

DuVersity Journal – Issue 53 – 2021

We begin this issue with articles relating to dialogue and working together. Then we pass to pieces on Gurdjieff method. Essays on art and Buddhist psychology by Michael White lead us to two essays on the ‘inner methods’ of systematics. There is a background which can be variously called ‘structural insight’, ‘grammar of wholeness’ or ‘the inner dynamism of forms’. But it is usual for people to just pick up one particular scheme or other and The World Between the Enneagram and want to bring out the ‘background’ I just mentioned, which includes the ubiquitous practice of *ring composition* over thousands of years and stretches to embrace the whole range of cultural differences between east and west. Not only that, but it also continues to evolve, currently incorporating new thinking on mathematics and physics as well as changes in our felt relation to the biosphere and life. The two essays on the deeper methods of systematics include a reference to the principle of *duality* now strongly featuring in contemporary science. They were foreshadowed in the essay appearing on Issue 52 on *diversity in unity*.

The final item is just a brief note on the thought inspired by Herman Hesse’s novel *The Glass Bead Game*. In the space we had left we could not more than hint on the significance of the novel for understanding ‘work ideas’. At a future date we will look more deeply into this claim and hope to bring it together with the significance of theatre and dialogue.

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STEPPING STONES TOWARDS MEANINGFUL DIALOGUE

Tim Nevill

“The times call for inspired actions of a new kind that bring us face to face with all the dimensions of our fear of change. In our ignorance we must be collectively challenged before we can sense the dimensions and rhythms of the unfolding drama in which we can find roles to play.

Unless an event is collectively daring, it cannot avoid the superficial and evoke the energies for significant change and tangible outcomes. It merely becomes charming celebration of impotence”.

Anthony Judge, founder of “The School of Ignorance”

“*Waking Up*’ is a sudden suspension of conditioning so that new thoughts and feelings emerge with a radically different perception of self”. A.G.E. Blake, author of “The Supreme Art of Dialogue”

“Dialogue” is an ambivalent concept. It is frequently claimed that encounters between people with differing educational, cultural, religious, political, and scientific viewpoints may lead to a much-needed increase in understanding. However, that hope leaves out of account diverse unspoken agendas – principally a deep need to believe one knows better than others while simultaneously being dependent on the approval of unquestioned “authorities”. Ostensibly an open-ended means of communication, dialogue is often abused as an instrument for defending an ultimately fragile sense of self-esteem by asserting a blinkered way of seeing the world. If our great capacity for self-deception is not called into question the process of dialogue will remain superficial - so here are some preliminary questions and hypotheses, intended as a contribution towards joint exploration of ways of surmounting that dilemma, increasingly opening to mind-body interactions deeper than words can easily express. Of course, this is only “work in progress”.

1. Who am “I”? Do “I” see myself as possessing a unique personal identity in a world consisting of innumerable separate entities competitively struggling to control an unpredictable environment - or as an adaptive nexus of multi-dimensional meanings at the frontiers of evolution, crucially embedded in and interdependent with a cosmos largely unknown to us?

2. To what extent is self-reliant personality a necessary illusion for the organisation of human communities? Do we need inspiring (or consoling) myths and/or illusions for making existence possible? If so, what is the “best” illusion for sustaining our lives today? To what communities do “I” feel that I belong? What beliefs and purposes hold such communities together?

3. In what ways do “I” (as a privileged beneficiary of an often unjust society) contribute towards (or think I am contributing towards) making a better world? What is involved in leading a “good life”? What are the urgent questions that have to be asked?

4. How might the transitional space of “Dialogue” contribute towards leaving behind our limited “I”, which lives out of only a very small part of our potentiality, is anxious about what other people think of us, and constantly seeks reassurance? How can we liberate ourselves from the grip of unresolved fear and anger? How can we learn to suspend the self-centred thoughts and feelings that block responsiveness to real circumstances? What can we do to move beyond the restrictive conditioning, the imposed frame of reference, of the culture of self-inflation and spiritual materialism which formed our view of the world? How can we come together more consciously, enabling one another to jointly uncover meanings beyond current thinking rather than relying on “experts” to tell us what to do?

5. In times of confusion and despair – when tendencies towards both breakdown and breakthrough, dissolution and integration, are at work – might our primary task be to sow seeds of hope while endeavouring to accept the hazard of not knowing in advance where we’ll end up? In the words of Vaclav Havel, the leading Czech playwright who became his country’s President: *“It is as if something were crumbling, decaying, and exhausting itself, while something else, still indistinct, were rising from the rubble”* (“*Living in Truth*”)

6. Might “Deep Dialogue” become a crucible for mutual neutralization of subjective biases, opening up a possibility of suspension of self-centredness and emergence of expanded modes of connectedness without leaders or imposed agendas? Might this lead to

glimpses of “Embodied Being” and “Emergent Order”, going beyond divisions between subjects and the objects of their attention? Might such glimpses cause the sense of “me” and “mine” to drop away so that we can be completely at one with what we are doing: relaxed, confident, alert, spontaneous, focused, inventive, attuned. It is said that at such moments thoughts, feelings, and actions are not experienced as originating in or by “me”. They are simply a response to what the present moment requires, unhampered by extraneous thought or other distractions.

7. What kind of “attractors” (in the sense of something that arouses awe and wonder, invoking our total attention) could serve as a bridge between fragmented everyday experience (driving contemporary politics, commerce, and education) and fields of expanded awareness, gradually drawing us into an emergent sense of larger purpose?

8. Something in us seeks meaningful attunement to our deepest self, to one another, and to the creation on which our existence depends. True dialogue offers moments of authentic meeting. Glimpses of truths beyond human words are suddenly present; meaningfulness springs out of, and is manifested in, spontaneity and a feeling of wholeness. Maybe this involves learning to co-operate with inflowings of “higher intelligence” (i.e. something beyond present human comprehension) instead of – as we usually do – blocking its awakening within ourselves. Perhaps then, miraculously, all and everything participate in the cosmic dance of the Greater Present Moment.

9. But don’t such ecstatic experiences also entail a risk of aspirants succumbing to inflated delusions of being forerunners of a New Age with a hot-line to “higher powers” and a special mission to save self-destructive humanity from itself – or to abandon the human race to its karmic fate of vanishing just like the dinosaurs?. Aren’t such expectations basically “alienated mind” at work again, insecure about its place in the scheme of things – and wasn’t talk of a New Dawn all too frequent among starry-eyed followers of 20th century totalitarianisms and gurocracies?

For the moment at least might not the task facing us be more down to earth?

Isn’t attaining “Truth” way beyond our present capacities when we only see little bits of a very large picture?

Wouldn’t greater courage in pursuing awareness and greater honesty in our dealings with others be a more immediate objective?

Isn’t being as fully responsive as possible to whatever the present moment brings sufficient for leading a fulfilled life?

Might capacity for natural responsiveness to the world in which we are embedded be revealed as self-centredness drops away?

Don’t the particularities of everyday life become extraordinary when viewed from new perspectives as the outcome of gradually learning to be fully present: to experience even the simple, repetitive acts of daily life as arising out of the co-determined and interconnected nature of all existence?

Might not true awakening then involve ongoing and ever-deeper insight into the nature of reality, which gives rise to open and free minds increasingly capable of empathy for ourselves and all other beings organic and inorganic, sentient or not?

“Goethe said that when approaching Kant one was overwhelmed by a feeling of coming out from a dark forest into a sunlit meadow – a certain space extracted and united by light. The space in question is a sort of ‘understanding space’, a place in and from which something can be seen. In this lucid space the light is so bright that you begin to understand and yet, having understood, you still understand nothing – in other words, you can’t explain what you have understood”.

Merab Mamardashvili, maverick Russian philosopher (1930-1990)

THE MOVEMENT INTO DIALOGUE

Anthony Blake

This short paper outlines the significance of dialogue as a ‘triadic’ form of discourse in contrast with the more usual ‘dyadic’ form to which most people are accustomed.

First published June 2001

There may be a number of people in a group engaged in conversation but if we look at what is happening, what we will see at any time or ‘present moment’ is an interaction between two people. Because of this, the nature of the conversation is composed of dyadic episodes. In an existential way, though there might be six people present in the room it is as if only two of them are actively engaged, though of course the identity of the two changes from moment to moment.

It is in the nature of dyadic conversation that by and large the only mode of response must be one of agreement or disagreement. What other possibilities are there? This does not mean that the exchange has to lack creativity. It is perfectly possible in principle for the two people to create new meanings together, if they have the sense and skill of doing so. This is often referred to by means of the exercise known as ‘Yes-And’. In this exercise, the participants inhibit the usual form of speech, which follows the form ‘Yes-But’, and replace it with the form ‘Yes-And’. The intention should be to enhance the meaning of what has been said by the other person instead of rebutting it. This is more than agreement because it requires the person agreeing to enrich what they have been told.

However, in practice, in the automatic flow of conversation, we are left with only agreement and disagreement, which can all too easily become a realm of conflict. It is as if the participants *contend* together, as peoples do with respect to a territory they each want to occupy with the exclusion of the other. We see such forces at work in the terrible violent conflicts raging in the world about us.

When we come to *dialogue*, the hope is that something more and different in quality is possible. The word has been understood by de Mare and Bohm to mean *dia* – through and *logos* – meaning, hence: (going) through meaning. It implies a kind of *flow* between the participants rather than a conflict. Flow becomes possible if there is a *triad* rather than a dyad. This means in effect that the effective ‘atom’ of conversation to be found in dialogue contains three people and not two. This requires consciousness of a larger present moment of conversation than with two people, because there has to be time for three people to make their contributions instead of two.

To make the situation as clear as possible, we will take the ‘pure’ case in which all three people speak in sequence A – B – C – A etc. instead of in pairs, back and forth. This changes things a great deal. Take for example the fact that person A has to wait until *two* people have spoken before he can speak again. This means in practice that he is in a state of extended ‘suspension’: he is not able to reply so quickly. Such suspension is often given as a characteristic of dialogue. What is suspended

are the usual habitual reactions and judgments that play such a major role in dyadic interchange. By not being able to reply so quickly, person A has time to reflect and allow some deeper response to come to the surface of his consciousness.

At the same time, while he is waiting, person C has been speaking. Besides the contribution of B he also has that of C. He therefore has to process *two* independent inputs instead of *one*. If he is able to contain the two in himself a *new result* can emerge from their conjunction in him. This again is a principle of dialogue, that two meanings joined together create a third meaning. It is not too extreme an assumption to make that when human beings experience two things together they tend to make them into a new whole.

When person A replies, he is not just replying to B but to C as well. This can be an unusual state of affairs for most people and takes some getting used to. The pull towards dyadic exchange is so entrenched that the significance of this phenomenon is easily missed. However, once we have been alerted to it, it is possible to 'tune' oneself so as to be more able to respond intelligently in this fashion. Again, some people are uncomfortable with this mode of exchange since they will not be so directly addressed as in a dyad.

A possible result of this mode of exchange is that the people involved feel that they are *participating* together in the same whole of meaning. Instead of this meaning being something that they 'have' inside them as their personal property, it becomes something that is also 'out there' with an objective reality of its own. That is why Bohm has emphasized the idea of 'participative consciousness' in dialogue. As long as the people remain in 'observer consciousness' alone they are not able to share meaning together.

An interesting feature which has been observed through making recordings of dialogue is that although ideas that arise at any one moment often seem to be lost – largely because they have been rejected by another person or ignored – in fact the evidence shows that they re-emerge eventually, but disassociated from the person who voiced the idea in the first place. It becomes the property of the group. It becomes 'impersonal'. This accords with de Mare's concept of the *koinonia* or 'impersonal fellowship' that he says is made possible through dialogue.

Triadic exchange may indeed more 'impersonal' than dyadic exchange and, for that reason, can be emotionally rejected by people. A point has to be reached at which it does not matter who says what. Somehow, there is an objective meaning being created in the group in which the people have to find themselves *in a new way*.

Clearly, the exercise of dialogue entails a radical shift in our attitudes. We claim that this is largely a matter of understanding the significance of triadic exchange over dyadic exchange. With this comes a feeling for the quality of 'impersonal' (non-dyadic) conversation that can even spill over into conversations between two people, when the meaning itself becomes like a 'person'. If there is someone present in the room who is sensitive to this quality, then it becomes possible for dialogue to take place. The more people who are sensitive in this way, the more likely dialogue becomes. Needless to say, it cannot be engineered by force or dictate.

When we have a small group, dyadic exchange becomes more the rule than when we have a larger group. This is because there is more likelihood in the larger group for someone to participate in what was before only a dyad and turn it into a triad. The sheer difference of numbers makes possible a more fluid response. This is similar to the case for biodiversity, in which the greater the number of species the greater the number of possible pathways for the flow of energy and

information. Just statistically, triads are more likely in a larger group than in a smaller one. This is not however a hard and fast rule, because so much depends on the sensitivity of the people involved.

This sensitivity can be greatly aided by the simple device of 'think 3 and not 2'. This in itself assists detachment from polar views of right and wrong, better and worse, or mine and yours. It leads to a demand to be aware 'sideways' of alternative meanings.

In the history of science, there are many examples of how polarities gave way in the end to relationships, such as the dying away in the course of the 19th century of the controversy between the 'Neptunists', who believed that all rocks were sedimentary and the 'Vulcanists' who believed that all came from volcanic eruptions. Both are, of course, part of the whole picture, which gradually emerged almost by itself as geological text books were written.

Triadic exchange enables new meanings to be created, in what de Mare calls the 'erotic' work of the mind (the mind being that *between* people and not *in* their brains). However, the people involved can be more or less aware of such exchanges. As we implied, to some extent any group conversation exhibits dialogue when taken as a whole; but it is something else if the people involved are aware of the ebb and flow of triadic exchange and can learn how to contain it. The more they can do this, the deeper the dialogue.

These principles lead us to suppose that there may be higher order still levels of conversation. De Mare speaks of a fourth and even a fifth. However, we claim that the critical step is in going from dyad to triad and that this may be the meaning of Christ's saying, "When two or three are gathered together in my Name, then am I with them." The Christ principle is that of reconciliation and true fellowship.

EXERCISES FROM GURDJIEFF

As recorded by James Toomer

First and last: self-observation and non-identification.

1. The effort to realize: I have a body.
2. The effort to realize that I descended into and became attached to this organism (this animal) for the purpose of developing it.
3. The attempt to realize the organism's mechanicality.
 - (a) Its habitual reactions to recurrent situations.
 - (b) The magnetic relationship of the centers.
4. Experiment on the part of the driver, in order that the driver may learn their business.
5. The formulatory center reporting the behavior of the organism to the "I".
6. Formulation of observations concurrent with the act of observation.
7. Formulation of the ideas.
8. The attempt to understand the ideas.

9. The attempt to relate the ideas and understand the relationships.
10. The attempt to define terms in accordance with Institute ideas.
11. The attempt to interpret life, human beings etc, in terms of mechanicality, types, springs, centers, etc.
12. Describe experience: reflect on the ideas.
13. Triangulate, that is, have a three-fold purpose for each act.
14. Assemble all you know of a given object at the moment of perceiving it.
15. Constructive imagination.
 - (a) Image the great octave.
 - (b) Attempt to realize humanities position in the universe.
16. Relate each object to its position in the scale. For instance, a cigarette belongs to the vegetable kingdom (mi) of the organic scale. Trees belong to the vegetable kingdom. The gold of a watch to the metals. (do) Humans (si). Etc. The whole natural kingdom is interposed between earth (mi) and plants(fa) of the great octave. Etc.
17. Attempt to realize the fate of two thousand million people.
18. attempt to realize the fact of death.
19. Be aware of the weight of opinion.
20. Apply the law of the octave to one's own behavior. Attempt to know when any given impulse has reached mi.
21. Peel the onion, that is, make notations of the various attitudes toward life, stripping off the superficial ones in an effort to reach the fundamental attitude.
 21. Note likes and dislikes.
 22. Find the essential wish.
 23. Find the chief feature.
 24. Make gratuitous efforts.
 25. Case a role for oneself.
 26. Pursue an impossible task.
 27. Go against inclination.
 28. Push inclination beyond the limits of its natural desire.
 29. If a person forces you to go one mile, go with them twain.

30. Determine what it is you really want in any given situation. Deliberately get it, or deliberately oppose the “I” to this wish. At any event, non-identify with the wish.

31. Practice the mental gymnastics relative to time, space and motion.

32. Seek for concrete illustrations and examples (in experience) of the ideas.

33. Try to perform, consciously, instinctive emotional and intellectual work at the same time.

34. Try to keep in mind that at any given moment you are actualizing one of several possible.

35. Try to keep in mind that when you talk these ideas to someone or to a group, human cells are at that moment instructing a group of monkey cells, within each brain.

36. Try to realize that your yourself are a cosmos. That this organism is the planet or globe of this “I”. That it (the organism) contains cells corresponding to the categories of nature.

37. Try to become aware of the operations of the sub-centers; the emotional and moving sub-centers of the intellectual, the intellectual and instinctive of the emotional, the intellectual and emotional sub-centers of the instinctive.

38. Try to keep in mind and realize that we are constantly receiving influences from our entire universe.

39. Try to realize that the organism is, in reality, a mere bubble. That, in fact, the whole material or actualized universe is related to the potential universe as a shadow is to substance.

40. Give all five points the necessary activity.

41. The attempt to use the formulatory center as a muscle, directly, and independent of sub-vocalizing.

42. The attempt to repeat a poem and a series of numbers, simultaneously, using the formulatory center for the poem, the vocalizing apparatus for the numbers.

43. Unroll the film.

44. Evoke in pictures the objects to which ideas are related.

45. Supply the base, the third force, the neutralizer, in all and every situation. That is, *improvise*.

46. Cast spells.

47. Try to practice conscious morality.

48. Try to think of the *reasonable* thing to do or say in any given situation.

Each event is potentially a complete circle. But circumstances usually distort it or, at best, supply only a curve. If this much is supplies: try to determine just what is reasonably necessary to complete it.

THE AUTHENTIC VOICE OF G.I. GURDJIEFF

by Robert S. DeRopp

Everyone of late seems to be talking about Gurdjieff. Those who aren't talking about him are writing books about him. My Life with Gurdjieff, My Glimpses of Gurdjieff, Gurdjieff This and Gurdjieff That. Worst of all are the former pupils of Gurdjieff who insist on explaining his teachings. Gurdjieff Made Easy, Gurdjieff in Three Simple Lessons, Essence of Gurdjieff, Gurdjieff for Beginners, etc. All this in spite of the fact that Gurdjieff loathed explanations and intentionally concealed the significant doctrines in a tangle of verbiage so complex that even the arch-ingenious Lucifer could only with difficulty find his way through the maze. Offering explanations is the curse of Western teachers. Instead of contenting themselves with a few cryptic phrases, a gesture or two, or simply a significant silence (the traditional method of the Eastern guru) the Westerner lectures and lectures, explains and explains. In the process he not only succeeds in confusing himself but also deprives his students of the chance of thinking for themselves by imposing on their minds his own conclusions, always subjective, often muddled and sometimes completely erroneous.

It is therefore a refreshing change, in this welter of gossip, commentaries, speculations and interpretations of Gurdjieff, to find a book in which the voice of the Master himself speaks loud and clear. This is Views from the Real World: Early Talks of Gurdjieff as Recollected by his Pupils. The reports are of uneven value. Gurdjieff never allowed his pupils to take notes and what they wrote after hearing his talks tended to be colored by subjectivity. In spite of this the authentic voice comes through even though the recording may be fuzzy in places.

What was the authentic voice of G. Gurdjieff? What did it say? Actually there are several voices. One that vibrates on what one might call the specific Gurdjieffian wavelength can be heard in the lecture given in Essentuki about 1918: "When speaking on different subjects...."

In the course of this talk Gurdjieff describes a certain seeker after psychic powers who spent so much money chasing after anything miraculous that he ended by going bankrupt. To remedy the sad state of his finances, he gathered together all the knowledge of the occult on the accumulation of which he had spent his fortune. From this knowledge dealing with such subjects as telepathy, clairvoyance, astral projection, levitation, hypnotism and other magical powers, he put together a series of lectures called, 'A Course in the Development of the Hidden Powers of Man'.

The book was an enormous success. Its author began to receive letters from readers written in reverent tones, addressing him as "dear teacher" and "wise mentor." Finally, there came a letter informing him that, with the help of his lectures, the writer had, in about a month, become able to levitate.

We hear the authentic voice of Gurdjieff as he relates the writer's comments: "I am astonished at the absurdity of things that happen. I who wrote the course have no very clear idea of the nature of the phenomena I am teaching. Yet these idiots not only find their way about in this gibberish but even learn something from it, and now some super idiot has even learned to fly. It is, of course, all nonsense. He can go to hell....Soon they'll put him in a strait jacket. It will serve him right. We are much better off without such fools."

This forthright commentary on the subject of human stupidity recurs like a theme song through all Gurdjieff's writings. Not only does the human psyche suffer from inborn errors which prevent man from understanding the sense of his existence, but also, owing to the operation of credulity and suggestibility, it can attribute to itself all kinds of powers it does not possess. A man may realize that all is not well with him and begin to struggle against the forces that keep him in sleep, but all too easily he loses himself in a morass of charlatanism.

He listens to some glib con-artist who can perform a few psychological tricks. Having begun to awaken he sinks back into sleep, but the last state of this man is worse than the first. Previously he was merely asleep, now he sleeps but dreams that he is awake. Like the sheep in Gurdjieff's story he is still a sheep but now he has been hypnotized into thinking that he is a magician. Later, in the same talk, Gurdjieff states that crumbs of truth are scattered everywhere but that, in searching for truth, "it is far better not to venture at all into the dark labyrinths of human stupidity and ignorance than to go there alone. For without the guidance of someone who knows, a man at every step without noticing it, may suffer a strain, a dislocation of his machine, after which he would have to spend a great deal more on its repair than he spent damaging it.

Man can indeed hope to find a guide who knows but, in order to find such a guide, he must develop discrimination. We live in an era of confusion in which traditional values have been abandoned. To fill the spiritual vacuum which has resulted, a host of charlatans has developed, all willing to guide the seeker, if the seeker is prepared to pay enough. Some of these charlatans have become both rich and famous. Their followers are numbered in thousands, even in millions. This swarm of guides makes it hard for the seeker to decide who to trust. He must step very carefully.

Gurdjieff himself made things difficult for his students and made no attempt to attract a large number of followers. Certainly he could have done so had he wished but this was evidently not his aim. His teachings were harshly practical, unsentimental and not at all comforting. Man did have a chance to escape from the prison of his illusions but the chance was a very small one. Most people did not even know they were imprisoned. Of the few who did know only a minute fraction would escape. The majority would prove either too lazy or too stupid, would be misled by charlatans into using methods which could not give right results, would fall into the trap of imagining they were free when, in actual fact, they were as much in bondage as ever.

The teachings of G. Gurdjieff had one special quality. They started with man as he is, not man as he might be. They were, above all, practical. What is the use of demanding of man something that he cannot do? He must start with that which is possible. He is a machine and a very complex machine. Before he attempts to change the working of the machine he must know a lot about it. Otherwise, in trying to correct one defect, he will merely create another.

In a talk given in New York in 1924 Gurdjieff made it clear why it is so difficult for man to change his level of being. To explain the problem Gurdjieff compared man to a conveyance, horse, cart, driver, passenger. It is not too difficult to educate the driver (the intellect) but the real problem is how to educate the horse (the emotions). It is, after all, the horse, not the driver that pulls the cart. Maybe the horse can understand some language, but it is not the language understood by the driver. Maybe the driver speaks English and the horse only understands Arabic. But when it comes to moving around in the world it is the horse that does the moving. The driver thinks, the horse acts, and where the cart goes depends on the motion of the horse, not the thoughts of the driver. The driver may have read all sorts of books on how to live rightly, how to behave in a worthy way, but

unless he can communicate this wisdom to the horse, what use is it? The driver wants to behave like a saint but the horse knows nothing about it. It kicks, bites, runs away, won't obey commands. The driver is helpless. In order to communicate with the horse the driver first has to learn the horse's language. But this is very difficult. The emotions are lightning fast, the intellect is slow. Before the driver has even put his thoughts in order the horse has taken fright and run away, or laid back its ears and kicked a hole in the cart.

Even saints had trouble with the horse. * 'o wretched man that I am! Who shall deliver me from the body of this death? For the good that I would I do not: but the evil which I would not, that I do." This from Paul of Tarsus who had plenty of horse trouble despite his saintliness.

In a lecture on Essence and Personality delivered in America in 1924 Gurdjieff shed further light on the reason why the driver has had a hard time communicating with the horse. The driver is largely in Personality. He has been strongly influenced by things that he has learned, things "not his own." But the horse is a part of Essence, its qualities are inborn, not acquired. It may be a phlegmatic, choleric, sanguinic or melancholic horse but it did not choose these qualities. It was born this way. It is not difficult to influence personality. The persona is a mask. People can readily learn to wear different masks. But it is very difficult to influence essence. Words written in the persona are like words written on sand, easily inscribed, easily erased. Words written in the essence are like words carved in granite, hard to inscribe and hard to erase. How can one influence essence? Can one in fact influence it at all? For most people it is impossible. They are not willing to be sincere with themselves and without sincerity nothing can be achieved. If however man learns to observe himself objectively, to see in himself both that which he likes (the "good") and that which he dislikes (the "bad") he may be able, little by little, to learn the language of the horse. Once he has learned that language, he will attain a certain degree of completion. For the total conveyance is made up of horse, cart, driver and master. The master gives directions to the driver, the driver passes them on to the horse. Before our nature was spoiled all four in this team were one, all worked together. Now they are fragmented and at odds, the horse is neglected, the driver is drunk or asleep, the cart is in disrepair and the master is absent.

"The point is to re-establish what has been lost, not to acquire anything new. This is the purpose of development. For this one must learn to discriminate between essence and personality, and to separate them. When you have learned to do this you will see what to change and how. Meantime, you have only one possibility - to study!"

Once again, the authentic voice of G. Gurdjieff. Begin from where you are. You are weak, you are dependant, you are slaves. Above all you lie to yourself and others. As long as you continue to lie you will never know the truth. If you work with others who are struggling against their own lies you may be able to learn faster. But no one can force you to see if you don't want to and no one can force you to awaken if you prefer to sleep. Only make up your mind. One or other, you cannot have both. Either sleep comfortably or strive realistically to awaken.

"Happy is the man who sits in his ordinary chair. A thousand times happier is the man who sits in the chair of the angels, but miserable is the man who has no chair.

OBITUARY – ANN DAVIS BORN APRIL 14TH 1944 DIED JUNE 30TH 2021



Ann Davis passed away in June 2021 at her home in Lexington, Kentucky. She was a long time student in the Fourth Way. In the 1970s she spent nine months in England studying with John Bennett where she met Anthony Blake. She was a founding member of DuVersity and the longest serving member of the Board. She never missed a meeting of the Board and we were surprised when she did not turn up for the last one we held, only to then discover she had died. She took an active part in our programmes, joining us in our travels to Egypt, Peru and what we called 'Enchanted Albion'. As a pianist she would play the music for the Gurdjieff movements that were sometimes part of our courses.

She graduated from the University of Tennessee. Her husband Eric died fairly young when they lived in Reno, Nevada. She then returned home to Williamsburg where she served her community and First Baptist Church. She was active in Church affairs, including the choir and helping those grieving from lost family and friends. With the encouragement of Anthony Blake, Peter Bassett started a series of interviews talking to the members of the Board of DuVersity about what they have learned from their involvement in the Fourth Way. Ann was one of the first people interviewed. In light of her passing we are pleased to present this interview that was conducted with her just weeks before her untimely death. Recorded March 2021 and transcribed and edited by Michael White.

Peter Bassett (PB) Let's start by asking how long you have been involved in the Fourth Way?

Ann Davis (AD) I have been in the Fourth way fifty years now.

PB What is it that you have been able to use that makes a difference? I'm trying to learn what people are gleaning from this.

AD Why you are in the work influences how you use the work, I'm in it to improve my life, not to find a life. Mr. B took Gurdjieff's teaching and put it in a way that was intelligible with a scientific perspective. Tony said that was very beneficial to him since he was science based.

But the very first thing I learned was to give up your likes and dislikes. Then as we went along you have to figure out what all these things mean. There are a lot of specialized words in the Fourth Way. You have to learn how to use them, and how you use them has to do with your inclinations. People think they are in it for one thing and then find out it is something else.

I look at the System approach and see how it comes down to individual things. The systems context puts it in the right way and most of the practices make that possible. Without the practices you couldn't get any information from the potentially higher part, the thing that is most useful is that everything has to be engaged through the moving center. It is very subtle, and you don't realize what it is doing. The information is very quiet, there is no force involved. It is there if you can take it in and that is why the movements are used so much, they connect us from the outside to the inside.

This is also true in learning what contemplation is and using it. When I was with Mr. B, after lunch I would walk around with the subject of the week and would do what I call contemplation. I would hold it in the back of my mind and bring it up from time to time. By doing this you get messages that give you insight. Then you have an AH HA moment, and you learn to build a bridge between the outer part of life and the inner part of life.

PB You started with give up like and dislike, how do you do it?

AD Everybody starts with that, you can't just give up all likes and dislikes, you just don't let it have control. It is a matter of increasing awareness, and you have to pay attention to what is going on around you. Otherwise all you hear is what's going on in your head. Again, that is part of the moving center. You can make yourself available to it, if you can, and then you can be of service.

PB You mentioned the systems approach, what is systematics to you?

AD The thing that stuck out for me when Mr. B was telling us about the different worlds and he was using a number system. There was world 48 and world 96 and the triads. That was really concrete for me. What we are trying to do is get more energy from world 24 into our lives and we might get a spark of world 12 but that mostly comes when we are all together. If you can learn about the enneagram and the worlds 96/48/24/12 and getting rid of likes and dislikes, those are the most important things.

PB You mentioned the scientific orientation, is that important?

AD When Mr. B was laying things out certain things it clicked and I knew, if I worked with it, I would learn something. All of this information has come in words that have a different taste and it has to do with the fact that this information carries energy in the magnetic center and things start to grow. If you don't internalize this work, you have missed it, not everyone in the work is there to change themselves. Most of the people in the work are looking to save the world and want community and like reading but they never do the work.

PB Do you feel you have been changed by exposure to this energy?

AD What happens is that you have a different perspective and it is not about you. You start to see nature and other things that you pick up as you become more sensitive. It helps the development of the planet, it is not about you. It is about the whole process and being useful to it. We need to be useful. This energy is not for us but for what is required as much as you can participate. It is an organic process, and you recognize if you can participate or else you realize it is not for you.

PB That cuts to a core issue.

AD At first when you hear about this kind of work it is insulting, like someone slapped you in the face and told you, you are not important. But this helps you get past that and then you can take work seriously and not take yourself so seriously. There is nothing to do except making yourself available. It is organic, there is a part of you that gets used to this and you just notice it, or it notices you and you make yourself available and participate on the level you can participate

PB What is the heart of your own change in the past fifty years?

AD Maybe I haven't changed so much but have more bridges to a deeper part, there has to be inner development which is a by-product of working this way. Your inner development is in the way you respond to things and what is important to you. It is not direct. The real way to tell is if you bear more things than you used to, if you can allow yourself to undergo difficulties without

trying to wiggle out from them. It has to do with how you deal with the things that are really hard. The work can help you bear things that are difficult and that makes a big difference in life, it shows there has been inner development. Then you are allowing things to happen that will continue this work. It is a kind of surrender and a process of opening. It is a form of choice, you are orienting yourself with a larger will, like the earth or solar system. Like how the moon has an effect on us, we were providing energy for the moon so it won't fly off into space. [This is a reference to an idea of Gurdjieff that we are 'food for the moon' – ed.] Then we have buffers and they have caused a lot of problems. Buffers are what keep you from seeing yourself as you are. There are certain things that help get the clutter out. There are false personalities that run our life and prevent us from being of service and from being in touch with higher energies. Everyone has different buffers and different ways of dealing with them, they come from your family and culture and if you "step on those corns" as Gurdjieff said you have to learn how to get through that or around that and they lose enough of their power that you can get past them.

PB You spoke about working with others as a way to get to higher levels?

AD We live in world 48 and 96 but we don't want to be in world 96. People live in different worlds and when you are in a group there are several different worlds going on at the same time. We want to live in world 48 and have connections to world 24 and experience more in world 24. Then you become more useful. In world 12 you are getting beyond what is possible on this planet. When we are working together occasionally you get a little bit of world 12 that comes in and influences us a little bit because everyone is doing the work together and it attracts something even higher, it is probably only a flash. Tony has spent his life working on this stuff in working with groups and having to present the information to groups. If you think about what Gurdjieff said about thinking, he was saying that our thinking is just sorting data in your head. Real thinking comes from a different part of us and has to do with the moving center, then there is contact between our moving center and something a little higher

PB You speak about the moving center, how do you work with the moving center?

AD The moving center is available in a pure form and it never intrudes. You have to be in the right state to hear anything from it, it is concrete. If you are not concrete, nothing is happening. If you read in the religions they say the mystics are concrete. It is easy to get it mixed up with other things. But if you can taste the concrete in your body then you can use it for other things. The moving center is central to contemplation, and Tony says this is a secret and you have to discover it yourself. You can't tell it to anyone because it is only helpful if you can use it yourself. You have to start with the intention and then you look for real contemplation and, if you are concrete, you will get help from energies that you can draw in with the right approach.

PB Could you talk more about paying attention? How do you work on that?

AD It is an insight, all this stuff is, you have the information on how to go about it and as you get insight you can figure out how to get more insight. It is organic, the more AH HA moments you get the more it comes together. Each person brings more energy. I'm not saying it, it is being said.

ON THE ESSENCE OF ART AND BEAUTY

J M White

“Works of art are not bare reproductions of things seen but expressions of the principles from which nature itself derives.” Plotinus

Poetry, painting, sculpture, dance, music, photography and architecture are all different artforms, each with its own medium of expression. However, there is a thread that runs through them that makes them all art. The essence of art is what they share in common, the necessary characteristics that have to be there for it to be art. Here is a feast for thought. It is a banquet of identity and difference. Each of these are different expressions of art but each has something in common that makes it art. Teasing out the identity in all the differences is the job of philosophy, in this case of aesthetics. Each of these art forms has various mediums and different traits but one common feature that unites them is beauty.

Beauty intoxicates the senses, it is exciting, enchanting and exhilarating. Beauty creates a therapeutic resonance that tunes the inner life to all that is most noble, most necessary and most universal in any experience. The elegance of beauty has an intimate spontaneity, an intense vitality and a mischievous anarchy. Beauty is the expression of the mysteries of existence, communicating what is most essential, most inspirational and most inventive. Beauty draws us into the present moment. It creates a heightened awareness that emancipates and liberates. Beauty happens when the essential is presented in the particular. Beauty makes its home in the sensuous, in harmonious sounds, shapes and movements that allow the absolute to have expression in the concrete.

Art moves us to a place beyond the bounds of our individuality. This is the magic of art, it takes us across the threshold, to a place of shared humanity. Art, in all its forms, puts us in direct contact with higher forms of intelligence and emotional responsiveness. Art is an esoteric exercise that touches into our common nature and teaches us what it is to be human. In art we find a special solace, a deep homecoming where we have an exalted experience of oneness, of wholeness, where we are in touch with the human spirit.

When we approach a work of art, as we observe it, our nearness to it is transformative. We are in a different psychic space. The art speaks to us, but does so without words, it is non-verbal, non-conceptual and intuitive. It affects the imagination. It discloses something that attracts our attention and holds it transfixed. It has a shining radiance that illuminates our inwardness, revealing what was otherwise concealed by our everyday commerce. What is this “something” that we find so attractive? We call it beauty, but that immediately leads to the question, what is beauty? We find ourselves in a labyrinth of ideas. There is no final truth to art, no inherent definition that is ultimate. There is only a process of disclosure that deepens awareness and broadens our horizon. Yet the closer we get to the art, the more intense the beauty and the more we have a sense of being in the presence of something that is beckoning us, calling us. Our usual ways of thinking don’t help, conceptualization is not adequate. What is disclosed is a place inside ourselves, an inwardness that is common to us all, it is something in our basic nature, something we all share that is illuminated by the radiance of art. The experience of art is a homecoming, a place that is special, a place of revelation, of imaginal sublime splendor.

Art is the highest function of mind. The higher intelligence in art expresses the universal aspects in each thing. The beautiful is created in the relationship of the individual to the essential, reconciling the subject and object, the relative and the absolute, the abstract and the concrete. Beauty has its being in appearance. It is the work of creative imagination where it makes its home free of rules and regulations. Art liberates appearances from the fleeting world of impressions and

imparts a higher reality. The greater the artist the more profoundly their work plumbs the depths of awareness. Art arouses feelings, creating its own sensation of aesthetic enchantment

There are no rules in art, it must remain unfettered. Art opens a space and lights it so that the essential, absolute, universal aspects of a thing stand out up to the limit of our capability. The job of the artist is to bring forth essence. The poet brings it forth in words which end up being paradoxical, symbolic and metaphoric. The painter brings it forth in colors, the photographer in images, the sculpture in stone, wood or metal, the musician in sound, the architect in form. Art is free of constraint and has a special affinity to the arbitrary and the lawless. Art has the comprehensiveness that finds the essence in each thing and presents it to awareness.

There is no ultimate truth, truth is a process, a movement toward the whole. We are perspectival, we can only see things from our own limited point of view. Wholeness evades us. Yet in art we have an intimation of wholeness, a port of entry to what is essential. The experience of this is beauty. Art is essence struggling for expression and the beauty we feel is the measure of its success. The essence of experience is sheltered in art and its expression shines forth as beauty. It is not conceptual, it is the preconceptual, intuitive, imaginal, unitive light of revelation that gives us a glimmer of wholeness. In this experience we are invigorated, enlivened and renewed.

The artist cannot think up a work of art, it happens spontaneously, the artist is only the conduit. You can't make it happen, the artist has to stand aside, be transported by the same energy that finds expression in the works of art. Art comes to us in stone, in metal, in wood, in colors, in sounds, in images, in movement, and in the metaphoric power of language. Art liberates essence and allows what is necessary to find expression. Typically, essence is hidden, shrouded and veiled as preconception. The essence of each thing seems intuitively obvious, but when we try to express it, it escapes our grip, we find ourselves floundering, unable to adequately articulate what it is. Art brings essence out of concealment. Art allows essence to shine and when we stand in this light, we see things differently.

The universals are born in imagination where they are abstracted from concrete phenomenon. The mind's physiological capability to contemplate and analyze is the ground of the constitution of meaning. The mind acts on the objects of perception to conceptually identify and make them its own. The mechanism for this is identity and difference. The mind has the inherent capability to compare different presentations and draw out what is identical. But, once this is accomplished, these universals are put to use by the conscious mind to provide identity and facilitate communication. These universals are primordials. They are the set of characteristics that have to be present for that thing to be what it is, to have identity and meaning, to be identified as a word. The essences live in language as their presuppositions

Words are essences that express the inherent characteristics in things. We use them in common parlance but, when we examine them, we are unable to establish exactly what it is they represent, they become fuzzy, indistinct, we revert to the dictionary. Words become art in poetry. Art liberates essence from its seclusion, brings it out of hiding. Essences are conceived in the inner process of the physiology of the brain, abstracted out by the meaning making function of intellect. Essence is what gives meaning to words, yet words fail to give meaning to essence. The essence is always a process while the word is an end. The process of meaning making is open ended, growing with each new experience which adds to the bank of images that are used to create essences. Each new experience adds to the data bank from which essence arises. Then, as experiences accumulate, essence grows and incorporates each new occurrence into the process of the constitution of meaning.

Language brings each thing's essence into expression as the signifier of what that thing is. Yet the essence itself remains hidden, concealed in the meaning of the word, in the idea that animates the word. We know the name, but the essence of the word is hidden in the process that constitutes

it. Each word is made up of a group of features that have to be there for that thing to achieve its identity. This is an on-going process where each new experience adds to the sum of knowledge that must be accommodated in the essence. When new characteristics appear, the essence has to be open to accommodate these new traits.

Art is essence concretized and presented in finite form, art takes what is essential in an experience and presents it in a concrete presentation that opens from the particular to the universal. The expression of the universal reveals a glimmer of the essence of the thing. This glimmer, this exposure is the domain of the beautiful. In this way beauty is the fulfillment of art. In our typical day to day life, we dwell only in its particularity without the adornment of beauty. Art brings us the experience of wholeness instead of the particularity of what is presented. Sensuous appearances are acted upon by mind and identified and recognized. Art enhances this with an added dimension that reveals something otherwise hidden in its everydayness. When the hiddenness of essence is revealed, it is a revelation of beauty.

Essence is only found in inwardness, and it is the task of art to take something external, something made of wood or metal or paint or sound or movement and allow it to be an expression of the ideas that are the necessary principles of the inner nature of that thing. This is not a conceptual presentation but an intuitive and imaginative sense. This illuminates the necessary characteristics that are in the identity of a thing. When essence is manifest, we are in the realm of art and beauty. This cannot be directly conceptualized except in poetry where paradox and symbolism point to essence. When essence is experienced, it is beyond words, it is like describing the taste of chocolate or the smell of a rose. Only the indirection of poetry adequately addresses it, prose stumbles and cannot surround this feeling with conceptualization. Essence is unitive while conceptualization is caught in subject object dualism.

Art is essence externalized. Beauty is the shining presence of the necessary components of each thing. Art brings the highest interests of mind into awareness in the form most appropriate to each thing and allows the inner to appear in the outer. Beauty is the presentation of the essential characteristics inherent in each form. The imagination and the intuition are enlivened by beauty. Beauty is the presentation of primordial elemental ideas in sensible form.

Measure, proportion, melody, harmony and symmetry are all characteristics of art and beauty. But they are used with total freedom and, even sometimes antagonistically, to portray beauty in form and sound and movement. Art is created out of the imagination and appeals to the mind. When the objective universal idea is brought into awareness we experience aesthetic enjoyment. When the individual form exhibits the universal there is an enhanced awareness that accompanies it.

These universal aspects, taken together, seek conceptual expression as ideas, as the essence of the thing represented, as a word. This is accomplished by the power of comparison, taking each perception in relation to all previous perceptions. This is the inner intelligence of the mind. The inwardness of mind synthesizes what is identical in different appearances, and lets it arise. In this way each thing has a notion, a spirit, an essence, a concept that informs its identity. Art gives these a form of expression that takes in the whole range of experience. The power of art awakens us to a more rarified awareness. When we experience the inner essential aspect of a thing there is a necessary delight, an aesthetic fulfillment, that is the feeling aspect of beauty.

While nature demands diversity, the mind demands unity, seeking out the unitary features across multiple perceptions, reconciling the necessary and the contingent. Art is not mimicry of nature but reaches into natural phenomenon to unite them in an inwardness that facilitates the representation of what is universal. The greater the expression of the universal, the greater the beauty. Art requires concreteness as the medium for the display of the absolute.

The inwardness of thought is a higher mode of awareness than the representation of the senses. Hence, poetry is considered, by the poets and philosophers, as the most noble of the arts. The medium of existence for the objects of perception is the external world, the medium of existence of the essence is the mind. The senses present external forms which the mind acts on to find meaning. Ideas arise out of the perception of concrete forms. Art takes individual shapes and reveals the ideas inherent in them. Beauty arises when the abstract idea and the concrete sensual representation are adequate to one another. Objects are thus invested with significance. This process and the creation of art are shrouded in mystery and sublimity. The artist's ability to present the abstract determinates of experience is the index of their talent and genius. Subjectivity operates in a vast horizon that continuously adds to itself and in so doing makes meaning an on-going process that accommodates each new sensation. This breaks the boundaries of immediate consciousness and brings in the dimension of time to attain self-knowledge.

The magic of art takes us beyond the boundaries of our everyday experience to a higher awareness, a shared experience of common humanity that is expressed in art and manifested as beauty.

it's not easy to write poetry
pedagogery doesn't get it
poetry is meaning making madness
it is an end in itself
tied to the beautiful
to the profound
to the immediacy of insight
it is not pragmatic
not utilitarian
it creates a contemplative creativity
that teases out the potentials of language
it is full of riddles and enigmas
surprising twists and turns
it is lucid
vivid
mysterious
wild
free
celebratory
it is deliberately indeterminate
the power of poetry
is constant reinvention
it is its own religion
the poetic imagination

defines each epoch
with a revolutionary critique
of what is inescapably human

Reviews: *Masters of the Zhang Zhung Nyengyud: Pith Instructions from the Experiential Transmission of Bonpo Dzogchen* by Yongdzin Lopon Tenzin Namdak Guru Yoga Instructions

Michael White

Begin each session of meditation with refuge, Bodhichitta and lineage prayers. Visualize each master (see pictures in the book if available), once the visualization of a master is clear he sends wisdom-fire from his chest, it reaches you and spreads through your body burning your defilements, ignorance, emotions and obscurations. Then water comes from his chest, white like milk wisdom-water which washes away obscurations, then wisdom-wind comes from his chest like a strong wind that blows away all defilements. This will purify body, speech and mind, then visualize a white syllable A on the master's forehead sending out rays of white light that strike your forehead and dissolves into your crown-chakra. Then see a red syllable OM at his throat-chakra which emanates a red light and strikes your heart-chakra and then a blue syllable HUNG that sends a blue light that dissolves into your heart-chakra. Then the master begins to glow with a radiate light until you no longer see the master but just a bright light, then the light moves over and comes down through the crown of your head and fills your body with light. This is an initiation that depends on your heart-felt interest, without this intense heart-felt interest your visualization is no different than just looking at a picture. With it you form a connection to the master. This is the preparation for receiving the teachings of the Zhang Zhung Nyengyud.

This book includes pith instructions from thirty-five masters in the Bon tradition with brief commentaries and a few final remarks by Tenzin Namdak. Here are a sample of the pith instructions from some of the Bon masters.

Don't grasp or perceive the present through consciousness, abide in Nature and do nothing; leave everything as it is. Rasang Yungdrungse

Whatever happens, let it be, don't grasp, all you need to do is remain like the sky. Rasang Yungpen

Keep in equipoise, don't change anything, don't concentrate on exhaling or inhaling, don't focus on anything. This is the method. Gepar Dondrub

Don't focus, whenever spontaneous appearances arise, leave them, don't do anything, Nature is clear and aware by itself. Se Gegyal

Leave whatever arises just as it is, and it will become Great Wisdom. Zhang Zhung Namgyal

Realize the Natural State and then just remain stable and become familiar with Great Nature. Mugyung Karpo

Don't expect results. The view is impartial, meditation is not focused yet clear, activities are integrated with Great Nature flowing non-stop. Horti Chenpo

Leave all that consciousness perceives just as it is, empty nature is the view of the Buddha. Donkun Drubpa

There is nothing to do, nothing to change, leave everything as it is, just keep on. Rasang Pengyal

Nothing whatsoever exists inherently. Everything is vision without substance appearing as Self-Awareness which cannot be separated from empty Nature. The Natural State, also called Wisdom-Clarity, is the Spontaneously Abiding View of Buddha. One thought cannot be stopped by another, just leave them in the Great Empty Nature. To experience Clear Nature just leave everything as it is and abide in the Nature State of Self-Aware Wisdom. Dawa Gyaltzen

The Natural State is non-material and beyond thoughts or words. Don't focus or meditate, simply leave it as it is. Gyerpung Nangzher Lodpo

Great Nature knows neither the name buddha nor being, it is integrated with all beings, when one realizes this there is neither hope nor doubt nor fear. Gyalzig Sechung

The Nature of Mind has no name, don't change or fabricate anything, don't do anything, don't chase the next thought, simply leave it alone, don't expect anything, leave it as it is, that is the Nature State. Mu Shotram Chenpo

Remain in the Natural State with neither subject nor object, there is no need to focus on anything, this is called Buddha Nature or Bon-Nature, there is no way to search for it or find it, so simply leave it as it is. Lhabon Yongsu Dagpa

Remaining stable in the Natural State without delusion is called No-Meditation or Great Meditation where there is neither object nor subject; just leave everything as it is. Mibon Tride Zambu

The natural State has nothing to do with action and has no meditation, it is Empty Nature, trying to visualize or think merely makes a mess and departs from the Natural State. Se Trisho Gyalwa

Everything is absolutely as it is, keep in this state without meditation, this is Great Meditation and Great Perfection. Rasang Samdrub

The Nature of Mind is the root of mind, maintaining it is the perfect meditation, simply leave it as it is, this is the Great Perfection, simply remain there. Darma Sherab

The Nature of Mind neither grasps nor perceives anything, it is not possible to meditate on it, if you focus or think you have lost your way, this is Self-Born Wisdom. Muye Lhagyung

Whatever you experience, leave it as it is. No matter what comes up, don't follow or care about it. Don't change or follow anything, simply leave it as it is. Don't practice, don't meditate, don't grasp, when you leave Great Nature completely free without attachment that is hedewa. Hedewa is the state of astonishment like when you finish heavy work. Mu Gyalwa Lodro

The view has no partiality, no vision, no name, this is the view of all the Buddhas. Consciousness cannot know it, don't give it names. The Natural State knows neither birth nor death. Remain in the view and stabilize it, don't follow thoughts and they will disappear without a trace. Shengyal Lhatse

In his final remarks Lopon Tenzin Namdak makes a clear distinction between consciousness and awareness, "Awareness or clarity is not consciousness; it is empty and self-clear." (p. 155) To understand this he says to create a thought and look at it, ask yourself where is it? The state of awareness you experience when it is gone is the Natural State. Look to see where has it gone? There is nothing there to be found, he calls this an "unspeakable state" and says this is "pure Nature, not a consciousness". This is awareness beyond consciousness. Consciousness has an object, it is consciousness of a thought, or consciousness of a sensory object, or consciousness of a memory, whereas awareness is a "completely open state without grasping". This awareness is the opposite of being unconscious or being in deep sleep. He instructs us to look to the place where thoughts disappear and, "keep what is there without modification". This awareness is characterized as clarity, presence, emptiness and unification. This is the "Natural State" where clarity and emptiness and spontaneous appearances are fully unified. The mind cannot be separated from the Natural State any more than water can be separated from wetness.

Heart Essence of the Khandro: Experiential Instructions on Bonpo Dzogchen: Thirty Signs and Meanings from Women Lineage-Holders, Teachings by Yongdzin Lopon Tenzin Namdak Rinpoche

This book is a companion volume to the *Masters of the Zhang Zhung Nyengyud* which included pith instructions from forty male Bonpo Dzogchen masters. This book does the same basic thing with thirty female Bonpo Dzogchen masters so it is interesting to see the contrasts between the two. Both books include beautiful color illustrations of the various masters represented in the text. This book begins with similar visualization instructions for the preliminary practice with a female figure as the master and the same basic scenario in the visualization.

Pith Instructions from the Dakinis

The Nature of Mind is clear and empty...There is no object whatsoever, no subject whatsoever. This Nature goes beyond all mental concepts. Abide in the Nature and the phenomena of existence are liberated...Simply remain in this presence. Razhagza Salwa Yingchyugma

Awareness has neither center nor edges, it cannot be measured...it is beyond all phenomena of existence. Zhangzhungza Wokyi Lama

Phenomenal existence arises as a vision which is already Empty. All phenomena of existence are naturally liberated to the Nature of Mind, nothing needs to be removed or avoided; nothing...visions are miraculous manifestations which are called the energy of awareness. Dougcham Kharmokyong

The Natural State is like the vast expanse of space. Visions arise non-stop. Tagzigza Manggye Salgyema

Nature is vast. It is emptiness, clarity and unification. This is the Nature of Mind; it is as space. Urgyenza Rigngen Dudtsikyong

No matter how deep ignorance may be, it can be purified instantly, this is called “the Three Times come into one.” Gyagar Phamthingza Thuchenma

Nothing exists beyond the Natural State...It is impossible to know it by means of consciousness or perception; simply leave it as it is, vast and empty, open and free. Leave it. Don't try to grasp or perceive anything. Gyaza Salwa Wodron

The Natural State is like a wish-fulfilling jewel because any phenomenon or vision can arise from it. The Natural State is Awareness and Nature. Nothing exists concretely, nothing whatsoever. Everything changes...nothing whatsoever exists permanently. Everything is changing, moving, going, passing...nothing exists inherently. All phenomena are visions and are integrated with Empty Nature. Yorpoza Drime Dangdenma

The whole of phenomenal existence is integrated with the great Natural State...everything appears from Wisdom Awareness. Nothing whatsoever can exist inherently. We think everything is concrete, but we have merely created that by ourselves. Drushaza Dzutrul Natsogton

There is nothing that exists inherently, nothing is real. Even thoughts, including validated knowledge, are all Empty Form and are not to be trusted. This Awareness is the place of liberation. All phenomena are encompassed withing Wisdom Awareness and are liberated like waves which come from water and go back into water...Simply abide in this liberation and thoughts are naturally liberated...when something appears spontaneously, leave it without following, without stopping it or adding anything. Don't do anything. Just leave it. It will liberate by itself in the Unspeakable State. Lunggyenza Nangwa Datonma

The whole of phenomenal existence is encompassed by Emptiness, Clarity and Unification. This Nature is beyond mental concepts and cannot be explained directly...The only thing to do is not to think anything at all but just carry on, whatever comes - that is the Nature. Menyagza Thogbebma

The Natural State cannot be shown to consciousness or perception and cannot be shown by speaking or with words...This Nature is aware of itself. Everything that exists liberates by itself. Urgyenza Namkhacham

Nature cannot be apprehended by consciousness as an object, not at all. It is better not to form concepts about it. Just leave it as it is...Whenever you abide in this Nature, visions continuously arise from it, so it is like a wish-fulfilling jewel. Shiwerza Wothangma

The Natural State is Emptiness which has no limits. Like space, it encompasses everything...No matter what appears Self-Awareness Wisdom remains unchanged. Khachenza Gyendenma

When you look back at a thought, nothing remains - no trace, nothing. Leave it as it is...Remaining in this way is called 'keeping the Presence of Emptiness.'...Thinking is the prison of emptiness...You can discover this through the Shining Sun of Wisdom...No matter what kind of thoughts arise, just leave them. Don't follow them, don't try to stop them. Namkha Nyima Wodenma

Self-originated Awareness does not depend on causes. It cannot be destroyed; it does not die...The Natural State is the Nature of the Mind. It possesses neither inherent existence nor materiality...The Nature of Mind is free from partiality; like space, it rejects nothing...If you do not

integrate your mind and discursive thoughts with Primordial Wisdom your Primordial Wisdom will wane...If you do not guard your view, it is like chasing the precious child of your mind into the hands of the enemy. Choza Bonmo

THE WORLD BETWEEN

Anthony Blake

“The meaning is in the middle” Mary Douglas *Thinking in Circles*

In an article on the Kabbalah I read many years ago (that I can no longer find) it was said that in the particular interpretation of it the angels appear *from between the letters*. The usual idea of the Kabbalah is that it gives esoteric or symbolic meaning to the letters of the Hebrew alphabet. The suggestion that something deeper can emerge from *between* the letters seems to epitomise the commonly voiced distinction between the *spirit* and the *letter*.

To speak of the spirit and the letter is to remind us of the character of the two-term system as it is articulated in John Bennetts systematics. In the language of this methodology the two-term system or dyad has in its harmonious form the nature of *complementarity*. There are many ways in which the conjunction of such terms as spirit and letter can appear. For the moment, we rest content with pointing out the qualitative significance of the use of brackets in written language (such as this).

It is more than interesting to consider some other kinds of example comparable to that of spirit and letter. Take the division of particles into two kinds we find in physics. We know there are various matter particles such as electrons, neutrons, neutrinos and so on; but also know of particles that are between these. These are called force particles, an example of which is that photon which mediates the electromagnetic force. Physics speaks of the two kinds of particle as having fundamentally different properties. Matter particles such as protons are called fermions, while force particles are called bosons. They obey quite different laws. There is no limit to the number of bosons that can occupy a given quantum state, but this is not true for fermions.

We can jump to a more generalised picture: there are particles of *matter* while between them we observe or infer the action of *energy*. It is from the motion of the mass particles that we deduce the action of energy. Of course, we all know of the equivalence of matter and energy as stated in the familiar equation $E = mc^2$ but we experience and operate with the two in different ways *. As we said, the behaviour of masses reveals the action of energy. It was an important step, in the 17th century, when science became aware of the forces such as electricity, magnetism and gravity. The mystic Sri Yukteswar said that this signified the end of the Kali Yuga!***

In more general terms, it is widely recognised that what is more interesting than things are the connections between them. This affects the language we use, because connections between things are not really things themselves, yet can so easily be treated as such. We have spoken of how it is in physics where both bosons and fermions are both treated as particles.

There is another kind of example from the physical world and cosmology, which is the discovery or inference of dark matter. This would not have been possible without centuries of work to identify and measure the visible matter of the universe. Dark matter can be described – as

in many things – as something that makes its presence felt even though we do not see it. They use of the terms ‘see’ and ‘feel’ reflect my theme of what is apparent in contrast with what is not, but somehow present.

In Chinese medicine the literature often speaks of *winds* in the body. The winds can be said to be movements – like the wind blowing through trees in the landscape – of something subtle between the various organs. They are associated sometimes with the idea of a fundamental energy called *Qi*. ***

The arising of the kind of duality we are talking about arises, we suggest, because of our separating out and fixing the letters. This is what an alphabet is about. In history of science some very important steps were made by doing this. It gave us our theory and experimentation with atoms that developed chemistry and led to fundamental new discoveries. As typically happens in science, once we have begun to identify a set of components of reality we find that they are not in fact immutable – the word atom originally meant not divisible – but interact in complex ways and themselves change.

We turn now to what might be considered psychology. There is much discussion these days of possible explanations of consciousness in terms of the brain. In a shortsighted way the thought and experimentation almost exclusively done on *separate* people. In spite of the fact that our awareness, relationships, language and so much else are actually bound up in our *lives together*. Obviously, we learn and practice language together. And language is between us.

The man who influenced me a great deal in this respect was Patrick de Mare. In his last years he devoted himself to the understanding of mind. But, instead of the usual mind-body debates which take as their subject the separate person, his concern with *dialogue* led him to the following formulation: “Mind is not *in* brains but *between* brains.” This perspective operated in Giambattista Vico’s assertion that it was language that was intelligent and not people. This was echoed by James Joyce (as in *Finnegan’s Wake*) but also appeared in Rudolf Steiner’s declaration to his audience that *they* did not think, but *Latin* thought in them.

We spoke at the beginning of how the angels might appear from between the letters. This can be experience but it takes practice. It is a key form of intelligence in the precise meaning of the word as being able to *read between the lines*. We read what is not there, in a literal sense, but is there in another sense. Which reminds us of what is called the *subtext* in theatre: the words are not said but implied as if they were. Thus it is that we can consider, when we read, not only what is said but also what is *not*.

In the realm of literature, George Steiner claims in his book *Real Presences* the unavoidable presence of God. Needless to say, it is not a popular doctrine in literary circles. It implies that something divine is present but we have to learn to see or hear this. It is not actually said but it is there for those who can read it. We can express this as being able to read what is *between* the words as well as the words as such.

This leads us to the philosophy of Descartes. He is usually denounced as a dualist who separated mind and matter but, in fact, his deepest concern was to establish the reality of God. He did this by an argument based on the nature of the moments in time having the character of ‘I am’, which he claimed to have *no power to continue themselves*. Each such moment would be a separate event. Our sense of a continuity of consciousness, therefore, required a connection between them – and this he ascribed to God. ****

Finally (!) coming back to physics we encounter the principle of *duality* in the form of having *two quite different explanations of the same thing*. This has become an important tool in developing theories. The widely known wave-particle duality is only a part of it. Duality is not the same as the consideration of the ‘between’ we have been engaged in but is ‘akin’ to it. An interesting example of duality concerns the ‘antitime’ properties of systems which arise because equations involving time *squared* have both positive and negative results. Some contemporary physicists seek to assign reality to negative time (time going ‘backwards’). In our qualitative approach we have been imagining the duality of explaining in terms of things and explaining in terms of connections. *****

Notes

**We can also reflect on the basic equation of General Relativity which shows the ‘between’ elements on the left and the ‘solid’ elements on the right.

$$G_{\alpha\beta} = \frac{8\pi G}{c^4} T_{\alpha\beta}$$

*In *The Holy Science*, Sri Yukteswar discusses the yugas in terms of the Great Year of about 25,000 years based on the precession of the equinoxes. He dates the start of the Dwapara Yuga which comes after the Kali Yuga to 1699 and says this had been announced by scientific discoveries such as those put forward in William Gilbert’s seminal work *De Magnete* (published 1600).

***Often translated as ‘air’ or ‘vital energy’. “The ancient Chinese described qi as “life force”. They believed it permeated everything and linked their surroundings together. Qi was also linked to the flow of energy around and through the body, forming a cohesive functioning unit. By understanding the rhythm and flow of qi, they believed they could guide exercises and treatments to provide stability and longevity.” *Wikipedia*

****This is discussed in the Third Meditation of the *Meditations* published in 1647

*****See the review article *Duality in science* by Varun S. Bhatta and Sundar Sarukkai <https://www.nias.res.in/sites/default/files/2020-Varun-CS.pdf>

INTERPRETING A PENTAD

Anthony Blake

Recently, the DuVersity online forum tackled the theme of ‘burning questions’. The initiative was taken by Peter Bassett and he happened to gather and detect together five mutually relevant significant aspects of the theme. I have taken the liberty of delving into his complex molecule of meaning that combines the five elements.

A Burning Questions

B Ideas (information)

C Active Assimilation in the Individual

D Exchange with others

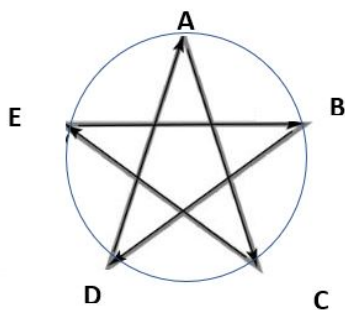
E Thinking in New Ways

What first appears is a sequence. We begin with just interest in the idea of burning questions. Next, to go further, we look into what has been said about them, for example in Bennett's *Dramatic Universe*. At first, what we read in such books is only information – ideas created by other people which appear just as words. The next step is to make such ideas our own. At one time, Bennett considered this as what he called 'assimilation' and the *first line of work* in his scheme of the seven lines of work. What does it take to interiorise ideas we might come across so that they become a reality for us?

The next step in this scheme is to move from bringing information inside us from texts to bringing perspectives inside us *from other people*. This leads us into the domain of dialogue. It requires active engagement with other people in relation to active engagement with ourselves in the previous stage of assimilation.

What is left? We have included gaining information from outside, the making of it inside and part of us, and the opening to other people and their beliefs and perspectives. The remaining item concerns how we might think about burning questions – what it really means. This brings us to thinking in new ways. Now, the sequence of elements or aspects can be seen not just in a linear way but also as in a circle.

Can the visual arrangement or topology of the elements add anything? Yes it can.



This brings in a perspective which comes from considering something that appears in various traditional forms in a variety of symbols: the complementarity of outer and inner connections. We add to the simple circle of elements the geometrical form of a pentad.

I draw attention to the two kinds of connection. I call the connections such as A to B and B to C and so on as *outer*; and the connections A to C, and C to E as *inner* (inner and outer in relation to the circle).

Let me illustrate the point. The connection A to B just tells the story of thinking about burning questions and turning to external sources such as books to learn more. But the connection A to C concerns going into ourselves to a deeper level than just reading words. We come into their meaning. Thus, we can contemplate all five inner connections and (maybe) enhance our understanding.

Another thing that emerges is the vista of the pentangle divided in two, left and right. This puts the pairs of terms across the circle in contrast and conjunction. Thus the pair D and C joins opening to other people's perceptions on the one hand and going more deeply into one's own on the other, exemplifying a kind of complementarity: how going more deeply into oneself – or even we might say 'working on oneself' – can be reciprocally enhanced by entering into dialogue with others. In the connection B - E we have the prospect of another kind of reading. This ties in with the belief in

the esoteric: that we can read in texts what is ordinarily missed, and that we can make direct contact with insights embodied in for example sacred texts.

Ordinarily, we may have the attitude that what is written is 'just words', but it is possible that reading can subsume an action. I emphasise that this is 'just' a possibility but nevertheless a real one.

Finally, if we follow the terms in the internal sequence A-C-E-B-D-A and so on it stands out quite clearly that going through such a cycle describes how we deepen our understanding of the topic. The top point becomes the *focus*, the essence that we seek.

The kind of considerations we have brought to bear in processing the original scheme of the Bassett pentad are to be found to out Bennett systematics as well as in such special forms as the enneagram. At one time I gave to such considerations the name *toponomics** – which is a combination of *topos* or 'place' and *nomos* or 'rule' (as in the word economics or 'rules of the house'). Toponomics is in accord, so I believe, with Gurdjieff's 'mentation by form'. He distinguished this mentation from mentation by words.

*It appeared in biology in 2003 as invented by Walter Sickert. Wikipedia says: *toponomics* is a [descriptive term](#) addressing the fact that the spatial network of biomolecules in cells follows [topological](#) rules enabling coordinated actions.

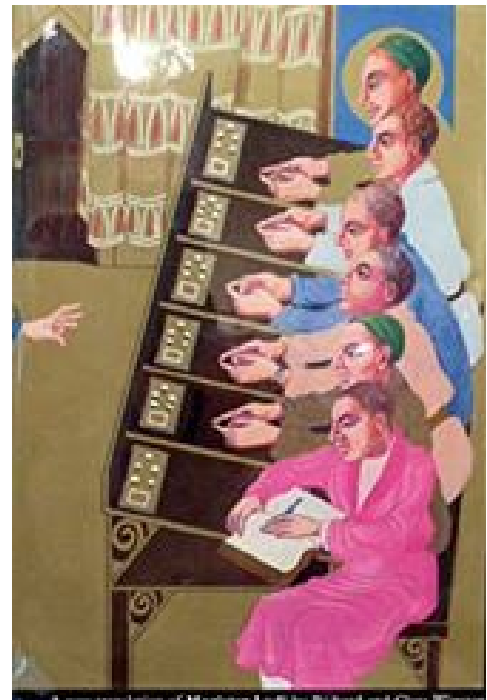
THE GLASS BEAD GAME (Magister Ludi) by Herman Hesse

"No permanence is ours, we are a wave that flows to fit whatever forms it finds." Hesse

Stages

As every flower fades and as all youth
Departs, so life at every stage,
So every virtue, so our grasp of truth,
Blooms in its day and may not last forever.
Since life may summon us at every age
Be ready, heart, for parting, new endeavor,
Be ready bravely and without remorse
To find new light that old ties cannot give.
In all beginnings dwells a magic force
For guarding us and helping us to live.
Serenely let us move to distant places
And let no sentiments of home detain us.

The Cosmic Spirit seeks not to restrain us
But lifts us stage by stage to wider spaces.
If we accept a home of our own making,
Familiar habit makes for indolence.
We must prepare for parting and leave-taking
Or else remain the slave of permanence.



Even the hour of our death may send
Us speeding on to fresh and newer spaces,
And life may summon us to newer races.
So be it, heart: bid farewell without end.

(For a commentary on the Poems see

<file:///C:/Users/Tony%20Blake/Desktop/The%20Glass%20Bead%20Game%20Analysis%20oof%20the%20poem%20by%20Hermann%20Hesse%20-%20%20kiwiconnexion.htm>)

Herman Hesse's novel was first published (in German) in 1943 and cited in relation to his Nobel Prize for Literature in 1946. It is a mysterious biography based in an imagined future world ruled by the monks of the Castalian Order, at the heart of which is the Glass Bead Game in which all human knowledge can be related and combined in patterns. Historically, it may refer to Leibniz's *characteristic universalis*, an alphabet of human thought. It might even be correlated with Gurdjieff's idea of an 'objective language'. It has inspired many people to create games - the book itself gives no description of how the game was intended to be played. It has also influenced studies of dialogue and creativity. In our own sphere of the Fourth Way we see an obvious link with Bennett's idea of *systematics*.

I myself created a series of what I called 'meaning games', using in place of Hesse's beads what I called 'molecules of meaning' (MMs), given visual expression as words (sometimes other kinds of element) written on hexagons. The two basic elements needed are the 'beads' and the 'game-board' on which the beads can be placed and moved. This brings the concept of the Glass Bead Game into the same sphere as familiar board games. (See <http://www.anthonyblake.co.uk/Meaning.html>)

The Glass Bead Game strongly links to the idea of the *logosphere* first used by Mikhail Bakhtin, which in turn drew on the musical idea of polyphony. In literature - for example in the writing of Dostoevsky - it is a feature of narrative, which includes a diversity of simultaneous points of view and voices. Caryl Emerson describes it as "a decentered authorial stance that grants validity to all voices.". The Glass Bead Game has become a modern myth and I would urge everyone to follow up on at least some of the very many interpretations available on the web.

The video talk: *Play the Glass Bead Game*

<https://www.youtube.com/watch?v=xfwTwbntI7I>.

Provides an interesting introduction to the ideas and ideals of the game.



Using Logovisual Technology (LVT) in China.

LVT is a technical method that fits very well with the Glass Bead Game, where the Glass Beads are represented as MMs (molecules of meaning). Daniel Proudfoot and Jason Joslyn are currently developing software for using this method online.