

SUMMARY OF "THE ANIMALS WE ARE" , BY CÒSIMA COSMO

TAWA, the acronym of the title of the first volume "The Animals We Are", is used here to refer to the theory as developed in its entirety, in three parts that are presented as three steps to follow in order, in the course of a journey down into the obscure depths of our being, to begin to know ourselves.

Instead of presenting this knowledge, as is usually done, in the form of a gradual investigation of the unconscious, the Author encourages us (to dive headfirst straight down to the profoundest depths of our being) where there lurks part of our personality we have never been able, or wanted, to discover - and thus identify the 'anima-1' nature of each individual. Then on the basis of this discovery she leads us up through the subconscious so that, on emerging, we encounter in turn some of the fundamental problems that Humanity (ourselves and everyone else) has to contend with most frequently.

Although these problems are all-too-well known and have been studied over and over, this has failed to lead to the disclosure of (the presence in ourselves of the personality of a particular species of animal.) The fact is that (however hard scientists have tried to convince us with their many and different explanations) we human beings have never succeeded in understanding ourselves completely.

Synopsis of the First Volume

The first volume (already published in Italy and Spain under the title "The Animals We Are") is only the first stage of the journey that follows our headfirst plunge into the depths of our interior. As we make our way through the Human Zoo (as the book is subtitled) revealed to us in those murky and unexplored

depths, we learn to identify a specific and intensely personal animal component. Or, to put it another way, instead of finding that there are in each one of us vestiges of the personality of a naked ape, we discover to our surprise that each of us still has that of a particular species of animal.

Our visit is presented so as to capture simultaneously, as if in a single image, the characteristics and behaviour patterns of different people and compare them with those that distinguish one animal species from another.

Thus the Guide who shows us round this unfamiliar Human Zoo (the Author) is able (by making comparisons and quoting examples) to establish and underline the existence of this unrecognized phenomenon, showing us at the same time the way to see it for ourselves. She draws the attention of her visitors (readers) to the importance of people's interior gestures by comparing them with the exterior gestures of their animal equivalents. Most importantly, she urges them to consider the idea that different kinds of people see things from different levels which correspond to the habitats of the animal species in their personalities (some earthbound, others aquatic, tree-dwelling or aerial).



The first stage of our journey ends here because, whenever anyone explores an unknown trail that makes demands on his energy, he needs a pause for rest and reflection. Reader-visitors to our Human Zoo are no exception and, before continuing, they too need to stop, think and look around at and inside themselves and the people they encounter from day to day. Reflecting on the reality that a specific animal exists as part of the personality of each individual.

Synopsis of the Second Volume

Despite its being the continuation and corroboration of the theory expounded in the first volume, the second can be read and understood by anyone (whether he has read the first or not) not only because there are numerous references to - and quotations from - the first, but as there is also a comprehensive introductory summary.

In the first part (which introduces us to "Mankind's Guests") our Guide to the Human Zoo, instead of leaving it, resumes with her visitors their journey from the vantage point of their previous experience, obtaining a better-focused and more extensive vision of Man's interior.

Without forgetting for a single moment that we discovered on the first stage of the journey that the personality each of us includes that of a specific animal, we move on to meet our guests: i.e. the Problems we have to contend with day and night and which raise questions to which we have not yet, as human beings, been able to find a satisfactory answer. The answers become much clearer by applying our knowledge that we all have this specific animal personality.

The first Guest we meet is the Problem of Sex. It looms in the allegorical shape of of an enormous, yet still babyish, Giant. Created down the centuries by false beliefs, prohibitions and excessive permissiveness, this overblown "Baby" has grown and grown in the bed of the River Sex, becoming hungrier and hungrier, impetuous, vulgar, capricious and often ill.

We then visit cages in which there reside some of the pairings most frequently encountered: dog man and pussycat, gundog and bird woman, monkey and she-cat and others (as in the table of contents). When we then consider the character traits of the animal personality of each partner, their choice of one

another begins to make sense and we come to see just why each was attracted by the other. What then transpires is not only the error of such absurd and competitive couplings (which are by no means always completely negative) as the unfortunate consequences of incomprehension and intolerance caused by the fact that nobody sees that the animal personality of his or her partner is in its very nature incompatible with, and sometimes definitely hostile to, his own. Such situations arise from the fact that we have not taken into consideration what lurks behind the human mask of each partner. Knowing what there is, fresh light is cast on a number of sexual perversions (such as sadism) that develop in certain incompatibly-coupled individuals. Other mistaken ideas about sex are also pointed out and underlined, and some of the consequences arising from the animal natures of possessive, authoritarian or too permissive parents are then considered.

We meet the second, evanescent and mysterious, Guest - again in allegorical form - beside a scary cave close to which reside two other, better known and more easily recognizable Guests of Humanity - Hunger and Fear. We recognize him as representing Crime.

A lot of the questions raised by the devastating presence of this fearsome Guest are still unanswered but, if we concentrate on the behaviour patterns of the various animals inside ourselves, some of the answers come spontaneously. They are to be found in the reactions of people with the personalities of strong or weak animals to others incompatible with them and, especially, in people in the clutches of Fear or Hunger (whether for sex or power).

Here, too, answers spring to mind from what is presented in the form of a vision. We thus get a general idea of the interior

motives behind certain sorts of people who are likely to commit crimes.

The third Guest is met in the gloomy Valley of the Shade of Death and is named Illness. We are shown him hovering in the heavy atmosphere of the Valley as a single two-headed shape something like a vast pair of Siamese twins (organic and psychosomatic disorders) who proceed hand-in-hand afflicting each other reciprocally.

Under the influence of this fearsome Guest, people react and allow themselves to be affected according to the nature of the animal part of their personality, especially when they are obliged to live in an environment unsuitable to their nature. How far he is able to influence us depends first and foremost on our ignorance of the fact that we have this animal component in our personality. Light is also cast on certain still somewhat mysterious afflictions such as schizophrenia, epilepsy and autism. Such ignorance seems to be the cause of the ill effects of incomprehension and being deprived of Love.

The fourth Guest we find lurking on the fringe of the gloomy Valley, or frequently having slipped surreptitiously into it. He is Senility, more often than not brought on by the cheerless atmosphere in the Valley. When we consider this unwanted Guest we all hope to be able to put off for as long as possible, we naturally wonder why it is that the mental faculties of some people are prematurely impaired, leaving them to exist in suffering or bitterness, while others seem to become wiser as they grow older, or at least continue to enjoy a pleasant existence.

The explanation is to be found in the kind of life each has had to choose, or agree to accept, to adapt to social or family

circumstances, i.e. to what extent the work he did for a living involved tolerating an environment hostile to his animal nature.

At this point we again find ourselves - just as we did at the close of the first volume - at the exit of the Human Zoo. However, before we go through it, something happens to us that we never thought possible: we feel ourselves airborne as if in levitation and understand that we are slowly emerging from the Zoo not through the exit but into air and entering an invisible and abstract dimension.

This is where the third stage of the journey begins, under the title "Beyond the Human Zoo".

Synopsis of "Beyond the Human Zoo"

The third part of this opus, entitled "Beyond the Human Zoo", begins with a single page that reads from bottom to top. It does so to create in the reader the impression that he is ascending psychically. The result is that his vision slowly extends until he is able to see the earth more and more as a single whole and discover that it is a sort of ovule in the womb of the Cosmos.

There follow two chapters "The Foetus" and "The Labyrinth" which read normally.

It would be extremely hard to make a synopsis of the content of "The Foetus" without either being too longwinded or remaining unintelligible.

What can be said is that it presents a vision of Mankind, not only from an unusual "astral" (not limited to the terrestrial) viewpoint, but takes into consideration the fact that each individual has a personality which includes that of a specific species of animal. An attempt at sketching a potted history of humanity without the limitations of Space and Time,

beyond the boundaries that separate the bodies and souls of earthbound creatures (homeland, race and physical distinctions or handicaps), presenting the whole as an agglomeration each individual cell of which contributes to the growth of the organs of a single body. An intelligent baby now grown inordinately plump, lurching chaotically over the earth, an ovule fecundated millions of years ago in the womb of its mother the Cosmos.

Through this vision, vast enough to for us to envisage this "Baby" from its primordial origins to the days of homo sapiens sapiens in a single image, we become aware of a slow drift towards evolution, despite all its errors and the enormous damage it persists in doing to the womb of its mother, with the inevitable consequences that necessarily presage devastating birth pangs which are probably much more imminent than we care to imagine.

The second chapter, "The Labyrinth", is a symbolical vision of the evolution of mankind from primordial homo sapiens on, developing here inside each individual as one after another we all slowly ascend an enormous Pyramid round which there is a single path spiralling up from base to apex.

Although the path ahead is one alone, it ramifies into numberless sidetracks (false trails man has created for himself which lead nowhere and involve useless expenditure of energy). ←

On the way (which is obscure at first but gets brighter towards the top) we all trudge in line, blind or seeing, joyful or suffering, strong or weak, docile or domineering. Multitudes of men, each led by his own animal personality (or leading it). Each measuring his tread to compete with his neighbours, helped or hindered by the rest, trying to prevail over them or content to be prevailed on, devouring or being devoured psychologically.

Although the different species of animal of their personalities are many, they all (we, all of us) make up a single Being that slithers serpentlike up the single path from base to apex of the Pyramid - in such a way that we all, sooner or later, emerge into the light.

In the final pages of this chapter, Guide and visitors come to see that the path is gradually being illuminated with the vision of those ascending, so that it is reasonable to conclude that those who have been on the path for ages see the whole panorama differently from those who are only just beginning their ascent. This adequately explains why they fail to understand each other, especially on subjects such as the material and the metaphysical. The first are accepted by the majority as substantial and the second disparaged for being abstract.

The book ends poetically with biblical allusions (see the table of contents) and finally leaves the reader at the end of his "voyage" with a stimulating vision of prophets and saints.

BLURB on Dustjacket of Original VERSION

("Gli Animali che noi siamo" - Edizioni Mediterranee, Rome)

K o s i m a K o s m o
T H E A N I M A L S W E A R E
T h e H u m a n Z o o

"The Animals We Are" (the author prefers to call her work by its acronym TAWA) originated as a theory based exclusively on empirical observation, but was later found to be in complete accord with such ancestral concepts as tribal rites and biblical symbols. As well as fitting in with a number of scientific observations, the theory succeeds in giving new meaning to a number of hitherto-inexplicable phenomena that have afflicted Humanity for thousands of years. It also provides an answer to similarities and diversities that appear irrational while the human race is conceived as a unity and much more reasonable in the light of a plurality of animal species.

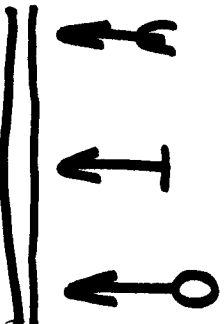
By presenting her ideas symbolically, the Author leads her readers to the discovery of a "new" Truth and, from time to time, casts light into corners that Human Beings have kept in darkness all this time. It is in these corners that there lurks in every

one of us a specific animal personality, eager to prevail over the person who should be its master and is often its slave instead.

Because of the special nature of its vision of distinctive personality in individuals, TAWA may turn out to be not only a theory but a key to interpreting human personality related to others such as those of astrology and heredity and environment: a fundamental element that, together with what is already known, may lead to increased self-knowledge.

The significance behind the images of animals involved in an ascending spiral, spotlighted as living symbols of people's gestures, is a manifestation of Man's desire (to elevate himself in slow progress towards God;) the laborious, longed-for, detachment from a materialistic civilization, and an intuition that at the end of the trail we shall - in Universal Union - be ready to understand the meaning of Love.

Mankind ^{is} the victor no longer over life but over death.



KOSIMA KOSMO is an artist of many talents (sculptress, painter and ceramist) and also a poet and literary translator (known at the Spoleto Festival) who now takes her bow as a psychologist with a book to which she has devoted over twenty years of study and research, encouraged by scientific investigators such as Roberto Assagioli and Robert Ardrey and chosen spirits like Lanza del Vasto and Krishnamurti.

Her numerous and multifarious contacts with people, periods spent in several different countries and the typical sensitivity of the artist have allowed her to achieve in this work a singular and unparalleled synthesis of the characteristics of human personality.