

# DuVersity Journal 54 - Spring 2022

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## NEURAL EDUCATION

by Edward Matchett

### Part 1 - Introduction Its nature and origins

"Neural Education' is a powerful yet easy means of acquiring knowledge, capability, healing, poise and self-development... of acquiring almost anything one sets one's heart on at virtually no cost, other than listening attentively to and through music - or another facilitating medium - employed as a "media mediator'. It is just one of a string of developmental disciplines I have devised, probably the most exciting one. My students like it because it gives so much for such small expenditure of effort and mixes work with pleasure - the enjoyment of hours of music - it is then impossible to think of work as work. Employing Neural Education the stress goes out of thinking and decision making ... the formulation of decisions, policies, strategies, systems, new theories and hypotheses, new constructions and creative actions take place in an activity akin to taking a holiday or attending a concert. New concepts and illuminations fall into place whilst the music is playing, making their generation an exceedingly pleasing and trouble-free experience.

With a simple change of orientation and accessing, new energies are caused to flow into one's whole body, mind and spirit. My studies suggest that this was the secret King Akhenaton uncovered and exploited in Ancient Egypt - which he symbolised by his new art form depicting him accessing from the sun's rays whatever he required. King Solomon also undoubtedly learned how to do this accessing of and from media effortlessly. He too may have often employed music as the facilitating medium through which all the wisdom, knowledge, healing and other powers that he needed flowed into him continuously.

For those who would object that "it is not possible to get anything for nothing", I hasten to point out that you already find it easy to listen to music without having to work at it. All you have to learn additionally is how to listen in a new way with your total being - and how to channel what the music contains and links with ... so vast and so varied. Music and that which lies beyond it certainly isn't 'nothing'. It is a resource that can be compared with an oil well, a pocket of natural gas, an electric accumulator, a charged capacitor or an atomic device. It is a vast resource, just waiting to be tapped. Tapping it for practical purposes may well be the way into a new industrial and social revolution world-wide. It may be the unexpected simple way of solving all those problems and breakthroughs that our world needs to attend to so urgently - but which seem impossible or far too costly, too demanding and difficult.

### *How I discovered 'Neural Education'*

When I formulated my first logic-based developmental discipline at The College of Aeronautics, Cranfield, way back in 1953,<sup>1</sup> certainly had no inkling of where this work would lead. It has been a wonderful journey, with many key insights coming together instantaneously - i.e., each of them in zero time. I have described this in my Matchett Foundation booklet *The Fundamental Understanding of Genius*, which was originally given to the 'Wednesday Club' meeting at the IMF in Washington, DC in 1992. Had these insights required the more normal process of gestation and development, I would have had to have lived far longer than Methuselah (969 years!) ... business executives intent on maximising your own effectiveness please take special

note: you are prisoners of time - you need to learn how to escape from time so that your effectiveness and achievements can multiply exponentially.

Every now and again an insight has gelled for me whose implications are staggering. The 1968 special insight at Glastonbury Abbey that gave me the basis for producing genius systematically and relatively quickly, was such an event. Apart from a special kind of edginess and growing inner excitement, there is rarely any warning that such a key insight is about to occur. It comes "in a flash", and in that moment one's world has been "stood on it's head". The new revelation then has to be permitted to reorganise many entrenched beliefs and expectations - in the way that Kenneth Boulding described in 1956 in his book *The Image*. There has been a paradigm shift, and one is affected by this shift quite massively because it has occurred within oneself. I think of it, and of its effects, as being analogous to a bomb exploding within one's being.

The internal triggering and reorganisation that is needed for producing a 'eureka' for a paradigm shift is normally many years in the making. For the vast majority it never occurs. Learning how to 'engineer' and reduce the time between such important happenings is just one of the additional bonuses that Neural Education has given to the world - especially important for R&D.

#### *A rap from 'Rap'*

A paradigm shift 'bomb' exploded within me in the autumn of 1991 as I listened to my first compact disc of Rap music. [For those who don't know, Rap is - and I am quoting David Toop from his book *The Rap Attack* - "a form of black dance music which first came to prominence in 1979 through the Sugerhill Gang's chart hit 'Rapper's Delight'" ... "the first so-called rap records were in fact the tip of an iceberg - under the surface was a movement called hip hop, a Bronx-based subculture, and beneath that was a vast expanse of sources reaching back to West Africa" ... "No matter how far it penetrates into the twilight maze of Japanese video games and cool European electronics, its roots are still the deepest in all contemporary Afro-American music". ... The advent of Rap was the first truly African music to burst forth into the American and Western culture (Reggae was not as vital and so genuinely and deeply African based). But it owes a great deal to "the extraordinary advances in electronic music technology in the late '70's and early '80's" that "radically transformed the possibilities for making music; developments such as polyphonic synthesisers and Simmons electric drums that made it possible for one musician to lay down high-quality tracks without moving from the recording studio control room".]

When I heard Rap for the first time I was lifted out of the time dimension completely and saw, with clarity, that a quite new form of education could be built from listening to, and relating to, music in a certain way. It was not an education concerning music necessarily - though it could be directed to both musical composition and performance - but concerning whatever one needs to know - or whatever change one needs to produce in oneself. In that moment I saw that here was a direct and easy way to leaps in capability (any area of expertise), to self-healing and the seeming miraculous healing of others, to the acquiring of poise and purpose ... and to significant fast jumps in self-development, sensitivity and psi powers. In my IMF Address there is a parallel example of how varied can be the total content of just one zero-time illumination.

Einstein spoke and wrote on this phenomenon, citing the vast range of what he 'saw' and momentarily understood - but in his case largely lost - in connection with his initial  $E=mc^2$  instantaneous revelation. What I saw in this particular escape from time almost lost me a friendship of many years. With great excitement I attempted to communicate what I had grasped to Tony Blake - whose first reaction was to mock me. But when I persisted with making my claims - now in considerable anger - his manner changed dramatically, and he retorted "My

God, you have accomplished what Mr Bennett often said must be possible - you have broken through into Neural Education!" I had come close to making this discovery years earlier - 1970 in the Pilkington Laboratories at Lathom, England, where I first began to use music as a catalyst to help research scientists make scientific breakthroughs. Tony Blake had actually worked with me to choose and produce some of the sounds that we used.

### *What Rap Unwrapped*

What was it that John Bennett had predicted "must be possible" and I had unexpectedly discovered? ... As the name 'Neural Education' suggests, a form of education that engages the human nervous system - as distinct from the brain, or some small area of the brain - directly, extensively and holistically.

In Neural Education you continue to use your brain, of course. But you seek to use all or certainly as much as possible, of the sensor) and control mechanisms of the total network of nerve cells. As I had listened for the first time to this musical descendant of Africa's own special sounds and rhythms, I had found myself transposed into a state of total involvement with this Rap music, and with what lives beyond music. It was an involvement that seemed to command my entire body, mind, soul and spirit. I found myself 'turned on' in a way that was beyond all my previous experiences ... enjoying a state in which my entire being now appeared to be listening, hearing, participating in and responding to ever)' musical note, chord and nuance. I found that ever)' part of me was now as intelligent and as 'knowing' as my head ... that all of me was learning and contributing all the time. I was utterly contented - as though I had just gained some great prize - which indeed I had!

I had crossed the divide between thinking and actual experience - and having crossed it, was now 'thinking' much better than when this activity had been primarily, almost exclusively, cerebral. Now I was thinking not just with my head but with my entire being - and continuously experiencing 'received' thoughts instead of having to work at producing any thoughts of my own. As far as I could judge - and I am a trained observer of inner states and processes - I was more than usually aware; far more sensitive, intelligent and perceptive than in my best moments of almost all previous work activities - and now I could work, solve problems, gain new understanding, whilst doing little more than listening to music in a new way.

How was I to account for this? What was it that was happening, that I knew to be of crucial importance - assuming this special way of working could be communicated and practised by people everywhere?

### *Tentative explanations*

If we return to The Fundamental Understand of Genius address, an explanation may be possible. I had broken through to a state in which media, matter and meaning - all three - were being accessed continuously by my entire being, 'Rap' music operating as the facilitating medium. In this state and condition media contact was itself facilitating yet more media contact... and in its turn, an intelligent response to all this - in which new meanings concerned with my own needs and tasks were gelling as an unbroken stream.

This held me in easy contact with an active stream of media for as long as the music was playing. Then, having soon become hypersensitive to the music's own internal media, I had found myself responding to the vastly greater sea of media, of which the media within the music was but a tiny part.

I now 'saw' that media links with its own, and with its ALL ... that for as long as my contact with the media of a particular piece of music is sufficiently intimate - as it was on this occasion - then I can readily gain contact with the whole of media that is active throughout every

universe: and hence with its wisdom, knowledge, clairvoyance and vast potential. The claims that I had made for a single 'eureka' in my IMF address had now become a reality for every moment whilst music played, and I listened with the firm intent to discover and create.

I have been listening to and implementing media's instructions for many years, but normally listening through the silence. It still requires all the skill that I possess to teach other people to do likewise. But with music as a facilitating intermediary the learning process is so much easier. Sir Malcolm Sargent concluded one of his Promenade Concerts at the Albert Hall, London, some years ago, with the comment: "Blessed art Thou who has revealed thyself through music; blessed art Thou who has enabled us to love it" - that begs the question of whom or what it is that lies behind music? In Sophiagenics we face this question, provoke and/or produce a genuine spiritual consciousness and mature religious faith. In Neural Education there is no need to go that far, for here we find that media is freely available to us without our having to make any religious commitment. One simply listens to music in a certain way whilst concerning oneself with a particular practical task or personal need. Then, "as if by magic", the answer - or whatever other help we need - comes flooding in: exceedingly wise and honest ... exactly right.

The music that we listen to can open doorways and pathways to the whole matrix of Primary Intelligence, the creative logos of the philosophers of Ancient Greece and of St. John, the 'muse' of all of the poets. One simply listens, hears, receives and implements whilst consciously attempting to involve one's entire being ... media all the while disclosing the matter it requires to produce the needed meanings ... it continues doing this even after the music has stopped!

#### *Accessing whatever is needed*

If one's current need is purely personal ... to secure self-healing or rid oneself of an embarrassing stammer for example ... media heard in and through music can provide both the answers (to please and intelligently involve the intellect) and the needed change of inner condition. If the need is to make a fundamental breakthrough in physics or mathematics - or in any branch of human endeavour - media heard in and through music (any music that happens to take one's fancy) can produce the answers in practice as well as in theory.

Let it be noted that practical accomplishment comes much easier, and far more quickly, via Neural Education than by any other route. This logically has to be so, because in Neural Education media assimilation is essentially holistically experiential, rather than just cerebral and narrowly constrained - this experience therefore is already practical rather than theoretical ... translating into real things, events and processes speedily and easily.

I have emphasised "when one listens in a certain way". A passive listening, in which it is questionable whether one is listening at all does not fit this bill. Neither does a listening that is still exclusively of the head and brain. As the heart comes in - and to the extent that it comes in - progress toward the needed foundation for Neural Education is being made. Only when every cell in one's body has become attentive and responsive to all the sounds, and when one's soul and spirit are fully involved as well, is the listening condition as it should be. 'Rap' thrust me into this state without me having to do anything else. More normally, before Neural Education can take place, one has to do quite a lot of work on oneself - work that can itself be aided by the music one chooses.

#### *Freedom from Pseudo-selves, and from time*

Whenever Neural Education does occur, one's finiteness and frailty is transcended. One finds oneself "plugged into the mains" as it were, and from contact with the primal sea of media enabled to do whatever needs to be done.

“What you call thinking I rarely do,” wrote Sri Aurobindo, continuing: “either I see or I do not see, that is all”. It is only the real T - the true self - that is able to have existence and consciousness when time is transcended. This letting go of all pseudo-selves (and hence of time) is the principal condition for establishing Neural Education. It is a condition that has to be complied with unconditionally - a condition that often proves unacceptable in so many circumstances of life, education, training and practice. But in Neural Education that employs music as the facilitating medium (it could alternatively employ other arts or the natural world, but not so readily), this medium has that special quality of fairly readily enabling one to forget oneself. “To be or not to be, that is the question” - and music makes it so much easier for us to make the right response!

Freeing oneself from the shackles of time, from the egoism of self, the pull of the past, and of all anxiety, striving, burdens and responsibility, one simply listens to music ... and in and through the music to media - containing and communicating an intelligence and wisdom far greater than one's own. Then, soon continuously, media links up with matter to make new meanings - whole strings of meanings that give real substance and worth to whatever is created. With music as the facilitating medium, the generation of appropriate new form now takes on the character of a perpetual motion production line. You may find such a possibility disturbing, but true creation is always like this. It is this extreme fluency of valid construction that has produced all the truly great creations in every age.

In Neural Education music oils the wheels for this continuous production. It also provides the equivalent of an old fashioned sewing machine's shuttle that links media with matter to produce meaning again and again and again - until each new composition has been completed. When, ultimately, new creation of this quality and fluency has become one's norm, music can be disposed with as the formulating medium - for then "Neural Education' has been successfully completed, and one has discovered how to create ... all of a piece.

### *Conscious Stealing*

“Just as my fingers on these keys  
Make music, so the self-same sounds  
On my spirit make a music, too”  
Wallace Stevens: "Peter Quince at the Clavier"

Gurdjieff might well have labelled Neural Education“conscious stealing extended to its theoretical maximum”. So it is - or can be. For example: all the media content can be "stolen' from, say, a symphony, a large choral work or an entire Pop Festival - and newly synthesised with quite different matter elements into the multitude of meanings that are needed for new science, new technology, a new political or social system. This stealing does not have to be confined to the stealing of the media from within music; for once you are in intimate contact with this, you have then gained the 'open sesame' to all spiritual media - the ground of all genuine inspiration and true creativity.

### *Music's content and connections*

From music you can learn to 'steal' innumerable patterns and concepts, new styles and modes of thought and behaviour, new moods and attitudes that are quite contrary to your pervading state. You can learn how to 'steal' or 'take' energy - including energy needed for self-healing and self-development. You can also learn how to 'steal' motivation from music ... new goals, policies and pathways - even the ability to love.

Music is a mystery, but locked within that mystery are traces of every time, place, practical concern and emotion that human beings have experienced; all that has been observed and learned from the natural world; all man's hopes, ideas and ideals since human life began. Locked within music - just waiting to be stolen in the way that we have already stolen gems, precious metals, coal, oil and gas, from mother earth - there are rich deposits of this spiritual resource that collectively contain a memory of virtually the whole of man's corporate experience, striving and learning, plus companion memories of the entire progression of Nature's own life. Any part of this can be accessed easily by anyone ... and this media resource is far more than a memory record of all that has happened and has been experienced. It is a vast collection of archetypal forms that relate to all the future, as well as to the past.

Of course, you have to learn how to do the accessing of this spiritual media. We all do this stealing to some extent already, but I am referring to conscious stealing in which the technique of stealing has been developed to the level of a fine art - so that, both quantitatively and qualitatively, that which is stolen from music, or from any other facilitating medium - be it art, craft, poetry, a TV programme, a favourite sport or the natural world - can be as extensive and impressive as the fruits of men's practical exploitation of the earth.

## **Part 2 - Practising Neural Education**

### *Stealing in an inner state of love*

In the first section of this booklet I have attempted to describe how important - crucially necessary - love is for media awareness and accessing. We can be at least partially conscious of the physical content and aspects of things whilst we are in almost any inner state ... not so, for their 'media' content and aspects. iMedia is always there, coexisting with matter, but when love is absent from the observer, or listener, there is virtually nothing of media that can actually be observed or heard - or even experienced at some deep level. Either we are media conscious or we are not. What normally decides which of these alternatives is the case is whether love is present. This is why any work of art, or the natural world, or even a conversation with others is sometimes 'flat', and at other times wondrously satisfying and exciting. Whenever love dies in us, media's influence on matter drains away from our sensitivities. Matter now becomes deadly dull and boring. It stays like that until love is reborn in us - or until there is some external shock that temporarily reawakens our media consciousness.

Music, like all other creation both natural and human, contains a lot of spiritual media - or it could not exist. Matter plus matter (and plus nothing else) can never produce a single meaning. Music contains a multitude of meanings born of innumerable media-matter pairings/matchings. You can begin listening to music in any state but more than any other medium, music - when it is listened to carefully - is able to actually produce love. You might say that there is certainly more to love in music than in many people one meets: true or false, music is generally less threatening, more appropriate, more likely to bring out the best in oneself.

Spiritual media can be 'stolen' only in a state of love, and in that state media always gives itself - making the task of stealing arguably unnecessary. Then what is given, or stolen, can be all the media that the particular musical composition contains ... and all the connections and relationships that exist with the sea of primal media from which the music originated. Full access to media's archetypes, energies and wisdom will only occur when a real and truly loving contact is made with the sounds that are heard in the immediate moment, viz., in zero time - when a doorway exists into the Eternal.

Contact-in-the-immediate-moment always remains the condition of access and accessing, that requires love to be present in respect to that particular moment's focus: perhaps just one

sound or one silence between sounds. We are permitted to 'steal' as much as we are able to love - neither less nor more; this is an inviolable law.

### *Stealing of things that matter most*

Neural Education opens up wonderful possibilities for making improvements to anything - similarly for making breakthroughs and advances in any area of one's choosing. But this requires the use of some intelligence and common sense in the initial choice of the sounds that are to be listened to.

If one's spirit is low it may not help to listen to the Blues: it is far more intelligent to steal from sounds - and maybe accompanying lyrics - that are overflowing with joy, exuberance and excitement about just being alive. If you haven't managed to raise a laugh for a long time, maybe you should first steal a laugh or two from a recording of a good comedian. Listen with the firm intention of stealing what you need most - and steal this from music, songs, a poem or other material that you know, or suspect, contains an abundance of what you lack. The media in the music will also give you ready access to those characteristics and qualities of primal media that it mirrors.

There now exists an enormous variety of recorded sounds that contain everything you might ever need - and many public libraries make these easily available; you don't have to purchase them. So there is really no excuse for saying, "I haven't any sounds that suit my needs". ... And don't waste time before you listen to these sounds in the right way. If you listen in the wrong way they will merely irritate. Only by listening in the right way will you discover and access exactly what you require to solve your current problem, make the needed breakthrough or change your unsatisfactory inner condition.

When you listen, do it as a man at sea on a life raft searches for a rescuer. There is no point in stealing the wrong things - or missing the right ones - because your attention is marred. Intelligent conscious stealing requires the proper effort - and the stealing has to happen, even when things you need shout out to you from the sounds that you are hearing, the art you are studying or the beauty of the natural world. You have to take hold - to accept what is on offer.

There is virtually nothing that cannot be stolen in this fashion - the secret of new skills or how to extend existing ones; the key to synthesising a particular new metal or medicine; how to motivate a workforce or someone who is particularly lazy. Even how to make yourself a fortune, design a new aircraft, a new type of fishing bait; how to breed an exceptional racehorse or chrysanthemum, write a plot for a new musical comedy ... what to do about a situation that seems hopeless - and, in the time available, how to turn previous failures into huge successes.

The clues to all that you will ever need are stored away in music and other sounds. They are so much easier to retrieve than from books or computer databases. And these clues are most often so full of content and colour that you have to be an idiot to miss them once the search for them has begun. I normally give my students, or myself, no more than half an hour's listening to crack a problem or break through to some needed understanding. This isn't a pursuit for the lazy - but it certainly cuts the work, time, cost, failures and disappointments very radically, when compared with any other approach.

Neural Education also has the special advantage over other approaches that it can be practised almost anywhere - whilst out walking, jogging, listening to natural sounds or through a portable tape or disc player, TV or radio. Wherever, whenever, whatever ... Neural Education always works, provided you are working with a will.

### *Splicing new sections into your life*

It may help if you think of your tasks and your life as images and actions on a film that can have new pieces spliced into it, new sections of soundtrack dubbed onto it, new speeds or rhythms or bursts of superior energy injected. Applying Neural Education, you can then select particular items of music, or of the spoken word, birdsong - or other sounds that you specifically wish to employ to foster improvements of the kind that the music appears to model - and then use these sounds as media mediators and catalysts for producing new meanings ... and new material elements in the spliced sections and overlays.

If it works in the sounds it must also, necessarily, work in your life when patterns and movements that are in the musical composition you are listening to are stolen, transferred and transposed into your immediate situation - the particular task in hand. The media of the music will remain the same in both contexts, i.e., the media that is both in and behind the music will finish up structuring one's skilled activity, practical construction or new breakthrough.

Each of the meanings will read differently in their new context, of course, and each of them will require a conscious act to cause them to gel faithfully. It is such an easy action to perform - one simply takes from the music the media that is registering as important, and allows it to reveal the material with which it should now be married. The music is itself making such media available continuously.

### *Making Moves*

Make media plus matter meaningful in time delta-t - is not a prescription for a single, silent, immobile work of art, rather for 'making moves'. That "make" is a command that in Neural Education needs to be addressed continuously in respect to hearing and 'seeing' more of what is actually there in the music that is being listened to. If we change the attention that we give to a sound, new additional meanings will then flow from it. Change attention yet again - intensify it, work at it, and "hey presto!" now we get many further meanings pouring out from the music, as a result. If these are 'earthed' into practical problems that you are actively engaged in solving, the needed answers may now be flowing in thick and fast. Then look - or listen - to what happens when the "make" command is transferred to a sound that you don't like, to a sound that you initially want to run away from ... to a sound that is utterly discordant ... to a sound that is disturbing, rather frightening ... a sound that is too religious, too amateurish, too sugar}' sweet, too starved of notes to rank as music - or too advanced and "horrible"! ... "I like what I like!" needs to be changed, through careful listening to "I like every sound that I now come to know." And don't forget that this 'look and listening' can also be used when 'looking and listening' to art and nature. Each and all of them are further doorways to new meanings, new concepts, new answers to problems, new breakthrough in practical tasks.

### *Going further than 'Fantasia'*

'Fantasia' is a musical term meaning the free development of a composition or theme. Couple that idea with the command "make" in make media plus matter meaningful and you may well discover viable ways of making Neural Education even more important. On the other hand, you could still find yourself stuck in a groove doing only minor variations on a theme. ... Listen to may be your problem - not the actual increasing or decreasing of attention made in response to your intention to listen, but the emotional and mental stranglehold that the concept 'listen to' produces in you.

Obviously everyone knows what listen to means ... or do they? Apart from 'pay attention' it might be taken to mean things like: 'try to become at one with', 'empathise with', 'go wherever the music takes you', 'experiment with changing the key, tempo or colour'. And with what are you doing your listening? ... Is it only with your head, and only with a very tiny area of your



brain? Or do other parts of your body, mind, soul and spirit involve themselves in this listening? If your feet are tapping to the music are they doing only that... or rather more than that? How much more is possible? How actively are you encouraging every particle of your total being to be involved in loving the music and in the making of media plus matter meaningful? Can you give yourself totally to music, so that you are the music? How well, how extensively and comprehensively is all this listening actively focussed on only the content of the immediate moment, alert to all that is unique and compelling in that moment - that nothing but your listening can make the fuller contact with, and make much more real for you? ... Have you ever been to an orchestral concert when you have closed your eyes and drifted into another world with the music? If you are consciously working at this time that world you enter (plus media) could give you the answers you are looking for.

All my students have seen the Walt Disney and Leopold Stokowski 1930's film *Fantasia*. ... who hasn't? It still provides them with one of the best available examples of the sort of things that can be - and perhaps should be - happening as they listen to music and various sounds in the practice of Neural Education. But giving one's imagination full rein, day-dreaming as you did as a child, to produce accompanying images may not always be the most potent means of developing awareness of the practical, useful, content of a musical composition. You can steal from music only what you hear and 'see' there ... and changes in this 'seeing' require the work of making many changes in your inner orientation and state.

It may sound trite, but my own method is to ask the music to reveal its own contents to me in the way it prefers - giving me whatever shocks, successes or disappointments I need to encourage me to adjust my whole being ... over and over again! That way the music and what it gives to me (what I 'steal' from it) is always developing. This comment reveals part of my own understanding and appreciation of the intelligence and wisdom that is active within music.

#### *Silk purses from a sow's ears*

A composition of a true master - whether classical or pop - is continuously obeying the Sophiagenic Law make media plus matter meaningful in time  $\square$ t. It is thick with media and meanings and is therefore particularly valuable as a 'media mediator' for making contact with the entire realm of spiritual media. A lesser work can also contain media and media connections - less concentrated but there none-the-less. It may be an inferior work and yet through its media connections it is still possible to contact primal media - its wisdom and potential.

So much music is certainly not at the level of a masterpiece - and similarly the lyrics of popular songs, in fact some musical compositions are quite dreadful! Sounds used in some cartoon films are deliberately nonsense. Others - like the accompanying music for the old silent films - have been composed expressly to give 'raw tugs' at the emotions, and only that. But spiritual media within all sounds is "the stuff of life itself". None of it should be missed because this music is, or seems to you to be, inferior. There is always something in every sound that is worth stealing, to help you solve a current problem.

There is much to be said for a wholehearted welcoming of new experiences, even when they are initially "not to one's taste". In my book *Journeys of Nothing in the Land of Everything*, I describe this change occurring, and its beneficial consequence:

"As Nothing embraced, in the dance, the rattlesnake, the black widow, the death watch beetle and even the ugly black rock reputedly millions of years old - which formerly he had shied away from - the dance became richer and so did his own being, all of his actions and all that he thought and made. Even the acceptance of the presence of such "frightful things" was beneficial, but when he found that he could address them with "I in thee and thee in me", then the dance

became especially fruitful. ... As he danced with everything, even the unpleasant was becoming pleasantly more; so there was always more to dance with

### *Transforming your life into a work of art*

We remember what we are interested in, we become what we love ... so as we become more catholic re the objects and areas of our loving and conscious stealing - that here includes all the music that we listen to and access - we develop a corresponding extension of our sensitivities, capabilities and achievements. "Whatsoever thing are true ... honest ... pure ... lovely ... of good report; if there be any virtue ... any praise, think on these things". Saint Paul's advice to the Philippians is good advice for how to listen to anything - or make contact with any other media-mediator than music. The "true", "honest", "pure" and "lovely" can often be found in the most unexpected places; more especially so if one has acquired an active predisposition to notice them and 'steal' them.

Every form of music reaches us via one particular media connection. Make real contact with just one of these access doors and you now have free access to all music of that kind, e.g. Jazz, Operatic ... and hence to all the media archetypes that structure and connect with this large family of sounds.

Every action has an equal and opposite reaction always applies here too. Your newly found love for yet another kind of music - or object, event, activity, place, or style of literature, each of which is also a media connection - will inevitably produce a corresponding change within you, and in what you are then capable of perceiving, thinking and achieving. The intelligent extending of the spectrum of media connections that you are wired to is actually your fastest journey into genius! 'More of the same' does not bring about this transformation - your entry into greater capability and achievement is always to get yourself wired to a media connection that you were not wired to previously ... thus making another extension to a nervous system of media inputs that connect with your own internal nervous system.

One further step into genius is to heighten your own awareness of the media connections that you have made. You can then treat these like a Kurt Lewin 'egg' - his psychological life-space, and deliberately access media via whichever mixture of media connections you choose to employ.

### *One little snag*

Through using Neural Education, minor talent can fairly readily be transposed to genius - certainly to genius level constructions and productions - because your capabilities and current level of development are then no longer limiting the outputs and achievements: the real worth always resides in that which is 'stolen'.

There is one little snag: such conscious stealing is a "stick with two ends" - its other end an extreme humility that places a 'lock on the system'. The stealing cannot be done in an inner state of arrogance, self-seeking or self-assertiveness. All pseudo-selves have to melt away so that the stealing can be accomplished. It is only when the true self is all that remains - and recognises its own need - that the stealing can take place ... now not really stealing but a welcoming, receiving and implementing of media's bountiful gifts.

### *Creative Exchange: The Magic of Neural Education*

As Nothing gave himself to everything, everything was already giving itself totally to everything else. What could be more natural than that? ... "It's all so obvious," thought Nothing, "no other way could possibly work!"

In the dance - and only through dancing - Nothing became more and more and more natural; more and more truly himself In the dance - and only because he was dancing - Nothing's deepest being became one with the being of Everything. And so, in a special, but real, sense Nothing became more and more and more, whilst in another, but equally real, sense Nothing continued to become less and less and less....”

In Journeys of Nothing in the Land of Everything the image of the dance is used extensively to fix the reader's attention on a continuous natural activity that, in a different symbolic form, is the continuous ‘inner line’ communication of the primal cosmic Enneagram. This activity of the dance is occurring continuously, everywhere. All that lives is normally engaged in this dance - of being and becoming. Man is the only participant whose actual participation in the dance often reduces to a low level through the application of conscious and unconscious vetoes. We have a regrettable tendency to opt out of the dance and, in so doing, out of life and living. In Gurdjieff's terminology we SLEEP when we should be awake, alert and creatively active.

*Dance, then, wherever you may be*

My work, in the footsteps of Gurdjieff, of taking people on the journey from talent to genius, is centred on becoming fully awake and on “dancing as the dance should be danced” ... experiencing for oneself what my fictional character Nothing discovered, namely that “as he danced with everything, even the unpleasant was becoming pleasantly more”, so that there is “always more to dance with”. Sydney Carter adapted a Shaker tune and wrote the lyrics that have become so famous: “I danced in the morning when the world was begun, And I danced in the moon and the stars and the sun....”. Neural Education enables us to do just that - to look beyond the scene to the source, and, more than just looking, to share its secrets, impulses and movements.

The image of the dance brings us very close to the dynamic reality of media, that is itself more closely related to a universe of pure energies - in complex whirling interlinking motions - than to the material universe that is more obvious to our senses. Whereas all matter seems to be so solid and fixed in its position and contours, the energies through which media is transmitted are ultra-fluid and hyperactive. As our consciousness learns to observe them, they reveal to us vast symphonies of subtle vibrations, whose essential character is to dance a multitude of different dances that have many variations - but also one unifying feature of all dancing their various dances together. Each particle of this pure energy can melt and metamorphose into every other: there are no walls that prevent media linked with one energy concentration from being contacted through any other.

Music, whether primitive, pop or classical, ‘dances’ in the same regions of energy that media visits and interpenetrates ... and these happen to be regions that we can learn to enter experientially through certain modes of self-discipline and consciousness. Music is therefore a convenient vehicle for making these links with media; a medium that enables us to join the dance of the music, and then move speedily beyond that into rhythmic contacts with the primal dance behind all material creation -the dance of life itself!

The dance is, essentially, a multi-dimensional activity of creative exchange - of give and take. If you or I choose to neither give nor take, this decision puts us outside the dance. Similarly if our predisposition is only to give or take either of these extreme stances also shuts us out of the dance. A person who tries to give and give - but never to take - soon becomes exhausted and totally ineffective ... and the person, who takes, takes and takes - but never gives - inevitably alienates himself, or herself, from everyone and everything. The individual who only takes and the one who only gives are both ‘eager-beavers’ - but both condemn themselves to sleep

Gurdjieff's perpetual sleep of a living death. Joining in the dance is absolutely necessary if you are to be awake, alert and vibrant with life and with its creative purposes and actions.

Neural Education - particularly when employing music or other sounds - makes it easy to enter the dance. All musical composition of every 'school' and period is a synthesis of media, matter and meaning that has won the right to have continued existence. It is itself in and of the dance - and transduces elements and aspects into the form of melodies, rhythms, tones and special effects, shaming us if we sleep whilst it is filled with life. ... Yes, music can be much more alive than we are - so too can any work of art in any medium.

Try to get used to this idea - this truth - that music, natural sounds, all works of art, often have the advantage over us in that they are all an integral part of the dance of being and becoming, whilst we have an unfortunate tendency to be sleeping, dreaming of our superiority. When this illumination takes hold, the stage is set to change radically and permanently one's relationship with everyone and everything that exists. Neural Education encourages this change. It is its nature to respect everyone and everything, to try deliberately to learn from all ... and to give to all.

Previously I have put the main emphasis on listening, learning and taking. But what is it that needs to be understood concerning the living aspect: what can be given to music - or another form of art or craft - that one all too often fails to give? Rather a lot! For example, attention, the involvement of far more senses, centres and faculties, total integrity of perception, proper respect, admiration, enthusiasm - and love. The giving of much more of oneself including the giving of one's true self; letting everything else all one's special interests, concerns, purposes, preoccupations and values - melt away, so that Martin Buber's 'I-Thou' relationship becomes real in respect to this musical, or other, creation. It is then, that the words that I used near the end of Journeys become an experiential reality:

“... Whenever he danced, and for as long as he danced, everything had a magical quality.

Nothing knew exactly what had to be done, how to do it, and that whatever was necessary for the task was immediately at hand, always flowing into the dance - just in the exact moment that each need presented itself...

In the giving "even to the uttermost", Nothing was privileged to see the realisation of the deepest longing and of the fondest dream".... "where all was given, all-plus-yet-more-returned...."

IOU - I love you - I win you - I work with you. I owe you - I love you - I win you - I work with you': this is the essential character of a very special form of yoga - one that Neural Education lifts to the level of a true art. Become adept at this way of responding to music - or whatever - and then the world truly is your oyster. By this means you can have immediate and continuous access to all the media that is contained in any music or other art work ... and acquire the optimal inner state to permit continuous creation in any medium, material and practical context. My breakthrough at Glastonbury Abbey in 1968 revealed that such a possibility existed.

Many years passed before the arrival of Neural Education proved that music provides an exceedingly convenient medium for tapping into media and its own intrinsic new-creation-forming tendencies, so that continuous creation can occur with virtually no effort on one's own part. Make this breakthrough and the entire 'inner line' activity of the primal cosmic Enneagram is available to you. Then anything that is needed becomes easily realisable - with the added bonus of your continued enjoyment of the music - or other artwork - that is employed as the facilitating medium.

The mastery of the Neural Education yoga isn't difficult: simply the mastery of the progression 'IOU - I love you - I win you - I work with you' maintained as a permanent way of life - always focussed on the music, art or craft in the immediate moment - the NOW - never stinting or drawing back from these four essential elements.

1. 'IOU (I owe you)' holds the attention on seeking out what is interesting, positive, valuable, worthy of respect and love, in the music's content in the immediate moment - in stark contrast to the more normal tendency to be critical, dismissive or merely bored: "I've heard/seen it all before" - or the tendency to name and comment rather than listen and truly 'see'.

2. 'I love you' is a sentiment that cannot be artificially manufactured. Either it exists as a reality or it fails to exist. If it doesn't exist yet, the most likely reason is that step one has not been carried out properly. So back to step one, to greater integrity of contact and application. When this happens, love happens - love and respect are very closely allied.

3. 'I win you'. Maybe all that is needed to win media's attention and inputs is a genuinely appreciative sigh and yearning. ... Whatever it is that is required, it will be some special giving that contains a caring component of self-giving. It is this that will unlock the door to step four.

4. 'I work with you' is always, and necessarily, as the media of the immediate moment decrees. The media of the moment 'heard' through the music, or other media-mediator, dictates what is to be done and how - both in broad strategy and to the most minute detail of tactic and practical proving. One either chooses to obey - and gets on with it - or to disobey. In the former case new creation happens. When one has learned to obey media faithfully and invariably, discarding all tendencies to do as one pleases, then - if there is never a slip in the progression of steps one, two and three - one may soon join the ranks of Mozart, Beethoven, Goethe, Shakespeare and Tesla.

Do please take seriously my assertion that such perfection of creativeness can come about not by a laborious trek from talent to genius, but through the persistent application of a simple 'yoga' that employs music as the principal, almost exclusive, means of causing this 'impossible' development to happen. This yoga could be taught to young children just as easily as to sophisticated intellectuals - maybe more easily. The result would be the same ... talent turned into genius via a process that seems to demand virtually nothing of oneself - but actually demands virtually everything, because whoever, or whatever, has one's love has one's all!

### **Part 3 - Going Deeper, Guidance on the ways of Neural Education**

*More music, more magic, more meanings.*

'More music, more magic, more meanings'. This statement is an important truth, and it contains a very special, valuable, progression. The more we become conscious of the music that we are hearing - or of any art or craft that we are truly perceiving - the more magical must its content inevitably become ... and the more meanings will then flow out to us from this contact.

The Japanese practice of giving total attention to a single bloom of a chrysanthemum might serve as a useful example of what is necessary and why. Focus attention, perception, respect and loving in this way as you listen to music ... and what do you hear? More music. Much more music within the music. Magical content, aspects and qualities that until now you had not suspected had an existence ... many more meanings pertinent to one's life and practical tasks that flow out of the music with ever-increasing speed and force.

- a... Nothing found that in the dance the land of everything truly is the Land of Everything, or that it always becomes so in the moment that it needs to be. The fact that the Land of Everything is always becoming more and more, without depletion, soon was no longer a matter of any surprise; any more so than the fact that Nothing

was himself expanding caused him to be either foolishly proud, or in any way put out....”

Music, and other sounds-based Neural Education, is an especially amenable facilitator for bringing this experience into one's life - and for bringing oneself, in the process, from a state of sleep to vibrant successful living. The further that one's attention, respect and love is focussed on music - any music - the more extensive is one's awareness of media active within and behind the sounds. One is entering a universe of media whose own intrinsic tendency is to seek out new matter elements to combine with, to produce vast quantities of new meanings. If one's inner state is right, so as to permit it, there is virtually nothing to be done other than reap a rich harvest of valuable rewards. These are really are 'magical'. They soon include hundreds, maybe thousands, of precious meanings. Whenever it happens one can hardly believe one's good fortune. Yet it has all come through genuinely learning to love (say) a piece of music. Nothing more! There is really nothing to it beyond the honest application of a love and respect centred self-discipline.

#### *Creative exchange is more than listening*

The magic begins to happen only when there is an active exchange between the music and one's total being. To listen attentively, respectfully and lovingly is not enough. ... You must let yourself go where the music takes you, but more than this, allow yourself to make all the responses that seem to make sense at that place - wherever it is! Allow the music to provoke images and feelings, and allow these to develop naturally - perhaps along the lines demonstrated so beautifully in Walt Disney's *Fantasia*. Allow memories to flood in, but then - employing the music to bounce, pull, chase and change them - let them metamorphose into quite new happenings, incidents, sequences and individual forms.

Converted into visual imagery, music has, and is, even' form imaginable; plus visual forms and colours that no one has yet imagined. So as you listen, permit the music to help you to make its own forms visible in whatever manner and medium it would prefer. But don't become too passive and accommodating. Learn to play music at its own game. Whatever it does, try to go one better. Take the forms and messages that are communicated and sharpen, soften, enlarge, reduce or invert them - or do with them whatever you experience as satisfying, exhilarating and useful. Immerse yourself in the music as you might in a turbulent river or sea, playing with its ever-changing motions much as a dolphin does in its own natural element. And play jazz with it, interjecting your own solo performances whenever a convenient break in the sounds makes it possible. Get used to the idea that the media that is in and behind the music wants you to do this: that it functions much like a human teacher who takes delight in winning and witnessing these kinds of responses from the persons who become aware of its presence and signals.

Whilst all this new experiencing and experimenting is happening, take care never to lose contact with the music and with the media signals that flow out from it in each immediate moment. Please remember to keep a light but firm contact on the needs that have to find a practical solution, and on the particular problems that have to be solved. The music, and your own creative matching responses to the music, should be the combined source of all the inspirations that satisfy the needs and solve the problems ... but unless there is also some focus on the needed practical achievements, too much of the creative play activity will be going to waste.

You must help produce and channel - as it were - a rainbow, one end of which is locked firmly into the media in and behind the sounds, the other into the needs and problems that have to be dealt with. Within the spectrum of colours of the rainbow, throughout its entire arch, there is all the 'play activity' I have been describing ... but all this is flowing purposefully over the

rainbow's entire bridge into the practical achievements, ends, events and consequences that media, from and through the music, is being tapped and channelled to procure. Though simple, Neural Education is not a discipline for lazy people. It demands a lot of anyone who practices it, but its rewards are wonderful and glorious - beyond one's dreams.

#### *What is the music saying to me?*

Neural Education wakes us from Gurdjieff's sleep, and, if practised properly, serves to keep us awake and highly productive. Music can wake us more surely than the most powerful alarm clock - but only when the Neural Education yoga is practised, or something that closely resembles it. (The Neural Education yoga is even more important when other forms of artwork - that are less dynamic - are employed as the media mediators). One has to be wide-awake to recognise media's signals. In our 'sleeping' state media signals are either exceedingly weak or totally invisible to all our senses.

Apart from the Neural Education yoga there is one other device that is especially valuable in the practice of Neural Education: the use of the direct question - or request: questions such as "What is the music (and remember art or the natural world) saying to me?" (What is the media in the music saying to me, or requiring of me?) ... "What change of direction is the music requiring me to make?" ... Requests such as "Please tell me what I most need to know" ... "Please tell me what I need to know about myself ... "Please instruct me clearly on how I am to solve this problem" ... "Please take me into regions, realms or dimensions that give me the best possible perspective on all that has to be done".

In all such questioning and requests music is being employed as a 'magic mirror': one that can and does answer one's questions with exactness and in considerable detail ... or grants one's requests as though it was a powerful genie, or good fairy. This can work so well and so quickly that the experience can be highly disturbing initially. If this should happen, try not to be too thrown - nor too greedy for even more dramatic demonstrations of media's power. Do get yourself a teacher/coach/counsellor who is wise enough and mature enough to help you. (If you have a Christian or other religious faith, commit whatever you do in this direction to the Lord's overall guidance and protection).

#### *The flip-side of Neural Education*

A few comments on the flip side of Neural Education. The Neural Education yoga is severe and uncompromising in its demands. You cannot cheat, water it down, play fast and loose or override it ... or engage in any pretence of conforming and complying whilst doing something else. In the political arena, one cannot choose to change what media is requiring to try to please and win favours from one's superior or another authority figure. Neural Education, though simple in the extreme, is as strong as iron and as 'true as a die': the facilitator of true genius and genuine practical wisdom - almost the polar opposite of how most people tend to act when in positions of power and authority.

It produces work that is without flaw and normally without precedent. And it works on the human agent who applies this discipline to take out his, or her, own flaws and weaknesses - providing a persistent inner strengthening that is much the same as I had been obtaining before Neural Education's inception, throughout the Enneagram based and disciplined 'Everest' climb from talent to genius - my main professional activity" in recent years.

Neural Education - or rather the media that it exposes - is a strict task master and disciplinarian; one that insists that it shall be heeded, respected and obeyed. "I did it my way!" has to go out of the window. Neural Education is the fastest and surest route that I know to the concluding condition of Journeys:

In time Nothing became both truly nothing - and also Everything. It took a lot of dancing.

Long before that moment he learned never to stop the dance to consider what success he was having or to enquire - as he once did - "who am I?" As Nothing became fully Everything, there was no longer any need to be curious about such matters; any more than to enquire whether or not he was "making a name for himself."

Perhaps we should add that his name - and all that had been long in becoming - was now written large among the stars

Using your ability to LISTEN

"When the Spirit of the Lord is within my heart,

I will sing as David sang" Author unknown

The music you are listening to may well be a masterpiece. If it is, in every moment media and matter will be conjoining to make meaning. In all your constructions this is what you have to achieve. So you need to set yourself the task of tapping into the secret of how it is done. To do this it may pay you to leave your problems behind and simply become at one with the music. Put yourself in the place of one of the instrumentalists or in the place of the conductor ... but in a place, which is part of the action. Then sense the rightness - or wrongness - of each note that is played. Do not try to anticipate the next sound, the next melody or rhythm, the next nuance. Simply lock into the media movements and directions within and behind each note that is played. Be there. Let every part of you be only there.

Experience each sound and collections of sounds deeply. Previously you may have been too 'cold' in your listening and experiencing. Savour each instant and the progression of musical 'fireworks'. Permit the warmth, colour and contrasts to creep into you, after all, music is a response to the invitation of Life. ... It is life itself (media) that is calling to you through the music. This call is intended to engage you, to register throughout your entire body, soul, mind and spirit. It shouldn't culminate in the form and sequence of the notes themselves, but in responses, changes, experiences, decisions and action in YOU. Permit this to happen. Go and become where and what the media directions in the music are suggesting. Dare to trust media and nothing else ... it is very intelligent.

Earlier in this booklet I suggested that you connected with Rap and Reggae now go to the other end of the spectrum and listen to music that possesses no obvious structure, say, Oliver Messiaen's *Catalogue d'Oiseaux*. Permit these sounds to speak to you and to connect themselves with your own special interests and problems. Let the sounds suggest new orders of freedom that you can move into. Keep asking yourself what it is that the particularly sounds, or collection of sounds, are saying to you ... i.e. what media is saying through them. Note the beauty and the profundity of the sounds per se. Even without melodies - obvious melodies - and without obvious structure, sound can be glorious ... and gloriously liberating. Experienced deeply, it is media with, and behind, the sound that is doing this action of liberating you.

It is not immediately obvious what this kind of music is doing ... what it is giving to you the hearer ... whether it is therapeutic or disturbing. As you continue to listen and allow the music to take charge, you will enter a quite new, mysterious world ... the realm of media. You are going to permit media within and behind this music to teach you ... to teach you what it decides that you need to learn, appreciate, understand and to 'see'. Remember that music can act as a media transducer ... can connect you to vast media streams and pockets. As and when it does it is your task and priority to make this media meaningful in combination with matter which it spotlights and selects.



Listen. The media within and behind this music is very relaxed, unhurried and centred. It will teach you how to be likewise, if you will allow it to do so. This media action isn't merely wasting time. It is very alert and perpetually exploring. It probes into and opens up avenues that you couldn't have suspected were there.

Listen more carefully. Don't try to anticipate where the music is going. But be sure to go with it. If it rests, you must rest ... totally. If it decides to move quickly, you must move quickly too. As you learn to perfect this simple obedience you are perfecting the obedience to media signals that are their master, and which will be so important in your own further inner development and future creative work. One moment's inattention can wreck the very special inner state that is needed for careful listening to media. When it has gone, it has gone. There is more to restoring it than a simple mental decision to start listening again. When an emotion of dislike for certain sounds begins to register, ask yourself why. Try to spot the cause and to deal with it. This could be the 'rogue elephant' in your total being which, if not disciplined, will rob you of much that is exceedingly valuable. In the act of careful listening your sensitivity to media is being perfected and extended ... so too is your immediate access to memories that were formed both throughout and before your life.

This process of digesting sounds and ingesting media must not be allowed to distract the act of listening. Neither must listening obstruct listening. Non-attachment is the key to the required discipline; listening to all and everything very fully, but always without attachment ... without the desire to possess, hang on it, to choose one sound or one media message in preference to another, to value this and reject that. Learning to listen is synonymous with learning to love ... to love consistently, continuously, impartially ... to love as distinct from exercising one's own desires and preferences.

You must rid yourself of the thought that is listening to Messiaen (say); you are wasting your time. True listening to any music is never a waste of time. It helps prepare your total being for doing Herculean tasks, easily, effortlessly. Listening should therefore always be given your total attention. Always remember that listening to music is very closely linked with listening to media signals. The former helps procure the proper access and receptivity for the latter, so the one does not necessarily preclude the other: it can provide the best entry.

You will know that you are making progress when all the sounds and silences become magical in their sheer range of contents, colours and hues ... when the variety and 'enchantment' that is experienced in any and every new moment of listening is at least as glorious as your very best experiences of the natural world. But do make sure that what you are experiencing is not only an enchantment. If media is being contacted in and through the sounds, it will be instructing, guiding and empowering you to make media plus matter meaningful. It always does this. It keeps you busy, producing appropriate form.

### *Listening through the music*

When you are listening to the music listen with the intention of listening through the music to 'hear' the media that has formed it, and which sustains it. As you do this set yourself the specific task of experiencing some of the characteristics and qualities of media. These are the characteristics and qualities that the ancient 'Tao Te Ching' - one of the world's greatest books - rightly suggests must be experienced if meaningful contact is ever to be made. None of them can simply be deduced by applying one's intellect and imagination: actual experience of them has to come first, and remain the primary element.

The 'Tao Te Ching' lists many such qualities and characteristics. For example, the Tao - media - is 'the true Way; 'the unvarying Way; 'the eternal flow'; 'it flows, floats and drifts everywhere'; 'all things depend upon it to exist, and it does not abandon them'; ... 'it loves and nourishes all

things'... it is 'tranquil, quiet, standing alone without change, moving around without peril' ... 'it is the mother of all things'; the 'universal river valley'; 'has no fixed shape and follows no fixed rules'; 'it is so deep that you can never fathom it'; 'the most gentle thing in the world, which overrides the most hard' ... 'though intangible and vague, it is latent with images'; 'latent in it are all things'; ... it is 'heaven and earth's origin'.

It was the idea of actually contacting media, the 'Way', the middle, through music that gave to us this discipline of 'Neural Education'. It is only a means to an end - the end of always being able to contact media directly - but it is a valuable technique for building expertise and confidence for doing this. So please have another go ... and remember that, this time, you are attempting to recognise characteristics and qualities of media that the 'Tao Te Ching' has described to us in its own way. It is your experience of these that matters most, and also your own choice of words to name and label just what you experience.

Remember you must learn to recognise and link with the uniqueness of every musical feast that is offered to you. Allow it to feed your spirit and your mind, and every part and particle of your being. As you do so, you will be adjusting the way that you relate to everything and everyone ... and you will also be making crucial changes in the depths of yourself ... changes that will be extremely important when next you attempt to do anything original and creative.

You will never know what is there within, through and beyond the sounds you are listening to unless you permit yourself to go on a journey with the music ... to go where the music is beckoning. At first, each sound is just a sound ... but very soon, as you learn to listen to and through the music, each sound is a miracle, and seeming impossibility. What perhaps begins as near boredom can transpose rapidly into interest, excitement, incredibility, to wonder ... and finally, almost worship. "How on earth did I miss all of this for all of this time?" is what you'll find yourself shouting. It is then that you will know you are making progress.

Always remember to listen to and through, your chosen music with a pen or pencil in your hand ... or fingers on a keyboard. Make your jottings as you listen. Remember that these jottings should be for you alone. You may be surprised that they are very personal and give you quite an insight into yourself - what you are doing with and through your life and work. ... If you are working on a problem you will be surprised how quickly an answer or idea will come.

### *Making that media contact*

Let us consider the mechanics of establishing conscious media contact through listening to music. Our main concern must always be to make the most intimate contact possible ... to lock-into the Source of the sounds we are hearing ... and to do so without fear or calculation. We must make no assumptions or conditions concerning what we shall experience - for how can we know what we shall experience when this is being attempted for the first time? If we waste our time postulating what might happen, or give logical reasons why nothing of significant could happen, then the time and opportunity will be lost. But if we choose to press forward in uncertainty, trustingly, without secure knowledge to validate that trust, media contact will happen. There may be a few false starts and a few am I dreaming self questionings, but media contact will be made. Knowledge, wisdom, capability and empowerment will flow into you in a way and to an extent that has never happened to us before.

Think of Michelangelo's most famous painting The Creation of Man and of its familiar imager). Whenever the fingers touch, matter and media come into contact, and Adam is ... instructed in whatever he need to know and understand. And, at each of these moments of touching, Adam's internal development also jumps a step further towards its zenith. This is what is happening whenever media contact is made via listening to music ... which is arguably the easiest and most delightful way of making media contact.

Media must be sought. It must be valued more highly than matter. There has to be a genuine willingness to link with media in order to make media plus matter meaningful .. .which can happen only on media's terms, with recourse to media's wisdom, intelligence and knowledge rather than one's own.

As your 'Everest Climb' continues, you are being moved toward the experience of 'naked media contact'. This adventure cannot be hurried faster than you are proceeding. My account in Journeys of Nothing in the Land of Everything portrays what this will mean ultimately in real terms. The account is not merely a parable. It is an indication of what happens as and when all the barriers are allowed to dissolve and one becomes at one with all creation.... With all that has formed already and is in its various degrees of necessary disintegration and with all that is currently being born or reborn ... or whatever.

### **A Note from the Author**

In October 1998 I asked that this little booklet on Neural Education should be put together for you from some of my teaching given to groups of my English, American and Swedish students that started initially way back in 1991. Hopefully, in this booklet, I have explained the secrets of Neural Education so that you can benefit from this knowledge and take your ability in using this discipline much further on. It has taken me more than forty years to put this discipline together for your benefit. I am sorry that I shall not be around to give you any further teaching - you are now on your own. Please work as you should and enjoy this time ... it has so much to teach you.

Edward Matchett October 1998

Edward Matchett died on the 1st of December 1998 (Editor)

### **REFLECTION ON THE WORLD SITUATION 1968**

curse the ones  
who in their scribblings buoy up systems  
obscuring the march of events  
with their mash of political jargon  
hacks sentimentalising in Cuba  
arse polished hacks  
maintaining deadness and confusion in the mind of Russia  
those who dribble endless words on pages in France  
the news entertainer in England  
hysterical commentators in America  
word spinners who do not think  
curse them  
making language too flabby to take thought shape  
brainwashing millions  
not to think not to see  
curse those who buy themselves comfort  
by bolstering up a dead image  
so doing  
people are condemned for years  
to live in the dead past  
to believe the system actually exists  
while the real world explodes and crumbles

and grinds all concepts into dust  
the new age of the flesh is with us  
a new civilisation will begin  
but the old will be buried  
by storms of the magnitude of the Earth itself  
Hackers – go look at the volcano  
look at the stars  
write poems about your love affairs  
grow corn, give up writing  
until you have something to say

Anthony Blake

## **NATURE, CIVILISATION AND CONSCIOUSNESS**

**Emilios Bouratinos**

Two major theories attempt to explain the current difficulties of our civilisation. The first attributes them to the side effects of modernisation, starting from the industrial revolution. Concentration of large blue and white collar worker populations in the cities, their alienation from a more sanguine way of life, lack of proper political leadership, crime, stress, drug abuse, technological as well as economic globalisation, but most of all, the staggering level of environmental destruction, have placed unprecedented strains on the human psyche.

These are very real problems, but their origins lie in practical questions. They must be dealt with on that level, case by case.

The second theory maintains that the current difficulties our civilisation is having stem from modernisation itself, not from its side-effects. The 'good old values' have been eroded by consumerism, fanned as it is by the clamouring for ever higher standards of living and the explosive population increase. The lack of vision, coupled with the radical secularisation of all aspects of life, have compounded the situation. Creation seems to be luring man away from the Creator. He is being corrupted by his very success in developing. The problem is mainly moral and must be treated as such.

In this text the currently negative turn of civilisation is explained by a third notion. The history of our difficulties doesn't start from the industrial revolution. It is not rooted in shameless exploitation. Both the difficulties and their causes stem from something much deeper: civilisation itself. It is civilisation that makes us think the way we do. And it is the way we think - or rather do not think - that creates the problems. Any action to reverse the trend must start from a thorough understanding of this. The overall problem is neither practical nor moral. It is rooted in how consciousness operates -- and why. We have allowed civilisation to alienate us from the dynamic and intertwined operations of nature. We have lost the ability to listen.

### *Antiquity of man's negative influences on nature*

This third notion of what went wrong is based on three fundamental observations. First, environmental destruction is not just one effect of the present predicament. It reflects an attitude which lies at the heart of the predicament itself. Second, we have the fact that man's destructive behaviour toward nature isn't recent, as most think. It is very old. Third we have the fact that such destructive behaviour hasn't occur only in the West. Not only most civilisations

have myths describing a cataclysm and/or a fall from some initial 'golden age', but these myths invariably attribute the cataclysm to types of behaviour not unlike those associated with the modern ills.

Numerous widespread man-made environmental disruptions in remote antiquity have been attested to by ample archaeological, meteorological and geological evidence. It has been shown that not just the Greeks, but most major ancient Middle East civilisations like the Assyrians, the Babylonians and Petra had destroyed their ecosystems. Deforestation proved so wide-spread that Hadrian forbade access to the mountains of Syria, which had been almost completely denuded by his time.

People in other areas of the world also destroyed their habitat. The inhabitants of Mohenjo Daro in India, of Ankor Vat in Cambodia, of the Easter Islands and of all city-based civilisations in pre-Columbian America enfeebled their surrounding areas. As a result, the land they occupied couldn't feed the population any more and the latter was obliged to abandon their places of habitation.

With respect to Greece, studies show that the first major man-made ecological destruction occurred in the Peloponnese around 6,000 B.C.<sup>1</sup> the second around 3,500 B.C.<sup>2</sup> and the third from 1400-1100 B.C.<sup>3</sup> The latter signalled the end of the Mycenaean civilisation. It was spearheaded by an impressive growth in Mycenaean wealth and population. A fourth catastrophe occurred around 650 B.C. in Greece<sup>4</sup>, forcing Solon to call for protection against land erosion.

There is another important component. We today have come to realise that civilisation develops along a number of major landmarks, which enhance man's destructive behaviour toward nature. The oldest (and most definitive) of these is the discovery of agriculture - around 10,000 B.C. It triggered two major destructive changes. First we have the cutting of forests, land erosion and topsoil impoverishment. Secondly we have the spreading of various infectious diseases - the result of man's close involvement with domesticated animals, cattle rearing and shepherding.

Discovery of agriculture initiated a number of other developments, characteristic of civilisation. Among them was the building of settlements, the weaving of economic relationships and the formation of organised societies (with their consequent destructive antagonisms.)<sup>5</sup> Hunters, fruit collectors and roaming shepherds don't establish civilisations, in our sense of the term. They establish ways of life. They feel that they exist in order to live (and experience) their daily lives. They don't invest their activities with goals or values that go beyond this. Nature is not treated by them as a tool. It is treated as a larger whole to which they themselves belong -- and which generously offers them the means to live.

### *Unification of object and concept*

The approach of pre-civilisational man to nature during this very long evolutionary stage has been investigated by anthropologists, psychologists, students of primitive religions and historians of civilisation. Particularly useful for the purposes of this paper are three.

The first is cultural historian Richard Tarnas. Commenting on the archaic mode of thinking which Socrates tried to re-introduce, Tarnas observes: "In the mind of archaic man there obtains an unbroken continuum between the archetype and experience."<sup>6</sup>

One cannot help being reminded here of two extracts by Parmenides,<sup>7</sup> which reflect a similar unitary attitude. The first goes: "Understanding and that which is understood are one and the same."<sup>8</sup> The second extract goes: "Do not allow custom, born of much experience, to force you to wander [as your senses dictate]."<sup>9</sup> Parmenides' assumption here is that the unthinking

pursuit of custom directs the senses to apprehend things in a certain fashion, which beclouds reality.

The second student of how pre-civilisational man approaches nature is the historian of philosophy F. M. Cornford. Picking on the love of Anaximander for much older forms of thinking than those prevalent in his time, Cornford observes that for Anaximander “nature was not simply the outer world presented through our senses; it was a representation of the world order actually more primitive than the Gods themselves.”<sup>10</sup> Mythic man experiences whole in part so naturally that he doesn’t even notice the difference.

The third student, whose insights enlighten our subject here, is anthropologist Lucien Levy-Bruhl. Writing on how pre-civilisational man takes in nature, he observes:

“We ought not to say, as is often done, that primitive men associate with all objects that strike their senses of imagination, occult forces, magical properties.... They don’t add animistic beliefs to their perceptions...The mystic properties of persons or things are an integral part of the representation which the primitive man has of them - a representation which, at this stage, is an indecomposable whole.

“We ought [then] never ask, ‘What explanation must the primitive mind give itself of such and such a natural phenomenon?’ The statement of the problem implies a false hypothesis. There are, for the mentality of the lower societies, no natural phenomena in our sense of the word. For them the explanation has no need to be sought; it is implicit in the mystical elements of their collective representations.

“The question that has to be asked,” Levy-Bruhl concludes, “is how the phenomenon, little by little, detached itself from the complex in which it was first imbedded, so as to be separately apprehended and how what was once an integral element in it, became later an explanation.”<sup>11</sup>

### *Why consciousness needs to be studied*

To answer Levy Bruhl’s two-pronged question we need to find out what made man fragment his once unified conception of the world; i.e. we need to understand in depth what influences the operation of consciousness.

This need was strongly articulated by the great physicists and mathematicians of the 20th century. Einstein, Dirac, Eddington, Heisenberg, Schroedinger, Bohr, Pauli, Bohm, Goedel, Quine and Tarski all point to two important things -- each in his own way. The first is the crucial role that consciousness plays in formulating both the theories and the findings of science. The second is the need to study this role carefully, so that science becomes more effective and reliable. Some 20 years ago a first unwitting response to this dual realisation came from neuroscience. Since then consciousness has been studied systematically with the help of increasingly sophisticated brain scanning equipment and through different disciplines.

In this talk, however, we will not go into any of this, fascinating though it may be. We will stick to the anthropological aspect. We will glance not at what happens to the brain when aroused, but at its operation in the light of how man looks at the world -- and why. It is here that the link between nature, civilisation and consciousness becomes clear.

### *The two great phases of man’s evolution*

One can divide human progression through evolution into two main phases. They are correspondingly determined by two distinctly different modes of consciousness operation.

The first, which I call wandering phase, is by far the longest. It starts with the emergence of Homo Habilis around 2,500,000 years ago and ends roughly with the advent of agriculture.<sup>12</sup> Either as hunters or fruit gatherers for the greater period of that stage, or as animal tamers,

breeders and herders a little before the discovery of farming, human beings incessantly roam the earth.

Some survivals into our times of this wandering phase are the Bedouins of the Middle East, the Bushmen of south-west Africa, some Indian tribes in the USA, the Australian aborigines and a number of wandering Mongolian tribes. These people flow with nature. They move as dynamically as she, they live by her rhythms, they co-operate with her and they consciously contribute to maintaining her balance.

The second stage of human evolutionary progression, which I call settling phase, starts with the discovery of agriculture and extends to our times. During this stage people settle in specific regions amenable to farming in the beginning and to craftsmanship later. They begin to conserve and rationalise all they are able to conceive. Not only do they cultivate permanent areas, they construct permanent tools, permanent dwellings and permanent institutions. No longer are they satisfied merely to live. They live to obtain some form of added satisfaction. And they secure this added satisfaction by gradually transforming nature into a tool.

### *No objectification*

The moment has come to see how the two phases of our evolutionary progression influence the operation of consciousness. First a general point concerning how consciousness manifests.

There is a level of operation on which consciousness remains unfocussed. Consciousness here doesn't zero in on particular objects. Rather, it senses what passes in-between them - or beyond them. The person feels the non-objectifiable whole engulfing all and informing each. He doesn't become aware of a nothingness. He becomes aware of no-thingness. He senses the presence of an absence. It would be there even if no concrete objects emerged to view.

Non-objectifying consciousness - or pre-consciousness, as Jacobo Grinberg calls it - figures prominently in ancient myth. Many cosmogonies, like the Egyptian, the Babylonian and the Greek, start from the notion of a primeval ocean, out of which the cosmos emerged. This primeval ocean symbolises non-objectifying consciousness. In the Old Testament the story has it that "darkness was upon the face of the deep. And the spirit of God moved upon the face of the waters."<sup>13</sup>

Mircea Eliade offers the following insight on the primeval ocean as symbol for non-objectifying consciousness:

"The waters symbolize the universal sum of virtualities; they are [at once the] spring and origin [of things], the reservoir of all the possibilities of existence; they precede every form and support every creation. One of the paradigmatic images of creation is the island that suddenly manifests.... in the midst of the waves.

"On the other hand," Eliade continues, "immersion in water signifies regression to the pre-formal, re-incorporation into the undifferentiated mode of pre-existence... This is why the symbolism of the waters implies both death and rebirth. Contact with water always brings a regeneration.... because immersion fertilizes and multiplies the potential of life."<sup>14</sup>

No wonder that immersion in water -- like its sister practices of symbolic death and ritual burial -- were used not only for healing the body from sickness, but for cleansing the mind. On the one hand no-objectification balances out objectification. On the other it frees the perception of objects from the tight grasp of ego. Objectification can thus be used in the service of wholeness rather than wholeness being used in the service of objectification.

### *Self-releasing objectification*

Let us see what happens when consciousness emerges on a level of activity where it begins to focus.

This level is connected with man's wandering phase and produces incisive, acute, spherical and continuous awareness. I call it self-releasing consciousness. Things, relationships, situations are mentally objectified only to the extent that (and for as long as) practical need justifies it. After their usefulness passes, conceptualisations are psychologically released. People live in an eternal present. Included are the dead, whom the wanderer considers just as present - and subject to the same needs - as the living.<sup>15</sup> His inability to conceive linear time allows him no other interpretation.

Abiding in the here and now constitutes the wanderer's survival kit. If something escapes the hunter's attention he is liable not to track down the prey he needs for sustaining himself. Or he may become prey himself. If something escapes the gatherer's attention, he is liable not to spot a useful fruit. Or he may be killed by some poisonous one. If something escapes the shepherd's attention he is liable not to find the proper pasture for his animals. Or he may expose both them and himself to lurking predators and to dangerous diseases.

Three types of activity force the wanderer to maintain a vigorous self-releasing consciousness.

The first is his continual movement. It is not just that hunting, fruit collection and shepherding require the scaling of large areas and great bodily and mental agility. It is also that the wild herds move according to season, feeding conditions and weather changes.

The second type of activity for the wanderer is his continuous scanning of both the immediate and the distant environment. This scanning requires an ability "to conceive unified multiplicity on its own terms", as Heidegger puts it. For that to happen it becomes incumbent on the wanderer to highly develop his senses, to have them interpenetrate and to use this interpenetration as the basis for understanding. The wanderer doesn't only see. He discerns. He doesn't only hear. He listens. Thinking for him is only an elaboration of sensing. The more all rounded his sensing, the more well rounded his thinking.<sup>16</sup>

Interpenetration of the senses - what neurologists call synaesthesia - allowed our wandering ancestor to communicate with the surrounding area far beyond what the senses are able to conceive today. He was able to notice almost imperceptible changes and to conceive local phenomena in relation to more complex situations. Anthropologists tell us that the Kalahari Bushmen, the Australian aborigines and some tribes in the Amazon jungle are able to sense the presence of animals, the committing of human acts and the significant weather changes over great distances.

The third activity necessary for maintaining the wanderer's self-releasing consciousness is close inter-personal synergy. Whether the prey is small but fast and needs to be driven into an impasse, or large but dangerous and needs to be surrounded, the hunter is obliged to collaborate with his kin. The same goes - though to a lesser degree - for the fruit collector.

More importantly, inter-personal co-operation must be sensitive and self-evident. Shouting or gesticulating is prohibited, since it may either betray the presence of humans, or confound the necessary tactical moves. What is necessary, particularly for hunting and fruit collecting, is the ability to co-ordinate action automatically and silently. Not only every second counts, every move must be executed at the right moment - and with appropriate accuracy.

The result of these three activities is that our wandering ancestors developed not only highly refined and effective senses; they avoided all those conceptual crystallisations which would cut them from the present, delay their movements and distort their conceptions of the environment. They had elevated alertness to a true art. Alertness required of them to develop larger craniums than ours - and anthropologists have indeed discovered such larger craniums.<sup>17</sup>

### *Self-locking objectification*



Now to the question of how consciousness changed during the second stage of evolution - what was earlier called the settling phase. This stage began with the discovery of agriculture. However, it then gradually advanced through such technical innovations as the use of metals, the discovery of the wheel, alphabetic writing and in our own times, the invention of computer technology.

What the settler does to survive is qualitatively different - if not entirely opposite to - what the wanderer does. The last is in constant movement. The first installs himself permanently. The wanderer needs to overview continuously a broad spectrum of factors. The settler needs to overview those alone that are pertinent to his settled existence. The wanderer feels himself into nature. The settler first estranges himself from her and then begins to rationalise her. The wanderer bases himself on knowledge. The settler bases himself on information.

This is how the road was paved toward a number of radical changes in the way man lives and thinks. One of them is in the area of religion. Mircea Eliade has the following to say about it: "The discovery of agriculture basically transforms not only primitive man's economy, but especially his economy of the sacred. Other religious forces come into play - sexuality, fertility, the myth-ology of woman, of the earth and so on. Religious experience becomes more concrete - that is more intimately connected with life. The great mother-goddesses and the spirits of fertility are markedly more dynamic and more accessible to men than was the Creator God [of the previous hunting era]."18

Another important change is that which gradually led to the appearance of science and technology. Prometheus prides himself on this change. The settler now observes the heavens to know when he must sow and harvest; he invents geometry so that he can redefine the limits of his farm after the yearly floods in the Middle East; he weaves economic relationships to satisfy his increasing needs; and he concocts mathematics to facilitate all the above. Before self-locking objectification harmony consisted in flowing with nature. After its appearance it consisted in organising it.

The real change, however, takes place on a much deeper level. The fixing of address, of activity, of horizon, of tools and of institutions make the settler develop some feeling for all these. He thus not only gets attached to them, but to the logic permeating their crystallisation. From now on he doesn't communicate just with one part or level of nature. He learns to apprehend this part or level more as a concept and less as it is itself.

He also gets progressively entrapped in the mental reification process, which he shares with all other animals. Thus he sets the stage for the development of self-locking consciousness. The dynamic element in him gives way to the static, the all-rounded to the fragmented, the qualitative to the quantitative. No longer is he able to develop his conceptions intuitively. He develops them with an eye for gain. He learns to fathom relations without weighing them, to abstract objects without understanding the framework in which they are imbedded and to handle tendencies without comprehending their causes. His sense of measure in all transmogrifies into a need for measuring all. Value becomes mere addition.

### *Using objectification to overcome objectification*

Above all, where man previously considered the partial in the light of the whole, he now considers the whole in the light of the partial. He loses the feeling that everything wells up from an underlying oneness in accordance with its particular rationale and function and without disrupting it. The result of this great loss is the total reversal of man's relationship to and understanding of nature. Whereas under the influence of self-releasing objectification he understood things to the extent he experienced them, after the onslaught of self-releasing objectification he experiences things to the extent he understands them.

This is what the mythic mind tries to avert. By weaving repeatable (hence partly fossilised) stories about heroes fighting evil enemies, about the killing of some threatening monster, about initiation in some dark labyrinth or about wars between gods and demons, myth tries to free man homeopathically from the tyranny of self-locking objectification.

The same homeopathic effect is sought in the oral epic traditions. Here 100% fossilised texts are used to point to the negative aspects of crystallised objectification. Man uses what oppresses him and alienates him most as a tool for liberating himself from it.

However none of these practices constitute full-proof antidotes to self-locking objectification. This can be achieved only by a path of liberation based on a profound and clear understanding of the issue at hand. The mysteries of Egypt and Greece, Christian theoria (deification), the eastern methods of mind training (yoga-meditation) and the Socratic imperative for returning to the things themselves through self-knowledge, all represent such efforts. They are more consciously informed by the need to link-up once again with the lost 'golden age', to re-enter the Garden of Eden. We have not only forgotten what it means to penetrate behind the scenes. We have forgotten that we have forgotten, as Hoelderlin reminds us. To remember we must stop considering truth as "representation" and experience it once again in the Heideggerian sense of "revelment".

The more self-releasing consciousness is active - i.e. the more open it becomes to the beyond and the all - the more information can it accommodate. Consequently, the deeper can it penetrate behind the scenes. Locking into particular things precludes stimulation from others. That is why the human skull has begun to shrink in the last 100.000 years. Re-activating self-releasing consciousness doesn't represent an idle pursuit for the few. It represents the key to meaningful survival. If humankind is to handle effectively the big problems self-locking consciousness has created, it will need all the intelligence (in both senses of the word) and all the skilfulness (in every sense) that it can muster.

### *The practical use of an inter-disciplinary science of consciousness*

Two basic conclusions can be drawn from what has been said about the link between the two great evolutionary phases of man and the two different modes of consciousness operation.

The first is that the two modes influence man's relationship to nature. What we want from life doesn't only determine where we focus our attention. It determines whether what we focus our attention on does (or does not) seal our consciousness -- and in what degree. It determines, so to speak, whether we apprehend things as they occur, or we just encounter our earlier conceptions of them.

The self constitutes our only gateway to nature. Therefore, when we lock into our conceptions we lose our ability to perceive both the things themselves and their qualities - both the apparent relations among them and the non-apparent influences. Unheeding objectification is directly counter-productive to the emergence of real objectivity,<sup>19</sup> since most objects extend beyond their apparent confines in both time and space.

From this conceptual distortion stems our much discussed inability to address Immanuel Kant's famous Ding an sich -- 'the thing in itself.' as Socrates first called it. We have woven a veil of ideas over the face of Isis. Or as Gregory of Nyssa puts it: "We have thrown a charm over the world."<sup>20</sup>

The second conclusion is that any action to reverse this trend can be organised only on the basis of a broader, more radical and better considered programme of qualitative social reform. This programme must start from a new inter-disciplinary science, that of a self-reflecting science of consciousness. The new science will draw attention to how exactly consciousness

influences personal and social actions and will then suggest, with sensitivity and prudence, what should be done to enhance the long-term prospects of meaningful survival.

The destruction of nature and civilisation happens on the level of phenomena. But the process of so doing begins in and from the mind. So it is there that any serious attempt to stem the tide must be initiated. As Sydney Harris makes one of his cartoon characters quip: “The real danger is not that computers will begin to think like men. It is that men will begin to think like computers.”

## NOTES

1) Tjeerd H. van Andel, Eberhard Zangger and Anne Demitrack, ‘Land Use and Soil Erosion In Prehistoric and Historical Greece’, *Journal of Field Archaeology*, Vol 17/4, winter 1990, p 379-396.

2) Curtis N. Runnels, ‘Environmental Degradation in Ancient Greece’, *Scientific American*, March 1995, p 72-75.

3) Emilios Bouratinos, *Perivallon kai Syneidese stin Archaea Ellada* [Environmental Consciousness in Ancient Greece], Arsenides, Athens, 1997.

4) Anthony J. McMichael, ‘Environment, Life Support and Human Health: Classical and Modern Views’, conference on Philosophy and Ecology, 23-28 August 1998, Samos, Greece.

5) It is no accident that in Greek the terms for ‘war’ (polemos) and ‘civilisation’ (politismos) are etymologically linked to the term for ‘city’ (polis).

6) Richard Tarnas, *The Passion of the Western Mind: Understanding the Ideas That Have Shaped Our World View*, Ballantine Books, New York, 1993, p 38.

7) The archaic (or pre-civilisational) attitude of presocratic philosophy doesn’t manifest only in Parmenides. It manifests in most philosophers of that period. I consider it as a reaction to the spreading of alphabetic writing and the bias toward objective logos which this encouraged. Objective logos (usually translated as ‘reason’) represents the single most important achievement of the settling (or civilisational) phase of human evolution. As a result many presocratics considered objective logos a distortion of their own pre-civilisational version of it. In the light of their thinking, pre-civilisational logos can be defined as the relationship of a locally and temporally restricted part to a dynamic non-local and non-temporal whole. Or put more simply, the relationship of an objectified part to a non-objectifiable whole, like that existing between the sensing and the reifying operations of consciousness. (You sense with all your being for what you need, you reify only that which becomes pertinent to you now.)

In other words, presocratic philosophy reflects in many ways the mystical approach of pre-civilisational man, as of course does socratic. The kind of nature on which pre-civilisational man focussed his attention bears no resemblance to the nature we today objectify and rationalise. It is what Heraclitus says “loves to hide”, so that its “non-manifest inter-relations are more potent than the manifest” [Fragments 123 and 54].

8) Parmenides, Fragment 8, 1.34.

9) Parmenides, Fragment 7.2-6.

10) F. M. Cornford, *From Religion to Philosophy*, Princeton University Press, 1991, p 43.

11) Lucien Levy Bruhl, *Fonctions mentales dans les societes inferieures*, Paris, 1910, p 39.

12) This statement needs to be qualified. Not only does agriculture appear at different times in different regions. The particular operation of consciousness associated with it appears in many cases before agriculture, while some vestiges of the wanderer’s consciousness survive well into our times.

13) Genesis, 1,2.

14) Mircea Eliade, *The Sacred and the Profane: The Nature of Religion*, A Harvest Book, Harcourt, Brace and World, Inc., New York, 1959, p 129.

15) It is the inability to conceive linear time rather than belief in after-life that underwrites the wanderer's attitude toward the dead and/or the spirits. Spengler pointed out that death is a human invention. We can point out (a) that this invention occurred only after the discovery of farming and (b) that the concept of death is dependant on the concept of time. The parallel existence of the dead and the living because of eternal now-ness was at some stage translated into a life after death -- i.e. as a linear extension into infinity.

16) In his book *The Symbolic Species: The co-evolution of language and the human brain* [published by Allen Lane, The Penguin Press, London, 1997], evolutionary anthropologist Terrence Deacon writes on page 29: "This is consistent with the fact that the innermost tiers [of language formation] are located adjacent to primary tactile, auditory and motor areas, and the outer tiers are distributed within multimodal and association areas."

17) It is interesting that in August 1972 the discovery of a human skull near Lake Rudolf in Kenya obliged anthropologist Lewis Leaky to tell journalists: "We either discard this skull or discard all our theories about primitive man. The cranial cavity housing the brain is extremely large, shooting down the notion that the fossils of primitive men can be neatly taxonomised along the line of evolutionary change". Other researchers have since ascertained that human craniums shrank by 10% in the last 100,000 years. Even Neanderthals have been found who possess larger craniums than our own of the same period.

18) Mircea Eliade, *The Sacred and the Profane: The Nature of Religion*, A Harvest Book, Harcourt, Brace and World Inc., New York, 1959, p 126.

19) The more objective one wants to be, the less must he lock into his objectifications. The latter not only restrict him within the limits of past objectifications and the mental processes leading thereto - they cut one from other pieces of information and other mental processes capable of assessing these pieces from a different and perhaps more relevant angle to the present circumstances and their dynamics.

20) Gregory of Nyssa, P.G., 44, 628 C, 428 C.

## **BOB DYLAN AT THE RYMAN AUDITORIUM, NASHVILLE, TN**

**Michael White**

The Ryman is the oldest and most venerable of all the music venues in Nashville, the birthplace of country music, and the home of the Grand Ole Opry. It was built in 1892 and was a church in its earliest days and, to this day, if you go to a show, you will be sitting in same pews where the parishioners attending church sat before the venue became the Mother Church of country music. It seats about 3,500 and is located in the heart of downtown Nashville with the famous Tootsie's Orchid Lounge just across the alley from the side door where all the venerable greats of the old days would cross the alley to drink a beer between sets. Bob has played the Ryman many times and put on a great show this night.

I was listening for any hints of his connection with the great writers who I admire and found no shortage of references. The most direct reference was in the song "Key West" where he name drops Ginsberg, Corso and Kerouac and makes a rhyme using Kerouac's name saying

I was born on the wrong side of the railroad track

Like Ginsberg, Corso and Kerouac

Dylan's love of the Beats is well known; he had Allen Ginsberg appear in the famous scene from the movie *Don't Look Back* where Dylan had key phrases from the song "Subterranean

Homesick Blues” written on cue cards and he dropped the cards one by one as the song played in the background. The song title references one of Kerouac’s famous novels *The Subterraneans* with Gregory Corso as the main character. In the video Dylan has Ginsberg in the background on the street corner while he drops the cue cards as the words are sounded in the song. It is often considered one of the first music videos although it was filmed as part of a movie and was used as an outtake from the movie. Then later in life, during the Rolling Thunder Review Dylan, along with Ginsberg, visited Kerouac’s grave where Dylan paid homage to the great writer.

Dylan played seventeen songs in his set at the Ryman, ten of which are from his latest album titled, *Rough and Rowdy Ways*. In the song “Mother of Muses” from the new album he says,

Got a mind that rambles, got a mind that roams  
I'm travelin' light and I'm a-slow coming home

When we look at Kerouac we see one great theme that is in the title of his most famous book, *On the Road*. Jack, as a young writer, made a great circuit from New York to Denver to San Francisco to Mexico City and back, to start it all again in a life of constant movement. Dylan has lived this ethic to the fullest, Dylan has performed his music around the world, over and over, touring relentlessly even labeling his touring as The Never Ending Tour which goes on to this day, when at age 81 he is, even as I write this, on the road.

Dylan’s love affair with the road is also reflected in his art, he recently had a major retrospective of 185 pieces of his art which is now touring museums and is accompanied by a major art book that reproduces examples of his art from every period in his life. It is impossible to look at this art and not feel the movement of travel and get a sense of all the places Dylan has seen while touring on the road. Images of the road disappearing into the distant horizon appear and reappear in his art along with scenes from along the road with roadside diners, railroad tracks and landscapes from all around the world.

The great writer William Burroughs had a famous quote which he picked up from classical sources saying, “It is necessary to travel, it is not necessary to live.” The idea of constant travel is itself an esoteric exercise that broadens the mind. A person cannot travel to distant lands and visit other cultures without realizing something of the plasticity of human nature. At the same time, there is a human nature we all share, regardless of what culture we are born into. It doesn’t matter what historical period we live in, it doesn’t matter what religion we practice or what language we speak or our political affiliation, there is a basic human nature that is inherent in each person. But this nature takes on many guises and many masks. Travel to foreign countries can be a way of realizing that what we might have taken as a truism of life, that our own country, our own language, our own religion is what is “right” is but one aspect of our great nature. Burroughs makes clear that from a broader perspective each country, each time, each religion is bound in time and cannot be taken as the ultimate truth. Burroughs went to great lengths in his work to point this out and, in some cases, to ridicule, this with biting satire. Burroughs talked about the “right virus” and showed the contradictions that arise when someone believes they are “right”.

The song “Key West” has another line that resonates with the Beat philosophy of Kerouac and Ginsberg when he says,

Today and tomorrow, and yesterday, too  
The flowers are dyin' like all things do

This is a major tenet which Kerouac and Ginsberg picked up from their reading of Buddhist scriptures, that is the idea of impermanence, that everything is evanescence and constantly changing and that the only thing that doesn’t change is change itself. The song also includes a line that mentions William Blake and his *Songs of Experience* which were another huge

influence, particularly on Ginsberg who heard the visionary voice of Blake recite a poem to him when he was a young man. Dylan references Blake in the lines,

I sing the songs of experience like William Blake

This song also contains an echo of Rimbaud who was another great influence on all the Beat writers and poets, Rimbaud is famous for his idea of the derangement of the senses and his ability to watch his own awareness and record what he was seeing in an unabashed and uninhibited way. Dylan expresses this idea in this song when he says,

I go right to the edge, I go right to the end

I go right where all things lost are made good again

What more can I tell you? I sleep with life and death in the same bed

Another song from his newest album that he performed at the Ryman has the title “I Contain Multitudes”. This is, of course, a reference from the famous poem *Leaves of Grass* by Walt Whitman, a direct precursor to the Beats and a major influence on Kerouac and Ginsberg. The lyrics to this song include the refrain of the line, “I contain multitudes”, for example,

I'm a man of contradictions, I'm a man of many moods

I contain multitudes

Of course, like Shakespeare, it is impossible to separate what Dylan thinks for himself and what he projects into the characters in his songs. He writes songs that portray all kinds of people in all kinds of situations, and it is a fool's errand to think that you can quote a line from a Dylan song, or, for that matter, a line from a Shakespeare play, as a reflection of what the artist himself felt about life. Dylan, like Shakespeare, has the elevated perspective that takes in all of humanity, again reflecting the idea that he contains multitudes. The artist, at the level of Dylan's approach to art, much like the great Beat writers, takes in all of humanity and accepts all in all without guilt or shame, recognizing the humanity in each person and giving each person a voice no matter how important or lowly they might be.

In the song “False Prophet” he sang,

I'm the enemy of the un-lived meaningless life

What are you lookin' at?

There's nothing to see

Just a cool breeze that's encircling me

The idea of living an authentic life has been a central idea in much great art, especially for Ginsberg and Kerouac. This implies recognizing the emptiness and impermanence of our own lives which then casts us directly into the present moment, undoes traditional values and forces each person to face themselves and create their own meaning.

In the song “Black Rider” he has references to Shakespeare saying the line,  
the winter of my discontent.

In another place in this song he quotes the famous lines from Hamlet,  
to be or not to be.

Then later in the song comes the lines,

I study Sanskrit and Arabic to improve my mind

I wanna do things for the benefit of all mankind

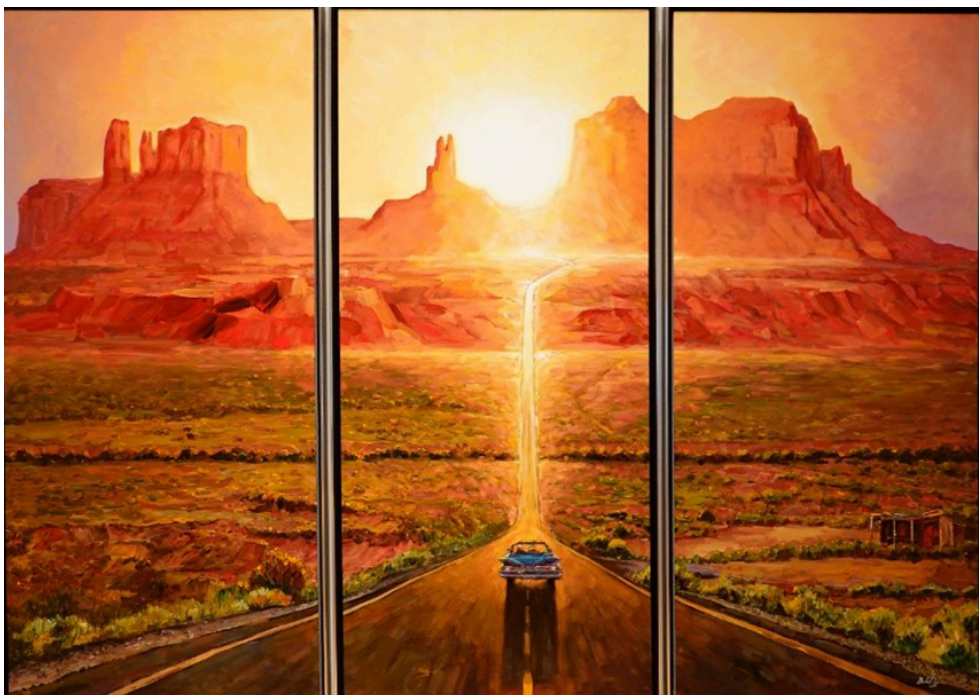
This idea of doing things for the benefit of all mankind is a take on the famous Buddhist idea of the Bodhisattva Vow where each person recognizes that they must be of service to others if their life is to have meaning. This idea had a great influence on both Kerouac during the period of his life when he was writing his book, *Some of the Dharma*, and was highly influential in

the life of Allen Ginsberg who studied Buddhism extensively for much of his adult life. This idea is worked over in great detail in the song that he sang at this concert, “Gotta Serve Somebody”.

The last song he chose for this night, and for this tour, is his song “Every Grain of Sand” and it is another reference to William Blake who has the famous line, “To see a World in a Grain of Sand And a Heaven in a Wild Flower, Hold Infinity in the palm of your hand And Eternity in an hour.” Here we see the ultimate in human experience; to expand your vision so that every bit of nature, every atom, is somehow the same with every other, that whatever we see, whatever we experience, holds within itself, every other experience, that every finite thing is an experience of the infinite and this moment, mysteriously and wonderfully, holds within itself all of time.

Bob played piano on every song and only played the harp on one song and then only briefly and never picked up a guitar. He looked great, his hair a great ball of fuzz extending out over his forehead, dressed in black, the whole band was dressed in black, Bob had on some fancy pants with a design embroidered down the seam. When he moved around the stage he showed his age in his gait and the way he moved but he stood at the piano the whole show, only sat on the piano bench briefly every now and then. His voice was great, clear and strong, and it was easy to hear the lyrics. However, as he often does, he changed the arrangements of many of the songs. Maybe because he was playing the Ryman, the famous home of country music, he played a country version of “When I Paint My Masterpiece”. Then in another song, not sure which one, I heard the progression from Pachelbel’s “Canon in D Major”. The song that got the greatest audience reaction was when he played “Gotta Serve Somebody” and rocked it as hard as you can rock a song, to the delight of the crowd. He had his own stage floor which consisted of light boxes with dimly lit lights shining up through some sort of glass flooring that covered the Ryman stage. They didn’t use any spotlights and Bob was in the shadows for the whole show with just the dim lights from below.

Over the years it has become apparent that Dylan is extremely well read and picks up influences and lines for his song from a very wide variety of sources. Hearing these songs on this tour only emphasized his literary roots and the great writers that he has used for inspiration in his song writing.



# PSYCHE INTEGRATION

Anthony Blake, April 2004

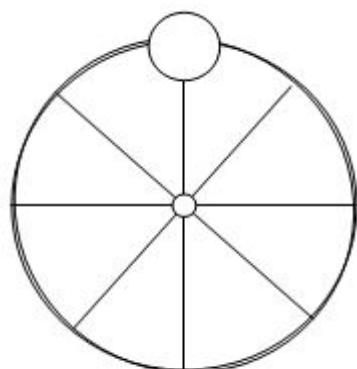
Psyche integration is the result of many years of difficult experiment and research. But it must be remembered that we have always sought to address the elementary core of our human experience. The seven methods can be directly related to basic verbs or actions:

- Experiencing – SIT
- Social Dreaming – DREAM
- Movements – MOVE
- Collage – MAKE
- Median Group - TALK
- LVT – THINK
- ILM - LISTEN

The personality develops through education and social interaction. It thinks to itself and imagines that it is in control of life, but is intrinsically fragmented. In contrast, both spiritual and psychological investigators have said that there is a deeper self, hidden in the psyche, which can be a source of wholeness and hence of healing. A meaningful life is one in which the personality is 'saved' or redeemed by what lies within. This is what we mean by 'psyche integration'.

There are many paths available, crafted over centuries to suit different temperaments and cultures. Our seven-fold methodology is a largely secular and impartial spectrum of experiences that combines individual exploration with group process:

1. Experiencing – work with the very 'stuff of experience' through attention while sitting
2. Social dreaming – association to the meaning of dreams that are shared in the group as a collective insight
3. Movements – gestural language to evoke whole body images that can evolve into a story
4. Tissue paper collage – a form of active imagination to bring to the surface unconscious material
5. Median group – dialogue of equals to share meaning and develop mutual understanding
6. Logovisual technology – articulation of molecules of thought and their integration into unifying insights



**THE SEVEN METHODS**  
Bringing the everyday self  
under the sway of  
wholeness

7. ILM – accessing the field of active information through music and sounds

Each of the radial axes (see diagram) offers its own kind of self-observation, self-knowing and self-understanding. As the personality – represented by the circle at the top of the circular mandala – travels through these experiences, it comes under the influence of the hidden wholeness – perhaps the 'black hole' – at the center. A labyrinth connects inner with outer and each person follows a path governed by their question or quest. The inner self is shown as a small circle because it represents the 'still, quiet center' of ourselves in contrast to the active, loud and discordant personality on the outside.

In the center are the mysteries of how our individuality is involved in the being of others, and how our own unconscious dwells in the collective unconscious. We cannot understand if we are isolated.



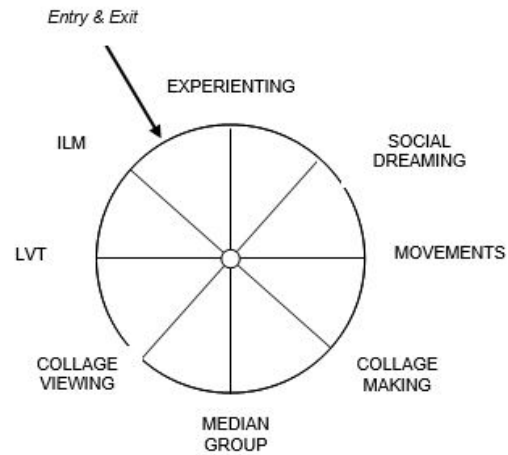
Jung said that the second half of life should be more and more given over to the search for meaning. But even young people can find a deeper education through our 'psyche integration' that helps them begin to restore their intrinsic harmony.

### Brought into temporal cycle

A schedule projects the methods into a sequence. Below is one solution, showing the point of entry. In this case, the sequence runs clockwise. Each version implies special relationships between the methods, while also structuring the time available. Another solution is to start at the opposite point of the circle and proceed anticlockwise.

In both versions, collage is split into two sections, which involve different processes, so that the 'everyday self' is pictured as entering into the circuit just as people enter and leave medicine wheels in the Amerindian traditions. Choosing the point of entry and direction of movement was considered of great significance.

The diagram evokes the sense of a ritual circle which one enters and then circulates in. It can be dated back to Sumeria, where it was called [Zisurrû](#). In the context of Amerindian tradition it is known as the Medicine Wheel.



## EXPERIENCE AND THE COSMIC TRIAD.

**Anthony Blake**

*This is a rough draft of a short piece taken from my work on a book about the life and work of John Bennett.*

We do not have documentary material from Bennett's early life to possibly explain his drive to encompass all knowledge, in particular the physical knowledge of Natural Science, together with the experiential content of human life and, finally, the ideas of Gurdjieff. He himself writes in Volume Two of *The Dramatic Universe* that he outlined his vision to his first wife, in 1920. But, it was not fully published until 1964. His path was towards uniting things that tended in the general mind to be divided, such as science and religion, the measured and the experienced, the so called objective and subjective, the East and the West and, in particular, the findings of modern science with what came from Gurdjieff as the 'wisdom of the ancients'. Reviewing Bennett's connection with Gurdjieff and his ideas, it is astonishing how strong was his attachment to Gurdjieff as a person and belief in his ideas. On the face of it, Gurdjieff's picture of man and the cosmos was incompatible with science, especially considering how he proclaimed in the face of the fundamental laws of thermodynamics, that the moon was evolving into a planet and planets were evolving into suns.

Bennett became prominent in the practical aspects of thermodynamics in terms of fuels, technology, and economics. However, from a very early age, he was obsessed with the idea of a fifth dimension, which has properties the opposite of time. This dimension he called eternity and spoke of it as contrasting with time, or actualization, that is to say, eternity was a dimension in which order *increased*, whereas time is a dimension in which order *decreased*, as stated in the second law of thermodynamics.

In the writings that became his magnum opus *The Dramatic Universe*, we can see him exerting great efforts to justify Gurdjieff's ideas by his interpretations and explanations. These interpretations and explanations were created from the framework of thinking he evolved in the course of writing his book. He tried to make rational things in Gurdjieff's teachings that appear arbitrary and just asserted to be 'laws' without scientific evidence. Gurdjieff proposed two fundamental laws, one of them the law three, the other the law of seven. Bennett became a master, one might say, of thinking in threes. He was so much fixated upon it, that he found a way of deriving the law of seven from the law of three by the addition of another concept, that of direction.

His connection with Gurdjieff's ideas in the first half of the 20th century was largely through Ouspensky. Ouspensky himself was an original thinker who embraced modern science as well as ancient systems before he encountered Gurdjieff. He parted from Gurdjieff in the 20s and came to London, where he gave lectures and taught groups, mostly on the ideas he got from Gurdjieff. His audience included major figures such as TS Eliot, and Aldous Huxley, and his lectures were sometimes attended by 1,000s of people. Bennett, with Maurice Nicoll was a part of a group run by Ouspensky. They were even allowed to supervise some groups themselves. Bennett and Nicoll would also spend time looking at current science in the light of the Gurdjieff ideas. We just have to emphasise that Ouspensky's powerful record of Gurdjieff's teaching in Russia, *In Search of the Miraculous* was not published until 1950, a year after the publication of Gurdjieff's own first book, *Beelzebub's Tales to His Grandson*. Bennett had met Gurdjieff in Turkey in the early 1920s, and went to his Institute at the Prieuré in 1924. So he was with him for very short times. They were not to meet up again until after the war in 1948 in Paris in the year before Gurdjieff's death.

Through Ouspensky's work Bennett would have become used to interpreting the ideas for himself. But at the same time, he'd have absorbed Ouspensky's thinking in the process. It is probable that this produced two main results. The first and most far reaching was that he took on Ouspensky's invitation to *think in new categories*. Ouspensky in his early work *Tertium Organum* aimed to go beyond Aristotle and Francis Bacon. Bennett had also picked up on the need to go also further than Immanuel Kant's categories. A category could be thought of as a dimension of reality or a fundamental way of thinking. This was to concern Bennett greatly. The second main consequence of the association with Ouspensky was the idea of six dimensions, three of which would be time-like.

Very early on in his life, Bennett came to be convinced of a fifth dimension. It was probably the influence of Ouspensky, for the most part, that then led him to consider a *sixth* dimension, one he worked on throughout his life. We are having to circle through the ideas coming back to them again and again because they were always evolving or being reshaped as he worked on various subjects.

But there were a few major ideas, paradigms or forms of thought that prevailed right from the beginning. The first to be borne in mind was his interpretation of what was in ancient times considered to be the prime stuff of the universe usually considered as 'matter' called *hyle* in Greek. Bennett came to consider it as *experience*. This of course, renders the physical and the mental as fully compatible and even implies that any distinction comes from a later stage; and we do not have to derive one from the other.

The second main master idea concerned what he called the cosmic triad. Experience required, he said, three different kinds of reality or perceptions of reality which he called Function, Being and Will Ouspensky had wondered about such a fundamental triad but only got as far as considering consciousness and will. What were the fundamental elements of reality that would enter into everything? Many people have thought and still do in terms of adding on consciousness as a reality to put with physical existence, but this is only a duality. What Bennett added in his three-fold system was remarkable but is still barely recognised.

Here there must have come into play the Gurdjieffian theme of the distinction between knowledge and understanding: what is knowledge about and how to understand understanding? Not only was he after the three primary categories as, perhaps, rather akin to the three primary colours in visual experience but also *how they appear to us*. It was a part of the Gurdjieffian approach that Bennett would always tend to see the human as threefold. The distinction of knowledge and understanding pointed to two terms of the fundamental triad: function and will. Bennett positioned the third somewhat between the two as *consciousness*. We cannot stress enough how significant this concern with three modes of experience was. So often experience is treated one dimensionally simply as a verb 'to experience' (in a human way) in contrast with what actually is.

Let us return to the consideration of the question of what we can know. Bennett saw this as behaviour. It was not what something *is*. He had his roots in modern science and Newton's declaration "I do not make hypothesis" and for Bennett science dealt with such aspects of nature as could be observed, measured and analysed.

Function was a strong and apt word. Function means what does it do? What purpose does it serve? The word has multiple meanings including the mathematical one of a parameter being expressed as a function of another. In a particular sense function as behaviour is clearly that which is subject to time. it is what is actual, with one thing happening after another. Scientists such as Robert Feynman in the 20th century made it clear that science never deals with what

anything is. Again, Bennett's background in the early thought of Greece links the term *being* on the other hand to mean the underlying, the unchanging, the timeless which contrasts with the changing and linear time.

Besides this Greek interpretation, Bennett had the Gurdjieff sense of being as *strength* - hence of things 'holding themselves together', which he formulated eventually as *degree of inner togetherness*, a brilliant definition, because it gives being an intensive dimension and appeals to our human experience. We cannot know inner togetherness: first of all in the sense that it is inner it is not outer and cannot be seen from the outside or observed. However, we can *be aware* of inner togetherness by what is called consciousness.

Bennett's choice of categories brought together different kinds of experience which reflect for example, the difference of approach between the scientist (function) and the artist (being) and the religious (will). Consciousness has become an ubiquitous word in the struggle between the mechanistic view of reality called scientism and the experiential humanist view of reality sometimes called phenomenology. Often the mechanical view outright denies consciousness as an empty concept. This is exemplified by the work of John B. Watson who founded behaviourism. The behaviourist view was akin to Gurdjieff's teaching on the mechanicality of human behaviour. Both he and Watson were critical of the populist idea of an inner life and especially scorned introspection. Though Gurdjieff came to say that it is possible to observe ourselves as if we were another person, the reports people ordinarily make about themselves were questionable and neither Watson nor Gurdjieff would give them much credence.

When we add to our description that Gurdjieff was prone to declare that 'ordinary man' had no real consciousness, we can see that what is being talked about by Watson and Gurdjieff will be exactly what Bennett called Function. Jumping now into Newtonian science, we can see how clearly he understood that science was concerned only with function with little involvement of being. Contemporaries of Newton imagined various explanations for gravity, including treating it as a 'force of attraction' and also made models such as vortices which were supposed to engender the behaviour of objects. In this context, we must consider that ideas of forces are in fact quite close to the previously presumed action of spirits or agencies. Of course, in the standard view of the history of science, it is said that we dismiss such occult ideas as spirits and took on a purely factual view. The general assumed history paints a primitive picture of science progressing from an age of superstition to conforming to reason - cutting off most of what had been generally thought and felt by people about the world. The Romantics in the early 19th century, were criticised for what was called the 'pathetic fallacy' of treating the nonhuman and even nonliving as having powers such as awareness, emotion, and even intention.

Our digression is to highlight the ambiguities of general discourse in the 20th century concerning consciousness. The exclusion of felt experience from the scientific world led to its exclusion from the human world. As is often simply put, we stripped the universe of feeling and it definitely has no feelings for us. \*

\*In his later years, Bennett would often declare that 'Nature loves us!'

The 20th century saw many attempts to bring back a belief in what we were calling the world of spirits - that there was an inside for everything. In Gurdjieff's scheme, there are various levels of consciousness and he asserted that only very exceptional people were really capable of a level at which we had true consciousness - for the majority of the human race it was only a bare possibility. They were deluded in thinking they were already conscious.

Bennett had given potential a very important place in his scheme of things. It was distinct from what was actual and was therefore *observable*. The term observable applies as we have seen

to function. Being is not observable; it enters our experience not through knowledge, but through consciousness. And consciousness is rather like our togetherness with what we are conscious of. Some parallels may be drawn with phenomenology, as we intimated before, which was introduced by Husserl at the turn of the century. In Bennett's scheme there is function that can be known from outside and there is being which can be experienced from inside.

To experience the being of something is to have it within oneself. But consciousness is not enough, what is left out of the function and consciousness pair is *freedom*. The name Bennett gives to this third reality is Will. Undoubtedly he was influenced by Schopenhauer's *World as Will and Idea* but in Schopenhauer will is gratuitous. Only when controlled by idea, does it assume reason and purpose

One thing that the category of will enabled Bennett to do was to bring into his discussion Gurdjieff's notion of *worlds*. The construction of the different worlds is related to the understanding of will or laws: worlds were defined by the number of laws applying in them. It made possible a picture of will relating to a relativity of freedom.

We pause at this stage to review the process of our inquiry. Our discussion has been discursive and tentative. Without much defined logic and structure we have gone this way in order to establish in the readers mind the kaleidoscope of ideas, phenomena, examples, terms and so on, on which we have to be engaged to give substance to the apparently elementary forms of understanding Bennett uses. We wish to claim the process is not incoherent, though it cannot be put into a linear sequential order or defined concepts, nor any purely dualistic set of concepts. There is no doubt that Bennett was acutely conscious of method and framework in writing his books, particularly *The Dramatic Universe*. He would gradually clarify meta concepts – frameworks, categories and methods - of what he was doing. articulating a theory, but it was never finalised. At this stage, we draw attention to the dominant role played by the idea of a law of three which came from Gurdjieff. In general, it can reasonably be claimed that thinking in threes is *mandatory in the fourth way*.

We know that Christianity had a special concept of the *Trinity*. Gurdjieff even referred to his way as 'esoteric Christianity'. But his representation of the law three cannot easily be equated with that of the Christian Trinity. And Bennett himself was sometimes highly critical of the Trinitarian doctrines developed in Alexandria. The Chinese approach to threeness is quite distinct from either Gurdjieff's or the Christian ones. Strangely, there is an intimate parallel between Newton's three laws of motion and the Gurdjieff formula (as it appears in *Beelzebub's Tales*).

This is mentioned because Gurdjieff adopted a *dynamic* interpretation in terms of force rather than the religious one in terms of persons – it makes it sound more scientific.

The diversity of interpretation is important. We can also remark that the interpretations can be considered cultural and not mathematical. It is difficult to conceive of threeness in its pure form; unless there is something or least one term in the three that is identified in concrete terms we cannot flesh it out. Because threeness relates to a specific number three, people can believe that it means only one thing or that there is one root meaning we can come to know. The urge to search for unity or sameness in complexity and diversity is widely felt. In fact, this often comes with a desire to understand that takes the path of reducing the many to the one, the multiple to the singular. But this is a limited and limiting approach. Bennett came to hedge his bets by speaking of the beginning of inquiry, what he called the *monad* in terms of unity and diversity and diversity and unity. Insisting that unity and diversity were not opposites at all, like one and many, but required each other to make out something which was more fundamental

than them separately. We can also refer here to the work of Henry Bortoft a one time student to Bennett, who wrote a significant book on wholeness and the science of Goethe. In brief, Bortoft's approach to wholeness was rather like the Wittgenstein concept of 'family resemblance' rather than a reduction to a formula or single representation.

Further in a later discussion of threeness, we will include the metaphysics of Charles Sanders Peirce who was in effect the most widely acknowledged proponent of threeness in mainstream thought.

Our discussion has led us to the view that threeness or a supposed law of three is not to be identified as some thing but more as a practice, a way of thinking or making meaning. Its approach can meaningfully be compared with that pragmatism, the philosophy shared by Peirce James and Dewey, in the sense that it concerns what people *do* rather than *think*. Gurdjieff and Bennett, in their individual ways, dealt with organising the representation of experience and were concerned with language. For the moment, it is sufficient to establish some idea of how a seemingly abstract idea such as threeness could be applied in such diverse ways while sharing much in common.

Bennett's writing on his triad of function being and will extended over many years. But we should bear in mind that he was concerned with the articulation of reality that is to say, with fundamentals of language. The word reality is a loaded one. We cannot expect universal exact agreement on its meaning. It is an invitation to us to consider what we believe to be or want to be real. The idea that there is not only one kind of reality is anathema to some people. Bennett as I said can be aligned with the pragmatists and we should remember the prominent support that William James gave to the philosophical stance called *pluralism* - that there really are very many different kinds of thing.

Next, he considered dualism as Descartes' mind and matter. Dualities usually draw us to take one of two extremes (a) reduction of the duality to a compromised monism, or (b) an increase from the duality to a triadic structure. The third term will appear rather like God in the world, or the *deus ex machina* of Greek theatre. "Here a miracle appears". The theatrical association is illuminating. In the development of his scheme of systems, Bennett came to give the triad the attribute of *dynamism* while Gurdjieff had introduced it as the basic way that things change.

Thinking in triads is very different from thinking in dyads. Each of the terms enables the other two to come together to find an accord. The Triad can sustain radically distinct directions of impulses. Function throws reality outside, consciousness throws it inside, will throws it into the between. Thus, will to be real must accommodate both the external world and its mechanisms and the internal world and its feelings. This is more obvious than it might seem. Common discourse of freewill tends to be posited in a vacuum in some abstract realm that cannot be real. Here again we've come to touch upon the nuanced forms of fusion of opposites in the fourth way approach. It is very much based on ordinary life. What we can *do* is based on what we can *see* in our world, what we ourselves *are*, and the *opportunities* which arise. Opportunities are like openings in the fabric of existence. Bennett often time remarked how much he understood from the phenomena of flow in which such holes are essential. This gave, in his view of the third force, a primal character of nothingness. We return to the search of the cosmic triad as Will. The correlation of the third force with nothingness leads inevitably to the concept that *will does not exist*. Seeing will as freedom and initiative links with Aristotle's unmoved prime mover and even the notion of the Tao as that which does nothing but by which everything is done. This is very different from the common notion of 'willpower'.

One of the consequences of the cosmic triad is the sequential reading of the three terms as will-being-function.

Bennett speaks in this respect of being as the *vehicle of the will* by means of which it could influence the working of function or actual process. Being is the key to *effective* freedom. Being is akin to a lens which can focus light in a specific way. We mentioned earlier that being can be given the property of an organising idea; this taps into the notion that processes, actual series of changes, are made coherent by the indwelling of a pattern. Such we can feel or sense most easily in living beings. The meanings that can be unfolded from the cosmic triad are legion and we will touch on many examples JGB came to articulate. What is difficult to explain or represent is just how these meanings are unfolded, what are the rules. The language of the triad is an art and far more than a formal technique.

From considering the subjective and objective views we could have of the cosmic triad Bennett gave two further versions of his triad. We've mentioned before the triad knowledge-consciousness-understanding. This is the cosmic triad seen in terms of subjective or inner experience. In terms of the external view as from outside, function appears as process. Being appears as *matter*. The fourth way embraces the idea of a *relativity of materiality*. The third term, will, becomes *laws*. The word laws speaks to unity and multiplicity and the notion of worlds as we have mentioned before.

The first term, process, implies change and in his early versions of *The Dramatic Universe* associated function with the law of seven. He associated the middle term of being with the number one and last term will with the number three. This was his attempt to reconcile his thinking with Gurdjieff's in terms of what he called his number term systems. This was abandoned after 1951.

Ideas can be generated from the formalism of Systematics. Thus, for example, we can take the triad and see what the meaning is of applying it to itself. Then we have three times three equals nine. The joint action of any two systems is expressed simply as multiplication. We will also see an interpretation of the Formula Three times three = nine in the particular structure inherited from the Enneagram.

In the case of Bennett's cosmic triad we saw there were three versions providing independent perspectives on the whole. There is no doubt that traditional forms must have influenced Bennett. An example is that of the three worlds myth of ancient cultures such as the Celtic and Chinese. The three world pattern presents a hierarchy. The structure is much the same as in a Gurdjieff formulation of the law of three, which he called harnelmiatznel, which highlights the meaning and role of the middle term. In China, we have the scheme, heaven, man and Earth, which makes it clear. The middle term is the result of the confluence of what is above and below, but it becomes an independent factor in the whole system, not just a subservient element. The relative authority or strength of the top or the middle term can be seen in many traditional representations as in Elizabethan poetry. In Bennett's dealing with the totality of natural phenomena or the scale of existence the three worlds scheme comes out in terms of *nomos* or rules as:

- hypernomic making rules
- autonomic self ruling
- hyponomic obeying rules.

The autonomic realm is life. The middle term is in essence the world of life and life becomes that which is permeating the whole universe.



**Sameness** by Tabasheer Tutzhi illustrating an idea from the script *The Mission of Zeinab and Haseein in Purgatory* developed for theatrical expression by Anthony Blake from the story of Ashiata Shiemash in *Beelzebub's Tales to His Grandson*.