

The Age of Will – John Kirby
Will be Heard – Thomas Gasser
In Search of Patterns that Connect – Tim Nevill
The Programme – Joseph Azize
Wrapping up the Year – Michael White
Henry Boys – Anthony Blake
Language of Gesture – seminar notice

In this issue we have three very different contributions expressing the concerns of their authors. John Kirby is a Catholic with strong adherence to the Virgin Mary and is convinced we now live in a new age of religion. His article ends with a new kind of prayer based on a gesture, and it was written with great difficulty due to his severe illness. Thomas Gasser is an Austrian who has been drawn to the work inspired by the great theatre director Grotowski based in the studio of Mario Pagani, in Italy but wide ranging. He speaks of his experiences in New York with the programme ‘Will be Heard’ which addresses racism and incarceration. Tim Nevill explores ways of seeing and defining reality. He's particularly interested in attempts at liberation from collective illusions, as exemplified in the work of Gregory Bateson, Kenneth White, Simone Weil, Peter Brook, Italo Calvino, and René Daumal.



Henry Boys, 1942

There follows an essay by Joseph Azize, drawing on the work of Gurdjieff and his pupils George and Helen Adie. Called ‘The Programme’, it offers a way into bringing inner work into daily life. ‘Henry Boys’ is a note on this teacher, pianist and composer, one-time friend of Benjamin Britten (who dedicated his Violin Concerto to him). Henry knew Idries Shah’s father, was in Subud and worked with Bennett for whom he composed the ‘alternative’ music to Gurdjieff’s Great Prayer (a link is provided so that you may listen to it).

The issue concludes with a note on the forthcoming seminar on ‘The Language of Gesture’, to be held in Claymont Court, West Virginia, in May and a poem ‘Wholeness’ rendered by Michael White from notes taken by Stephen Fry at an improvised talk by Anthony Blake given at a ANPA (Alternative Natural Philosophy Association) in 2017.

The leading illustration above is of a Movements demonstration at Sherborne House in 1974 which I had the good fortune to conduct.

Will and Reconciling Our Evolution

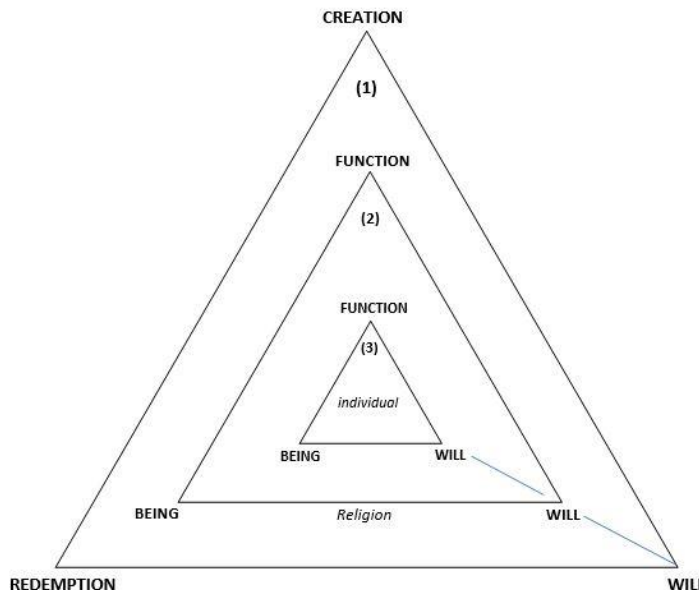
John Kirby



This is a brief introduction to the overall view of Human possible evolution through uniting with the Will of God. The key element to our redemption is the discovering that it is necessary for our will to be united with the Will of Jesus, not simply obedient to His Will. The following pages introduce us to this.

We can begin this from the greatest, largest perspective that is with words on the subject from Jesus to Luisa Piccarreta given in the last century:-

“You must know that this fulfilment of my Will is so great as to be numbered among the greatest works which the Divinity has operated. And I want It to be known, so that in knowing Its greatness and the immense goods It contains, they may love It, esteem It and desire It. Three times did the Supreme Divinity decide to operate ‘ad extra’. The first was in Creation, and it was without the intervention of the creature, since none of them had yet come out to the light of the day. The second was in Redemption, and with it intervened a woman, the holiest, the most beautiful – my Celestial Mother. She was the channel and the instrument I used in order to fulfil the work of Redemption. The third is the fulfilment of my Will to be done on earth as It is in Heaven – that is, for the creature to live and operate with the sanctity and the power of Our Will; a work inseparable from Creation and Redemption, just as the Sacrosanct Trinity is inseparable. Nor can We say that the work of Creation has been completed by Us, if Our Will, as We decreed, does not act in the creature and live with that freedom, sanctity and power with which It operates and lives in Us. Even more, this is the most beautiful point, the highest, the brightest, and the seal of the fulfilment of the work of Creation and Redemption.”



This diagram is of three triangles:

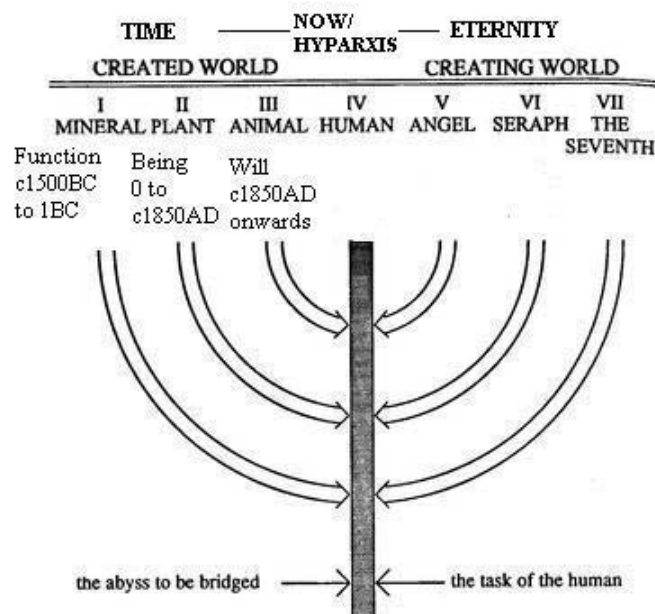
(1) Firstly the outer, larger one – Creation, Redemption and Will are the terms used by Jesus to Luisa in description, paragraph above, embracing all in and outside time and space which includes: “Nor can we say that the work of creation has been completed by Us if Our Will, as we decreed, does not act in the creature and live with that freedom, sanctify and power with which it operates and lives in us.”

(2) The second triangle, the triad of reality in function, being and will spread in time as our religious evolution spread over about 7,500 years with the third aspect of this triad, the Age of Will, starting about now, 2,000 AD. See diagram below. Much more on our religious history in terms of function, being and will can be seen at: <http://www.duversity.org/PDF/FBW%20part1.pdf>

Jesus’ Mother has, as we may well know, a very active role in the Will of all three triangles, particularly clear for us in our time as we dawn on the Age of Will in the second triangle of our human or religious evolution. Olga Kharitidi describes it well:

“I understand that the fire and the sun are extensions of my heart and that this is a true territory of the God of Time. It is her territory. The Great Mother lives here, inside the sun, and it is her love that unites all separated memories. She has the power to forgive everything, for she gave life to everything. She fills in all space with her acceptance, and she doesn't allow fear or guilt to exist in her territory. She deletes fear and guilt as separated memories which reproduce the hurt, and she makes life whole again. The world belongs to her again as at the very beginning, and life continues by her will.” *Master of Lucid Dreams*.

(3) The third triangle of Function, Being and Will is the possibility for each individual’s Function, Being, Will development to reality uniting in the IV Human of the Menorah type diagram below with Him, the Word which belongs in the IV resulting in the true Human and the true individuality. See Chapter 1 of J. G. Bennett’s *Deeper Man* for more detail on function, being and will in potential individual construction and development.



Mary is the Mother of the Word, the IV, and of each individual as is in the IV, the Human, the 4th, of diagram above. Seen from the reality of all three triangles but especially with the relevancy of our time and the third triangle (individual), Olga Kharitidi writes:

"The gap that everybody of my time carries, the biggest gap in our memory which creates the biggest fear; the fear that we forgot the face of the Mother, that we forgot her name...As she is the matrix of all divine possibility in form from which we came she holds the origin of our form intact within her, and after the drama of our life in this world is able, and wishes, to help us undertake whatever is necessary to complete the journey we started with her. This help is fully available during and after this life. This is why the Hail Mary for so many centuries has included the words 'pray for us sinners now, and at the hour of our death'" *Master of Lucid Dreams*, pps 100-101, from the Siberian tradition

We can easily imagine these three triangles as 3 dimensional, as a pyramid, with a fulfilled individual at point 3 at the peak, the height of the pyramid. At this peak can be any individual, you or me or anyone uniting their will with His and gaining true individuality.

As we can see in each of the three triangles the third and reconciling aspect is Will, from the perspective of God's Creation as the first triangle, through our religious evolution in the second triangle to any individuals successful and reconciling work on themselves in the third triangle or triad.

"You are already a word: 'One-I', individuality.

Individuality: concentrated work of billions of years, collaboration, union of cell."

Talking With Angels, p 205

"Lili: Why do we try to accomplish our will rather than "Thy Will be done."?

- Because you ignore the Divine Will.

If you were able to perceive It,

then you would not wish to accomplish your own.

Divine Will is fulfillment.

Let us fulfill it!

Now only human will is fulfilled.

Not Divine Will.

The human is the fiercest of all beasts.

No animal claw, no lion's clutch is as predatory

as the human hand.

The one who takes shall be taken from,

For the one who takes is not worthy of having hands.

THE HAND IS NOT MADE FOR TAKING."

- part of Dialogue 36 in *Talking with Angels*

"Strieber: What about free will?

- Free will is only possible in God. The will of the fallen is slavery.”

Whitley Strieber, *The Key*, p14

Jesus says more on this to Luisa Piccarreta regarding us, His Will, our religious or human evolution and our possible evolution:

"My daughter, in my Eternal Will you will find all of my acts, as well as those of my Mother, that involved all the acts of creatures, from every creature that ever has and ever will exist, as inside a mantle. This mantle was formed in two parts: one part was elevated to Heaven to give back to my Father, with a Divine Will, everything that creatures owed, such as love, glory, reparation and satisfaction; the other remained in defence and help of creatures. No one else has entered into my Will to do everything that my Humanity did. My saints have done my Will, but they have not entered within to take part in all that my Will does and to take as within a blink of the eye all acts from the first to the last man and make themselves actors, spectators and divinizers. By only doing my Will, one cannot succeed in doing everything that my Eternal Volition contains; and my Will descends into the creature in a limited way, only to the extent that the creature can contain It. But he who enters within my Will becomes larger and diffuses like solar light in the eternal flights of my Will; and finding my acts and those of my Mother, he places his own there also.”

And Jesus to Luisa on Mary’s recent apparitions, especially such as current (2017) Medjugorje, Bosnia daily appearances:

“Heaven and earth will be smiling at you. My heavenly Mother will be sure to be a Mother and Queen to you. She knows the great good that the Kingdom of My Will will bring to you. And in order to satisfy my ardent desires and to stop my weeping and because she loves you as her true children she is travelling among the peoples of the nations disposing and preparing them to receive the dominion of the Kingdom of My Divine Will.”

The harsh reality of Jesus’ Will not yet united with us, our fallenness, is revealed by Him to Luisa:-

"Look into my Will: do you see there any acts done by creatures, which are added to my own and which extend to the final act that will be done on this earth? Look well, but you will find none, which means that no one has entered. It has been reserved to my little daughter (Luisa) to open the doors of my Eternal Will, to unite her acts to mine and to those of my Mother, thus rendering all our acts in triplicate before the Supreme Majesty and for the good of creatures. Now, having opened the doors, others can enter, provided they are disposed to so great a good."

"...to no other souls, however much I have loved them, have I shown How to live in my Will.... Search the lives of the Saints as much as you wish or in books of doctrine and you will not find the wonders of My Will working in the creature and the creature acting in my Will. The most you will find will be resignation, abandonment, the union of wills, but the divine will working in the creature and the creature in my will, you will not find this in anyone."

“My daughter, do you really want to love Me? Say: ‘Jesus, I love You with your Will’. And since my Will fills Heaven and earth, your love will surround Me everywhere and your ‘I love You’ will reverberate high in the Heavens, and in the depths of the abysses; and so, if you want to say: ‘I adore You, I bless You, I praise You, I thank You...’ you will say it united in my Will;

and you will fill the Heavens and earth with adorations, blessings, praises and thanksgiving in my Will. These are simple things, easy and immense.”

Bennett describes so well the reality of, and our need to understand, our contemporary move from the Age of Being now into the Age of Will:

“We are now in a transition period where the new Idea has not become fully operative, and old modes of thought continue by momentum to occupy men’s mind. The new Synergic Master Idea (JK -what I have been calling the Age of Being, the last 2,000 years) is misunderstood as signifying that human cooperation will enable man to dispense with providential guidance and help. Thus, the Present Moment is threatened with humanistic and atheistic doctrines that are totally foreign to the reality of human destiny.

“The resulting confusion does not stem from a breakdown in the religious experience of mankind; but from the mode of will-action to which men are still quite unaccustomed. The clearest and strongest experience of the Supernatural History is that of Union in Love of Man’s creative will with the Supreme Will. This union, and the complete certainty that accompanies it, is made possible by the operation of the Unitive Energy (E₂, Love), but it is still an act of will. The creature annihilates its own separate claim upon existence to find that it need not exist; for the Will to which it has given itself can equip it with all it needs of both Being and Function.

“The chief point of the experience – and this is neither new nor rare – is that there is no sense of union with Being but of Will alone. Deified man does not become God in the sense of Being, but in the sense of identity of Will. This is the only possible interpretation of the Christian doctrine that the sanctified man becomes the son of God. ‘by adoption’, for adoption can be nothing else but an act of Will.” Dramatic Universe, Vol. IV, pps 426-27.

So let’s end this brief introduction on the subject of our Will and Evolution with a few words from Jesus to Luisa on the subject:

November 28, 1906

The good of operating together with Jesus.

Continuing in my poor state, I just barely saw blessed Jesus, who seemed to transform all of Himself into me, in such a way that if I breathed, I could feel His breathing in mine; if I moved one arm, I could feel Him move His arm within mine, and so with all the rest. While He was doing this, He told me: “My beloved daughter, see in what a close union I am with you; this is how I want you to be – completely united and clasped to Me. And do not think that you must do this only when you suffer or pray, but rather, always – always. If you move, if you breathe, if you work, if you eat, if you sleep – everything, everything, as if you were doing it in my Humanity, and as if your working came from Me, in such a way that you should be nothing but the cortex, and once the cortex of your work is broken, one should find the fruit of the divine work. And this you must do for the good of the whole of humanity, in such a way that my Humanity must be present, as though alive in the midst of people. In fact, as you do everything, even the most indifferent actions, with this intention of receiving life from Me, your action acquires the merit of my Humanity, because since I was Man and God, in my breathing I contained the breathing of all; the movements, the actions, the thoughts... I contained everything within Myself; therefore I sanctified them, I divinized them, I repaired

them. So, by doing everything in the act of receiving all of your working from Me, you too will come to embrace and contain all creatures within you, and your working will diffuse for the good of all. Therefore, even if the others will give Me nothing, I will take everything from you.”

Luisa: “It seems I am speaking a lot of nonsense. These are intimate things, and I am unable to say them well; I would like to write them as I have them in my mind, but I cannot. It seems that I take one drop of light, and one hundred more escape me. It would have been better had I kept silent, but, after all, may everything be for the glory of God.”

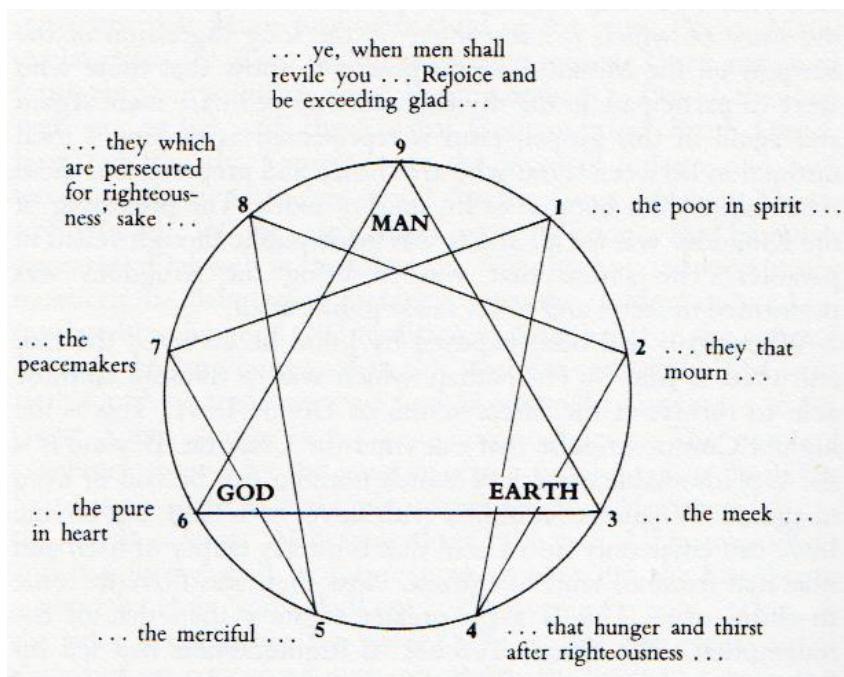
Some Practicalities of ‘Man, Earth and God’ – Our Uniting with God’s Will

Overcoming our Fallenness and Changing our Overall Religious Understanding

This introduction can also greatly broaden our knowledge and practice of prayer in a radically new way. Instead of the traditional and historical religious relationship being between man and God we find that introducing Earth, or nature, brings far greater intimacy between man and God. We can look later at development of prayer in this article, especially with Luisa Piccarretta’s daily prayer of how to begin each day in the Divine Will, which very much includes our action, prayer, with man, God and earth.

Understandably in our fallenness as a species we are cut off from many worlds and realities and have only known of turning to God and have been asleep to our responsibility with the earth. But we are recently discovering that God and the Higher Intelligences have been re-introducing Reality in the triad of reality in the three ages of function, being and will. In this we are now beginning to enter the third aspect of Reality, the Age of Will in recent generations, each of the three ages lasting about 2 to 2,500 years, the 3rd and final starting about now. In the dawning of this age we are being reawakened to the fuller religious reality of man, earth and God and not just man and God.

Here is Bennett’s enneagram of beatitudes with the three aspects of Man, Earth and God. Bennett introduces the enneagram of the beatitudes in his *The Masters of Wisdom* book. It is in the chapter on The Time of Christ:



Bennett writes:

“The points 3, 6 and 9 represent the three components of the action. This throws a new light upon the event, entirely different from the usual view that the Christian religion is concerned solely with the relationship between man and God. If the earth comes in as an equal partner then we must entirely change our way of thinking about religion. So the third beatitude raises a more serious question than anyone who has commented on the first gospel has yet supposed. Why should ‘inheriting the earth’ be brought into a spiritual and indeed other-worldly document? It is because man’s very existence is justified only to the extent that he accepts his responsibility towards nature; but he must be meek in his attitude towards her.”
The Masters of Wisdom, p. 80

The reintroduction to us as a fallen species of responsibility towards earth or nature has been revealed to us in recent generations in different ways, as well as what we will look at in Bennett’s enneagram of the beatitudes.

For example, in the early stages of *Talking With Angels* the creating forces bring about this interaction:

Gitta: I am in the dark...what should I do?

- GO YOUR OWN WAY! ANY OTHER WAY IS STRAYING.

After a long silence;

- Sing for me in the forest!

G: I think I misheard...

Each word is now uttered with emphasis:

- SING - FOR - ME - IN - THE - FOREST!

Talking With Angels, pps 29-30

Also, in an early stage of the interaction of Whitley Strieber’s *The Key*:

"Strieber: How can we change?

M: Surrender to God.

S: What about free will?

M: Free will is only possible in God. The will of the fallen is slavery.

S: How do we surrender to God?

M: Return to the forest. Otherwise, you will destroy the earth and yourselves.

The Key, pps 14-15

We can look a little more at the how and why of introducing nature of the earth into our spiritual world. As Bennett finishes his introductory words on the enneagram, he says, “Why should ‘inheriting the earth’ be brought into a spiritual and indeed other-worldly document? It is because man’s very existence is justified only to the extent that he accepts his responsibility towards nature; but he must be meek in his attitude towards her.”

The practicality of the changes in our religious life when we realise we have responsibility towards nature as well as man and God is shown in the acts of the “How to Begin the Day in the Divine Will” prayer given us by Luisa Piccarreta. In this prayer we can see that we have three clear practical responsibilities towards man, earth and God.

Here is Luisa's prayer, translated from the Italian:

"How to Begin the Day in the Divine Will

"As our eyes open to the light of day, let us make our whole being rise in the Light of the Will of God, and let us begin our Rounds.

"The first act must be an act of love in the Divine Will. Let us make this act diffuse into all the intelligences of the creatures, in all glances, in the words, in the movements, in the steps, in the heartbeats, in each breath.

"Then let us bind all of these acts of ours with the last one done by Adam in the Holy Will of God. Let us also tie all our acts to the acts which with those that the creatures who will live in the Divine Will will do, up to the last one that will be done on Earth. Let us take all this love spread throughout Creation and make it our own, and then let us offer it to our Creator.

"Let us rise a little higher, then, into Creation. For love of the creature God created the sun, the stars, the sea, the earth, the birds, the flowers; and we, let us take all this love spread throughout Creation and make it our own, and let us offer it to our Creator as so many acts of homage, of love, of blessings and of praises.

"And now, let us go higher up there in Paradise. Let us go through all the Angels and through all the Saints; let us unite ourselves with the whole celestial Court, and let us give an act of love to Jesus for all and for each one.

"Then, let us draw near the Virgin, our dear Mother. She is ready to give us all of Her merits as gift, and we with the confidence of children, let us take all that She has done, from the very first moment of Her Conception up to Her last breath, and let us offer it to our God as if everything were our own.

"And then let us go to the Word, and ask Him to let us take part in all of His acts: His Conception, His birth, the flight to Egypt, the thirty years of his hidden life, the three years of His public life, His Passion, His death, His Ascension into Heaven. He has done all this for us; let us make it our own, and let us offer it to the Sacrosanct Trinity. Only in this way, miserable creatures as we are, can we offer the most complete and holy act, because in this way the creature gives nothing of her own, but gives back to God all the glory that comes to her from what He Himself has done."

Our responsibility towards Man is revealed in the practicality of the prayer in the two early paragraphs the first paragraph beginning, "The first act...". The prayer directing our attention to nature, to earth, is the next paragraph that begins with "Let us rise a little higher..."

The third part of the prayer, given towards God, is in the remainder of the prayer in its last few paragraphs. It is partly tempting for me to describe in more detail the form of this prayer for any reader, but in reality I would prefer for any reader to enter into the practice of this prayer and find out for themselves the meaning of the man, earth and God as mans responsibility if we are to cease being fallen humans. This increased meaning can come through the practice of this prayer. I truly feel it will be more enjoyable and long lasting for the reader to discover for themselves in the action of this prayer than in 'being told' about it!

This prayer is unlike prayer as we have known it for the last 2000 years. For the last 2000 years prayer has been of the nature of (in the Age of Being) devotion, remorse, asking for help, perhaps intercession,

and acknowledgment. Regular prayer has been traditionally two-fold, between us and God. But the prayers in Luisa's prayer book are ACTS, from the first line of the first prayer of the day, given above, upon awakening then throughout the whole day are acts of will, ie a dawning of the Age of Will prayer. As we enter the Age of Will Jesus is offering through the prayers Luisa has developed as above, a form of uniting us with Him in a multitude of aspects we have either forgotten or never known, ie earth or nature as an equal responsibility for us with man and God. How can still fallen men enter into this?

Again the importance of Luisa's early prayer words, "The first act must be an act of love in the Divine Will" strike us. How can we do this?

Bennett knowingly asks about this: "How then was Love to come to sinful man?" So the power of the prayer is as an act of love in the Divine Will, not our own power.

Bennett also says, "When man is united with Love, he is God; but Divine Love can enter only into a soul that is utterly empty of itself and liberated from all taint of egoism." P79 of *Masters of Wisdom*. "Realising that whatever we achieve is not our own doing but the working of the power of God brings us back to our own nothingness, point 1 in enneagram ('the poor in spirit')", p81, or as Luisa finishes her prayer: "Only in this way, miserable creatures as we are, can we offer the most complete and holy act, because in this way the creature gives nothing of her own, but gives back to God all the glory that comes to her from what He Himself has done."

As Anthony Blake has recently put it, "The realisation that one does not exist is the beginning of will."

Any reader may now have seen how the relevance and importance of our Will is as important in this article as in the previous article on the three great triangles and the reconciling aspect of the Will in each of the triangles. This triangle is to do with our religious or human evolution.

In the unfolding of our human evolution let us recall the relevant contemporary surprising new and third aspect or partner in our religious life between man and God, that is earth or creation as Bennett describes from the enneagram of the beatitudes on the first page of this article. Luisa describes it well in the prayer between the traditional elements firstly to man and finally to God. She says: "Let us rise a little higher, then, into Creation. For love of the creature God created the sun, the stars, the sea, the earth, the birds, the flowers; and we, let us take all this love spread throughout Creation and make it our own, and let us offer it to our Creator as so many acts of homage, of love, of blessings and of praises."

It is possible, even tempting for some, to think that her words like "For love of the creature God created the sun, the stars, the sea, the earth, the birds, the flowers" are put that way to almost be philosophical or almost seeing things in the very old fashioned way as being such with man as the centre of all creation). But in reality let us take in the action of the prayer, including this part of the prayer to do with earth or creation, as one of love, unitive energy, in the Divine Will. Again, as she puts it, "act must be an act of love in the Divine Will."

Then the next and remaining words in this part of the prayer to do with creation, with earth and nature, are meant exactly as they say, "...let us take all this love spread throughout Creation and make it our own, and let us offer it to our Creator as so many acts of homage, of love, of blessings and of praises." In other words, this is an act of love in the Divine Will by the person praying.

Ah, the joy experienced in such prayer, the joy felt through our nothingness in these acts of prayer, real acts. One valid aspect of the gap we have had for so long between man and God is the lack of our understanding that there is a third element, earth, and this prayer describes a how of enlivening the reality

and truth of this for us in the acts of will, or prayer, as Luisa outlines so clearly in this prayer. After all, to say again, we have the sheer reality in her words, "... let us take all this love spread throughout Creation and make it our own." Earth or nature as the forgotten third element in our religious life with man and God is a stark reflection of our long term states of sleep and fallenness.

Later Luisa finishes the prayer with the simple and accurate description of the how for us in all these forms of prayer concerning man, earth and God, with "Only in this way, miserable creatures as we are, can we offer the most complete and holy act, because in this way the creature gives nothing of her own, but gives back to God all the glory that comes to her from what He Himself has done", because when she says here 'miserable creatures that we are', she is simply referring to ones nothingness. And true as this is one will discover that the reality involved in such prayer is of the greatest Joy to experience.

This prayer is encouraged to be said upon awakening in the morning to best allow something new to take place. Doing so creates a more likely chance of newness throughout the rest of our day, and this newness truly can bring new tastes of joy and real freedom as we enter more and the Will of God.

We have been fallen for so long that we have lost greater perspective of understanding our real religious nature. For example, in what I am describing as our potential joy here we have forgotten, for example, how it can be for the Higher Worlds in such real work with us in our crucial potential evolutionary step . Immediately after the middle part of the prayer on earth or creation Luisa raises us to go higher, "Let us go through all the angels...". In the following quote from these words of 'angels' they, the angels, are 'Light' and we are 'Weight' when they say:

"IF YOU COULD SENSE THE LONGING OF THE WEIGHT FOR LIGHT –
IF YOU COULD GRASP THE YEARNING OF THE LIGHT FOR WEIGHT-
THEN YOU WOULD TASTE ECSTASY" *Talking With Angels*, Dialogue 32

Welcome to Earth and the Joy of Work and Prayer.

A New Way, a New Gift

Towards the end of JG Bennett's *Dramatic Universe* he wrote:

"It is as hard for the Christian believer as for the Muslim or the Jews to surrender the belief that he belongs to a chosen people, to enable the nobler version of a true Universal Church to be realized. This, and no less, is the Act of Will that we are called upon to make; and it could not be made by man's unaided understanding. On the side of God, it is the Holy Spirit that enables us to love; on the side of nature, it is the quality exemplified in Mary and in Muhammad that enables us to surrender our self-will.

"These high Acts of Will would not avail if the present moment were not ripe. Here and now...a supernatural action is taking place...It is the Presence of the Cosmic Individuality, that is Christ, transforming the entire human situation. All people are called to the act of will that will enable the human soul-stuff to be impregnated with the Unitive Energy that is the Love of God." Vol. IV, pp. 432-433

A recent and particular New Gift in this New Way is really quite simple to describe and follows from what Bennett sees as an act of will perfectly appropriate in our ripe present moment:

One simply puts out one's hands by raising ones forearms, our forearms being parallel with the ground, and at right angles to one's body. We have our hands facing upwards, and this while placing one's hands under the hands of Jesus who one is choosing to see, to have, before one. Jesus is positioning His forearms like one's own but with His hands facing down over one's hands. You don't have to see the whole of the image of or body of Jesus before one, just His hands/forearms are fine if you prefer. Our hands are not touching His, rather just a couple of inches in separation from His hands being above ours. One can be sitting or standing, doesn't matter, one is humbly and gladly asking that He takes such a place with oneself. One allows this then to go on moment by moment with gentle, grateful acceptance and surrender. It is a new form of Gift from Him received through this simple gesture we are making. In one sense one can call this a new, ever so simple, form of prayer, a new Gift from above to below while below is also allowing/giving to above, making best friends, happy to be with one's best friend as often as one wishes. He is always, always happy to be with you.

In introducing the ripeness of the present moment, as Bennett describes it, we can see that earlier last century Jesus has said to Luisa Piccarretta, an Italian woman deeply introduced by Him over decades into entering His will:

"Ah, my daughter! My Will is the portent of portents; It is the secret for finding light, holiness, riches. It is the secret of all goods. But, if It is not intimately known, It cannot, consequently, be appreciated nor loved as It merits. Appreciate It, then and love It, and make It known to whoever you see that is disposed."

"Heaven and earth will be smiling at you. My heavenly Mother will be sure to be a Mother and Queen to you. She knows the great good that the Kingdom of My Will will bring to you. And in order to satisfy my ardent desires and to stop my weeping and because she loves you as her true children she is travelling among the peoples of the nations disposing and preparing them to receive the dominion of the Kingdom of My Divine Will."

"Look into my Will: do you see there any acts done by creatures, which are added to my own and which extend to the final act that will be done on this earth? Look well, but you will find none, which means that no one has entered. It has been reserved to my little daughter (Luisa) to open the doors of my Eternal Will, to unite her acts to mine and to those of my Mother, thus rendering all our acts in triplicate before the Supreme Majesty and for the good of creatures. Now, having opened the doors, others can enter, provided they are disposed to so great a good."

Now, entering this new Age of Will with the help of such as Luisa Piccarreta we have what we are calling the Gift made available for any who wish to accept this newness of directness with Him, if one is being so disposed.

Enjoy the gift, no need to achieve anything in being with Him and accepting His Gift, no need to believe in or join anything. At the same time this loving Gift is unique to each of us. Do as often as you wish!

Notes

Luisa Piccarreta was born in Corato in the Province of Bari, Italy on April 23, 1865 and died there March 4, 1947. At the age of 17, Piccarreta is believed to have experienced a "mystical union" with Jesus akin to the religious ecstasy experienced by Saint Teresa of Ávila. Following this experience,



she remained bedridden for the remainder of her life, claiming this was her fiat from Jesus. For the next 64 years until her death, Luisa stayed in bed, not eating enough to sustain her life. She received the eucharist during the Daily Mass said by a priest in her room. This special blessing was given first by Pope Leo XIII and then subsequently by Pope Saint Pius X. Piccarreta's followers also believe that she was nourished directly by the Divine Will, a reference to the Bread of Life promised by Jesus.

Luisa is believed to have suffered the pains of Jesus' passion, in reparation for the sins of the world, and to call down God's mercy upon the earth. She is believed to have received instruction about the Divine Will and a special degree of grace known as "living in the Divine Will", directly from Jesus. During this time, Piccarreta produced 36 volumes of writing, believed by her followers to have been dictated by Jesus, and collected into *The Book of Heaven*.



Gita Mallasz (1907–1992) author of *Talking with Angels* was a Hungarian artist who published her notebooks of conversations with angels after the war, first in French. She moved to France to escape Soviet oppression. In English published as *Talking with Angels*, the notebooks were written under severe conditions and the threat of Nazi persecution.

- Bennett, John *The Dramatic Universe Vol. IV*
 Masters of Wisdom
 Deeper Man
- Kharatidi, Olga *Master of Lucid Dreams*
- Gita, Mallasz *Talking with Angels*
- Piccarreta, Luisa *The Book of Heaven*
- Strieber, Whitney *The Key*

WE WILL BE HEARD

Thomas Gasser



The following is taken from an email received in October.

We are in NYC since the 28th of September. Our project is called WILL BE HEARD (see extract from web site below) and the initial aim was to work with ex-incarcerated people and to raise awareness to the issue of mass incarceration.

The frame of this piece that we should create is a non-linear performance, made out of a web of songs from the US South, Prison Songs, Civil Right Songs, and interventions of Stories, Raps, and small acting propositions.

It sounds basically easy to pull off and somehow appealing. Yet in practice there are several challenges – and the main one is “Race”.

Firstly, when we talk about Mass Incarceration in the USA, we are talking about a systematic oppression that directly evolved out of slavery and targets black and Hispanic people. The vast majority of the 2,4 Million incarcerated people belong to these two so called “Races”.

This leads to the following problem – how do we as a group of mainly white European actors engage in such a thing? Somehow it has the taste as if we invade this sphere of suffering and become the “white saviours” - of course to a very small degree, but this is somehow in the air. Unspoken questions of why do you concern yourself with this in the first place? And, how do you think you can understand any of this without the daily experience of being pressed and targeted by the authorities and society since the day you were born with another skin colour?

We met people that were in prison for 34 years, innocent. Raped, stabbed, beaten up by the correctional officers, denied trial, put into solitary confinement for decades. It is a horrible world!

On the other hand, we also meet people that embrace our efforts. We are in touch with some old Black Panthers and it is refreshing and calming to see that they cherish our engagement and that they support us to go ahead with this – at least this is what I can see and feel, maybe under the surface it is different.



Then the question of cultural appropriation appeared. We have two black members in our Team, and for one in particular this is a big question now. Who has the right to sing songs of oppression and suffering from the slaves’ times?

Somehow it seems an easy question to answer. Everybody of course, because by singing them we all participate in the struggle.

Well, is this really so?

Somehow, we cannot deny history, we are not a-historical beings – we are embedded in a flow. Like the capital that was generated in the last 600 years through exploitation and slavery, that enabled the industrial revolution via trade of cotton between Europe and the US the money that was generated is still circulating and it still circulates in the hands and pockets that initially benefited from the exploitation.

In talking with black people here, I come to understand a great deal about racism, well, as much as you can since it’s not my daily experience, and it is shocking to see how much people carry the history of slavery in them, like a giant cultural memory and trauma, it is with them. I often try to deny this fact, because it is somehow vague and esoteric, but I come over and over to the conclusion that there is indeed something manifest in them through that history.

So back to the songs. My understanding is pretty rudimentary. Unfortunately, there is very little time in Mario’s group for me since a lot of time is put into financial survival. In the past, the public theatre could pay more, but now, we have a lot of admin work to do just to keep going and sessions of research into the songs are scarce.

But, from what I have come to understand there occurs the following – the clue is timbre. The note C, played on a Piano, sounds different from the note C played on a violin.

In the human being, different parts of the body resonate with different intentions, and different expressions, a cry of grief resonates and sounds different from a cry of pain.

In singing those old songs, somehow we can come to understand where in the body the sound resonates, where the words want to dwell – and by imitating the specific flow of resonators, we somehow imitate the grieving.

Now, when a young black musician from NYC received this explanation, he became very sad. He thought that we somehow manage to sing the songs similar to blacks, because we actually come to feel the suffering that is contained in them. But we manage to fake it, so we are alienated on two levels. First on the level of heritage, then on the level of interpretation

Then, somehow the question of stealing and work comes in. OK, if this exploration is done with intention, with the aim of working the attention, of transformation, is it justified?

Or, do not the descendent of the pressed, who are still living in a system of oppression, who still suffer systematic racism, have the right to claim that these songs “belong” to them, since it is somehow, this oral tradition, the only heritage they have (since material heritage was not possible due to the circumstances) or have at least the right to insists that those who sing the songs make a real effort to understand the problem of racism, its history and engage in action?

Racism. Again. I write this word and see how my relation to it has changed, how much more weight it has, how it used to be another word for xenophobia. But it is not. It is much much deeper. It is so deep, that it seems to me, a confrontation with it, and with what is called white privilege, is work in itself. It requires digging down deeply into the roots of perception and conception. Into hegemony and cultural memory.

Well, the project will go on for 3 more weeks. It is hot, we are cooking, the topics are not solved... it will remain interesting.

From the web site

A NEW PERFORMANCE EVENT CREATED by the
OPEN PROGRAM of the WORK CENTER OF JERZY
GROTOWSKI AND THOMAS RICHARDS in
PARTNERSHIP WITH THE ANDREW FREEDMAN
HOME,
INCARCERATED NATIONS, STELLA ADLER STUDIO
of ACTING and THE COMMUNITY

Anyone brought up in a certain society shares a 'conception of the world, mechanically imposed by the external environment, ' that is by the 'social groups with which they are automatically involved from the moment of their entry into the conscious world.' (Antonio Gramsci).



What is it about?

Contexts shape our behaviour, our feeling and thinking, our lives. Theatre art is indeed a way to create contexts of interaction. We are proposing an artwork that embraces individuals, their lives and cultural heritages, fostering a community and a concrete sense of mutual recognition and belonging, at the same

time reaching out and inviting complete strangers into a space, to be, to get to know, to meet without fear. Like seeds that we may then carry in us and others.

"Will be heard" is an artistic undertaking. And therefore it is a political one as well. As a theater company the Workcenter owns much of its inspiration to the richness of the African Diaspora. We have been working for years investigating borders: invisible and yet palpable barriers dividing individuals, peoples, cultures, classes, countries. We have extensively worked in the United States, and we still do, especially in the Bronx – across communities, with people from different walks of life, different origins, different communities. We live in a specific historical and social reality, which shapes our ways of feeling and thinking in everyday life. This reality is often accepted at face value, even when it is evident that it creates inhuman conditions, based on oppression. In the United States, we witness a new – or renewed – attack on the progress that has been made against discrimination and oppression, in a society still racial structured and divided by racism and exploitation, ranging from minor prejudices to blunt racism, to racial profiling, police brutality and mass incarceration. Our job as artists is to react to what and where we live: to expand the conception of what is acceptable and what is not. Unless consensus supporting the current system is recognised and overturned, the basic structure of this system, dividing people into different castes by colour and/or origin, will remain intact.

So, what to do? We know that music has the power to touch layers of the human being that are unaffected by society, that are innocent and free, and which can help us to perceive directly ourselves and the others. An immediate experience that has the power to transcend racially biases prejudices, giving space to a new perception, and to a new capacity of action. In the last 10 years we have been working in depth with songs from the US-American South. In one of our performative events, the Open Choir, which was born in NYC in 2012 and on which we still work, we witness the powerful emancipatory potential of these songs that is as true in the present as it was in the past. Beyond their lyrics, they offer unique sonic qualities and propose a way of interaction that helps participants from all walks of life to meet each other beyond cultural, racial or social differences. Are you up for this adventure? Art, carried out with competence, artisanal quality, and an open heart, has the potential to create new contexts and extraordinary moments – especially when undertaken as a group enterprise. That's why we are looking for you. For your voice to sing with us. For your story to be told on the notes of a song that carries you. You and all your life experience to stand up and create something that has never been seen before. It will be heard. In NYC and in the world.

Who are we? We are the Open Program, a theater group based in Italy with artists from 7 different nations, speaking 8 different languages. We are one of the two teams of the Workcenter of Jerzy Grotowski and Thomas Richards. We come to NYC since 2012 and seek to create meaningful encounters between people from all walks of life, and make an impact in and around us.

Brief History of the Workcenter

The Workcenter of Jerzy Grotowski was founded in 1986 in Pontedera, Italy at the invitation of the Centro per la Sperimentazione e la Ricerca Teatrale in Pontedera, Italy (now part of Fondazione Teatro della Toscana). It is here that for the last thirteen years of his life Grotowski developed a line of performance research known as Art as vehicle, which he continued until his death in 1999. Within this creative investigation, he worked very closely with Thomas Richards whom he called his "essential collaborator," eventually changing the name of the Workcenter of Jerzy Grotowski to include that of

Richards. During these thirteen years of intense practical work, Grotowski transmitted to Richards the fruit of his lifetime research, what he referred to as “the inner aspect of the work.” Grotowski entrusted Richards and Mario Biagini, a key member of the Workcenter team since its beginnings, as the sole legatees of his Estate, which includes his entire body of written work. Grotowski specified that this designation constituted a confirmation of his “family of work.” Since 1999, acting as the Workcenter’s Artistic Director and Associate Director, respectively, Richards and Biagini continue to develop the Workcenter’s line of performance research. Today, the Workcenter is comprised of 18 artists from 9 countries.



Jerzy Grotowski



Mario Biagini and Anthony Blake in conversation, Vienna 2016

Jerzy Grotowski, considered one of the most influential theatre practitioners of the 20th century, passed through several phases in his lifetime research. As a young director he immersed himself in Constantin Stanislavski’s pioneering investigations, and often said that his own theatre work began where Stanislavski’s left off. In the first stages of his work, starting in 1959 in Opole

and continuing with his Laboratory Theatre in Wroclaw, Grotowski revolutionized and changed conceptions of the audience/actor relationship, theatre staging, and the craft of acting in contemporary Western theatre. Later Grotowski left the “theatre of productions,” pushing the boundaries of theatre, first with his paratheatrical work, and later with his Theatre of Sources research, which took him to India, Mexico, Haiti, and elsewhere, in search of traditional practices of various cultures (1976-82). Following this research, Grotowski began a work of identifying particular abiding elements of ritual traditions (Objective Drama, 1983-86). Finally, at the Workcenter, he carried out the last phase of his life’s research, which has come to be known as Art as vehicle, in which, as in certain old traditions, the attention for art goes together with the approach of the interiority of the human being.

In Search of Patterns that Connect

by Tim Nevill



August 2, 2017 – around 5 a.m. For the past couple of years I had thought I might die before reaching my 81st birthday (in 17 days time). I don't know what gave rise to that expectation. It wasn't particularly disturbing – just a possibility that I accepted. However a few minutes ago I realised that “dying” doesn't necessarily involve physical departure from this life, but rather a dying to the self and its limited view of what human existence involves so as to make space for something more abundant and enriching. Actively confronting the present limits of my thinking and imagining, living each day as fully as I can. Also facing up to uncertainty about how to respond to ever-increasing ecological and social breakdown, threatening the future of all forms of life.

Five months have passed since writing the above so it's time for a stocktaking of my attempts at clarification to date. This is only a beginning, very much “work in progress”, a rough and ready attempt at mapping the territory, which will surely be considerably modified as experience of the terrain intensifies.

I. In the Beginning

How impoverished and arbitrary our taken-for-granted way of life often seems. Even as a small child I didn't feel at home in our human world. And as an adolescent I certainly didn't want to be co-opted to prop up an exploitive hierarchy of power and wealth for the very few, crumbs from the rich man's table for people serving their purposes, and a desperate struggle for survival for most of humanity. I was drawn towards resistance wherever possible – and have tried to contribute towards ultimate emergence of a world offering fulfilment of feeling really alive rather than getting lost in competitive self-assertion and turning one's back on “uncomfortable” realities. Towards overcoming separation and finding community.

II. Towards Unknowing

What we think we know can never be more than a fragment of reality – in the view of Gregory Bateson (1904-1980), the great Anglo-American polymath whose career included working as a biologist, anthropologist, psychologist, cyberneticist, ecologist, historian of science, and much besides. Perhaps that diversity of commitments accounts for ongoing neglect of his trail-blazing work. (For beginners to Bateson, Stephen Nachmanovitch's “Old Men Ought to be Explorers” provides a superb short introduction).

Bateson saw our ways of seeing and defining reality as having been learned in early infancy - in the process of achieving mastery over everyday surroundings, and thereby establishing unquestioned contexts of causal association. That then leads to “truth” being equated with functional utility in a world where dominant subject and exploitable object are seen as separate “things”. The “facts” discovered in confrontations with “otherness” become the basis for “rational” knowledge and action which are thus

linked with supposedly conscious intention (founded on incomplete understanding). Such a perspective underlies the functioning of much of Western science and technology with an emphasis on controlling, manipulating, and modifying the powers of “nature”. There only what can be measured is accepted as real. However such mechanistic explanations of how the world works only apply within a limited context.

The last lecture Bateson gave at the end of his life concluded: “I believe that perhaps the monstrous atomistic pathology at the individual level, at the family level, at the national level, and at the international level – the pathology of wrong thinking in which we all live – can only in the end be corrected by an enormous discovery of those relations which make up the beauty of nature”. By “pathology” he meant delusions of personal autonomy supposedly underpinned by rational behaviour. What we observe is not nature itself but rather nature subjected to our methods of questioning. Conditioned conventions about “knowledge” determine our response to all forms of stimuli. In other words, what is seen is only a mental construct. Our attention is occupied by associations arising out of memory, and experience is co-opted to fit into existing categories of the “known”. For the most part we don’t realise that our minds function on the basis of behaviour patterns connected with only a small anthropocentric part of the world, looking after itself at the expense of the well-being of the ecological whole. Individual minds are only a sub-system within a vastly larger interactive mind -- for Bateson an evolving “ecological mind” where networks of pathways are not bounded by purposive consciousness or accessible to human control.

In Bateson’s view only through widespread emergence of an ecological sense of reality can humanity survive the many crises looming. This would involve extending consciously lived interconnections between society and the environment in which it is inextricably immersed. Thinking about our place in the global biosphere would have to change drastically. He envisaged “the pattern that connects” as an ultimate organising principle underlying a vast and omnipresent network of interlocking systems of self-correcting feedback. That principle, he thought, could only be spoken of in terms of an order, harmony, and beauty accessible to participatory consciousness. Ultimately, he believed that “the pattern that connects” provides a medium through which humanity can seek ways of overcoming separation from larger reality and cultivating a sense of mutual responsiveness and responsibility.

Gregory Bateson was primarily concerned with learning to think in new ways, breaking free from long-established ideas of who we think we are. In his view, without that no large-scale remedial action can succeed. In “Mind and Nature” he declared: “I surrender to the belief that my knowing is only a small part of a wider integrated knowing that binds together the entire biosphere of creation”. 37 years have now passed since Bateson’s death and “the pattern that connects” is more important than ever. Ways nourished by his approach focus on calling consensus reality into question.

III. Opening to a Larger World

For much of my life I’ve felt like being “in transit”, crossing borderlines between what is in decline and what is gradually emerging. That’s why I’m particularly interested in stories that open up new ways of living more meaningfully in a mysterious and unpredictable cosmos. Or maybe that can be more simply summed up as dedication to a process of “unconcealment” (Heidegger) and “liberation” of an expanded capacity for empathic perception.

Millions and millions of human beings have been born, lived, died during my lifetime, but only with my wife Ilana have I experienced coming close to what seems like the heart of existence. Over many years we have grown together in a joyful and life-giving symbiosis. She may be more responsive to the particulars of everyday life while I am more inclined to withdraw from social involvement, but those complementary ways of experiencing the world are reciprocally enriching. Both of us are still an “I” with our personal idiosyncracies and priorities, but we have also become more and more intimately and intensely a “We”. Participating in such a basic building-block of community, each “I” gradually awakens to involvement (as a miniscule and largely unknowing part) in the evolution of a planetary and perhaps even cosmic consciousness. But maybe it’s better to say that together with friends across the world we seek access to a reality more profound and extensive than what is involved in habitual routines. We share the feeling of living in a sacred universe where life is a multi-levelled process of complex interactions of which we have only fleeting glimpses. Confronted by such infinite vastness and diversity we can only attempt to purify our capacity for perception in the hope that may ultimately lead to the uncovering of forms of “guidance” and “insight” at present largely inaccessible to humanity.

I’ve recently found great inspiration in re-reading Olaf Stapledon. Just a brief resumé of his two masterpieces from the 1930s. “Last and First Men” presents what he calls “an essay in myth creation”, foreshadowing possible futures in the rise and fall of 18 mutations of human existence over the next 2 billion years: “aeon upon aeon of strange vicissitudes and gallant endeavours in world after world, seeking a glory never clearly conceived, often betrayed, but little by little revealed”. “Star Maker” goes even further in its speculative vision of humanity’s place in an ever-changing cosmos, striving for lucidity of consciousness and spiritual community amid increasing entropy. (I’d like to say a lot more about Stapledon but that must await another occasion).

Down to earth again, living essentially in the here and now calls for large-scale decluttering (Blake’s “Cleansing the Doors of Perception”). Such a letting go of taken-for-granted mental, emotional, and spiritual habits might gradually bring about reconnection with the hidden forces underlying beauty and harmony, with the patterns linking mind and cosmos. It might well be that human beings are potentially vehicles for the emergence of something totally unexpected. Sometimes this feels like beachcombing at the edge of the known world, living off what “chance” brings our way and hoping for glimpses of the mighty forces at work beyond the present limitations of human perception. Occasionally the babble in my head, which blocks being truly immersed in any experience, is miraculously silenced. The supposedly free “observer”, who usually would be attempting to describe and communicate this experience, vanishes, like froth on the surface of a Reality beyond comprehension.

For 3 or 4 years now I’d intended to re-read two books by Tom Cheetham – “Green Man, Earth Angel” and “Imaginal Love”, and at long last, a couple of weeks ago, I suddenly felt a need to actually do so. These books explore the psycho-cosmology of Henri Corbin (1903 – 78), a French philosopher and scholar of Sufism and Iranian Shi’ism. That sounds recondite and difficult of access, but it isn’t - thanks to Cheetham’s skilled mediation. For me that has provided an essential overview of a more focused way of being alive in a troubled world. All I can offer for the moment is a very brief and highly condensed version of one central aspect of Corbin’s wide-ranging thinking.

Corbin contended that over the course of European history there have been fundamental shifts in human perception of the relations between ourselves and the earth on which our existence depends.

These have basically involved withdrawal of participatory awareness of a rich and complex world, resulting in mounting alienation from nature and the triumph of a form of science based on abstract materialism. Corbin and many others (including Ivan Illich) see the crucial change as having taken place in the twelfth century. The long-term consequences have included the modern experience of subjectivity and objectivity, and today's conception of language as a system of solely (and ever more restrictive) human meanings. We recognize only a very limited range of phenomena as being fully real. At school children mostly learn about the world that humans have made – principally rationality and technology. We live inside our heads, leading an incomplete existence which leaves much of reality out of account. Our perceptions of meaningfulness are always partial and our concept of autonomy a social fiction.

Ultimately meaning can only be expressed in terms of a vast multiplicity of interconnections. The challenge is to transform the ways in which we see our world even while everything seems to be falling apart. Attunement to the richness and complexity of our world requires an interaction of sensation, perception, imagination, memory, emotions, and intellect.

Such an approach to “reality” circles around something beyond everyday understanding and on the periphery of what can be expressed in words: a primal fact of existence preceding human perception, touching our deepest sense of being-in-the-world – for me most profoundly experienced in being in love, in great music, and in immersion in nature. A hidden presence is at the heart of all existence, embodying a radiant “thereness of what is” and an ethic of connectedness. It points a way into entering an alternative order of meaning, long submerged under conditioned ways of seeing the world. This entails openness to the secret pulse of the universe.

IV. Beyond

I particularly appreciate the work of Kenneth White, a Scottish poet and essayist (b. 1936), as embodiment of nomadic mind and cosmo-poetics. His poetry provides guidelines for immersion in expanded reality, so here are five samples.

Ovid's Report

*I've had enough more than enough
of the all-too-human scene
that stuffy theatre
with its antics and its gestures
all those stories told and told again
what I'm interested in now
are the silent fields
I feel spreading all around me
the movements of the sea
the star-bespattered sky
the relation
between a body and the universe*

the nebulae and a brain

Walking the Coast I

for the question is always

how

out of all the chances and changes

to select

the features of real significance

so as to make

of the welter

a world that will last

and how to order

the signs and symbols

so they will continue

to form new patterns

developing into

new harmonic wholes

so to keep life alive

in complexity

and complicity

with all of being -

There is only poetry

Walking the Coast LII

even if we had only

those few scattered rocks on the shore

(the wind tonight

blowing hard with rain over the sea)

how much

there would be to be learned

for it is possible

to live with the rocks

in unity of mind

and perhaps one who knows

even one rock thoroughly

in all its idiosyncrasy

and relatedness

*to sea and sky
is better fit to speak
to another human being
than one who lives and rots perpetually
in a crowded society
that teaches him
nothing essential*

Valley of Birches

*Entering this valley
is like entering a memory*

*obscure the feeling
of a plenitude lost
about to be regained*

*what is this valley?
that speaks to me like a memory
whispering with all its branches
this november morning ?*

*I must enter this birch-world
and speak from within it
I must enter into
this lighted silence*

*contemplation is not enough
never fully realised
without the necessary words.*

*Without the necessary words
but the most needful words
are the rarest*

*and how can we come to them
maimed as we are
except through*

*a power that wings us
out of the maze and the din of unknowing
and enables us*

*to quietly
penetrate the reality –*

*this is no question
of industry.*

*Waiting for the words
to come out of the silence*

*words for this emptiness-plenitude
this absence-presence*

*words for the sensual spirit
infusing those trees*

*words like the nichtwesende wesenhait
of Meister Eckhart*

*words like the Buddhist sunyata
but more rooted, more rooted*

*rooted and branched
and running with sap.*

'No people now knows the sensual language', writes Jakob Böhme. Victims of concept and model, our subtle life flattened under the weight of the general, we move in sterile worlds, doing violence to everything, including ourselves. Before we can ever say anything, anything at all, we must link ourselves, by a long silent process, to the reality. Only long hours of silence can lead us to our language, only long miles of strangeness can lead us to our home.

Testament of the Shore 11

*to enter into
cosmopoetic aesthetics
is to become sensitive to
what brings things together*

Pattern

...

great art

*is always related to real patterns
that are to be found
both in the cosmos
and in the silent regions of the brain*

*if science can well be called
pattern-seeking
(dimension and calculation)
cosmopoetics
is pattern-saying)
(attention and elocution).*

V. Attention

As Henri Corbin describes, brief moments of ecstatic revelation do sometimes occur, completely unpredictably. Scales fall from weary eyes, deaf ears are unblocked, and suddenly what one has long been searching for is there, here and now.

And then equally inexplicably, it vanishes again, perhaps never to return in the same way.

Simone Weil, that inspired but tormented mystic, indicates an essential aspect of this ongoing process of exploration:

“Attention consists in suspending our thought, leaving it detached, empty, and ready to be penetrated. Above all our thought should be empty; waiting, not seeking anything, but ready to receive in its naked truth the object which is to penetrate it. All faulty connection of ideas is due to the fact that thought has seized upon some idea too hastily, and being thus prematurely blocked is not open to the truth. The cause is always that we have wanted to be too active; we have wanted to carry out a search. But we do not obtain the most precious gifts by going in search of them but by waiting. Man cannot discover them by his own powers and if he sets out to seek them he will find in their place counterfeits whose falsity he will be unable to discern”.

VI. Not I, Not I

Also D. H. Lawrence in “The Song of a Man Who Came Through” (1913) :

*Not I, not I, but the wind that blows through me.
A fine wind is blowing the new direction of Time.*

.....

*Oh for the wonder that bubbles into my soul,
I would be a good fountain, a good well-head,*

*Would blur no whisper, spoil no expression.
What is the knocking ?
What is the knocking at the door in the night ?
Is it somebody who wants to do us harm ?*

*No, no, it is the three strange angels.
Admit them, admit them.*

VII. Revelation

In 1972 Peter Brook and a small group of actors travelled across the Sahara to West Africa in search of the origins of theatre. In a small desert town they meet some Peuhl nomadic herdsman, shy of strangers. They stare at one another in silence, not knowing what to do. Brook asks his actors to sing a song. And another and another. The Peuhl remain indifferent. Then, as a last resort, Brook calls on his group to make an 'ah' sound – just one basic sound that is to be extended and developed as far as it could possibly go. The Peuhl unexpectedly look up for the first time. The sound takes life and the Peuhl join in. The two groups come together in one sound, far beyond human words.

*“There in one sustained note, a sound held for so long
we weren't even aware of a voice behind it, a sound pure and simple, effortless,
it was as if the whole meaning of everything had somehow been shown to us.
From where or how, I didn't know. But it was there
and it was as if the sound had a life of its own. The sound merged with others, vibrating.
It was as if the sounds weren't human. They were beyond art, beyond culture,
beyond everything except dreams. They were beautiful. They were beyond the human.
'Music – wrote Leonardo – 'is the shape and form of the invisible'.
The Peuhl could capture the invisible and held the secret.*

*In the Peuhl meeting it was as if the actors were hopelessly lost at sea
and suddenly caught sight of a lighthouse in the distance.
If only for a short time, they were certain they were heading in the right direction.
But then they might easily lose their way again, might easily drown.
In fact they did drown, lots of times. Western actors,
bewildered, tired, complex, neurotic, searching for simplicity and invisible power.
How could we ever hope to capture the force and magic of the Peuhl ?
And yet it was there in brief moments.*

(from John Heilpern : “Conference of the Birds”, 1977)

VIII. *Looking Ahead*

Italo Calvino (1923-85) offered a similar perspective in “Six Memos for the Next Millenium, his final work before a tragically early death.

*Were I to choose an auspicious image for the new millennium
I would choose the sudden agile leap of a poet-philosopher who raises himself
above the weight of the world, showing that with all his gravity
he has the secret of lightness, and that what many consider to be the vitality of the times
- noisy, aggressive, revving and roaring – belongs to the realm of death,
like a cemetery for rusty old cars. (p. 12)*

*I think we are always searching for something hidden
or merely potential or hypothetical,
following its traces whenever they appear on the surface.
I think our basic mental processes have come down to us through every period of history,
ever since the times of our Palaeolithic forefathers who were hunters and gatherers.
The word connects the visible trace with the invisible thing, the absent thing,
the thing that is desired or feared, like a frail emergency bridge flung over an abyss.
For this reason, the proper use of language, for me personally,
is one that enables us to approach things (present or absent)
with discretion, attention, and caution,
with respect for what things (present or absent) communicate without words.
... the world as a ‘system of systems’ where each system conditions the others
and is conditioned by them. (p. 105)*

*The least thing is seen as the centre of a network of relationships
that the writer cannot restrain himself from following,
multiplying the details so that his descriptions and digressions become infinite.
Whatever the starting point, the matter in hand spreads out and out,
encompassing ever vaster horizons, and if it were permitted to go on further and further
in every direction, it would end up by embracing the entire universe. (p. 107)*

IX. *The Great Game*

René Daumal (1908-1944) was a mightily courageous practitioner of “Le Grand Jeu”, exploring with great profundity means of liberating himself from those collective illusions that are destroying our world:

*“Sometimes one of life’s accidents – misfortune, a deeply disturbing encounter –
agitates the relatively artificial and inflexible edifice*

that a human being has built up for the comfort of his existence.

Shaken to what he believes to be his roots,

he is burned for an instant by the fire of a question, a doubt:

who am I? why am I living? where am I going?

At this moment of reality, he thinks.

But such moments are almost always exceptional and accidental,

particularly for the experts and specialists that our modern civilisation produces in abundance – people conditioned by social attitudes and turning round and round in vicious circles

in the dimness of their consciousness.

But the edifice's semblance of balance is rarely compromised in a serious way.

For the question 'who am I?', civil status, first names, last names, positions, professions,

titles, ranks, social circles, mirrors, ambitions, vanities, and laziness

are there to give the pretence of an answer.

If the person is of a slightly speculative nature, his little internal philosophy

also keeps answers to these disturbing questions in reserve –

brilliant, consoling, or approximate answers.

And that man, a phantom vessel, sets off again under his illusory rigging

on the waves of this world

where, at times, a real vessel leaves its wake”.

“But what could be more comforting than to discover that we are less than nothing?

It is by changing track that we will become something.

Isn't it extremely comforting for the caterpillar to learn that it is only a larva,

that the state of being a semi-mobile digestive tube is only temporary,

and that after deathlike confinement in the chrysalis it will be reborn as a butterfly

– and not just in an imaginary paradise

invented by a consolatory philosophy for caterpillars

but in this very place, in this garden

where it laboriously munches a cabbage leaf?

We are really caterpillars

and our misfortune is that, contrary to nature,

we cling with all our might to this state,

to our caterpillar appetites, our caterpillar passions, our caterpillar societies.

Only an observer suffering from psychological myopia

could think our external physical appearance resembles that of an adult.

Everything else is stubbornly larval.

Well, I have good reasons for believing (and the alternative would be to hang oneself) that man can achieve adulthood, that some have done so, and that they haven't kept to themselves the means of getting there".

"This is how I sum up for myself what I wish to convey to those who work here with me :

*I am dead because I lack desire;
I lack desire because I think I possess;
I think I possess because I do not try to give.
In trying to give, you see you have nothing;
Seeing you have nothing, you try to give of yourself;
Trying to give of yourself, you see that you are nothing;
Seeing you are nothing, you desire to become;
In desiring to become, you begin to live".*

Wrapping up the Year

Michael White

even the darkest depths of night
can be playful with the dawn
stare into the void
with a certain defiance
 defy the odds
 defy expectations
 defy authority
there's no defying death
joy is the final defiance
only when you lose it all
can you see what remains
face your fears
face yourself
write poems from the land of the dead
 from beyond the ego
 from beyond worrying what others think
 from beyond opinion
 from beyond right and wrong
write like these are your last words
write love letters to the unborn
unmask the status quo
make a contract with the heart
a contract with art
pay the piper
the cost may be more than you expect

poetry is a striptease
down to the bone
go through experience
to gain enough wisdom
to get back to innocence
you can't see the stars
without the darkness

What Is A Programme?

Joseph Azize



This was the first exchange on Tuesday 6 April 1982. Mrs Helen Adie's answer touched on something of the first importance in the effort to remember myself more often and more deeply. In Part One, I set out the question, in Part Two, I explore what Gurdjieff said about making programmes in practical work, and in Part Three, I add my own notes. But I wish to make clear, those notes are not meant to set out iron rules or to "codify" the method of making a programme: they are merely a handy compendium of ideas. It should also be borne in mind that it is implicit that a programme only has sense if one has an aim. Without an aim, nothing but accident.

Part One

Patch was a doctor. He said that he found the ideas and the exercises fascinating, but had not actually been working. When things are going well in life, he "seduces" himself into thinking that everything is fine, but is only when life is hard that he has ever worked.

"That is not an unusual situation", replied Mrs Adie. "When things are very difficult, I turn to the work. But then, why is that? Something in me imagines that the work will solve my problems, but that it is not inevitable. In some ways the difficulties help me, they are material for my work. But in other ways it's easier when I don't have a lot of friction in life. In either case, the first step of this work is to see your situation. Now, as you describe it, you are not making any effort, and something is not unhappy about that."

"However, your head is interested. However, the situation remains that you're not going against anything, and that is what work is, of course. So how do you propose to change this?"

Patch said that it did seem better after the preparation, implying perhaps that he would change his position by making better use of the preparation.

"A good preparation makes a big difference", agreed Mrs Adie, "and my work is going to be different under different conditions. I have to think: what is going to work for me in these conditions which I shall be facing today? I can't necessarily create difficult conditions, and besides they would then be artificial conditions. But I will always find friction in life, and it is just then that the opportunity for work is greatest."

“If there was some feeling there in my preparation, then it may also be available later on at moments, and if I have feeling at those moments of friction, then I have a choice.”

“Then there is the question of moving centre. Working with moving centre, I can choose a particular time to observe it, and it helps then to do something artificial, like working with the left hand. I can learn a lot, not only about moving centre, but how my state is affected by different things. Often something in me cannot be bothered. I am not even aware of it at the time, I just lose the time. But when I look back I see that that is what it was, a sort of laziness.”

“The difficulty which everybody has is to choose and then to focus on some definite effort for some period. I have to choose a time which is as suitable as possible. I don’t select something where I might damage somebody.”

After a pause, she continued: “What does “effort” mean? You said that you made more effort when things were hard, but then what does effort mean? I know at least that it needs attention. You have your head attention. That is something. To have a better attention, I need to leave no room for dreaming. If you are occupied in some interesting professional work, then there will not be room for dreaming.”

“No, there is room for dreaming when I’m at the job,” said Patch.

“Then the direction of your head attention is one thing which you can try, at least for a few moments,” Mrs Adie responded. You can’t maintain it for long, but it is always worthwhile. So what am I going to do? If I wish to take my attention from these dreams, where am I going to put it?”

“I can’t stop dreaming, but I can take my attention from it if I know where to put it. At various times I am differently taken away. I can always try and eat consciously. Even if that was the only effort you made, to take the first being-food consciously, that would be good. We regularly need to eat.”

“Then, at other times try to breathe consciously. Some idea is always available to me, if only I look for it. But remember that there are three foods. Take impressions consciously. I decide. Take one particular task such as eating consciously, and then add to it one hour afterwards to breathe consciously for a certain time. I try and get an impression of myself breathing. That effort can produce higher hydrogens in me. That is what I need – higher matters. Try that.”

“At the same time, at the beginning of each day, you have a more or less clear of what is going to take place. Maybe you have some habitual tensions. Maybe there is some particular effort which you can make with some particular patient. Are you really interested in them, in what they really need? You have a child. How old is it? Sixteen months? There is a field for work.”

“I don’t have a clear enough picture of my life. I am aware that things are going well. I am sure that there is some friction there. But if I am not prepared, then I cannot take advantage of it. But you must know, even if only an hour in advance, that a situation will be arising where I might easily become irritated, or someone there usually annoys me. That gives me the chance to call up something stable, and not react to it. If I am caught in sleep, there is very little which I can do, except perhaps to see it.”

“Take advantage of the situations. Don’t allow them to be hazy just because of the present good conditions. Think about your own energy. Consider the three foods, and where the energy in you goes. We have a lot of energy. We have a fine energy, that energy required for work, but if we don’t use it for work it will involve. Try and find some of the ideas which might inspire you.

Part Two

In the book *Paris Transcripts 1943*, Gurdjieff mentions making a programme at pp. 66-67, 256 and 317-318. There may be other passages, but these are the ones I noted. It is, as I have noted elsewhere, a deficiency, not a bonus, that this volume lacks even the most rudimentary specimen of the noble art of the Indexer (may his shadow never grow less).

We might as well start with the meeting of Thursday 8 July 1943, where someone says: “The question that concerns me at the moment is how to be able to follow a schedule – how to do what I have decided, at the time I set to do it” (66). From this is it evident that Gurdjieff has previously given him such a task.

Gurdjieff replies:

First, you must learn to relax, to become quiet. Second, once that is done, think, and give yourself the task of making a programme to accomplish what you have decided to do. Of course, you will lose this state; you will again become the slave of your associations. But what you have decided in this special state, take it as a task, as a service. Third, you must never believe in yourself, in your ordinary state. You justify, you believe in yourself. You must not. You must not forget how you decided on your programme – what state you were in.

It is not trite to note that although Gurdjieff himself gave this advice, it still needed to be repeated. Thus, on 28 October, Gurdjieff said:

Before manifesting in life, when you are alone at home, relax and make a programme: how you will manifest during the day. Then tell yourself to follow the programme exactly. You fail, ten times, twenty times. The first twenty times, you fail. The twenty-first time you do what you decided when you were alone. There is no other means for now. ... If you do it well, you give yourself something nice. And if you forget, you punish yourself. (256)

When someone objected: “One does not have enough will power to punish oneself,” Gurdjieff answered:

You have to get used to it. This gives strength for the future. You struggle, and this struggle gives results little by little. (256)

Finally, on 9 December, he gave someone advice to find a quiet place, sit down quietly, and come to a good, calm state, and after some time, they would cease to believe just anyone or just anything. Then, he went on:

Make a programme. If you don't have a programme, anything – any idiot, any nonentity or shit – can order you around. Trust only this programme you have decided on while in a special state. The main thing is to decide how you want to behave, what you want to do, the relationship you want to establish with each person; that is what a programme is. ... even if God comes to disturb you to do something else, you must not do it. Maybe He has come just to trip you up. You do only what you decided to do in your special state.

... Understand that I am saying something important. ... (relax and) think impartially. You think about your state, your class, your temperament, and how all that is connected. You think about your programme and how you decide to accomplish what needs to be done in the months to come. For example, what relationship you want to have with this man or this woman. Having established your programme, you go into life and do only what corresponds to it. ... you believe only your programme and your decision. It is the only precise path for you. There are no others, because nature puts many dogs in us on purpose in order to make us weak. It's perhaps in nature's interests that there be few men on the right path. (317-318)

The still valuable *Transcripts of Gurdjieff's Wartime Meetings*, includes transcripts from other years which, even if they do not use the word “programme”, have vital material concerning it. For example, in the meeting of 9 December 1946, Gurdjieff is reported as having said:

In general, it is necessary to create some automatic factors of recall. ... It is very easy. For example, how do you sit down to the table? You have never ascertained with which foot you sit down. You observe that there also you have automatism. You will connect something with this automatism, for a reminder of your work. With each time that you sit down to the table, this thing will be able to act as a factor of recall. (180)

What can we extract from this powerful material?

First, the constant reiteration, even in the one answer of the same considerations tells us Gurdjieff found it difficult to get his own pupils using a programme properly, as an aide to remembering myself.

Second, as the year 1943 went on, he seems to have become more aware of this, and more absolute in his description of the importance of the programme.

Part Three

Now, let us look at the “programme” as an aide to achieving one's aim for conscious evolution. It has, I would suggest, the basic principle that it connects the collected state of the morning preparation (a form of Aiëssirittoorassnian-contemplation) with our states in the day, and ideally makes a connection with the evening. It should, therefore, help us come to a stronger or fuller, more real, sense of ourselves as present with sensation, feeling and awareness, even while we are in the midst of our daily activities, and are preparing for sleep.

If one works to be more conscious when forming the programme, by making it immediately after the morning preparation, then the form of the programme will possess the virtue of connecting the two states to actualise a new state, not so high, perhaps, as that of the preparation, but equally valuable for being actualised in the midst of ordinary life. Time and again in the groups, we would say to the Adies that we had come to a special state in the preparation, but had lost it when the preparation ended. Time and again, they said, this is lawful. We cannot have that state in life, but we can have its influence.

There are some principles for making a programme, but note, these are only a compilation of ideas and a fleshing out of the methods taught by Gurdjieff and his pupils. These points might be found helpful, but it does not mean that there are not other ideas which can help:

(a) Commence with relaxing, becoming conscious of sensation and feeling, and so coming to a more collected state. That is, commence with the preparation as it was taught by Gurdjieff. For the preparation, see the many references to in the book *George Adie: A Gurdjieff Pupil in Australia*, found in the index (the book is available from bythewaybooks.com), and my article “The Readiness is All: Gurdjieff's Art of the ‘Preparation’”, *Religion and the Arts*, (2017) 21, 40-69. As Mrs Adie said, if I do not constructively use the energy made available to me in my morning preparation, it may involve and disharmonise another centre's work (e.g. make me arrogant, feed illusions about myself, etc.)

(b) The programme should be simple in the sense of clear and unconditional, but within those parameters, it can be more or less developed. For example, an easy one would be that at 9.00a.m., 12 noon and 3.00p.m., I come to myself (with sensation and feeling) whatever I am doing, and affirm internally “I Am” (see Gurdjieff at p.147 of *Transcripts ... Wartime Meetings*: “At each of the three hours, you absolutely must remember yourself. You enter into yourself; you feel that you exist with all your presence, and this

– this is your task”). A harder one might be that when I meet James this afternoon, I try and be present to the tone of my voice as we speak. Then, the easier one can be filled in, as it were, so that I make that affirmation at 9, 12 and 3, and between 9 and 3 I am observing the gestures I make with my arms and hands when speaking to someone else. The programme will also ideally include a few minutes in the evening, before retiring, but also before I am too tired to do anything but collapse into bed.

(c) It can be helpful to represent to oneself, in the morning, the picture of myself fulfilling the task later in the day. This type of visualisation can include sensation and feeling, however, those who have not learned from someone who has been able to actualise this, and has had the chance to bring their observations and receive comments, may find it impossible to grasp just what is meant by visualisation including sensation and feeling. But visualisation is never a substitute for remembering myself: rather, I must remember myself all the more, or else the exercise will be fantasy.

(d) It is of the essence, that the decision to follow the programme is made in advance, and that it not be merely intellectual, but that I sense myself (mind, feeling and organic instinct) with this decision and programme alive in me.

(e) I should make a programme which is challenging, not one which is too hard for me. Only experience will show what sort of programme is which. I might not be able to retain good attention for long at one stretch, but I can make such moments more regular, and they can include more.

(f) Follow this programme as a task and a service. This means valuing it, and not being disappointed if I do not immediately obtain palpable results. The results may be accruing at a more subtle level than I am aware of.

(g) One must not be discouraged however often one fails: it will take time before one can follow it. To develop is difficult, and what is more, nature makes it hard, as Gurdjieff said.

(h) If one keeps to the programme, one should reward oneself, and if not, punish oneself. These should be sensible, e.g. if Gurdjieff worked, he allowed himself crayfish, and if he did not, no crayfish. It is good to take punishments which relate to the consumption of food and drink, because the body needs these shocks, and is then more likely to remind me.

(i) Jane Heap had a principle that if one forgets, then one must get up and fulfil one’s word. So, for example, she had the plan to remember herself as she was walking down stairs. When she found that she had walked down the stairs in an unbecoming state, she walked up to the top again, and then walked back down. If I had included in my programme, recalling myself while speaking with James, but I forgot, then I must find someone to speak with, even if briefly, or telephone James and honourably discharge my task.

(j) In drafting the programme, one aims to create some automatic factors of recall. Gurdjieff gave some examples, e.g. how do I sit down to table? With which foot do I begin walking? Which sock do I put on first? There is, as Mrs Adie said, a difference between tasks involving the moving centre and those relating to other centres.

(k) The programme is not to be made with no further horizon than today in mind. One should take into account “your state, your class, your temperament, and how all that is connected” plus “how you decide to accomplish what needs to be done in the months to come”. Here one might well take emotional and intellectual matters, e.g. a line of work against negative emotion and intellectual criticism.

Eventually, the connections between centres must be addressed. As Gurdjieff said: “The conscious effort consists in giving initiative to all your centres”.

Mrs Adie had said that it is not inevitable that the work will solve my problems, especially perhaps these large one. But it can help me be aware of them and face them.

So we need to make it clear, balance the requirements so that it is both manageable and demanding, and – making it in a better state – use it to come to a better state, a more perceptive one. I need to connect my ordinary states with the collected state. There is more to this topic: we need an aim, a programme to actualise that aim, and a corresponding knowledge. But this is a start.

Joseph Azize, for 13 January 2018, last modified 21 January 2018.

Henry Boys (1910-1992)

Anthony Blake: Playing Gurdjieff's Music



In the early 60s, Henry paid me the remarkable honour of inviting me to his house in Lacock, where he introduced me to the music of Gurdjieff. He spoke a little about his involvement with Idries Shah's father (Sirdar Iqbal Ali Shah 1894-1969), whom he had helped host during his stay in Bath. But the main impression I gleaned from him was that the age of 'gurus' and 'teachers' was over and a new approach was emerging. This had a major long-term effect on me.

Later, around 1962 when the Gurdjieff work was practised again in Coombe Springs and movements were being done, I heard the music he had composed for The Great Prayer, a dissonant piece I much enjoyed. [Click here](#) For some reason Bennett no longer then had access to the original music composed by Gurdjieff and de Hartmann.

David Drew: Henry Boys: Musician, teacher, writer on music

Henry Boys was born in London in 1910 and died at his home near Corsham in 1992. He studied at the Royal College of Music for a year before reading English at Queen's College, Cambridge 1929-32. He then returned to the Royal College of Music and completed his studies there in 1934. A hand-written testimonial provided by R. O. Morris, his distinguished teacher of harmony, counterpoint, and composition during both periods, is dated 10 May 1936, and concludes as follows: "I can say without any reservation that [Mr C. H. Boys] is an extremely able musician of wide knowledge and of catholic tastes. He is abreast of all that is being written today, and at the same time is able as few are to discern and appraise the great classical masterpieces. I have had no pupil with a greater zest for all that is good in music old and new."

Boys had begun attending the festivals of the International Society of Contemporary Music during his first year at the RCM, and it was there that he met Aaron Copland, of whose music he was to become the earliest English advocate. (Their correspondence from the early 1930s is of genuine historical importance.) One of Boys' fellow students at the RCM - where they both studied piano with Arthur Benjamin - was the prodigiously gifted Benjamin Britten. Their long musical friendship and working relationship has left many important traces.

Boys' publications during the 1930s include major articles on Mahler, Stravinsky, Hindemith, and Casella, as well as his first Britten portrait and several outspoken reviews of ISCM festivals. After war service (Royal Artillery), he resumed his career as writer and teacher. His extensive musico-dramatic

analysis of Britten's *The Rape of Lucretia* - a work he had stoutly defended elsewhere against its many critics - concluded an anthology of essays devoted to the opera and published in 1948.

In January 1951, Boys joined the Corsham College of Art as Head of its Music Department. He continued his highly influential work as teacher in Corsham until his retirement in 1975.

Robin Jesson, from his book *At Corsham*

Henry, the music tutor, had the appearance of a central European academic, austere and on first appearance remote. The opposite was true. There were relatively few of us taking music as a subsidiary subject so we all got to know each other very well.

Henry was an excellent tutor, both in an individual capacity as a one-to-one piano tutor and working with small groups. He had a quiet sense of humour, and shared with us many anecdotes from his professional musical life.

I was given piano lessons with Henry and William Glock (1908-2000) in Henry's home. Henry lived in a small, pretty cottage originally lived in by weavers when Corsham was one of the centres of the woollen trade. His grand piano filled the whole of the front room. Henry was tall and slim but William was very large at this time, and more than filled the space available. I felt overwhelmed by William's physical presence, and a little intimidated by his professional reputation.

Henry's choice of piano music was a revelation to me. Bartok and Stravinsky were the main diet, with Bach and Handel close behind. All these were new experiences for me, especially the Bartok *Microcosmos* suite. After the weekly lesson Henry and I would cycle to Monks Park to join the rest of the music group for theory, history and composition.

We set words to music for small unaccompanied groups, conducted, and of course sang.

.....

One exercise with Henry that I clearly remember was the links he made with music and architecture. He got our music group - only about four of us - to perform the room we were sitting in. Using the intervals made vertically and horizontally by door frames, windows, brickwork and so on, we clapped the rhythms of the spaces. It soon began to sound like early Stockhausen. Architecture is frozen music.

Benjamin Britten: Letters from a Life: The Selected Letters and Diaries of Benjamin Britten 1913-1976, Volume One 1923-1939, edited by Donald Mitchell.

Britten was a close friend of Henry Boys who features in Britten's letters from the 30s to the 40s. Though Britten was not at all intellectual, he seems to have greatly enjoyed his conversations with Boys with whom he shared many musical loves:

Berg was one of the composers whom Britten had 'discovered' and explored with Henry Boys . . . and so it was only natural that he should have been in touch with his friend, then living at St Albans, after news of the composer's death had reached him. Boys remembers still the telephone call Britten made on 25 December in which he gave vent to his 'absolute desolation' and described his 'mysterious walk' of the 23rd. The day after the phone call - it seems as if Britten had some difficulty in locating Boys - the two friends met and walked together in London and once again Berg was clearly uppermost in their minds:

After much housework for me Henry Boys arrives at 11.30 & we then go for a very long walk to Hendon where Bridges tell me the Marguerite recording studios are. Eat at Hendon & bus back here & spend afternoon talking (Berg), gramophoning (Mahler. Kmdertotenlieder) & playing (Berg - Wozzeck).

The music-making, listening and talking which followed the walk - later that night Britten and Boys attended the broadcast performance of *A Boy was Born* at the BBC - seems almost to have taken on the shape of a wake for Berg: the choice of the Mahler song-cycle speaks for itself.

.....

Henry Boys (b. 1910). English critic, composer and teacher. He read English at Cambridge, but involved himself passionately in musical pursuits, in which he was guided by E. J. Dent. Boys was also a student at the College (from 1929 to 1933). and it was there that he met Britten for the first time on 17 July 1933. It was a day on which Britten had played through *A Boy Was Born* to Herbert Howells and later that same day to Boys. Boys further recollects his enthusiasm on being shown a score of the work by Arthur Benjamin, Britten's piano teacher at the College: 'I was absolutely thrilled [...] It seemed so different from the ordinary, choral tradition, although it crosses the English choral tradition. It was tradition, not traditionalism!' According to Boys, it was the excitement generated by his encounter with the 'Choral Variations' that led to the visit to Lowestoft for a fortnight in August and September 1934, the year in which Britten's father had died, in April.

I took a tennis racquet because he was a very keen player [...] and we used to do music in the morning and either show off' on the front with our excellent tennis or go to [...] his friends [...] for tennis in the afternoon. [...] He used to play the viola sometimes, trying to go through cello sonatas of Beethoven in that week [...] and he showed me a lot of Frank Bridge and other things that I didn't know very well, or at all. and I took Oedipus Rex and Three Pieces from Wozzeck. I remember. [...] And he was well acquainted (I suppose through Frank Bridge, because he wouldn't have got that at the Royal College of Music) [...] with Schoenberg [...] with some Schoenberg, anyway. [...] We played through and sometimes he would pick up his viola and [...] I can remember him once playing a piece he liked very much and very beautifully - 'Night and Day'! [...]

Britten's 1934 diary allows precise documentation of Boys's visit and Britten's response to it. The two friends played and listened to music, relaxed with tennis and 'talked and talked'.

5 September

Work abit, play abit & walk abit with H.B. m morning [...] Have bath before dinner after which H.B. comes and we talk- talk, talk.

9 September

H.B. comes for a long walk & bathe [...] He stays to tea & supper, in between which we play, gramophone & tall; talk, talk as usual.

14 September

H.B. comes rather early, & we have a final run though of F.B.'s Vln sonata - it is a great work to play.

These excerpts from Britten's diary give the flavour of this remarkable encounter, remarkable perhaps not so much for the repertory scrutinized - Boys, an early and passionate advocate of

Stravinsky, was delighted to find that he and Britten shared the same enthusiasms and 'the same sort of explorative instinct' - but for the protracted 'talk, talk, talk' about music that was a feature of this Lowestoft fortnight. It provides an instance of, one guesses, lively and articulate discussion which was rare in later years, when Britten became so suspicious of 'intellectualizing' about music.

Out of this successful and stimulating first meeting developed the friendship between the thoughtful, articulate and cosmopolitan Boys and the younger composer whom he thought 'a genius [...] the most versatile musician I've ever met. [...] I think there are lots of musicians, excellent musicians, who can write music; but I think Ben [...] was a real composer.' (And here Boys referred to the relationship of Erwin Stein to Berg and Schoenberg: as accomplished a musician as Stein was, it soon became clear to him that he did not have 'this thing that they had', and which Britten had.)

The friendship continued in London and was characterized by the same 'explorative instinct' and much debate. On 11 October 1936, for example, Britten wrote in his diary. 'Henry comes back to supper here & we talk & talk: music etc (mostly pro-Mahler & anti-Brahms), & play Wozzeck. I should work but this is good'.

Boys, when still a schoolboy, had been introduced to Mahler's music . . . by Norman Demuth (1898 - 1968). English composer and writer. Boys remembers the thirties as a period when 'Walter Legge and Ernest Newman and Ben and I were about the only enthusiasts' for Mahler. It was Boys who wrote a note to accompany the publication of the Mahler Society recording of the Ninth Symphony, with the Vienna Philharmonic Orchestra conducted by Bruno Walter (HMV DE 3613-22), released in 1935 and instigated by Legge.

Boys wrote one of the earliest and most important articles on Britten . . . and contributed a 'Musico-dramatic analysis' to the symposium edited by Eric Crozier on *The Rape of Lucretia* (London, The Bodley Head, 1945). In 1939 Britten dedicated his Volin Concerto, Op. 15, to him. After Britten's return from America in 1942, he re-established contact with Boys through Ronald Duncan, and in 1947 Boys was designated Musical Assistant to the English Opera Group. He was responsible for making the vocal scores of *Lucretia* and *Albert Herring*.

Around the time of the composition of *Peter Grimes* Boys had met Britten in Oxford Street:

[...] and we went into a pub to have a Guinness (he loved Guinness) and he talked and said one very impressive thing: I think I have all the technique to do any thing. I must be more! And that next work was Peter Grimes.

The comment - highly significant in itself- and that it was made to Boys - seems to embody the spirit of an altogether unusual relationship in Britten's life. Let his diary entry for 23 May 1936 speak for itself:

[Tennis] until 7.30 when we eat a meal sit over it alot, come back here for a bit & then walk back to Golders Green where [Boys] catches his bus - still talking 19 to the dozen tho' I must say he has a startling brain - makes me feel about ten, tho' I get on splendidly with him & always I am exhilarated & stimulated by his talkings [...]

Some hints of Boys' esoteric interests comes through in this extract from Britten's letters:

Tuesday 4 May

More letters in morning - a vain effort to catch up all the lost time. Lunch with Charles Brill up west & then spend very interesting afternoon with Henry Boys - talk & talk - he seems in a

strange position at the moment - his philosophy seems to have divorced him utterly from realities & he is completely occupied with meanings & 'consciousness' - We go together to a very large & comprehensive Artists' Congress exhibition for Peace & Democracy in Grosvenor Square. Some very interesting Surrealist pictures there too.

Then walk the whole way back - & a darned long way it is too!

The Unknown Henry Boys

We are sadly lacking in information about Henry's own compositions and his intersections with the Gurdjieff work and Mr Bennett. Bennett's autobiography *Witness* makes no mention of him.

LANGUAGE OF GESTURE

A DuVersity event May 10-13, Claymont Court, West Virginia



**Mr Bennett teaching The Great Prayer,
Sherborne 1973**

This is an ambitious and pioneering attempt to encompass multiple aspects of the meaning of dance and, specifically, the 'language of gesture'. Our compass will include the Movements of Gurdjieff as a prime case study, but also many other kinds of dance and work with the body. There will be a survey of dance ancient and modern, east and west from, for example, the Odissi tradition of India to the hip-hop of America. Special attention will be paid to developments in twentieth century Europe. Including various attempts to find spirituality through dance.

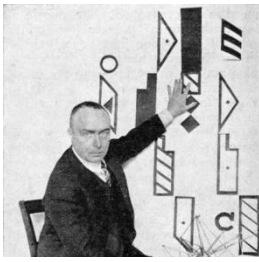
Our world or 'monad' of gesture will include the sources of gesture in work practices and the behaviour of animals, its expressive functions in theatre (recognised by Aristotle) and its ritual meanings in ceremonies. We will look at the phenomenology of body image and awareness and various physical therapies, as well as the nature of eastern *mudras* and yoga. A special session will look at the history of gestures of prayer. This will lead us into the form of rituals, such as the Mass; and the general case of preserving cultural memories.

There will be sessions focussed on the role of music, especially with regard to rhythm and its relation to time. Particular Movements of Gurdjieff will be practised and analysed. The mathematical patterns of dance will be looked at, from the Baroque to Gurdjieff. This will be related to the notation of dance, leading us into how we learn a Movement, for example, and the burning question of *what is its content?* Gurdjieff expressed the idea that dances were at one time like books. At another time, he implied that specific gestures corresponded to or evoked specific inner states. We will see how far we can test such ideas. A third aspect, is how each of us has a unique *signature of gesture* and there is a special work of blending intentional practices into our everyday life and activities.



Gudea of Lagash

Behind the various expositions and explorations we will be bearing in mind the bold statement by John Bennett that *gesture is the language of will*.

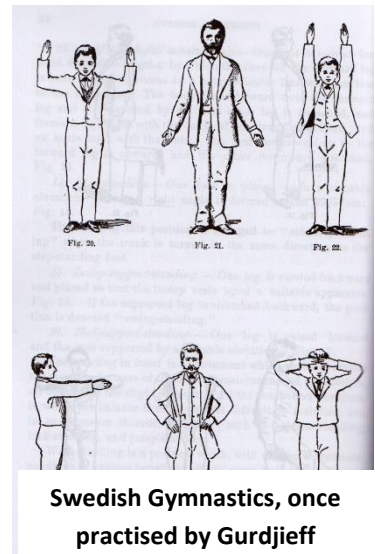


**Rudolf van Laban
with his notation**

The event will be facilitated by Deborah Rose Longo, well known teacher of Gurdjieff Movements, Elan Sicroff pianist and interpreter of the music of Thomas de Hartmann, Anthony Blake, Director of Research of the DuVersity, and Mattias Ribbing, a leading authority on memory and there will also be contributions of art and music. We have a number of advisors including Wim van Dullemen and Toddy Smyth, well known exponents of the Gurdjieff

Movements.

The Language of Gesture is the latest in a series of seminars supported by the DuVersity that began in 2000 with *Systematics and Globalization*. The last three seminars were *The Real Present Moment*, *Music* and *The Dramatic Universe and Beyond*. The series is dedicated to developing and applying the method of *systematics*, emphasising progression in depth and *unity in diversity and diversity in unity*.



**Swedish Gymnastics, once
practised by Gurdjieff**

WHOLENESS

wholeness comes to presence
as the intuition of unity
like seeing the earth
as a ball floating in space
when time operates on matter
forms arise
when the mind operates on forms
concepts arise
the bound arises out of the unbound
the parts out of the whole
form out of matter
the finite out of the infinite
the many out of the one
the imagination
in a state of inspiration
learns to see
the one in the many
the whole in the parts
the infinite in the finite
the unbounded in the bounded
the matter in form
it's a jigsaw puzzle
put enough pieces together
and you get the picture