Abstract:

Since ancient times one can distinguish two opposite forms of logos: a musical logos of Heraclitean-Pythagoric origin and a semantic logos of Parmenidean-Aristotelic origin. In western thought the semantic logos prevailed. According to the musicologist David Burrows thought may be inspired by the ideal of permanence and fixidity, of the control, clarity and stability characteristic of visual experience, but thinking is fundamentally a kind of movement. Going beyond the traditional ways of western philosophy the Spanish philosopher María Zambrano proposes a musical form of reasoning she beautifully called poetical reason.

DharmaSun, the online platform for Tibetan Buddhist Teachings created by Chökyi Nyima Rinpoche emerged from the wish to make the Buddha's teachings available to everyone, especially westerners. This paper focuses on the elaborated visual practices and the musical aspects of mantra singing trying to establish a bridge between oriental and occidental philosophy and aesthetics, as well as the claims for a reestablishment of the defeated musical logos.

The Triple Excellence wisdom teaching, conveyed from Green Tara to realized masters, consists of daily instructions for visualization, mantra singing and meditation over a three year period. In the West body is frequently considered an obstacle to philosophical activity, e.g. the image of Plato’s Fedon where each pleasure or affliction is like nails that preach the soul to the body. In opposite terms Buddhists view the precious human body as a necessary condition for the successful search for enlightenment. Of course it is part of the path freeing ourselves from desire, aversion and indifference, but body and mind have to work together towards this goal.

In order to receive the philosophical/spiritual wisdom teachings, the student is requested to sit in correct posture. This can be Padmasana, a yoga asana usually translated as Lotus Pose, or any other cross legged position that allows for three points of support maintaining the spine in vertical

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1 “Porque cada prazer ou aflição, cravam a alma no corpo, prendem-na, tornando-a corpórea, de modo que ela julga ser verdadeiro, apenas o que o é para o corpo.” Platão, Fedon, 83 d e.
position with the head aligned and shoulders relaxed. It is also possible to sit in a Japanese way — Seiza— sitting on your heels with or without a support, or in a chair. In the West only nowadays, due to the amount of back ache and muscular diseases provoked by bad postures while working with computers and so on, we look into sitting properly in a chair. No need to say that in the West no particular body posture is required to study philosophy.

In the Tibetan tradition not only sitting properly would be required but it would be also necessary to expire any stale breath that intoxicates both body and mind, in order to become a perfect recipient for the teachings. And, most important of all, in Tibetan Buddhism it is necessary to give rise to the right motivation. The student requests the teaching in order to become a Bodhisattva\(^2\) and commits to saving all sentient beings from samsara\(^3\). Western universities neither demand special breathing techniques nor self-less motivation from their students of philosophy.

The origin of Tara teachings - *The Essential Instruction on the Threefold Excellence* - derives from a terma or treasure root text, a mind treasure revealed by Chokgyur Lingpa. He went to a place where Padmasambhava had buried a terma of Jetsun Tara, and there had a vision of Tara


\(^3\) Samsara “(...) can be understood in two ways: as uninterrupted rebirth without freedom or control, or as the aggregates of a being who has taken such a rebirth. There are six realms of samsara. Listed in ascending order according to the type of karma that causes rebirth in them, they are the realms of the hell beings, hungry ghosts, animals, humans, demi-gods and gods. (...) Although from the point of view of the karma that causes rebirth there, the god realm is the highest realm in samsara, the human realm is said to be the most fortunate realm because it provides the best conditions for attaining liberation and enlightenment.” Geshe Kelsang Gyatso, *Ocean of Nectar*, London: Tharpa, 1995, p. 568.
that said, "‘Lekso, lekso, lekso,’ which means ‘Excellent, excellent, excellent’”,
it is therefore usually referred as the *Triple Excellence wisdom teaching.* DharmaSun, the online
platform for *Tibetan Buddhist Teachings* created by Chökyi Nyima Rinpoche emerged from the wish to make the Buddha's teachings available to everyone, especially Westerners. *The Triple Excellence* wisdom teaching, conveyed from *Green Tara* to realized masters, consists of daily instructions for visualization, mantra singing and meditation over a period of several years.

But who is Tara? I think the easiest way for Westerners to relay to Tara is to see Her as the female version of Buddha. Tibetans call her *The mother of all Buddhas* but:

> If you then look back to the origin of Tara, way before manifesting at the time of enlightenment, she was simply someone who formed the specific resolve, the immense aspiration, to benefit sentient beings in the form of a female. In addition, in every rebirth consecutively from that moment until enlightenment, she vowed to be born as a female. Even though it is often said that enlightenment is not achieved in the form of a female, she still wanted to prove that is not exclusive to the male form.\(^5\)

> Of the twenty one existing Taras I will present here just two, so we get a little glance of the complexity and vastness of this practice.

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\(^5\) *Ibid.*, 21. This could initiate another line of reflexion on gender studies focusing on Tara, the female version of Budha and on María Zambrano, a woman contemporary philosopher.
As we can observe, it is a very rich and detailed image. White Tara is depicted in a Spring landscape, under a blue sky with warm pink clouds where little birds and butterflies fly smoothly in the middle of green meadows full of blossoming flowers. In the grass in front of her there are offerings to the five senses of the Buddhas: a lute and an ocean shell offering sound, a mirror offering sights, fruits offering taste, and a scarf around the lute offers touch (the lute can also represent touch as it needs to be touched in order to make sound). The aim is to purify our senses and the accompanying delusional states by offering all the best things we can think of to the Buddhas.
Tara is white and radiant as the purest diamond. She shines brilliantly from inside a purple golden aura. She sits on a moon disk which rests upon a lotus flower in *padmasana*, the traditional cross-legged position for meditation. She wears an orange skirt, a kind of blue leggings and blue and golden scarfs adorn her upper body. A green moon disk irradiates from her head forming a circle from the base of her shoulders. She wears jewelry: three necklaces, bracelets, anklets and earrings. The hair at the top of her head is beautifully arranged in a braided topknot which holds a large shining jewel and fresh flowers. The rest of her hair flows freely down her back. She smiles peacefully. Her right hand is resting on her right knee, while her left hand holds a blue utpala flower between thumb and ring finger. These blue lotus is in full bloom at the level of her left ear.

Her seven eyes - on the palms of her hands, soles of her feet, and her forehead - symbolize the watchfulness of the compassionate mind. As a figure that represents the mother of all living creatures, she strives constantly to alleviate the sufferings of those around her. One calls on her for health, strength, and longevity. Her white color indicates purity, but also indicates that she is truth complete and undifferentiated; truth beyond duality. “She protects from general declining of the world and beings, adversity, attack from both physical and immaterial beings, all sickness, evil influence, curses, black magic, strife, and conceptual thinking”6

I found the last aspect of White Tara quite interesting: The goddess of peace is also the one that protects us from conceptual thinking. So, there is no peace in conceptual thinking. Since the origins of philosophy in ancient Greece, reason was regarded as the highest quality of mankind. Conceptual thinking is actually what in the West we consider that makes us superior to all other living creatures. Western philosophy builds on creating complex conceptual frameworks as such of Kant, Hegel, the first Heidegger and so on. Only few Western philosophers share the view that conceptual thinking alone is not the best tool for true knowledge. One of them is the Danish

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6 *Ibid.*. p. 177.
philosopher Soren Kierkegaard (1813-1855) who insists on what he calls *Reduplication*\(^7\): existing/behaving according to what we understand. Another one is María Zambrano (1904-1991) for whom knowledge is only so when it is *knowledge from experience*\(^8\). Life needs thought but thought should nourish like food. According to Zambrano, human life claims to be transformed, converted, but this conversion occurs only through contact with certain truths. It is not enough that these truths are known, they must be assimilated, they need to transform the human being that receives it. Western philosophy, by its nature extremely objective and cold, is so separated from the lives of ordinary men that is incapable to persuade them or make them accept truths that, in fact, they need\(^9\). For Zambrano, the kind of truth that reaches the knowledge of experience is a truth in a *nascent* state, that is, a truth that has just been discovered and which for that reason is not imposed and overwhelmingly sumptuous. It is, we might say, a truth that helps, that allows the one who needs to use that just to the extent he deems appropriate, does not require differential treatment or considered, is a humble truth without craving’s role.

Tibetan Buddhists say plain and simple: there is only wisdom with compassion. There is no true knowledge on its own. It is always wisdom with compassion. All that we learn needs to be taken to the heart and transform us.

\(^7\) “(...) exister dans ce que l’on comprend, c’est pratiquer la reduplicación.” S. Kierkegaard., *École du Christianisme*: O. C. XVII 123. *Reduplication* is the opposite of *doxa* which means assuming full knowledge when we only have an intellectual understanding of the reality in question, without involving ourselves completely.

\(^8\) “A esta clase de conocimiento, que a medida que se logra se va convirtiendo en saber transmisible, aunque nunca por entero, se le ha llamado experiencia. Se trataría, pues, de hacer posible la experiencia del ser propio del hombre, el fluir de la experiencia, ya que la experiencia, una vez abierta su posibilidad, fluye inagotable, como la unidad cada vez más íntima y lograda de vida y pensamiento.” M. Zambrano, *Notas de un Método*, Madrid: Mondadori, 1989, p. 11.

\(^9\) “El pensamiento clásico no tuvo la virtud de dar a los hombres una guía en su conducta, de acuñar ideas vigentes. Diríase que para la vida de los griegos estos sistemas filosóficos en que se pensaba tan vigorosamente, tan auténticamente, que han quedado ahí para siempre como clásicos, quedaron de la vida griega deshacidos y flotantes. Y en su falta de transformación del conocimiento puro en conocimiento activo que alimente la vida del hombre que lo necesita.” M. Zambrano, *Hacia un saber sobre el alma*, Madrid: Alianza, 1989, p. 62.
Green Tara is known as the Buddha of enlightened activity. It is on Her that the *The Triple Excellence* wisdom teaching online program focuses. Tara's name means *The One Who Saves*. She overcomes obstacles and saves beings from dangerous situations. Her compassion for living beings and her desire to save them from suffering is said to be stronger than a mother's love for her only child. Tara is the Bodhisattva who represents the miraculous activity of all the Buddhas of the past, present, and future.

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10 The image of Green Tara used in the online program is a more complex one. It is quite a challenge for the Western student to achieve full visualization of this image. https://www.dharmasun.org

Tara is clear and radiant as the purest emerald. She is green in color and shines brilliantly from inside an aura of golden light. A red moon disk irradiates from her head forming a circle from the base of her shoulders. She smiles peacefully. Her right hand is resting on her right knee, while her left hand holds a blue utpala flower between thumb and ring finger. These blue lotus is in full bloom at the level of her left ear. The hair on the top of her head is beautifully arranged in a braided topknot which holds a large shining jewel. The rest of her hair flows freely down her back. She is adorned with jewelry: a bejeweled crown, earrings, necklaces, bracelets, anklets and a jeweled belt. She wears a silken garment around her waist. With her right leg slightly extended and her left leg bent, she is seated upon a lotus moon disc.

Symbolism of Tara: she is dynamic —this is why she has her right foot already stepping outside the cross legged position, ready to go and help any suffering being—; the two eyes of the deity represent insight and skillful means; the two arms and legs are the four immeasurables that are part of the training in Bodhichita of aspiration\textsuperscript{12}: loving kindness, joy, compassion and impartiality. The face represents the single sphere of dharmakaya\textsuperscript{13}.

In the beginning of each session both teachers and students sing the mantra \textit{Om Tare Tuttare Ture Soha} which, in short, means:

\begin{center}
I prostrate to the Liberator, Mother of all the Victorious Ones. And who are the Victorious ones? They are the ones that found their way out of samsara, the Buddhas, the enlightened ones. \textit{Om}: Contains three sounds: ah, oh and mm, and means the immeasurable qualities of body, speech and mind of enlightened beings. \textit{Tare}: ‘The one which liberates.’ Liberates from what? Liberates living beings from samsara, from suffering such as births, old age, sickness and death. Or inside samsara, meeting undesirable objects and expressing aversion; not finding desirable objects or finding them but gaining no satisfaction, etc. \textit{Tuttare}: The one that eliminates all fears. Tibetans distinguish eight fears
\end{center}

\textsuperscript{12} “(...) while the Bodhichita of application is the six paramitas: generosity, discipline, patience, diligence, concentration and insight.” Tulku Urgyen Rimpoche, Trulshik Adeu Rimpoche, \textit{op. cit.}, p. 41.

\textsuperscript{13} “It is pointed out by a master as non conceptual wakefulness, the naked state of dharmakaya.” Tulku Urgyen Rimpoche, \textit{Rainbow Painting}, Hong Kong: Rangjung Yeshe Publications, 1995, p.10
related to external danger: fire, water, air, earth, thieves, dangerous animals, etc. However the main danger comes from ignorance, attachment, anger, pride, jealousy, miserliness, doubt and wrong views. *Ture:* ‘That liberates from disease.’ Body can have all kinds of diseases but the most important one is the disease of the mind: not knowing the true nature of things and having all kinds of disturbing thoughts that produce all kinds of suffering. *Soha:* By itself means ‘May the blessings of Tara which are contained in the mantra take root in our hearts.’ So, it establishes the root of the path within our hearts and we start to purify all impurities of our body, speech and mind”.

**Pentagram of Green Tara Mantra by Lama Tenzin Sangpo**:15

The mantra is composed of two phrases that develop along seven compass of mainly binary rhythm, making a total of 15 beats. The *tempo* is slow and the rhythm repetitive, propitiating a calming, almost paralyzing effect. The melodic patterns are short and the scope is restricted, both in ascending and descending directions. The maximum interval within one bar is a fourth (1st compass of 2nd system). The monody develops in the scope of one octave. There is a great economy of means which, in consequence, produces uniformity. However, Lama Tenzin’s voice full of harmonics and ornaments, attracts attention. The vibration is so rich that it gives the sensation of a

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15 Lama Tenzin was born in the area of Tingri in Tibet in the year 1967. In 1976, after his escape from Tibet, he received ordination and the traditional education at Chokyi Nyima’s monastery Ka-Nying Shedrub Ling in Boudhanath, Kathmandu. He is extremely versed in the various buddhist philosophies, and he is an expert of meditation practice. Due to his extraordinary voice he acts as a recitation master in extensive buddhist ceremonies in Denmark, Austria, Russia, Israel and Malaysia. www. dharmasun.org Accessed 3rd February.
tunnel which expands. The F serves as a pedal note which conveys continuity, very important for the calming effect. The sound moves in vibration spirals around the F, forming waves around a sonorous centre. The F magnetizes the attention and helps in persevering the meditative character. The kind of attack is little articulated and so the melody arises in an involving legato. Continuity and repetitiveness create a hypnotizing effect. The lack of surprises contributes to pacifying the mind. It seems to me that of major importance is what happens in between the notes, in the intervals, the sound vibrations, which are a strong reference to the impermanence of all things.

Pentagram of Green Tara Mantra by Mercedes Bahleda

In Bahleda’s interpretation the mantra is a single phrase in a cycle of four chords clearly in the key of C Major, which are repeated successively in the following progression: I, IV, VI, V. As the last chord is the dominant it promotes movement, provides the continuity of the cycle. The main melody appears in a female voice in a very comfortable pitch to sing. As the music evolves other voices variations are added, in a maximum of four, which increase sound density. The upward direction of the musical phrase prevails, and the melody also ends this way. In the leading voice the scope is very small, just goes from central C to A, less than an octave. (Being more reduced than the interpretation of Lama Tenzin). However it has a jump of a fifth (A to D) from the second to the third bar. (In the interpretation of Lama Tenzin the biggest jump is a fourth: G to C) The type of attack is legato though more articulated that in the interpretation of Lama Tenzin and the

16 [http://www.youtube.com/watch?v=Xf6eeDc1fTg](http://www.youtube.com/watch?v=Xf6eeDc1fTg) Accessed 3rd February. Mercedes Bahleda is a yogini and artist originally from New York City.
atmosphere is entangling. There are no surprise effects because the melody follows the rules of Western tonal harmony, becoming quite predictable. There seems to be a certain fear that repetition would become monotonous. Therefore the appeal to the instrumentation to create variety. The vibration is almost absent in voices that seem to have been treated with "self-tuning" thus losing the harmonic richness. Trying to compensate, the music introduces vibration with electronic instruments that replicate Asian instruments.

The simplicity of the American mantra version allows the audience and the vocal performers to quickly pick up the melody and its easy variations. Singing it altogether is probably supposed to encourage team spirit and fellowship. Instead of diving into oneself and deepen the meditative state, which is to my ears the effect created by Lama Tenzin’s interpretation, Mercedes Bahleda takes us towards the outside, into sharing the pleasure of making music together. However the final result is quite kitsch with use of resources that fall into a certain easiness of the hear. This musical treatment of Tara's mantra turns out the superficialize falling into a simplistic and decentralized taste, the way promoted by any entertainment music, thus losing the meditative effect that, in principle, would intend.

Regarding the online Green Tara online program, that uses the interpretation of Lama Tenzin, we can observe a contrast between very reach visual images and reduced means in music: the image of Green Tara is colorful, complex and depicted in a very rich composition while the music is a monody, has very simple rhythm and slow tempo. Why this contrast? I would dare to say that in Tibetan practices music serves as a catalyst for entering into a proper mental state. Music should not distract the mind, on the contrary, should assist concentration and diminish the flow of thoughts. Mental waves go down with meditation, and music is known for assisting in this process.\(^\text{17}\)

\(^{17}\) This would lead us in to a neurosciences approach, please see: [http://hs.riverdale.k12.or.us/~dthompso/exhib_03/jasonc/Music’s_Affects_on_the_Human_Body.html](http://hs.riverdale.k12.or.us/~dthompso/exhib_03/jasonc/Music’s_Affects_on_the_Human_Body.html) accessed on 3rd March.
Since ancient Greek philosophy one can distinguish two opposite forms of logos: a *musical logos* of Heraclitean-Pythagoric origin and a *semantic logos* of Parmenidean-Aristotelic origin. In Western thought the semantic logos prevailed. Examples are philosophers like Parmenides, Aristotle, or Kant. The *musical logos* inherent to the philosophy of Heraclitus and the Pythagorean school stayed behind. The main difference between these two forms of logos lies in the fact that *semantic logos* privileges space and puts a special emphasis on vision, while the musical logos is temporal, characterized by special emphasis on hearing.

According to the *semantic logos* advocated by Aristotle, as María Zambrano understands it, the ideas are forms that make up the reality setting things in themselves. Each view corresponds to the identity, the essence of each thing remains unchanged despite all apparent modifications of the phenomenal world. Knowledge aims to access the idea of things that are essential and permanent.

In contrast, the *musical logos* argues that phenomena are not actually substantial. What we commonly call *thing* accounts for only a moment in which there is a synchronisation of different movements that temporarily assume the configuration of that we say is one thing, whose implementation is always precarious\(^{18}\). The main categories are *otherness* and *relation* that point to the constant movements of reality. While the *semantic logos* lays emphasis on being, in substances they consider to be knowable; the *musical logos* focuses not on *being* but on *transformal being*, that is to say, focuses on impermanence: being in transit, assuming this whole passage of non-being to being and to be no longer, and so on ad infinitum.

Burrows, defends the thesis that “(...) the distinctiveness of human beings as a species — in particular their capacity for free-wheeling and wide-ranging thought— is to a great extent an

\(^{18}\) “Pues no hay razón para que la imagen [de la realidad] sea la de un edificio más que la de una sinfonía. El motivo de que para la mayoría de las gentes sea así puede ser quizá que el edificio está ahí de una vez por todas... mientras dure. Y la sinfonía hemos de escucharla, actualizarla de cada vez; hemos de rehacerla en un cierto modo, o sostener su hacerse: es una unidad, un orden que se hace ante nosotros y en nosotros. Nos exige participación. Hemos de entrar en él para recibirlo.” M. Zambrano, Persona y Democracia, Barcelona: Anthropos, 1988, p.163.
outgrowth of the distinctiveness of the way they use sound, itself distinctive in a number of ways among the senses.”19 Thought may be inspired by the ideal of permanence and fixidity, of the control, clarity and stability characteristic of visual experience, but thinking is fundamentally a kind of movement. Sound’s capacity to detach itself from the world of stationary objects and things, its fundamentally dynamic, processual character, is what enabled human entry into the distinctively human field of mental life20. Creative thinking and hearing are far more alike than thinking and seeing, sharing an invisible fluidity that cares little for fixed spatial coordinates and freely enters into novel combinations with itself. Ambiguity or vagueness is due at least in part to sound’s profoundly processual nature. Sonorous objects only exist by a process of continuous moment-by-moment renewal. While sight gives us physical entities, the heard world is phenomenally evanescent, relentlessly moving, ever changing. According to Burrows, hearing is the way we are first presented to the world: long before we became viewers in an illuminated world, we are listeners in the darkness of the womb21. And because of its extraordinarily transitory nature, the experience of sound requires a relationship of openness and empathy rarely experienced in visual experience. Sonorous experience tells us that we are not alone in our transitoriness and contingency. Sonorous experience unifies and generates feelings of oneness22.

Seeing and hearing are strikingly different senses, each putting us in the world in radically different ways. From a phenomenological point of view, there is quite a contrast between visual and aural encounters with the world. It is quite different to see a bell and to hear it ringing. In contrast to the “cool constancy”23 of its sight, the bell’s ringing is experienced as “a series of sharp explosions

20 “Though thinking is movement, it is movement inspired by an ideal and a goal of eventual fixity; though it may be carried, and shaped, and furthered by vocal sound, it aspires to vision, to the kind of control over clear and stable configurations that seeing can give us.” Ibid., p. 9.
21 Cf., Ibid., p. 17
22 Cf., Ibid., p. 25.
23 Cf., Ibid., p. 15.
followed by tremulous dyings-away”\textsuperscript{24}, a process of continuous change and renewal. Visual experience has a sense of solidity, distinctness, and objectivity, characteristics conspicuously absent in aural experience. Vision is an experience of separateness and duality\textsuperscript{25}, hearing of connection and unity. Remember Tara which is truth beyond duality.

Both Burrows and Zambrano call attention to the fact that most common epistemological metaphors are visual. Visual experience is fundamentally unambiguous. It is clear, orderly and predictable where as the experience of sound is fundamentally equivocal, polyvalent and uncertain: “If ’seeing is believing’, then hearing is in fact often a matter of guessing and hoping. People speak of the light — but not of the sound — of reason.”\textsuperscript{26}

Zambrano tells us about the metaphor of the heart: something resists the light of thought, because this implies a transmutation and the renunciation of sentiments. But maybe the true source of legitimacy of man's knowledge is there. The human being that rationalism tried to convert into univocal with the overvaluation of reason and conscience, needs another way of intellection that allows access to these other areas also excluded from the understanding of reality, as the final step of the reason is to recognise that there are things that go beyond her. In the immortal words of Pascal: “Le coeur a ses raisons, que la raison ne connaît point”\textsuperscript{27}. For Zambrano the reasons of the heart are very important because the heart is the only organ capable of capturing the rhythm of phenomena. In her one words: “rhythm is one of the most profound, decisive phenomena of life, and especially of human creation. The earliest discovery in the dawn of history might well have been rhythm. (...) rhythm of thought and that other one more intimate and ineffable, the rhythm of

\textsuperscript{24} Cf., \textit{Ibid}.

\textsuperscript{25} “We could trace this dualism back to the view of Heraclitus that reality depends on the interplay of opposites, if we accept that going and stabilizing are opposites. The world consists of the evolving shapes of accommodation reached between going and stabilizing, fixity and flow.” D. Burrows, \textit{Time and the warm Body}, Boston: Brill, p. viii.


\textsuperscript{27} Pascal, \textit{Pensées}, Paris: Lecoffre, 1927, p. 278.
the heart (...)

28 There is an inability of philosophical truth, sought only rationally, to nourish life. There has been an incapacity from philosophical knowledge to be transformed in a guide conduct, or way of life. Remember that White Tara protects from conceptual thinking? Another order of reasons, the reasons of the heart, needs to be attended. No need to fear that all philosophy has won so far in terms of objectivity and so forth is going to fail. The opposite is true: philosophical thinking that does not open to the understanding of the heart, runs the risk of becoming stagnant, like a river finding land eventually forms a lake and its waters become still. For the river of philosophical life it is necessary to re-establish a bed where it can flow again, the bed that opens the true to life, the passage in which life and thought finally meet. According to Zambrano, as opposed to the clarity of reason, the heart has its condition of obscure cavity, but also has the ability to open up to accommodate certain types of realities. This opening of the heart is its unsurpassed nobility. The philosopher then proposes the use of the heart as a body of knowledge that allows access to subtle realities that roam in the background of human life, she calls them bowels. The bowels are the place of suffering and every sentient being suffers. Thus to this truth, being alive is not reducible to the event of reason.

Here is the structure of one day of the Green Tara Practices online three year Program:

- Wake up Practice: chanting Tara’s mantra; breathing exercises; visualization exercises; meditation; dedication of the merit.

- Morning Teaching and Evening Teaching (up to 45 minutes each): chanting Tara’s mantra; expire the stale breath; developing an altruistic motivation (if the motivation is self-centered we should take time to correct it); visualization of Green Tara (specific techniques); open the heart and generate trust and devotion; supplication to Tara (3 times) chanting; short meditation; teaching; main meditation; dedication of merit; evaluation of the practice session; mindfulness training

28 M. Zambrano, Hacia un saber sobre el alma, Ed. cit., p. 44. Author’s translation.
during the day in the morning / evaluation of the application of the teachings during the day in the evening.

- Sleeping Practice: prostrations to Tara; chanting mantras; supplication; visualization; meditation.

All quite different from a western class of philosophy isn’t it?

Summarizing some issues that have been pointed out:

1. Human body, frequently considered as an obstacle to philosophical activity in the West, is a condition for successful search for enlightenment for Buddhists.

2. The musical logos seems to be more appropriate to account for both the impermanence of phenomena and the activity of thought. Both in East and Western traditions there are intellectuals that arrive at that conclusion.

3. Motivation, absent in Western teachings, is essential in the East. As quantum physics has shown that there is no neutral observer in conducting an experiment, there is also no neutral student. The student needs to generate the correct motivation to become a proper recipient for the teachings. If the correct motivation is not there, the teachings will not succeed, they may even become counterproductive.

4. The teacher must be a realized master, meaning, the teacher has to be someone in whom the teachings have already had an effect. He must have knowledge from experience, he must have been transformed already by the teachings before he may transmit them. However, one can not guarantee the achievement of realization through exams or any other cognitive tests.

5. The heart as an organ of intellection is required both in the West as in the East. First because of its condition of innards, an organ connected to other organs, something alive that opposes the cold objectivity and independence of the intellect. Also the rhythmic and musical
condition of the heart makes it an appropriate instrument for realizing the different rhythms of phenomena and their fluency and impermanence.

Now that we have acknowledged all that, the question arises on how to do? The systematical approach of Western philosophy is based on an inquisitive method: a question arises from intellectual restlessness and all efforts are subsequently directed to finding an answer. The first step is the suspension of the question and entering a calm, observing attitude. But how to do this?

Meanwhile Western philosophy classes, conferences and seminars, tend to address their audiences with a continuous flow of information and reflections. Buddhist teaching sessions contain pauses which are neither for dialogue nor resting, but for contemplation. As moments of silence are essential for the structure of any piece of music, the piece of thought that has just been received must not only be properly understood by the intellect, but also taken to the heart, that requires a pause. The truth is: there is no need of inventing anything as Eastern philosophy has a methodology going back hundreds of years, now even available to online students in West.

Despite of the fact that some Western philosophers refer to the need of using the knowledge of the heart, as a rhythmic organ, — being it part of the musical logos — they are not very explicit on how to do so. The East, on the other hand, has vast experience in this approach: we must combine wisdom with compassion, while reducing or even eliminating our ego clinging. And, has shown before, there are practical ways to get there.

Brief Curriculum:

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