

DUVERSIY NEWSLETTER NO 27 – 2010



The DuVersity steers a path between many influences, just as Beelzebub's space-ship *Karnak* moved according to the 'law of falling'. Our universe is diverse with many 'cosmic concentrations' or centres of meaning towards which we can fall. Rather than pushing ourselves onwards by burning the fuel of an ideology in a predetermined direction we allow ourselves to be attracted towards where meaning might

be generated. Unfortunately, this entails that we have nothing fixed to sell, only the journey.

This issue we bring together some of our friends in the cosmos who have appeared before. There is Richard Knowles, a member of our Board, who has done more than anybody to develop the 'process enneagram' in practical ways related to

people's work in organisations. Ilana Nevill, who has written about the Feldenkrais method for us before, introduces an article written by someone for whom this method gave a new life. Moshe Feldenkrais was a friend of John Bennett and also an admirer of Gurdjieff. Another Board member, Ben Hitchner, gives us a thoughtful review of Joseph Rael's new book *Sound*. Our main article is a conversation between Saul Kuchinsky – who did so much to cultivate and spread Bennett's *Systematics* – and Edward Matchett, who inspired many of us by his methods and visions of creative transformation.

The illustration that graces this page was created by the late Bob Jefferson. Many years ago, I asked him to produce 'portraits' of Beelzebub and other characters depicted in *Beelzebub's Tales to His Grandson* and he did so brilliantly. I have resurrected these drawings in relation to the production of my readings of the whole of Gurdjieff's book, and they can be found with other supportive material in my web site www.anthonyblake.co.uk. Included in the present issue of the Newsletter is a brief report on performing Beelzebub as theatre. Recently, In Italy, I tried the experiment of having people enact the cosmology and was delighted with the response.

We journey on.

COMPLEXITY MATTERS

Richard N. Knowles, Ph.D.

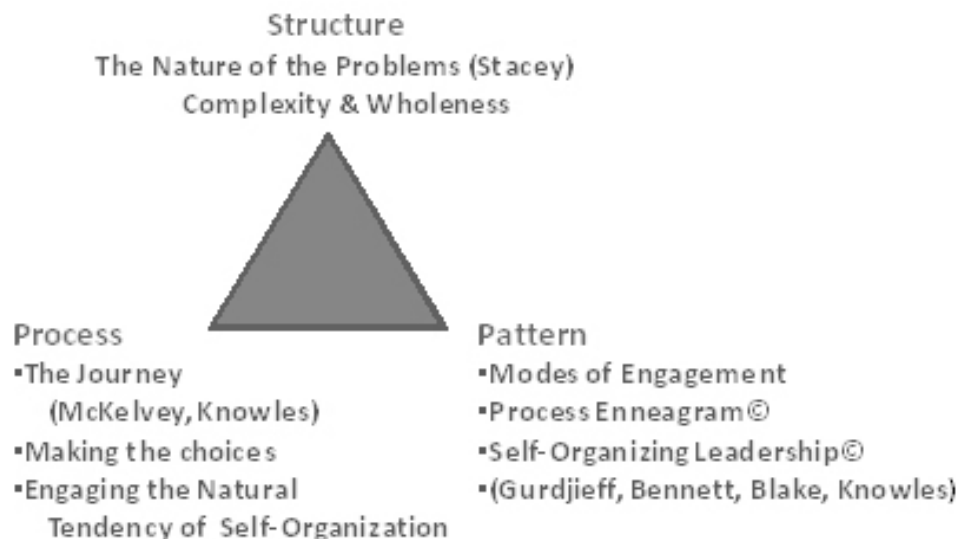


Organizations are complex adaptive systems, behaving as if they are living systems. Several of the many texts supporting this assertion are *The Tree of Knowledge* by Humberto Maturana and Francisco Varela and *Chaos and Complexity in Psychology* by Stephen J. Guastello, Matthijs Koopmans and David Pincus. In approaching organizations from this perspective, we can see in a new way how the people can make more effective decisions, renew the vitality of the organization and build it to become more nimble and sustainable.

This author found that John G. Bennett's Systematics provides a language and models which are extremely useful in working in the arena of chaos, complexity and complex adaptive systems. This language and these models enable people to understand and to talk about what is happening in organizations and to develop coherence and consensus regarding their decisions to change and rejuvenate themselves. The organization's rejuvenation journey depends critically on developing coherence through their conversations and the courage to act on their decisions.

Organizational Rejuvenation is three-fold in nature. Fritjof Capra points out in *The Web of Life* (1996) that there are three key criteria for a living system; the structure, the pattern of the organization and the life process. We all live in our world as well as in our organizations immersed in a structure of networks, self-organization, emergence, non-linearity and feedback.

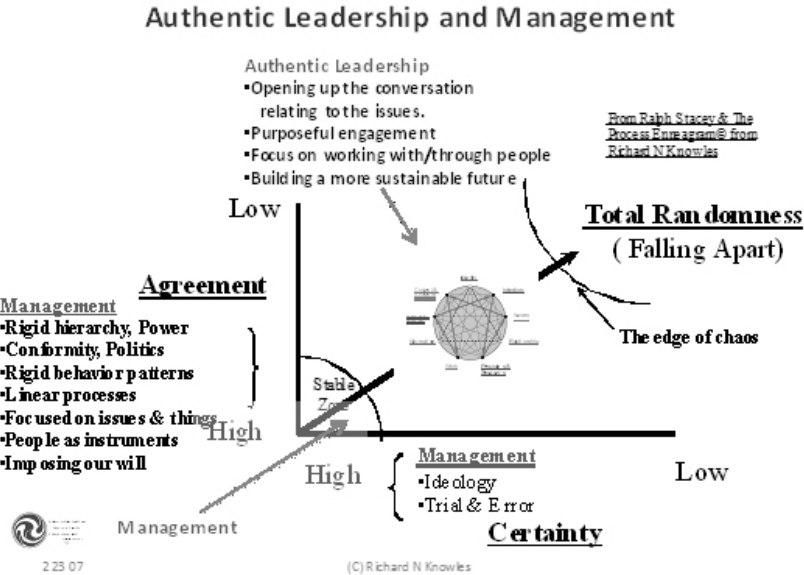
The Three-Fold Nature of Organizational Rejuvenation



In our organizations, the pattern is our mode of engagement with each other. For example, some organizations have tight, top-down control, some bully, some are closed and secretive, some are open and creative, some use teams, etc. The process is how we decide to engage with the natural tendency of self-organization. Do we impose our will and our answers in an effort to achieve reliability, stability, predictability and control, or do we engage in open, honest conversations exploring the questions and ambiguities of our world together. Do we actually have the courage to make the important decisions and act on them to move ahead?

In the first part of the Three-Fold Organizational Rejuvenation Process the nature of the structural environment in which we live must be kept in mind. Everywhere around us we are immersed in a universe of chaos and complexity. Our organizations are complex adaptive systems filled with conversations and feedback. Most of the problems where people are involved are in the arena of complexity. This is the structural environment in which we live and work. The Structure is shown in Figure 2.

Structure



Ralph D. Stacey in *Complexity and Creativity in Organizations* describes leadership in the “space for creativity” as facing very different challenges than management. The work of management is shown in the lower left-hand corner of Figure 2 where there are high levels of both agreement about what should be done and certainty about the outcome if the work is done properly. People are seen as instruments. This work can be simple like are running a payroll and ploughing a field or

complicated like building a car on a production line. This work is linear in nature where following the proper sequence of steps leads to the desired outcome.

The work of what this author calls Authentic Leadership is required where people have come together to deal with complex problems; those where the levels of agreement and certainty as to outcome are much lower. This work shows up in the central space of Figure 2 near the edge of chaos. Here the problems are dynamical, full of feedback and recursive. This is the Arena of Complexity.

There is a lot of ambiguity and uncertainty in this Arena which can lead to a lot of anxiety and fear in organizations. Unless leaders grasp the nature of complex adaptive systems, they want to flee this arena retreating into the lower left-hand corner of Figure 2. But trying to solve complex problems with linear approaches usually leads to very poor and unsustainable outcomes and a cynical culture resistant to change.

In this Arena of Complexity people need to come together in a purposeful mode of engagement where the problems can be discussed openly and honestly in an environment

where the whole system is engaged, listening and learning together. In this Arena the work is accomplished with people. The best known tool for these conversations is the Process Enneagram© which is shown in Figure 3. This is the second part of the Three-Fold Process of Organizational Rejuvenation.

The Process Enneagram©
(The Core Process with the full participation of the people in the organization.)

The Process Enneagram©

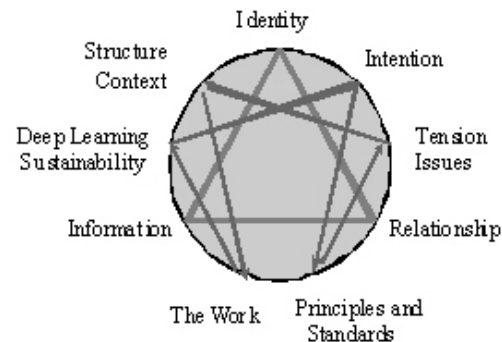
The Process Enneagram is a tool for transformation. It was introduced into the West by G. I. Gurdjieff (1870-1949) in St. Petersburg, Russia about 1915. Gurdjieff came from Greek-Armenian parents and grew up in the Caucasus. As his teachings grew, he founded the Institute for the Harmonious Development of Man at Fontainebleu in France, (1919-1922). No one knows the origins of the enneagram beyond Gurdjieff himself. He felt that this was a tool for the conscious evolution of man.

One of his students, P. D. Ouspensky first published information on the enneagram in his book, *In Search of the Miraculous: Fragments of an Unknown Teaching* in 1949.

A. G. E. Blake has written extensively about the theory of enneagram in his book, *The Intelligent Enneagram* furthering our understanding of this remarkable tool.

R. N. Knowles has expanded this work even further developing a practical application of the enneagram called The Process Enneagram©. His book, *The Leadership Dance* and Knowles' other writings are the only body of Process Enneagram writings to date. This work, which is consistent with Blake (1996), provides much of the basic information regarding Self-Organizing Leadership© which is the practical applications side of the leadership coin from Complex Systems Leadership Theory. Self-Organizing Leadership© is mostly carried out in the Arena of Complexity by authentic leaders.

Based on many years of work and the insights developed in this paper, we postulate that the Process Enneagram is a deep, archetypal pattern that is valid across many cultures. It is usually invisible to most people. While the Process Enneagram pattern is consistent at a deep level across cultures, the surface details developed in the process reflect the culture in which the work is done.



The Process Enneagram Tool

This tool shows the patterns of how organizations work to address complex problems and provides guidance as to the sequence of steps that need to be taken for this cyclical, recursive process to work effectively. It is very consistent with the theory of self-organization.

- Order emerges naturally from the exchange of information among individuals.
- This emergent, self-organizing, interpersonal system is open, interacting with neighboring systems across scales of time and space.
- Mindful practices act to open, balance and reintegrate self-organizing systems by utilizing natural processes of recursion within these systems.

- These interpersonal processes are emergent structures, arising from patterned flows of information exchange, and feeding back to regulate subsequent flows over time in a circular manner across scales.
- Self-organizing interpersonal information flows and emergent regulating structures naturally evolve toward the edge of chaos, with shifts toward rigidity and complexity reflecting evolutionary demands.”

The Process Enneagram is the only known tool that helps people to reach rational solutions to complex problems while simultaneously making the social connections that they need and building the emotional energy and commitment to get the job done quickly and well.

Complex problems are encountered whenever a group of people come together to work on issues of importance to them. There are many interactions, underlying assumptions and lots of feedback. Outcomes are emergent as the people engage in the important conversations and dialogue. It is critical for there to be safety (no personal attacks or reprisals) for the open, honest exchanges needed to find the best outcomes. Complex problems are different from linear problems, which may be simple like plowing a field or complicated like building a car.

There are nine points beginning with number 9/0 at the top and moving clockwise around to number 8 and then back to 9/0 at the next higher level.. In the Process Enneagram these points are labeled Identity (point 9/0), Intention (the Monad) (point 1), Issues and Ambiguities (The Dyads) (point 2), Relationship (point 3), Principles and Standards (the Triad) (point 4), Work (the Tetrad) (point 5), Information (point 6), Learnings and Potential (the Pentad) (point 7) ,Structure , the internal view of the organization, and Context, the external environment (the Hexad) (point 8) and the completion of the cycle. (9/0).

There are three processes shown. The circle represents the visible world view that can be seen when working with an organization. The zigzag process of 1,4,2,8,5,7 returning to 1 is not visible and is the recursive process of how work actually gets accomplished. The triangular process of 0,3,6 returning to 9 is the core process, and is not visible; it represents the process of self-organization. This is the deepest of the processes and supports the other two processes.

The core, self-organizing process (0,3,6,9) guides people as they share information, build interdependent and trusting relationships, and develop meaning as they see how they fit into and are important for the greater whole. Critical social connections emerge as they engage in this process with integrity. This core process supports the recursive process for how the work is accomplished (1,4,2,8,5,7 and 1). As people are guided by the sequence of these steps, they are co-creating a living strategic plan that helps them to solve the complex problems they are facing while at the same time releasing their creative energy and commitment to address the problem.

As information is shared at each point, a map is developed which is a composite, emergent, integrated picture of the organization’s present moment which is shown around the circumference of the Process Enneagram figure.

The patterns of self-organization and of work are invisible in most organizations. Only the information arranged around the circumference of the Process Enneagram pattern is visible. As their map develops, the people see and learn far more about their organization than they ever knew. It was mostly all there, but it was scattered and hidden among the people in bits and pieces.

The Process Enneagram Workshop

When working with people in organizations to help them address complex problems, the Process Enneagram moves from the outside in towards the core. The process is co-created and

cyclical building on itself and opening up the growth and potential thus creating a learning, more sustainable organization.

The first step in a workshop is for the people to clearly develop the opening question on which they want to work. This establishes the ground for the rest of the workshop. It is best if the question is co-created with those who are involved, including all levels in the organization; the voices of the system need to be heard.

In the workshop the people are seated in a circle in a well-lighted room with ample windows. A large white-board and colored pens are also needed. The opening question is written in the upper left-hand corner of the board, and the Process Enneagram figure is drawn and labeled in the middle of the board.

The conversational space needs to be open and safe where everyone's voice is heard and welcomed. A good way to open this space is to tell stories that relate to the opening question. In a safety workshop, for example, 4-5 stories about people that the participants know or have heard about who have suffered injuries are shared. If it's a workshop to address ways to improve education, stories about difficult educational situations are shared. It is very helpful if the facilitator starts the story-telling to model the openness about the depth and meaning of the story. Deep, meaningful stories shared together by 4-5 people help to create the conditions where people feel safe and more willing to participate.

Once the conditions for openness and safety are created, the facilitator helps the people to talk about each point around the Process Enneagram, beginning with Identity at point 0. A collage of thoughts are written at each point as the process develops. Each person can see that what they have said has been registered. This is often the first time that they feel they have been heard which is exciting and engaging.

After a few minutes at Identity, the facilitator moves to Intention at point 1. Then the facilitator moves on to Issues and Ambiguities at point 2 and so on around the perimeter of the figure. At the Principles and Standards of behavior (point 4) it is important to get the values-in-use out onto the Map. These are usually inconsistent with the espoused values and are what drive much of the organization's real behavior and dysfunction. Because the process is cyclical getting each point about 80% right is sufficient since each point is revisited and further developed in subsequent cycles. This picture that is developed (Map1) is the organization's present moment and often the most comprehensive picture that the people have seen of themselves.

Once Map 1 is developed interesting gaps and inconsistencies emerge. Everyone can see these with their own words. This opens up the opportunity to begin to develop their living strategic plan which is called Map 2. The facilitator begins the cycle again looking at Identity (point 0) and Intention (point 1). Usually little changes here. Then the facilitator moves to the inner pattern of the work (1,4,2,8,5,7,1) moving to the Principles and Standards (point 4). (This is a significant, critical departure from the traditional approach experienced in most organizations where a new initiative is announced by those at the top, the issues and resistance emerge, and a new re-organization is imposed (0,1,2,8,5).)

It is the second cycle of the Process Enneagram (Map2) that sets the living strategic plan. Here the most important step is to establish a new set of Principles and Standards of behavior to which the group is willing to commit in order for them to accomplish their Intention. When one point changes, all the points need to be revisited since they will all change as well. When the new Principles and Standards are established, the facilitator moves the group to look at the Issues and Ambiguities at point 2 in the pattern for the work (1,4,2,8,5,7, and 1). In looking at the Issues and Ambiguities at point 2 in Map 1 in the light of the new Principles and Standards, developed in Map 2, many of them change or even disappear. If this is done with integrity and good will, interdependence and trust emerge at Relationship (point 3). Once the

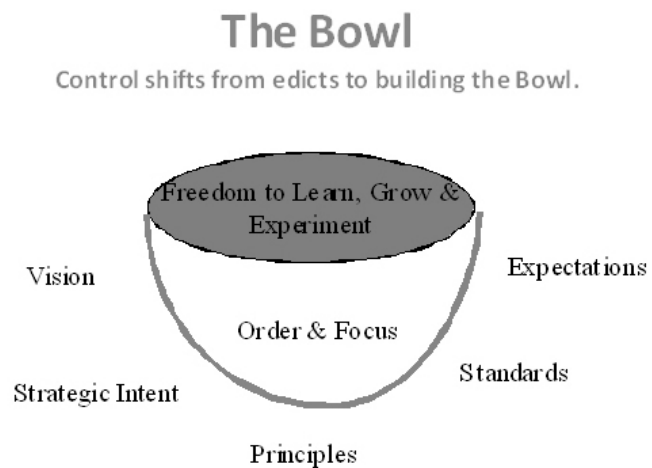
Issues and Ambiguities are re-worked, the facilitator moves the group to the Structure and Context at point 8 registering the changes needed for the new Map. Then the process moves to the Work (point 5). Here the Work that is identified needs to address unresolved Issues, provide support for the new Principles and Standards and focus on accomplishing the Intention.

The group then moves to Learning and Potential at point 7. Here they discuss what they have learned in this work, what new things they have ahead to learn and to consider the new potential that has opened up for them as a result of this work. The new potential leads them into another cycle of learning and growth. Each time a cycle is completed new potential opens up. A learning organization grows as each cycle upward occurs.

The new information and insights created in this process emerge at point 6 and provides the basis for the people in the organization to have the courage and will act and work in new ways.

This development of Map 2 is their living strategic plan. It needs to be posted on the wall of their meeting rooms and reviewed each time the group reconvenes for their work. This keeps the conversational space open and alive. As new ideas emerge they are posted onto Map 2. When it gets filled up then Map3 is created.

Self-organizing processes in organizations need to have some structure in order for the people to have and keep their focus so the system does not fall apart. In developing Map 2 a metaphorical Bowl is built that provides the order the organization needs and the freedom the people need to do their best work. The Bowl is the living strategic plan of Map 2, and needs to be posted in a visible place, like a meeting room and reviewed each time the group meets. The leader of the group needs to use the Process Enneagram Bowl to keep everyone focused and living up to their commitments. With a well developed Bowl the organization does not fall into anarchy and confusion. The Bowl is shown in Figure 4.

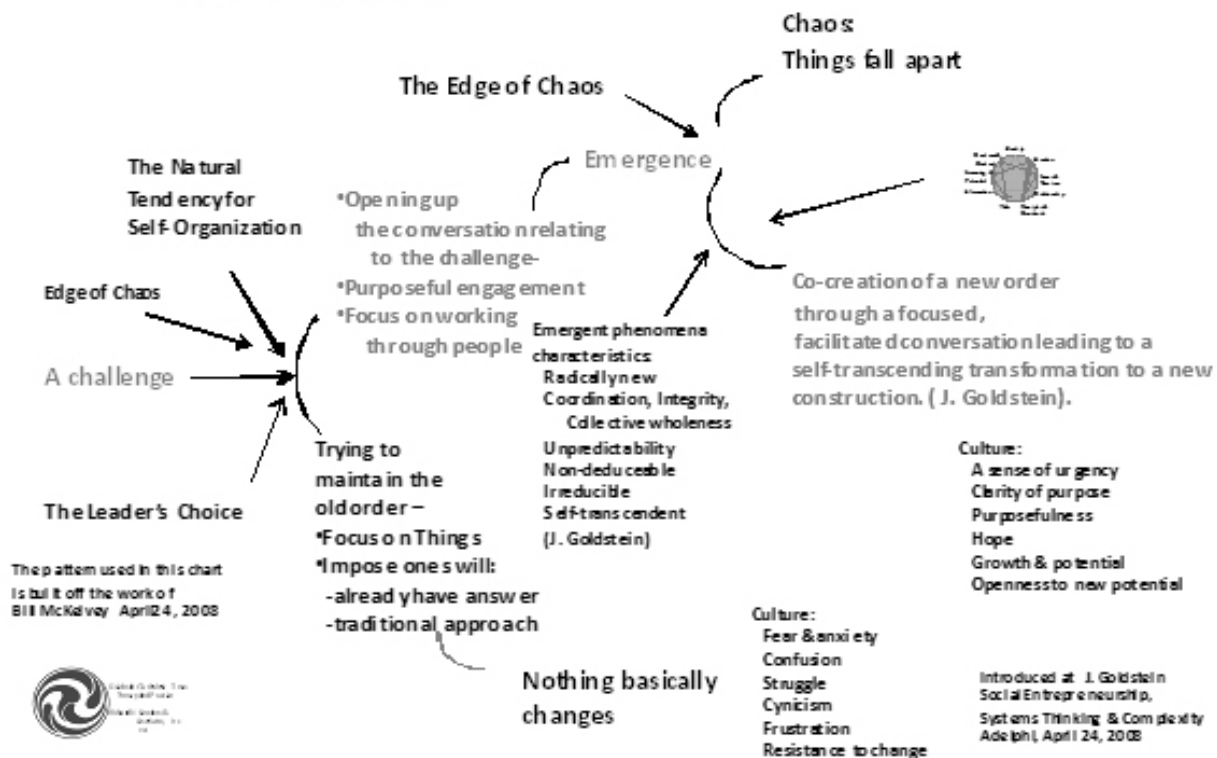


The Journey

The third part of the Three-Fold Organizational Rejuvenation Process relates to the decisions which the people make and their courage to step into the ambiguity of complexity. Third part is the Journey and is shown in Figure 5.

The first decision that a leaders must make is to decide whether to engage purposefully with the process of self-organization or to impose her/his will onto the process. When the leaders tries to impose his/her will to try to maintain order and control the path branches towards the lower part of Figure 5. When this happens, nothing basically changes. The focus is on things and people are used as the instruments to achieve the objective. The resulting culture has features of fear, anxiety, confusion, struggle, cynicism, frustration and resistance to change. This is the path that is taken in most organizations and there is a lot of literature instructing people on how to overcome all these problems. However, if the problem is one that resides in the lower left-hand corner of Figure 2, this approach is probably okay most of the time.

A Journey The Leader's Choice



When the problem requires people to come together to work creatively on a new, complex problem, and/or to work on organizational and cultural change, then the leader needs to work in the arena of authentic leadership shown in the middle of Figure 2. The leader needs to purposefully engage the natural tendency of self-organization and move along the upper path shown in Figure 5. Here the focus is on working with people at all organizational levels, engaging them in open, honest conversations about the problems the organization is facing and inviting the people to come in to help to solve them. The leader needs to help to identify the key questions and engage in conversations with everyone about their perspectives and suggestions. When these conversations are conducted openly and honestly, sharing all the relevant information, trust begins to emerge. As new ideas come to the surface excitement builds. This has to be done where the space is free of reprisals. If the leader begins to impose her/his will the whole thing is likely to shutdown. A big challenge here is to keep the organization from fracturing into a multitude of parts as each person goes his/her way. In using the Process Enneagram (Figure 3) a new order can be co-created. The energy and creativity are contained in the Bowl. In working in this fashion the culture exhibits characteristics like a sense of urgency, clarity of purpose, purposefulness, hope, growth and openness to new potential. Resistance to change almost disappears.

Conclusion

The Three-Fold Nature of Organizational Rejuvenation appears to be a good way to look at what is required for the co-creation of a new organization where decision making is more effective and more rational, where a new vitality emerges and where the organization becomes

more nimble and sustainable. This kind of approach has been facilitated by this author in hundreds of workshops with organizations in the US, Canada, Australia, New Zealand, the UK, and China. Other Associates have conducted similar workshops in many other countries with many kinds of organizations. For example, we have successfully worked with manufacturing, governmental organizations, school boards, school, accounting firms, social welfare agencies, the YWCA and many others. We have worked successfully with people at all levels in organizations. The workshop sizes range from 1 person to over 80. This approach works at deep levels in organizations and across cultures, helping people to reach rational solutions to complex problems, to create the social connections they need and to build the emotional energy and commitment to do the work effectively.

In working authentically in this fashion and in purposefully engaging the natural tendency of self-organization, regular people produce astonishing, sustainable results.

Interview of Ted Matchett by Saul Kuchinsky

from UniS, August 1991



SK. When and how was the 3-M formula (*media plus matter = meaning*) conceived?

TM. I already held the concept of different kinds of energies in my twenties. This wasn't just energy, you see. Energy, in Einstein's work, goes from one factor to another. I realised something other than just energy is needed. It was something other than that, marching in another form.

I began to identify that. I began to realise it was life, what life is. And, in all its levels, it's still life. And when it's tapped at the level of human beings, it's the life force, which disappears at death, disappears from the body at any rate, and the body soon decomposes. I realised that life was not matter or energy. You see, it wasn't. It was something else.

From my earlier work I could put a whole spectrum together to test out these things. And it's amazing, it is an historic thing. I gave the first presentation of this work at the Institution of Professional and Mechanical Engineers in London, the citadel of it all, of which I am a chartered member. I only had a few minutes and it was just amazing I should have been given them. The guy that got up next said, 'Whatever we're looking for it's certainly not this', and everybody laughed and clapped.

I was almost heartbroken, trying to get out of shock, trying to dissolve into the woodwork, and a very famous professor from one of the Scottish universities came running after me and shouted 'Matchett! I want to speak to you!' I was terrified. I thought he was going to give me such a ticking off. Instead, he said, 'I can tell you I came here hoping to get something that might be useful, and apart from little thing from someone else's work, the only thing meaningful is your work.'

I was amazed at this. I was a very young man and that was some of the earlier work [but] out of that came the next thing for the Professional and Mechanical Engineers - to actually find out what Media was, at a hundred levels, fifty of which had to be outside man and fifty that had to be inside to identify something that was real.

What would the words be in terms of 'What is Media, what is Matter, and what is Meaning?' That was my way of testing, and this learned institution published that, though I heard a lot of people were very unhappy with it.

So that happened to go into history. That was nice, and there it was. But when I started to use it the *making* term became all-important. Otherwise the most you can do is try to be a sort of channel, just a sort of empty channel for media, and that is not what is required. That won't produce anything, you see.

What is truly created is produced by the Holy Spirit. St John had that understanding with which he begins: 'All things were made by him; and without him was not anything made that was made.' We're not just talking about authority, we're talking about everything. Like the putting of the first satellite and the first man on the moon and so on. Man didn't do that. God did that. Man only made the mistakes. Man had his share in it alright – he was making media plus matter meaningful in all the key moves, even though the people didn't know the reading of this equation. As far as I know this has never been spelled out as an equation before. So people do use this equation, but unless they use it consciously they don't know they've used it. God has got it there, looked after us, made everything happen, and we can assume we did it.

I realised that God has to be in everything. I realised in the spectrum of media (his symbolic rainbow presentation) that the nearer to the top of the rainbow you get, the nearer you are to the purer spirit, the pure media, and the pure life force. That is the Holy Spirit, that is the spirit of Christ; but Hindus tap it, the Jews tap it, we've all tapped it.

The scientist knows when he taps it, occasionally. You know it when you've tried everything else, when you think everything else has failed, you're getting more and more trapped in failing. Then you offer a prayer, and you have to utter it even without knowing it. It doesn't have to be a formal praying, whatever you say, but 'He' answers prayers out of all sorts of motives, as in St Paul's Christ standing outside the locked door. 'Behold I stand at the door and knock'.

Man has total free will and it's never negated by the spirit. Not by the Holy Spirit.. So it's when you call him in - and the call is usually in dire emergencies, dire enough that you think you failed. All of that enables you to get to the place where you call media in. You don't have to be a praying man, you don't have to believe in God, but you have to get to the point where you do call him in; and it is a condition of you calling him in that with this equation you realise you call him in respectfully.

SK. Your combination of the spiritual with the scientific has made this retreat like no other retreat. You not only bring a perspective of media as God, as the Holy Spirit, and the need to realise it's leading role, but you're also teaching something the church hasn't been able to teach: 'our vital role in learning how to hear and heed Media and not to try to take its place'. Isn't that the key to creativity; spiritual and otherwise?

TM. Sure it is. If it got up your nose a bit, the idea of calling the Holy Spirit in, you can with this same equation call in any level of media, you can target which level you are going to go in at. So you might try to call up the media forces that are in nature. A lot of my work, in Scandinavia particularly and now increasingly everywhere, starts with making the most amazing intimate links with nature, with the media within nature. You don't target God at all, you don't try to get sophiagenics at the top level when you do that.

Sophiagenics is the top possibility. Most of my work now cuts that rainbow (levels of media) halfway down. And so you learn to get to the life forces in nature. Most engineers are happy to do that. Most of them know that Michelangelo and Leonardo da Vinci and so many others did that. Anybody that know anything in the art field knows that every great artist, everyone in music, has this amazing connection with nature. So we can move in at that level. The

difference is that there's more to do with respect to the *making* term. It's more your responsibility you see. It's a different responsibility.

When you learn to link in at the very top part with the Holy Spirit then there's very little for you to do except to be totally obedient. And you know what the obedience requires you to do. He uses all your memories, everything which is in your system, arranges all your perceptions anew, and the things that are missing that you need to know. The Holy Spirit takes all of that up and you have to be very obedient. You have to be very fast on your feet and you have to do an awful lot of things.

There are far less things to do when you link in just at the level of media nature because that's where you are in your growth and it makes you ill to even think about linking with the Holy Spirit. You don't try to. You enter a different level.

SK. You have said that humanity has already been blessed with much of what it needs, and that the subconscious is a powerful force. Can you give us an inkling of the difference between the subconscious, if any, and the Holy Spirit?

TM. Although lots of people want to believe that God is inside them, and they have him inside, it's very useful to think of God as being mainly outside, whereas your unconscious is yours. The unconscious is an amazing realm. It's so full of mechanisms, mechanical mechanisms, and all of the stuff that Karl Jung said regarding the archetype being conscious. All of that is already yours. It's already everybody's. It's not the Holy Spirit, neither does it require the Holy Spirit. And out of this work, again using the same equation, you can access all sorts of things that are already there within man, that are not requiring any beliefs in God whatsoever. But when you can finally happily call in the Holy Spirit, really humbly and in a genuine way, [it is] not just to do something which you normally associate with the church, but to produce inter-planetary systems or to make the deserts bloom again and so on. You've seen my list of a few hundred proposed things that we should work on, all of those can be solved easily.

I've reflected such a lot on Christ's miracles and the miracles that other people do. I knew that these miracles had happened, they were not just figments of imagination. That little equation, the 3-M equation, allows anyone that understands it to do any of the miracles that Christ did, any of them and many more that many of us will yet do. [It is] a formula which allows any miracle at all, you see, to be worked so fast and so easily.

SK. You have given an explanation for Christ's saying 'It is finished', supporting your understanding of true love, love at its highest coming into the world, becoming available to everyone, a precedence of every creativity that would follow.

TM. So few people have any understanding of what happened. I didn't for years, and I'd certainly read hundreds of theological books. But when he said 'It is finished' it was a cry of triumph! And he knew because he was God, he was God in human form, all that God could get into human form. But he was also very human. And at that time love hadn't come into view, it wasn't actually there [except] in a trite form. It was absolutely necessary for Christ to be killed. He had to be tortured, to put it in modern terms, absolutely mercilessly, deserted by all his friends, and [endure] all of the things that happened. He was very conscious towards the end of the time, he was very conscious of what his job was. He had to undergo all of those tortures and never, ever, stop loving. Because he was the only guy on Earth that could love.

But it was not use if it stayed like that. And it had to stay like that if he couldn't continue to love to the uttermost, till the very end when he knows there is nothing else that he can do and everything has been thrown at him. He knows 'it is finished.'

'It is finished'. It is a cry of triumph. And then, because the organism is actually one, once it's happened it's happened. And love in its highest form entered creation spirituality for all. Everyone can access it. From that moment on the Jews accessed it, although they didn't know they were accessing it; the Hindu's accessed it. The Moslems accessed it. Everybody.

You see the Moslem faith was very necessary because the Church had gone off the rails. Mohammed did know that folks had got the teaching wrong and he had to say 'There is one God, not three Gods'. Three Gods is gobble-de-goo. Mohammed got that right and he wrote a very holy book, the Koran. He didn't claim to be God or anything like that, but Mohammed was full of the risen Christ. He didn't know it, he denied him. He did say he was a great prophet.

I'm both a member of the Protestant faith and the Catholic faith. I'm one of the people that have entered into that [along with] other people around the globe. I'm very privileged to be a Catholic. I take mass at a Catholic church and am fully at home in the Catholic faith. I'm fully at home in the Protestant faith, I would never desert it. I wouldn't do like Newman did and give up my Protestant faith to join the Catholic faith. I would love to be entered into the Russian Orthodox faith and I tried but they assumed I would give up my Protestant faith. Never, never, no, no. That's for sure. Never my Catholic faith, and when I become a Russian Orthodox, never that, and when I become a Greek Orthodox, never that, and when I become a Moslem, never that, and when I become a Jew, never that, and when I become a Bahai, never any of them because, you see, they are all one.

SK. You have said that the fire of heaven has entered into you, and many may join me in seeing the Sophiogenics credo as a manifestation of that.

TM. I live Christ resurrected in every moment. If there's any moment when I'm knocked out of that, St Paul's got it right, I still have a sinful nature and all the rest of it. But Christ has given me the power to overcome all of that and I live Christ's resurrected life. And I teach through it and everything else. I don't live it sometimes, I live it all the time and that is what everybody is offered, every Jew, Moslem, every Bahai, everyone. And they all can still stay with their essential traditions.

SK. To what degree does this enter into the life of your students?

TM. Oh, increasingly to a great degree. I shouldn't say this, shouldn't advertise this, but very few of my students have a faith when they start, and very few of them don't have one when they've come along.

SK. Will the Sophiogenics credo become an accepted thing in time? Will it become universally accepted?

TM. It will be obvious. It will be obvious to anyone. It will be such common sense. I remember once, a Nobel prizewinner who had got several prizes was asked on television what he was most proud of. He said 'I am proud of everything I've done, but I'm proud most of those things that are just common sense, that have entered into and become part of the life stream of physics'. And I know that this credo well, in the way that Karl Jung knew when he was asked 'Do you believe in God?' and he said 'I do not believe, I KNOW'.

I KNOW this will become so obvious that every school child will say 'Why did everybody have to see that?' Not a [description of] a guy that could see it, because anybody could see it, it's obvious. It's as obvious as a safety pin, when you've seen a safety pin.

SK. In the face of these difficult times will it take long for the credo to really become totally accepted?

TM. No, no, it won't take long. You see, we're very close, very very close, not just to the end of an age, but something more, part of which has been made very clear by the Jesuits. Teilhard de

Chardiin's Omega point is almost at hand, although they tried to stop his work. That wasn't a doom and gloom thing, but the Omega point is almost at hand, where you have instant simultaneous communication with every person on the planet, and not by television. And I don't mean television will disappear completely.

But we're very near to that point, and it will be quite obvious to everyone. In the Book of Deuteronomy it says 'I put you between the choice of life and death.' And everyone will see life and what life is and it will be obvious and many will choose it, you see, because it will be obvious. And this credo will mostly not need to be said because that will be obvious too, and it will be the credo which is part of the new.

SK. Doesn't man have to do more to deserve that?

TM. I think he has almost suffered enough, you know. It's not only God that has suffered. Man has himself suffered to a great extent and God in his great love won't permit much more suffering in man. And the Jewish race particularly suffered more than any. But it wasn't all in vain. So much was built. Christ wouldn't judge. Christ was an old folk's Jew. Many think he was an American, they really think that. But he wasn't American, he was everything. It's not only the Jews that suffered, since six million were exterminated in the last war. The whole world has suffered in the context of mourning. I don't think God can permit much more. So, he would have to call a halt to it. The experiment hasn't failed. It hasn't failed. It succeeded in that moment of that mighty cry two thousand years ago. 'It is finished'. It was finished triumphantly.

Glorious works, precious works of praise, high faith, trust, hope, belief and love are to be found in all religions. Suddenly all of that will come together, and it will have happened, and it will be glorious. The age of God will appear.

ASK HIM IF HE CAN BE HELPED!

by Paul Doron-Doroftei (edited and translated by Ilana Nevill)

Illustration: Moshe Feldenkrais giving a lesson in Functional Integration

Re-reading this article eighteen years after the recorded conversation on which it is based still gives me the same thrill I felt when I listened to Paul talking about his experiences: of having to live, from birth, with a severely spastic body - among 'normal' people whose attitudes, comments, and behaviour were proof that they had not the slightest conception of his inner life, nor any understanding of the ultimate soundness - indeed 'survival-value' - of his 'unrealistic' dreams. Even Paul's loving parents could not see that their son needed something other than 'treatment', 'therapy', or an 'operation' to effectively equip him for leading an independent, meaningful life - meaningful and fulfilling in his terms, not in theirs. They and the experts they consulted felt it would be best that Paul resigned himself to staying in his wheelchair and developing his brilliant mind by studying at university...

As an adolescent Paul had the good fortune of meeting Dr. Moshe Feldenkrais who would help and teach him how to become - against all the odds - the person he was somehow meant to be: among other things one of the most intelligent, knowledgeable, and thus convincing advocates of the approach to 'organic' psycho-somatic learning which bears Feldenkrais's name: Through the example of his own



extraordinary evolution as a human being and highly successful Feldenkrais teacher-practitioner, who has helped many of his contemporaries overcome often apparently insurmountable barriers in their struggle towards a dignified human existence (especially of course babies and children with cerebral palsy with whose predicament Paul can empathize so well) and also as a teacher of future Feldenkrais professionals who always speaks and writes from an intensely lived, intellectually 'digested' experience...

When I first met Paul I immediately realized that, as editor of the FELDENKRAIS JOURNAL U.K. always on the look-out for enlightened contributions, I had never met anybody who had grasped the essence of the FELDENKRAIS METHOD so clearly and vividly, and could also speak so well about the intimate experience on which that understanding was based as this highly stimulating, but also somewhat demanding, dialogue partner.

Paul's article appeared in the Spring Issue 1992 which focused on people with 'special needs' who are usually called 'disabled', 'handicapped', or 'brain-damaged'. Moshe Feldenkrais's view of this rather insensitive usage was expressed in the brief editorial in form of the following quote:

"Which of us, after all, is not brain-damaged, in the sense that we allow many areas of our brains to atrophy through misuse or non-use. We settle for so little! As long as we can get by, we let it go at that. We can have terrible posture and movement patterns and habits which are distorting and damaging to our bodies and brains – and still be classified as 'normal'. ...Who are we, then, to call other people brain-damaged simply because their particular deficiency produces visible effects that we label 'disease'?"

Paul Doron-Doroftei continues to be a living example of what Moshe Feldenkrais meant when he insisted that Health is the capacity of living one's dream's - and not the absence of illness as it is usually defined.

ASK HIM IF HE CAN BE HELPED!

There are sick people who enjoy good health and healthy people who don't. I believe it depends on one's character which of these two categories one belongs to, rather than on the presence or absence of a particular illness. I belong to the 'infirm' who are healthy.

As a child I could only walk with the greatest difficulty and effort, and couldn't even conceive of touching the floor with my heels. Many of the things other kids took for granted were impossible for me. But all this never led me to consider myself sick or disabled. Despite extreme constraints of mobility I never felt or imposed limits on the extent of physical activity available to me. While my parents, my relatives, and the doctors they consulted saw my physical condition as a 'problem', I didn't. My attitude resembled that of a young pianist who had just learned to tackle an easy piece by Bach and views a piano concerto by Schumann or Grieg - which he yearns to play - as an exciting and challenging task.

When I met Moshe Feldenkrais in 1972 I realized that here was the personality and teacher who had lived in my imagination long before I learned about his physical existence. This way of making his acquaintance, I found later, corresponded to one of the principles of his method involving the relationship between imagination or mental image and reality. Feldenkrais was of the opinion that to be successfully performed, an act - from the simplest movement to the most complex action - needs to exist first as mental concept or process. This is a guiding principle in his Awareness through Movement lessons and informs all his work. Later I understood that my attitude matched his 'philosophy of life': I felt neither sick nor disabled, but simply prevented from doing what I wanted: to study music and become a conductor.

If I describe my instinctively correct attitude to the "problem of spasticity" here, it's not to show how clever I was as a child. I am writing as one of the privileged who was given a chance - by Feldenkrais and thanks to his method - to follow his instinct and is now enjoying the results. Today I am in a position to express what every spastic child senses and hopes - something that represents the seed of any positive solution, but is in most cases tragically crushed.

My meeting with Feldenkrais had a functional purpose. I didn't want to get 'well'. I wanted to learn to develop the physical abilities necessary to conduct an orchestra.

HIS CONDITION WILL CONTINUE TO DETERIORATE

In order to illustrate how insane this wish appeared to the people in my environment at that time, I must describe an incident that happened shortly before my first encounter with Moshe.

After my arrival in Israel a distant uncle had arranged a meeting with one of the country's most famous neurosurgeons, so that I could get some advice about my situation and possible ways of improving it. The encounter went as follows:

I enter the professor's office in the company of my mother and aunt, a doctor. After having exchanged a few words with my mother, the professor asks me to walk a little to and fro. Once I have sat down again in front of his desk, he turns to my mother and aunt and says in a quiet decisive tone: "In his case there is nothing to be done any more. He is too old and I can't guarantee any improvement through an operation. It is to be expected that his condition will continue to deteriorate." The man never once turned to me. It was as if I was not present or 'worthy of professional attention'. I still remember how he stared at his desk after giving his verdict - as if he could thereby prevent me from hearing or mentally grasping his assessment.

Other professors, who had come to medical congresses in Bucharest and been consulted by my ever hopeful parents, had passed similar judgements. Thus it happened that, despite all my parent's attempts throughout my childhood to find a therapy for my 'disease' among the 'best doctors', 'professors', and 'therapists', my physical condition kept getting worse. Shortly before we emigrated to Israel, when I was 16, my body had fallen victim to a whole range of totally uncontrollable movements, which made it impossible to execute any intentional action with even a modicum of precision. Because of my extreme spasticity my knees seemed to be 'glued' together forever. Walking meant falling every twenty steps or so. Contacting the floor with the heel remained utopian as in my childhood - on all four levels mentioned by Feldenkrais: the sensory, the emotional, the mental, and that of actual movement.

Since my early childhood I had been painting, albeit with considerable difficulty, and was much acclaimed as a young artist, even receiving international awards and a grant. My work was shown in individual and collective exhibitions in Romania and abroad. But shortly after my arrival in Israel I had to give up painting because sitting and holding a brush caused a lot of pain. In order to prevent the brush stroke from veering off in an unintended direction, I had to steady my hand with my cheek.

This was the condition I was in when I met Moshe Feldenkrais in 1972. What impressed me most during my first session with him was his simple, direct, matter-of-fact way. When I caught a glimpse through the half open door of a group of 'disciples' crowding round his work table - the scene resembled Rembrandt's painting 'Nicolaas Tulp demonstrating the anatomy of the arm' - I felt great unease. Those apprentices were to witness the torments I suffered in my body. At that moment I felt like a guinea-pig, especially when I saw that one woman was getting ready to take down everything in writing. I had no idea what would happen next.

EVERY TOUCH WAS A SURPRISE FOR ME .. HE WAS GUIDING MY AWARENESS FROM INSIDE

Feldenkrais asked me to take off my shoes. His face was serious but in his eyes there was a hint of laughter. I felt how he observed me out of the corner of his eyes. His look was free of all expectation and didn't rest on me for long. I felt that this person next to me was thinking, pondering, preparing something. Feldenkrais rolled up two blankets and asked me to lie down on my back. On his work table my physical condition was completely exposed. I became aware for the first time of the convulsive, chaotic movements that prevented me from gaining control

over myself and experiencing a state of rest. The manner in which he supported my bones with blankets and wooden semicylinders made me understand that I needn't tell him anything.

He had already come to inhabit my body with all his mind, and was guiding my awareness from inside in the most unpredictable ways. Every touch was a surprise for me. I was amazed about the extent to which this other person was capable of feeling my whole being, of empathizing with my physical situation. In a way I experienced divine love during that session. I couldn't help bursting out laughing at each touch of Feldenkrais's hand. It was as if he were playing hide-and-seek with me and kept saying: "I'll find and catch you in any corner of your being!" I wanted to shriek with laughter, but was too timid and 'civilized' and had to resign myself to suppressed, convulsive, and idiotic giggling instead.

At the end of the lesson, Feldenkrais told my mother that he had mainly explored this session and the treatment proper would begin next time. To my surprise my mother, who obviously had no idea about what had happened during the session, asked: "Can he be helped in some way?" At that Feldenkrais seemed to fly into a rage that was very pleasant for me because it expressed exactly what I felt. He turned his back on my mother and gestured to where I was sitting, putting on my shoes: "Why are you asking me? Ask him if he can be helped!" At that moment, at the end of my first session with Feldenkrais, I felt like a person who after many years of wandering through a Holocaust has finally the chance of experiencing freedom and peace in times of justice. Mine was a personal Holocaust in which I had to assert and fight for my integrity as a being. It was a Holocaust created solely by physical disabilities obstructing free development of the personality.

My mother told Feldenkrais of my great wish to be a musician, a conductor. The tone of her voice though seemed to imply the question: "Isn't he a little insane?" Feldenkrais looked at me and replied: "As long as nothing is cut in his body, he can learn anything."

I SEE AND I FORGET; I HEAR AND I REMEMBER; BUT WHEN I DO, I UNDERSTAND

When I heard what my mother had to pay for the session, I got one of the greatest shocks of my life and experienced a rather rude awakening from the feeling of being in paradise... As a recent immigrant my father had a monthly salary that amounted to the equivalent of five or six sessions with Feldenkrais. Despite that I had weekly individual lessons with Moshe for several months, and also began attending his Awareness through Movement classes which were much cheaper. That involved, travelling two hours by bus through Tel Aviv and included changing mid-way. Because the journey was so time-consuming I went to all three of Feldenkrais's classes. He encouraged me always by telling me "You don't need to do what the others are doing, just do what is most pleasant for you". I followed that rule for ten years. Whenever he gave a lesson I couldn't do, I liked to observe some people in the group, and it was as if I was looking at a highly artistic ballet. As these people, some of them in their eighties, got up and began to walk and feel the effect of the lesson, it seemed to me that they were like feathers moving in the air or dancers skating on ice. These experiences - in some cases of perfect or ideal movement - impregnated my mind with impressions that helped improve my own self-image.

During the first years my parents looked on my "crazy passion" with great distrust and felt I ought to occupy myself with more 'productive' things. Nevertheless they quietly kept financing it and allowed me to take extra sessions with Yochanan and Gaby. Thus Feldenkrais learning practically became my daily bread until I went to live in Germany in 1982. What I gained during that long apprenticeship to the method is best summed up in a Chinese saying Feldenkrais used to quote quite frequently: "I see and I forget; I hear and I remember; but when I do I understand."

In those first ten years of involvement with the Feldenkrais Method, which I remember as the most beautiful, exciting, and creative of my life, I couldn't explain to myself why this method had

such a tremendously positive effect. But over the years, and with the experience of hundreds of actual and videoed lessons in which Feldenkrais always explains a little of the underlying theories, I began to understand more and more of the truth, the universal truth that motivated Moshe's enormous creativity. His books, his practical teaching, and his theoretical talks provided a kind of explosive material that eventually led to an eruption of ideas in my own head, and those ideas revealed to me the essence and meaning of the method. This can best be rendered by the term INTENTIONAL MOVEMENT.

I am convinced that Feldenkrais had a universal truth in mind and wasn't only putting forward 'his' particular method. His method - more than others - is characterised by the fact that it takes into account the multiplicity of factors determining our existence. As I understand him today, Feldenkrais saw a person's condition as the result of her or his behaviour, and this behaviour could often be directed against the self. The vast system Feldenkrais developed over the course of more than forty years, which is now called the Feldenkrais Method, is much more a matter of pure education than of "healing" or 'therapy' or whatever else you might want to call it.

THIS SAME IGNORANCE OR LACK OF EDUCATION IS ALSO RESPONSIBLE FOR MUCH OF OUR SUFFERING

As I began gradually to deepen my understanding of this method, I became more and more aware of the desperate need for real education everybody seems to struggle with, the kind of education that enables a person to distinguish between "good" and 'evil', "right" and "wrong", and between appropriate and inappropriate behaviour. The fact that most people suffer from back-pain is only one symptom of how "uneducated" we are - Feldenkrais called it "ignorant", uneducated not in connection with knowledge of physical education but in terms of our understanding of the phenomenon of Life in general. This same ignorance or lack of education is also responsible for much of our suffering and so-called illness. For me any disease viewed from the vantage point of the Feldenkrais Method is a symptom of wrong development of the personality. This faulty process could be corrected more or less through adequate 'education' or 'reeducation', depending on the person's degree of retardedness and readiness to learn.

Orthopaedic surgery for spastic children and other such 'cures' can also only be explained in terms of this dismal ignorance of the phenomenon of Life. The connection between the functioning of our muscles and our brain was established thousands of years ago. I cannot understand why children still undergo operations for lengthening their muscles, especially since in all cases known to me such interventions have led to a worsening of their condition. The surgeons who dare to use a knife and destroy the organic integrity of a spastic child haven't yet grasped - or don't wish to understand - that muscle contractions are determined by the behaviour of the nervous system and "behavioural commands" of the brain, and cannot be influenced by the artificial lengthening of the ligaments. When you touch the legs or heels of a child who has undergone such an intervention, you can feel the functional disconnection in the operated joints. In many cases the feet are swollen and dangle helplessly, the legs are dragged behind, or, in the most positive instances, are stiff and straight like sticks.

A HEALTHY PERSON IS ONE WHO REALIZES ALL HIS MOST HIDDEN DREAMS

As mentioned above, the universal truth Feldenkrais also incorporated in his system is the inherent inclination of all living beings to act according to some distinctive intention whose concrete realization leads to some kind of satisfaction. This principle applies to the amoeba looking for food just as much as to the great human beings whose convictions and ideals determine their actions. We are told that these "great personalities" sacrificed their lives on the altar of their mission - be it art, science, religion, social justice, or whatever else - when in actual fact they could only live in accordance with their inner "drives". Feldenkrais says in one of his

books: "A healthy person is one who realizes all his most hidden dreams." This is one of the statements that enlightened me most about the meaning of the method and about the TRUE WAY one must follow in applying it. As far as I am concerned this is the only 'must' I would utter when speaking about the Feldenkrais Method.

At this point I would like to quote my "master" once more and at the same time give his much beloved statement a more precise meaning: 'Life is movement and without movement life is inconceivable.' When Feldenkrais asserts: "Life is movement", he doesn't refer to mechanical motion but to constant change, i.e. to the continuous REARRANGEMENT and adaptation to a heterogeneous environment implied in the process of being alive. I would complement this sentence by the following: 'Life is intention, and without intention life is inconceivable'

I WITNESS THIS FEELING OF LIBERATION FINDING EXPRESSION IN OUTBURSTS OF DELIGHTFUL LAUGHTER AND JOY

I don't manipulate human beings. I don't try 'to relax' them, or teach them 'to be quiet', 'to be obedient', 'to be passive', I PROVOKE them to REACT to some specific 'irritation' or stimulus which I produce mostly through the touch of my hands. Thereby I am able to detect some malfunction in their reactions, and then I begin to 'reeducate' the person concerned, using auxiliary stimuli to adapt her or his reaction in a more effective way to the irritation I am causing.

ACTIVE THINKING on the part of the person being taught plays a CRUCIAL role in this learning process. (The flickering of the eyelids is just one sign that the student is not passive during the lesson.) The session develops as a kind of conversation, a kind of argumentation in which I am trying to convince the other person that s/he has a right to freer and more spontaneous expression and reaction to my stimuli. Such spontaneity is experienced as ease, lightness in action, which is no longer impeded by physical or mental resistance. In my sessions I witness this feeling of liberation finding expression in outbursts of delightful laughter and joy, especially in the case of small children during the first three years of life, no matter how invalid they are. Thanks to its nature and being so young and so 'new', a small child is much more open, willing, and able to learn, than older ones. Small children are immediately ready to distinguish between something pleasant and interesting and something compulsive and humiliating to their personal integrity. They will cry without thinking twice.

Healthiness also implies the ability to recover from a big trauma, i.e. to learn and adapt to new situations - since a change in situation can be very traumatic. Many people who find themselves in circumstances that are strange or unpleasant to them can't cope and decide "there is nothing to be done" to improve their lot. The helplessness of a doctor in the case of a spastic patient, for instance, is a sign that he or she is potentially as ill, as spastic, as the patient. The doctor has as little idea as the patient about how to change and improve that particular situation. If the spastic person had learned what is superfluous in her (or his) movements, she would move with more ease and grace; and if the doctor knew what to do he could help effectively instead of recommending that some tendons should be cut.

To illustrate what I am trying to say: Just think of a non-swimmer falling into a swimming-pool; His movements would be at least as uncoordinated, tense, and inappropriate in terms of his intention to get to dry land as those of a spastically handicapped person. But nobody would recommend a surgical operation to get that nonswimmer to perform appropriate swimming motions. As a swimmer one would simply teach that person how to adapt to the new medium, i.e. how to move in it instead of drowning.

IF YOU CANNOT HELP YOURSELF, YOU WONT BE ABLE TO HELP OTHERS EITHER

It gradually dawned on me why Feldenkrais used to tell people who were relatively flexible in ATM classes but didn't apply their attention in doing the movements: "You can be flexible, you can be clever, but in this way you'll never be able to improve yourself, i.e. learn."

If Feldenkrais, on the other hand, said about me or another spastic "He is able to learn everything" that meant that he could cope with the given condition, and if he had been stuck with it himself he could also have helped himself.

I am now convinced that responsibility is the crucial element, and this responsibility expresses itself in the degree one is capable of being attentive to oneself first and foremost. One cannot be more responsible for others than for oneself. So if you cannot help yourself, you won't be able to help others either. An ape cannot be responsible for driving a car, and I would never entrust myself to such a driver! An ape cannot teach driving because it can't be aware of the actions involved. A person who has the temerity to sentence another human being by saying "there is no chance of improvement any more" is at least as handicapped as the person he condemns to "no change".

When Feldenkrais asserts that a habit is only useful as a means of learning other new habits that serve one's particular purposes better, and can then be forgotten, he means that it doesn't matter what your condition is - whether you walk on a tightrope or are dependent on a wheelchair. What counts is whether your quality of being allows you to learn new things or not. If it does, you are saved.

Only now with all the experience I have acquired in the years since his death, do I understand why the thing Moshe Feldenkrais stood for is not a method but a universal truth. A great man, a yogi, who gave some seminars at the University of Tel-Aviv in the mid-seventies, proclaimed that one can learn from books, but that is limited; one can learn from a guru or teacher, but that is also limited; and one can learn by oneself, and that is without limits.

Feldenkrais never said I would not be able to practise his method "because of my uncontrollable movements" as some of his assistants initially did. Those who passed such a derogatory judgement on my future ability to give Functional Integration lessons didn't dare to "think Feldenkrais" through to the end. I myself felt "potent" and able to offer the marvellous experience attainable in a FI session; and for me it became a necessity to "convince" others of the possibility of a more pleasant existence.

My physical condition is of no importance in working with others since the quality of Feldenkrais work is ultimately determined by the purity of unconditioned intention, i.e. by the power of pure imagination.

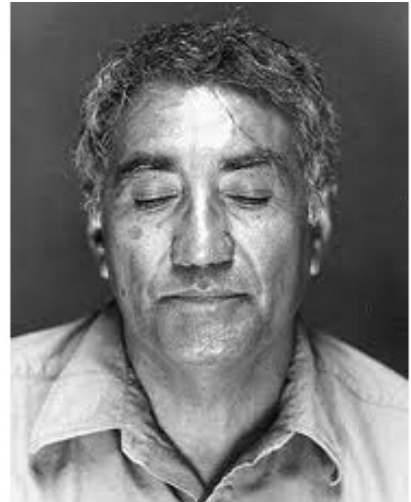
OVERVIEW OF DUVERSTY APPROACH

The human mind, in its various collectives or 'cultures', has been subject to multiple impacts of new information over the last hundred and fifty years or so. Cultures are largely arch-conservative dreamscapes of belief and custom and it is arguable that none of them, even as they exist today, is capable of integrating into themselves the new maps of reality. And, of their populations, only a fraction may be capable of maintaining their own identity while absorbing what is new; the rest are simply immune or in denial (superstition may be equated with clinging to old maps of reality and rejecting new and improved ones). For those of us who feel and accept the challenge given by the ever-mounting evidence of the limitations and distortions of our perceptions, there is an ever-present need to find out what we can trust in ourselves and of ourselves. This should not be a 'new superstition' or by adopting some exotic belief but through attentive experience at the edges of our familiar reality. (Anthony Blake, October 2010)

BOOK REVIEW

Joseph Rael *Sound* - native teachings and visionary art,
Council Oak Books, 2009

Reviewed by Ben Hitchner



One reads “Sound” for holy wisdom. It offers a knowledge of the heart and illustrations that are, if not readily apparent, holistically related circles. Ascent to a new awareness is the opening art illustration of Joseph Rael’s latest book, “Sound.” This illustration images a phenomenon that many humans are now experiencing, and one that the book aims to expand. Knowledge of the reality of the vibration of everything and corresponding emanating sound must have existed in times past. We technologically oriented moderns have forgotten the primary role of sound in the Creation and in on-going creativity.

“Sound” teaches the primary role of vibration in the materialization of the universe, and offers instruction on how to use sound in creating for the better. It seems befitting that a call to **remember** the forgotten essence of sound comes from a Native American shaman, Joseph Rael. He seems to have been destined to understand and teach the cosmology of sound. Joseph learned Tiwa while learning Spanish and English in his childhood home in Picurus Pueblo, New Mexico. Tiwa is the language of sound vibrations as we naturally hear vibration. “Sound” is an example of how indigenous people’s teachings fill a void even though we have had many preeminent spiritual teachers address ways to ascend to a new awareness. There is increased popular respect for the traditional ceremonies of tribal peoples. Tradition is for a spiritual purpose. As life is sourced in ceremony, “Sound” tells us how we can create our own ceremonies using sound in daily work places such as an office.

Reading “Sound” requires silent attention. It is a metaphysical writing in metaphor that is simple, yet elusive because of our early education regarding the meaning and reference to nouns by using “is.” The written content in “Sound” is punctuated with supporting beautiful colorful art illustrations, and cross page topic blocks; the art generates a visual vibration of what is written on the opposing page. These reproduced paintings are an inspiring complement to the topical writing. Like an onion the illustrations need to be peeled (studied) for deep meanings. There are also MP3 links to the internet for more vibrational help to understand.

“Sound” calls special attention to land. When a child in Picurus, Joseph linked his vibration to be the same as the land’s vibration, and perceived that he and the land were one. Land is a coalesced form of all life, **people**. Land has a language, Tiwa. “Sound” teaches this language. The Fourth way teaching of the cosmological law that everything eats and is eaten is also a teaching of “Sound.” Land is a metaphor for reciprocal maintenance. How wonderful, the cosmos is self sustaining! A holistic vision on how to use land comes from this. Mankind has abused land for thousands of years in agriculture, urbanization, empire building, mining, and the belief that humans can possess land. If we can turn toward making our falling systems self sustaining, we might begin by focusing on the needs of land and its people, **all life**.

There is a diversity created in life’s involutory descending flow. In the creation of life on earth, division occurs. Shattering light is Joseph’s metaphor for this. In us, body, mind and spirit are not integrated. We need to integrate to get on the ascending evolutionary flow. The integration of our selves is necessary if we are to actualize the potential relating to why we were

born. John Bennett's courses in the early 1970s aimed to help participants become integrated. The courses were structured with activities such as Gurdjieff Movements to fuse separate parts of the self called centers. Movement is one of the guises of God. Joseph formulated three dances that are now danced many times a year in different places on earth. These dances are a push for the integration of our separated selves. They bring to fore the spiritual. The dances help us move deeper into actualizing our potential. Chanting Tiwa and doing the dances are a way to break our self limiting blockages. The book is a tract on the ceremonial way, the way of inspiration. Inspiration is narrated in detail and depth without reference to being time determined. Bennett saw the actualization of **what we are** related to a three dimensional framework of time. The first region of time awareness is the present moment. It includes past memories, the now and future expectations. The second dimension is eternity, **what I am** in the context of a fixed on-going pattern. The third dimension Bennett called hyparxis, the ableness to be, which implies the ability to break out of fixed patterns and access our eternal potential. Hyparxis requires a commitment (spiritual decision) to push through strong opposing constraints. "Sound" places the notion of three time dimensions in a ten step process of inspiration. The critical turns, divisions, intrusions and developments in the process of inspiration are not really steps but changes at lightening speed. The cosmological process of how inspiration is the source and power of the manifestation of phenomena is described in the simple example of the growth of corn from seed to its end, food for the land. The language of the land, Tiwa sound vibrations occurring in the growing of corn are described in each of the spelled-out steps. Thus, inspiration is the directive enabling us or anything to be.

Those readers oriented to John Bennett's and Anthony Blake's Systematics will discover that "Sound," is comprised of many metaphors of systems. The first sentence in "Sound" states "we don't exist." The question of existence is one of several themes of the book. We are subtly challenged to understand how our vibrational pulsating in and out of existence, into and out of what is visible and invisible, leads to the perceptual illusion that we exist; and why perception is required for anything to exist. So there is an opportunity to follow Joseph's illuminating concept of "perceptual reality," another of the book's themes. One movement we might take more account of is going clockwise out of form or counterclockwise going into form. Clockwise energy is intellectual, and as we have a tendency to possess we may hold-on to ideas past the time to let-go and move-on. Joseph's followers love his saying; "don't get stuck in the form." We are reminded we are not form anyway, we are energy behind form.

The Tiwa sound for God is Waa Maa Chee: breathe, matter and movement. This is a three. The triad is a system of dynamism. The divinity of Waa Maa Chee pervades everything; everything has a divine presence and the divine has a longing for presence. Joseph writes we humans are meant to reconcile, a feature of our divinity. We are therefore cautioned not to get stuck in the polarity of twoness, which might lead to our falling short of manifesting our divinity.

The following are examples of many insights that go beyond conventional knowledge or views: (1) the previous several centuries of cutting down trees is related to the contemporary manifestation of a technology too fast for people to accommodate, a huge population increase and wars. (2) Be careful, there are side effects when doing anything. (3) "Life is not about figuring things out." (4) God needs our hands to help manifestation. (5) Once we decide, let go of the plan. (6) Notice what is around you. Every animal...all represent certain celestial powers.

"Sound" has many clarifications as to why we should inwardly recognize that all humans are in the same boat. When we make critical judgments of others it comes back. Do we know enough of anyone to judge why or how they 'move' the way they do? The "New Radicals" produced a popular song "You Get What You Give." The song includes the phrases "you've got the music in you," and "you'll be ok, follow your heart." This song suggests an abstract of an abstract of "Sound."

DuVersity in its programming, activities and archival writings draws on a higher intelligence related to the future. We are witnessing information chaos, destruction of belief systems, continued fragmentation of our selfhood, and hear popular pleas for higher intelligence and caring in the leadership and operations of households, businesses and governments. DuVersity has placed an emphasis on selfhood integration with attention to the need for higher intelligence. “Sound” illustrates that higher intelligence can be entered via inspiration. The third force might be called the God of DuVersity. “Sound” is a book illuminating the third force. Although the third force is known in Fourth Way circles as an invisible reconciling action, we might stretch our senses by hearing the language of the land. Then the third force might become visible through audio. “Sound” presents a functional cosmic vision for this transiting time so that more of us can be placed in the new awareness of the book’s first illustration.

NOTES

ⁱ Beautiful Painted Arrow, Joseph Rael formulated three ceremonial dances, Drum Dance, Long Dance and Sun Moon Dance.

ⁱⁱ The reference to theme is an abstraction of the reviewer. The book is not structured on themes.

ⁱⁱⁱ The eighteenth century Irish philosopher, George Berkeley is noted for his view that material things only exist when perceived.

^{iv} “Every stick has two ends” is an ancient teaching, “All and Everything” Dutton, p 11

^v John Kirby called attention to this CD

BT Recordings



Recording *America* in Edinburgh



The DVD with all chapters, in MP3 format

Finally, after more than fifteen years since this project was started, all the chapters have been recorded and my wonderful technician Patrick Findlay has managed to ‘equalise’ recordings made at different times, in different places and with different treatments. The complete *Beelzebub’s Tales to His Grandson* is available on one DVD in MP3 format, suitable for playing and downloading in multiple ways.

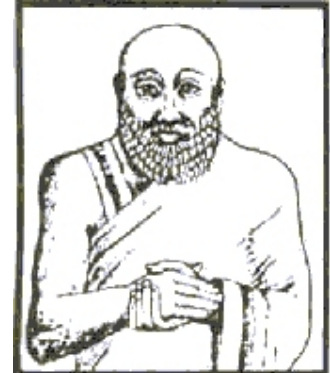
It is recommended that you take a look at the support material available at <http://www.anthonyblake.co.uk/BEELZEBUB.html>. There you will find a link to the booklet **CONCERNING INDIVIDUALS - THREE BRAINED, SAINTLY, & COSMIC - IN THE TALES OF HIS MOST GRACIOUS BEELZEBUB** with illustrations by Bob Jefferson such as those shown below.



Beelzebub



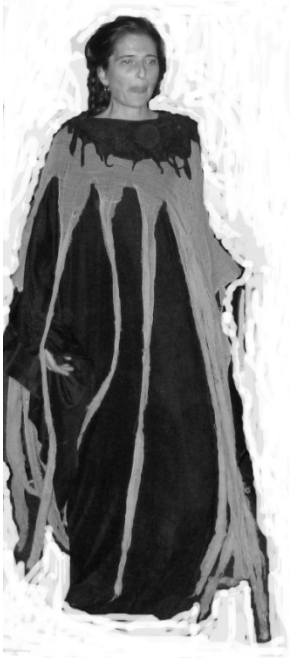
Archangel Loisos



Ashiata Shiemash

Included in the recordings are some tracks of Gurdjieff/de Hartmann piano music. It is known that readings of *Beelzebub* at the Prieuré were often preceded by pieces of music but almost nothing is known about which of them went with which chapter, or whether there was any close correlation. I asked Wim van Dullemen to allow me to include some of his performances not used in his CDs to give listeners a flavour of how it might have been. These are distributed among the chapters to suggest what might have been.

Beelzebub in Italy - October 2010



"Beelzebub" in the performance

About 25 people met up in the town of Norma, 50 kilometres southeast of Rome, high above the plain reaching west to the sea. Some had come from as far as Israel. We were met by the staggering spectacle of dozens of paragliders playing in the sky. The event was run jointly by Margit Martinu a Gurdjieff Movements teacher of long experience and Anthony Blake of the DuVersity on the theme of 'Work and Play', invoking the spirit of Beelzebub, his kinsmen and his travels. As an experiment – and for my sheer enjoyment – I presented themes from *Beelzebub* as theatrical events. The underlying cosmological myth was laid out and enacted across the hall we were using with participants taking roles such as His Endlessness, the All-Quarters Maintainers and Beelzebub and taking us through the universe calling at Purgatory, Karatas, the system Ors, Mars and Earth. On the final evening we had a riotous time with the scene in which Beelzebub regains his horns.



"Ahoon"

COLLAGE CONNECTION

A four day Collage Connection: Create:Transform:Renew was held at the Sangre de Cristo Center in Santa Fe, New Mexico from July 16 - 20, 2010. There were 16 participants, some old friends some new friends. Over the 4 days participants made remarkable collages, read their personal myths and fairytales (see example below), moved to the imagery appearing in their collages, practiced yoga, had daily sittings with a finale of each participant performing a dance to a collage they made that was enigmatic. The Tissue Paper Collage Method developed by Dr. Edith Wallace, and carried forward by Karen Stefano is a new and significant synergy of expressive art and self-discovery, using collage making, meditation, movement and writing as a catalyst for healing and inner work. Dates for next year's Collage Connection in Santa Fe are June 24 - 29, 2011. If you are interested in participating contact KarenStefano@citlink.net

A Personal Myth by Karen Stefano (2009)

Once upon a time there was a little rock. It yearned to be a hummingbird so it could fly high up into the air to be with father sky. It did not like always resting on mother earth.

One day the little rock saw a giant Dung beetle walking by. The beetle stopped to rest in the sun. The little rock asked the beetle how it could become a hummingbird. The beetle in a deep low voice hissed....patience first. Then, little rock you must find your way to the fast flowing river and rest quietly in the water.

The beetle got up from its rest and moved on.

Soon a thunderstorm blew in with torrential rains and gale force winds. The little rock got washed away from its home and ended up in the rushing river. The water ran over the little rock day after day, year after year. Eventually the rock became gravel and then very fine sand.

The Sun of Heaven shone on the river and soon it dried up, leaving the riverbed exposed to the weather. A great wind blew across the riverbed, blowing what was left of the little rock, fine dust high up into the sky beyond the clouds.

Oh how happy the rock specks of dust were to finally fly and be with father sky.

But circumstances had it, and when the wind stopped the dust drifted down into the clouds. It began to rain and the dust came back down to earth.

The rain landed as droplets of water on a trumpet vine with big red flowers. The water mixed with the nectar from the flowers. A hummingbird landed on the vine and sipped up all the nectar.

The little rock (specks) was ecstatic. For now the hummingbird had drunk it all up and it could fly as a hummingbird and visit father sky and land on the ground and be with mother earth.

ENVOI

"Bion considers that the three vortices of science, art and religion need to be held in a constructive tension. Any single vertex is liable to lead away from the truth; it needs to be aligned with U (the Unknown) by remembering other vertices." Meg Harris Williams, *Bion's Dream*, p.69