

DUVERSIY NEWSLETTER No. 15

Fall 2005

COMING EVENTS

2006

Continuing Your Quest - January 20-24,
Santa Fe

Systematics Gathering - April, Charles
Town, West Virginia

Psyche Integration (UK) - May 26-29, Rill
Center, South Devon, UK

Continuing Your Quest - August 4-9,
Santa Fe

Journey to Sacred Egypt – February or
October *

2005

Psyche Integration - November 4-6, St
Francis Retreat Center, Wilmington,
Delaware.

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circumstances permitting

WORD - Dr Edith Wallace



This talk was found amongst Edith's papers after she died and we thought it an important discourse on the value and significance of words by a Jungian who placed so much emphasis in her life work on the revealing power of images. It was written in 1974 and given for the C. G. Jung Foundation for Analytic Psychology, but we have no record of where it was presented or how or in what context. It has been slightly edited for clarity. It was prefaced by the following instructions.

Use of the Word

Since my approach is built on experiencing first and then taking a closer look and talking about it, it would be helpful if some of you would try one or two of the following exercises and bring the result to the first seminar session.

With strict economy, no more than one sentence, with possibly one word:

- 1) Describe some thing accurately;
- 2) give a characteristic description of a person;
- 3) describe a feeling accurately;
- 4) describe an important experience.

Transcribe any one of the above into a short poem or a "Haiku."

For some of you a poem or Haiku may arise spontaneously, often while your attention is on something else, but you have it in mind to write. What happens at such moments?

Try to search for just one word, the "right" word for you in your descriptions. Again: what happens, what happens to you when you take the time to search for the "right" word?

Introduction

From *Echoes of the Wordless 'Word'* ed. Daniel C. Noel

Allan Watts quoted on p.IX:

(the metatheologian) must be a poet, not just a versifier, but a *master of images* - (a parabolist, allegorist, analogist, and imaginator)

p.11 The Greenland *Eskimo Kilime* told Rasmussen (from Paul Radin, "The Literature of Primitive Peoples", Diogenes, 12 Winter 1955, pp. 5-6:

all songs come to man when he is alone in the great solitude. They come to him in the wake of tears, of tears that spring from the deep recesses of the heart or they come to him suddenly accompanied by joy and laughter which wells up within us/ we know not how, as we ponder upon life and look out upon the wonders of the world around us.

Then, without our volition, without our knowledge, words come to us in songs that do not belong to everyday speech. They come to us with every breath we take and become the property of those who have the skill to weave them together for others.

p.12 Eskimo Poet: "All my being is song, and I sing as I draw breath."

p.13: all sources are in the end mysteriously dynamic like the sources of rivers, which are not said to "begin" but to "rise".

From: *Correspondence with Jung*, quoted in H. L. Philip, *Jung and the Problem of Evil*, pp.12-13, London, Rockliff 1958; description of the Unconscious, in which *Jung* makes explicit the imagery underlying the idea of source:

It is the source of all sorts of evils and also on the other hand the motherground of all divine experience and - paradoxical as it may sound - it has brought forth and brings forth consciousness. Such a statement does not mean that the source originates, i.e., that the water materializes just in the spot where you see the source of a river; it comes from deep down in the mountain and runs along its secret ways, before it reaches daylight. When I say: "Here is the source," I only mean the spot where the water becomes visible. The water-simile

expresses rather aptly the nature and importance of the unconscious.

p.25, *Goethe*: It is not given to us to grasp the truth, which is identical with the divine, directly. We perceive it only in reflection, in example and symbol, in singular and related appearances. It meets us as a kind of life which, incomprehensible to us, and yet we cannot free ourselves from the desire to comprehend it.

p.26: In *Psychology of the Unconscious* Jung concluded:

Language is originally and essentially nothing but a system of signs or symbols, which denote real occurrences, or their echo in the human soul." Such a reticulated web of sounds or printed images bears no necessary correlation with the occurrences or the echoes. Like Ophelia, however, man is crazed with echoes, which he attempts to answer. The most haunting echo in his soul is the sense of lapse, or separation from an original unity, *a.* unity which he has sometimes called by the name of God. Crazed as he is, man can no longer conjure up that participation which he senses he once experienced. So he, like Ophelia, turns pathetically to language in the nostalgic hope that it might again occasion consonance.

In the Beginning was the Word.

Let me state first of all that I am aware that "the Word" in the Gospel according to St. John means the Way, the Truth, the "beginning of all things, the Lord, the Creator of the world, and / had not meant to use "the word" in that sense.

I did ask myself: Is the first thing in creation that presents itself to us a *word* or an image, or maybe a kinaesthetic experience or just an itch. The word seemed something more *advanced* to me. For Jung himself everything is preceded "by the "primordial image", and I will give you some examples of what he says on the subject later.

It also occurred to me that we use and misuse words all the time. We use them, not as I think they were originally meant: for communication, but we use them for separation all too often. We use them as a smokescreen: as long as I am talking they

won't see who I am and I do not need to feel uncomfortable. Silence can be anxiety provoking, especially when we feel on shaky ground. For adolescents in search of themselves in therapy for instance 'no words' can be too uncomfortable to be endured. In such instances it is better to fill the space with words, because under such circumstances any word can be a kind of bond. Just like we may use an obvious phrase not so much for what we are saying, but as an expression of feeling. For instance in a kind of New England way, the person who pulls up in his car on the road to stop beside someone who stands beside a car with a flat tire and says: "Got a flat tire?" [*such statements have been called 'presymbolic'*] – It sounds silly when you hear it cold, but it says more than the phrase or can, without stating a feeling directly, without saying "I am sorry" which might be embarrassing for both. Or as another example this magic formula that we seem to *have* to use in our troubled times: "Have a good day!"

Psychologists are well aware today, that we can hide behind words, and also that there are other ways of expressing oneself and communicating, maybe more direct ones, sometimes easier ones. As you know I like to and have used them myself. But since our method is basically 'verbal*' and since articulation means consciousness it behoves us to take a second look at verbal expression, and also to try and use the word in the best possible way. Before we can use words to communicate again, we must take a closer look at the use of words and make an effort to use words right, *search* for expressing what we mean like the poet does. I believe most of us need to be more conscientious with the use of language - not only for the sake of human relationship but also for sharpening our perception to begin with and our articulation, which is a measurable manifestation of consciousness.

[This is why I sent out those leaflets with *exercises*. I want to emphasise, that we are doing something here together which will be in *statu nascendi*, a state of being born, therefore needs careful handling, in other words, this is not the time for criticism, but for protecting and nurturing.]

Words can be used for an exercise in perception, because we cannot adequately

describe what we have not perceived. And such an apparently simple exercise can lead us deep inside and on a path to the creative source. (I wish to apologise to the poets among you, and I hope I am not doing to you what the questioner did when he asked the man with the long beard, whether he slept with his beard above the covers or under the bedcovers. The discipline of the artist is a form of concentration and 'meditation' which leads on the same road without the 'exercises' that I am talking about here.)

Exercise 1 Nevertheless: say what is the Sun, the Moon, the Earth; say it descriptively, elegantly, precisely, say it emotionally: a) personally, b) dramatically, state things in such a way that you make an affective impact.

One cannot talk about the use of words without talking about the poet. *Loren Eiseley* speaks of the poets (Invisible Pyramid):

It is useless to characterise them (poets) as dealers in the obsolete, because this venerable, word-loving trait in man is what enables him to transmit his eternal hunger - his yearning for the country of the unchanging autumn light. *Words* are man's domain, from his beginning to his fall.

And before this, about man: "long ago he cunningly devised language to reach across the light-year distances between individual minds."

p.124 "The true poet is born wary and is frequently in retreat because he is a protector of the human spirit."

Further:

Language implies boundaries. A word spoken creates a dog, a rabbit, a man. It fixes their nature before our eyes; henceforth their shapes are, in a sense our own creation. They are no longer part of the unnamed shifting architecture of the universe. They have been transfixed as if by sorcery, frozen into a concept, a word. Powerful though the spell ' of human language has proven itself to be, it has laid boundaries upon the cosmos.

Or later:

In the attempt to understand his universe, man has to give away part of himself which can never be regained - the certainty of the

animal that what it senses is actually there in the shape the eye beholds. By contrast, man finds himself in Plato's cave of illusion. He has acquired an interest in the whole of the natural world at the expense of being ejected from it and returning, all too frequently, as an angry despoiler."

Jung puts essentially the same thought in these words: (Transformation; Symbolism of the Mass, p.289/90):

One can be - and is - just as dependent on *words* as on the unconscious. Man's advance towards the Logos was a great achievement, but he must pay for it with loss of instinct and loss of reality to the degree that he remains in primitive dependence on mere words. Because words are substitutes for things, which of course they cannot be in reality, they take on intensified forms.

Later:

This rupture of the link with the unconscious and our submission to the tyranny of words have one great disadvantage: the conscious mind becomes more and more the victim of its own discriminating activity, the picture we have of the world gets broken down into countless particulars, and the original feeling of unity, which was integrally connected with the unity of the unconscious psyche, is lost. S.P. p. 15 & 19

And on the question of "image" and "word" Eiseley and Jung seem to be agreed also. *Eiseley* says it in his own poetic language (p. 141):

Once again, in the night, as I traversed a vast plain on foot, the clouds that coursed above me in the moonlight began to build into archaic, voiceless pictures. That they could do so in such a manner makes me sure that the reading of such pictures has long preceded what men of today call language. The reading of so endless an alphabet of forms is already beyond the threshold of the animal; man could somehow see a face in a shell or a pointing finger in a cloud. He had both magnified and contracted his person in a way verging on the uncanny. There existed in the growing cortex of man, in its endless

ramifications and prolonged growth, a place where, paradoxically, time both flowed and lingered, where mental pictures multiplied and transposed themselves. One is tempted to believe, whether or not it is literally true, that the moment of first speech arrived in a starburst like a supernova. To be sure, the necessary auditory discrimination and memory tracts were a biological preliminary, but the 'invention' of language - and I put this carefully, having respect for both the biological and cultural elements involved - may have come, at the last, with rapidity.

Jung states it very clearly and very definitely in many places that the primordial image precedes the word. On the Rel. of Anal. Psych, to Poetry:

But the mythological figures are themselves products of creative fantasy and still have to be translated into conceptual language.

That is the secret of great art, and its effect upon us. The creative process, so far as we are able to follow it at all, consists in the unconscious activation of an archetypal image, and in elaborating and shaping this image into the finished work. By giving it shape, the artist translates it into the language of the present and so makes it possible for us to find our way back to the deepest springs of life. (*This is my concern and that is why I am giving you all these quotes*)

Psychological Types: The primordial image is the preliminary stage of the idea; its maternal soil.

Further, and this may take us a step further:

The idea is conceived also as a fundamental, a priori existent factor. It possesses this latter quality from its antecedent, the primordial, symbolical image. Its secondary nature of an abstract and derived entity it receives from the rational elaboration to which the 'primordial image is subjected before it is made suitable for rational usage. In as much as the primordial image is a constant autochthonic psychological factor repeating itself in all times and places, we might also, in a certain sense, say the same of the idea, although, on account of its rational

nature, it is much more subject to modification by rational elaboration, which gives it formulations corresponding with the spirit of the time.

Here belongs also Gerhard Hauptmann's saying: "Poetry evokes out of words the resonance of the primordial word."

The last quote from Jung leads us to some recent research, compiled and presented by Robert Ornstein in his *The Psychology of Consciousness*. As he demonstrates, experiments have shown fundamental differences in the functioning of the two sides of the brain. The left side of the brain, which controls the right side of the body also controls, what Ornstein calls "our normal waking consciousness". It involves analysis, it makes it possible for us to differentiate objects and act upon them. The concept of causality, linear time and language are the essence of this mode - and this, of course is where it is relevant here. The right side of the brain is specialised for seeing things as a whole ('holistic mentation'). Its language ability is quite limited.

Says Ornstein:

Today it is necessary to incorporate evidence that the linear, verbal-intellectual mode of knowing is not the only mode available to man.

Scientific articles may be as orderly and well reasoned as the scientist can make them. "The entire process, however, is not exclusively linear and rational. Scientific investigators act on personal knowledge, biases, hunches, intuition. It is the genius of the scientific method that the irrational thought becomes translated into the rational mode and made explicit, so that others can follow it.

Anais Nin, in *The Novel of the Future*, says something of a similar nature in more intuitive language:

A new kind of absolute is in sight, which, although it contains a refusal of what we logically call logical intelligence, is an elevation of the subconscious of man into a position of power and magnitude and surreality.

William James, *The Variety of Religious Experience*:

Our normal waking consciousness, rational consciousness as we call it, is but one special type of consciousness, whilst all about it, parted from it by the filmiest of screens, there lie potential forms of consciousness entirely different. We may go through life without suspecting their existence; but apply the requisite stimulus, and at a touch they are there in all their completeness, definite types of mentality which probably somewhere have their field of application and adaptation. No account of the universe in its totality can be final which leaves these other forms of consciousness quite disregarded. How to regard them is the question, - for they are so discontinuous "with" ordinary consciousness. Yet they may determine attitudes though they cannot furnish formulas, and open a region though they fail to give a map. At any rate, they forbid a premature closing of our accounts with reality.

They all seem to say the same thing – such a diverse collection of witnesses: Jung, Robert Ornstein, Anais Nin and William James!

The word has fallen into discredit, and yet we work with verbal techniques. Before we discard them and seek to liberate emotion in nonverbal ways it behoves us to take a closer look at the use of the word. In therapy f.i. the word that liberates, that redeems or transforms like in the fairy tale. He who has the right word is freed from bondage and the same holds true psychologically.

And yet there is a poet who can say: "Words confine, when what I want is to escape." (Wiesel, *One Generation After* p.40)

It is true, something gets nailed down, we have made a commitment. This presupposes that we do use the word well, not just the right "form" which is one of the writer's concerns, but an expression of something that comes from the depth that confronts us with a truth which had been hidden. It is truly a responsibility to use words well.

Articulation is consciousness. It seems that man with all the opportunities given to him-her is also given all the pitfalls. All the riches we are given can be squandered and misused, and so it is with the word. It is a psychological rule that we do not act - for change - until we

are pushed against the wall, until we are cornered. Today we are in desperate straights, having misused and are still misusing all our natural resources. Most of us city dwellers can not do too much about that. But we can all try not to misuse words, not to squander *that* 'natural resource'.

We do it for emotional reasons; we talk too much, when we need to siphon off emotion. As you all know, it is so much easier to say something in many words, rather than with an economy of words. Disraeli once wrote to a friend: "I am writing you a long letter, because I do not have the time to write you a short one." But then we are squandering the fire which Prometheus long ago stole for us from the Gods. *We* are squandering precious energy. We live violent lives rather than loving ones.

Some instinct tells us that something is wrong here and we revert to "non-verbal communications", but that is not the only solution. We were given "the word" which is spirit, and I believe we must use it right. Then we establish contact with the source, and we put the fire to good use. In the human evolution it was a tremendous event, when human beings used language for the first time. There may be something to be learnt from a look at history and the evolution of language. I can see a parallel to the creative act with words, the arising of words.

Eiseley quotes one prominent linguist who would "place the emergence of true language at no more than forty thousand years ago." He himself accords it a much longer history, a longer preparation surely until finally the human brain was sufficiently developed to make it possible for man to name things and thereby move one step away from the animal and come a step closer to the Gods. We pay for this development and its joys as Prometheus paid for stealing the fire from the Gods.

Eiseley talks about this, Jung talks about it. (We have moved away from instinctual connections and lost our bearings; we have lost an initial wholeness). I believe we are reaching for even closer contact with "the Gods" (for want of a better word) and we could call our age "The Age of The Agony of Animal Man", and we have all the signs of the 'Agony'. Man in pain will hit out in violence - or

sit and endure the pain to get beyond it. This sitting to endure the pain can be Zen, can be meditation, it is certainly a most important ingredient of the creative process: complete *concentration* on the 'aim' or subject at hand - to the point of *obsession*, and when nothing will move. It is painful, it is agony! I consider it part of the "descent" Jung talks about so often.

The descent into the depths will bring healing. It is the way to the total being, to the treasure which suffering mankind is forever seeking, which is hidden in the place guarded by terrible danger. This is the place of primordial unconsciousness and at the same time the place of healing and redemption, because it contains the jewel of wholeness. It is the cave where the dragon of chaos lives and it is also the indestructible city, the magic circle or *temenos*, the sacred precinct where all the split off parts of the personality are united. (Anal. Ps. p.201)

The world's most beautiful truths are of no use until their purport has become an original inner experience with each of us. It is not enough to say things for them to be understood, and the experiencing of them will still go on for generations. But there is no other road than this one which appears to us to descend into the shadow of the valley; it is our chance of climbing to daylight again on the further side.

We are in utter darkness. But it pays to sit with it and bite through I assure you!

Eiseley thinks that in the end language "burst through" like a "starburst, a supernova, it "may have come at the last with rapidity. And this is what happens in the creative endeavour. At least this is my experience. I would say: once we are in it, it flows. There may be stale moments when we have to start all over again and overcome black spots, leap gaps, but they become shorter with our 1) capacity to stay concentrated, 2) experience that something will happen which gives us 3) confidence, trust in the process - the advantage of exercising once capacities. In the beginning I often ask myself: why am I exposing myself to this again! but in the end I always know, and I can even recommend it. I would encourage stealing fire from the Gods - and maybe we are only taking what might be

ours by right - if we are made in the image of God as it is claimed.

It is agreed by who have dealt with the subject that the emergence of language is a most important, a liberating and imprisoning event in human history.

You may remember Helen Keller's first experience of the 'word': the famous passage in her autobiography, which is so rich in language that it makes these beginnings she describes even more miraculous. It was the great day, when all sign-meaning was eclipsed by the discovery that a certain datum in her limited sense-world had a denotation, that a particular act of her fingers constituted a word. One day her teacher took her out for a walk - and there the great advent of language occurred:

She brought me my hat and I knew I was going out into the warm sunshine. This thought, if a wordless sensation may be called a thought, made me hop and skip with pleasure.

We walked down the path to the well-house, attracted by the fragrance of the honeysuckle with which it was covered. Some one was drawing water and my teacher placed my hand under the spout. As the cool stream gushed over my hand she spelled into the other the word *water*, first slowly, then rapidly. I stood still, my whole attention fixed upon the motion of her fingers. Suddenly / felt a misty consciousness as of something forgotten - a thrill of returning thought; and somehow the mystery of language was revealed to me. I knew then that w-a-t-e-r meant the wonderful cool something that was flowing over my hand. That living word awakened my soul, gave it light, hope, joy, set it free! There were barriers still, it is true, but barriers that in time could be swept away.

I left the well-house eager to learn. Everything had a name, and each name gave birth to a new thought. As we returned to the house every object which I touched seemed to quiver with life. That was because / saw everything with the strange, new sight that had come to me.

Of course this makes us pause. What is this "something forgotten" -this "returning thought"? What is the preconscious

experience? Can it be an image with her or is it an ancestral memory of language, from the collective unconscious, in the way in which we may dream in languages we never knew or studied and yet we "understand" in the dream maybe "remember" them. Whatever it is, it is also a miracle - as even the title of the play indicated.

S. I. Hayakawa, the author of *Language in Action* says: "The meaning of words are NOT in the words; they are in US."

This is a very important statement. If we could remember this, it could, have a liberating effect. I believe we would use words more freely and yet more succinctly and sincerely, also probably more originally, if we could remember: it is *me* who is speaking - in many instances. Of course we are afraid of self-revelation; the guards would be up, consciously or unconsciously.

About Poetry Hayakawa says: "Poetry, which condenses all the affective resources of language into patterns of infinite rhythmical subtlety may be said to be the language of expression at its highest degree of efficiency.

And it has been said that poets and scientists could be called the "window-washers of the mind." Again H. "Words are, as has been said from the beginning, the essential instruments of man's humanity. This book asks the reader to treat them as such."

We will go into what is meant by "poetry" in the second talk, here now I want to bring you some evidence both of the use of poetry and what some writers and poets have to say.

Jack Leedy is a "poetry therapist" and the editor of two books on this subject; he says: "Poems like dreams are another royal road to the unconscious.) We live in prose, and dream in poetry."

(And this reminds me of the woman who is told, that she is speaking "prose", a fact, which impresses her greatly and provokes the exclamation: "Here I have been speaking prose all the time, and I never; knew it!")

If we want to express it in different words: poetry uses the carefully chosen word, and so gets us in touch with the unconscious; our effort at it builds a channel to the self.

Leedy quotes a "poem" as an example of how one man expressed his feelings at getting in

touch with his own uniqueness in the workshop experience:

Until now, the words
I spoke were hollow,
and fell on barren ground
so that I doubted
I had spoken
From time to time I heard
a few others speak
with the voice of the sea
and the wind,
and I quickened my pace
to find
my voice -
the words -
And now
I will speak
and some will hear,
but mostly I
will hear
my own voice,
will sound my own sound -
a deep bass.
And others will sing
their notes,
and the Universe
will resound.

This is one side, one aspect of writing, of using words freely, are my _words, which is the best beginning, and which is what we want to do here. It is a beginning. There are two other sides which we must consider. I have talked about one already: 1) the responsible use of the word, and 2) - and these two are connected - the feeling of helplessness about expressing some things some emotions even in words.

Kazantzakis has given voice to both these points (p. 435):

I reflected that if today's creative artist formulated his deepest inner presentiments with integrity, he would aid future man to be born one hour sooner, one drop more integrally . . .

Writing may have been a game in other ages, in times of equilibrium. Today it is a grave duty. Its purpose is not to entertain the mind with fairy tales and make it forget, but to proclaim a state of mobilization to all luminous forces still surviving in our age of

transition, and to urge men to do their utmost to surpass the beast.

p.82:

The man who writes has an oppressive and unhappy fate. This is because the nature of his work obliges him to use words; that is, to convert his inner surge into immobility. Every word is an adamant shell which encloses a great explosive force. To discover its meaning I you must let it burst inside you like a bomb and in this way liberate the soul which it imprisons.

(This points the way to a very different way of listening also, and it seems to express to me how carefully we must or could choose our words, so that they truly become this "shell" to both express and hold in our emotions, this is a very subtle thing and could be immensely therapeutic. So it is not just: give expression and explode, but: give such true and careful expression that you get your point across without having to explode and then having to pick up the pieces.)

Once there was a rabbi who always made his will and tearfully bade farewell to his wife and children before he went to the synagogue to pray, for he never knew if he would emerge from the prayer alive. As he used to say, "When I pronounce a word, for instance Lord, this word shatters my heart. I am terror-stricken and do not know if I shall be able to make the leap to the following words: *have pity on me*."

Or for a person able to read a poem in this way, or the word massacre, or a letter from the woman he loves - or this Report by a man who struggled much in his life and yet managed to accomplish so very little. "

p. 143:

"Father, what name do you give God?" asked the Abbe.

"God does not have a name," the dervish replied. "He is too big to fit inside names. A name is a prison, God is free."

"But in case you should want to call Him," the Abbe persisted, "when there is need, what name will you use?"

The dervish bowed his head and thought. Finally he parted his lips

"Ah! - that is what I shall call Him. Not Allah, but Ah!"

This may give you a feeling about the word that imprisons, the "shell" its necessity, and also that sometimes our helplessness to say what we wish to express in words - this is quite true, and that is why I like to paint: one can say things in colour and form which cannot be said in words. However the person used to using words and impelled to do so may express it, as Dorsha Hayes had done in two poems which will be familiar to many of you because they were published in the Club Bulletin (No 35 Vol 7, Nov. 1973):

APPEAL TO THE LOGOS

What have I said that's worth the saying
though I have labored hours to say it right?
What is this Force that comes like praying,
comes imperative and late at night?
Alone and still, the heart fills up,
becomes an overflowing cup
that must be poured like molten metal
and a form, enduring, that will testify —
To what? — to all I cannot settle
that in my solitude demands outcry?
O Lord of Words, before I'm dead,
may I yet know what must be said?

And in a lighter vein, but equally to the point of our subject:

BACKYARD SPARROW

I hear the sparrow greet the day
with "cherp". He has no other way,
no song. There's nothing he can say
but "cherp". He keeps it up, devout.
I have so many words, yet doubt
that I can equal his display.

Here today, however, let us make the effort to find a word . . .

There is also the story of a master speaking to his disciples every morning. One day he gets onto the rostrum and a little bird comes and sits on the windowsill and begins to sing and the master lets it sing while he keeps quiet. After it has been singing for a while it flies away. And the master says to his disciples, 'This morning's sermon is over' “.

Speech is what characterises humans. Yes we can also train animals, to learn words, but we feed the words. I am sure the animal can understand, and without the need of words. I have felt what Dorsha expressed: there were many occasions when I wished I could have

expressed my feelings by wagging a tail instead of with the words given by convention. However, this cannot and must not deter us from finding the "right word, because it may bring us closer to a higher nature which is our prerogative as human beings, our search, our longing: to be "united", whole.

As witnesses more poets: to begin with Shakespeare (*Midsummer Night's Dream*):

The poet's eye in a fine frenzy rolling
Doth glance from heaven to earth, from
earth to heaven
And so imagination bodies forth
The forms of things unknown, the Poet's
pen
Turns them to shapes, and gives to airy
nothings
A local habitation and a name.

(Words confine!)

From the agony *about* words, when they become inadequate, to giving "airy nothings" a "name".

Maybe Archibald MacLeish has found his own form of solution when he says:

A poem should be palpable and mute
As a globed fruit
Dumb
As old medallions to the thumb
Silent as the sleeve-worn stone
Of casement ledges w/here the moss has
grown -
A poem should be wordless As the flight
of birds ...
A poem should not mean
But be.

I should like to go a step further: A poem should not be written with a meaning in mind, but it can still convey meaning and hold a "message". (This is the difference between 'prose' and 'poetry'.) This is the way in which we want to make use of "the word" here. Open yourself to the word that comes from the depth and then look at it or listen to what it says to you. 'Someone' has said it who is not the you you know and yet may be more deeply you, in which case you may want to know about this 'being' more than you know now. The word has built a channel to the "treasure hard to attain".

Now let us take a look at the influence of *outer* impressions. I know from my own experience

that visual impressions must" sink into some kind of reservoir from which they may arise quite without my doing in a painting. A poem may also arise after having been impressed by a visual image and a mood.

However there are, I believe, differences with the use of the word. It is a little like with psychology: everybody thinks he is a psychologist because psychology deals with the human condition in which we all find ourselves, and which we need to puzzle over. We all use words, and so we use them often too easily and mostly too quickly. We react much faster with the word, don't give the impression a chance to sink down and come up again on its own accord from the "source".

This seems to be expected of us in conversations. We 'react' other than respond as human beings.

Writers know that if you talk prematurely about something conceived you may lose it, talk it away. It needs to be contained in the alchemical vessel to make the cooking transformation possible. There is a threshold between conscious and unconscious, and it is difficult to get contents from the unconscious across that threshold - like the difficulty we have sometimes in remembering a dream, it slips away, though we woke up with a distinct image. I might add to this that we also need to translate from one language - that of the unconscious, which is not 'ordered' in the sense of the conscious language - into that 'ordered' language of the conscious. We not only translate from image to language, but also from jumble to sequence. I am sure, you have all had the experience, of not being sure which part of the dream came first - this is often brought to me in the consulting room - but you need to put in some sequence, and in fact, this sequence becomes important in understanding the drama, and with it the message of the dream. The more adept we are with this translation - and this does not apply only to the dream, it is also the 'channel-building' I talk about — the closer we may come to the source. Getting a hold of the initial vague feeling about a thought, hanging on to it, having an idea or thought come through and then putting a word to it, all this is channel building and consolidates the contact. You see why I am reluctant to talk about such things, unless and until you have experienced

them. Because the value of it is in the doing, and if you have too many of my ideas you can then turn it into an intellectual exercise. We do this almost as a protective device, because this way we have crutches, and we do not have to experience the agony when nothing will come. We *must* experience that and get beyond it, because it gives us a chance to get over that threshold, our own threshold, which stands between us and the 'other'. I am expressing it purposely this way. As you can see if we allow breakthrough we also invite demons, and for some there is danger. But even demons can be talked to, if we know that and if we, the ego personality stands on firm ground. (Dr. von Franz tells a story about herself and the "burglar" in her lonely cottage in the mountains, and how she overcame her fear.)

So please try not to make the process an intellectual exercise. Allow things to happen, but be very alert and present. Simply give yourself the "time", the "hesitation" before you speak the "receptivity", the "listening in". Even: don't do any censoring, let what will come up, put it before you and see what it says to you. Some of us are always ready with a good title, or an idea. Take it seriously, and then may come the work.

You may feel thoroughly self-conscious by now. This is the self-conscious process, and there are other ways. Again - we must be alert to different ways also. It may be that when you don't look or listen all of a sudden things begin to come up, to happen. Something was constellated already, and we may have constellated it through our own concentration. This second way may precede the self-conscious process. Once it starts coming we need to be alert and catch, because the fish have a way of swimming away.

If I want to schematise, one could describe the whole process somewhat like this:

Step 1) Concentration on the aim, which may be a line of a poem, describing a sunset or an experience, with an economy of words, but the most fitting ones. Or concentration on a question.

NO "doing"; in your mind, with your voice or with your pen.

Step 2) Now leave it alone. This is a difficult moment because you are at the

mercy of 'inspiration' (we call it that) and there is nothing you can "do" at this moment except just keep your aim or question in mind, keep really concentrated on it - in the back of your mind, and go about your business, knowing full well, that now you cannot, and in fact must not "do" anything. I mean: just don't lose it but go about, your business otherwise.

Step 3) Then when it comes up from the depth, just whatever, be alert to it again, catch it and put it down,, unless you have learnt to hang on to it and sort before you put it down.

Step 4) The conscious effort of sorting, organising, putting into "shape- and yet the knowledge of "shape" comes from the unconscious to ("unconscious form sense"). Now for the first time we may use a critical sense - never before this step because we might destroy a growth process which takes place in the womb as yet.

Will all those of you who are poets and waiters forgive me, for you do not need to know these things you use the contact you have to begin with. However my aim is to help establish or foster this contact with the creative "fountain of life". And as psychologists, as Jung describes it (On the Rel.of Anal.Psy to Poetry, p.78):

We must interpret, we must find meanings in things, otherwise we would be quite unable to think about them. We have to break down life and events, which are self-contained processes, into meanings, images, concepts, well knowing that in doing so we are getting further away from the living mystery. As long as we ourselves are caught up in the process of creation, we neither see nor understand; indeed we ought not to understand, for nothing is more injurious to immediate experience than cognition. But for the purpose of cognitive understanding we must detach ourselves from the creative process and look at it from the outside; only then does it become an image that expresses what we are bound to call "meaning".

I described the nascent work in the psyche of the artist as an autonomous complex. By this we mean a psychic formation that

remains subliminal until its energy-charge is sufficient to carry it over the threshold into consciousness. Its association with consciousness does not mean that it is assimilated, only that it is perceived; but it is not subject to conscious control, and can be neither inhibited nor voluntarily reproduced.

Jung talks about the "autonomous complex" in the unconscious that can be observed. But it also a contact which the child still has, and which operates as the child in man, the child creator, the spontaneous - as Neumann puts it: "that man from whom the period of child hood experience, which takes this openness to the transpersonal for granted, has not departed."

Two examples as far as the child is concerned:

1) Mother to her son: "Alright, let me explain to you. A symbol is a word you use in place of another."

"Why would I do that?" is the child's response. (Elie Wiesel in *The Oath* p.21) You see, the child still understands the language of the unconscious directly, and so does not need the "translation*" which we use for understanding and for making the contact which we call a symbol, the only way in which there can be contact and understanding for us, the 'symbol' creates the bridge, which the child does not need The other example is of a very different nature

2) A shattering question a child once asked: "How did they find the exact words to put in the Bible?" This quote is followed by the observation: "This, of course, was asked under the influence of some Sunday school teacher, who had casually said that everything in the Bible was true."

Here we have the child being confronted with having to match truth and words.

THE USE OF THE WORD

Now I want to say something about the use of the word. I may repeat myself in my attempt to drive a point home, trying to reach you somewhere.

Question: there are things which cannot be said in words. Does this mean that there are areas in the center of our being which have no

words, but other means of being expressed? like colour and shape or just touch. We do live and operate with two halves of a brain, even though according to modern research the functions are strictly separated. There are - anatomically and physiologically bridges from one side of the brain to the other.

All art is meditation. Waiting for the right word is of the same quality.

Let me give you an *exercise 3*: Try to express something in "body language" f.i. an emotion in a gesture or a dance. Then tell us about it, or describe it. Then transcribe it into poem or Haiku - we will concentrate on Haiku next time, when I will give you a short introduction to Haiku.

This time we are not saying we want to express in body language or in shape - three-dimensional or otherwise or colour or in song without words, but we do want to express in words, however in the most succinct way sometimes in the most precise way. Not Just "talk", not repetitions, wasteful words, coming from the surface, mechanically used. No "cliches" but our own words, fish them up as if you were letting a bucket down into a well. The truth is simple; a simple word from the right source will express truth. Balking in simple language may help us to reach the truth. Simplicity and sincerity is what it takes and I suggest here we start such a task by using *words simply, sincerely* and do just that conscientiously.

When we have to *describe* we must choose our words carefully. 'What precedes the wording is observation and perception, (s. Dr. Hamilton "I want to see the patient walk through that door, when you describe her/him." A Vignette)

And where are we when we have words inside but cannot or do not wish to bring them out?

This is all very fine, but sometimes words will take over and com up rambling and unbidden. What kind of a phenomenon is that? At this point the controls have broken down, the dam against emotional or other flooding and free association against our will is taking place. These are "conditioned" words. If we would catch them, we might catch a complex. It is a mechanical reaction which gets us away from the source, probably because something has scared us, we blow up a smoke screen. My

good friend Marlow, Conrad's narrator expressed it: "... though I seemed to have lost all my words in the chaos of dark thoughts I had contemplated for a second or two beyond the pale. These came back, too, very soon, for words also belong to the sheltering conception of light and order which is our refuge."

Granted, sometimes we need to take refuge. If our aim is the "treasure hard to attain" we might try a moment of silence and see if we can stand the onslaught, if such it be.

Or - and here I am offering another solution-use words *differently* can best demonstrate what I mean by two examples. The first one comes from Ornstein's book on Consciousness, as a demonstration of an expression of the side of the brain which has only a very limited use of verbal expression; the non-linear side. It is a quote from a description given by Trobriand. Islanders: But the Trobrianders do not describe their activity "lineally; they do no dynamic relating of acts; they do not use even so innocuous a connective as *and*. Here is part of a description of the planting of coconut. "Thou-approach-there coconut thou-bring-here-we-plant-coconut thou-go-thou-plant our coconut. This-here-it-emerge sprout. We-push-away this we-push-away this-other coconut-husk-fiber together sprout it-sit together root."

According to Malinowski, all Trobriand Speech is "jerky", given in points, not in connecting lines. (Dorotsky Lee, Freedom & Culture, Prentice-Hall 1959)

But we do not necessarily have to go to a primitive culture to find examples of direct and spontaneous description. Here is an example of an experience that was very moving and revealing to a young woman who partook of a workshop where several art media, were offered for smaller groups. She reported to the whole group - a large one - her report was recorded, and here it is verbatim:

I went to the clay working group, the modelling. Strong in me was the need to explore the notion of descent into the chaos, particularly because it was something very strong in my mind for the last month. So, as I was working with the clay and making like a mountainside and feeling how it was going down, and going down into places I would be afraid of going, with precipices

and dark caves stuck in deep, scary ways down, feeling it - and as I was working with my hands, then after a little while it was as if the clay took over. What I saw, feeling my way down around the precipices, there were ROOTS, all of a sudden there were ROOTS going down!

I am sure I do not have to comment; this speaks for itself. I have chosen this as a demonstration to show how much can be expressed in even almost clumsy words, when it comes from the right source.)

Words are meant to establish communication, and we were all quite moved by this testimony. Often, however, we get inappropriate responses because the mechanism in action is a *trend* on which the would be listener may be, as it happened to me in a New England grocery store. My question: "Are these juice oranges?" - Answer: "They are the only ones you are going to get!" and he did not mean, there is only one kind, because there were also eating oranges. He was on a 'moral' trend.

Here is an *exercise 4*. Watch how well you have listened, how seriously you are responding, reaching out, "communicating". You may say, but of course I do that. Try to apply it also internally. Have we listened to the inner demand and tried to respond 'seriously'? This was:

- 1) Use of the word in conversation.
- 2) Describing 'accurately'.
- 3) Telling a story, dramatising.
- 4) Finding the "right word" for a singular experience

There is something that we are inclined to do: there is an internal process going on, we half pay attention to it. Something happens that is arresting, or a thought (or word.) wants to come through and we half hear it. If at this moment we *could* be *arrested*, could *stop* we would catch something and change direction. However, we go on automatically. It can happen f.i. when we are reading. A sentence, a statement stimulates a response, the beginning of a thinking process, but we are reading a book? So we go on reading (automatically, mechanically) and chances are that now we do not catch what we read either, we are distracted, something shuts out the

reading. And that part is as it should be because we are meant to catch our own process.

To repeat: today we are aware of occasions when no word seems to be able to express the experience. The frustration of it has been expressed in many places. However, my contention is, that 'words', language, talk are used too sloppily, too mechanically to be able to convey true meaning - or true feeling. We can try to make words meaningful again by paying a different kind of attention to the word. Here also one can make some subdivisions:

a) simple declarative words to describe an object, a situation, facts.

b) describe an experience which includes emotion.

c) symbolic, poetic, 'intuitive' use of the word.

A poet bears me out, (Wiesel, the Oath p.78)

All has been said, I can only repeat In the beginning there was the word; there no longer is. We no longer say 'light' to simply name it, but to replace it; we say 'love*' not because it is present, but because it is not. Every creation, on the individual level, implies a void, that is to say a gap, a sin, a failure. Doomed to repeat himself, man resorts to language for atonement.

What I mean here by "the beginning" is the primordial, where everything begins, and we truly need to re-establish contact with the primordial source. But I would also like to repeat that talking about it is no substitute for the immediate experience, or to quote Jung (Psych.& Lit. p.87):

Although he (the psychologist) should never abandon his claim to investigate and establish the causality of complex psychic processes - to do so would be to deny psychology the right to exist - he will never be able to make good his claim in the fullest sense, because the creative urge which finds its clearest expression in art is irrational and will in the end make a mock of all our rationalistic undertakings.

We have come a ways since, because we don't seem to mind the irrational so much anymore and I believe Jung helped us do that. Unconsciousness and misuse of words can go

together. The fancy word covers, but does not uncover.

So, when I talk about the creative process I try to talk about my own experience, direct or indirect. I have learnt to look over my own shoulder without being too much distracted by it.

No "style" will come from "fancy", complicated words, but from how deep the contact is. Then we may accomplish an individual style because of who we are and because we are in touch with who we are, the "self" the creative source, in fact then *we are* (I AM) And we start by allowing to come up what may, by being "ourselves" whether we like it or not, by listening. *Thoreau* said it in these words: "If a man does not keep pace with his companions perhaps it is because he hears a different drummer. Let him step to the music that he hears however measured or far away."

When we observe what happens when we come up with an idea, or a poem, or grope for words, when something of a creative nature happens we can learn about the creative process and the contact with the creative source, we can learn what such endeavours do to us and for us. Why it is said that all art is meditation, and why we reap the same benefit from it: we establish contact with the source and we build channels. It may also tell us something about meditation.

Not exteriorising the word, "brooding" on it, letting it ripen in the womb of the temenos.

When Dr. von Franz talks about *creation myths*, she says in her introduction that this material of creation myths "describes processes which are very remote from consciousness.

She also tells that in many creation myths creation is connected with something dying. When we create something, something dies to make way for the new, the old dies, but also one might look at it this way: we may be obsessively concentrated on that one thing and everything else falls by the wayside - it is temporarily "dead". (Like some adolescents, buried in a book. Their mother calls: come and set the table, but they don't hear, they don't move, they are, as we say "lost to the world", lost to the world of one kind of reality.)

In folklore and mythology of primitive societies the tales tell that man never invented any craft

or skill, it was always brought down from the Gods. We have lost this connection, this knowledge of what "inspiration" means. We are in a position today of saying I have done it all, look what I have done - we become identified with what we can produce and we pay for it with inflation and accompanying depression. If we could say from the beginning - and many artists do because they know - that we depend on - call it "divine" *inspiration* we would not have to go through a process of disidentification, detachment. This is where we have lost roots. And it is with the development of language that man has lost direct contact with nature, lost communication with an immediate knowledge and understanding. Today we are seeking to regain this kind of immediacy by all kinds of "non-verbal" attempts.

What I am proposing here is that if we restore the word to its original position of meaningful communication we can use verbal techniques - ways to much greater advantage and do not need to become dumb or wild. And I am not saying that non-verbal techniques or ways are of necessity 'dumb' or 'wild', far from it, and there is a place for the non-verbal - I may remind you that painting is my medium - but I also know that in some "encounter groups the nonverbal encounters are done as mechanically as we can use words -human beings have a tendency to fall into the mechanical, we all do it, because that is the way we are built, and if such mechanisms were not at work in us, where would we be? With anything that is done in this mechanical way only, non-verbal or verbal, nothing is gained. And I am saying here: if words are used non— mechanically brought up from the depth with meaning, much is gained, and we need not resort to non-verbal means, just because they are non-verbal . We may need many moments of silence before we are ready for the meaningful word and we may need many images to bring meaning home to us, to translate it into words.

It is not: we should discard words because we have lost touch and can only find touch and feeling and meaning by actually touching another person. **Exercise 5:** Try to establish touch with another person with one word! The moments of actual touching may be necessary and precious, but not as the most

effective way of life, the only way of real contact and "principle of therapy". *his may mean using words non-logically. I believe that we must cultivate the word and restore it to meaning and use it for communication filled with feeling.

In the Memphite text of the mummy-god Ptah, we are told that it was the *heart* of God that brought forth every issue and the *tongue* of God that repeated what the heart had thought:

Every divine word came into existence by the thought of the heart and the commandment of the tongue.

When the eyes see, the ears hear, and the nose breathes, they report to the heart. It is the heart that brings forth every issue and the tongue that repeats the thought of the heart. Thus were fashioned all the gods.

The heart is here associated with creative *conception* and the tongue with creative *realisation*. There is no conception without involvement of the heart, no realisation without form-giving articulation. In primitive thought the word is the essence of the thing and it has great power. I have chosen two fairy tales to illustrate this.

The POWER and the MAGIC of the WORD.

We can wound with the wrong word, we can redeem with the right word. These two fairy tales come to mind:

Rumpelstiltskin, the little man with the name that - he thought -no one could guess, and the sorcerer's apprentice motif of "Sesame open up" in *All Baba and the forty thieves*.

Rumpelstiltskin is the story of a poor miller's daughter who is married "by the king, "because her father, the miller promised that she could spin straw into gold. She is helped by a little man - because of course she can do no such thing - in the three nights in which she has to turn straw into gold. The first night she pays him with her necklace, the second night with the ring on her finger, but the third night she has nothing more to give, so she promises her first born in case the king should marry her, as he had promise", but she never quite believed in it. But after the third night the king did marry her and after a year she gave birth to a child. Then the little man appeared and demanded his due, and even though the

Queen promised him all the riches of the kingdom, he said: "No, something alive is dearer to me than all the treasures in the world."

That statement could possibly put him on a level with the devil; at this point he is certainly a devilish power with whom the miller's daughter had made a pact without knowing what kind of power she had been dealing with. So far through the tale the girl seems to be without will and unconscious. First her father boasts about an accomplishment she does not have; nevertheless she has to go to the palace and is forced to perform. (Maybe she did have powers which she was unconscious of - it won her the king in marriage.) Things have been stirred up but not sufficiently. Since then she makes a promise to a power she does not know, and hoping that circumstances will help her not to have to keep such a promise - a kind of wishful thinking and uninvolvement. Once the child is born she is in a different position; now she cannot help but be involved in life, and in a more alert and conscious way. (It is her *third* opportunity, the third time usually means business! now there is no more wish left, there is no further chance, this is it!) When the little man appears to claim his due she is desperate. Then he pities her and gives her three (!) days' time: "if by that time you find out my name, then shall you keep your child."

Now this is very interesting if we look at it psychologically. The girl had a helper whom she must pay, but she does not know who he is, she is unconscious of this underground force. On the positive side he belongs to the family of the Kabiri, unseen, creative dwarf-gods, hooded and cloaked manikins who are kept hidden in the dark cista, but who also appear on the seashore as little figures about a foot high, where, as kinsmen of the unconscious, they protect navigation, i.e. the venture into darkness and uncertainty. In the form of the Dactyls they are also gods of invention, small and apparently insignificant like the impulses of the unconscious but endowed with the same mighty power (Egabir is "the great, the mighty one.")

As one of the Kabiri he is a helpful force, and here he is a help to conscious awareness. (He also has the capacity to turn straw into gold.)

Our point here: You don't know the *name*, and you don't know what force you are dealing with (positive *and* negative) and no matter how much you pay, in the end you are in his power, unless you learn his name.

The Queen sends out a messenger, but for the first two days he only comes back with names which are to no avail." On the third day the messenger came back again, and said: "I have not been able to find a single new name, but as I came to a high mountain at the end of the forest, where the fox and the hare bid each other good night, there I saw a little house, and before the house a fire was burning, and round about the fire quite a ridiculous little man was jumping; he hopped upon one leg, and shouted: "Today I bake, tomorrow brew. The next I'll have the young Queen's child. Ha! glad am I that no one knew That Rumpelstiltskin I am styled."

You may imagine how glad the Queen was when she heard the name! And when soon afterwards the little man came in, and asked: "Now, Mistress Queen, what is my name?" at first she said, "Is your name Conrad?" "No." "Is your name Harry?" "No." "Perhaps your name is Rumpelstiltskin?"

"The devil has told you that! the devil has told you that!" cried the little man, and in his anger he plunged his right foot so deep into the earth that his whole leg went in; and then in rage he pulled at his left leg so hard with both hands that he tore himself in two.

He has gone back to the earth. The Queen here sounds very different from the young Miller's daughter, wiser, more knowledgeable about dealing with the little man. The moment she knows his name he loses his power over her. That is the importance of "naming" something correctly. Knowing the name means consciousness. And here knowing the name saves the child.

Now for the second tale. I said the "open Sesame" is the motif of the sorcerer's apprentice. You may be able to start things because you have watched the master, but unless you do know the magic words or the proper order of the words you cannot stop the magic (in this second tale it is again knowing a name, and an unusual one). Again, this is awareness and perception. You can learn from the master only with the utmost alertness

and a clarity of perception (also without interference from extraneous emotional sources) which may transcend the present state of our development. This is what a master can do, but we have to grow into the use of the magic!

To refresh your memory about the tale: Ali Baba and the Forty Thieves is the story of two brothers, one wealthy and one poor (a frequent motif). The poor one, Ali Baba earns a living by gathering fuel in the forest. And that is where the story starts. One day when Ali Baba was loading his three asses he "beheld approaching a troupe of forty horsemen. Since he was afraid of them he hid himself and his laden animals in the "bushes and climbed up a tree to see what was going on.

"The men, laden with booty, rode to a neighbouring rock face, where their captain cried out, "Open, O Sesame!" and a wide doorway appeared in the face of the rock. They entered, and it closed. Presently it opened, they came forth and departed. So, Ali Baba approaching the rock face, pronounced the same spell ..." I am quoting this verbatim because of the economy of language.

Now Ali Baba found all kinds of treasures and he helped himself to as much as he could load on his animals and went home "to his wife". She wanted to measure and weigh, but being poor she has to borrow scales from Ali Baba's rich brother Kasim. The sister-in-law gives her the scales, but she smears the pan with suet and wax to find out what is being measured. Then Kasim wants silver and gold too, he finds out from Ali Baba how to get it, but he goes alone. He remembers "Open Sesame" and enters the cavern, which closed while he was within, and forgetting the spell, he called "Open, O Barley!" so the door refused to move. This is the part of the tale that interests us here: the *right* word is lost and with it the magic spell. In fact, when the robbers return they find him and cut him in half, hanging one side outside and the other half inside. So that when the body is removed it /oust have been done by someone who knows the magic spell. Now' the search is on, and it gets to be an involved Arabian tale, which we do not need to follow here in all its detail. The thieves and their captain are killed, "and for years the household prospered on the treasure, which

Ali Baba, his sons, and his sons' sons, ever after, could draw in secrecy from the cave."

Kasim has the wealth but not the magic. After his death the poor brother inherits *all* the riches, to which he comes initially by knowing the "right words", the magic formula that will open the door to the riches stored underground.

In the beginning things are not right. The goods are stolen and only the forty thieves and their captain have access to it. Because Ali Baba, the poor brother, is working in the woods he comes upon a secret. He finds the key to the treasure, because the magic words are a kind of key that opens the cavern. This is available to future generations also in the end. Ali Baba is aware of danger, when he sees the forty men, of whom he knows as yet nothing, so he hides and observes and listens -carefully. This provides him with the magic formula.

Kasim, the wealthy brother - a shadow aspect, if you wish to name it so -, used to riches which came to him by inheritance and marriage, is brash and brazen. Where there are riches they are for him, and he has only got to go and get them, not considering danger - in fact he becomes just another thief.

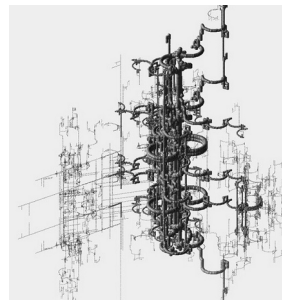
One could look at this from a superficial moral point of view, but we want to look at it from a psychological one. For some of you who have been through the inner process or are involved in it, and maybe started it at a moment of crisis which proved to be the beginning of change you may find your own parallel.

There is a basic law involved in the behaviour of the rich and that of the poor brother. The rich has been favored, had things come to him easily - you might even think of him as representing the superior function which can make us sail through things, while the hard-working brother could be looked at as representing the inferior function and its troubles through which, however, we are "saved" in the end, if salvation and integration are synonymous. He has the right attitude - he also puts himself out of the way - and he finds "*the right word*" which becomes the key to underground riches.

COMPENDIA

introductory essay by Anthony Blake

The approach of the DuVersity has been defined as *seeking new unities in diversity*. It stems from the view that there can never be any final synthesis, nor any one 'essential version' of a line of enquiry or method. This strikes against just about everything that is ordinarily taken for granted. Physics for example is still largely dominated by the view that a grand theory of everything can be arrived at. In some ways, this belief seems necessary in order to drive the process of discovery and make advances. By seeking to integrate into a consistent whole conflicting and diverse theories, it is hoped that some new insight can be disclosed that otherwise would not be discovered. The drive towards unity is a way of forcing new ideas.



The Russian system of innovation called *TRIZ* also provides some provocative ideas. In brief, it emphasizes the articulation and intensification of *contradictions* in a technical system in order to work towards their reconciliation in a final state of *ideality*. This is a powerful method. However, we must realize that there may never be *in fact* any such final state of ideality. Technical systems are embedded in each other and so what is the whole system is always in question. One line of ideality may give way to another as supersystems evolve.

It is interesting to note that in both cases the arising *and amplification* of contradiction is an essential spur. Contradiction is the main stimulation for the arousing of thought.

We can be reminded of *systematics* and its principles. It says that there are many states of wholeness, each of which retains its own virtues and meaning no matter how far we go. None of the systems is completely ideal. For instance, the four term system or tetrad shows us something of great importance. In this system, one term is the 'ideal form' of an activity but there are three others. There is then always a *work in progress* to realize this ideal form. This relates to the emergent view that the state of realization is what is important

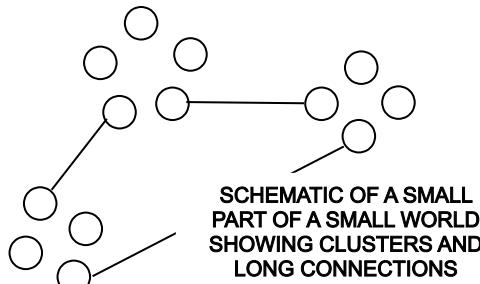
rather than reaching goals. There will always be incompleteness of information and mismatch of ends and means or 'form' and 'matter'.

It might be reasonably thought that in spite of this we do have – in art for example – some final state of realization, when the work is completed. However, in another sense, it is never completed, because it enters into the cultural flux wherein its *meaning* is developed. In systematic terms, this would be reflected in the idea of moving into a higher system, that of the pentad, which would concern the significance of the work of art. In this respect, art is not like life, because in life we have to continue in every system. We can look forward to the further evolution of the work of art – whether it will become a seminal item in the history of art, for example – as we may not in ourselves. But even the idea of a work of art is limited because it cannot be separated from the whole corpus of work of the artist, nor the evolving school and tradition within which he works.

Science appears very different from art. In science, we appear to leave behind earlier ideas for the sake of new and better ones. However, there are alternative views, such as that of David Bohm, who argued that the universe is qualitatively infinite and there can be innumerable theories, each with its own domain of reality and that as science advances nothing is really left behind but clarifies its own proper domain of applicability. David Deutsch has also claimed that there needs to be *four* types of theory to have a complete science, each an independent source of insight. Both of these physicists view the work of science as a complex and evolving whole which needs to be seen in its totality.

In my own thinking, I have come to adopt the metaphor of a *mosaic of understanding*. In this view, there is no one central position but a variety of positions, each with its own point of view. Each of these 'corrects' for the limitations of the others. New positions evolve

over time. The picture is of a nexus of connected positions or nodes, with different connectivities to the others. It relates to *small world theory* in which we have clusters of nodes that are linked by a relatively few 'long' connections to other clusters. These relatively



few connections prove all important. It is by way of them that everything can be connected with everything else. There are a relatively small number of 'centres' through which a great number

of linkages obtain but this is nothing like the traditional view of a hierarchy with a dominating 'top' authority.

Over time, the nexus changes and it is impossible to predict exactly how it will develop. Human intentionality comes into play but can never actually control the evolution of the nexus. We see this most starkly in the arising of the World Wide Web. Whenever human intentionality seeks to control, we have such things as the striving by the early church to control thought, which took centuries to weaken. The mosaic idea is therefore linked to having an open system capable of learning.

The DuVersity idea of seeking new unities in diversity is relevant here. These will not be unities that are fixed and static. They are not just centres but also states of connectivity. They cannot exist in isolation but only by reason of their participation in the nexus.

Another powerful metaphor was given by William Pensinger in his example of Japanese (non-Zen) gardening. In this style, the garden is composed as a nexus of 'views' threaded together by the way one walks in the garden. This is very different from making a garden according to a plan, as if looking down on it from a height – that is, outside of the plane on which it exists. The traditional Japanese garden is composed by the nexus of views occasioned by different places in it. It is very close to how we develop *perception* itself – which is by an active involvement in how things present themselves to us.

Since I am engaged in making sense of the ideas of John Bennett that he evolved as *systematics*, I have been concerned to find a way of providing a view of this discipline that takes account of the considerations discussed here. What is the mosaic activity that can best reflect what systematics is and what it enables us to understand better?

The base line is any concern with seeing – and *handling* - wholeness. This leads us into philosophy, mathematics, art and language and many other domains. However, it must do so in relation to the basic theme of wholeness and its allied features more specifically linked to number. It should include positions in which the properties of multi-termed systems feature. Of course, this inevitably leads to particular questions of *relevance*. Some items are more obviously related to systematics than others. For example, the philosopher Peirce explicitly speaks of number in his metaphysics, as does the Jungian tradition especially in the work of Marie Louis von Franz. There is a cluster of closely allied thinkers or methods – and we would include current ‘systems thinking’ in this cluster.

At the same time there are more far-flung linkages such as considerations of structure in music for example. Small world theory supports the inclusion of such elements.

When we are investigating the *meaning* of something, we can turn to the pentad for guidance. This system says that there will be a range of both ‘internal’ and ‘external’ relevance. Systematics itself has a range of meaning and it has a range of relevant associates in the larger world. The pentad goes far towards resolving the inevitable dilemma of the monad, which is how to restrict its content when *everything* is potentially relevant.

It was in respect of the external range of relevance that I devised, with the help of Richard Heath, the technique of *compendia*. In outline, it looks very innocuous. There is a

listing of various ‘relevant’ sources outside of systematics. The list is presented on a web page that then gives access to summary material on each item and a way of accessing extended text through the WWW. The systematics compendium is to be found on www.systematics.org. In addition, I have begun to incorporate ‘themes’ which provide a way of threading the sources together. A start has been made by using the themes of the various systems themselves – seeking out exemplifications of a given system in these diverse fields. Users can also search for semantic items through the listed material *in order to discover and make for themselves connectivities that enhance their own understanding*.

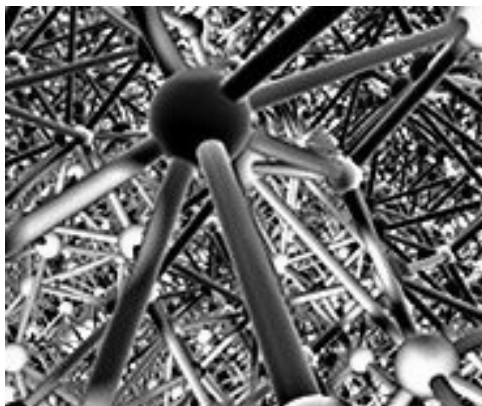
Understanding is here pragmatically embodied because the user has to *do* something themselves. This is totally different from presenting conclusions, or giving a synthesis to be absorbed passively. It exemplifies the principles of *structural communication* such that communication

involves both content and form at the same time. The user has to contribute structure in order to engage in the material.

From our discussion of the pentad, we can see that the capacity to engage in the compendium must be closely linked to how we understand the ‘inner’ range of systematics itself. The inner

and the outer reflect each other. Systematics ranges from the abstract properties of number to profound ideas about the nature of experience and history. These are intrinsic to its nature and will not admit any reduction.

It is important to realize that the most ‘far flung’ linkage of systematics with something apparently remote can prove of supreme importance. There is no simple linear scale of degrees of relevance. But *seeing* the significance of a linkage comes from what the user contributes. I often bear in mind what I call the *meaning equation*, which is written in a crude way as:



Meaning₁ + Meaning₂ = Meaning₃

I think it is not possible just to take in a meaning but one has to blend one's own meaning with it and make something new. Another relevant metaphor is that of digestion in which we have to add enzymes to the food we take in to make it capable of absorption into ourselves. Every act of understanding makes something new. This was discussed by Gurdjieff as the supremacy of the reason of understanding over the reason of knowledge.

Quite a few people have found the compendium difficult to take on board, because it does not seek to define and distil what is essential but offers a way into the *workshop of understanding*. Every item I have listed has evoked in me a sense of something meaningful. This is a rudimentary sense and not one I can immediately spell out and elaborate and justify right away. I ask people to consider what it *might* mean and do not explain what it means to me right now.

The DuVersity is strongly aligned with the values of dialogue and this is crucial. I have been drawn into investigating *meaning games* because of it. In a meaning game there is a 'game board' – a grid of points – and a means of moving around it by manipulating items that can be variously positioned. There are game rules to determine what moves are permitted, which have to be understood and agreed for people to play together. In a game of meaning, any configuration of elements, each with their own meaning, can be made but has to be understood and communicated as a whole to stay in the game.

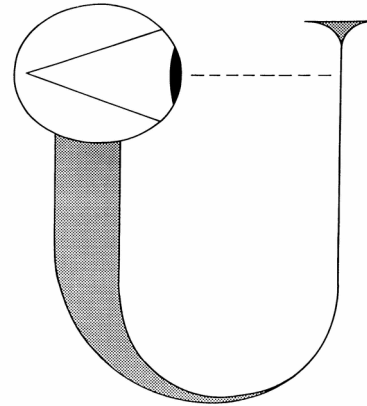
A compendium is a meaning game. There are no winners or losers, only participants. It was a crucial moment when at one of our Gatherings we realized the significance of the *will-to-play*. This will is for a given kind of game. In life and work it is most important to discover what games different people are playing and whether it is possible for them to agree to play a game *together*.

THE PUNCTUATION OF HISTORY

Anthony Blake

This is another extract from his work in progress on Higher Intelligence and relates to our explorations of ancient history such as the recent trip into 'Enchanted Albion'

About



70,000 years ago, a small population of perhaps 2,000 people barely surviving in Africa were all that were of human kind. Now there are six billion of us spread throughout the Earth and we are reshaping the very fabric of the planet. The saga of human kind extends backwards and forwards from that hazardous moment in prehistory. We try to make sense of it by finding a shape in the flux of events, just as we might in regard of our own lives. The implication of a shape is that there is some design – though not necessarily a designer.

A shape of history can be looked at as analogous to the punctuation of a sentence and the way sentences are combined to tell a story. Punctuation is mentioned in particular because it means the operation of separating moments that help define the meaning of the sentence, as in phrasing it in articulate parts as well as separating words by spaces. The purely temporal line of time along which we display dates as arbitrary markers can be contrasted with a kind of time in which moments are intrinsically distinguished because they concentrate meaning. This has always been in the concept of time, since the root of this word relates to the idea of a 'cut' or mark. History is punctuated by critical events;

but in a more extreme sense, time itself may be structured in significant ways.

The idea of time itself as having a structure has been suggested by Whitehead, who spoke of periods of more or less 'novelty'. His organic view of the cosmos would inevitably entail such a structure, because the organic paradigm centres itself on wholes that are related, rather than any bland continuum containing atomic particles moving by external forces. A selective quote from Whitehead here will convey the depth of his distinction between the time of measurement and the time of 'creative advance':

It is not the usual way in which we think of the Universe. We think of one necessary time-system and one necessary (i.e., instantaneous) space. According to the new theory, there are an indefinite number of discordant time-series and an indefinite number of distinct (i.e., instantaneous) spaces. Any correlated pair, a time-system and space-system, will do in which to fit our description of the Universe. We find that under given conditions our measurements are necessarily made in some one pair which together form our natural measure-system. The difficulty as to discordant time-systems is partly solved by distinguishing between what I call the creative advance of nature, *which is not properly serial at all*, and any one time-series. We habitually muddle together this creative advance, which we experience and know as the perpetual transition of nature into novelty, with the single time-series which we naturally employ for measurement. The various time-series each measure some aspect of the creative advance, and the whole bundle of them express all the properties which are measurable.

The description says that the organic creative time of advance is not serial. This needs to be born in mind when we try to lay out a time line with punctuation as a single structure; because such a punctuated line is barely capable of representing the organic nature of advance. However, in our every day representation of our own kind of intentional achievements, this is precisely what we do. It

is common to depict such achievements as proceeding through a series of *steps*. Such steps come one after the other, in a certain order, implying at least that the successive ones require the attainment of previous ones. The practical concern is whether we have done enough of one kind of thing to move onto another kind of thing, because if we have not then the enterprise will fail. This renders each step as a complete thing in its own terms.

The depiction of steps to attain a goal may not be entirely amiss, once the quasi-independent nature of each step is taken into account. A larger significance is that the ordered sequence of steps forms a whole with superordinate properties. This allows for the series of steps to entail an inherent structure in which some at least of the steps serve as an integration of previous ones, reflecting the properties of the whole. Using a now common word, the series may have an implicit 'fractal' form.

The succession of steps, then, need not be entirely a matter of just one thing after another. The idea of minor steps of integration may then be treated as a way of 'bundling' different time-series together – to use Whitehead's words – in an organic sense. This makes possible the arising of key events or moments in which a critical transition may be made.

The esoteric philosopher Gurdjieff made much of the idea of a series of steps to accomplish a goal in which there were critical – and consequently *hazardous* – moments. Following a traditional symbolism, he asserted that any true completing process took place in seven steps and contained two such moments. The first three steps required a step of integration and then, consequently, the next four steps required another. His model was that of the major diatonic scale of the octave, resting on the metaphor of moving from lower to higher 'do' through a series of intervals. The depiction here uses simple brackets to focus attention on the structure of groupings involved:

((A B C) (D E F G)) H)

In Gurdjieff's exposition, the critical transitions were to be marked in some significant way: something would come in that was not there before.

Seeking a physical analogy, we might think of a chemical process in which each step was metastable (that is, could easily be destabilised) with the exception of the critical transitions, which achieved some relative permanence. If these critical steps were not made, then the whole process would go astray and end at some deviation from the intended goal. The means of making the critical transitions may equally well be taken as intrinsic to the developing process – achieving critical mass or intensity for example – or to some incursion. Pragmatic thinking would favour both as at least possible.

It is easy to project such a scheme on anything we might look at retrospectively. We started with the critical moment 70,000 years ago and might well take this to signify the first critical transition: a distinct isolated group of sapiens with the potential of making radical developments. *Why* they were so capable we do not know. The time period before can range back a hundred thousand years to the very beginnings of our modern species. We could also speculate that the second critical transition took place about 12,000 years ago with the arising of agriculture and expanding group culture. This would be to detach ourselves from the Eurocentric attachment to the extraordinary burst of creativity 30,000 – 15,000 years ago evidenced by the art we all stand in awe of. In terms of present knowledge, we just do not know what happened in the interval before the Neolithic revolution.

When we come closer to our historical times, we encounter the phenomenon of humans *marking their own time* by making constructions of great intelligence and import. In Gobbleki Tekke in Turkey, there stand stone circles and sculptures dating back perhaps 12,000 years and some have taken these constructions as a *deliberate act to initiate a new era*: the construction of such monuments would have required the

gathering of unprecedented numbers of people requiring food and shelter not previously possible. In later times, massive monuments have been read as defining their times and even sending messages into the future.

In looking back over human history we are not simply surveying a sequence of material events but also, increasingly, a *consciousness* of what events might mean. We might put it like this: as we look back to them, *they* are looking forward to us. At the very least, they are interpreting their times as they lived them as much as we are retrospectively. The situation is akin to anthropologists looking at an aboriginal culture. As far as we can tell, as soon as humans acquired language and collective memory, they were seeking out the meaning of their existence and asking the perennial questions: *Where have we come from? Where are we going?*

At the very least, we can expect to find some – often profound – equivalent to that old Second War graffiti 'Kilroy was here'. We expect kings and rulers to set out stele proclaiming their glories but there are also 'marks' made in the fabric of time that signify some conscious awareness and interpretation of history itself.

This is a serious matter in the realm of human history and prehistory, because we have come to suspect that humans living even a hundred thousand years were much like us and we have no right to project on them the image of being 'primitive'. At the same time, we may also suspect that how people responded to their times – and to themselves – was subject to change. After all, the most sensible general description of the time of human kind is that it is the *history of mind*. Mind is the epitome of creative advance (allowing for its concomitants of decay and deviation, too).

The history of mind can be seen in many ways. An important aspect is that it is necessarily involved in *decoding the universe*. In this respect, the discipline of astro-archaeology assumes some importance. This is the study of ancient knowledge of the heavens. It cannot have been the sole

concern but the others – more to do with the Earth and the life around – have not left such traces as we can find in the form of massive structures that embody a knowledge of number and time cycles reflective of the pattern of celestial movements. There is also the concern of mind with decoding itself. This we can only surmise from the great wealth of ancient myth which has been tapped in the twentieth century as a major source of insight into mind itself.

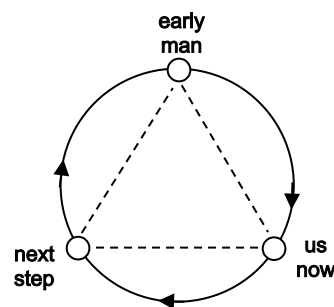
Decoding the universe becomes simply coding, which is translation from one form to another, and becomes the basis of encryption and what has been called ‘anticryption’ or the means of sending messages that can self-correct. This includes the possibility that humans of previous times have sent us messages with an internal logic that can enable us to decipher them. The idea of such an internal logic requires us to treat all of human kind of all times as ‘on a level’, meaning that we share very specific attributes of mind, in particular what we call ‘reason’. It is only fairly recently that we stopped treating earlier humans – or even contemporary people of other cultures – as inferior and lacking in reason. It turns out that it is actually the assumption of equal rationality that enables communication between time periods, regions, etc. and indeed underpins dialogue of any kind. It is the equivalent of the cosmological principle that underpins physics, which says that the laws of the universe should be the same at any time or place.

Understanding the time line of human history involves being aware of how it is being looked at. The usual experience is of ‘looking back’ over the past. When this is the case, we are bound to make a distinction *somewhere* between us-now and them-then. We know there was a time when there were no cities, or a time when there was no farming, back into a time when we would say there was no language, or even bipedal locomotion. We articulate the time line into sections, however fuzzy. If the fuzziness is seen as small, there is a vista of a radical change, a revolution. If it is large, there is a gradualist or ‘smeared’ model as in the well known parable of the frog

boiled to death by raising the temperature of the water slowly. The story is not so trivial in this context. Because the issue is of whether *when it comes to human history the change is noticed by those involved at the time.*

It is strange that ‘revolution’ has come to stand for a sudden change in the state of things, a turning upside down. The obvious and original meaning was that of going around a centre, as the planets make their revolutions around the sun, or the earth revolves around its own axis. In this sense it means recurrence, or repeating the same pattern, going back along the same path. The meaning of the word somehow managed to evolve to contain both senses of return and sudden change and it is worth while visualising this meaning. In terms of planetary motions, the planets are constantly *falling* towards the sun while at the same time serenely sailing around it in *constancy*. If we imagine a circular path broken into discrete chunks, then each chunk marks a *change of direction*. And, if enough of such changes are made then it returns into the same direction.

The thinking that breaks the path into chunks is just an approximation to grasping the continuous flow of the process. This thinking also chooses a reference point, a start and finish (see the small circles in the diagram).



As far as the sense of history goes, this point is liable to be ‘now’ because our own time must always be significant in that *we* exist now. The

location of our own now in a major time cycle is significant. Fuyukawa’s presumptuous ‘end of history’ places us at the major turning point. For those with some sense that we have a ways to go, we would be placed earlier on in the complete cycle.

All this means that the shape we give to the time line of human history will be influenced by our view of the future as much as the past. It is a relativistic eschatology, our view of

where we might be going, without having to make it a final destination. It is a reasonable extrapolation to presume that the interval separating us from 'early man' may be repeated into the future, but paradoxical in that the future to be really significant cannot be the same - but we can only project what we know.

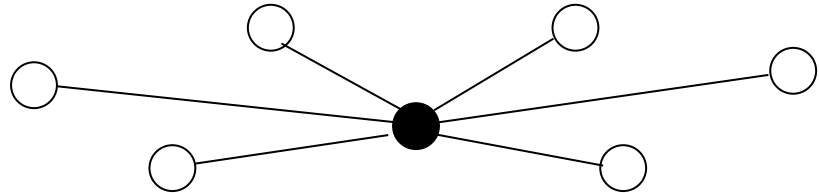
There is also the ineluctable 'arrogance of the present' which feels itself as more conscious than the past - in this case, due to the assumption that only now has human kind become aware of its history! This is in contrast with the view hundreds of years ago that the future of humanity had been mapped out from the beginning. It is a salutary thing to realize that the greatest genius of science, Isaac Newton, spent most of his life studying the books of prophecy to calculate the coming of the anti-Christ. Besides thinkers like Bacon who looked forward to a new Eden there were many who felt the last days were immanent.

It is intriguing to remember that we trace ourselves back into the past through three main media - written words, as in 'history' as such - artefacts, which extend into 'prehistory' - and genes. Between words and artefacts might be placed 'oral history' and myth (the fossil form of living memories) and also art, while between artefacts and genes are the bones of early hominids. Even two or three hundreds of years ago, all we had to go on were the words of ancient people which, in Europe, amounted to the ideas of the Greeks and Jews.

The punctuation of history - in terms of changes of direction, critical moments, beginnings and endings - is of course related to our perception of what is significant. It is a measure of ourselves (contra Alexander Pope).

In the next diagram, the items on the left are of the past and those of the future are on the right; the black region being a token of the present. It is but a sketch of a thought, but suggests not only a sequence of a past and future (from left to right) but other threads by virtue of its vertical dimension. The point of such a sketch is not to deliver a particular

interpretation to the reader, but to intimate a way of reflecting on what we do in thinking of history. Just think of what could be put in the various places. How varied might this be? For example, on the left, to put:



- End of the last Ice Age
- Birth of Christ
- The Industrial Revolution

And, on the right:

- The peaking of human population
- Revolt against corporate control of resources
- Climactic change

Different people, from different cultures and backgrounds, would think of different sets. For some, even ten years ago would pass beyond the 'event horizon' of significance while, for others, nothing less than the grand sweep of hominid evolution would count. The character of the moments chosen would vary greatly. There are more inward and more outward moments. The moments chosen reflect the moment in which the choice is made, or the 'present'. The present is multiple in potential, determining itself by its selection of significance.

A prospect is then to consider moments in what we call past and future as themselves centres of perception and interpretation. There is then a *network of communication*, rather than just ourselves as the privileged agents studying the past. The picture can be extended to imagine people of different moments *collaborating* with each other. Such a vista is foreign to usual historical study but not so foreign to the contemporary world of physics.

The physicist Archibald Wheeler describes an 'observer-participant' as one who operates an observing device and participates in the making of meaning. He quotes Follesdal's

definition of the latter: “Meaning is the joint product of all the evidence that is available to those who communicate”. Wheeler’s view of the universe is that of, “world as system self-synthesized by quantum networking” and he gives a cosmic overview:

“We today, to be sure, through our registering devices, give a tangible meaning to the history of the photon that started on its way from a distant quasar long before there was any observer-participancy anywhere. However, the far more numerous establishers of meaning of time to come have a like inescapable part – by device-elicited question and registration of answer – in generating the ‘reality’ of today. For this purpose, moreover, there are billions of years yet to come, billions upon billions of sites of observer-participancy yet to be occupied. How far foot and ferry have carried meaning-making communication in fifty thousand years gives faint feel for how far interstellar propagation is destined to carry it in fifty billion years.” [In *Complexity, Entropy and the Physics of Information* ed. Zurek, Santa Fe Institute, p. 14]

‘Signals’ from the past reach us in ways dependent on what they travel through and what we are able to detect. Who would have known that the discovery of radioactivity in the early twentieth century would result in a method of dating? This illustrates what it means to have a ‘registering device’. But, it is not only a matter of some machine or other, because there needs to be a system of interpretation – otherwise, measurement is not meaningful – and this means a corresponding *theory* or way of seeing. We might begin to realise that we have barely started to ‘communicate with the past’.

Wheeler’s perspective suggests that ‘what is’ *develops through observer-participation*. Thus the past is not ‘just that’, something completely accomplished, but is becoming what it is through us; just as we are becoming what we are through future generations. Thus, the articulation of history evolves and cannot be anything fixed once and for all.

Contrasting with this vision is the model in which we consider all life – and human life in particular – to have been linked into the cycles of planetary phenomena. These cycles provide the basis of an ‘objective’ punctuation of time. How they are seen from Earth reflects into how they govern or measure events on Earth. That is, they are in some way related to a kind of perception.

The influence of the diurnal cycle is pretty obvious, because it is so clearly reflected in the rhythms of plants and animals. The monthly cycle connected with the moon is well attested. The yearly cycle gives life (in most areas of the globe) its seasons. It is not unreasonable to suppose that there are other cycles still of longer and longer duration that can have discernible effect on life on earth. These extend into major events such as Ice Ages and periods of catastrophic extinction of species. Climatic change has measurably influenced recorded history, as in the changes that drove the nomads of central Asia out into their ravaging conquests. At this stage in our knowledge, we do not know to what extent such events as Ice Ages relate to planetary cycles – or to the situation of the sun, our star, in relation to the spiral arm, for example.

What we earlier called the ‘perception’ of the cosmos by life on earth (an idea of Gurdjieff) is evidenced by the changes of fate of particular species that rise and fall, just as the health of coral reefs today inform us about the state of pollution in the oceans. There is a continuum from the major cycles of change possibly associated with our position in the cosmos to the ‘signs and portents’ that were the concern of our forefathers (even perhaps into the present day, as in the fairly widespread speculation about the Mayan ‘prediction’ of crisis in 2012). This was no simplistic ‘astrological prediction’ but an assessment of the *nature of the times*.

History is seen as punctuated by *crises*. A ‘crisis’ originally meant the decisive turning point, as in the course of a disease. Many such words deriving from the Indo-European root *krei* relate to the notions of judgement and discrimination, and hence to punctuation. If there were assessments of moments of

crisis based on celestial observations these need not have assumed any definite form or result. As many of us today have come to feel, all that we can predict is that what is going to happen is not predictable. And it is this that may be called the real substance of a crisis.

The perspective of the emergence and evolution of life as coupled into planetary or other cosmic phenomena can be entertained at least as possible; but it has to be related to the increasing 'inner autonomy' of living forms. The situation might be conceived of in terms of simple ideas of mind and body, where the mind must be in one sense independent of the body but, in another, a reflection of what it can do. In other words, in human history we have assimilated the cycles of time into ourselves in creative ways but still *they are there*. As Freud wrote:

. . . man's observations of the great astronomical periodicities not only furnished him with a model, but formed the ground plan of his first attempts to introduce order into his life.

Though this was never spelled out by him, Jung might well have discussed that cycles of time were embedded in what he called the collective unconscious and even that this unconscious was 'made' from such cycles. Though the Jungian corpus emphasises images as its medium of explanation and means of translation between conscious and unconscious, a more powerful reference might be to *music*. It is no accident that Kepler sought the 'music of the spheres' as an expression of the angelic intelligence and this was a subtle but no less real influence on his discoveries of planetary laws. Such 'music' is the basis for divination, such as in the *I Ching* where the mood of the moment is paramount.

The realm of divination is related to that of synchronicity and coincidence. Schopenhauer was a pioneer in proposing that there were two kinds of connection:

Coincidence is the simultaneous occurrence of causally unconnected events - if we visualize each causal chain progressing in time as a meridian on the globe, then we may represent simultaneous events by the parallel circles

of latitude - all the events in a man's life could accordingly stand in two fundamentally different connections.

Such an idea raises the possibility that events in different parts of the earth could be in accord, signifying a coincidence of *mind*, and allowing us to suppose that there could be a global history in which time cycles are synchronised across the earth. This *mind* would be a form of *higher intelligence*, because it is not an aggregate of separate minds interacting externally through evident physical means. There have been many speculations of this kind, including those of Rupert Sheldrake's morphogenic field. Jung's collective unconscious signifies something of a similar nature.

Time cycles raise the question of what defines the equivalent of '12 midnight' - or where do they start? The intersection of human mind with cosmic pattern is all important. When does it define this as happening? The western world still persists with the dating based on the presumed birth of Jesus Christ, a moment when Christians believe God came to Earth. This was to some degree presaged in the Jewish tradition which claimed to record at least 'transactions' between God and men, such as the Covenant. It is, to most modern people, just an arbitrary attempt to marry mythological and physical time.

'Thus it began' is a most tremendous idea. It reverberates down the ages to our contemporary presumption of a big-bang starting off the universe! It is the 'x marks the spot' of history.

An intriguing interpretation of the Incarnation is that time 'goes' *both backwards and forwards from the birth of Christ*. This can be extended to develop the idea that the 'beginning' moment is created from a moment in its 'future'. A version of this is derivable from astro-archaeology, which has hypothesised that maybe more than 10,000 years ago humans realized that the orientation of the poles of the Earth's axis moved relative to the 'fixed stars' in an arc that takes almost 26,000 years to complete - a Great Year. About 17,500 years ago the plane of the ecliptic (imagine extending the circle of the

equator) and the axis of the Milky Way (the way we see our own galaxy) were coincident, but since that time have deviated more and more. According to one interpreter, this gave rise to the idea of a separation between time (ecliptic) and eternity (Milky Way) and thence the need to find a 'way home' or a path to heaven, culminating in the image of Christ as *nailed on the cross*, that is suffering the consequences of this separation, as symbolised by the horizontal of time and the vertical of eternity.

If Wheeler's idea of observer-participants holds then such speculations are reasonable and mark a significant coincidence of physics with mythology! Yes – *we* make the punctuation of history. And, yes – we build on something *really* 'there'. It is a remarkable fact, as we have noted before, that Newton devoted much of his later life to unravelling the time cycles of prophecy. Newton is looked at as both the greatest harbinger of modern science and as the last of the alchemists and magicians of yore. His lifetime of enquiry brought together major threads of human thought.

It is still largely unrecognised that right into our contemporary era scientists have combined two complementary perspectives. In the one, the universe is a great *machine*, the workings of which are defined by localised interactions. In the other, it is seen as a holistic *system* exhibiting the hallmarks of intelligence. Today, it is the physicist (at least, some of them) is at the forefront of enquiring into such things as 'free will' and 'meaning'. Wheeler proposed that the universe is a great *meaning circuit*, an idea that gave rise to the image we showed at the beginning of this section. Any whole picture – or picture of the whole - must take account of our role in making the pictures.

As we look back at that moment 70,000 years ago we are seeing ourselves. It must be noted however, that Wheeler's picture leads us to think in terms of some kind of 'interaction' between observer-participants, rather akin to the previous picture of interactions between insentient particles. He proposed a model based on a game in which a definite object or word is established by a group the members

of which interact by means of questions to be answered digitally as yes/no. This makes language all important; and it is not surprising that one of the most difficult questions to be answered is when, where and how language first began. The global mind has a basis in language and language 'itself' may turn out to be a most likely candidate for the 'body' of higher intelligence. The myths of the gods entering into human life might be seen as moments in the development of the capacity of humans to articulate the world. This would correspond to the evolutionary ideas of Wallace who insisted that the arising of human beings marked a moment when a different principle of existence began to operate.

When people enter into dialogue they may discover the presence of 'something else'. In psychoanalysis, this is called 'the third' that comes into play when the dyad of analyst and patient becomes whole. There is no sense in considering this to be either prior or posterior to the interaction, because that would be to punctuate the time in an artificial way. As T S Eliot put it, *history is a pattern of timeless moments*.

Note

Higher Intelligence is a catch-all word for all that we do not understand. A postulate is that it is *aware of us* which, of course, *includes ourselves* to some degree. This supposed awareness may be thought of as being inversely reflected in us in the 'awareness' that governs our physical existence. A useful simile is given in the idea derived from music of *over* and *under* tones. If we ascribe a tone the value of 1 (representing our kind of awareness) then the over tones are the multiples 2, 3, 4, etc. of it and the under tones are the fractions $\frac{1}{2}$, $\frac{1}{3}$, $\frac{1}{4}$, etc. of it. The over tones relate to ideas of 'cosmic consciousness' and the undertones to 'incorporated consciousness' such as that of a cell or gene. Higher intelligence is operative simply because there is a 'sounding' of greater and smaller events in the sounding of our own existence.

**A Second DuVersity-Sponsored
Magical Egypt Tour
Personally Led by
John Anthony West
*February or October 2006***

For those who went on the earlier trip and wonder if a return makes sense, long experience teaches me that the many people who've repeated a trip report back unanimously that the second time is, in one crucial respect, even more satisfying. It is now possible to integrate, understand and assimilate the onslaught of information – which is difficult to do the first time around, in large part because that first experience of the sacred art and architecture is so overwhelming. It's analogous to listening a second time (and third, fourth, etc.) to a favorite piece of music.

Also, over the last five years, a number of my colleagues have produced an extraordinary amount of new and relevant studies in a number of fields (archeoastronomy, symbolism, the initiatic path, sacred geometry, alchemical parallels) that amplify and enrich the 'Symbolist' approach and with it, my own explanations. There have also been new and intriguing additions to the Great Sphinx controversy.

Bluntly, if you don't see Egypt through 'Symbolist' eyes, you don't see Egypt at all. There are only a handful of people who know Schwaller de Lubicz's Egypt well enough to re-transmit it effectively, and I happen to be the only one who leads trips. For Gurdjieffians unfamiliar with Schwaller, what he did was (entirely independently -- there was no connection between these two extraordinary men) to effectively apply hard scholarly teeth to the unconventional view of Egypt Gurdjieff presented in his characteristic elliptical take-it-or-leave-it basis.

For those who have not been on a Magical Egypt trip (which includes those who may have been to Egypt but not with me) there's now a way to get a feel for what they're actually like. My composer stepson, Geraint



Hughes, has put together a half-hour audio montage of a trip in action, interspersing elements from on-site explanations with excerpts from a long radio interview I did a while back. Highly creative, inventive, instructive and fun! Go to <http://homepage.mac.com/geraint1/GH-dot-mac/egypttrip.html>

PROVISIONAL ITINERARY*

(See my website www.jawest.net under Magical Egypt Tours for brief descriptions of the sites.)

1. Depart JFK
2. Arrive Cairo
3. Giza Plateau – Pyramids, Sphinx
4. Sakkara/Dahshur
5. Luxor Temple
6. Abydos/Dendera
7. Luxor West Bank
8. Karnak Temple
9. Return to Cairo
10. Cairo Museum
11. Private Great Pyramid meditation (optional)
12. Depart Cairo for JFK

*Itinerary is not yet finalized. It's just possible, schedules permitting, that we can add an extra two days and manage to get up to Aswan to see Philae Temple (and Edfu along the way). I'd like that.