

The Re-Genesis of Dionysian Revelry: Where Art Is the Ecstatic Effulgence of the Body's Mystical Quintessence

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Received 17 August 2015; accepted 16 November 2015
Published online 26 January 2016

Abstract

Norman O. Brown cites the following as a function of his separation from the invidious manacles of neurological ratiocination: "And to be not conformed to this world... but be transformed [metamorphose yourselves] by a renewing of your mind" (Brown, 1991). Shane 2015 writes that ecstatic liberation is engendered when the mind is extricated from the central nervous system's tyranny (Shane, n.d.). Hamlet remarks "with thoughts beyond the reaches of the souls" (Shakespeare, 1982).

Patricia Easterling states that Dionysian theater was a freedom from the immurement of self-consciousness or an artistry of the mystical mystique (Easterling, 1997). Dionysian theater, tantric ritualism, ecstatic shamanistic rites, and atavistic rapturous ceremonialism have been executed in most pre-modern societies (Shane, 2014). Norman O. Brown explicates this ubiquitous metaphenomena in his work entitled *Love's Body* (Brown, 1971). Social evolution or the pathogenesis of the modern phenotype depicts the desecration of the etheric body's predilection towards ascendant apotheosis or Dionysian ritualism (Shane, 2012). Plato's *The Ion* represents how the paramount powers of diminutive ratiocination denigrate the numinous body's puissance towards Dionysian exhilaration (Adams, 1971). The mind delimiting manacles of peevish abstraction abnegates the numinous body's proclivity for mystical revelry. Aristotle's poetics represents this fragrant dismissal and annihilation of the body's primordial exaltation (Adams, 1971, pp.48-67).

Key words: Dionysian revelry; Metaphysics; Mysticism; Mind-body studies; Karl Jung

Shane, R., Kimura, N., Liang, A., & Tang, J. (2016). The Re-Genesis of Dionysian Revelry: Where Art Is the Ecstatic Effulgence of the Body's Mystical Quintessence. *Studies in Literature and Language*, 12(1), 27-32. Available from: <http://www.cscanada.net/index.php/sll/article/view/7848>
DOI: <http://dx.doi.org/10.3968/7848>

INTRODUCTION

Theorists have been reluctant to delineate the meta-physiological machinations involved with Dionysian revelry even though this a ubiquitous furtive body metaphenomena. Dr. Shane 2015 purports that the cryptic body's mental sphere is thoroughly diminished by the central nervous system's neurological workings; and humans are not able to evoke the body's meta-sentience of unmitigated ecstatic revelry (Shane, n.d.). The prodigiousness of the etheric body is inured in sepulcher of death. This was earlier espoused by Nietzsche in his work entitled *The Birth of Tragedy* (Nietzsche, 1968). The late Jim Morrison attempted to enact a kind of atavistic Dionysian theater in his rock and roll performances (Hopkins & Sugarman, 1980). This nascent Dionysian practitioner was a disciple of Norman O. Brown. Modern theosophy and epistemology foiled attempts of heuristic artists to experience the body's metaphysical bucolic powers.

Authentic art is not a mirrored reflection of outward naturalistic musings. Resplendent ecstatic revelry is the opulence of the mental eye where synesthesia vanquishes delimiting sensory perception. The physical bodily raiment is a livery for the etheric sphere to become rapturously ascendant (Shane, 2012). Omnipotent exhilarating art is a translocation of consciousness from the central nervous system's pedestrian antics to the numinous body's mystical mirth where it coalesces with the celestial realm. The genesis of art whether lyrical poetic performances, metaphysical visual renditions or Dionysian theatricality occurs when the etheric body blends with the ineffable celestial enthrallment (Shane, 2015).

THE NUMINOUS ESSENCE

Occult shamans, tantric yoga practitioners, cryptic provocative ritualism and atavistic maniacal ceremonialism are all associated with the fiery activation of the etheric body where its mercurial transcendent powers blithely emerge with the celestial clime. Thus, for millenniums, diverse societal groups evolved succinct practices to evoke the forsaking of the body's cortical enfeeblement where the numinous essence was splendidly aroused; and was consciously, and mirthfully liberated to celebrate mystical ecstatic revelry. This meta-phenomena was the quintessence of the homo sapiens' existence (Campbell, 1974). Thus, ontological genesis of the human entity inspired by the body's praxis for ethereal fecundity was of paramount importance to this species.

Nietzsche in his *Birth of Tragedy* alludes to the impact of Dionysian reverent ecstasy on the deeper sentience of the body; however, he does not comprehend the meta-physiological facets of the metamorphosis of the numinous body. Dr. Shane does define to a certain degree the succinct apocalyptic transformation of the etheric body as it is consumed by intriguing mystical exhilaration.¹ Neither Norman O. Brown nor Joseph Campbell discerned the ascendant proclivities of the etheric body. These theorists as with Karl Jung regarded Dionysian intoxication to be the universal status of the incensed etheric body. Most indigenous cultures utilized some kind of movement art to activate the lower chakras or Dantian. Shane depicts this kind of activation in his work entitled *The Art of Energy* (Shane, 2007).²⁰

Advanced black belts achieve a mastery of the body's libidinous powers as well as its navel cauldron. Dionysian ecstasy whether through ecstatic tribal ritualism, tantric ceremonies, mystical dance or theatricality requires the authentic prodigiousness to descend toxic chi from the navel meridian where it is diffused to the lower torso of the feet which are the conduit between the earth's vibrancy and the etheric body. Tribal trance dance, advanced martial art patterns, classical dance are movement strategies which enable an adroit energy artist to blend with the earth's vibrancy as well as the body's primordial energy which induces the activation of the torpid etheric body.² The authentic Dionysian experience is not possible in certain cultural traditions which have evolved constructs to explicate the meta-phenomena of alchemy.

Indigenous humans possessed the proclivity to transubstantiate bodily physical energy into etheric prowess which then arouses the enigmatic structural facets of the numinous body. Karl Jung as well as Norman O. Brown made allusions to this abstruse concept in their writings; however, they both did not explicate the ethereal experience or the nature of this qualitative metamorphosis in body energy. Robert Graves understood that the interior body like the moon derives luminous sustenance from proton-related physical energy. Thus, the Dionysian is not the revelry of the body's primordial exaltation, but rather is a fiery incensement of the etheric essence.

Modern nascent practitioners of the pseudo-tempered Dionysian experience connote that it is principally contingent on the body's province of ATP energy expression. Rhythmic body movement expression is not correlated with Dionysian revelry; and in many instances, it only engenders stultification of the numinous body. It takes years of assiduous training of the navel cauldron where a practitioner can readily descend primal energy into the earth to be blithely inundated by its edifying chi. Thus, the structural dynamics of the etheric body cannot be incensed unless the practitioner is resplendent with the earth's vibrancy, and the body's libidinous primeval energy.

The ritualistic expression of particular movement sequences is executed with the intent to activate the navel meridian as well as the lower chakras in order to acquire proton-based energy to be then alchemically converted into a furtiveness to arouse the entire etheric body. Martial artists and classical dancers must ardently train for at least two decades to educate these dimensions of the numinous body; and most likely, Dionysian high priestesses likewise devoted years to magnificently cultivate the lower chakras where they then were able to transubstantiate physical energy to alchemical chi engendering the activation of the mercurial ascendant numinous body. Contemporary, puerile practitioners of the Dionysian have not developed the requisite inner bodily dynamics to alchemically arouse the etheric body to Dionysian intoxicated exhilaration.

Human conceptual meanderings are only contingent upon external events. The body's visual physiology is impacted by photons which are a limited aspect of electromagnetic spectrum from 400-800 nanometers. Moreover, the homo sapiens' visual cortex consecrates a representation of the external milieu which is not necessarily concordant with its actual reality. Perception of energy configurations not within the 400 to 800 nanometers are not necessarily perceived by the human entity; and subatomic elements like neutrinos and even dark energy cannot be apprehended by the body's outward sensory systems. The Dionysian is associated with the activated numinous body which perceives energy dynamics not within the province of prosaic conscious perception. Many divergent cultural traditions

¹ Shane, R. (2009). *Manifesto of Ontological Genesis, Elysium Arts*. San Diego, Amazon.com

Ibid, *Manifesto of Ontological Genesis*.

OP. Cit. *Mystique of Energy*.

OP. Cit. *Light on Shamanism*.

² Shane, R. (2002). *The internal art of Tantra. Elysian arts*. San Diego, Amazon.com

OP. Cit. *Mystique of Energy*.

have utilized constructs like synesthesia to explicate how the numinous body apprehends stimuli which is not associated with the limitations of the visual cortex. There are ubiquitous societal traditions, which have explained in a metaphorical manner that the etheric body is privy to energies that are enigmatic to the conceptual or mathematical computational capacity of current theoretical physics.

Dionysian art whether it is evoked through exotic ritualism, ontological theatricality, exhilarating tantric ritualism, or music as well as dance ceremonialism principally is involved with the evocation of the numinous body or the emergence of its ascent prodigiousness beyond the fleshy gyves. Dionysian rapture for thousands of millenniums was the primordial sentient intent of the homo sapiens when the corporal body's physiological mandates were temporarily quiescent. The alchemical transubstantiation of physical energy to arcane furtiveness enables the structural facets of the numinous body to be mirthfully activated, and auspiciously invigorated. Thus, lower chakras or the primordial sphere of the etheric body is the mercurial physic to auspiciously stimulate or intoxicate its ontological machinations.

The occult revelry of Dionysian intoxication is contingent on the thorough activation of the numinous essence's transcendent puissance. Joseph Campbell's Mythic Image magnificently documents how a diverse array of cultural traditions experienced the plumed vertical marvelment of the ecstatic ascendant Kundalini comple.³ This omnipotent meta-phenomena has likewise been explicated in distinctive works by Dr. Ron Shane.⁴ The ascendance of the Kundalini complex requires that there is a propitious symmetry and salubriousness of the chakra system; and more importantly, the optimal energy flow amongst the plethora of micro chi channels.

The etheric body's chi channels or micro-chakras system circulates alchemical fervor throughout all its facets. This system for ethereal energy transmission must not be blighted with chi obstructions. Bodily tension or non-homeostatic tonicity of the muscular-skeletal system impedes energy flow within the channels of the arcane essence. The Kundalini complex located near the navel cauldron is not activated when the carnal body is inundated with muscular-skeletal hyper tonicity or non-salubrious mental tension as well as cursive anxiety. Thus, the spiritual movement arts like classical dance, Kung Fu, Tae Kwon Do, or ritualistic indigenous ceremonialism not only is the impetus for the conversion of primordial energy to alchemical chi, but more importantly, it incenses the activation of the ascendant Kundalini where its plume

marvelment ecstatically is aroused beyond its fleshy complex.

The body's physical parameters must be blitheful, and the central nervous system's conceptual powers likewise are amelioratively torpid where consciousness is liberated to translocate into the numinous essence. Divergent societal traditions have developed unique strategies to evoke the mercurial prodigious empowerment of the transcendent Kundalini complex beyond the sphere of the body's fleshy realm.

The exhilarated unsheathed Kundalini complex merges with the apparatus of the crown chakra where it is then able to coalesce with the sumptuous powers of the celestial realm. It has been articulated throughout this review that Dionysian ritualism represents a thorough resplendent cultivation of the numinous body where it is not stymied or stultified by its physical raiment. All atavistic societies evolved divergent protocols to evoke the mystical enchantment of the Kundalini complex as well as the other structural dynamics of the esoteric body such as its spiritual essence and mental puissance, which are essential to the apotheosis of the ecstatic transcendent Kundalini matrix.

Shane (2015) in an article concerned with the bifurcation of the brain and body explicates how the numinous mental sphere when provocatively incensed induces a maniacal ecstatic revelry, which is then translated to the physiological machinations of the central nervous system.⁵ Plato writes the following concerning how artists must overthrow the manacles of cortical ratiocination, and coalesce with the frenzied intoxication of the celestial sphere. This kind of mystical sentience requires that the portals of perception are lucid and the kundalini network has its plume marvelment participating in exhilarating revelry with the celestial realm. Plato stated the following:

And korybantian revelers when they are not in their right mind, when they are composing their beautiful strains... they are inspired and possessed; like Bacchic maidens who draw milk and honey from the rivers when they are under the influence of Dionysus and not when are in right mind.⁶

Plato does not comprehend the machinations associated with Dionysian ecstasy, but he had sufficient sagaciousness to realize that this meta-phenomenon is associated not with the central nervous system's pedestrian cortical workings. Dionysian revelry was the euphoric artistry or the fiery mercurial ascendance of the etheric body not beguiled by the perdition of neurological processes of the modern psyche.⁷

Early Greek Dionysian theater was an essential facet of this cultural milieu; and performers possessed the acumen to translocate their consciousness to be incensed; and thereby inducing a highly actualized inner body. Socrates

³ OP. Cit. *Campbell, The Mythic Image*.

⁴ OP. Cit. *Mystique of Energy*.

OP. Cit. *Light on Shamanism*.

OP. Cit. *Manifesto of Ontological Genesis*.

OP. Cit. *Jaguar Queen*.

⁵ OP. Cit. *The Body's Confluence with the Numinous Essence*.

⁶ OP. Cit. *Plato's The Ion*, p.14.

⁷ OP. Cit. *Brown's Love's Body*.

and Plato were privy to this meta-phenomenon; however, they did not comprehend that it was a ubiquitous facet of human meta-sentience. Most atavistic societies focus their arcane ritualism on evocative occult ceremonialism with the intent of engendering Dionysian exhilaration where the numinous body's plume marvelment maniacally penetrates into the celestial realm's splendiferous mystique. Karl Jung postulated that the collective unconscious or the ineffable numinous body is compelled to ontological genesis.⁸

Art, theosophy, theater, music, dance, and atavistic epistemological traditions are in actuality the same metaphysical phenomenon; and only the blasphemous tyranny of aberrant remodeled cortical circuits has erroneously delineated them to be contentious unrelated pursuits. There is very limited archeological evidence that mystical euphoria or the paradisiacal thrall of Dionysian ritualism was the paramount intentionality of most indigenous societal traditions. Many visionary artists, since Plato have pined for the primeval intoxication of Dionysian ecstasy; however, these mystical Bacchic practitioners did not experientially comprehend how to be liberated from the central nervous system's conscious machinations, and to be incensed by the ascendant prodigiousness of the activated numinous body.⁹

Plato further stated, "The soul of lyric poet does the same as they themselves say; for they tell us that they bring songs from the honeyed fountains, culling them out of the gardens and dells of the muses".¹⁰ What is Plato referring to by the gardens of the muses? There is a mystical science to Dionysian rapture; however, the Greeks did not understand the structural facets of the etheric body nor that there is a celestial sphere where its ecstatic, ascendant nature can coalesce and blend to induce overall euphoric metamorphosis. It is likely what the poet Ion was depicting has been experienced by humans for millenniums in a diverse array of cultural milieus with distinctive occult ritualistic pageants.¹¹

Contemporary theorists like Aristotle have ruefully dismissed the import of arcane Dionysian ritualism; and instead are fascinated by the virulent desecration of the numinous body as depicted by T. S. Elliot in the poem *Wasteland*.¹² (Aristotle is the progenitor of the cathartic or anti-Dionysian philosophy where the subjugation of the etheric body is contemporary humans' moribund dismay.¹³ The transcendent metaphysical praxis of artists is espoused by Shelley in his tribute to Keats in the poem entitled *Adonis* which voices the mortification of those with Dionysian zeal or ascendant with the winged

puissance of the apocalyptic numinous body.¹⁴ Norman O. Brown and Jim Morrison intuitively comprehended the luminous sentience of the manically inspired etheric body's kundalini network as it ecstatically blends with the realm of the muses or the celestial sphere.¹⁵

Shakespeare writes the following regarding human perception, and the mystique of celestial prodigiousness: "There are more things in heaven and earth, Horatio that are dreamt of in your philosophy."¹⁶ Dionysian ecstasy is the mystical sentient euphoria not related to the pedantry of ratiocination. Plato was privy to the limitations of conceptual philosophy, and propitiously purported in the *Ion* that poetic sublime exhilaration possessed a higher veracity to the sophistry of philosophy bewitched by the central nervous system's power of ratiocination.¹⁷

Plato in the following passage substantiated that the visionary artist's experience of heuristic knowledge is not initiated, but perceived by the central nervous system's conceptual prowess: "For the poet is a light, winged and holy thing, and there is invention in him until he has been inspired and is out of his senses, and reason is no longer in him".¹⁸ Dionysian revelry is a meta-phenomenon that is distinctive from the brain's neurological processes. Humans who possess this auspicious proclivity for mystical exaltation were considered to be sagacious hierophants able to coalesce with the celestial euphoria. Plato's *Republic* represents the mental myopia of those encumbered by their neurological enfeeblement.¹⁹ The Dionysian ecstasy as purported by Nietzsche is a disenfranchisement from the central nervous system's Apollonian gyves.²⁰ Social evolution can be correlated with a stultification of the etheric body's predilection for nirvanic blending with the celestial sphere.

Nietzsche in his *Birth of Tragedy* discussed how art in modern Judeo-Christian civilizations represent a diminution of the body's instinctual imperative for Dionysian revelry; and Apollonian cathartic art is now an iconic representation of the arcane body's putrid desecration. According to Nietzsche, humans have forsaken the etheric body's mystical powers of Dionysian ecstasy in art and theater as well as many other forms of sacred occult ritualism.²¹ Monolithic mystical despotism or the central nervous system's neurological treachery is the impetus for the derogation of the etheric body.²²

Peevish attempts of contemporary artists have not been auspicious, since these individuals have not

⁸ Jung, K. (n.d.). *The Collective Unconscious*.

⁹ OP. Cit. *Brown's Love's Body*.

¹⁰ OP. Cit. *Plato's the Ion*, p.14.

¹¹ OP. Cit. *Mythic Image*.

¹² Eliot, T. S. (1963). *T.S. Eliot: Collected Poems, 1902-1962*. Harcourt.

¹³ OP. Cit. *Aristotle The Poetics*.

¹⁴ Shelly, P. B. (1994). *The complete poems of Percy Bysshe Shelley*. Random House Inc.

¹⁵ OP. Cit. *Love's Body*.

¹⁶ OP. Cit. *Hamlet*, p.226.

¹⁷ OP. Cit. *The Ion*.

¹⁸ *Ibid.*, pp.13-14.

¹⁹ OP. Cit. *Plato's the Republic*.

²⁰ OP. Cit. *Birth of Tragedy*.

²¹ *Ibid.*

²² Blake, W. (1965). *The book of Urizen, the poetry and prose of William Blake*. Double Day and Company, New York.

thoroughly cultivated the numinous essence's ascendant mystical proclivities or their paramount desire must then be translated into the heuristic activation of the body's plumed kundalini marvelment.²³ Dionysus is an exacting metaphor for the incensed exhilaration of the ascendant etheric body penetrating into the Elysium rapture of the celestial realm.

Plato further stated,

And reason is no longer in him; no man, while he returns that faculty, has the oracular gift of poetry... they are simply inspired to utter that to which muse impels him, and that only; when inspired one of them will make dithyramb [or Dionysiac chorus hymns].²⁴

Neither Plato nor Nietzsche actually defined in metaphysical terms the meta-sentient machinations associated with the ascendant etheric essence blending with the realm of the muses. Coleridge (1971, pp.283-284), Shelley, Jung, and D. H. Lawrence (1966) all asserted that this meta-phenomenon is not related to the physiological dynamics of the central nervous system.

Recently, Shane (2015) demonstrated that metaphysical knowledge is a consequence of the transcendent kundalini mystique of the numinous body coalescing with a succinct mystical tier of the celestial realm.²⁵

There has not been any propitious explication of the multi-faceted climes of the celestial quintessence; and Dionysian maniacal ecstasy represents succinct levels of bucolic penetration by exotic artists in that ineffable realm.²⁶ The universality and ubiquitousness of Dionysian revelry is related to distinctive tiers of paradisiacal enthrallment; and it has been evoked by a bevy of theatrical and ritualistic ceremonial rites for countless millenniums by distinctive societal traditions.

CONCLUSION

There is a lurid madness of pervasive psychopathology which overtakes the human entity when this species is perniciously alienated from the numinous body's imperative for Dionysian revelry. The poet Ion recoils from the lurid raiment of conceptual rumination; and instead lauds inspiration or the ecstatic blending with the rapturous muse realm or Elysium clime. Ion states, "There is a great difference, Socrates, between the two alternatives and inspiration is by far the nobler. Socrates then, Ion, I shall assume the nobler alternative; and attribute it to you in your praises of Homer's inspiration, and not art".²⁷

Plato and Socrates comprehended that Dionysian

intoxication or the coalescing with the celestial realm is a mystical prerogative, which should not be restricted by the body's physiological limitations. Dionysian Theater was actually a mollified manifestation of the numinous essence's predilections for ecstatic mystical ritualism or where a Shamanistic practitioner activated by ascendant mercurial revelry merges with a high tier of the celestial realm. Plato was privy to a metaphysical epistemology, which is of a paramount veracity compared to empirical knowledge, which now predominates the mundane pervasive consciousness modulated by the tyrannical dialectics of Apollonian ratiocination.

Nietzsche writes, "I have borrowed my objectives from the Greeks, who developed their mystical doctrines of art through plausible embodiment not through purely conceptual means".²⁸ This philosopher never postulated a plausible paradigm for Dionysian ecstasy in either art or ritual, but does allude to how through arcane sentience there is a unification with exhilarating celestial energies. Nietzsche writes,

We might picture to ourselves how the last of these, in a state of Dionysian intoxication mystical self-abrogation, wandering apart from the reveling throng...how then revealed to him his own condition-complete oneness with the essence of the universe in a dream similitude.²⁹

Nietzsche was not a visionary artist, rapturous Shaman, nor a practitioner of occult ritualism; however, he did ascertain that hedonic mystical rites involved the body's etheric plume marvelment ecstatically blending with cryptic energies of the celestial realm. Theoretical physicists have confirmed that the universe is comprised mostly of dark energy, which has behavioral dynamics quite distinctive from energy evoked or expressed by the diverse aspects of the electromagnetic spectrum (Shane, 2015). Photons which interface with the nucleus of atoms associated with traditional matter have only to a limited degree been explained by quantum mechanics. They are still enigmatic, and are not necessarily related to dark energy. The Dionysian involves a coalescing with ineffable energies, which have not yet been interpreted or even explicated by theoretical physicists or metaphysicians.

Plato and the other Neo-Platonists were privy to the fact that the activated etheric essence inspired by ontological genesis with metaphoric revelry could merge with the furtive celestial energies that amelioratively edify the numinous body. Atavistic humans for thousands of millenniums pursued maniacal Dionysian rites where they released the manacles of Apollonian consciousness to then blend with the celestial euphoria in order to achieve a nirvanic mystical metamorphosis of the entire numinous body. Dionysian Theater and Arts, and even exhilarating tantric ritualism can be regarded as a mollification of

²³ OP. Cit. *Light on Shamanism*.

²⁴ OP. Cit. *Plato's the Ion*, p.15.

²⁵ Lawrence, D. H. (1966). *The body's confluence with the numinous essence*. New York, Viking Press.

²⁶ OP. Cit. *Mystique of Energy*.

²⁷ OP. Cit. *Plato's the Ion*, p.19.

²⁸ OP. Cit. *Birth of Tragedy*, p.636.

²⁹ Ibid., p.638.

the exotic intoxication associated with atavistic occult primordial ritualism. Dr. Shane (2015) depicts this meta-phenomenon in the Jaguar Queen.

Shakespeare writes that “The poet’s eye in a fine frenzied rolling/doth glance from heaven to earth, from earth to heaven/ and imagination bodies forth/ forms of things unknown” (Shakespeare, 1952, p.539). The muse driven apprehension of artists, and the Dionysian intoxication of the numinous body’s ascendant plume marvelment coalescing with cryptic celestial energies where the practitioner experiences maniacal mystical exhilaration is a primordial principle facet of the human entity not unfettered by the pejorative manacles of ratiocination.

Blake depicts the contemporary consciousness: “to be shut in a narrow doleful form... .. the eye of man a little narrow orb closed up and dark...” (Ibid., p.98). Dionysian occult ritualism or art is antipodal to the numinous body’s nefarious enslavement, but represents the primeval ontological genesis of the etheric essence blending with the mystical exhilaration of cryptic celestial energies.

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