mother Ganga.

India is infinity. No photos can ever hope to contain her. All we can hope to do it catch a snippet, an essence, a feel of a little of the great sub continent.

Her people make India the special she is. Is there an Indian psyche or are there many? The good, the bad, the ugly, rich, poor, broken, or complete are all there. The shysters, the story tellers, the charmers, the seekers all co-exist in the delightful pot pourri that comprises India. Tolerance, and acceptance seem to stem from the very pores of her people. Kindness and cruelty are the verging sides of the same coin.

India, may all the Gods bless you



Pushkar morning prayer.



Gujarat girls.



In the village, Gujarat.



Only dogs and desperadoes.
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How big is my cobra!



Sally McKenna

Well-known Irish Painter, Sculptor and Sketch Artist
in a live encounter with Mark Ulyseas

“A society without art is an undocumented society.

All the great civilizations are known through their writers, musicians, painters, sculptors, architects. It is only in retrospect that we know what art will be significant to remember.

Much modern art requires a heavy interaction with the intellectual process.

In the past artists had been formative figures in the development of the society they lived in. They were watch dogs and innovators and not just singularly motivated. So much of art chosen by the Arts establishment is just not relatable.

The average person just has to shake their head. I call it a case of the Emperor's New Clothes when I see some of the work chosen today for the big prizes. Art has to have guts and some devotion to an aesthetic. There are many levels that need to be activated when interacting with an art form.

If thinking is the main receptor then, to me, it is failed art and relevant to the artist but not necessarily to society.” - Sally



Water colour sketch from 1994 that I did at a B & B on the Aran Islands. Size 8" x 10". Pic by Sally McKenna

Why are you an artist? Was it a calling? Or, did you experience an epiphany? Please share your thoughts with us.

You might say it was a calling because it just kept coming back. In High School I'd be organizing the games schedule and then I would be doing the bulletin boards. I was in the Glee club but I would end up painting the stage sets. I was very interested in science but I enjoyed most just drawing the cell, and atomic structures. So I just surrendered to the pull and changed my major in my junior year to art. I often tried to leave Art for a period of time doing stints of teaching but I always became despondent, missing the process greatly. I find it fascinating to come up with a concept and then see it to fruition. It is a very compelling way of being in the world and the more time I put in with the it the more I realized just could not get along without that constant lure. I knew I was a better teacher from the experience of studio art.

I remember the day I felt secure in calling myself an artist. I was working in a converted garage in Arizona in the seventies and it was in an interview for a local magazine that I integrated in my soul self the calling with a profession. I enjoyed doing art with my children and they watched me grow in my art as they grew. They came to my shows and I was always proud to have them there along with me. I did feel a conflict, on occasion, between my profession, and motherhood. Motherhood is a full time, all encompassing job and it is difficult to try to be both a mother and a professional at anything. The child often suffers but then the child also suffers with an unhappy parent. Making art is a physical process and the drawing, painting; sculpture won't get done on its own. I was surprised at how all consuming it was. My art has always been very labor intensive and it takes many hours to complete. It is a positive addiction and without it an artist does not survive.

I really enjoyed learning the basics and it helped to demystify the process of being an artist. I learned to weld in a vocational technical school and that helped to give me confidence in handling my materials. **I learned to spin on my great grandmother Sarah McKenna's spinning wheel from Ireland** and in later years felt that she was behind much of this destiny. That spinning wheel is now on display here at the Glorre Mill in Mayo, Ireland. My first sculptures were composed of welded metal shapes with hand spun yarns intertwined in the form. It was an entanglement that I never wanted to or was able to extricate from.



"St. Nathy's Oak" Sculpture installation installed in St. Nathy's chapel 2009. Size 20 ft arc by 5 ft wide, steel, copper, brass commissioned for the 200th year celebration. Pic by Sally McKenna

You are a sketch artist, painter and sculptor. Do you see yourself as all three or primarily a sculptor?

I do all three , but I find that drawing and painting eventually inform my sculpture. I keep up with the sketching because it is my starting point.

It was very formative to **illustrate Terry McDonagh's book Cill Aodain and Nowhere else**. Since my Nowhere else is also Cill Aodain I felt I was putting together many influences from my own childhood, personal history and the new eyes that saw the subjects Terry wrote about. I always have an empty large canvas with a plan for it in my head. I find painting a very alluring process. It is hard to stop once started. As a mother I found I could leave my sculpture in pieces on a table easier than I could leave an unfinished painting. I spent years painting my dream imagery and I still have four of those in my studio. I recently went back to sketching on a brief holiday and it was like coming home again, settling in. I have over fifty sketchbook of travels , ideas, and free form drawings.

I call these my creative doodles. My training stressed keeping active sketchbooks insisted on by both of my drawing and painting professors. Now I am wondering what to do with them all . I am always moving forward with new ideas but I often will look up a reference in my sketch books. Even today, as I write this, a painting I started working on for the Autumn Equinox caught my eye and an element to add to it came to me to bring it through the Spring Equinox and into the Summer Solstice.

When I came to Ireland I enjoyed moving from the bright colours of the American Southwest to the subtler tones of the Irish landscape. I love raw umber I never used it much before but it is the colour of the bog and the bog is special to me. So yes it is sculpture but it is more just a life of using what I need to get my ideas out of my head and into the real . I would say reality but my idea of reality is now getting very subjective.

There are many forms of reality . When you think we are mostly composed of space and are made of the stuff of stars then why limit reality.



"Eve's Seed" in size 2.5 ft by 2.5 ft. Steel, and copper.
Pic by Sally McKenna

Where does your inspiration come from? Your culture? Your education? Or, sudden streaks of spiritual lightening that lights up your soul?

My inspiration is like being tapped on the shoulder by something that stops me in my tracks. Before I became an artist I had not begun to codify these experiences into inspiration. Everyone has this. That intense falling in love with something is part of being human. If I look back on my work I see that I take these ideas and work with them until I feel there is an ending and then something else moves in. I do work in a series, but not intentionally. **The first idea often comes from an intense connection with a subject.**

When I was a child sifting for garnets and iron pyrite in the sand of a desert school yard it was magical for me. What child does not have a rock collection? **My weaving that formed the proto-plasm of my sculpture reliefs was the layering of rock strata. So yes my sculpture was inspired by my first bucket of rocks. I have always loved the invisible microscopic world.** I had a science minor and seeing that drop of water become alive on the glass lens was unbelievable to me. My first sculpture accepted into a show was a pond hydra that had long hanks of my hair issuing from the top as feelers of the hydra. I finally wove them into spirals of tubes issuing from the hour glass of the metal sculpture.

Coming to Ireland was an overwhelming experience of entanglement of everything I loved. I have always been interested in the chronology of human experience. Mythology, ancient philosophies, all seemed to start here in the Neolithic landscape of passage graves, cairns, and bog offerings. It was here that I became less interested in abstraction and more focused on realism. I began to use portrait imagery, a seven foot salmon, a bronze pheasant, flowers, trees, and finally the people. **People are the most important aspect of Ireland for me. Without the connection with their emigration struggle and their intense love of their land I would have missed out on a very valuable lesson in life.**



Opposite : "Ripe Pomegranate",1979. Size 3.5 ft x 2.5 ft in steel, copper, hand-woven fiber. Pic by Sally McKenna



Sally McKenna in studio by Henry Wills

Why did you set up the Glore Mill Follain Art Centre? Kindly share with us your vision of the centre?

It was such an adventure to take two ruined buildings and build them back into their original selves. It really was most about the physicality of the stone laying dislodged on the land. It was first and foremost for the community. To give back something to the land of the ancestors. There was something of a completion of a circle between my great grandmother who left Ireland and myself, her namesake.

The Irish word follain means wholeness and it was always the intent to offer holistic courses as well as art courses. The Gardens are being developed as natural environments for wildlife, fish, frogs and bog flowers. There is a special dragonfly that lives by the pond that is truly unique. **Over 150 trees have been planted in a design that will gradually evolve over the years.** What has evolved the most at the Glore Mill is my own art work. My connection with the land really developed when I inserted myself into this green profuse, rampant eco system. One can almost feel the plants growing in the hedgerows, pushing strongly up and through mats of grass and dead growth from the winter.

When I was asked to illustrate Terry McDonagh's book of poetry, Cill Aodain and Nowhere Else, I realized this was a shared view we had of our village. It gave me confidence that I could do justice to the poetry. Another component was that **I began to use the tree as a symbol of that rampant growth and have made two sculptural trees for the town. One was for the Town Hall Entry way and one was for the Kiltimagh square. It accompanies the Raftery figure.** Many of my early paintings were of the tree of life entwined with my totem animals. I also made abstract tree wall reliefs but had not ventured into realism until I moved here.

The renovation of the buildings brought me in much greater contact with local people than I would have had if we had bought something ready built. We met many people who had lived with the Mill ruin most of their lives so they were curious about us. It was a great way to meet people and I became fascinated with the history of the town. The bronze figures that were commissioned for the town walk ways came from a genuine affection for the history and residents of Kiltimagh.



Photo in spring of both buildings, by Sally McKenna, from the moon sculpture garden.



"Tree of Life", 1989 - amalgamation of the woven fiber, woven strips of painted canvas, steel, copper, brass, acrylic painted strips, shells and fishing net. Size 6 ft x 5". Pic by Sally McKenna

It appears metal is the preferred medium for your sculptures. Does this reflect your sensitivity to the environment?

When I was in art school I tried several mediums but when I first turned on a torch and welded something together I was just hooked. I love the elemental nature of metal. It goes through several states melting and fusing all under control of the fire. Working with the welding torch has always relaxed me. I am intrigued with all metals but I love steel because when it is heated it becomes alive and the molecules race around and when they cool form into another true molecular arrangement. With welding it is not a process of adding something but a process of creating a new something. The sheet steel breathes and moves under the force of the fire. Copper is a heat sink. It cannot be welded because it doesn't meld together and reform. I still love braising it because I love to watch the braze metal flow onto the copper when it is just the right temperature. So it is not just the end result but the whole transformative alchemy of working with metals that I love. **In Ireland there is a whole history of early mining of gold, silver, copper.** The smelting of bronze issued in a new age. You can see the iron flow into the bog drains with cloudy wisps of golden brown trails.

Please give us a glimpse of your life and works.

I was born in Wisconsin in the American Midwest in 1943. I was a very solitary child. My mother was widowed when I was five. It was a strange word to grow up with-widow. It seemed to be the cause of all the instances where I was different. **Single motherhood was not commonplace then. My mother was a nurse, kept long hours and I was alone a lot. I learned to entertain myself with different creative toys, Lincoln logs, erector sets, coloring books, and paint by number, clay mold making and drawing what I called my designs.**

We drove across America on route 66 in the mid 50's and I was entranced with where we ended up in the desert of Tucson, Arizona. It was so different from Wisconsin. I decided to learn all the names of the cactus. That was a turning point in my life. The adjustment was difficult and I had to fall back on my own inner strength. We moved to the West because of my mother's asthma and she took a time to get back to work. **Running away once in tears through the desert I had my first experience of God and that there was something out there that would protect me. I was surrounded by light and peace.**



"Unfurling Seed", 2007. Steel, copper, canvas with acrylic mixed media mastic. Size 3.5ft x 3.5ft. Pic by Sally McKenna

I was able to move forward after that and since then there has always been a sense of protection that I have felt. My mother recovered her health only minimally so four years later it was decided to move to Chicago where an excellent nursing supervisory position awaited her. I finished high school at a wonderful school that stressed academics and sports and the performing arts.

I was at University in Nebraska when President Kennedy was shot and I stood at the ticker tape with my future husband reading the unbelievable words. Students, Faculty and parents were for days frozen with shock. **In the next year the Vietnam war intensified and a planned marriage helped my new husband defer the draft and accept a prestigious scholarship in Florida. I started University again in the State of Florida and soon became pregnant.** The births of the children guaranteed that he would not be drafted. It was an early introduction to the effect of politics on an individual life. I am spending much time relating these early years because, in retrospect, these influences informed the artist I was to become. For example, living in two climatic zones sensitized me to contrast and I learned to love Nature.

I became very involved in the Women's Movement in the seventies because of my experiences watching my mother struggle in a male dominated system. I stayed an avid Democrat, the party of JFK, and work in many elections and was vice president of the Arizona Women's Political Caucus. I became an art teacher, part time, after I graduated with an art major in Tempe Arizona. I truly believe that creativity is an essential survival skill.

My children taught me about discovery, joy and the creative process. Plus I experienced a love for them that holds very tight. My work developed along with them. I had my first show in 1976. My art was still very much in the developmental stage and I showed the first of my fiber and steel work along with more traditional work. My signature sculpture came like climbing the rungs of a ladder. Each piece led to the next one and incrementally the work evolved. Eventually I began to trust the process but early on it was fraught with a fever of self questioning. I just trusted the pull of the art and the upper I got from seeing a finished piece realized. The greatest rewards come from sticking with it for as long as you can.

It took thirty years for me to receive that sense of an abiding treasure that I have given myself in the evolution of that personal imagery. No one can ever take this away. It is like a life raft.



March 2011 - "The Last Bard", Anthony Raftery Monument, Kiltimagh by Sally McKenna, who is with Enda Kenny Taoiseach) and violinist, Fiona Lavin. Life size and 7 ft tree in bronze, corten steel, copper and fused glass. Pic by Peter Schmidt.

In your opinion who are the leading Irish sculptors of the day?

There are many Irish Sculptors that I admire. So it is difficult to single out a few.

I most admire the work of the partners in the foundry called **Bronze Art**. They are all artists themselves and are also devoted to helping other artists bring their own visions to life. They did the casting of the Raftery figure and bronze branch he is holding. **Ciaran Patterson, David O'Brien, Jason Flood** and **Jason Crowley** have their own work that they are developing and they also work tirelessly getting the commissioned work that needs casting done in an exciting and collaborative way. I loved being in the space of the foundry and developing the figure from clay to ceramic molds, and then to bronze with them. Because I am a welder, watching the arc welding step of reassembling the figure by Jason was fascinating. It is a very elemental process from start to finish and it seems to me that these artists are embedded in the earth, fire, water and metal of every aspect of the creation.

My other most admired artist is someone I have met here and dialogued with extensively. **Ann O'Mahoney** has a doctorate in Art History and is a sculptor and mixed media artist. We are both interested in feminist history and the state of women in the arts and also society today. We share a love of fiber art and the elements of texture that only fiber can give to a work.

My sculpture in America included swaths of hand woven fiber and welded metal that were large wall reliefs. I feel we have a common passion. She is fascinating to talk to and I love to see her new work. She uses stitched text in her work, bits of poetry, words and images intertwined on the surface. The paintings are truly admirable and come from a very deep commitment and an integrated approach to her art.

Do you think an artist should create art without keeping in mind the 'commercial aspects'?

It is great freedom to create art without thinking about survival issues. There is a place for both kinds of art in an artistic career. The freedom based art that is made helps to make the response to commissioned work one of greater integrity. One is always drawing on that body of developmental work. There is always room for creativity in making money with art.



"Emerging Seed Pod", 2006, commission for Hawthorne Village, Castlebar County Mayo by Cantrel Crowley Architects, Dublin. Size 5.5ft x 4ft in corten steel, brass and copper.

If it becomes only about the money, as with everything, then it is soul destroying. There must be some form of patronage in the Arts. Without patrons opportunity is diminished and that is a sterile environment. It takes a lot of art making to even become worried about selling out with selling. So start selling and then see if you can find your own solution. I believe in artists and most will find the balance.

What is your message to those seeking to 'become' artists'?

Being an artist is a wonderful filter for life. It is a special way of looking that will always enrich any situation they find themselves in. I would like it if there would be many more artists as it is important to have citizens in society that have an aesthetic and are observant. So many people go around only seeing in a very narrow way.

Being an artist opens up so many roads and avenues of thinking. The thought process of the artist is very healing. It puts one beyond the particular and into the universal. It is unfortunate that many artists are threatened by each other. I don't believe in the jury system for entry into Art groups.

There is elitism in the arts which I would like the next generation of artists to tackle and eliminate. There are many ways to become an artist.

Art school often tracks a student within its own way of thinking. Most importantly don't let criticism by others deter you in discovering your own way. Not getting into shows is a disappointment. It is as hard on the jurors to choose artists as it is on you not to be included. They, more than anyone, know how difficult the choices often are.

Don't succumb to the pressure to do what you know will be accepted. There is no growth there. Your time will come. It is important to learn the fundamentals without the pressure of pleasing design professors. I don't have very many answers to improve the traditional ways that art degrees are given. It is important to take many Univ. courses outside of Art.

The way the system is set up makes that difficult. Visionary professors are very important, I was very lucky because I had several but I also had ones that even I as a student I was embarrassed by.



"River Dragon" by the Glore river, completed in 2000. Cast off loom and spinning machine parts from Foxford Woollen Mills.

How would you like to be remembered as an artist?

When I first started writing statements about my work I was more optimistic about the development of society. I wanted to work intrinsically and extrinsically to develop a balance of masculine and feminine with my materials. The steel and mixed media elements were to work change within myself and in a more esoteric way contribute to the change that I saw happening in the seventies. We went from a concern about the commercial portrayal of women in the media to what is now the sexualization of the culture. I experience a degree of frustration and disappointment with the world that I live in. Because I was always interested in change for the better I have had to re-evaluate my place now in a more singular personal way.

The visual arts establishment is part of an old system left over from World War Two artists who were reacting to the darkness of the war years. On every level the way art is perceived will change, but right now it is a stagnant model. So how I want to be remembered within this dying system is a quandary. I would like to be remembered in the town of Kiltimagh as a person who valued their culture and created art to preserve it. I would like to be remembered by the clients and their families who commissioned my art, as it was a very vibrant interaction to create art that mirrored their needs within the context of my work. I have always said that it is not the responsibility of the artist to be remembered as it is a unique combination of events that create artists who move into future generations. The best one can do is to be true to oneself and just keep on working, answer your mail and keep good records.

Opposite - "Eve's Rib", 2010. This is an environmental statement about the evolution of the world and society and how time is running short to the save the planet. Enamel work was done in 1972 and 38 years later they came together into a statement. Site, EOM studios Mulranney, County Mayo Ireland. Size 5ft x 1ft. Steel, copper, brass, fossils, copper enamel, fused glass, silver cloisonné, and glass bead.



Patricia Fitzgerald is a Mandala Artist based in Dublin. From the classical Indian language of Sanskrit, the word mandala can be loosely translated to mean circle. The mandala represents wholeness, the structure of life itself, a cosmic diagram that shows us our relatedness to the infinite, that which extends both beyond and within our bodies and minds. Patricia studied Visual Education and Communication at Dun Laoghaire College of Art & Design (IADT) and also holds a first class honours degree in Philosophy and Sociology from University College, Dublin. She hosts workshops on the art of mandala and meditation both in Ireland and abroad.



THE JOURNEY MANDALAS BY PATRICIA FITZGERALD

The practice of creating or meditating on mandala art is a very ancient tradition and can be found throughout all cultures. It crosses every religion and none. It is beneficial both on a practical level, relieving stress and on a spiritual level too. For Patricia, each stroke of the pen is a little piece of work on the inner spirit. All of the drawings are made intuitively with the intention of healing. She firmly believes that art that heals the artist also heals the viewer.

Drawing or looking at a mandala brings you into the present moment, the here and now. Helping to find your centre of silence deep within. Creating mandalas has been life changing for Patricia, bringing much stillness and healing. She works extensively on a black background with the intention of drawing light out of darkness. She passionately believes that this tool can be used in many settings to help allay the stresses of modern life, bringing us to a place of stillness, focus and calm. Connecting us again with our true centres. Nourishing our souls.

www.healingcreations.ie
www.facebook.com/healingcreationsbymandalaflame



Tribal Woman



Strange Love



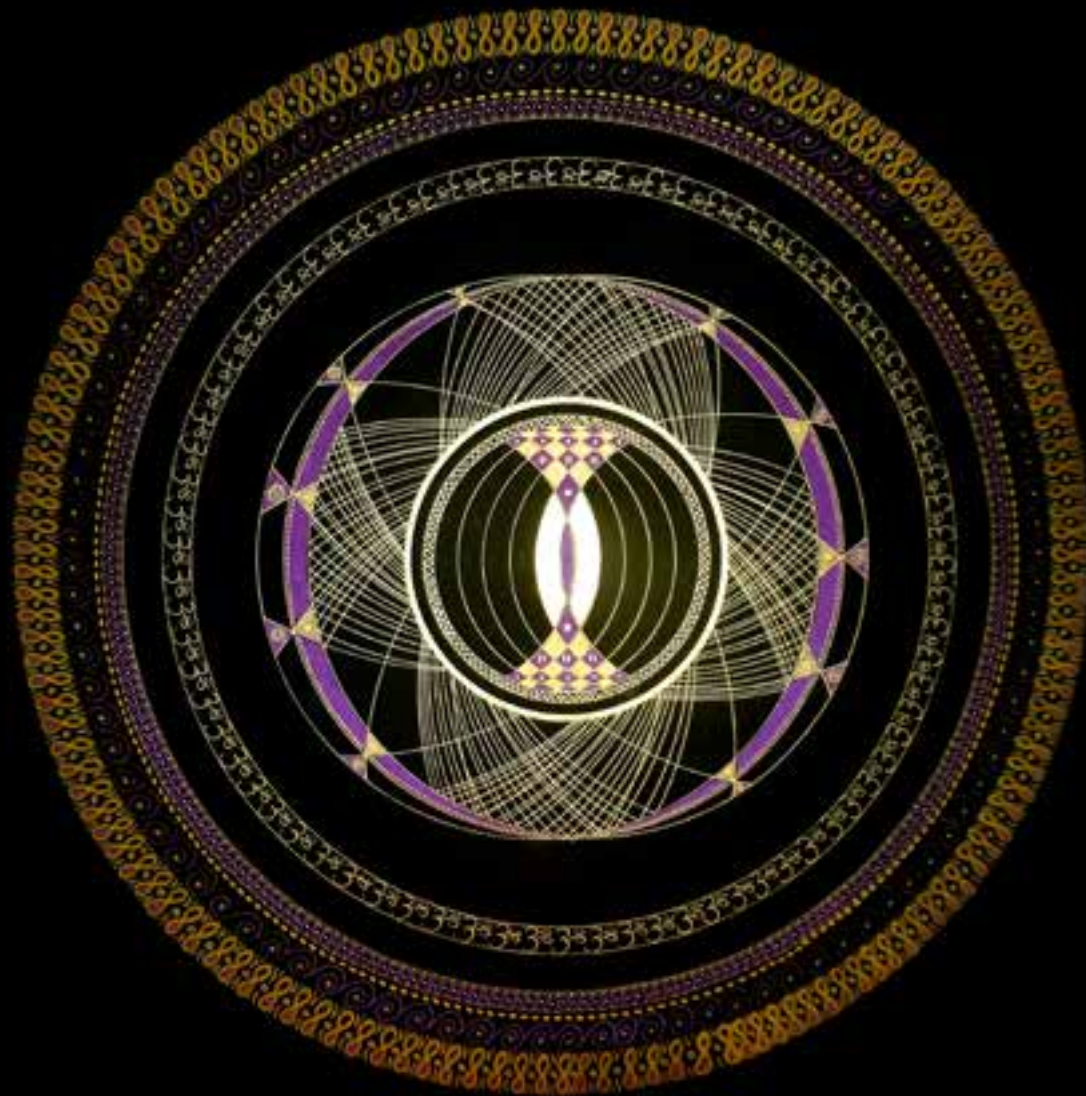
The Sound of Rain



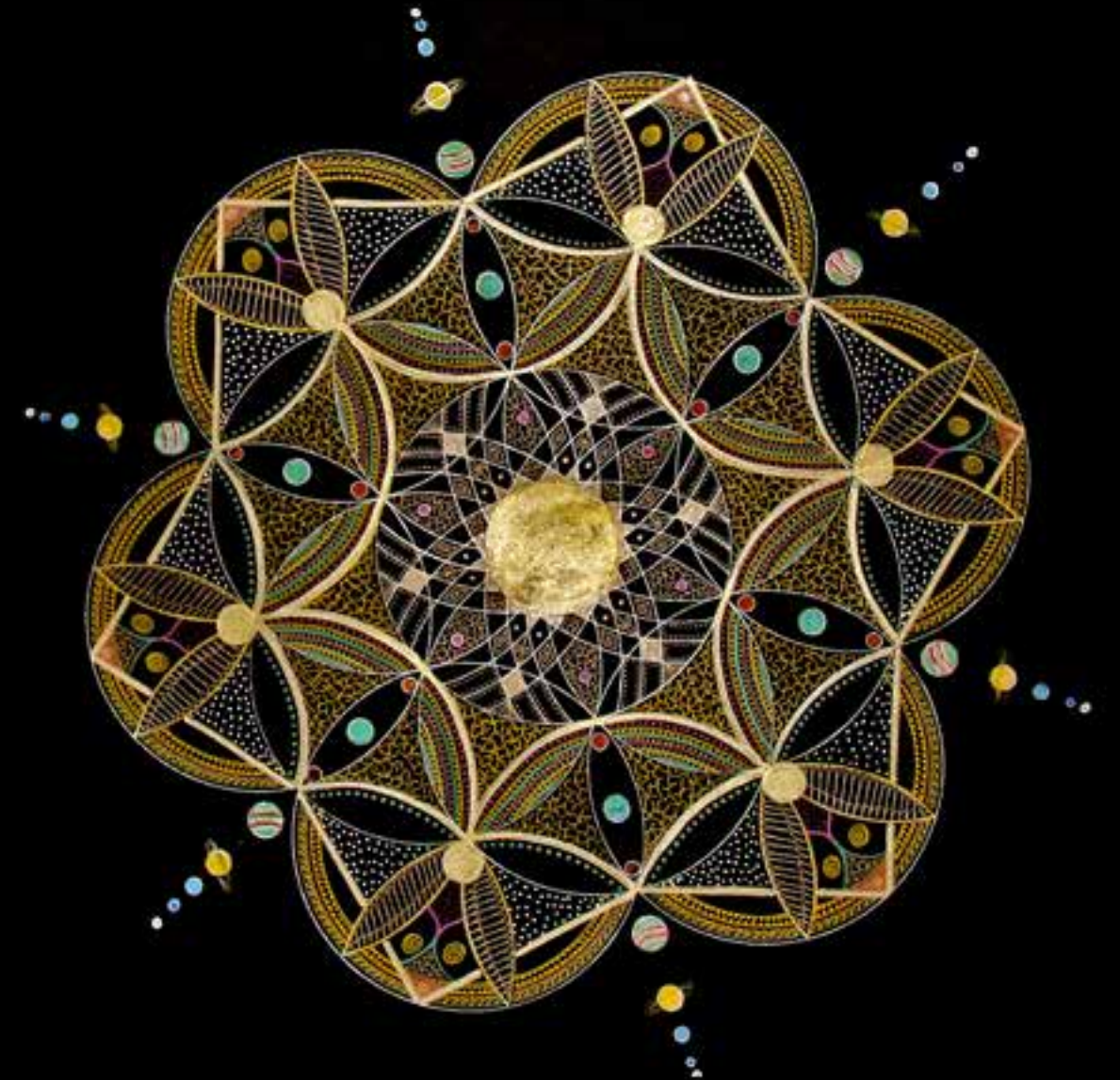
There are no Accidents



Phive



Awakening the Feminine



Alignment

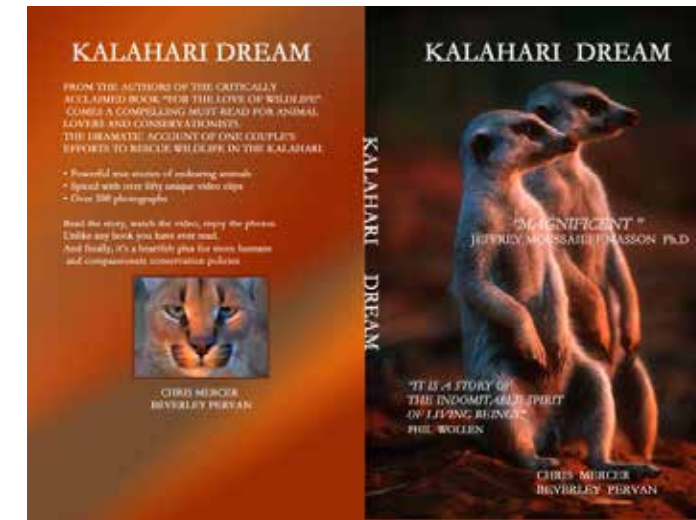


Finding Peace



Going Home

"Until one has loved an animal, a part of one's soul remains unawakened."
Anatole France



TRIBUTE TO BEV PERVAN

FOUNDER OF CACH
CAMPAIGN AGAINST CANNED HUNTING
BY
CHRIS MERCER

Bev died at about 4.30am on Saturday 30th April, after a long and agonising battle with bone cancer (sarcoma).

She felt a pain in her leg back in August 2015, but was only diagnosed in November. By then the pain had already spread to her spine and rib cage. Bev did not **'go gently in to that great night, but raged, raged against the dying of the light'** to use Dylan Thomas's classic piece. She suffered excruciating pain for many months. At the time she died, she was absorbing 168 ampoules of morphine a week! As well as a cocktail of other drugs to enhance the pain killing effect. Although hospitalised for some of that time, she died at home in her own bed, with me and the cat next to her, and the dog on the carpet beside her. She was 68 years old. We had been together for 24 years. If we ever mentioned the word 'marriage' she would say something scornful like "Who'd want to marry you!"

About a month before she died, when she could still speak, in a whisper, she told me: "Cremate me and scatter my ashes under the big acacia tree in our garden. And when you die, make sure they put your ashes under the smaller acacia down the hill, so that I can look down on you forever."

Her sense of humour undimmed by her dreadful suffering.

Her ashes were scattered, as she instructed, at the Karoo Wildlife Centre at 1500hrs on Saturday 14th May. I'm told that all around the world members of the animal welfare community lit a candle at that precise time, in order to celebrate her life's work.

Like our great friend and colleague Rita Miljo, who founded CARE, Bev will be missed. They were cast in the same mould. Just as CARE continues to protect baboons long after Rita's tragic death, so Bev will live on in her final project, the Karoo Wildlife Centre. Purchased by our life savings, the KWC is a project of our global NGO Campaign Against Canned Hunting, and the land is being registered in the Deeds Office in the name of the NGO. CACH will own it, and go on with our work long after I turn my toes up and join Bev in the hereafter.

For those who have not read Bev's book **Kalahari Dream** www.kalahari-dream.com and who wish to know a little more about this remarkable lady, here is the postscript in Bev's own words: <http://www.cannedlion.org/.../bev-pervan-died-30th-april-2016...>

Mikyoung Cha is a graduate in Oriental Painting from Hyosung Women's University, Daegu, South Korea. She has participated in a number of group art exhibitions in South Korea and Japan. For a number of years she assisted her husband in landscape designing and recently took up photography – the camera becoming her paint brush.



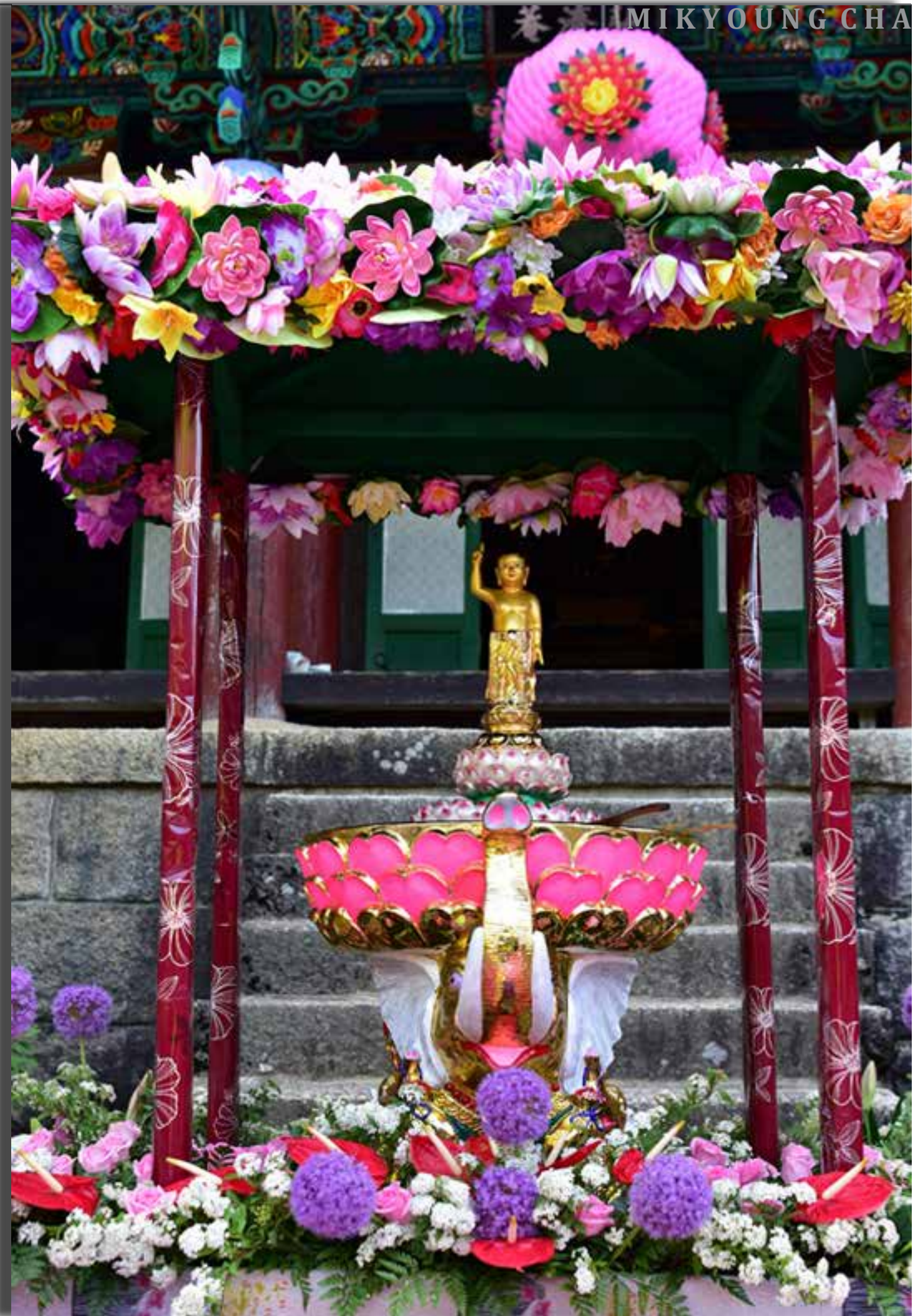
HAEINSA TEMPLE PHOTOGRAPHS BY MIKYOUNG CHA

Haeinsa, Temple of the Ocean Mudra, is a head temple of the Jogye Order of Korean Buddhism in the Gaya Mountains, South Gyeongsang Province South Korea. Haeinsa is the home of the *Tripitaka Koreana*, Buddhist Scriptures carved onto 81,350 wooden printing blocks, which it has housed since 1398.

Haeinsa is one of the Three Jewel Temples of South Korea. It was the home temple of the influential Rev. Seongcheol, who died in 1993.*

These photographs were taken by Mikyoung Cha on 14th May 2016 - the day when the temple celebrated the birth anniversary of Buddha.

* wikipedia



Little Buddha statue.



Wooden Fish Drum and Dharma Bell.



Cloud Gong.



Thaptolei - when monks walk around the temple grounds, followed by worshippers prior to the ceremony in the temple.



Buddha statues in main building on the temple grounds.



Handmade colourful paper lanterns with paper tags on which devotees have written their requests to Buddha.



Monks on their way to the temple.

www.ozlemsturkishtable.com
www.ozlemwarren.myforever.biz



TURKISH SPICY RED LENTIL SOUP – EZO GELIN CORBA



Soups have a special place in Turkish cuisine and the meals mostly start with them. In Anatolia, it is very common to have soup to start the day, especially in winter. This spicy lentil soup is one of my favorites; rich in fiber and protein, very delicious and easy to make. It is also a great example of how we add flavor to our dishes thru spices. Named after the bride “Ezo” who managed to impress her in-laws with this heartwarming soup, this soup is so delicious and simple to make that you will want to make it all the time! It also freezes very well, so I recommend to make a big batch and freeze some for a heart and soul warming lunch or supper.

Serves 6

Preparation time – 15 minutes. Cooking time – 40 minutes

290 gr/1 cup split red lentils, rinsed and drained
 1 onion, finely chopped
 45 ml / 3 tablespoon coarse bulgur wheat, rinsed and drained
 1.75 litres / 7 1/2 cups chicken stock (or water)
 60 ml / 4 tablespoon tomato paste

15ml/ 1 tablespoon Turkish hot red pepper paste – optional-
 30-45 ml / 2-3 tablespoon olive oil or butter
 15 ml / 1 tablespoon dried mint
 10 ml / 2 teaspoon red pepper flakes / paprika flakes
 Juice of 1 lemon
 Salt and freshly ground black pepper to taste
 Lemon wedges to serve

Put the lentils, bulgur wheat, onion and the chicken stock or water together in a pan. Bring to boil and then on a low heat simmer, stirring occasionally for about 30 minutes or until the lentils and bulgur are tender. Then stir in the butter (or olive oil), the dried mint, the red pepper flakes, Turkish hot pepper paste (optional) and the tomato paste, mix well and simmer for another 10-15 minutes, until the soup has a creamy consistency. Add the lemon juice and more water if required, then season with salt and pepper.

Serve hot with lemon wedges.

Afiyet Olsun,
 Ozlem

Live encounters

Free online magazine from village earth
June 2016



Photograph by Mark Ulyseas