

# DuVersity no. 55, Spring 2023

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This is the first issue of our journal that is distributed entirely electronically. We hope the lack of a hardcopy is not too much of a loss for our readers.

It starts with a talk given by Pierre Elliott in 1988. Pierre was related to Mr. Bennett and also encountered Mr Gurdjieff in Paris in 1948. He worked with Mr. B. at the International Academy for Continuous Education in Sherborne in the 1970s. Later, he became director of studies for the yearly event at Claymont.

We have contributions relating to two significant figures in the field of research into transformation: the philosopher psychologist Eugene Gendlin and Hubert Benoit who was an original thinker on Zen. Gendlin became widely known for the method called Focusing. His work concentrated on the transformation of felt sense into articulate theory. Benoit criticised orthodox views on enlightenment. Bob Gerber has compiled a collection of his ideas.

Michael White expresses his understanding of the method of awareness called Dzogchen, that arose in Tibet. Josh Denny explores the meaning of Gurdjieff's inner octaves while, also on the subject of the spiritual meaning of music, Ruben Yessayan writes about its hyparchic nature.

*Hyparxis* is a Greek word that Bennett used for 'ableness to be'. This has been the focus of our recent online sessions. These sessions included contributions from the arts and aimed to foster dialogue amongst the participants. We have tried to minimize didactic instruction. We are exploring ways of sharing ideas and methods without the trappings of authority. We live in an age when what can be called teachings can easily be accessed. What is more important is learning and assimilation such that people can take them into their own actual lives.

Without throwing away anything of value, we have sought to leave behind old ways of thinking that have clung to the fourth way. We feel that a way of approach more suitable to our times is emerging. I write about this in the final piece in this issue. Let us consider 'inner exercises' as works of art capable of innovation. The theatre director Grotowski once said that the fourth way should be experimental and committed to research and was critical of the usual group practices.

We will be delving into the theatrics of the fourth way in our forthcoming event at Claymont in April. Working with Jesai Jayhmes I will be experimenting with ways of work that include inner exercises and movements and also build on the work we have done on making the texts written by Gurdjieff performable in theatrical terms. We hope to realise work on oneself 'in the company of players'.

See our introductory video to the event consisting of a brief conversation between Jesai Jayhmes and Anthony Blake <https://vimeo.com/805225981>.

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## PRAYER

Extracts from a recorded talk by Pierre Elliot (1914-2005) to the students at Claymont on Prayer of the Heart, December 1988



Let us look first at the meaning of prayer and its relation to silence. It has been said when you pray, you yourself must be silent. You yourself must be silent. Let the prayer speak. But to achieve silence--this is of all things the hardest and the most decisive. Silence isn't merely negative--a pause between words; a temporary cessation of speech. It is really a highly active, positive attitude. It is of attentive alertness, of vigilance, and above all of listening. The word "hezikas" which is associated with those who worked on prayer and particularly this prayer of Jesus, are the men who attained hezikia, inward stillness.

The hezikast is par excellence the One Who Listens. He listens to the voice of prayer in his own heart, and he understands that this voice is not his own. It is unfortunate that prayer - you can Look it up in the Oxford Dictionary - is described as "a solemn request to God," or "a formula used in praying." It is in this way envisaged as something expressed in words, of asking God to confer some benefit to us. This is what you might call the external level of prayer, and few of us would be satisfied with that kind of definition. The deeper way of looking at it is to accept a formulation which comes to us from Bishop Theophan the Recluse.\*

\*There are two famous Theophans. The first is Theophan the Chronographer, who wrote about the Desert Fathers, and the second Bishop Theophan the Recluse who translated the Philokalia into Russian from the Greek as well as many other sacred texts from the early Desert Fathers. See The Art of Prayer by Ighmen Chariton of Valamo (translated by P.D.O.'s secretary, Mme. E. Kadloubovaky and E.M. Palmer).

He said about prayer: "The principal thing is to stand before God with the mind and the heart and to go on standing before Him unceasingly." If prayer is defined in that way, it is no longer merely to ask for things, it indicates that it can exist without the employment of any words at all. It is not so much a momentary activity, but it is envisaged almost as a continuous state. To pray is to stand before God. Such methods of prayer have been described by several writers since the end of the 13th Century (Nicephorus the Hesychast, the pseudo-Symeon and particularly Gregory of Slnai) When the latter describes the inner reality of prayer, he says, at the end of a very long passage, "Why speak at length? Prayer is God Who works all things in all men." He says "prayer is God," it is not something which I initiate, but in which I share. It is not something which I do but which God is doing in me; literally in St. Paul's phrase, "Not I, but Christ in me" (Gal. 2:20).

But we have to admit immediately that these are words. We are not able to really experience this kind of prayer. Yet there is an inner longing within us to come to this kind of state. So how are

we to begin? How can we learn to stop talking and start listening? Instead of attempting to speak to a higher power, instead of making our own prayers, allowing God to speak to us. How, in fact, can we pass from a prayer expressed in words to a prayer of silence? There is a clue, I believe, in the words of St. John the Baptist, when he says "He must increase, but I must decrease" (John 3:30). It is in this sense that to pray is to be silent. "You yourself must be silent; let the prayer speak" More precisely, let Conscience, the Work, God speak. True inner prayer is to stop talking and to listen to a wordless voice within our heart; it is to cease doing things on our own.

There is a strange verse in the Psalms 120:126 under Sunday Prayers which in the English version of the liturgy is translated "It is time to (sacrifice) unto the Lord," but which is rendered in the Byzantine Liturgy as "It is time for the Lord to act." This is said by the deacon just before the start of the Eucharist. Such should be the attitude of any worshipper not only at the Eucharist Liturgy but in all prayer. Whether it is done on one's own in private or together.

True prayer should be understood first of all as the re-discovery and manifestation of the divine in us. As G. reminds us, each man, each real man, is created according to his divine image and likeness. So prayer can be understood as a kind of change of state. To pray is to pass from the state where (to use theological language) grace is present in our hearts unconsciously to the point of conscious awareness when we feel and experience the activity of the Holy Spirit.

What is the purpose of prayer? It could be summarised in the phrase: Become what you are. Become consciously and actively what you already are potentially. Again as G. puts it, we need what we call the unconscious or the subconscious to become the conscious. To become what we are. We lack the power to gather ourselves into the one place where we should be, here in the presence of God, we are unable to live fully in the only moment of time which truly exists-- now--the immediate present, as we say in our exercise to be present here and now.

In essence it can be put this way: It is not sufficient to utter prayers we must become prayers. We must offer not what we have but what we are. That is what communities, what humanity, what the world needs above all not people who say prayers with greater or less fervor and regularity, people who are and live prayer.

## THE FOURTH WAY

### Continuous Education January 1981

Anthony Blake

"... he (Gurdjieff) was speaking of men on earth who work on themselves. 'Many men on earth more than me,' he said. 'I have a long way to go.'" (Paris in 1948, *Episodes with Gurdjieff*, by Edwin Wolfe)

In the Fourth Way, a man can find a path to reality that begins exactly where he is (1). A man is in need of such a path if he lives in a social environment where there is no natural, organic way for him to enter a tradition of inner work. Though he could make efforts at being a monk in a monastery, or a yogi in a cave, this would be in imitation of an idea or something outside of him. He may even live in such a milieu that all local monastic life is itself an imitation - of a way of work that existed in the past or flourishes elsewhere - and conditions for retreat are impossible to find.

Traditional ways are usually embedded in cultures which support them and are nourished by them. A man living in such a culture already has certain ingredients in his make-up that predispose him to absorb the spiritual nourishment that the way of that culture can offer. There exist patterns of teaching and transmission that link the ordinary life with the spiritual life.

In the Western world, there are no supportive cultures and no established patterns of linkage. A man who searches for reality in the West has to use a path that he has to help create. The Western dilemma is rapidly becoming a universal, planetary one, as traditional values are eroded. The medium of communication between the material and the spiritual is attenuated. It is difficult to hear the truth.

At the very same time that the path begins exactly where the man is, progress on the path requires him to break free from his condition. What is this condition? Firstly, it is a condition of

mechanicality. The man has no being and does nothing from himself. Everything just happens. Secondly, this mechanicality is an abandonment to the general conditions of life, an inheritance of slavery that is in reality perpetuated only because the man, like all his neighbours, is in collusion with it (2).

Thirdly, even though he may not be able to tell himself this, he has decided to be free, to wake up and be real. Otherwise, there is no real beginning of the path: there is only being lost in the general mechanicality. This means that he finds his mechanicality painful. He begins to be aware that things are wrong and sooner or later he realises that he does not know how to put himself right (3). At the same time, he may have experiences of freedom and consciousness, but these remain experiences he does not really understand. In a word, such a man is totally bewildered, completely at sea, and quite incapable of doing anything about his predicament.

But in this condition of need, the man attracts knowledge to himself. He is more sensitive to anything that gives a chance of a way out. He begins a process of search and enquiry in which time and again his past experiences or conditioning let him down. He may even come to the realization that even if there is real knowledge of 'what to do' he is incapable of assimilating such knowledge.

This is where he may meet a *man who knows* (4). The two men must recognize each other for there to be a real situation. The man who knows may easily see what is hidden in the soul of the seeker and turn to him before the seeker realizes what has happened (5).

The man who knows is performing a service. This service is not essentially directed towards the seeker, but towards the maintenance of the tenuous connection between ordinary life and the world of reality (6). There need to be individuals who make the transition from the one to the other and they are the stairway, or the bridge.

For a man to make an effective transition he must really understand his condition (7). This is necessary, because he needs to come to the point at which he can decide with the whole of himself to be free. As he is, his will is maintaining his state of slavery instead of delivering him from it and revealing his true being.

The ordinary view, that a man is subject to external forces that condition him, is only a partial truth. If it were the whole truth, there would be no hope. At best, there could be arranged other external forces to counteract the previous ones. But nothing like that could lead to the self revelation of the man himself. There are indeed habits, good and bad; but in order to change for the sake of reality, the man needs to delve into the making of these habits and the basis of his own collusion with them. His habits, his reactions, his prejudices and so on - all the phenomena that make his mechanicality - must be engaged with at their source.

In entering 'the work', a man becomes responsible for everything about himself (8). There are no more excuses for his predicament, though there will always be reasons.

To actually change, the man needs help. His will *sees* through the medium of his psyche - his thoughts, feelings etc. He does not know how to see directly. He needs to 'borrow' the direct seeing. But in order to do this, he has to sacrifice his attachments. To understand what kind of sacrifice is required he needs to see more deeply.

The impasse is broken only by an act of freedom. This may take the form of real faith in God or of trust in a Teacher, a man who knows. There is nothing but this act of freedom that can help. It is always impossible to see whether this is of God or man (9).

God here is the reality of infinite will with no conditioning or limitation of seeing. 'Will' is a general term to indicate that which sustains all situations and experiences while itself not dependent on them. According to how it is regarded, will is habit or inertia; drive or urge; seeing or freedom (10). The combination of these three aspects creates the human predicament. That is why philosophers sometimes say that liberation comes when will is dissolved.

'Will' appears differently on different levels and so does a man's 'own will'. On the lower levels, the man fights with external forces. On the higher levels, there are no external forces (11). In religions, the struggle to become free is seen in various ways:

The Christian regards it as a struggle against sin. Sin is regarded as something that contaminates the will. Wrong actions infect the whole. Wrong actions are induced by infection.

The Sufi will speak of the 'nafs', the lower forces which strive to overcome the higher nature. The

nafs have to be subdued.

The Yogi speaks of 'ignorance'. There is a lack of right seeing that means everything is done in darkness and delusion. The will leads a man to take on external forms and become alien to his own truth.

The Fourth Way approach is founded on understanding *identification*. The false life comes from the man identifying himself with anything. When he ceases to identify, he is what he is. Mechanicality, then, is founded on identification with the mechanical. There is no inherent reason why a man should be mechanical.

A man needs to steep himself in an understanding of his mechanicality. This is not the same as dwelling on it mentally or rehearsing explanations for it. Understanding here means to *see through* mechanicality. This understanding does not have the man himself as its sole topic. Mechanicality cannot be studied rightly without penetrating through the illusions of 'the world'. Every ordinary man has ideas about the nature of the world, of integrity and justice, of the workings of society and so on, that are veils.

When a man sees the reality of his position he suffers from remorse and not the despair of defeat. His very seeing means that he is not and cannot be defeated. Remorse arises from the sense of a false life and unforgiveable waste.

When he sees the reality of the world in which he has been living he may feel terribly alone, convinced of the almost total madness of his contemporaries. He will see so many of his cherished ideals and beliefs crumble into ashes.

In the experience of such privation and suffering there is an enormous urge to 'fill the vacuum'. At this stage, a man may become converted to a religion or require a strongly emotional identification. But it is a time when he can call on God. Then God is no philosophy or feeling but the redeemer of the will.

To keep the sense of privation keen and pure is very difficult. This is the real fasting (12) and it takes place in the soul: "blessed are the poor in spirit for theirs is the kingdom of heaven" (13). It must not give way to despair, not become simply something to talk about.

The insight, understanding and seeing into his condition in a sense comes from above, or from the depths, still unknown to him. A light descends into his life that is merciless in what it reveals but merciful in its intimation of reality.

The descent needs to be paralleled by an ascent. As a man sees, so can he act. Here is when a man can undertake a work on himself that does truly come from himself, and not from some idea from outside of himself which he tries to imitate.

Work on himself is really a test of what the man sees. It may appear like a test of his courage, his endurance, his alertness, his impartiality and the like. But every test is a way of attaining the rightful strength and integrity of the whole man. How he handles his successes and failures is more significant than the successes and failures themselves.

His situation remains obscure until he can work with the whole of himself. In the intermediary period, he partially sees, partially works. He is in great need of another man's guidance, even though such guidance is within himself in his own being. The great divorce between action and seeing remain until the man is made whole. In this sense, the guide, the one who knows, is essentially a healer. That was how Jesus was originally known (14).

#### Notes

1. P.D. Ouspensky *In Search of the Miraculous* pp.48-9
2. G.I. Gurdjieff on 'kundabuffer' *Beelzebub's Tales to His Grandson* pp.1220-21
3. Gurdjieff on the discoveries of Belcultassi, founder of Akhaldan *loc.cit.* pp.294-6
4. Ouspensky *loc.cit.* pp.200-1
5. Carlos Castaneda reports this of Don Juan in *Tales of Power*.
6. This service is called 'path maintenance'. The Fourth Way always requires service
7. Gurdjieff *loc.cit.* pp.1209-10 on correct 'self-observation'.
8. There are a series of transitions. He realizes that somehow he has got himself into slavery and none

- of his efforts to be free come to anything; yet he blames nobody and nothing for his predicament
9. This corresponds to J.G. Bennett's 7th line of work: *acceptance, cf. The Sevenfold Work pp.109-11*
  10. These are the three *gunas* of Hindu philosophy - *tamas, rajas* and *sattvas* - which are the three qualities of will.
  11. In essence, a man is a slave of his own contradictions
  12. *cf. Al-Ghazzali The Mysteries of Fasting pp.39-40*
  13. J.G. Bennett *Needs of a New Age Community pp.82-3*
  14. J.S. Trimmingham *Christianity Among the Arabs in Pre-Islamic Times*

## CROSSING AND DIPPING:

### Some Terms for Approaching the Interface between Natural Understanding and Logical Formulation E. T. Gendlin University of Chicago



ABSTRACT: Gendlin (1926-2017) proposes experiential concepts as bridges between phenomenology and logical formulation. His method moves back and forth, aiming to increase both natural understanding and logical formulation. On the experiential side, the concepts require direct reference to felt or implicit meaning. There is no equivalence between this and the logical side. Rather, in logical "explanation" the implicit is carried forward, a relation shown by many functions. The experiential is no inner parallel. It performs specific functions in language.

Once these are located, they also lead to developments on the formulated side.

## I: INTRODUCTION

Let me begin with a familiar story: Suppose you have an oddly gnawing feeling. Then you realize—oh, it's that you forgot something—it's now Monday afternoon—what was it? You don't know, and yet it is there, in that gnawing body-tension. You think of many things you ought to have done today, but no; none of them are "it." How do you know that none of these is what you forgot? The gnawing knows. It won't release. You burrow into this gnawing. Then suddenly—you remember: Yes, someone was waiting for you for lunch. Too late now! This might make you quite tense. But what about the gnawing? That particular tension has eased. The easing is the easing of that gnawing. Its easing is how you know that you have remembered. Remembering is something experienced, and the term "remembered" is used in direct reference to experience.

Of course, there are outward indications of remembering, for example your apologetic phone call. In experiments remembering is defined by some outwardly performed reproduction. Terms that refer directly to experience have many relations to terms that are defined in other ways. But these two kinds of terms are not parallel. If they were, we would not need both kinds.

Another example: Consider a poet, stuck in midst of an unfinished poem. How to go on? The already written lines want something more, but what? The poet reads the written lines over and over, listens, and senses what these lines need (want, demand, imply ). Now the poet's hand rotates in the air. The gesture says that. Many good lines offer themselves; they try to say, but do

not say that. The blank is more precise. Although some are good lines, the poet rejects them.

That ..... seems to lack words, but no. It knows the language, since it understands—and rejects—these lines that came. So it is not pre-verbal; Rather, it knows what must be said, and knows that these lines don't precisely say that. It knows like a gnawing knows what was forgotten, but it is new in the poet, and perhaps new in the history of the world. Now, although I don't know most of you, I do know one of your secrets. I know you have written poetry. So I can ask you: Isn't that how it is? This ..... must be directly referred to (felt, experienced, sensed, had). Therefore, whatever term we use for such a blank, that term also needs our direct reference. The blank brings something new. That function is not performed by the linguistic forms alone. Rather, it functions between two sets of linguistic forms. The blank is not just the already written lines, but rather the felt sense from re-reading them, and that performs a function needed to lead to the next lines. A second function: If that stuck blank is still there after a line comes, the line is rejected. Thirdly, the blank tells when at last a line does explicate—it releases.

Between the subjective and objective sides there is not a relation of representation or likeness. The words don't copy the blank. How can a set of words be at all like a blank?

Rather, what was implicit is changed by explicating it. But it is not just any change. The explication releases that tension, which was the . . . . But what the blank was is not just lost or altered; rather, that tension is carried forward by the words. Of course the new phrases were not already in the blank. They did not yet exist at all. When they come they are much more than the blank was, but not just different, either. Just now, my phrase "carrying forward" worked as a term to say this relationship. I must emphasize that this relation of carrying forward is not an equality. The felt sense is not just a subjective equivalent of the language. The two sides perform very different functions.

Let me say why this inequality, this carrying forward relation is so important: If the subjective and the formulated sides were equal, then the subjective side would be superfluous. Perhaps we would be interested in the subjective side for sentimental reasons —since we are it, but it would have no function that the objective side doesn't already perform. Instead, we saw this subjective side—the direct referring—performing a number of functions so far: We saw it letting us know that something was forgotten. We saw it rejecting proposals for what that was, and then also letting us know that we had indeed remembered. We saw it enabling already written lines to say more than was as yet written. We saw that it rejected perfectly good lines, and eventually also that it was carried forward by certain lines. We saw that such carrying forward can say something new. In the rest of my paper I will show more such specific functions. I have also used some terms to speak of this subjective side. I said that a felt sense is a direct referent, that its implicit meaning is not copied by, or equal to its explication, but rather carried forward by explication. (For more on these terms, see Gendlin 1970, 1991).

These bridge-terms are patterns, of course, but they also have a subjective side. They depend on your direct reference to their subjective side, in order to let you think about the special functions that side performs in cognition. We need such terms in all the social sciences and in cognitive science. Let me show the need for them in regard to the field of artificial intelligence. I am not concerned with the ideological issue, whether we should foretell a future in which computers can replace human intelligence, and whether that would be good, or whether it will become clear that this is impossible, and also, that it would be bad. Rather, I am concerned with the interface between our natural understanding and the realm of logical forms. To become able to handle this interface, we must become able to think on both sides.

Of course, the kind of concepts will be different on the two sides. On the logical side they are seemingly clean patterns, an overlapping fan of types: binary choices, algorithms, diagrams in space, whatever can seem to be "the same" when it recurs. The other side includes all these, at least implicitly, but not as they seem to work alone, rather along with what is involved in using

them—freshly each time, so that they always say and do more than can be logically rendered.

Already my metaphor of two sides has changed: Since the natural side includes how the logical forms function in and with it, the distinction is not like a division between two things in space. The concepts of the natural side are bridge-concepts of both. They are concepts on the interface. Notice that my two sides are not in any way duplicates of each other. We would not need the natural side, if it were a mere subjective duplicate of what can be logically formed and built externally.

Wittgenstein's thought-experiments showed that we need no inner duplicate. In a more recent such thought-experiment you are asked to imagine a hidden computer whose responses in all circumstances satisfy every inquirer that it knows English. Then its lack of subjective knowing becomes a metaphysical mystery, or seems simply unnecessary. But that applies only if we were satisfied with what has already been put into logical form. If instead, as is the case, we must constantly dip into subjective or natural knowing in order to formulate more and more of it, then it is not a good idea to pretend that all understanding is already in logical terms. Then our dipping becomes secret. Why not study that process of dipping by which we formulate more and more of it? It does not need to be left blank. At present, dipping is largely left as if it were a private matter. When we ask someone how they did it, they might say: "It came to me in the shower." But let us have at least one term to name this dipping. If we could develop more terms, good terms for what is involved in dipping; we could do it better.

For example, recently some people greatly improved chess-playing computers. How did they do it? Let us say they asked chess masters why they chose a given strategy at that point. The masters dipped into their felt sense of so choosing, and found many reasons implicitly functioning together as one felt sense of knowing what move to make. They could explicate some of these many pre-separated factors, and one of them was that they chose certain strategies because it was early in the game, other strategies late in a game. That could then be built into the program. Now that it is formulated, we can reverse the order in which it was found: We can claim that the chess-master does exactly what the computer does. In regard to this specific dimension, the subjective side can be said to be superfluous, merely metaphysical. But we want more of those dimensions. The argument, whether there is ultimately such a thing as "all" dimensions, can be shelved.

This discussion applies to social science methodology generally, not just to artificial intelligence. Social science seeks to formulate human behavior. The variety of kinds of concepts is greater than in artificial intelligence, but social science requires some kind of logical forms. The corresponding argument I wish to shelve, is whether a science of humans is possible. Those who say yes think they have to deny anything that cannot be formulated today, including much of the human subject. Conversely, those who defend the human subject think they have to say no, ultimately there cannot be a science of humans. Meanwhile our science is already quite powerful but greatly in need of better formulations. Could we not agree that the universe somehow does include human subjects—since we're here—and think not only in logical terms that seem to work alone, but also to develop terms for thinking that which can not (or not yet) be rendered in separable logical forms? But the ideological divide runs deep: Each side is almost offended by the mere mention of the other. One side is thoroughly upset by any talk about something that cannot be rendered logically. But the other side will fight if I add one little word in front, and talk about what cannot yet be rendered logically. However, both sides will be better served by becoming able to think on the interface.

The issue whether computers can ever replace persons, is metaphysical. Instead, we could study the system that consists of computer + person. That is the only real situation, after all. Here I cite Sterner's (1990) principle: "While the ideas for a program can be expressed in an abstract "pseudo" language that is not yet intelligible to a computer, and while it is certainly possible to construct groups of program statements that make a computer do things of no particular consequence, the synthesis of these two yields a functional unity we call a computer application that performs useful



actions."

That the system computer + human has hardly been studied can be seen everywhere. The technology in the designs of computers alone is brilliant; the computer/human interface is handled almost without thought. On a simple word-processing keyboard some most frequently used keys are small and placed between others that are more rarely used. Obviously there was no research on the system that comprises computer + typist. So much more is this missing when, for example, one wants to build a computer that will understand the natural language. Currently this is thought about in terms of computers replacing the people. In these terms the computer/person system does not appear and cannot be studied.

Since only the rump-system—the computer alone—is studied, there has been no research on the functions of the person in any actual computer-system. We have not studied the person in the context of the computer-person system. Therefore we do not have very extensive or very relevant terms for the many functions of natural language and thought. The gap between natural language and computers exists also in cognitive psychology and cognitive science generally: It is the gap between natural language and thought on the one hand, and mathematical logic on the other. For example, the actual human thinking by which the cognitive scientists come up with their logical models is much richer and different than the logical models alone. But they don't encounter this because they don't refer to their own ongoing thinking functions and they don't attempt to apply their models to their actual thinking. It seems unscientific to refer directly to one's experienced thinking.

If our actual thinking can be referred to, then we can notice where our current logical models of thinking fall short. That would point up what functions cannot be formulated logically. Whether I should say "cannot" or "cannot yet" becomes an empirical question in the case of each such function as we encounter, point to, and gradually define each. I will be doing some of that in the rest of this paper.

The bridge-concepts I propose will help produce more and more of those logical formulations which seem to work alone and can become machines. But such concepts also constitute an increased understanding of our natural understanding. For example, now we understand one more way chess-masters think, a way that functioned implicitly before. Of course, while still implicit, it worked rather differently than it will from now on, when most chess-masters will have heard about it and think it explicitly. As bridge-concepts, the terms "explication" and "implicit" can let us get at this difference, which explication will make, here. With these terms we keep the natural—the more than logical—side with us. Now we dip into that side, to sense the change it makes, to explicate. We can then formulate and predict that chess masters who know this early- late strategic difference explicitly, will use it more often. We can also make a concept to say that what is explicated is severed from the many other dimensions which functioned together with it before. Before it was implicitly governed by all those other dimensions which crossed with it. The lack of this crossed governing might throw off a master's game, at least at first. As in a sport, you are thrown off while you are taught explicitly to hold your arm a certain way. By examining such thrown-off games with more dipping, the masters might find—and tell us—some of these other implicit dimensions, too.

We also want a term and a study also for how—after a while, as in a sport, this implicit crossing is re-established, and on a higher performance level. After all, more and more explication is the history of humankind: first it throws us off, then there is a re-established implicit crossing on a higher level. By dipping we first make bridgeconcepts, and from them we move to logical formulations and empirical predictions. In psychotherapy, too, experiencing is more precise than can be said in common phrases. To refer to such experiencing and express it leads to deeper therapeutic change. [1]

Explicating changes it, and leads to renewed dipping and another change-step, and another, to more and more new experience. Some psychotherapists, once they notice that a patient fits a

diagnostic category, forget the patient and relate just to the category. Such therapists unconsciously keep their patients from changing. Because this pitfall is well-known, other therapists refuse to use any concepts, lest this happen to them. But if one knows that conceptual inferences are only one side, if one always relates again freshly to the patient—or, in our terms, if one keeps dipping into the natural side—then concepts sensitize one to what one might find. Then concepts help, and better ones would help more.

At first, many people are surprised that one can speak and think from experiences that are not already in the common phrases. As one client put it: "We were taught, that whatever we may feel, it could only be one of three or four things." He got very excited, and said: "If there is another way to think, I want it!" Here he as much as asks for the dipping as the concept-formation process I propose. How does "dipping" happen? At first it brings one's attention, not to new clarities, but rather to something muddy, a murky body-state—a felt sense. It may seem as if it were something private, merely an inner feeling-tone. But the subjective side is not private. When explication comes, it shows that a felt sense is all about the world. You can check this, by pausing now, to engage in dipping. Let your attention refer inside, directly, physically, to the comfort or discomfort in the middle of your body. I want to ask you just about my talk so far (not about your other situations). About my talk, in the middle of your body, there—what comes there—about what I am saying? Is it all neutral and at ease there about that? Or is there some excitement, or some unease. Perhaps there is a sense of much that seems not quite right in what I am saying. Whatever body-sense is there, are there not many arguments implicit in it, which you could explicate if you had a few moments' peace?

A felt sense can implicitly contain arguments—about the world. It is not just private, because we live—sentiently, bodily—in the world. A great many factors cross in such a single felt sense. Some have been separated out before, many have not. Your felt sense implicitly contains all you have heard me say, but also much that you have thought and read about these topics over the years, and your own work in all its many relevances—and much more, all crossing so each implicitly changes, governs and gives relevance to the others. And also, such a felt sense can lead to something new about the world. So it is obvious that the subjective, bodily side is not private. No, the ..... is just as public and interactional as the language. Your felt sense is your body's interaction with your situations. Human bodies have situations and language implicit in them. Our bodies imply every next bit of our further living. An action can explicate this implicit further living, and can carry it forward. To explicate in words and in logic are special cases of such further living. So, of course, dipping into a felt sense brings what we want to do or say next. Therefore dipping or focusing (Gendlin 1970, 1981, 1991) on a felt sense has become important in many fields, including the teaching of writing (Elbow 1988). That shows us something about language. People write more effectively when they focus on their felt sense of what they want to say. As a result of such dipping, they can write more precisely what they meant to say. Re-reading that, and dipping again into the felt sense of what they wrote, can lead to something even more precise.

How do words come when we speak and write? All we do is to await their coming. As we sense what we are about to say, the seemingly right ones usually roll out. But, if they don't come, we can only wait and try again. Words have this kind of coming, like sleep, the appetites, orgasm, love, tears, and much else. We cannot force those either. If they don't come, we can only wait. The body performs certain functions in language, for example the coming of words. But, there is no split between the words and what we want to say. That also comes from the felt sense, and dipping lets it emerge with steps of increasing precision and clarity. I have presented some bridge-terms so far, including subjective side, felt sense, direct reference, implicit, explication, and carrying forward. Now I have added steps of dipping, and, with my chess example, the loss and re-establishment of mutual governing by crossing. But the subjective side is not metaphysical. Rather, these interface terms define (themselves by) certain functions. Let me expand on this term "crossing," to show more

such functions.

## II

Both Lakoff (1987) and Johnson (1987) in their new books talk of something that is not just a pattern or a logical form. Johnson speaks of "concrete and dynamic, embodied imaginative schemata," which are surely not just logical patterns or images or diagrams. Lakoff talks of something "non-propositional." They have taken up an excellent strategic position, right on the interface, where they can assert both this embodied character, and also work on the logical side to collect and formulate what I have been calling "patterns that can be the same."

But, we can go further, if we distinguish: I will argue that the embodied non-propositionals should not be thought of as if they were commonalities, classes, structures, or image schemata, although, we do also want to formulate those. I will try to show that the embodied non-propositionals function differently, not like commonalities or image schemata. We want to study their very different functions too. Wittgenstein showed that the meaning of a word lies in how it is used, and that it is used in a variety of situations. He would show that the same word could be used in many situations and would mean something different in each. He would offer, not three or four, but perhaps thirty-four examples of such situations, each quite different. None of them

would fit the pattern that initially seemed to define the word. He showed that a word's use-situations share no single concept, pattern, image, or logical form. Nor are there cleanly divisible sub-kinds, either. He said that a word's uses share "only a family resemblance." The word's meaning is our knowing-how-to-use it, much as we know-how-to-ride-a-bicycle. Wittgenstein did not go further: He could not even convince people to go as far as he did. His work led to thirty years of effort to define the use of words after all, if not by common forms, then at least by situational rules. The effort failed, and led to general discouragement. Today it is widely said that there is no order at all, since forms and rules fail.

But why not take the way words work by use-families as a positive fact, and study it? Why not try to understand and use how language exceeds fixed forms? Why not quite deliberately think with both forms and how they are exceeded in use? This has seemed impossible because it was assumed that only forms can be orderly, that "order" means exactly form. Then an exceeding of forms must undermine anything we try to say, think, or understand. It has led to nihilism or relativism. Dare we think in more than patterns? But we always do. Only, this has been considered a terrible problem. Instead, let us make a positive and helpful fact of it. Can we think and say a word's use-family? Of course. We think it whenever we say any word just by itself. For example, what does the word "use" mean, just taken alone? We get a felt sense of usage, daily use, usefulness, and the resentment we feel when someone only uses us. These meanings could not all apply in one case. But they are all implicit in this sense of knowing-how-to-use the word. Yet we can use the word quite precisely. This precision has not been accounted for. If by itself, a word means this family of many situations, how does it come to mean only just what it means in one situation? There it surely cannot mean all of its use-family. In use it always means something more precise. The word indeed brings its whole use-family, but brings it into one situation, so that both the family and the single situation determine together what the word means. It is obvious that there is some (very familiar) relation between the variety of uses that a word brings, and the specific kind of situation in which it is actually used. The use-family doesn't alone determine what the word says. Neither can the present situation simply change what a word means. Rather, both participate in determining what the word says here. The whole use-family crosses with the situation, and thereby the word makes just the sense it makes. We can look more closely at this intricacy of a use family: The many uses are not just separate, as if next to each other. A use-family consists of actual uses, each of which has already crossed with the whole family. A use-family, our knowing-how-to-use a word—is a crossing, and any actual use must be a fresh crossing, else we would not know what the word says here.

So we see that these many different situations are all crossed in our felt sense of familiarity with

a word. This crossing of these many situations is a linguistic function performed by our felt sense of knowing-how-to-use the word. But, there is also a second function involved here: A human situation is always part of a second variety of situations: What the girls' situation means involves a more extended story, not just the here and now, but also her upbringing, what her family will say and what will happen later on. The meaning of what we say here always consists also of how it changes some of our other situations. These other situations are all implicit together in what a situation is. This is a second function: we act and speak to carry forward a whole story consisting of many implicit situations. These are two different linguistic functions which create two implicit groupings of situations: The other situations that make up the meaning of this one are a different grouping, not those situations in which the same word would be used. The diverse kinds of situations in which a word can be used all cross in our knowing how to use the word. Secondly, a human situation is the kind of situation it is only because it implicitly involves many earlier, later, and related other situations which cross in it. And there is yet a third function: how these two crossings cross to make the meaning of the word in this kind of situation.

This very familiar way in which a word works in a situation involves not only these three function, but also a fourth: In addition to the specific kind of situation, there must also always be a sense of the actual situation in which we find ourselves. Many situations are implicit in any one, but we always know which one is present now. Words in themselves are general; but we speak and read not only in their generality, always also in the particular situation. This is a fourth function performed by the subjective side, not by commonality patterns. After all, the words are general. Even words like "you," "now," "here" only mean this situation by your direct reference to your felt sense now. As common forms they can be said anywhere. That they come into a particular situation is always known in advance, and is part of what determines which words come, and what they will say. This "deictic function" (Galbraith 1989) is also part of the familiar way in which words come into situations. This familiar relation has been studied, so far as I know, only in a certain special case, called "metaphor," when a word is used in a situation that was not already part of its usual use-family. In that case it was noticed that there is a crossing between the usual use of the word, and a present situation.

Classically, metaphor was said to be a crossing between two single situations. My first modification of the theory is to argue that there is only one single situation, the new one. The so-called old situation is not actually a single situation, but rather the whole use-family. The word brings all of its many, many old uses into this new situation. What crosses are not two situations, but a use-family and a situation. This is so, not just in metaphor, but in the usual use of any word. Its vast use-family must cross with the single situation, for the word to work as it does. This fact has not been fully appreciated.

Let us study these functions. For example, without specifying a situation, let us ask people what the word "rose" means. They will probably describe its red color, its shape, the petals. They might think of roses in a garden, or a rose-pattern on wall paper, or a dozen long-stemmed roses in tissue-paper. Now we read them some lines from a poem about a girl standing in a field. The poem says that she "is a rose." Crossed with this situation, now there is a single rose growing quite alone on a field. Let us now ask them what girl and rose have in common. [2] What will they say? Like the rose, the girl is alive, fresh, young, soft, seemingly ready to be picked, both are poignantly time-limited, should be touched tenderly, can fight back and scratch someone bloody, will die while the person (a man) is only scratched, the double standard, all these and many more, an endless chain. My second modification of the theory: The commonalities do not determine the metaphor. Rather, from the metaphor, and only after it makes sense, is a new set of commonalities derived. My third modification: There is not a single pattern in common. A metaphor generates an endless chain of commonalities, not a single pattern. No, the crossing of girl and rose is not a pattern, nor, we realize, is a girl a pattern, nor a rose. The girl's situation is not just the here and now. A human situation

implicitly includes other situations—what will happen to her, how her life will change, is the meaning of what happens here.

Like any word, the word "rose" brings the crossing of many possible use-situations. But the other situations where "rose" can be used are not the other situations of the girl. Rather, crossing these two crossings produces the sense the word makes here. In addition, the poet knows in advance that the readers are always also in their own actual situation of reading a poem. If we did not always feel ourselves in a present situation, we would have been the girl standing in that field. With any metaphor, we can also derive an endless chain of differences. We formulate these when someone did not understand a metaphor. Then we specify what the metaphor did not mean: It did not mean that the girl is rooted to the ground. No, she is not a plant, not dependent on rain, no petals, and so on. Again there is an endless chain, not one pattern difference. But, granted they are many, do they function as patterns? For example, we had "time-limited" as a commonality. Surely that can be taken as a pattern in time. One of our differences was that the girl is not rooted to the ground. But, suppose now that the poem goes on to say that she stood "rooted to the ground." Said in general about a girl that would seem absurd, but in the poem it can say something: Perhaps she is earthy, or perhaps she is deeply part of her native culture. In the poem's situation the story says that she "stood stock still, timeless, rooted to the ground," when a man surprised her on her walk in the field.

At first we took "no roots" as a spatial pattern—the human shape has no thin strands dangling down. In that way it was one of our differences. Taken as a pattern, it remains false that her human shape has roots. But what crosses with a situation is not that space-pattern of roots. The metaphoric function is not performed by the space-pattern. So my fourth modification of the theory is that even the many retrospective commonalities are not just patterns. In further word- use they function differently than patterns do. When experiential intricacies cross, the result can be new, and not logically consistent with how each seemed to be, alone. In a crossing neither functions as it was. Rather: each functions as already cross-effected by the other. Each is determined by, and also determines the other. If they functioned as logical patterns, they would limit each other down to a much smaller overlap. But: In crossing each opens the other to a carrying forward which makes new possibilities. The more determinants cross, the more novelty is possible.

Now again we can generate seeming commonalities in what "rooted" means here: It means immobile, not backing away, choicelessly facing someone, drawing firmness from the ground ..... We can take these as patterns; for example, as no shift in space over time. But such patterns are not what governs the next use of the words. So also the differences: The metaphor doesn't say that part of her is underground, that she sucks water from the earth, and so on. But we also see now that if the poet did make one of those statements, it would not be the patterns that would function to make it possible. A pattern is the same wherever asserted, and its assertion remains true or false. As we see, these patterns do not determine word-use, since the next use can contradict the pattern. If the phrase "she sucks water from the ground" did become seemingly common to them both, still—it won't be the same pattern. So, even after the crossing, even in the metaphor, the seeming commonalities are not patterns. They do not say the same thing, for example about rose and girl. The same sentence can indeed be said of both, but it does not actually say any same things or same pattern. What it has said is not a same thing in two places. We see this fact from how we can go on about the one—very differently—from the same sentence said about the other.

Only if we don't go on, can we take the commonality as a pattern. This choice of various ways of taking as is another function performed by the subjective side, to let the same sentence function either taken as a same pattern, or as it might work in further word-use. We can see all this right here: Let me say: "Following this paper I will lead a discussion." In this slot, and in this situation, what other words might I use? The usual words: I will conduct, moderate, hope to stimulate—a discussion. Rather newer ones: I will beg for, implore a discussion. I hope to cook the discussion—make it something good for all of us. Even conjunctions can say something when they come here: I

promise to and your many viewpoints, rather than to but them. Once some words have worked in a slot, the slot can also speak alone: I will try to          our discussion. Since the slot can speak even when empty, we see that the slot contributes to what a word will say in it. [3] It might be that all words can say something in any slot, but in order to do so they do have to work, make sense. Making sense is more precise than patterns.

## CONCLUSION

I have cited many essential functions in language, which are performed by the subjective side. My interface terms define, and are defined by, these functions. Especially I emphasized three crossings at work in metaphor and all word-use. These were the use-family of a word, the implicit situations inherent in what any one human situation means, and how these two groupings cross in the actual use of any word. I argued that in metaphor and in all word-use, a use-family and a situation cross, and that an endless chain of seeming commonalities can be generated only from—and after—the word has crossed, worked, made sense. I argued that although these seeming commonalities can be taken as just patterns, (as the same in various places), they can function in other ways and often do. Of course our use of words is not always new in every way. We use the same crossings again. Therefore it is valuable to collect these seeming commonalities. They can let our formal logics and machines recognize the metaphor and the word-use. But we need the interface terms, both to extend the formal side, and to think of the functions that are not performed by the formal side. A situation does not have a fixed pattern that can be just represented or read off. It is the nature of situations, that they can be re-structured with words. Metaphors and word-use can further structure any situation, not just "indeterminate" ones. If we could use only our common store of meanings, anything said or written could tell us only what we already knew. It would be dull.

In crossing, truth cannot be representational, not the accuracy of a copy. Rather, there is a truth of what can cross—what can make sense. We can understand each other, across different experiences and different cultures, because by crossing we create in each other what neither of us was before. Communication and making sense does not rest on pre-existing commonalities, as if we can understand only what we already know. Nor is it misunderstanding and distortion. Rather, when we are precisely and exactly understood, that is when we are most eager to hear how it has crossed in the other person. Crossing creates something in the others that is new to them and to us. That is why we like to hear their reactions. [4]

## FOOTNOTES

1. Characteristic language forms have been found reliably to distinguish this kind of steps. On tape-recorded psychotherapy they can be distinguished from event reporting, intellectual analysis, and emotional expression. These steps involve a silence, (a ), after which the problem being discussed shows some change, novelty, or new detail. (Gendlin, 1986a&b, 1987)
2. If one says "A cigarette is a time bomb" people can state the common feature. But, if one first asks them to write the main features of a cigarette—before hearing the time-bomb metaphor, they will not list that feature.
3. For example, when we move from one theory to another, we can ask: How much of what the first theory showed is still implicit for us as we use the second? The first one seems to disappear. But usually just about everything it showed is there to cross with the second one. From then on, that theory no longer says only what it did before. Even though we assert only it, and not the first, the crossing that lets it make sense now includes also what we saw from the other theory. Logically we cannot merge the two theories, the two differing sets of forms. That would only deprive both of them of their power to say anything. But at any one juncture, we can articulate the more intricate crossing, if we permit ourselves to generate new phrasings and concepts. We can study these

functions. Once we have a slot in a sentence we can observe the words changing as they come into the slot. We can observe what people do with a slot, if given a series of replacement words. Since some past uses have been formulated, we can examine the more precise use the word acquires by crossing with the slot. We can also observe how, once a word has worked in a slot, it continues to work implicitly in how the next word works there.

Gilligan argues against Hoffman's assertion (the usual one) that "one can feel another's feelings only to the extent that the other's feelings are similar to one's own." Gilligan says that "Considered on a theoretical level, co-feeling, however morally desirable, would seem to be psychologically impossible." Then she cites many findings that "co-feeling implies that one can experience feelings that are different from one's own." We see here the grand error of most Western theories—the assumption that all cognition must consist of pre-existing patterns or units. All about us we see novelty instead. That certainly includes the crossing when two people interact.

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## FOCUSSING and Felt-Sense

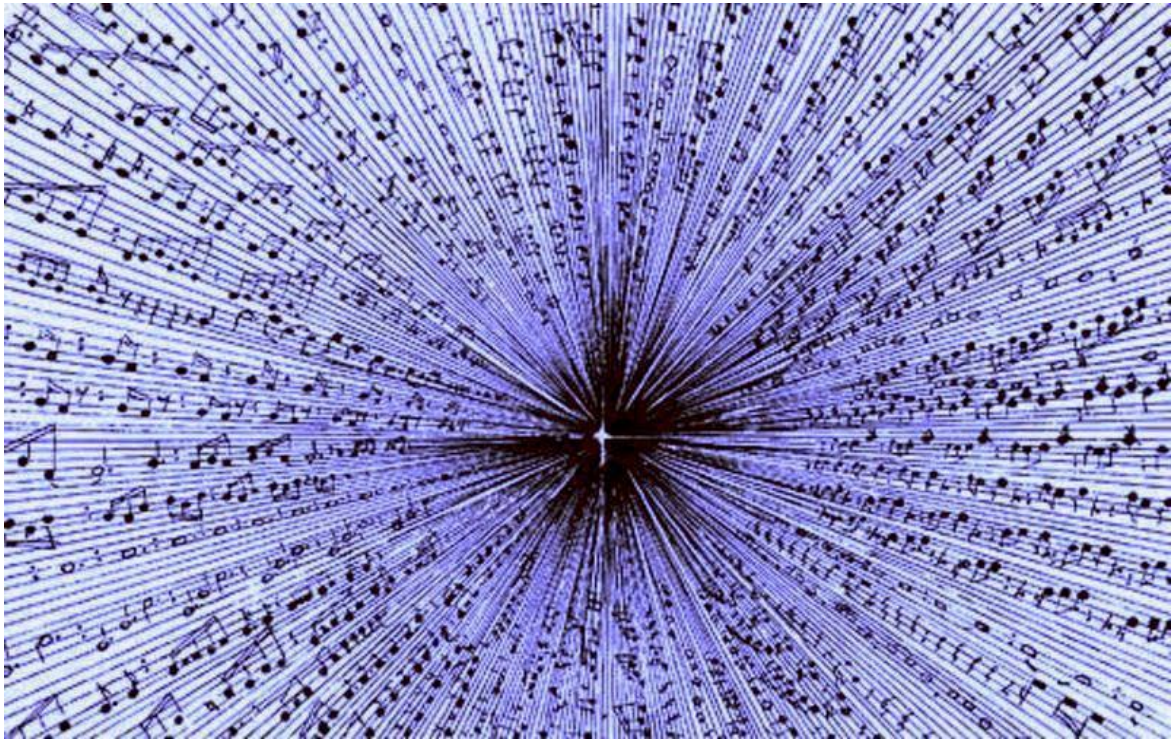
Focussing was first developed in the 1960s by Eugene Gendlin. Gendlin found that therapy is most beneficial when clients notice and describe vague bodily sensations, which he calls Felt-sense. He called the process of paying attention to the felt sense and describing it as Focussing. As we describe something it becomes more substantial, and we discover something new

## FOR THOSE WHO HAVE EARS TO HEAR: GETTING INTO THE INNER OCTAVES

*The Tapestry of Beelzebub's Tales*, G.I. Gurdjieff, and *The Work*.

*Working for the Common actualization of Sacred Conscience and the Making of a Soul*





The 'inner octaves', as present, for example, in a piece of music, are not simply 'micro-tonal' variations in notes and pitch. The 'inner octaves' refer to the 'inner structure' from which the music derives its 'form and sequence'. This is something not too far from the 'laws of grammar' in written language;- when they are taken in respect of their 'logical origin' rather than merely their formalised expression.

To open to the 'perception' of the inner octaves that are present in a piece of music etc, requires that attention is directed to the equivalent 'grammar of music'. This 'grammar' concerns the 'lawful' relationships that are present between different notes and tones etc, it concerns the 'structures' that can be created through their 'lawful' interaction. A piece of music has not only an outward 'structure' and form of organisation but also an inner structure and organisation. The outer structure concerns the musical 'score', the 'composition', when regarded in terms of the 'formalised' 'laws' and techniques of music. The inner structure concerns the relationship between the notes and vibrations themselves, as reflected in the world of human experience and meaning.

This is to say that a piece of music has not only its 'formal' organisation in terms of the 'musical score', it also has a form of organisation that directly concerns human experience itself. There is the formal structure of the piece of music as a musical composition in the formalised terms of music theory etc, and there is the structure of the music in terms of a structure of experience. This is then to say that different notes and intervals and their combinations etc have a direct meaning in the language of human experience. A piece of music then displays both the 'laws' of 'music theory' and also the 'laws of human experience'. To engage with a piece of music in terms of its 'inner structure', the structure that concerns human experience itself, is dependent upon the given faculties of the individual. If we said that a specific note, played in a specific way in a given musical context, has a specific experiential meaning in terms of the three brains/centers, then the reception and



assimilation of this meaning is dependent upon the given functioning of the three brains/centers. If the music is speaking to us in a 'three brained/centered' language, then our understanding of it is dependent upon our own capacities in terms of our own ableness to speak this same language. Practically speaking, this requires a certain mutuality between the three brains/centers in terms of their ableness to understand each other, to exchange and translate 'data' between them. A given 'data' in one brain/center needs to be able to be translated into the corresponding 'data' in the other brains/centers etc. The different 'data' in each brain/center then needs to be held together simultaneously in order to give a full 'three brained/centered' 'perception' which can yield true understanding. It is this three brained/centered 'perception' that can give access to the 'cosmic' and 'objective' data and knowledge that is present in music. This three brained/centered 'perception' requires our active participation, and hence the act of listening to music then becomes creative, there is a form of listening that actively contributes to the music itself, and thus it is here that the listener becomes a performer in the sense of actively contributing to the music and its meaning.

The 'inner octaves' are 'inner' precisely because they are more 'subtle', and subtle here meaning that which requires active discernment in order to recognise and engage. The 'fine,' or more subtle, has to be sifted or separated from the 'coarse' by an inner action. To 'hear' the inner octaves in a piece of music is to be able to engage the deeper structure that informs the whole piece of music and upon which it is founded. This is an experiential structure, expressed in the language of three-brained being. Each piece of music may be said to have a central kind of 'logic' to it, and this 'logic' is reflected in a 'fractal' fashion at every moment and scale of the piece of music. Again, this 'logic' refers to a three-centered meaning, and requires a corresponding three-centered experience in order to engage. The inner logic of a piece of music is only partially expressed in its outer form, or the inner octaves are only partially expressed in the outer octaves. This is like saying that a 'formal' analysis of a piece of music, in terms of its composition, is a limited means towards the apprehension of the inner logic that the piece of music is founded upon. Different features may be discerned in the composition, such as repeated musical phrases or intervals etc etc, but the meaning of these features is not understood directly in terms of human experience. Someone may ponder upon why a particular musical feature is used by the composer, pondering on the intended effect for the listener etc, but this says nothing about the 'laws' that govern why such a feature should have such an effect on the listener. This is again to say that music expresses the laws of human experience, the laws of three-brained experience. A piece of music may then be likened to a geometrical figure; which could be said to be an expression of the laws of geometry. A piece of music is a 'figure' or structure that is formed from the stuff of human experience, and thus it is an expression of the laws at work in human experience. As we tend to lack actual three-centered being, we lack the means to recognise these laws that are expressed in music, and hence we lack the means to make use of these laws intentionally. Our creation and engagement of music, and its influence upon us, is then largely haphazard in its nature. To come to be able to recognise and engage 'objective music' requires that the laws of music themselves are understood, as it is these laws that allow for the intentional utilization of music. Again, the 'laws of music' refer to the laws of human experience.

Music is often likened to geometry in the sense that there is the idea that music can display

such things as 'ratio 'and 'proportion'. Of course this is true in a 'mathematical 'sense in regard to the notion of 'number of vibrations', but it is also considered to be so in terms of the 'natural laws 'at work in creation. Just as a building or figure may be considered as being founded upon a 'divine' 'ratio 'or 'proportion', the same may be thought of a piece of music. However, these 'ratios' and 'proportions' do not refer directly to that which is evident to the external senses. This is to say that the 'divine' 'ratios' and 'proportions' that can be expressed in music refer to 'inner relations 'rather than to evident external features of the composition etc. This is why most all study of such things as 'sacred geometry' significantly miss the point, because the outer reflection of an 'inner relation 'is what is taken to be 'sacred'. This is again to say that what is sacred about a geometrical figure is not the particular external form, which may embody something like the 'golden ratio' etc, but is rather the 'inner relations' which concern human experience. Again we could ask why a certain geometrical or numerical relation or proportion was regarded as sacred or divine ? The answer is because it embodies something that concerns human experience itself. Such things as 'sacred geometry 'do not then really concern spatial properties and mathematics, they concern the 'geometry 'of human experience, the laws at work in human experience itself. Such things as 'harmonious' 'ratio 'and 'proportion' concern the 'inner world' much more than they do the 'outer world', though evidently there is a certain correlation and correspondence between the two. Thus various schools of thought have arisen regarding what is the proper and sacred form of music, but all of these essentially miss the point because they consider particular musical relations and proportions to be 'sacred 'in themselves, and hence a piece of music may then be regarded as 'objective 'simply if it contains these musical relations etc. The musical relations themselves are not understood directly in terms of human experience, that which would make these musical relations 'sacred' is not understood. For instance, a particular musical interval may be regarded as 'sacred', but there is no understanding of why this is the case. There may be some notion that the interval corresponds to a certain human experience, such that the given interval may stimulate a 'positive' state in the listener, but again there is no understanding as to why this should be the case. Again this points back to the lack of three-centered engagement of music, as it is only this that can yield a real understanding of the language of music.

It is only the individual understanding of how the different brains/centers interact and communicate with each other that can give understanding of the language of music. The language of music is then the language of three-centered being, such that it concerns the creation of experience. Music can be used to engender experience because it is founded on the laws of three-centered experience, and thus the 'inner alchemist 'is also a 'musician'. It is for this same reason that music has been regarded as the prime means/mode of Creation, such that there are the notions of the Creation being 'sung' or 'played 'into being etc. 'World creation and world maintenance 'can be seen to be a musical affair in the sense that it is the action of 'partition and blending 'that enables creation and maintenance. Music is a primary expression of the 'laws of the division and unification of the Whole'. These are the 'laws of Doing', Doing anything and everything, and hence their strict formalisation will always have issues.

Knowledge can take different forms, for example, Gurdjieff mentions that in the beginning of work on oneself new knowledge will come through the emotional center. Certain states can be engendered by music, and these states can have different effects, which may manifest

differently. Certain states can deposit a certain something which may 'percolate' in different ways over time, other states can bring direct perceptions and impressions in the moment. This can all depend upon 'type' and the given development.

The knowledge that is sought through music and dance etc is of a different character to typical 'mental knowledge', it is centred primarily in the arising of a different kind of 'perception'; which is associated with the 'subconscious'. It is the 'perception' of the 'subconscious' that can deal with the 'forms' of music and dance etc. If the 'perception' is developed, then one can come to 'read' the 'language' of such forms, but again, this language is different in character to 'verbal language'. It expresses primarily in feeling and sensation, and in 'mentation by form'.

Specific 'knowledge' can be conveyed and passed on through the music, but again, this is 'being-knowledge' and hence it has a different character to common knowledge. The knowledge is not strictly embedded in the musical notation, which is simply a form of data for the musician such that he can recreate the original work to some degree of accuracy etc. Certain 'theoretical' knowledge can be gleaned by a formal analysis of the musical score, looking to repeated modes, phrases and patterns etc, but again, this will remain theoretical knowledge unless there is a direct inner understanding of the meaning of such things. If we wish to develop the capacity to 'read' the music and dances etc, then we have to work to develop the corresponding perception and reason.

People can misunderstand the nature of the language of music and dance etc, expecting it to take a form akin to the language that they already use. This misses the central point, that the very nature of the language itself is different, and if this wasn't the case, there would be no need for such forms of expression and communication. For example, someone might hear that each posture and gesture of the movements corresponds to a letter or word of the language of the body, and hence they may then assume that all they would need to learn is the 'dictionary' of the body language in order to be able to 'read' the movements and what they are saying etc. Again, here there is confusion as to the nature of the language of the body that is being used.

When Gurdjieff speaks of reading the language of the movements etc, he is talking of something that is quite different to the common experience of reading verbal language. Firstly, the action of reading itself is quite different in each case, and in the case of the movements the letters or words have to be known 'from within' through one's own direct experience. The 'body' is involved in reading the language of posture and gesture, and it reads by direct participation in the given bodily movement. Here, the body has to be able to initiate/evoke certain states in itself; which correspond to those of the given movements. So, here it should be seen that the very nature of the language is different to common verbal language; where one only needs to know the agreed upon definition of a word and its verbal formulation in order to be able to 'read' it. With the written word, the verbal symbols are external to us ourselves, whereas with the language of the body etc, the symbols or letters correspond to inner states. This very difference means that each language has to be learnt in a quite different manner. Secondly, the nature of the 'meaning' that is present in each language is quite different, hence such language of the body and music etc cannot be strictly translated into verbal language. Gurdjieff mentions this in several ways, though the meaning often goes unrecognised. He mentions the nature of 'symbols', and how a higher order of consciousness is needed in order to be able to interpret them and the meaning they refer to.

Gurdjieff also mentions the limitations of verbal language, where each uses words according to his own individual nature. Gurdjieff says that a new language is necessary to aid mutual communication in regard to the ideas of the work etc, unfortunately many have simply taken this to mean subscription to a certain set of terms with an assumption as to some actual shared, mutual understanding of their meaning and usage etc. Again, this is not to say that specific data and meaning cannot be present in such language of music and body etc, but the very nature of the medium is different as compared to verbal language. When people expect to find meaning in the movements and music etc in the same form as is given to them in a book etc, they significantly miss the point. Again, Gurdjieff says many books may be contained in one movement and ritual etc, but it needs to be seen that the information is, evidently, present in a different way to an actual book, and hence it needs to be engaged in a different way.

The music transmits experiential knowledge and the principles, or laws, of creation and transformation. As I said, it requires a development of the corresponding faculties and reason of the individual in order to engage with the knowledge within such artistic works. For instance, in one of the movements, amongst the multitude of data therein, there is a representation of the history of Man concerning the period of the Ice Age and how Man received a certain help in order to survive this time etc. The 'perception' of this requires a certain stimulation of the subconscious, which is dependent upon the given state of being and functioning of the brains. In other terms, there is the need for connection with the higher centers in order to receive these impressions and data in a relatively coherent way, and this connection requires a certain ableness. In other terms, there is the requirement for a certain development of the keshjan body in order to receive these impressions that are 'stored' in the 'Astral realm', as mentioned in regard to the 'thought tapes' in the atmosphere of the earth etc. The music and dance are one form of 'symbol', just as the enneagram is another form of 'symbol', and this means that they require the corresponding form of mentation in order to be engaged appropriately.

In Beelzebub's Tales, Gurdjieff mentions the different uses of music in communicating meaning and states of being. He says that music can be used to evoke different impulses in the different brains, and that it is the engendering of the series of different impulses in the different brains that can be a means to yield the results he speaks of, such that is the accompanying 'unusual' 'state' of being that can give insight in regard to the inner content and meaning of the music etc. This is very much related to the idea about interrupting our habitual 'postures', such that we can catch ourselves in a position which we are unaccustomed to and thereby possibly gain a new insight into ourselves etc. Along with the 'postures' of the body there are also of course those of the mind and feelings etc. In order to get the most out of the music in the way mentioned, there has to be the capacity to hold these various unaccustomed 'postures' together and experience their interaction and mutual influence etc. This requires not only that the 'attention' is able to facilitate the interaction of the different brains, but also that there is ableness for the corresponding 'data' to be evoked and activated in each different brain. This process requires our participation, and the nature of the results will be dependent upon the given capacities that we have in regard to our different brains and their functioning. Of course, 'three-centered attention' enters into this process, though it can do so in different ways in terms of the given subjective experience that is present in this or that instance. The point here is that not only is there the need for

a certain quality of 'observation' of the activity of the different brains, there is also the need for a certain ableness in terms of the evoking of the corresponding 'data';- which process can be of different quality depending of the given development and conditions etc. The evoking of the 'data' is dependent upon the given quality of functioning of each of the brains, as well as the quality of their mutual interaction and co-operation. The brains can be more or less developed in terms of their capacity to 'listen' to the music, and they can be more or less developed in terms of their mutual exchange and influence of 'data' etc. Gurdjieff mentions that the 'being senses' have degenerated in modern man, and hence the sense of 'hearing' is also effected here in terms of the reception and assimilation of music. The development of the 'being senses', as related to the development of the brains, involves more than merely the exercise of 'observation' as to their activity etc. There also has to be exercise in terms of the intentional evoking of 'data' in a given brain, and its further communication and exchange to the other brains in the effort to develop their mutual 'language' etc.

The different impulses, experienced together, provide a means of insight through their stimulation of the being. It is not simply the impulses themselves that are intended to be conveyed. The unusualness refers to the particular impulses evoked in each brain and their combinations, unusual in the context of our common states and functioning. I mentioned the connection to postures here. What Gurdjieff wished to share in this context is firstly a theoretical presentation of music and its uses, and secondly an indication as to a way to develop the individual 'perception' of music etc.

## **THE PHENOMENOLOGY OF NONDUAL AWARENESS . . .**

J M White

"When given a choice between two things, take both." Gregory Corso

- sitting on a rock on the hillside - the wind whispers in my ear - listen old man - your life is coming to its end - even as your body wanes - awareness is always the same - the natural state is present in you - no need to look elsewhere - awaken to your awareness - it never ages - the nature of all things is reflected in the mind - embrace everything with mindfulness - then perceptions - cognitions and emotions arise naturally - not as obstacles or obstructions to be suppressed or repressed - but as gateways to awareness - shift your center of gravity from the everyday commerce of life to the innate wakefulness of awareness - then everything is a helper - conduct is unshackled - you become naturally compassionate - lucid and vibrant - without bias or partiality - without worrying about the past or the future - without indulging in idle talk or pointless gossip - your life is running out - be ready to die a simple death - be diligent in your mindfulness - embrace the mystery of it all -

shifting the focus of attention from the objects of awareness to the awareness itself is a Copernican revolution in consciousness - awareness is the basic human nature we all share in common - it is a universal perspective that takes all humans into consideration

- shifting our perspective toward it makes you automatically compassionate - then you no longer judge based on personal wants and needs - the standard of judgement changes to consideration for all things - this heart of the heart is perfectly responsive to whatever is required -

the experience of naked awareness is a spontaneous route to the interior landscape beyond the sense of the separate self - then you can watch the movements of the mind from a

perspective that is lucid and clear without any impulse to follow or cling to what appears - just as a storm on the ocean's surface doesn't disturb its depths - thoughts and emotions are not disruptions or distractions - but ornaments adorning the great stage of awareness - this change in perspective steps outside our usual frame of reference to see things in a new way - this is an awakening - an expanded awareness - a higher consciousness - but if this exists why aren't we all tuning into it -

there are esoteric masters - mystics - poets and philosophers - even scientists - who tell us that our way of looking at the world - the dualistic subject object world view is an unrelenting habitual tendency that is ingrained through imprinting and indoctrination

- we learn it via language and education - we acquire a picture of the world and believe in its veracity - although we know at a some level that every perception is contrived by the sense organs - and what we perceive as the "real" world out there is a projective and interpretive cognitive fiction based on a limited point of view - believing those perceptions to be real we reify them as objectively existent physical reality - to get behind this is a higher intelligence beyond conventional materialism and dualistic reality - from the viewpoint of awareness itself our everyday perception of reality is like a dream and our usual take on reality is an elaborate fantasy - even a cosmic joke -

epistemology is the study of how we use words to make the world meaningful - the process of making meaning is built into the physiology of our neural networks - some contemplative thinkers teach that it is possible to see the world stripped of our cognitive conditioning - to basically stop thinking - taking in perceptions like images in a mirror without any cognitive resonance - shutting down these cognitive identifications or stepping around them is not an easy thing to do - cognitively labeling everything that arises in consciousness is a physiological process that takes place in the neural system of the brain - just as the stomach digests food and the lungs process oxygen the brain thinks once we have learned a language our world view is ingrained through generations of schooling and religious training - consequently it is an enormous task to cut through all this - there are meditation techniques such as calm abiding and penetrating insight and many other exercises that are designed to cut through the chatter of the intellect and jump over the conditioning of our behavior to put us directly in touch with this other level of awareness - however - it is possible to experience the world in a way where thoughts and sensations - all our wishes and desires - our plans - even our self image - becomes a gateway to awareness itself - these things need not be the enemy and are not obstacles or obstructions - they are not stains on our awareness - or dust on the mirror that has to be cleaned or cleared away - they are taking place in awareness and as such can be ports of entry to the inherent awareness wherein they appear - awareness is there all the time - a screen wherein all our sensations - our thoughts - our emotions - take place and play out

- we are caught in the drama of our lives - absorbed in our own life largely unaware that we can shift our perspectives and find the ground upon which our world is built -

this deconstructive view accesses the spaciousness of the intrinsic nature of mind - this switch to an existential experience of a unitary reality is initiatory - this is an introduction to the nature of mind in its immediacy - without any desire for change - in awareness all the deliberately patterned - physical - verbal - emotional and mental habits we have been acting out become like games played by innocent children -

basic human awareness is the same for all people - the process of cognition dualizes and

creates differentiation - this differentiation places the focus on the external world - then we need to find a way to turn the focus back on awareness itself - this basic awareness is the oneness that makes us all human - the realization of the original nature of mind is the birthright of all humans and is with each person every moment of the day and night

- it subsumes science and humanism today as it once incorporated shamanism and theism - it has no inherent religion - the experience of this intrinsic nature is not a suspension of thinking - it is the lucid openness to all sensations - to all possibilities in a way that is nonjudgmental - that sees everything caught in the continual flow of changing possibilities -

experience of this intrinsic presence involves no mental processes and no action - we don't perceive this awareness because it is the awareness that does the perceiving - if the focus of attention is caught in the activities of mind - absorbed in the stream of consciousness - following the chatter of interior dialogue - if this is the focus of attention then the perspective of awareness itself is unperceived - this is not an either/or proposition where you are either focused on the duality of our subject object interactions or you are focused on the intrinsic nature of consciousness - once the awareness of awareness dawns then you have both - until there is some direct experience of pristine awareness we are embedded in duality and haven't realized the possibility of a different experiential base for what we perceive - we are habituated and ingratiated into a point of view based on duality - and easily fall into these familiar habits of thinking and feeling - once consciousness awakens to its natural state of awareness it subsumes the duality - then the perspective of duality happens within the frame of nonduality - this is a fundamental shift in how we focus our attention - this is a change in the center of gravity of awareness - as long as the attention remains solely in the subject object point of view we are stuck there - once we recognize the awareness wherein all sensations arise the focus of attention shifts from the duality of the usual habits of behavior to a new awakening that presents the world in a different light - this is a revolution in awareness -

from the perspective of awareness itself all the conceptual play and the flow of sensory input appear like images on the mirror of the mind - the mirror itself is indifferent to its content and open to any appearance - this all inclusive identity transcends religion and culture - it is the broad - unstructured - nondogmatic process of being human - it has a natural equanimity and impartiality - it generates universal friendship - which becomes a natural reflex - this awareness has no dogma or ideology - it does not age and is not determined by genetics - hormonal physiology or mental or behavioral habituation -

this enhanced or expanded awareness transcends and incorporates the ego - concepts are based on a duality of subject and object - consequently this elevated perspective can only be pointed out which cognitively gets you tangled up in paradox - poetry can give indications of it through metaphor and similes - art and music are gateways into it -

in this heightened awareness thoughts and emotions are the natural efflorescence of mind - paradoxically - the only way to achieve this mode of experience is by doing nothing - it is resting in the natural state - not caught in or clinging to the activities of the mind - just leaving the mind as it is - relaxing free from the obligation to follow the thoughts and emotions as they arise - this allows thoughts to self liberate - to evaporate into the sky of the mind so that you are no longer caught in the clouds of meaning that float through awareness - no amount of effort can achieve it - it is a relaxed equipoise - this unstructured state of

consciousness accommodates any content that arises - the only instruction is the pointing out that induces the recognition of awareness itself - then it doesn't matter if your intellect is superior or inferior - it doesn't matter what gender or sexual orientation you have - it doesn't matter what language you speak or what culture you were born into - it doesn't matter if you're sitting on a cushion or standing up or walking around - this taps into the universal human imperative -

we have a long personal history of cultivating and living in the perspective of duality - the experience of awareness itself is initiatory - and once experienced it is a matter of stabilization - the shift of the focus of awareness from the subject object duality to the awareness of awareness is a transformation in consciousness - once it is glimpsed and the perspective opens then it is a matter of stabilizing it - once it becomes stabilized then it can be actualized and can become the operative point of view from which to view the world - this sets whole new standards of behavior and ethics - our way of judging the world has been based on achieving our wishes and desires - now the standard of judgement has shifted and is based on what is best for all humans - for all life - for the world at large - this compassion is a reflex of the nondual point of view -

when you are driving a car you have a ground level perception of the road and this awareness is your primary focus of attention - you have to pay attention to your speed - to the cars around you - to the route you are taking - but at the same time you can carry on a conversation or listen to music or a story on the radio - in the same way the pristine awareness is the standard operating system for our consciousness - it is the base and ground where all perceptions - all thoughts and emotions appear - once you have stabilized and actualized the focus of attention on this awareness you can go on with the usual business of life while maintaining this grounding just as you pay attention to the car while you are conversing or listening to the radio -

initiation into these mysteries ameliorates clinging - it allows you to absorb yourself intently in new experiences which become ornaments of awareness without losing the focus on the base of awareness - natural awareness transforms the energy of sensation which becomes a higher form of wisdom - then you can see behind thoughts and emotions to find the sameness of all encompassing awareness - then you abandon idle talk and cherish others as much as yourself -

speech about this state of awareness is twilight language beyond the cognitive duality of our everyday idiom - it is individuated expressiveness of what we share in common - this language is free of emotional and cognitive taint - it is nonreferential and can be symbolized as ecstatic union - twilight language is focused in the present moment - the way we talk and think uses the past to access and judge the present - in twilight language the essence expressed in each word is emptied of determinates from the past - these determinates are still recognized for what they are - constituents of the identity of the thing being perceived - but at the same time - it is open to new possibilities - it expresses itself in the present freed from worries about the past or the future - from this point of view language is transformed into a multidimensional - multiperspectival linguistic field which is open to the fullest possibility of poetic expression -

in pure awareness there is nothing to attain or realize - phenomena appear naturally - our typical thought process creates repetitive patterns that feed upon themselves to become convictions - but in twilight language thought is the dance of images and ideas that stream



through the mind without the impulse to pursue or suppress - thinking without attachment allows thoughts to rise and fall without leaving a trace - like writing on water or a thief breaking into an empty house - seeing from the point of view of this equanimity enhances perception with a vivid immediate quality that suffuses all things - space is no longer the distance between two objects but the all pervasive all penetrating subatomic plenum - this mystical wonderland is a view of our everyday experience where the habitual patterns that make up our sense of self are seen in a new light - not only as personal but as human - we sense ourselves acting our roles - then phenomena appear in their uniqueness as part of a continually changing flow - in this dance matter is a pulse of energy and energy is in a continual state of impermanence -

this radical existentialism cuts through the traditional way we see the world - then the world is stripped of its inherent materiality - this jumps over the subject object dichotomy to the pristine presence that deconstructs corporeality - then liberation is inherent and available in each moment of awareness - whoever can inhabit this language is the master of secrets - then the physiology of the eye transmits the images from the physical world which are immediately liberated by the media of pristine presence - this shifts the focus from the external world of consensual reality to the vital energy of awareness - the neural physiology of the brain ties every sense impression to the history of past experience to endow it with identity - this is an automatic neural process and just as clouds are the creativity of space - lightning the creativity of air - rivers the creativity of water and heat the creativity of fire - this world is the creativity of awareness which shines with its own radiance that brings identity and meaning to every sensation - when the focus is shifted from the external world to awareness itself thoughts and emotions take the form of wisdom and compassion - the radiance of this light reveals the secrets of the body as interdependent and impermanent - its materiality no more substantial than rainbow light -

## CORE IDEAS OF HUBERT BENOIT (1904-1992)

Compiled by Bob Gerber



### **Beginning**

An extended preparation is required before it's possible to Realize the potential of the True Self. We start in ignorance. We naively take for granted that the haphazard models, and the unconscious concepts we have of our world are true. We must get far enough out from under our ignorance and subjectivity for Realization to become possible. Freedom in the face of our ignorance is the necessary condition for Realization.

The first resources available to us are writings and living traditions that are informed by people who've reached Realization. Unfortunately, even initiatory teachings from Realized sources lose their meaning (living connection) over time. Contact with a Realized master is ideal.

But, they are few and far between. Pretenders are much more prevalent.

### **Pursuit**

Absolute Truth is beyond form. The mind's habitual functioning blocks our access to it. To reach Absolute Truth, the mind has to transcend the duality of "rational-irrational." By temporarily losing the ability to function, the intellect can get beyond this duality. Access then becomes possible.

When one doesn't think anything at all, the Self can wake and for a moment there is contact with Divine Beatitude.

### **Means**

Koans are verbal formulations that are undecipherable for the rational intellect. Trying to 'solve' them stimulates a process that can lead the mind's habitual functioning to exhaust itself. Then access to Truth becomes possible.

This window of access doesn't last because our system is always striving to re-establish its habitual conditioning. To connect again you have to start over with a new koan.

### **Methods?**

It's very human to want there to be a procedure, a method, a "device" which we can count on to move us toward our goal. We are drawn to systematic methods. We can use a system, a prescription, to avoid accepting the necessity of independent thought and deepening discrimination. Many are satisfied with 'stupid' work. We finally progress when we become aware of these forms of disfunction in our selves.

Methods and systems invite people to think of their efforts and their lives as ascendant. Doing what is prescribed is expected to ensure 'progress'. Improvement will continue steadily until "True Life" is reached. We so want the reassurance of believing we can have control over our development. In fact the direction of a successful pursuit is descendent. Only by reaching the bottom is it possible to be carried up to the infinite heights of Emptiness.

### **Going Down**

The intellect, itself can't reach Fertile Knowledge, which is only experienced by means of the whole being. Fertile Knowledge is 'true to life experience' and transcends the rational.

We begin in Ignorance, taking our incorrect and uninspected sense of our reality for granted. Any moment of clarity is fleeting because Intellectual reflection can't hold onto clarity. In fact, now it blocks the way.

Having recognized the limits of Intellectual reflection, our pursuit becomes an open curiosity, a receptivity without formed questions or expectations of formed answers. Ordinary life becomes the koan, and the mysterious object we yearn for is beyond that. "Knowledge true to life" (living knowledge) has a different qualitative nature than theoretical understanding. It transcends the rational. With it the Intellect turns away from analytics to participate in the consciousness of each instant.

### **The Few Commonalities**

Often the texts say nothing about how a master obtained Liberation because each journey is unique to the person. Even so, all who are destined for Realization reach a point where they become detached from all (existential) reward. They are dedicated to the goal of Realization. This detachment is a commonality. Otherwise they travel by very different routes.

There is one other thing that is part of all successful paths – failure. Failure is inherently a descendent path. Failure repeats, again and again ...until the final failure.

### **Reaching Nothing Before All**

Everyone has the same inner state just before the ego's death and rebirth: complete humiliation. It's the result of seeing one's self as nothing, as devalued, as not being.

Dag Hammarskjöld wrote:

Led in the labyrinth of life, I arrived at a moment and at a place where I understood that the road leads to a triumph which is a catastrophe and a catastrophe which is a triumph ... and the only possible elevation for man is in the depths of humiliation.

*Markings* (Alfred Knopf, 1964), p. 205.

In seeing the self's nothingness two simultaneous sentiments, despair and confidence, overwhelm the emotional workings. Despair of one's own possibilities, and total confidence in the Self, such that the Me can relinquish 'control'. With this comes freedom from the misguided hope that 'doing things' will contribute to reaching Realization.

With nothing left to do, all that remains is the pervasive desire for Realization. Realization comes unexpectedly, in the instant when all the resources of our being have been exhausted. These resources are all oriented toward earthly happiness, compensations, success and affirmation of our self. Intellect is trapped by them as it pretends it can practically (methods, techniques, control) resolve the mystery of our condition.

### **Life - The Labyrinth Metaphor**

The Labyrinth is a maze that extends horizontally, with one level, on the ground - the earth. There are no openings in its outer walls. The only way out is from the center, where the minotaur lives. This way out is actually up! It's called the axis or tree of heaven.

We are unaware of it but we're born into the center of the Labyrinth. Plato said: the soul "falls into the human organism". As our intellect emerges we're drawn out into the labyrinthian world seeking the compensations it appears to offer. There are so many possibilities. As we try one, and find it ends in failure, our world begins to shrink back toward the center.

This is a life of descent. We pick a direction, dead-end in dissatisfaction and failure, abandon it, pick another, and fail again, ...and again. It ends with us back in the center, having lost faith in the many options, being 'devoured' by the Minotaur. Our journey to the infinite must first pass through 'naught'.

### **Before and After**

In the ordinary, habitual person existential [horizontal?] forces rule the emotional functions, which in turn dominate behaviour. Realization raises the transformed intellect (Cosmic Mind) above the emotional functions, up to the infinite beatitude. This is "spiritual death" - where the self-important and self-centered architecture of the self disappears. This interior evolution can take as little as two years, or, more often - decades.

### **Movement**

The way down is through re-evaluating the compensations, seeing their insufficiency. The illusion of their satisfaction weakens and their attraction wanes. The psychic screen, where they are projected, begins to lose opacity [the illusion of its solidness]. Then the spiritual eye sees the night, the profound emptiness, that's beyond. This is the fundamental yearning from our abandonment, our separation from God.

### **Perspective**

In being born we experience everything as if we had actually been abandoned by God. Awareness and recognition of this emptiness develops gradually. As awareness of the yearning grows, a new and different quality of sadness develops. We try to make sense of it with our intellect but it isn't up to the task.

This sadness-suffering is a precious resource, but we must purify it in order to have it be effective. We have to turn away from explaining so we can experience the sadness consciously - without thinking. It's an uneasiness that permeates us. It helps to understand that all moral suffering expresses our yearning for God.

A man free of this yearning isn't vulnerable to suffering. The cause is no longer there. This is acceptance of suffering. It's not resignation., but is: "Your will be done, not mine."

### **Reorientation**

The ultimate word in Chan is said to be 'yes'. In front of suffering ordinary, habitual man says 'no'. But we want the 'nourishment' from our unhappiness as well as our happiness. Blessing, welcoming

and fully experiencing our difficulties (misfortunes, sufferings, and boredoms) opens our egotistical condition to the blows that lead it to its dissolution. Then an unconscious work develops that is beyond the intellect. Only the Self is capable of this work. Moral suffering is different from physical suffering. With Liberation, one is freed from moral suffering. Physical suffering is still felt but it no longer commands attention.

We have the inherent possibilities of our divine nature and at the same time we see ourselves as individual persons lacking divine attributes. These two are irreconcilable - yet we spend our lives trying to reconcile them. We pursue 'successes' to affirm the Me. In striving to convince our individual self that it has permanence and solidity we make endless efforts - internally and externally - to be "happy".

Moral suffering burdens us with discordant energy. We release this through imagination. Unfortunately that stimulates the disharmony making a vicious cycle. We can only turn this energy to the pursuit of Realization by breaking the cycle. This must be done at the point of mind and imagination. We need the mind to stop maintaining itself as a structured mass of energy. This mass of vital energy is (like) a foreign body that the organism needs to reject.

By focusing attention on what the body feels, without thinking (about it), the energy of the suffering becomes coherent, making it available to the Self. By working with the suffering in this way, the pretensions of the Me-self diminish and the Self can move toward awakening. Our inner state descends toward the core yearning. More and more we are moved to feel it in our bodies which heightens our awareness of separation. Our compensatory system tries to deflect us from this valuable suffering. It tries to paint the picture that this suffering moves us in the wrong direction. With just a little bit of impartiality we can see through its false arguments.

Perversely, The Way of the Divine Kingdom in us begins with us believing it is absent and out of our reach. We lose all hope in ourselves. We take all suffering as humiliation. These humiliations are to be accepted and transcended in humility. This is done by seeing ourselves as less and less. Finally we see our self as being nothing - as not "being". At that exact same time the Self is realized and entirely pervades us. Then we can see that without any previous awareness, we have always been Him in the splendor of his Absolute Reality.

## **AGONY AND DEATH OF HUMAN EGOTISM**

Compiled by Bob Gerber

### **I. Critique of Systematic Procedures**

The Self which resides in man can, however, pass from the state of possibility to the state of Realization. This last state is sudden, instantaneous, but it must be preceded by a more or less long evolution of human conditioning.

From the beginning of its existence, the infant, still incapable of metaphysical intuition, falls fatally into what the Buddha calls Ignorance. This word "Ignorance" employed by the Buddha does not designate an absence of knowledge or of comprehension, but a solid ensemble of illusory opinions, taken as evident truths. For example, would not the infant be assured that it is his organism, body and thought, which is his true identity? How couldn't he believe that he is free to obey or disobey, to do good or to do evil according to the morality of his surroundings, to deserve therefore its compliments or its reproaches? It is not natural to see in his own person, a totally conditioned puppet.

Between these first conditioned states and that which permits the Realization, a very important evolution is necessary.

The first of these newborn states appears if man, adolescent or adult recognizes a just initiation to

the theoretical comprehension of the Traditional Metaphysic. Here, as it will be later on, the better thing would be a Master who has already benefited from the Realization. But in practice, in our epoch, the research for such a master and his teaching would never end for the lack of the existence of a true master. In India and in Nepal, many pretend to be such, but . . . the role is very pleasant to play. Moreover, the Realization is not in the domain of proof. There remains for us happily a large number of writings where are found consigned in the text of the Vedanta and the teaching of the first Masters of Chan. The arrival and the teaching of Boddhidharma in China toward the year 600 after Jesus Christ was assimilated by his students and adapted by them according to the style of Chinese thought, the daughter of the Tao. During the period between the years 600 and 800, the teaching remained pure; it was founded uniquely on the abandonment of the illusory opinions of man. It remained thus faithful to the teaching of the Buddha, according to which all suffering of the human condition comes from Ignorance, and the Realization could only occur thanks to the disappearance of this Ignorance.

Unhappily, and it is the one implacable law, all the initiatory teachings lose little by little their true meaning as have those of Jesus Christ and Mohammed. They are degraded as far as being just an ensemble of superstition. Thus it happened to Chan, which through Korea, arrived in Japan where it divided into numerous different sects.

About two centuries after the arrival of Boddhidharma in China, the Masters of Chan observed that their students wrangled endlessly about trifles on the theoretical points. They wanted to give a sudden shock in a rigorously opposite way by recommending the practice of the koan. It was a question of understanding a cryptic dialogue. For example, to the question "Why did Boddhidharma come to China?," the response was "The Cypress Tree in the courtyard"; and the attention of the student must remain fixed on this strange dialogue until he understood it. The koan, unsolvable by the rational intellect, constitutes a kind of wall which the student's mind butted against without end (sometimes eight days in succession without sleep). It is there the goal of the koan, the subtle cerebral musculature that assumes this mental work, exhausts itself as would the gross musculature by bearing a heavy load without end (if at least the student had the courage of martyring himself in this way). The intellect arrives there by no longer being able to function; it has transcended the duality "rational-irrational." As it is the habitual functioning of the mind that prevents access to Absolute Truth, the access to this truth, which is beyond form, becomes possible. Then, during a moment, the student doesn't think anything whatsoever and everything passes as if the Self awoke in him; and the Self awakes in him; he discovers more or less the Divine Beatitude. But such a result is transitory for the vital principle restores the ordinary possibilities of the brain and the habitual conditioning.

The Self returns to its previous state of simple possibility. And, the student has to begin again in utilizing such or such another koan, because his results will always remain transitory.

The practice of the koan is still recommended today. A young woman told me how she was received in Japan at a Zen monastery. Someone told her from the beginning that the intellect serves no purpose, that there is nothing intellectually to comprehend and she was given a koan to solve. She was not among those, moreover rare, who reach a transitory false liberation.

The koan was the first of the methods which have been recommended in order to obtain what the Japanese call Satori (the Realization). There have been many others. An old Zenist remained squatted for thirty years in front of a wall; not feeling anything was being produced, he came to find Huineng, the sixth Patriarch, and the latter, in so many words, convinced him that he was wasting his time.

Chen-houei (Dhyana Master of Ho-tso, who lived from 668 to 760) recommended "the thought without dwelling," that is to say, without the student letting the interior monologue develop itself around the same subject; I don't want to waste time by proving why this tentative procedure fatally fails for I would have to expose in a detailed manner, the very complex mechanisms of our dreams.

Of the many procedures that were and are always recommended under the strange name of "meditations" (meditation signifying in reality profound thinking): the constant fixation of the attention on a unique object, always the same, the respiration, for example. In our Occident, another procedure is proposed and practiced under the name of "Zazen"; it is a question of a very precise bodily attitude which the student must watch without default, which evidently prevents mental digressions. These procedures can lead to the Realization no more than the others, but certain people can at least have the benefit of conditioning themselves in the greatest mastery of comportment and the calmest interior.

I myself have also deserved the same reproach because in a book titled *Let Go*, I recommended, at the end of the book, a procedure that I named "divergent language," and it revealed itself also as ineffective as the others. The error, so human, is to believe that there is a procedure, a method, vulgarly speaking a "device," and that it is necessary to seek in this manner.

Let us listen rather to Huineng:

I, Huineng, do not know any procedure My thoughts are not suppressed;  
The objective world never excites my spirit,  
And what is the use of making ripen the illumination.

The Illumination has matured in Huineng, but he has not made it ripen through any systematic method. He has done nothing and there is nothing to do.

I want to say a few words on Hatha-yoga, even though it doesn't come from the Far East but from India, because it has a certain vogue with us. I conversed one day with D. T. Suzuki and Hatha-yoga came into the conversation. He told me, "One has to be man in order to have the idea of such bizarre postures. Look at the animals; none of them do anything similar."

One can ask why men desirous of Realization have such a predilection a priori for systematic methods. In fact, rare are the men who have the courage to think for themselves. Here is an example taken from everyday life; a man has lost an object in his apartment; often he would rather upset everything in his apartment rather than to sit down and ask himself calmly where and when he has used that object and what places he could have left it. Man strongly hates to think for himself. He will read a lot of books without a critical spirit, will participate at conferences that are not clear to him simply because they are given by an Oriental without realizing that the conference has no value at all. If the Realization was assured to everyone who had displaced six thousand stones one kilometer, many people would do this stupid work agreeably. But to think for himself! This can be explained by the fear of failing but the error reveals itself one day or another and it always results in progress towards the truth. Why the fear?

I have spoken of a few procedures in a critical manner, but it is much more interesting to consider that every procedure whatever it may be, conceived by the intellectual mechanisms of man are born under the domination of the Demiurge; therefore the latter does not know how to function outside of its domain which is phenomenal; it doesn't know how to change puppet-man into another puppet conditioned differently but always situates itself on the phenomenal side of the abyss of which we have spoken, without ever being able to cross that abyss.

On the other hand, to conceive a "method" is to propose to man an ascendant life, that is to say, a way where one can progress, better himself everyday, advancing little by little towards the Realization, and such a traveller would attain Shangri-La at the top of the mountain if he has the courage and necessary perseverance. During this ascension, life would become more true until the attaining of the True Life of which Rimbaud spoke when he wrote: "The true life is absent; we are not in the world." It is to forget what Jesus affirmed to Nicodemus: "In truth I say unto you, if man does not die, he will not be reborn."

The true way, of which we will speak soon, is descendent until man, at the very bottom, touches and possesses the axis or tree of Heaven and may be carried up to the infinite height of the

Emptiness.

## II. Theoretical Intellectual Comprehension and Knowledge True to Life

What is the role of the Intellect in the interior evolution which precedes the Realization? Certain minds have argued that the pure Intellect serves no purpose, and it constitutes rather an impediment; only they say, Knowledge through the entire being, true to life, experienced is fertile. There is some truth in this thesis, but how does this knowledge, which transcends the rational domain, appear if at first the Ignorance had not been dissipated in this domain, if the illusory opinions have remained the object of unquestioned beliefs since they are considered unconsciously as being incontestable.

No, the critique of current opinions, which surround us in a paralyzing environment, is entirely necessary. The danger of the theoretical intellectual comprehension does not reside in itself but the abuse that can be made of it. A passage, more or less long, must take place across the pure intellectual comprehension until it has attained its essential truths, that, for example, which points us to our nature as somnambulist puppets who dream our life.

When we are finally there, we find out that we do not live with this obtained lucidity, and that it will always be the same as long as we envisage the problem of our condition by means of the intellectual reflection. This reflection, after having been necessary, has become an impasse. Our nostalgia for the True Life translates itself then in an interrogatory and informal attitude where we are comparable to a point of interrogation from which no formal question proceeds anymore and to which no response is therefore given. We live our ordinary life as the true koan, and locate beyond it the mysterious "thing" of which we have the profound nostalgia.

What differentiates the Knowledge true to life—which will accompany instantly the realization—from the purely theoretical comprehension is of a qualitative nature. What characterizes it is not that the Intellect functions less there, but it doesn't function anymore as a philosopher. It functions there in the consciousness of each instant, true to life, undisturbed.

## III. The Death - in Order to - Be Reborn

The literatures of Chan and Zen deceive us on this subject; they speak to us of a number of cases of Realization which differ greatly from each other; and they are often silent on the way in which such a master has obtained his Liberation. This agrees with the inefficiency of methods and of all technique; if not, a liberated man would be able to say how he did it and how long it took him to reach his goal.

All that we can know is, first of all, that men destined for Realization are themselves at one moment or another of their life, detached from all compensation and consecrated entirely to that unique goal. Their thoughts never seemed to be turned towards anything else. Besides this detachment which is common to them, these men follow very diverse ways. But there is something that they all have known. The failure or successive failures even if they have taken different ways. It is there the descendent way of repeated failures until the final failure. I want to cite in this vein, a remarkable intuition of Dag Hammarrskjold:

Led in the labyrinth of life, I arrived at a moment and at a place where I understood that the road leads to a triumph which is a catastrophe and a catastrophe which is a triumph . . . and the only possible elevation for man is in the depths of humiliation.

The death of the ego and the rebirth are simultaneous; as for the moments which precede immediately the "death," they are the same for all the men in whom they have taken place. The interior state, during these moments, is made of a humiliation complete and accepted, that is to say, of a vision of himself as being nothing, as not being. The thought, devalorized, arrives. The affectivity also stops from functioning, for man experiences at the time two sentiments of equal

intensity, on the one hand, the despair in his own possibilities, and on the other hand, a total confidence in the Self in favor of abdicating the Me. At this moment, finally, man stops from doing anything for his Realization, while desiring the latter with all his being.

Let us cite a saying from Zen: "Satori fall on us unexpectedly when we have exhausted all the resources of our being."

These resources are the forces which the Demiurge endows us, forces constantly orientated towards earthly happiness, towards the compensations, towards the affirmation of our self, towards the success. In their ensemble, these forces are our centrifugal frantic orientation in the labyrinth of life. They are the traps of the intellect when pretends capable of resolving practically the enigma of the human condition (the methods or techniques).

The instant when all the resources of our being are exhausted is the instant of Realization. Here is a description of it from Chan: "Slight contact of a thread under tension and there is an explosion which shakes down to the foundation of the earth; all that was lying in the spirit bursts as a volcanic eruption or bursts forth as a thunderbolt."

The labyrinth of Greek mythology can be utilized symbolically to understand the evolution of man towards the death - in order to be - reborn—but from a condition of bringing to it important modifications. Our labyrinth, built on the ground, is horizontal. There isn't any exit included in this plan. One can only get out through the center, where the Minotaur is, and by a vertical trajectory. This trajectory passes through the milieu of the Minotaur and is none other but what the Traditional Metaphysic calls the axis or tree of heaven. Man is born, at the time of his first birth, in this center, but without having any consciousness of it. As soon as his intellect appears, he explores the external world in the search for the compensations. So many centrifugal trajectories, which one day or another, are revealed as impasses. As the explored impasses are excluded, the subject, little by little, is hemmed in towards the center. The Greeks, who easily humanized their Gods and deified their heroes, have the Minotaur killed by Theseus. In our symbolic and metaphysical labyrinth, it is the Minotaur who devours Theseus. Theseus finds again the axis of Heaven; he is then sucked in up to the divine Absolute and liberated from the prison which was for him the labyrinth. From our habitual point of view, this exploration of the labyrinth, going from impasse— failure to impasse— failure in order to end in being devoured, is necessarily seen as a descendent life. It is through zero that road leads towards Infinity.

In sum, in the scale of the human microcosm, the Realization is a fantastic revolution; in habitual man, the Demiurge dominates the affectivity and the affectivity dominates all behavior; the Realization brings an about-face which leads the intellect, which has become Cosmic Mind, above the affectivity and gives to it the infinite beatitude. The Demiurge now only directs the animal and vegetative part of man. What legitimizes the "spiritual death" is the disappearance of all the egotistical architecture of the reigning self.

The duration of the interior evolution which goes from the first desire of Realization to the last instants of this death - in order--to be - reborn is very variable. If it had been only two years for Ramana Maharshi, it has been more often, tens of years. Is that what Buddha meant when asked about the greatest virtue of man, he responded that it was patience?

The descendent way is expressed first of all by the revalorization of the compensations. When we envisage ourselves enjoying one of these, a voice is raised in us immediately: "And then what?" or "What's the use?" And the proposed illusory pleasure doesn't attract us anymore.

As the psychic screen on which are projected the compensatory fantasies lose their opacity, the spiritual eye perceives across it the profound night, that is to say, the principle nostalgia of our abandonment by God. It is what crucified Jesus expresses when he cries out, "Lord, why have you abandoned me." It is in being born, when the soul—in order to speak as Plato—falls in the human organism that everything happens to us as if we were really abandoned by God.



In the measure that man perceives the principal nostalgia—for the process is slowly gradual—he experiences a new sadness, apparently unconditioned, which he seeks at first the reasons for its existence, but, either he doesn't find any or they are totally disproportionate to this deep sadness. Moreover, in order to utilize this suffering, it is necessary to begin to purify it in chasing from our thought these circumstances. The suffering doesn't remain less present, and we can then experience it consciously without thinking. It is a diffuse malaise in the whole being, in the whole body, with sometimes a localization at the level of the heart. This first purification of the suffering is made possible and ennobled by the comprehension that all moral suffering, great or small, expresses our nostalgia for God. Man "liberated alive"—in whom this nostalgia has evidently disappeared—is totally invulnerable to suffering, precisely because the source of suffering doesn't exist anymore. Such is the true acceptance of suffering, acceptance that has nothing in common with resignation. This acceptance is perfectly expressed by the saying of Jesus: "Lord that your will be done and not mine."

When man touches the depth of the Night of the senses and of the mind (Saint John of the Cross), his sensibility and his thought tend toward a complete functional stop, a stop which will release the Realization.

To a disciple who demanded from him what was the ultimate word of Chan, his master responded: "It is Yes." Habitual man, faced with what makes him suffer, has the attitude "No" and he revolts; this revolt, often powerless, is cruel. Let us learn in all circumstances, to have the attitude "Yes," to be in accord with our unhappiness as well as our happiness. Our good fortunes are very useful moments of relaxation, but let us bless also and experience entirely our misfortunes, our sufferings, and our boredoms, since it is in this attitude only that our egotistical condition receives the blows which lead it to its disappearance. An unconscious work is then going on in us, work which our intellect would be far incapable of assuming and that the Self only accomplishes.

Our misfortunes? One rightly distinguishes the moral suffering from the physical sufferings. Liberated man, whom no moral suffering can touch, remains sensible to physical suffering. Nevertheless, he doesn't experience it anymore as the habitual man does; he feels it but it is indifferent to him. This proves that within the habitual man, the physical suffering is always accompanied by a moral suffering; this man, in fact, claims to have a body without pain; this contrary re-vindication provokes a sorrowful psychic revolt since it is often powerless.

Above all, we want to speak of the moral suffering. Its appearance is also not as easy to understand as that of the physical suffering, where the sensitive nerves are irritated and conduct their irritation up to the brain, into consciousness.

The explanation of the moral suffering implies that we return to the primordial question of Hamlet, The Doubt of Being, which lives in every human soul. Man has the right of his divine nature, of the Self which is his Absolute Reality, and at the same time he defines himself as his particular person, who has, however, the constant evidence that he doesn't possess any divine attributes; but the intuition of his divinity cannot be refuted by anything since it is right (in spite of the fact that the Self is in man in a state of possibility). The simultaneous presence of these two contrary evidences end fatally in a Doubt of Being problem which thus posed is insoluble. Man seeks however, all his life to resolve it in the sense of divine pretension, that is to say, by the successes which affirm the Me.

Without end, habitual man makes exterior and interior efforts in order to be "happy"; he searches for the compensations; if bad luck comes to him, either he revolts a way more or less powerless and suffers intensely or he resigns himself, takes refuge in a silent revolt in which he suffers less and where time will relieve him.

In the state of moral suffering, man is occupied by a variable quantity of disharmonic energy, contrasted bipolarly, which consists of a vicious imaginative-emotive circle. This energy finds an

exit through the imagination, but this imagination reactivates at the same time, the disharmonic energy that springs from the affective center. Also, this energy is only useful for the Realization if the vicious circle is broken at the level of the imagination, of the mind, and stops from constituting an energetic formal mass, a strange body that the organism must reject. For the raw material of this bipolar energy is in truth a portion of vital energy, personal and homogeneous, of the subject. As soon as I dedicate my attention to what my body feels without thinking, the energy of the suffering loses its disharmony, it stops from tearing me between two poles, and it is to the disposition of the Self which approaches more or less its awakening in the measure where the divine pretension of self diminishes.

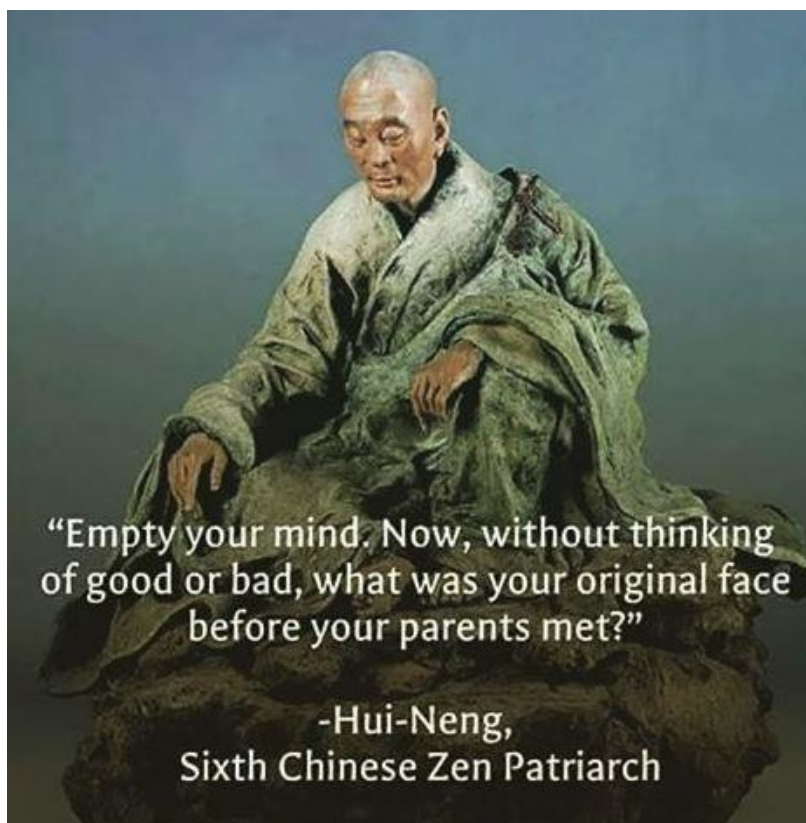
If we know how to help ourselves in this way by our sufferings, the vain pretension of the self, therefore, diminishes; our interior state descends in the direction of the principal nostalgia to which Rimbaud made allusion when he wrote:

So many widowhoods

For so poor a soul

Besides, the desire comes to us more and more often, to feel in our body this malaise that provokes the impression of the divine dereliction. In general, the compensatory system masks this malaise as if the malaise was in the direction that one must not whatsoever take. But a lucid and impartial regard demasks the precious malaise easily; precious, since it leads little by little towards the principal nostalgia of which the hell, hardly reached, is transformed suddenly in paradise. So it is true that the way of the Divine Kingdom in us must be preceded by the illusory evidence of its absence, and that the way of true Goodness, infinite and eternal, must pass by the total loss of all hope in ourselves.

All sufferings are for us humiliations. The latter, in which they are accepted, are transcended in a just humility, in visions of our self as "being" less and less. Then, at the same instant, we see it finally as being nothing, as not "being", the Self is realized and it invades us entirely, revealing to us that, without any consciousness of it until then, we have always been Him in the splendor of his Absolute Reality.



## SAVORING THE FLAVORS OF TIME

*The Abstraction of Time in Music* by Ruben Yessayan

(A discussion on Meter, Rhythm and Time based upon the ideas and concepts discussed by Viktor Zückerhandl in his book "Sound and Symbol")



*Meter draws boundary lines, interrupts, and separates. Rhythm is the unbroken continuity of a flux. Meter is repetition of the identical; rhythm is return of the similar. The machine runs metrically; man walks rhythmically. Meter becomes the symbol of divisive, analyzing reason, rhythm the symbol of the creative and unifying force of life. The radical opposition between rhythm and meter is an expression of the basic conflict of two principles, one fostering life, the other inimical to it.” (Ludwig Klages, *Vem Wesen des Rhythmus.*)*

In the life of a musician, many of the greatest experiences reveal themselves through music. When the idea came up of a presentation concerning music and time, the act of performing came instantly to my mind, not only because I might be interested in how the inner time of music is perceived as it unfolds under one's own hands, but also because of the listener's role in understanding this matter. Generally, we talk and think about rhythm in a very physical way for various reasons, but I am also interested in the way in which the inner time of music is perceived, much like the inner time of our thoughts. In other words, the dynamic quality of music. Many years ago this questions came to me as a result of my experience in performances and in hearing about the listeners sensation of time. I started to ask myself, how do I perceive time when I am performing? Obviously the most technical perception of physical time which divides our mundane existence into minutes and seconds goes away but, what is going on in my thoughts and in my senses? It is still a huge unresolved issue to me and that's why I've put forth some ideas together to try and shed some light over this very confusing area of human knowledge where every possible answer brings forth a number of new questions. However, the fundamental question underlined in this world of abstraction is, can musical experience serve as a revelation of time?

Let's begin with an idea we can all relate to. In the world of physics, we are told that the physical reality we perceive has three spatial dimensions and a fourth dimension which is time. However, we have to acknowledge that what we sometimes understand as time in the physical world, such as hours, minutes and seconds, is really a way of measuring space, extents of space traversed by moving bodies in relation to one another. This shouldn't surprise us, since for the most of human history, the philosophical inquiries on time, have been subordinated to the concept of space. From the 20<sup>th</sup> century onward, scientific and philosophical efforts have brought forth a genuine interest to put the study of time on the spotlight. If we try to make an analogy with music, we could say that time is a way of measuring an expanse of space between moving sounds. Here, "moving" is the keyword, and for motion in order to exist, time is indispensable. Should time vanish all motion must instantly vanish too, tonal motion included.

Hours, minutes and seconds, are not the only way to think of time; there is also past, present and future, concepts in which the perpetual movement in time, hence continuity, becomes evident. The future becomes the present, the present becomes the past. What is in the future is not yet, what is in the past is no more. In the present, the flux of time does not stand still. The present shrinks to an immeasurably small instantaneous section of the everlasting process of change. So, if we agree that

these concepts and ideas describe time, can we really say what time is? As Saint Augustine writes, "we cannot truly say what time is, because its being is a tending not to be." Time moves from what is no more to what is not yet, existence within non-existence, a very confusing paradox. Or maybe, just maybe, we're looking at this from the wrong perspective. It is a real philosophical question in which music can offer us a unique perspective, since as we will see, it speaks to us about time within time. This is of great importance, since time is the one thing we cannot study and observe from the outside, we cannot pull ourselves from time in order to study it, so any knowledge of its nature must come from within, and for such an extraordinary endeavour, we need extraordinary tools.

So now, we ask ourselves, what is or are the elements of time in music? How does time manifest itself through music? Clearly, through meter and rhythm, since in music tones don't follow each other randomly, but in an organized and orderly fashion, following a structure that reveals itself through time thanks to rhythm. Melody and harmony are the basic elements of music along with rhythm. However, whilst the first two belong to the world of tone alone (when used in other disciplines they can only be used as metaphor), rhythm is a universal phenomenon. We see it, for example, in the movement of a dancer, we experience it in the perceptible shifting of the tides in the oceans and the movement of the planets. It is reflected in the microscopic and the macroscopic. Our own body is a marvel of multi-layered rhythmic processes taking place at the same time. Anthony Blake once pointed out that rhythm is a characteristic of beauty. Rhythm is indeed one manifestation of the reign of law throughout the universe.

At this point, we have to distinguish between rhythm and meter, which are not the same. In our western music we have rhythm that conforms to a meter. Meter is concerned with counting equal increments of a given pulse, and so we can say that something is metronomically correct or incorrect, but rhythm transcends this pure physicality in so many ways. How many times have we heard an expression such as "lively rhythm"? There is rhythm that comes from meter, where they are compliments but not the same. There are pieces of music where rhythm is not aligned with meter. In others they can be interchanged. Finally, there are rhythms that do not conform to any meter.

Let's take a look at what happens in this last case. Poetry does indeed have rhythm, but it is not conformed to a specific meter. We shouldn't beat time whilst reading a poem if we want to render an intelligent and meaningful version of it. To beat time is to establish equal fractions or intervals of time with the aid of some kind of movement, over and over (e.g. clapping). Imagine that we actually do beat time when reading a poem. We would choose a poem which is limited to a set number of equal syllables on every verse. Then decide on a specific rate of beats per minute, and say one syllable on every beat. If you try this, you will immediately hear how what comes out of your mouth is anything but poetry, it's its actual death. This is a very obvious example of how meter and rhythm are indeed two very different things. Poetic rhythm in this way is very similar to many styles of music that have taken place through the ages in different cultures. In all these cases we find ourselves with a curious contradiction; instead of having meter and rhythm collaborate we find that on one hand rhythm can resist time, and on the other, time appears to suffocate rhythm!

Of the several exceptions in which rhythm is indeed conformed to a meter, the case of Western music is probably the most extraordinary. In the last millennium something crucial happened in Western music, the birth of polyphony. Until then, monody allowed the performer to give any duration to each step of the melody. However, once a second voice appears it is necessary for both lines of music to sing in relation to each other. They are different and may have different tone durations at the same time, but both must have a common duration unit, a basic level of synchronicity. As polyphonic music evolved and more voices were added, this seemed even more necessary. In music there has to be something that coordinates the voices of as many people as may be needed. For

rhythm to work, there has to be something that regulates the functions of the voices. There has to be something to limit the possibilities of rhythm for it to work. There has to be a limit to the types of rhythm. Theoretically it would seem that such limited rhythmic possibilities would have a destructive effect, but centuries of evolution have shown just the opposite. We now have rhythm that can be free within those limitations.

*"It might be supposed that such an inflexible prescription would have as destructive an effect upon musical performance as it does upon the recitation of a poem. It developed, however, that confinement to the strict rule did not destroy rhythm but, in the course of time, led to the evolution of a completely new rhythm--rhythm bound to the law of meter, which finally proved to be nowise inferior in subtlety and power to the effect of free rhythm. And it is not rhythm despite meter, but, on the contrary, rhythm from meter, rhythm fed by the forces dammed up in meter. Antithesis has become synthesis. Voluntary subjection to a strict constraint has, in the course of evolution, led to a victorious advance into a new freedom."* (V. Zückerhandl, *Sound & Symbol*)

How does this synthesis work exactly? Is meter like the scaffolding of the building, nowhere to be seen once the construction is finished? Can we only hear rhythm or can we hear meter as well? Let's take, for example, a waltz. If you went to a symphony concert you would see how the conductor beats time with his baton or his hands in order to make it possible for dozens of musicians to play together in time. However, as listeners, do we really need to see the conductor's hands in order to hear and even feel the meter? It is obvious, I think, that at least in a piece like this waltz it wouldn't be necessary thanks to the musical device called the accompaniment:



F. Chopin – Waltz Op. 64 n° 3

<https://dsvg.s3.us-east-2.amazonaws.com/F.+Chopin+%E2%80%93+Waltz+Op.+64+n%C2%BA+3.wav>

The constant articulation of tones of equal length accompanying the melody does for our ears the same that the conductor's hands do for the eyes. It is music that beats time with tones.

Now let's look at this other excerpt of music:



F. Schubert – Moment Musicale Op. 94 n° 2

<https://dsvg.s3.us-east-2.amazonaws.com/F.+Schubert+--Moment+Musicale+Op.+94+n2.wav>



Now the time-beating tones are nowhere to be seen, so the question about whether we always hear the meter or not is not so easy to answer. In spite of whether we hear it or not, meter is definitely present, since every tone is numerically related to each other in terms of time intervals, in other words, every tone will be a multiple or divisor of a common duration unit.

However after we've listened to it a few times we can probably beat the meter of this and most music in an acceptable and comprehensible manner:

*"This shows that music imparts its motion to the listener, unfailingly, in every instance.*

*We do not always hear the meter directly; we often hear only shorter and longer tones in temporal succession. But since the tones in their motions conform to a temporal measure, and we as listeners sympathetically participate in their motions, we are able to feel the measure to which they conform."* (V. Z. *Sound and Symbol*)

So, what happens when we can't beat out the time? Your body wants to act out the meter and feels the motion of the music. We can hear the motion of the tempos. We actually participate in the motion and feel the measure. But this doesn't stop merely on the individual beat or unit or pulse. Music accomplishes more than just the experience of the temporal succession of the tones in a piece of music. It does not simply divide the time but collects these time units together in different time signatures, in beats and measures.

As I was taught music, we were shown the idea that time signatures and measures are defined by accents. There are strong accents and weak accents and so on. If in marking the time units each stronger accent is followed by a weaker accent, we get duple meter (1 2). If we make each stronger accent be followed by two weaker accents, we get triple meter (1 2 3). If we emphasize, strong-weak-semistrong-weak, the result is quadruple meter (1 2 3 4). If we accept this explanation as it is, if we remain satisfied without trying to go beyond this basic fact, we will have barred the way to understanding the rhythmical phenomena of our music. If meter were what this explanation professes it to be, its effect upon the rhythmic life of tones would be just as death-dealing as we found it to be in the recitation of a poem. Lets listen now to two small excerpts, the first one with a lot of accentuation, the second one to be played as smooth as possible with no accentuation whatsoever:



J. Brahms – Rhapsody Op. 119 n° 4

<https://dsvg.s3.us-east-2.amazonaws.com/J+Brahms++Rhapsody+Op+119+n4.wav>



C. Debussy – Prélude à l'après-midi d'un faun.

<https://dsvg.s3.us-east-2.amazonaws.com/Debussy+1.wav>

Tones talk music precisely when they can free themselves from metrical accentuation. Needless to say there is a lot of music that requires accentuation, music in which the composer chose to accentuate in accordance with the metrical pattern because he or she finds it necessary for the expression of the music, but a lot of other music doesn't. I'm certainly not trying to downsize the importance of accents in music, but just showing that meter and accentuation are independent of each other, and may or may not go together. Accents then may become free to express such wonders as declamation instead of just purely reflecting a metrical pattern.

There is rhythm and there is meter which has no accents, since meter and accentuation can be processed as two different things which are free to go on together or not. So if you take accentuation out of the way you are left wondering what produces this grouping of beats into measure?

At this point, Zückerhandl proposes the idea of oscillating pulse sensation, which will be key in understanding what rhythm is and how it works:

*What, then-if it is not accentuation-produces the grouping of beats into measures?*

*The answer to this question is given in the laboratory. A particular light, sound, or touch stimulus-a flash, a knock, a brief sharp contact-is repeated for a considerable time at regular intervals. The speed at which the stimuli succeed one another must be neither too high nor too low, so that the separate sensations shall neither coalesce nor be completely unrelated. Under these conditions we do not respond to the same unvarying stimulus simply by the repetition of the same unvarying sensation. Instead, a sort of process of crystallization occurs in the series of sensations; the sensations automatically unite into small groups of two, three, four. If the persons undergoing the experiment are told to count along with the successive sensations, in the great majority of cases the count is not 1-1-1-1-1-, or 1-2-3-4-5-, etc. which would be the most obvious reaction-but, quite involuntarily, 1-2-1-2-, or 1-2-3-1-2-3-, or 1-2-3-4-1-2-3-4- in other words, the count is not in units but in groups. The phenomenon has nothing to do with the nature of the stimulus; the result is the same whether light, sound, or touch stimuli are involved. Hence the factor responsible for the grouping must be the element that all these phenomena have in common: the division of the time flux into small portions of equal length. It is through their quality of marking off time that the stimuli produce the effect described. The constant demarcation of equal and unvarying time intervals sets up a sort of oscillation in us, a pulsation; the pulse lays hold of the individual sensations, carries them with it, unites two, three, four, as the case may be, in a group, and thus organizes the series. There is no doubt that we are here in the presence of the process that is responsible for the meter of our music, with its characteristic forming of groups. Directly or indirectly, we said, the tones always communicate to the listener the basic beat that regulates their motion: we hear in their succession the continuous demarcation of an identical time interval. A sympathetic oscillation, a pulsation, is set up in us, which, in turn, organizes the succession in the indicated manner-and so, counting with the tones, we shall not count 1-1-1-1-, or 1-2-3-4- 5-, etc., but 1-2-1-2-1-, or 1- 2-3-1-2-3-, or 1-2-3-4-1-2-3-4-, that is, in one of the familiar metric patterns. Hence musical meter can never be a mere dividing of the time flux into equal parts; inevitably, without any differences in accentuation, the parts will join into little groups and form measures. Which pattern-duple, triple, quadruple, or sextuple time-is given the preference in each case often depends-where accentuation does not preclude any choice-upon scarcely perceptible details of the melodic line. If the tones do nothing to influence our choice, we shall always involuntarily fall into duple or quadruple time, which thus shows itself to be the natural form of grouping; triple time is comparatively an art product." (V. Z. Sound and Symbol)*

Not being an expert in any field outside music (and I consider my expertise in music questionable at the very least) I will refrain from commenting the aforementioned experiment in any realm beyond musical experience. I definitely think it is an experiential fact most humans can agree on, that when listening to most kinds of music registered throughout human history, the dynamic sensation of pulse as well as the inevitable grouping of pulses into measures is a musical phenomenon we've all experienced within ourselves without thinking. It is just there. The sensation of pulse as well as its inevitability to present itself in patterns within ourselves is an event in itself of musical experience, a pure event!

This is a key matter, for example, if when listening to a piece of music I go: one-two, one- two; why did I say one the second time, why not go on to three? This happens in a completely unconscious way and may express the idea that I am not going further but I'm going back. But, back to where? In a way, back to where I was, but if we consider time, I can only really move forward, which may mean back to where I was but in a different moment in time, and some might suggest that this is a different place altogether. Also, in order to be able to come back I must have gone away from where I was and the process is moving me away and then back again, away and back. Is this what we call rhythm? Maybe so. What we can say it is, in line with the apparent paradox presented a few seconds ago, is that this process is not just linear, but a repeated cycle as well; when you close one cycle another opens. In linear time there is no going back, every beat brings us to a new point in time so, the best way to visualize this process would be as a wave:

*A measure, then, is a whole made up, not only of equal fractions of time, but of differently directed and mutually complementary cyclical phases in the form and sensation of waves [...] Our sympathetic oscillation with the meter is a sympathetic oscillation with this wave.” (V. Z. Sound and Symbol)*

Let's listen to the following excerpt from Beethoven's Pastoral Symphony, 1<sup>st</sup> movement, which is a great example of this simultaneous unfolding in time, the linear and the oscillatory. In fact the entire movement is filled with these rhythmic patterns where repetition drives us in constant cycles back to the same spot over and over again, while bringing is simultaneously and constantly to a new point in time. No wonder repetition has probably been the most successful device in creating formal structures.



Beethoven's Pastoral Symphony,  
1<sup>st</sup> movement,



So, if meter is the sympathetic oscillation of a wave, it is meter that produces accent not the accent that produces meter. When we count pulses, or visualize wave cycles, it is only natural to focus our attention on the specific spots where each beat is struck. However, the key is in that place where we have not looked, the space between the beats. Since we understand now each pulse as a wave sending us away and back the real life of the pulse and hence its substance lies within that apparent vacuum, that place we thought empty where nothing apparently happens. It is the space between the beats where time passes and meter is born. We are no longer so much concerned with what divides time but instead with what connects these divisions. When one wave passes into another without a break the successive beats are alike but never the same, no two waves are exactly alike:

*Meter is a repetition of the identical, rhythm is the return of the similar, the machine runs symmetrically but humans run rhythmically.” (V. Z. Sound and Symbol)*

Meter becomes the symbol of division, of the analyzing reason. Rhythm is the symbol of the creative and unifying force of life. This radical opposition is an expression of the basic conflict of music, one aspect that fosters life, the other inimical to it. Rhythm arises from the differences in the tones in the waves, since each tone will fall on different parts of such wave, its ascending or descending interval, on its crest or its valley; the tones achieve their dynamic goal through their position on the wave. The tones may be distributed regularly or irregularly, in rapid succession or with intervals of silence (absence of tones), may follow the pattern of the measure through accents or contrary to it, etc. We have hundreds of years showing us different ways to shape the tones in rhythm. As the tones fall on the different phases of the wave, the variously directed kinetic impulses of the different phases successively impart themselves to the tones.

This creates the motion and the different succession of the tones and reveals the active forces at work in the music. This freedom of distribution and arrangement makes it possible for the tones to give the constant basic form of the wave a changing, perpetually different profile. This playing with the wave by the tones, this shaping of the substance of the wave in music, is what we experience as rhythm. Music aligns itself with the tones and with time. The time component of music reveals an ordered working of forces, which, in the musical work of art, allies itself with the working of the tonal forces. And if we were able to define melody as motion in the dynamic field of the tones, rhythm now presents itself to us as motion in the dynamic field of meter.

*The succession of equal metrical beats produced the wave; the repetition of the same metrical wave now produces intensification. Every new wave, in comparison with the similar wave that preceded it, is experienced as an increase (an increase in excitement or tranquility, as the case may be). The two phenomena, the wave of the individual measure, the intensification of the successive waves, are closely connected. The sequence of measures is not a mere succession of equal portions of time; the individual measure does not merely traverse a definite and definitely divided interval of time; in every measure a cycle begins and closes, a road is traveled, a goal attained in short, something is accomplished. As the impulse that sets it in motion, the first wave lives on in the second, the first and second together in the third, the first three in the fourth, and so on. As measure follows upon measure, wave upon wave, something grows, accumulates; it is a dynamic process through and through, only to be understood as the result of a constantly active force, which produces accomplishment after accomplishment.” (V. Z. Sound and Symbol)*

This way of understanding rhythm is the closest way in which I can sense music unfolding in time through the direct experience of performance. If you would play any art-piece attending exclusively to metrical proportions, the result would be close to something inanimate, the death of music. You as a listener would definitely sense there is something wrong with rhythm. We could even say,

according to our train of thought that such performance has no rhythm. However, when you as a musician are aware of musical time as a pure event in itself that unfolds in you as well as through you, everything falls into place. No two performances may be the same. Even if you repeat a part of the music within the same performance (many pieces of music may ask to repeat a certain passage, or certain fragments get repeated in recapitulations), it will never be the same, since the dynamic forces of time are constantly in effect. This is why we can metaphorically speak of music having a narrative, a course of action, music is an event in time.

*"Music is a temporal art. First, this had only the naive meaning that the tones and chords of music, unlike the forms and colors of a painting, are not all given us at once, but pass before our consciousness one after the other. According to this conception, time appeared as a vessel through which tones flow, or as the long, empty course down which tones can pass. We have now seen that, in fact, matters stand quite differently. From temporal succession as such, there arise elementary musical effects, the effects of meter and rhythm. Musical meter is not born in the beats at all, but in the empty intervals between the beats, in the places where "time merely elapses." The mere lapse of time here effects something; it is felt as an event, strictly speaking as a wave. In the macroscopic picture something else happens: to the wave, intensification is added. As wave and intensification the lapse of time sustains and nourishes the rhythmic life of music. The function of time here is, then, no longer that of the empty vessel, which contains the tones; on the contrary, time intervenes, is directly active, in the musical context. Music is a temporal art not in the barren and empty sense that its tones succeed one another "in time"; it is a temporal art in the concrete sense that it enlists the flux of time as a force to serve its ends. The time flux as event, time an active force! The wave is not an event in time but an event of time. Time happens; time is an event. Thus the musician, from his observations, is led to the conclusion that Change does not create time; time literally creates change.*

***Music is a temporal art in the special sense that in it time reveals itself to experience.***”(V. Z. Sound and Symbol)

## IEWS OF A REAL WORLD

Anthony Blake

*May I see, even as I am seen* St Paul 1 Corinthians 13:12

One of the anxieties associated with the question of higher intelligences in the universe is that, without such, there is no prospect for humanity to get a 'second opinion' on the value and meaning of its existence. Left to ourselves, we are bound to engage in conflicts of values and purpose. These naturally arise because of the cybernetic necessity of generating adequate diversity. Differences drive change. Our brains are formed to respond to differences. The instinctive feeling that if everyone agrees we are in for a dull existence makes a lot of sense.

Those who argue for a world government based on western humanistic scientific values vie with those who want to impose a world order based on the Qur'an or some other religious authority. People look for order and unity in ways that seek to annihilate differences.

Another approach has been to consider all forms of life on this planet of equal value. This approach mixes value and fact, giving value to the battle for survival, in which bacteria come out as supreme, in contrast with other kinds of value that are castigated as anthropomorphic (the more like us, the greater the value). The value of the diversity can be based on the principle of adequate diversity for the survival of the whole, including ourselves, and it can be a way of entertaining the idea of a diversity of intelligence. Over the last fifty years, educationalists have come round to the view of

different kinds of intelligence in humans, and even more so for a scientific view of intelligence taking different forms in different species.

The discovery that the human brain is the most complex object we know in the universe puts into question the view that all forms of life can be considered equal. When Kant contrasted the 'starry sky above us' with 'the moral law inside us', he anticipated the realisation that these were equivalently complex. The biosphere is also a most complex object, but human evolution has brought us to the point where 50% of the solar energy captured by life is processed through us.

The visionary builders of Biosphere 2 worked on the basis that we could not possibly understand what a biosphere is without some means of comparison. Since we did not have any biosphere of another planet to make comparisons, it was necessary to construct one. The enterprise was far ahead of its time but based on sound logic. It offered a way of conducting experiments with a biosphere in place of the contingent 'experimentation' that is now taking place through technology, agriculture, genetics, population growth and so on. By being to some degree an autonomous version of the Biosphere, it provided a basis for comparison.

In his magnum opus *Beelzebub's Tales to His Grandson* Gurdjieff used a science fiction myth of an 'objective observer' from another solar system to draw out his critique of the human condition. Beelzebub is banished to the solar system for criticising the conduct of the higher beings in charge of the universe and settles on Mars. From time to time, he visits the earth, over a period of thousands of years, and sets up an observatory on Mars to look at events on our planet. John Bennett proposed a cosmology in which a universal observer Q could perceive events in six dimensions, including two extra dimensions of time, giving a radically different view of reality from our own. The bizarre conduct of humans is explained in terms of proposed defects in their perceptions.

Traditionally, the 'objective viewpoint' has been ascribed to God and His agencies. These days, it is taken up by natural science and, to some extent, by art. In both cases, there is a theme of 'higher perceptions'. Just consider the vast apparatus and language that attends scientific work, including mega-powerful computers to calculate extremely complex interactions and massive machines for generating events that could not otherwise manifest in human perception. In the case of art, there is some implicit claim to higher perceptions through the importuning of creativity. Creativity changes perception. All great art changes the way we see the world.

There are numerous claims of some minority having more real perceptions of what is going on than the majority. In the broader sphere of major populations, there is the contentious 'clash of civilizations'. Fundamentalists of all persuasions presume they have knowledge of reality that others lack.

One of the key facts about human life is that very few people are able to 'change their minds'. By the time we reach adulthood, we are set into a worldview that is already firmly entrenched. Amongst scientists, there have been some extraordinary people who broke through to something genuinely new. Kepler, the forerunner of Isaac Newton in describing planetary motions, spent sixteen years calculating the orbit of Mars as a circle, only to abandon all this work when his contemporary Tycho Brahe produced observational data that showed his work to be in error by the then smallest amount detectable. Max Plank, studying the problem of black-body radiation, for which classical physics predicted infinite energy, was forced to come up with the idea of the quantisation of energy and thence gave birth to quantum mechanics. He described how difficult it was for him to accept his own conclusions and remarked that only when the old guard died would the new idea be accepted. Such are the great heroes of science; one might even say 'saints'.

The profound argument woven into science is that 'Nature is our teacher' and we can 'read' Nature. But, we cannot just sit back and observe Nature but need to engage with it in new ways. . There is a limit to the way we process information; this is one of the reasons why use of computers is increasing. This raises questions about the coupling of human minds with artificial intelligence.

The clash of civilizations is partly about the role of science in human life. The fundamentalists resort to old written texts, the scientists to laboratories. They respond to quite different 'voices'. Between these two sources of authority there are manifold individuals and groups who seek some kind of direct insight. These were dubbed 'psychokinetic' by John Bennett, to represent those who are capable of changing themselves. Gurdjieff distinguished between two types of mentation. The first, 'mentation of knowledge' is all the information that is assimilated into our existing mental schemas; while, in the second, 'mentation of understanding', every new piece of information has the potential to change the way we think. Bennett's psychokinetic argument is that we cannot understand without changing ourselves. In contrast with the psychokinetic condition, the psychostatic is one in which we never change 'inside' at all. According to this theory, the vast majority of people are psychostatic. But the fate of the psychokinetic class is not an easy one, since such people tend to be uncertain, self-doubting and 'sensitive' in the sense that any new information is liable to throw them off their track. To complete the scheme, Bennett proposed a third class of 'psychoteleios', who have stabilised in a higher kind of perception. The three classes make a circle, with the psychoteleios appearing in the psychostatic population as the saints, prophets and messengers of religious authority. The psychoteleios are only evident through written texts, which have undoubtedly been made possible by psychokinetic people. There have been extraordinary events associated with the birth of religions, but we only hear of them through the writers and editors who produce the scriptures. It is usually impossible to find out who these writers and editors were and, in many cases, religious authorities do all they can to prevent any such investigations. The result being that religious texts can be construed with an 'exoteric' and an 'esoteric' interpretation. Prolonged training and development is necessary in order to 'read' Nature. It is not assumed to be so with reading sacred texts; though there has been a long history of denying the general population access to the 'divine word' in translation and a continuing current of esoteric interpretation claiming some special know-how.

It is not possible for any one person to assimilate the vast complexity and diversity of information available. As a consequence, we make short cuts enabling us to ignore 'all of everything' and concentrate on what directly affects us in the present moment. We 'bet' that some worldview is true enough to enable us to survive and flourish. This bet is made largely unconsciously. Thereafter it can be endlessly justified. At the heart of this mechanism is the powerful sense of having to be right. It is impossible for most people to entertain the idea that they might be mistaken about everything or that most of their mentation may be deluded. The Greeks had a word for it, which was thymos or sense of self-worth. We need to feel that we are rational, capable entities or we could not live with ourselves as we are.

Once the thought that we might be mistaken arises there comes another temptation, which is to seek out some authority or justification for another point of view. Mechanisms such as 'channelling' have appeared where some supposed entity 'speaks through us'. Jungian psychology treats of this in a more constrained manner as 'active imagination' whereby a person projects unconscious content through forms of art to render them accessible. The concept of the unconscious connects with other kinds of information than those that appear in the flux of daily life without having to believe in any supernatural agency. People in the west who see that things are not what they seem, join exotic cults and assume elements of a different culture. But few realise the ensuing need to go further and leave the cult behind. John Lilly, best known for his work with dolphins, undertook research into different worldviews through personal experiment and was able to step into and out of alternative realities. A passionate reader can do much the same, in a gentler way. Learning how to transit through different frames of mind should be a feature of education, but someone who is outside any frame of mind is literally 'out of his mind'. Whatever the frame of mind, it is bound to be limited and inherently ephemeral.

The relatively stable mind that the majority of us exhibit is extraordinary given the astonishing and bizarre nature of our existence. As far as orthodox traditional science goes, we are part of a complex machinery, having no special merit; yet we experience a powerful will to meaning that includes our own special meaning, both as individuals and collectively. People adopt a variety of ways of preventing themselves from going out of their minds. Bennett describes in volume IV of *The Dramatic Universe* an imaginary moment when the first Australopithecine became conscious that he was alive and became ecstatic or suicidal. Gurdjieff claimed that higher perceptions or 'views from the real world' arise in people but are suppressed by 'buffers'. C. S Lewis in *The Great Divorce* depicts most of the newly dead finding the next higher world so unbearable they flee from it. The mind we have is maintained by the instinctive suppression of information that might fracture it.

It is possible that there are other perceptions of our human reality arising in the universe, but the very nature of our existence demands that any signals or information from such perceptions are filtered or blocked. The small amount that gets through turns up as 'mysticism'. There could be higher intelligence but we would not be aware of it and would even deny its possibility. If lesser and higher perception came into the same place the one would have to overcome the other. It must be rare for the two to co-exist.

This would seem to put higher intelligence outside of the reach of our present moment. Higher intelligence is typically postulated in other worlds, far away from Earth, in the distant past, or in the unknown future. These are expressions of some inherent feeling of a divorce between us and this intelligence. The possibility of higher intelligence located within the present moment does not make it intelligible in our terms.

What we have right in front of us are other people. We may not feel them as a form of higher intelligence but they are different from me. In the Scholasticism of the Middle Ages, it was proposed that intelligence was not a personal attribute but a common nature in all people. Though it appears to operate separately in separate people it is always the same; there are not billions of Intellects. Intellect 'descends' into us, rather than arising out of our collective experience.

From an evolutionary point of view Intellect or higher intelligence is a recurrent or progressive feature. Complex organs such as the eye have evolved more than once, so it might be possible with intelligence in its various forms and guises. Vernadsky made it – as noosphere – an intrinsic property of the evolution of the biosphere. But, any move to suggest evolution is teleological – has a 'destiny' – is rejected by nearly all biologists. There is, however, a perspective in which self-organising systems move through a 'fitness landscape' that actually exists as a structure of potential states. Evolution may not be random, not by design but because organisms and environment form a coupled system that generates emergent possibilities, including highly ordered states. The fitness landscape is associated with the idea of 'strange attractors': complex states of quasi-equilibrium into which entities can 'fall'. We know of stones falling down a mountainside towards a very simple attractor, but there can be more complex attractors to which more complex objects can 'fall' and that at times they are 'falling uphill'.

The phrase 'fitness landscape' was coined to suggest an alternative to the Darwinian 'survival of the fittest'. We can go further and use the phrase 'meaning-landscape' and picture minds moving through it. The 'places' in the meaning landscape consist of viewpoints and are capable of sentience. If we picture the scene in terms of people, we can imagine them moving mentally to some equilibrium at a place in the meaning landscape which acquires an organic substratum and becomes sentient and embodied. Polanyi's idea of personal knowledge exemplifies this. What a living person provides is passion. So, we find people with causes they pursue and views of reality they embody. Freud's phrase 'There are thoughts waiting to be thought' can be modified to say, 'There are meanings waiting to be meant.'

The shift of perspective to a meaning landscape is a shift towards thinking in terms of a 'unitary

function' that can be downloaded into people. This is something like a cloud that can only be approached in terms of complex structures that lend themselves to joint top-down and bottom-up understanding; it supports the Jungian unconscious while questioning that it may be composed solely of memories. Intimations of greatly complex regions of meaning come to us in the form of symbols, rather than as definite information. They might come to us in Blakeian Imagination, even as gods.

These regions of meaning are not some kind of object. They are more like points of view, or ways of seeing. As such they 'see us' in such a way that underpins our own seeing. They would be 'ahead' of us as in the image of coming from the future or have a greater present moment than we can be aware of. The prospect of being seen is a very important and powerful idea. It is not like being caught in misdeeds while very young by parents and authorities and carrying this with us for the rest of our lives. Conversely there is a fulfilment to being seen and totally accepted for what we are. The feeling of non judgemental acceptance is aligned with a pure sense of objectivity.

Objectivity without objects is a foreign concept to most of us. It belongs to ancient ways of understanding, such as those of Vedic India, in which the Subject is taken as the primary reality. In modern times, the dilemmas surrounding the concept of the observer in quantum physics has created the possibility that nothing is 'really there' unless it is observed. In one interpretation, this leads to the thought that there must be a cosmic observer for the universe to exist. The alternative is that there are an infinite number of worlds capable of observing each other in mutual reciprocity.

A more intimate prospect is that 'our' minds are being worked on by observers from another order of intelligence. It would then be quite natural to assume that this would entail a very deep intimacy that is far removed from one object acting on another. We can find an echo of this in 'moments of meeting' between people. This can be approached in terms sexuality because this is the nearest and most accessible representation of a coalescence of mind. The Group Analyst Patrick de Mare often referred to dialogue as 'erotic'.

Such ideas give a new perspective on creativity. Bennett postulated a creative energy beyond consciousness which signifies a meeting of higher and lower rather than some erratic function of the brain. Creativity is usually associated with producing new kinds of manifestation in the world, but it can be seen in terms of the 'I' as a question that opens to the creative. The 'I' is not an object.

In the 'Newtonian' view only humans are taken as subjects and all the rest is a machine. This view also derives from Christianity. In its project to destroy all vestiges of paganism, 'soul' was denied all other forms of life and existence. When Newton said that he did not 'make hypotheses' he meant that he refused to attribute any 'occult' or autonomous power to existences. Everything that exists, with the exception of humans, is only a result of mechanical laws.

Spiritually-minded thinkers such as Steiner and Bennett have argued that the engendering of the worldview of human isolation in a meaningless universe was necessary as a prelude to humanity becoming more responsible for the biosphere. And they go on to suggest that we may be near a turning-point, a transition into a new phase in which people consciously choose to accept the reality of higher intelligence and enter into a new kind of partnership. This entails an opening to intelligence in all its variety, wherever and however it is to be contacted or 'felt'. This requires a realisation of 'we' that will be unprecedented because it will not be a collapse into group-identification and passive lack of thought but its opposite. The forces which engendered the sense of autonomy and isolation are of crucial importance and the new 'we' must build on them.

In her Canopus series of novels, the Nobel Prize winner Doris Lessing speaks of SOWF (a play on the root of the word 'Sufi') or 'substance-of-we-feeling'. Canopus is the Mother Planet from which SOWF flows. The planet Shikasta, perhaps a version of Earth, is cut off from this stream and needs help. This is what is in progress. It is not a matter of imposing a blueprint. The idea of a blueprint is absurd, a mere reflection of the hubris of authoritarian planning. It would be better to think in

terms of making music, each member of the 'orchestra' playing a part in a composition that is constantly changing in a process of mutual adjustment.

Such speculative prospects can be rooted in daily experience. Every day, other people impinge on our reality, sometimes seeming to threaten it. But they are instruments of our redemption from ourselves. We can hardly bear the scrutiny of ourselves by others. Yet, this is the only way we can become psychokinetic, to use Bennett's term and have basis for responding to and communicating with higher intelligence. In a sense, every other person has some aspect of higher intelligence in relation to us, because they are to some degree autonomous and not subject to our 'rules' or point of view. To the degree that we can bear the intrusion of other people into 'our' minds so may we be able to communicate with intelligence everywhere. Whenever we do such a thing we discover a new sense of mind and realise that it is just a beginning. The belief that we already have an independent intelligence or mind can be viewed as an intimation of a possible future, a 'message from the beyond'; just as the myths and legends of 'ancient science' current in the 16th and 17th centuries inspired the birth of modern science.

Maybe, many of us have had moments of entering into a region of more coherent meaning and dwelling there. While in such moments, the world of human struggles, pain, delusion and the like is seen with both compassion and amazement that it should be so. It is from such moments that we bear in us a kind of nostalgia for this 'homeland' wherein we could reason objectively and not consider ourselves as any different from others but as simply gifted with a way of seeing that enabled us to relinquish any sense of being apart, without arrogance of being special by virtue of it. C. S. Lewis in his essay, 'The Weight of Glory', wrote of his longing:

"In speaking of this desire for a far-off country, which we find in ourselves even now, I feel a certain shyness. I am almost committing an indecency. I am trying to rip open the inconsolable secret in each one of you - the secret which hurts so much that you take your revenge on it by calling it names like Nostalgia and Romanticism and Adolescence; the secret also which pierces with such sweetness that when, in very intimate conversation, the mention of it becomes imminent, we grow awkward and affect to laugh at ourselves; the secret we cannot hide and tell, though we desire to do both...Our commonest expedient is to call it beauty and behave as if that had settled the matter...But all that is a cheat...The books or music in which we thought beauty was located will betray us if we trust to them; it was not in them, it only came through them, and what came through was longing. These things - the beauty, the memory of our own past - are good images of what we desire; but if they are mistaken for the thing itself they turn into dumb idols, breaking the hearts of their worshippers. For they are not the thing itself; they are only the scent of a flower we have not found, the echo a tune we have not heard, news from a country we have never yet visited."

But we have at least visited that far off land, even if it was in a moment of childhood that we have long forgotten. That is why we are 'haunted' by it. We may not know how to get back to it because the very striving for it prevents us from ever reaching it. The only way seems to be to do what we can to constantly be aware of our own mortality, and the mortality of everyone we set eyes on, and give ourselves away. To 'give oneself away' is not the same as 'doing good'. It is to realise that what we take to be ourselves is a delusion. There is another reality - or perhaps a myriad - in which we are not separate nor lost in some collective and amorphous state but given a new meaning.

St Paul's vision of 'seeing as he is seen' gives a new meaning to God. God is that which sees us. The entrenched view that God must judge is a curse, a mere projection of our bad experiences of coming under the scrutiny of authorities. In a sense allied to St Paul's prayer, Bennett spoke of realising that 'Nature loves us'. There are many who extol us to love Nature but few who open to the possibility that Nature herself might love us just as we are and that our claim to love Her is simply a further arrogance on our part. Unless we come to instinctively feel that we are watched over and cared for we will be quite incapable of giving love and care to others. We might even imagine that the

'watcher' weeps for us and that these tears are the very fuel of evolution because they are composed of seeing.

