DuVersity Journal 58 2025

Hyparxis - Leslie Schwing

CONTENTS

THE ACE OF FREEDOM: THE POETRY OF THOMAS MERTON

Michael White Introduction

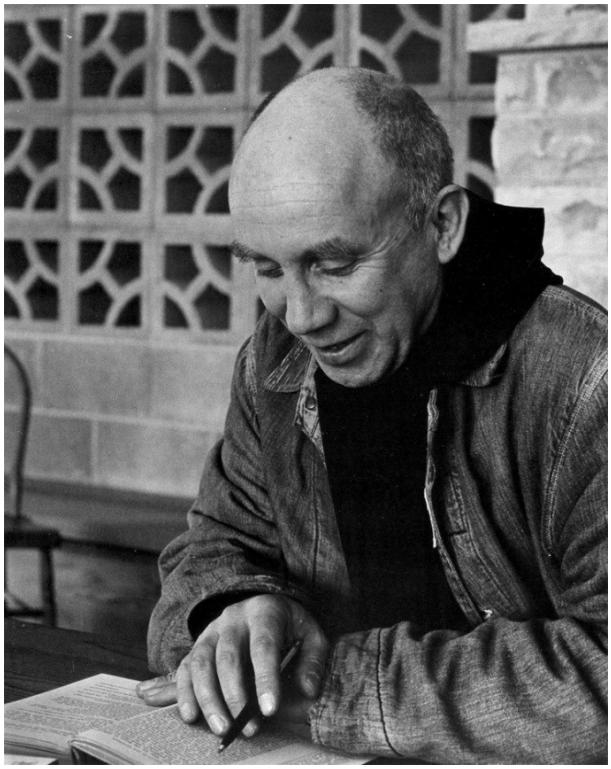
Last Palm Sunday I attended Mass at the Abbey of Gethsemani in Kentucky. It is a famous Trappist monastery where the writer Thomas Merton lived from 1941 until his tragic death in 1968. I was there to visit Merton's hermitage. Merton became a world-famous writer as a result of his books The Seven Storey Mountain, No Man is an Island and Seeds of

Contemplation, among many others. I had read his books as a college student and admired his eclectic writing style and his openness to Eastern spiritual influences. Merton was a powerhouse writer and wanted to be a hermit and devote himself to his contemplative writings and the monastery built him a little cabin on the far reaches of the monastery grounds at the edge of a wooded hillside where he lived from 1965 until his death. I had made friends with the poet Ron Whitehead in Louisville and knew that Ron had taken Lawrence Ferlinghetti to the Abbey on a pilgrimage to visit Merton's grave and I mentioned my desire to visit the cabin someday. He said he knew Brother Paul Quenon who had been Merton's assistant for the last ten years of his life and eventually Ron made arrangements for Brother Paul to take us out to the cabin on the following Palm Sunday. I was thrilled with the idea and mentioned it to another friend, Andrew Smith, who is an English teacher at the local University. I knew Andrew was a huge Merton fan and I invited him to come along and he accepted. Meeting Brother Paul was a delightful experience, he is in his mid-80's but quite spry and he is a vivid example of what a life of contemplation, prayer and song can do for you. After Palm Sunday services he took us over to the cabin which is back a little dirt road that cuts through a meadow and then the cabin appears at the edge of a forested hillside. It is just a small concrete block cabin with a nice front room, a small kitchen, an even smaller bedroom and a little chapel. We sat down at Merton's desk and could feel a palpable current of literary creativity in the place. Brother Paul told how when you come to the monastery they give you a new name and Merton was called Father Louis by all the other monks. Brother Paul had been a seventeen- year-old Catholic living in West Virginia when he read Seven Storey Mountain and was so taken with the book that he applied to become a monk and live at the monastery. When he arrived there were over 130 monks in residence, they took vows of silence and spent their days, starting at 4 AM in prayer and contemplation. However, the new monks were assigned a mentor and Brother Paul was assigned the monk Father Louis, not knowing that it was Thomas Merton.

They met regularly and were allowed to talk so Father Louis could help the new monk overcome any obstacles in his path. After a couple of months of weekly meetings Father Louis handed Brother Paul the book No Man is an Island and suggested he read it. Brother Paul asked if Father Louis had read it himself and he replied, "Yes, I wrote it." Brother Paul looked at the cover and realized the man who had been counseling him was none other than Thomas Merton, the man who inspired him to become a monk in the first place.

When we gathered at the cabin Ron was acquainted with all of us and knew that all four of us were published poets and he suggested that since it was a wonderful event to get to meet in circumstances like this we should commemorate the event by publishing a book of poems titled Not Knowing and that all four of us should contribute a dozen poems and we would make a nice collection for a small book of poetry. I had recently published a volume of poetry titled On Beauty which was fifty of my poems, all themed on beauty, which were published

with fifty fine art images by my friend Lenny Foster. I showed everyone a copy and suggested that we use that format and match all the poems with fine art image photos. I knew that Brother Paul was not only a recognized poet but also a photographer who was known for his beautiful images documenting life in the monastery. Ron's partner in life is a woman named Jinn Bug and Jinn is also a recognized fine art photographer and he said he would ask her to contribute, and I said I would see if Lenny Foster would also take part. That gave us four poets and three photographers. Everyone agreed and we left with the assignment to write the poems and gather the images and several months later we had all completed our assignments and the four poets met back up at the cabin and sat at Merton's desk and matched the poems to the photographs and figured out the basic layout of the book. It was delightful working together at Merton's desk. Within a few more months we had the book in print and it is currently available in the Abbey bookstore and on Amazon. As a result of the book project I was asked to present a paper about Merton at the Lost Southern Voices conference in Atlanta earlier this year. I did a deep dive into Merton's poetry and submitted a paper about Merton as a poet which was presented in April at the conference in Atlanta.



Thomas Merton published twenty-nine books from the time he entered the monastery in 1941 until he died twenty-seven years later in 1968. Nine of the twenty-nine were books of poetry. He wrote and published poetry from his college days until the last year of his life when he had three new poetry books ready for publication. His poetry was quickly accepted by literary magazines and his poetry books were published by the leading publishing house in America.

Post World War II poetry in America took off in wildly experimental directions and Merton was riding that wave. It was poetry that stripped words of their past associations so the words stand in relation to one another in ways that bring out new meanings. He puts words together such that the traditional meaning of the word does not "work" in the context in which he places it. Then you are stuck with a combination of words that literally makes no sense. He proposes that this is what creativity is all about, it is about allowing new meanings to arise that hadn't been thought before. When words are brought together in different ways something new and strange happens to them, they have unexpected and newly-discovered connotations that jump out. Merton's poetry is designed to provoke this tension. He once told a group of young monks that,

> This material doesn't work in the ordinary way. Here the sequence of the words is illogical, as soon as you get a logical sequence the whole thing is destroyed, it has to be illogical, that's the first thing about it. The traditional framework of logic is constantly broken down so you can't be logical even if you try. Then you find yourself exposed to something else and you don't know what it is...This has a different effect on different types of people, some people are scared by it. This breaks through the cramping artificiality in life.

Merton found inspiration for his poetry in modern art. When Merton looked at a painting by an abstract expressionist like Jackson Pollock he asked the question, "What is it 'of'". And the answer, of course, is that it is not "of " anything, it is not representational. Merton picked up on this and wanted to strip words of their meaning and free them from their traditional definitions and let them interact in whole new ways. He describes this as a form of prophecy saying,

> "To prophesy is not to predict, but to seize upon reality in its moment of highest expectation and tension toward the new. This tension is discovered in the light of everyday existence. Poetry is innocent of prediction because it is the fulfillment of all the momentous predictions hidden in everyday life... This is its innocence and its dignity. We are not persuaders. We are the children of the Unknown. We are the ministers of silence...Let us recognize ourselves for who we are: dervishes mad with secret therapeutic love which cannot be bought or sold, and which the politician fears more than violent revolution, for violence changes nothing. But love changes everything."

In Merton's poetry the reader can't read the words in terms of their usual meaning. He places words together in ways that decontextualizes the meaning. The ambiguities in the relationship of the words tends to set some people on edge, as if they're accused of not understanding something that is not intended to be understood in the first place. The reader must make peace with these poems and accept them, tolerating their unexpected manifestations and not interpreting everything unfamiliar as a threat, or trying to make it fit into a preconceived meaning. Merton calls the poems "ciphers of energy". Words are programed with specific meanings; the poet has a special vocation to be outside the usual meaning. These poems awaken possibilities and help to alter one's perception. Merton says these poems invent themselves. He called this Fierce Modernism and said it was distinguished by convulsive juxtapositions and a rejection of lyricism.

All this is preparation for hearing some of his poetry. Here is the very first poem that he felt happy about. It's called "The White Girls".

The white girls lift their heads like trees, The
black girls go
Reflected like flamingoes in the street.

The white girls sing as shrill as water,
The black girls talk as quiet as clay.

The white girls open their arms like clouds,
The black girls close their eyes like wings.
Angels bow down like bells,
Angels look up like toys,

Because the heavenly stars
Stand in a ring:
And all the pieces of the mosaic, earth, Get
up and fly away like birds.

Merton said that it cuts through conventional thinking. He called it concrete and experimental. He experimented with this throughout his career as a poet. In the last year of his life he was on fire and wrote three new books of poetry. The first of these, Cables to the Ace, is some of his most experimental poetry. He called it anti-poetry and described it as an animated mosaic of irony and experiment. These poems abandon all meaning and become language in the face of chaos. This opens to a strange lucidity that results from the fortuitous juxtaposition of images. By putting words together in ways that are not "normal" it creates sparks that bring forth an intelligence that could not be created by the intellect or reason.

Here's an example from Cables to the Ace number 78 titled (THE HARMONIES OF EXCESS)

The hidden lovers in the soil
Become green plants and gardens tomorrow When
they are ordered to re-appear
In the wet sun's poem

Then they force the delighted
Power of buds to laugh louder
They scatter all the cries of light
Like shadow rain and make their bed
Over and over in the hollow flower The
violet bonfire

They spin the senses of the mute morning In
an abandoned river
Love's wreckage is then left to lie
All around the breathless shores
Of my voice
Which on the coasts of larking meadows

Invented all these children and their mischievous noises So

those lovers teach April stars
To riot rebel and follow faithless courses
And it doesn't matter
The seed is not afraid

Of winter or the terrible sweetness
Of the spring's convivial nightmare
Or the hot surprise and dizzy spark
Of their electric promise

For the lovers in the sleeping nerve Are
the hope and the address
Where I send you this burning garden
My talkative morning-glory
My climbing germ of poems. (p 447-8, Collected Poems)

The next of the books Merton published in 1968, Geography of Lograire is entirely different. He began to incorporate anthropological and travel reports from far flung branches of the human tree to hone into the "minute particulars" of human nature. It includes an incredible reach of anthropological studies from the cargo cults, the 17th c. English Ranters, the Mayan, the Shoshone, Zen, Sufi and Taoist. Here's an example of what he calls a Cargo Song which is in the voice of a Polynesian native who sees planes flying overhead and knows they are full of exotic goods from faraway places.

Letter to Mr. Clapcott sir you sonofabitch you notice we
    have now cut down your coconut trees.
You have messed with all our women and when this was
    pointed out you have not desisted
And now we are going to fix you Clapcott five men
Will come and you will not hear them come
You will be shot and parts will be cut off
Parts also eaten
Because of which
Our dead shall rise
Black shall be white
Cargo shall come to Santo
Ancestors come home in white ship
From where you sent them you sonofabitch
With all your papers.

So for you Mr. Clapcott we sing this message
Five special delivery bullets in the chest tomorrow
And then our ship will come from America Where
there is no more death
Repeat nightletter Mr. Clapcott sir you sonofabitch
    you notice

Ghost wind has blown down your coconut trees And
your beach is very red.
(p. 569-570 Collected Poems)

These poems get rid of the lyrical interference of the "writer" and lets the words do the writing. Finally, in the last year of his life Merton sent his publisher a collection of poetry that was published posthumously titled, Sensation Time at the Home. Imagine Merton up late in the night sitting at his desk in his hermitage, pen in hand with a kerosene lamp casting its yellow glow on the paper as he writes this poem from this final collection.

THE NIGHT OF DESTINY

In my ending is my meaning
Says the season.

No clock:
Only the heart's blood Only
the word.
O tongue of flame
Under the heart Speak
softly:
For love is black
Says the season.

The red and sable letters
On the solemn page
Fill the small circle of seeing.

Long dark-
And the weak life
Of oil.

Who hold the homeless light secure In
the deep heart's room?

Midnight!
Kissed with flame!
See! See!
My love is darkness!

Only in the Void
Are all ways one:

Only in the night
Are all the lost
Found.

In my ending is my meaning.

Merton was a mystic and his mysticism is inherent in his poetry. There is a historical marker in downtown Louisville that commemorates a mystical insight that Merton had at that location. It is, as far as I can tell, the only historical marker in the United States that memorializes a mystical experience. Merton recorded an account of the event in his journals saying, "In Louisville, at the corner of Fourth and Walnut, in the center of the shopping district, I was suddenly overwhelmed with the realization that I loved all those people, that they were mine and I theirs, that we could not be alien to one another even though we were total strangers. It was like waking from a dream of separateness, of spurious self-isolation in a special world,....There is no way of telling people that they are all walking around shining like the sun."

Merton thought of art as a form of mystical experience. He said, "The artistic experience, at its highest, is a natural analogue of mystical experience." (p 222, Seven Storey Mountain) In one of his literary essays Merton says, "The poet is always akin to the mystic...poets are contemplatives that see mysteries." (p 345 Literary Essays) Art illuminates the subjectivity common to all people in an aesthetic vision that transcends the individual and, "lets go of everything and finds All in Nothing" (p 341). He calls this the "secret ladder". He says the contemplative is not separated from life, just the opposite, he calls mystical awareness the "crown of life". To Merton the artist is the successor to the prophets who were full of divine fire and in our times this role falls to the poets.

He says mysticism is an awakening, "to the impeccable pure simplicity of One consciousness in all and through all."

He was seeking the "hidden wholeness" that is omnipresent in all things. In the

later years of his life, he recognized that the way to this hidden wholeness was not found solely in Christianity but was shared with other traditions.

He saw that there are many doors to the nondual; the Buddhists use meditation, the Hindus use yoga and the Sufis use twirling. All of these are ports of entry to "One consciousness in all". And in his life as a poet and artist he recognized that poetry and all forms of art serve this same end.

He describes mystical vision as a "pure diamond blazing with visible light…in everybody, and if we could see it we would see these billions of points of light…the gate of heaven is everywhere." (p 34 Merton's Mystical Visions: A Widening Circle by Susan McCaslin). In another place he talks about mysticism saying, "there is a basic unity within ourselves at the summit of our being." (p 108) It is here that we discover the dignity of our earthly self in and by itself, it is the place inside each of us where we are all the same, Merton calls this esoteric interiority "the ace of freedom". He says the Great Mystery of contemplation is purified by humility and abides in silence. He wrote a poem that addresses this titled,

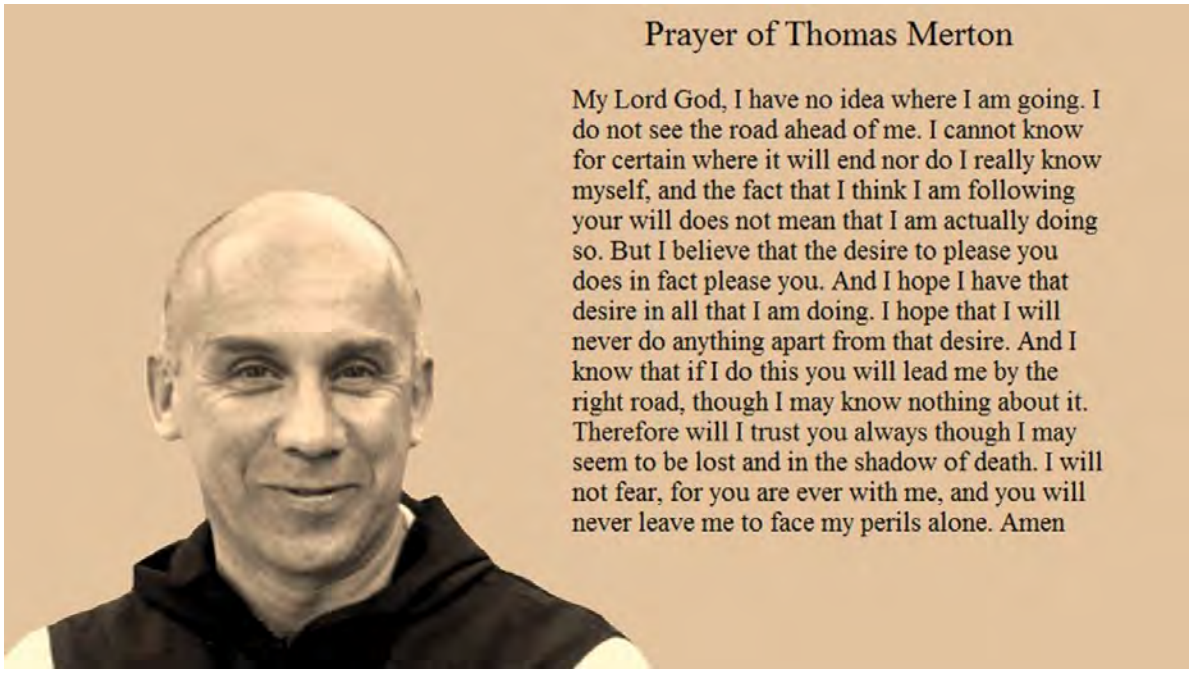
"In Silence"
Be still
Listen to the stones of the
wall Be silent, they try
To speak
your Name.
Listen
To the living
walls.
Who are you?
WhoAre
you?
Whose
Silence are you?
(Collected Poems p. 280)

In the last few years of his life Merton lived in a little cabin the monastery built for him out in the woods on the monastery grounds. Merton was looking forward to getting in the cabin as a hermit and once it was finished, he told everyone to leave him strictly alone. Then, at the end of the first week, Merton turned up at the monastery complaining that no one was paying attention to him. It is a lovely cabin, just a small place, a nice front room, a kitchen, a small bedroom and a small chapel. Now the monks use it for retreats and there are meetings of the Merton society in the cabin from time to time.

I got to work closely with Brother Paul Quenon who was Merton's assistant for ten years along with the poets Ron Whitehead and Andrew Smith. We met at the cabin and put together a book of poetry titled Not Knowing. There is a palpable feeling of literary inspiration in the cabin. It buzzes with energy and there is a special excitement about being there.

On my last visit to the cabin the poet Andrew Smith was with me and on the ride back we had several Merton books with us in the car and Andrew started opening them at random and pulling out the first phrase he saw. When we got back to Tennessee he gave me the list, it read,

ruled by selfishness
asleep or dead
I have made the vow
to the ultimate idea
detached from the cares of the world
at the corners of human sensibility
drawn into the mystery
of the bitter truth
about the dust of death



NUMBERS ARE STRUCTURES OF WILL

Richard Heath

This is an extract from a new book in progress. The Diagram of Everything Living is further discussed at www.matrixofcreation.com https://matrixofcreation.com/2023/06/04/ gurdjieffs-diagram-of-everything-living/

Bennett also found numbers at work in a third domain of Will: another unexpectedly simple and intelligible way for the universe to operate. He realised that structures of Will had been created, made up of a small but specific number of terms. In the creation, this would enable the expression of specific types of situation, involving Will throughout the subsequent cosmos, when and where beings can express Will. Bennett had already been introduced to Gurdjieff's Law of Three, Seven and their synthesis having Nine terms as the central laws of Will as fundamental to the universe at every level of scale.

The Law of Ninefoldness was diagrammed (in 1917) as the Enneagram [see figure] and then (in Beelzebub's Tales) as the Heptaparaparshinok, a purely textual explanation with nine elements. In all real systems, including the Universe as a whole, there needs to be harmonisation between the starting and the ending of all of its processes, if and when these are to become evolutionary, that is, able to be dissolved as well as created.

And Bennett later described the systemic attribute of the number nine as harmonization, and the word evolution was now not about the sophistication of living forms but rather, the creation of higher levels of order and energy, through a process of transformation (the systemic attribute requiring a law with seven stages).

Another structural law has 4 terms (the Tetrad), which crucially governs the behaviour of dynamic systems (hinging on the fourth material energy of elasticity) to be present in any interactive activity. This, according to Bennett's Systematics, allows any activity to be adequately described (as a pattern of Will) using four terms which each relate to each other term in six "connectives", these often shown in a diamond geometry (see figure).

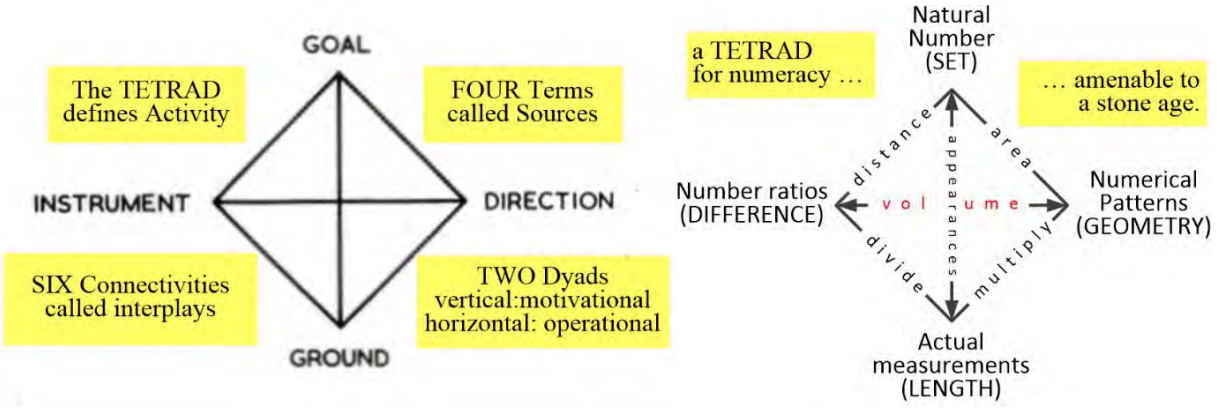


Figure 1 (left) Bennett's abstraction of the element for a Tetrad (right) an example developed to explain how the stone age could perform a numerical astronomy of time.

In all that follows, tetrads are useful when seeking to understand the purpose of processes especially dynamic systems, which seem to be a universal species. Similarly, blending involves the Law of Three terms, where each term takes a different role, of affirming, denying and reconciling. The number three expresses six possible permutation of triadic laws as 6 possibilities (G's world 6) pointing to a further Law of Six (or hexad), whose systemic attribute is coalescence, also relevant to dynamic systems when these achieve a coalescent state, as have the planets and living systems. The universe is a coalescent activity involved in transformation and harmonization, What we loosely call spiritual is in fact derived from the property of completeness, the systemic attribute of the number 8, visualised in the geometry of the octagon.

Bennett identified a relatively small number, of 12 Structures, representing the first 12 natural numbers, in a new Science of Will he called Systematics. Each structure had a profound systemic attribute for the universe and each form then belongs a characteristic set of regular geometries used in Sacred Geometry, giving geometries an extra domain of meaning. This small number (12), of wholly interconnected terms (involving small numbers), effectively made Will intelligible and amenable to beings with minds, creating a universe with an extreme type of simplification, so that the lower worlds would be able to collapse back into the earlier stages, now called the higher worlds, in a "path of return" to simpler and less separated worlds. Systematics is then for Will what mathematics and special cosmic constants are for Function and Being. Using numbers to form the Will within situations enabled understanding according to a creational scheme comprehensible to the thinking beings, evolving on planets such as our own.

Since the Tetrad dominates the form of all dynamic systems then planetary orbits, geological, and atmospheric systems on the 11surface of planets (for example, water andcarbon cycles), and living systems: come under the Law of Four as well as other such "higher" laws of Will, and the aforementioned special cosmic constants and laws of physics.

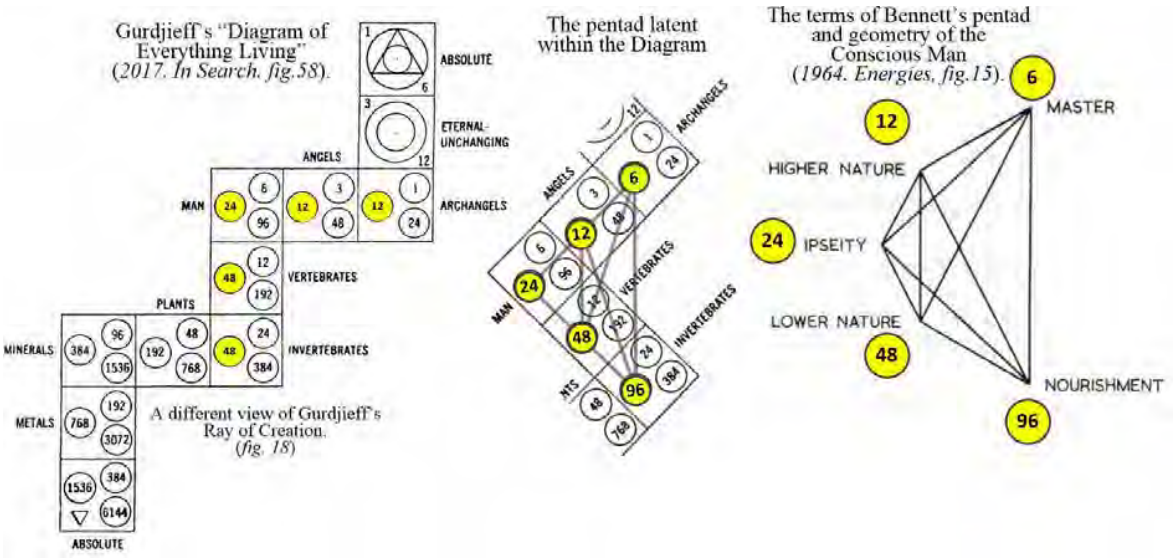


Figure 2 (left) Gurdjieff's Diagram of essence classes for living beings (center) How Bennett's geometry came to conform to that Diagram (right) The terms of Bennett's geometry also showing world numbers from the Diagram.

However, beings are something in their own right (an ipseity), so they can transcend mere activity to become a living essence class, In systematics, this is a five-termed Pentad, with a fifth extra term, namely a type of being. A living essence class is fed by the next-but- one "lesser" class below them, just as they "feed" the essence class next-but-one above them, giving the Pentad an outer range (or context), sometimes equated to a law of reciprocal maintenance as life supports a chain of being through eating and being eaten. In contrast, the essences directly above and below a given essence class represent the range of their potentiality. The human essence class has an inner range between the animal (below) and the angel (above), while the outer range is to be fed by the germinal essence while serving the cosmic individuality.

A scheme of essence class called "All that Lives" was presented by Gurdjieff in 1917 as an eleven-fold "systematic". It revealed a chain of being, where only 7 beings are wholly living (in the sense of being pentadic), and able to have both two essences classes above them and two essence classes below them, to form a pentad. This meant that beings arising within the universe would have just a few super-types of essence classes which were (when articulated by Bennett) each prefigured as a crucial design feature of this intelligible universe, defining evolutionary niches.

It is clear that Gurdjieff could not introduce his system of ideas in finished form. Its would have to be understood later in the 20th century, as it was with Bennett and few, as far

as one can tell, have greatly evolved these ideas into a view as complete as that in Bennett's Dramatic Universe and his many other publications.

From my own point of view, it is only because of his work that I could possibly explain why the time world could have been found intelligible by the stone age, hence my need to explain that stone age work here. The stone age left their monuments and carvings as mute testament to an intelligible world based upon numbers found within the sky phenomena. And their work touched upon the faculties of an otherwise unknowable angelic world. This initiatory event had the power to stimulate the neolithic to further the history of human consciousness within subsequent civilizations based largely on farming and fertility of the land. Systematics suits my purpose in providing explanation as to why megalithic astronomy is more than archaeology, and how it was possible for a stone age culture to initiate history. It will also help us grasp living and cosmic systems in a new way, by using the inherently simplifying ideas of Gurdjieff and Bennett, without which it is hard to explain how and why the universe was created to be understood by human beings, in the first place. This necessity, for thinking beings to understand, is evolutionary in every sense, implying their potential development of an intelligence in common with the higher worlds. When later confronting the cosmology of the Magi, systematics can also support the complexity to encourage comprehension otherwise impossible for non-academics, when looking at Zoroaster's vision.

Mathematician suggests extra dimensions are time-like

By Lisa Zyga , Phys.org

George Sparling 1927 - 2017

The analytical structure underlying the spinorial theory can be represented visually. The structure is a Xi-transform, which moves between the three spaces in the directions given by the bendings of the upper case Greek letter Xi. The distorted squares represent the wave operator. The product of a wave operator and a Xi transform, taken in any order, is zero. Image credit: Erin Sparling.

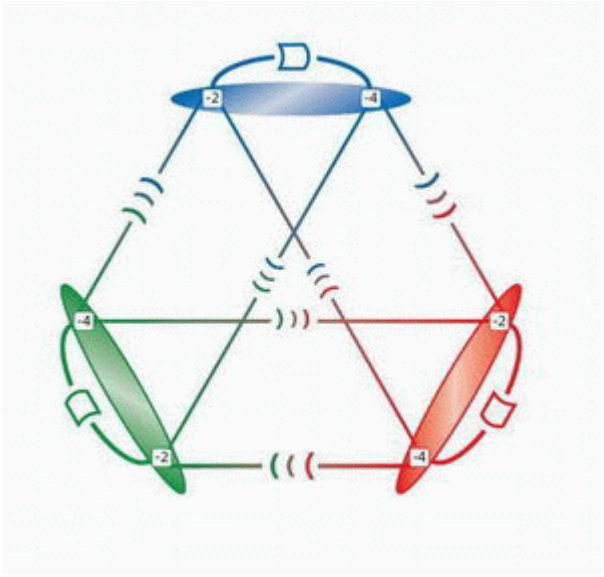
In a recent study, mathematician George Sparling of the University of Pittsburgh examines a fundamental question pondered since the time of Pythagoras, and still vexing scientists today: what is the nature of space and time? After analyzing different perspectives, Sparling offers an alternative idea: space-time may have six dimensions, with the extra two being time-like.

Sparling's paper, which was published in the Proceedings of the Royal Society A, lays the groundwork for his theory. He explains how spatial dimensions contain positive signs (e.g., Pythagoras' 3D space is expressed as the sum of the squares of the intervals in three directions, x, y, and z). Minkowski's time-like dimension, on the other hand, combines these three dimensions with the square of time displacement, which contains an overall negative sign.

"In three dimensions, the formula reads $s^2 = x^2 + y^2 + z^2$," Sparling explained to PhysOrg.com. "Our standard spacetime has four dimensions, but the formula has a critical minus sign: $s^2 = x^2 + y^2 + z^2 - t^2$. The Lithuanian Hermann Minkowski invented this idea, which was published just six weeks before he died. Indeed, [Sir Roger] Penrose, for one, says that special relativity was not a finished theory until Minkowski's famous Raum und Zeit ['Space and Time'] paper."

Up until now, Sparling explains, most theories concerning extra dimensions have dealt with space-like rather than time-like dimensions, which results in a "hyperbolic" rather than an "ultra-hyperbolic" geometry. However, Sparling notes that there are no a priori arguments for a hyperbolic geometry, and he looks into the possibility of a "spinorial" theory of physics, where six dimensions of space-time arise naturally.

"In general dimensions, we say that the space-time is hyperbolic if there is only one minus sign in the formula for s2," he said. "So, for example, in the ten dimensions of superstring theory, there are nine spatial dimensions with plus signs and one minus sign. Only in that situation is there a clear-cut distinction between the future and the past."



Cartan's triality symbol links two twistor space and space-time. Image credit: Erin Sparling

"In my case, I am led to the conclusion that the ordinary four dimensional space-time extends naturally into six dimensions: the four dimensional space is hyperbolic as usual, but in the surrounding space there are equal numbers (3 each) of space and time dimensions, so the formula for s^2 reads something like $s^2 = x^2 + y^2 + z^2 - t^2 - u^2 - v^2$, where u and v represent the new time variables. I call this structure a (3, 3)-structure (mathematicians call it ultra-hyperbolic)."

Space-Time is Spinorial

Sparling's spinorial theory is based on Einstein's general relativity and Elie Cartan's triality concept, which can link space-time with two twistor spaces. Twistor spaces are mathematical spaces used to understand geometrical objects in space-time landscapes. Sparling explains spinors in the following way:

"In physics, the idea of a spinor stems from the finding that spectral lines of atoms seem to behave as if the angular momentum of the particles radiating photons was in half-integral units of the quantized spin (whose size is determined by Planck's constant). This was fully explained by Dirac's famous theory of the electron, which led him to successfully predict the existence of the positron."

Some spinorial particles include the electron, muon, tau, proton, neutron, quarks, neutrinos, and all their anti-particles, which are called fermions and have half-integer spins. There are also non-spinorial particles, called bosons, such as the photon, graviton, pion, mesons, the W and Z bosons, the Higgs, (if it exists) and so on, which have an integer spin, Sparling explains.

"The key difference between spinors and non-spinors is their behavior under rotations: typically, non-spinorial (integer-spin) particles return to their initial value under a 360-degree (or 2π-radian) rotation; however, the spinorial (half-integer-spin) fermions actually change sign under a 360-degree rotation, requiring a full 720-degree rotation to get back to their initial values. This is completely foreign to our naive idea of how rotations work, and yet it is a basic part of reality.

"Consider this analogy: if you take a plate and hold it in one hand horizontally whilst twisting it under your arm backwards through 360 degrees, your arm ends up in the air after one rotation, and it needs another 360 degree rotation to get it back to the beginning," he said.

Twistors, then, are a special kind of spinor first introduced by Penrose (Sparling was a PhD student of Penrose). In Sparling's theory, the two twistor spaces are each six-dimensional, forcing space-time to also have six dimensions, in accordance with Cartan's unifying triality. Because the twistor spaces' geometry is ultra-hyperbolic, the extra dimensions are time-like.

"My work has three six-dimensional spaces which at one level are on an equal footing and which are bound together by a new transform, which I call the Xi-transform," Sparling said. "Two of these spaces can be understood at the space-time level as twisters. Then the third space can be given a space-time interpretation, but only if we have two extra dimensions: so it is the requirement of symmetry between the spinor spaces and the space-time that dictates that the extra dimensions be there."

A Harmonious Concinnity

While the concepts of twistor theory and spinors have been previously investigated as an alternative to space-time, Sparling explains how his new proposal is slightly different because it's not a complete replacement of space-time. Rather, the guiding principle of his idea is that of a harmonious combination of three entities, or a "trinity." Each part of the theory reinforces the other parts.

"If one accepts that there are these three spaces [space-time and two twistor spaces] that are central to my theory, one looks for a theory which unifies them; this would be the 'concinnity'," he explained. "An indicator that there might be such a theory comes from the theory of Jordan algebras, which naturally unifies the three spaces into a twenty-seven dimensional whole, called an exceptional Jordan algebra." Sparling's student Philip Tillman and ex-students Dana Mihai, Devendra Kapadia and Suresh Maran also played a significant role related to this work.

"A second indicator is that there are two radically different descriptions of massless particles, such as the photon: the standard one uses Fourier analysis in space-time and another uses twistor theory and sheaf cohomology," he added. "The mathematical formalisms used in these two different descriptions are so different that it is simply amazing that they are describing the same basic physics. The concinnity would provide an explanation for this. This would then unify twistor theory, space-time theory and string theory—this is very tentative, however.

"A very interesting aspect is that Newton fought strongly against the idea of the trinity (in a religious context)," Sparling noted. "It is ironic that I am invoking that very same idea in the context of gravity: perhaps Newton saw that the concept could be used in physics, but because he could not think of such a use he rebelled strongly against it (of course, I have no evidence for this!)."

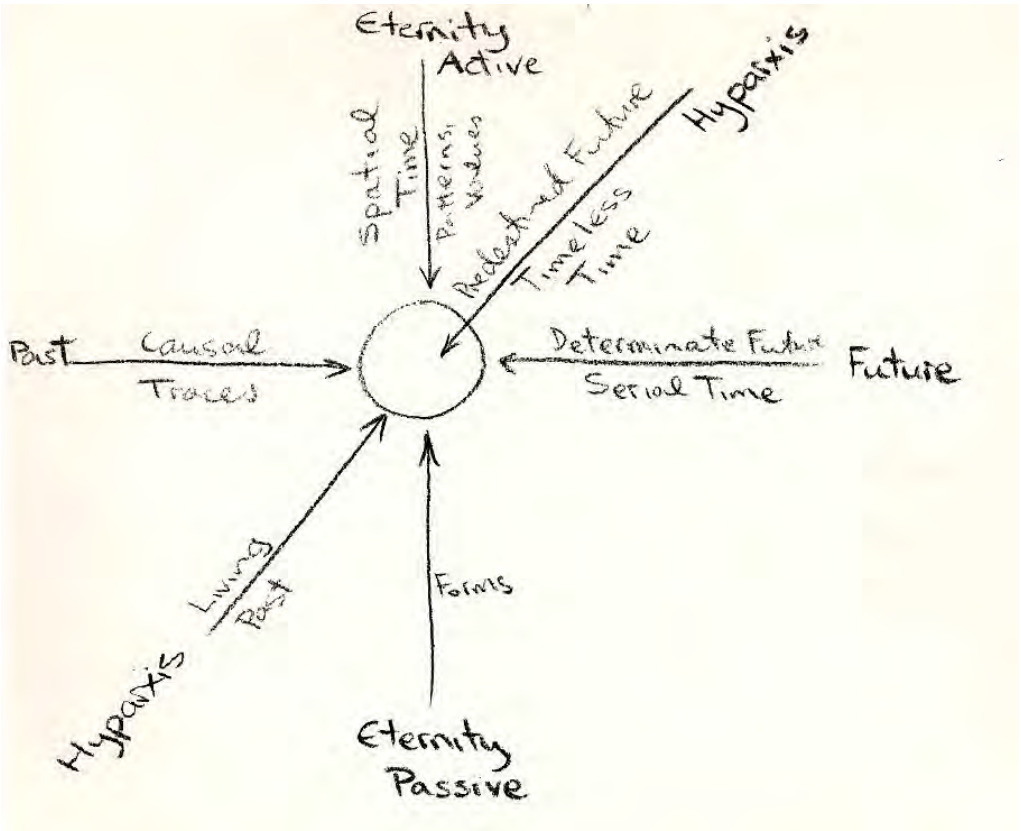
Although the theory is not definitive, Sparling explains that several major ideas in current physics would likely play a role (such as condensed matter physics, category theory, non-commutative geometry, string theory, and the structure of superfluids). Such connections might also point the direction to a unified theory, though currently speculative.

"My work can be seen as a strong antidote to the present air of pessimism surrounding modern fundamental physics," Sparling said. "As is well-known, string theory has been roundly criticized for its lack of predictive power. String theorists have been reduced to an absurd reliance on the anthropic principle, for example.

Here I have a clear-cut prediction, which goes against the common wisdom, which gives experimenters a target to go for: first find the extra dimensions, then decide their signature (a very tough homework assignment!). Of course I could be proved wrong, but the effort to decide is surely worthwhile.

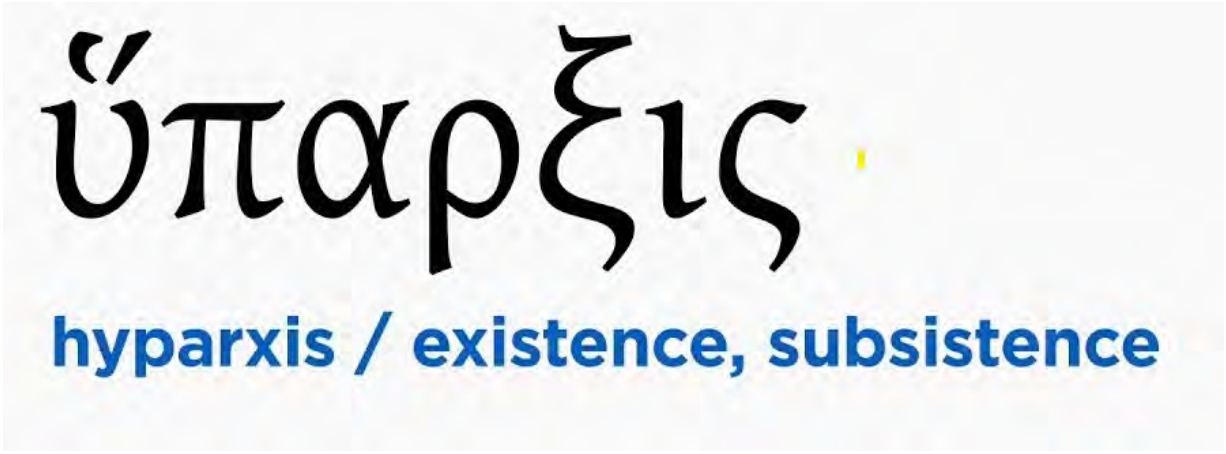
"Actually, in the area of philosophy, I am in opposition to string theory," he said. "It is a top down theory: dream up something that works in some high dimension and then try to finagle some way of reducing to fit in with the lower-dimensional theory. My approach is bottom up: take the existing four-dimensional theory seriously and try to build up from it. This is very tough to do. Hopefully my ideas work. Note that my work only constitutes a possible beginning at a more inclusive theory."

Sparling continues to explore the ideas of this 6-D time-like spinorial theory of space-time, with support from a workshop at the BIRS Institute in Banff, Canada, and ideas from philosophers including Alexander Afriat, Steve Awodey, Jonathan Bain and Rita Marija Malikonyte-Mockus. He predicts that experimental investigations in the near future—such as the Large Hadron Collider—might uncover the extra dimensions.



Bennett's Model of the Present Moment

HYPARXIS IN THE DRAMATIC UNIVERSE



JGB began thinking about what became The Dramatic Universe in 1920. He was convinced that a relatively simple extension of the framework of physics could allow for free will. This gave the basis of the fifth dimension he called 'eternity'. Over the years that followed he encountered Gurdjieff and worked with Ouspensky, and their ideas had considerable influence on his scheme. One of the main influences must have come from Ouspensky's ideas of 'eternal recurrence' and three kinds of time. This eventually gave rise to the idea of another dimension separate from Eternity that would in fact allow for free will as eternity alone could not.

The most profound underlying element in this work is that of the triad. JGB's core organising idea is that all Experience involves Function, Being and Will. These became the archetypes for Time, Eternity and Hyparxis.

One further thing. Hyparxis appears in the guise of the reconciling impulse in the triad of time and, in later volumes, as the reconciling or at least 'connecting' element between fact and value, existence and essence, etc. But hyparxis is not just 'in- between' the other two because the three terms of a triad are not confined to a hierarchy. It may be useful to keep in mind that sometimes hyparxis is 'above' or leading eternity.

Another important thing to keep in mind is that JGB was evolving his scheme of Systematics as he wrote the DU. The unpublished version we have (1952) shows the work in only one volume. In 1956 Vol 1 was published, only on natural philosophy. In 1961 Vol 2 came out on moral philosophy. In 1966 came Vol 3 on man and his nature and Vol 4 on history. The various volumes made use of material written over a spread of many years, so that later ideas were never quite fully incorporated into earlier texts.

The term 'hyparxis' does not appear in the early 1952 version even though there is reference to a sixth dimension. Sometime between 1952 and 1956 hyparxis appears. We do not know how or why but suspect the influence of Thomas Taylor, the 19th century neoplatonist .

The movement he made from the fifth dimension of eternity to the sixth of hyparxis marks his emergent realization of the significance of will (associated with hyparxis) as 'beyond' being (associated with eternity).

Though not mentioned anywhere (and not a term he much used) nevertheless self-remembering permeates the treatment of hyparxis.

The references are given for ease of study and only partly organised. But scanning through them may give you starting points for following up a line of enquiry.

COMPLEMENTARITY/ RECONCILIATION

p. 135 The first appearance of hyparxis is as the balance of cosmic dyads. One example of a CD is expansion/concentration, terms taken from the treatment of triads that appeared later in Vol 2. In the earlier version of the DU (1952) this duo was said to be reconciled by the triad of freedom (an idea that carries through to Vol 2 of the DU). The property ascribed to hyparxis is of the nature of coherence and is called complementarity.

The language of systematics – multi-term systems – was not as developed in Vol 1 as later (Vol 3). Here we find hyparxis as (a) the systemic attribute of the dyad as a whole (b) the reconciling term in the cosmic triad. In abstract terms

(a) H = (A/B) the harmony of the dyad
(b) T = (E, H, T) the middle of the triad of time T

In the same paragraph we find reference to time and eternity in the guise of process and potentiality. We can observe process but not potentiality (later on the DU the latter is sometimes called being 'eternity-blind'). Then, hyparxis is neither observable as process nor not-observable as potentiality. This is stated to suggest hyparxis as what is between them, reconciling them.

However, later we find space also in the role of reconciling time and eternity but outwardly; hyparxis reconciles them inwardly. (p. 166) This is best represented by what is called a 'semiotic square'. JGB did not use this device but might well have because of the ambiguity of three and four in talking of the dimensions.

OBSERVABLE (T) UNOBSERVABLE

(E) BOTH (S) NEITHER (H)

Inadvertently perhaps, this one paragraph includes implications of the two, three and four term systems as methods of thinking.

p. 248 H only comes into play when eternity and time are cross-connected.

CYCLICITY /RECURRENCE

p. 137 gives the first reference of hyparxis to cyclicity. The ideas of (a) repetition (b) rotation are included.

The first gives rise to the theme of recurrence while the second anticipates (1) the alliance of hyparxis with the spatial dimension of rotation and (2) the construction of the delta-pencil. There will remain a certain ambiguity about whether what is cycled and recycled does so in its own time (invisibly) or in successive time (visibly).

p. 170 when recurrent in time is discrete and numerical . When recurrences are identical the hyparchic interval is zero.

p. 264 exact recurrence in hyparxis is possible {???}

LAWS OF WILL/ABSTRACT

p. 150 says that laws from which both behaviour and existence can be abstracted are those of pure will. These include classification and logic and relate to mathematics (see 5.13.3). The correlation between the most abstract and will is important.

p. 151 speaks of hyparxis as the manifestation of will.

p. 167 identity + recurrence give the sequence of natural numbers. Analytic statements that are certain are due to hyparxis.

p. 192 semantic analysis, arithmetic, logic, theory of cyclicity

BEING WHAT ONE IS

p. 151 Hyparxis is the inner condition of being what one is.

p. 167 Bare potentiality is the beginning of existence, bare actuality the end of existence, hyparxis is the degree to which a given whole is able to be itself, it is a measure of fullness.

p. 167n “indefinite incoherent homogeneity to definite coherent heterogeneity” [note implications for systematics)

MEANING

p. 166 hyparxis is meaning. Time – fact. Eternity – value.

Hyparxis is required for recognition (of the return of the ‘same’). Recurrence.

p. 167 common meaning attached to a similar set of objects [incidentally this brief remark points to a basis of systematics that was never addressed]

p. 186 hyparxis linked to working hypotheses

INNER RETURN

p. 168 the return of the same event at the same time

p. 169 the uniqueness of experience is conserved. Not repeated actualization in time.

p. 277 Hyparxis is neither in time nor out of it.

DISTRIBUTION/REGULATION

p. 168n stored potentialities are distributed among actualizations
pp. 366-8 Hyparchic regulator

p. 390 diagram of organism

7. Wholly virtual	species pattern	eternal
6. Mostly virtual, part actual	genome	eternal
5. Virtual and sensitive	organic sensitivity	}
4. Wholly sensitive	epigenetic factor	hyparchic
3. Sensitive and actual	regulator	hyparchic
2. Mostly actual, part virtual	physiology	hyparchic
1. Wholly actual	soma	temporal

p. 407 Hyparchic regulator

DIMENSIONALITY/QUANTIZATION

p. 240 dimensional character of hyparxis unknown to us. Hyparxis is multi-valued, neither successive nor subject to potential difference. Recurrent and hence quantised but can be represented as a continuous manifold of H dimensions.

p. 277 Has inherent quantization because it applies to wholes.

pp. 272ff alpha, beta, gamma, delta pencils – eternity, time, space, hyparxis

p. 274 alpha:gamma = delta:beta E/S = H/
T transitive intransitive

p. 277 representation by rotation in a plane [of eternity-time?] Intensity of ableness to be given by length of vector V

p. 280 three directions of time related to three directions of space

p. 289 H is the link between the determining conditions

p. 291 recurrence – action – angular momentum

p. 321 hyparxis is irreversible

INTERACTION

p. 266 the relation of interaction is intermediate between potentiality and actualisation and governed by hyparxis

ABLENESS/REGENERATION

p. 275 hyparxis preserves the entity from the consequences of existence of other entities

p. 276 existential status

p. 326 regenerative ratio {and immortality?} If less than R then hyponomic, if more than R then hypernomic.

p. 391 because individual man has a limited time-span he needs to couple recurrences with whole human race

p. 393 every living organism is able to be itself by reason of the hazards that it encounters in the process of actualization

HOLE

p. 248 hyparxis makes a hole whereby an entity can become other than itself.

COUPLING/ACTION

p. 288 unification of recurrences is coupling. Hyparxis is regulator of coupling and exchange. Hyparxis makes the transition from rest to motion (cf complementarity). Eternity as intensity of inner togetherness projected into time is charge, hyparxis as ableness-to-be is projected as spin (action).

p. 289 three basic properties: inertial mass, charge, action (time, eternity, hyparxis)
p. 318-9 action + recurrence = spin. Bosons exist between hyparxis and time. Hyparchic action can be transformed into energy and mass.

p. 334 Two different kinds of composite whole (a) coupling entirely internal (b) with space component

p. 341 energy associated with recurrence is negative mass (cf. binding energy)

p. 391 Reciprocal maintenance {trogoautoegocrat?} as ultimate coupling

p. 411 implication that pattern exists in a 'pure' form and is selectively 'activated' through the hyparxis of evolution [potential is created from the vacuum?]

In Vol 1 the four dimensions S, T, E and H are treated as of equal status. However from Vol 2 onwards increasingly they (ST on the one hand and ET on the other) are distinguished.

VOLUME TWO – MORAL PHILOSOPHY

Laws of synchronicity

p. 29 Realization is according to hyparxis, actualization according to time.

p. 58 H unifies potentialities. H closest to 7th dimension of freedom

p. 62 H inherently emergent

p. 174 'I' is subject to hyparxis, the lower self to time

p. 175 in treatment of 'laws of order' (3-1-2) H is put with S under being which contradicts its placement everywhere else under will. In this section, E is pure essential order, T existential order and S and H in-between order.

p. 176 H gives directed attention (H-S)

p. 205 H cosmic principle of renewal and recurrence. Expressed in the rhythmic structure of selves

p. 207 H related to energy, the vehicle of the will

Vol 2 introduces Essence and Values. These are somewhat confounded but in general linked to Eternity. E is linked to H and H is the 'dimension' of acts of will. So E has become: potentialities – patterns – qualities – values etc. while H has become: recurrence – ableness to be – freedom - will etc. H most significantly becomes how essence and existence can interact (see Vol 3 p.
164)
Vol 2 recycles the categories of Vol 1 in an expanded fashion that goes beyond fact into value and the domain of harmony and 'systems'. This domain will be further articulated in the next volume. The sequence of systems in Vol 2 is 2 (fact- value) 3 (will) 4 (being) 5 (spiritualization and realization). 6 the hexad is taken up in Vol 4 as the present moment and 7 the heptad taken up as history.

VOLUME THREE – MAN AND HIS NATURE

p. 102n Fulfilment is a hyparchic condition

p. 112 H is expressed in music best

p. 164 basis of the present moment

p. 164 Hyparxis and eternity enable essence and existence to interact

p. 275 Energy quality (E), intensity (H), quantity (T)

A mystery of Vol 3 is why H is not made a prominent feature. In principle, the sequence of multi-term systems could be seen as a primary illustration of

creative hyparxis. The clue to how H will go on to be treated in Vol 4 is in p. 164 – H the basis of the present moment.

VOLUME FOUR – HISTORY

p. 5 acts of separation and coalescence conditioned by H in PM

p. 21 reunion of will in H

p. 28 hyle sensitive under H

p. 29 H and self-assertion

p. 34 influences of the will

p. 35 freedom to create order. Zone of life between H and T. Supernatural region between H and E (cosmic energies): grace

p. 36 restricted and open H: commitment and redemption

p. 38-9 changing the past, the hyparchic past, power to be of events. Suggestion that history is hyparchic

p. 50 hyparchic moments

p. 53 personal individuality: H will to realize destiny

p. 55 no H if predetermination

p. 56 Are we then to conclude that hyparxis is a mysterious concept that belongs only to mystical experience in the rare cases of direct knowledge of past and future events? By no means. We should have no experience at all unless there were an hyparchic component within every present moment. It is this that enables us to live and move 'within the present' by enabling a more or less extensive region of space, time and eternity to be integrated as 'here and now'.

p. 56 present moment = hyparchic present. Opening of PM in direction of hyparxis enlarges it in T, S and E

p. 57 We do not observe it directly; but we have an intuition of 'presence' in those whose hyparchic nature is strong. This means that they do effectively live in the space that contains and surrounds their physical body

[seven zones]

p. 59 zone time-eternity makes us aware of transience and disorder. Zone time- hyparxis makes us aware of recurrence and metric measurement

p. 62n virtuality H state of hyle (change of terminology)

p. 70 influences from E and H

p. 75 seven modes of operation between time and hyparxis

p. 124 in condition of H action of the will upon existence can be direct (not mediated by existence)

p. 328 humanism – time, religion – eternity, synergism – hyparxis

p. 348 hyparchic past of Mary

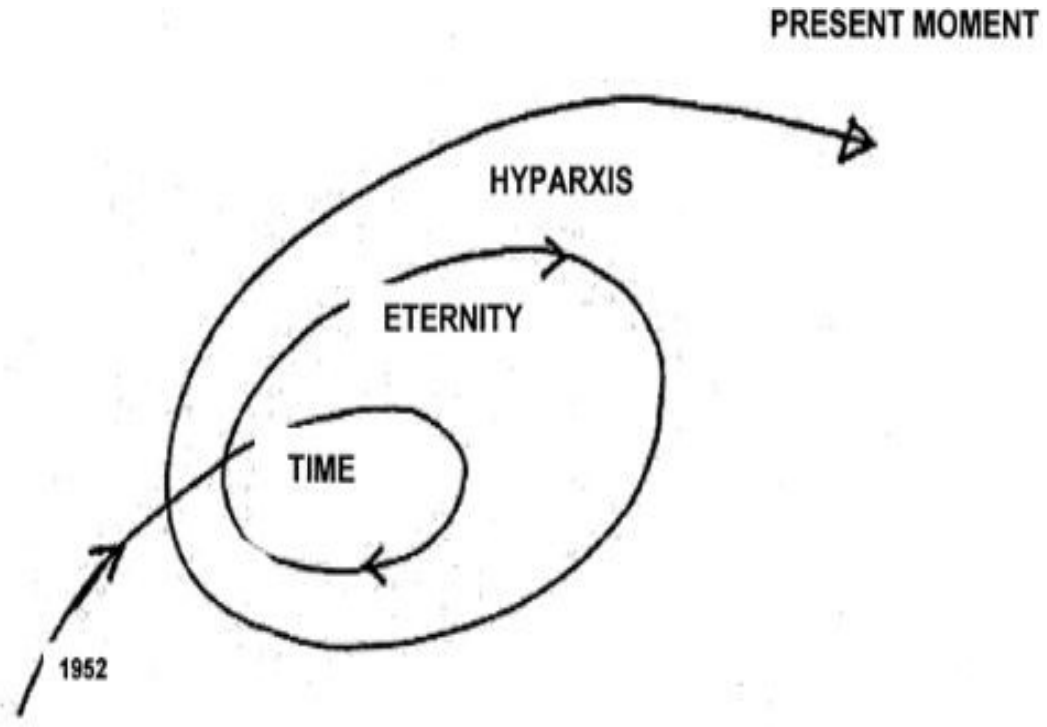
p. 348 in H one act, in T complex, uncertain, dramatic

p. 403 in war of mind T and H are antagonists

The focus on the present moment makes essential use of H as 'what holds it together'. There is an implicit strong link between the hexad as coalescence and H, which echoes the first mention of H (in Vol 1) as complementarity.
Overall there is a shift to the 'war with time' i.e. as between H and T and E goes into the background.

JGB began his foray into making a 'total system of everything' with the idea that a fifth dimension (other than 3 of space and 1 of time) i.e. 'eternity' could make freedom possible. Over many decades as he worked on this he came to include a sixth dimension and this became the focus. In his later life there was more and more a tendency to diminish the importance of Being-eternity in relation to Will- hyparxis.

The four volumes are themselves a manifestation of hyparxis.



KABBALAH

ben Shimon Halevi (Warren Kenton) 1933-2020

Warren in his studio around 2000

Text based on a slide show he made in 1999 in Baltimore

According to kabbalistic tradition, the Face of God did not gaze upon ITSELF. Therefore Existence was willed into being as a Divine Mirror, by which the Holy One would behold the Holy One. The process began with the appearance of a space within the No-Thing-ness of the Absolute.

This void was a somethingness into which ten Divine principles were introduced. They are seen as circles in figure 1, which represents the hollow dot below the two Hebrew Names of Ayin or Nothingness and Ayin Sof, the Endless. The ring of fire symbolizes the will of God enclosing the ten sefirot or numbers that compose the Laws of Existence.

Figure 1 Beginnings

Figure 2 sets out the zig-zag sequence of the Divine principles as they move down and between three columns from the Source at Keter the Crown at the top of the pillar of equilibrium.

On either side are the two columns of activity and passivity. These male and female poles are divided into three levels of Divine intellect, emotion and action. The central column is concerned with Grace and consciousness.

This Lightning Flash, as it is called, forms the basic structure of the complete Tree of Life diagram as it is known, illustrated in figure 3.

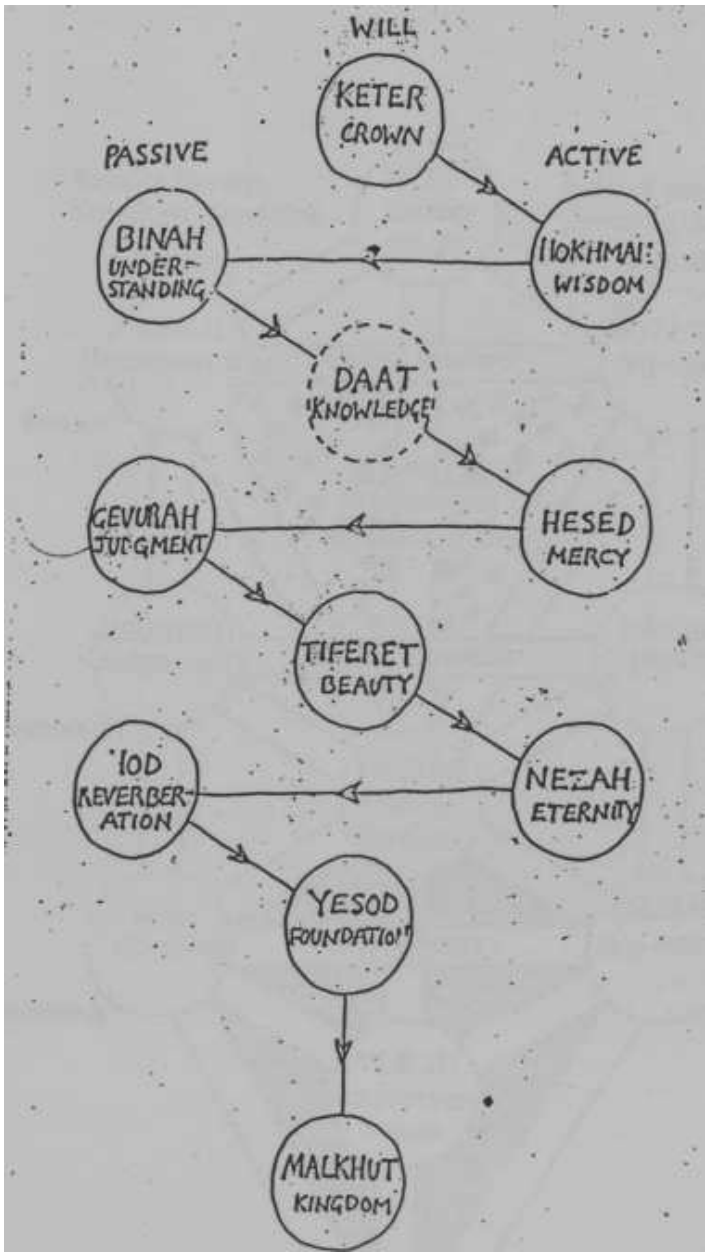


Figure 2 Lightning Flash

Here all the Divine Attributes and qualities are set out in detail. They include not only the sefirot, but the twenty- two paths that link up to create the triads and upper and lower faces, defined by the shading and stars. The English words are translations and definitions of the various functions within the Tree. This metaphysical model is the key to the kabbalistic understanding of Existence and how it operates.

Figure 3. Tree of Life

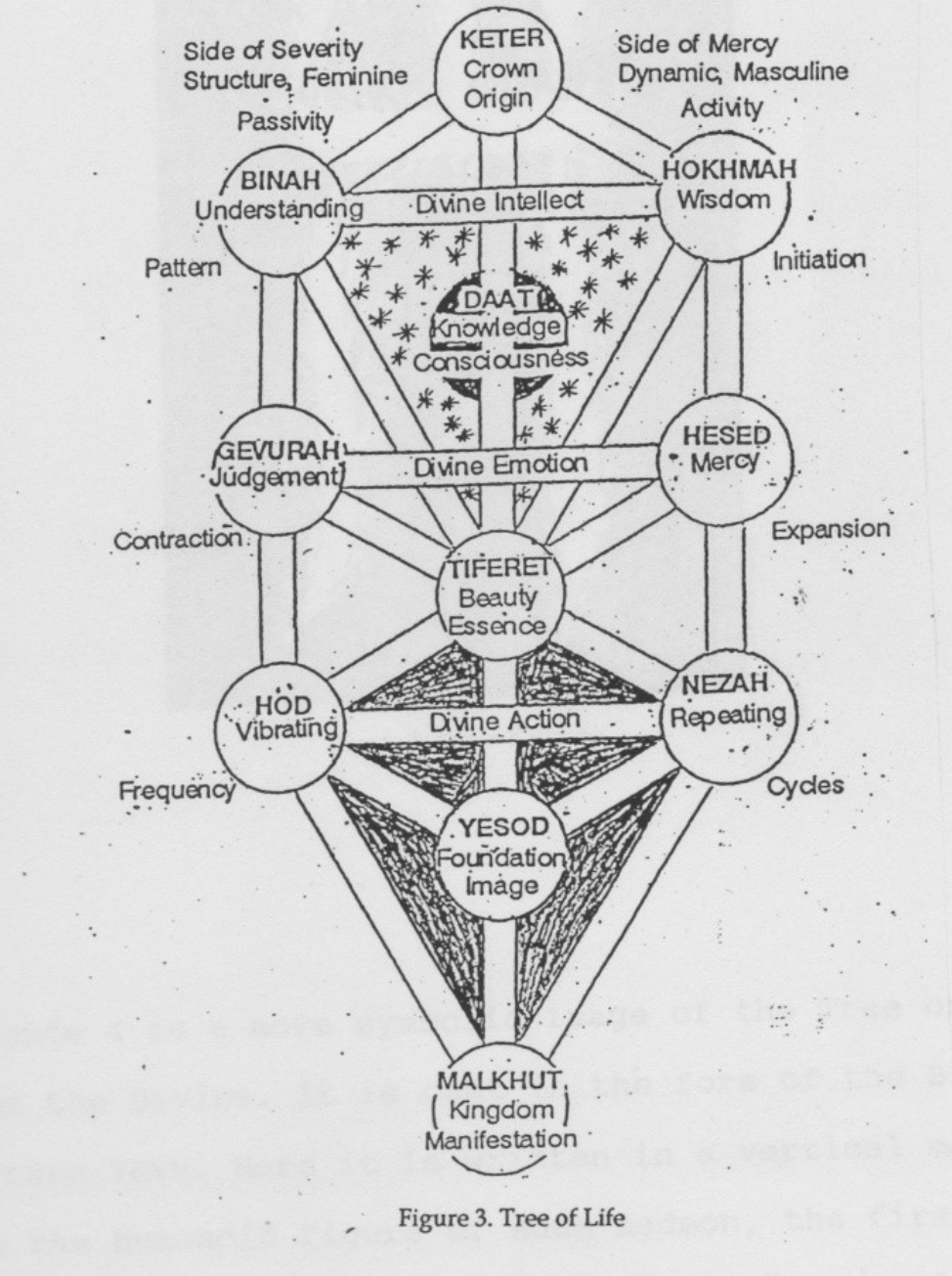


Figure 3. Tree of Life

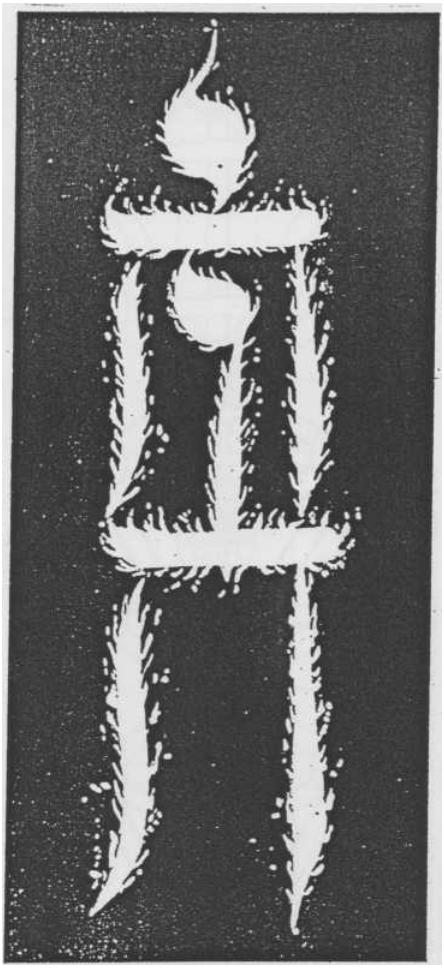


Figure 4. Adam Kadmon

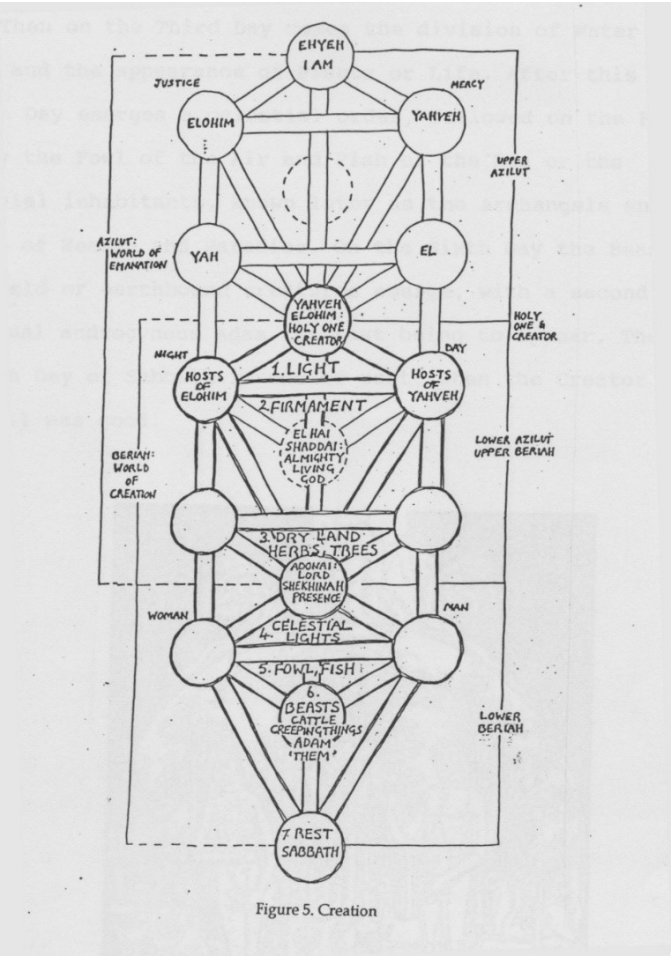


Figure 5. Creation

Figure 5 Creation

Figure 4 is a more symbolic image of the Tree or primal realm of the Divine. It is cast in the form of the Biblical sacred name YHVH. Here it is written in a vertical mode, which reveals the humanoid figure of Adam Kadmon, the first reflection or image of God, but just in sketch outline. The fine detail of this Divine SELF portrait is to be completed by the long process of Creation and Evolution. Here the three principles of active, passive and neutral can be seen and also the four levels, which correspond to the four universes of Emanation, Creation, Formation and Action that will emerge from Adam Kadmon. Together the four worlds form a comprehensive reflection of the Absolute.

Figure 5 shows how this first world of potentiality, governed by the various Divine Names, creates a second Tree of the Spirit. This corresponds to Plato's world of pure ideas. It unfolds in seven stages, described in symbolic form in the Book of Genesis. From the centre of the Tree of Life, YAHVEH- ELOHIM, the combination of two Divine Attributes, there emerges the Keter or Crown of the Tree of Creation. Light or Fire define Day and Night, with the separation of the Firmaments on the Second Day representing the principle of Air

Then on the Third Day comes the division of Water and Earth and the appearance of Plants or Life. After this on the Fourth Day emerges a celestial order, followed on the Fifth Day by the Fowl of the Air and Fish of the Sea or the celestial inhabitants, known later as the archangels and angels of Heaven and Paradise. On the Sixth Day the Beasts of the Field or earthbound creatures emerge, with a second spiritual androgynous Adam the last being to appear. The Seventh Day of Sabbath is one of rest, when the Creator saw that all was good.

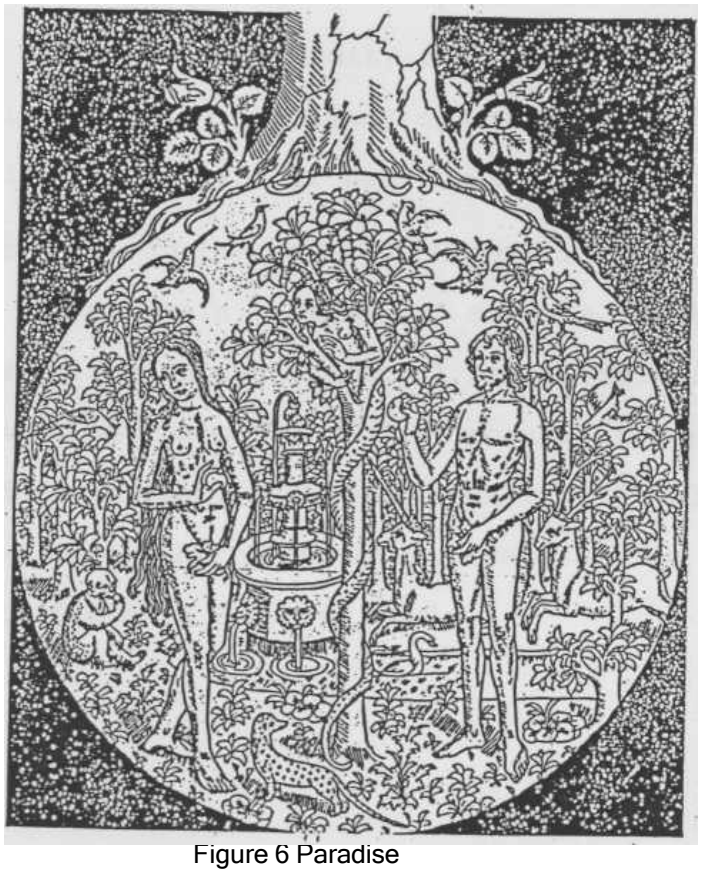


Figure 6 Paradise

Figure 6 is a medieval print showing the spiritual Adam divided into a male and female pair or soul mates. This is the world of Formation or Paradise, the third universe to emerge out of the realms of Creation and Emanation. These higher worlds are represented by the two trees. The one below in the midst of the Garden of Eden is the Tree of Knowledge, while the one above is the Tree of Life. Wrapped around the lower tree is Satan the Tester, who was once Lucifer, the brightest of the archangels, until it rejected the notion that Adam was superior to it and rebelled against God. This Biblical myth tells how one third of the hosts of Heaven chose their demonic role by following the rebel who would become Satan. Those angelics who acknowledged Adam was the most perfect image of God remained above and took up their various celestial roles. The archangels Michael, Gabriel and Raphael are examples. They chose to serve God and help humanity attain Self realization, while the Devil and his evil company opposed the operation.

Paradise is the universe of perfect forms based upon the realm of ideas above in the world of Creation. Here the archetypes of all minerals, plants and animals exist in what is called by some the subtle or Astral realm. This is why accounts of Paradise are so beautiful because it represents a reality that does not age, wither or decay. It is also the home of mankind before birth and after death and is known in Kabbalah as the Treasure House of Souls.

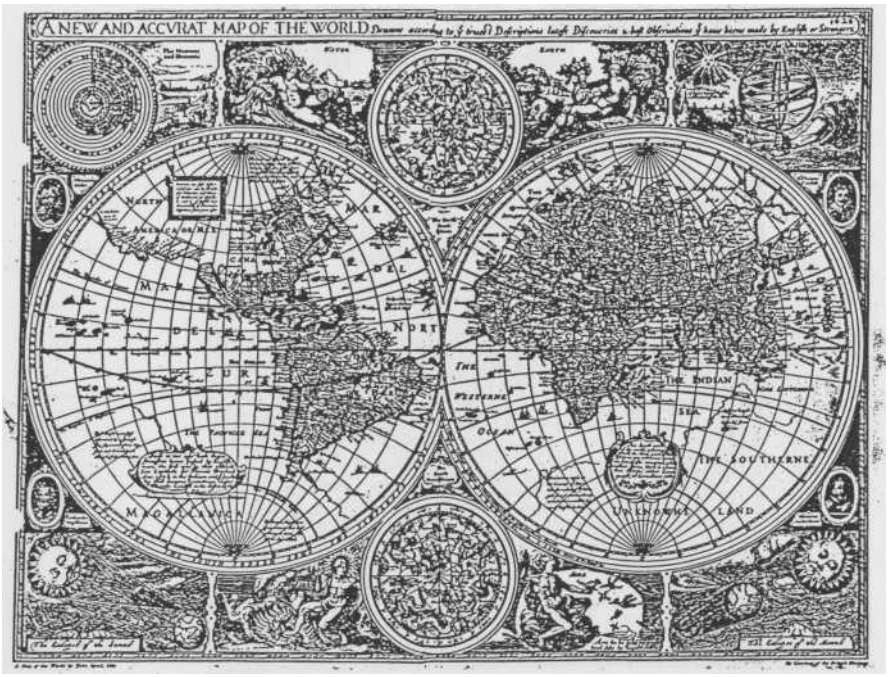


Figure 7. Physical Universe

Figure 7 is a 17th century picture of the physical universe. This is the lowest of the four worlds. Here the four elements define the globe, while above the celestial bodies set out the limits of sensual perception. At this level the Earth appears to be the centre of Existence. In Kabbalah this is the place where Evolution undergoes its process in the development of Nature and humanity, who, as the Bible states, have put on "coats of skin" or physical bodies.

Figure 8 is an old engraving of Ezekiel's vision while he was in exile in Babylon. He is seen at the physical level by the river Chebar, while above hovers the Chariot of the angelic world with its celestial cycles represented by wheels. Above this world of Formation is the Throne of Heaven or realm of Creation, upon which sits the fiery image of Adam Kadmon. Here are the four worlds seen in symbolic form. Jewish mystics studied Ezekiel's accounts in great detail while they sought to make the ascent into the higher worlds by means of various interior exercises. This is why Kabbalah was sometimes known
as the "Work of the Chariot".

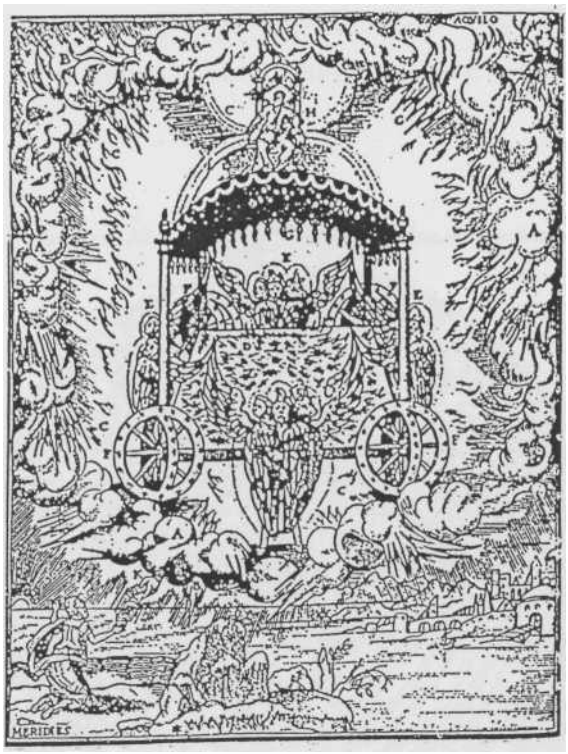


Figure 8. Ezekiel's Vision

Figure 9 is another 17th century engraving that sets out the four worlds in a Kabbalistic, Neoplatonic and Hermetic form. This was a time when the Christian mystics were very interested in Alchemy, Astrology and other occult teachings. Here the Hebrew Name YHVH, at the top, holds the soul of the world, symbolized by the woman under the chain of Divine Law, while she in turn holds the lower worlds in place by universal principles. The physical level begins with the outermost stars. Within their compass comes the then known Solar System, containing the four earthly elements and the various orders of organic life. At the centre is the monkey mind of purely sensual perception.

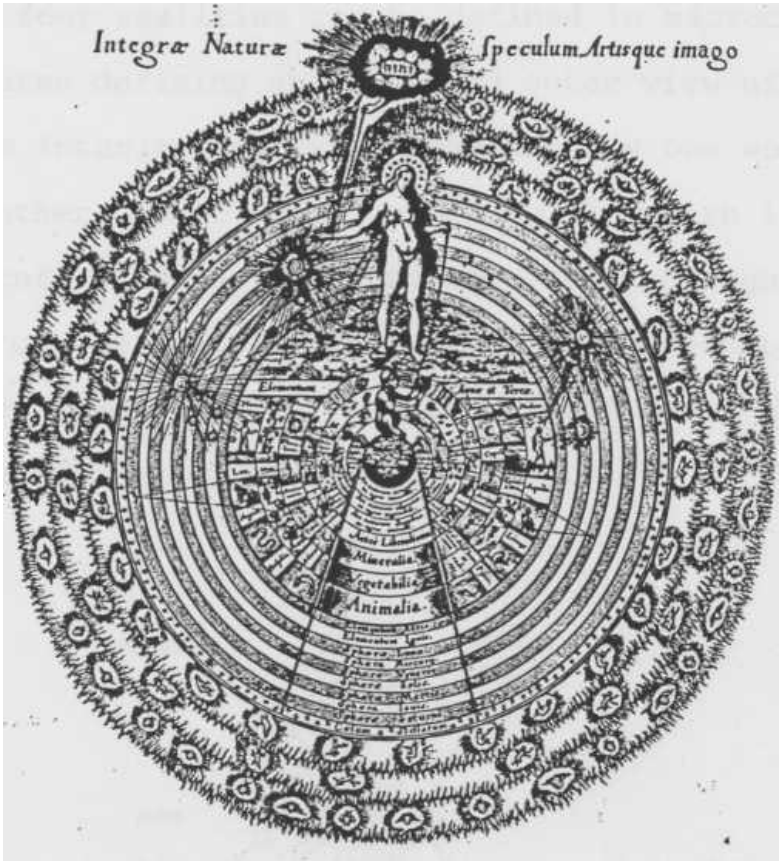


Figure 9. Mirror of Existence

Figure 10 is Jacob's Ladder of all Existence. Here is seen the "Great Tree" or "Straight Line" of sefirot that runs down the central axis of all the worlds, binding them together. The four realities can be defined in macrocosmic and microcosmic terms defining an inner and outer view of Existence. The interlocking system reveals how one world influences another, be it above or below. In Jewish legend this is the staff of represented the body of esoteric knowledge, by which humanity could regain access to to Eden and beyond..

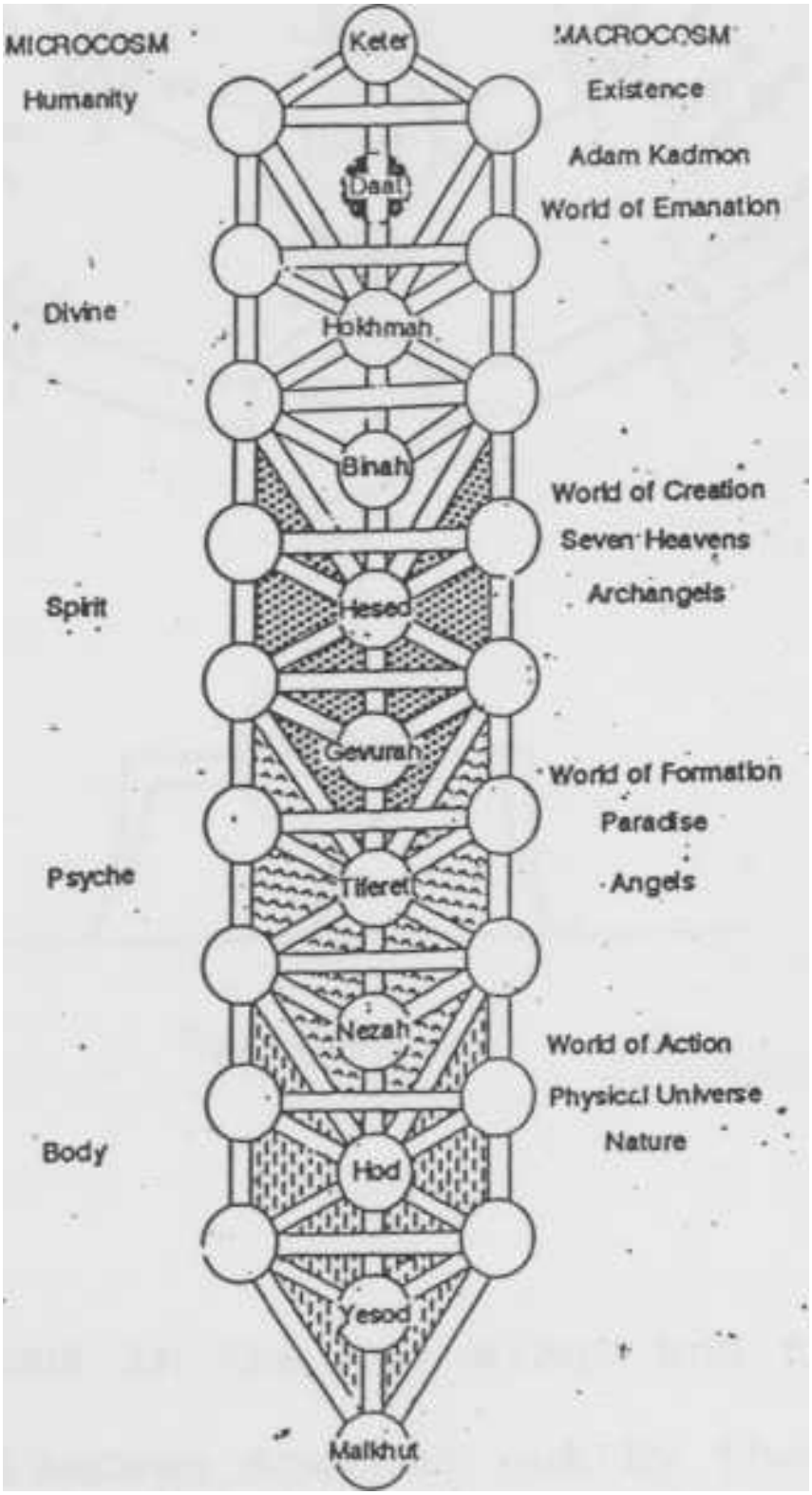


Figure 10 Jacob's Ladder

The origin of the initial Tree of Life diagram is seen in figure 11. Here the Menorah or seven branched candlestick used in the Israelite Tabernacle in the Sinai desert contains all the principles in its design. This was given to Moses on Mount Sinai during his period of revelation, in which the knowledge that had almost been lost was restated in the Torah or Teaching. Here all the sefirot, plus the one of Daat or direct knowledge, is laid out in the two wings and the central column. The four universes are set out by the arms, on which the paths are represented by twenty-two decorations. The whole design was cast in pure gold, the Divine metal, in a single piece, which represented the unity of Existence.

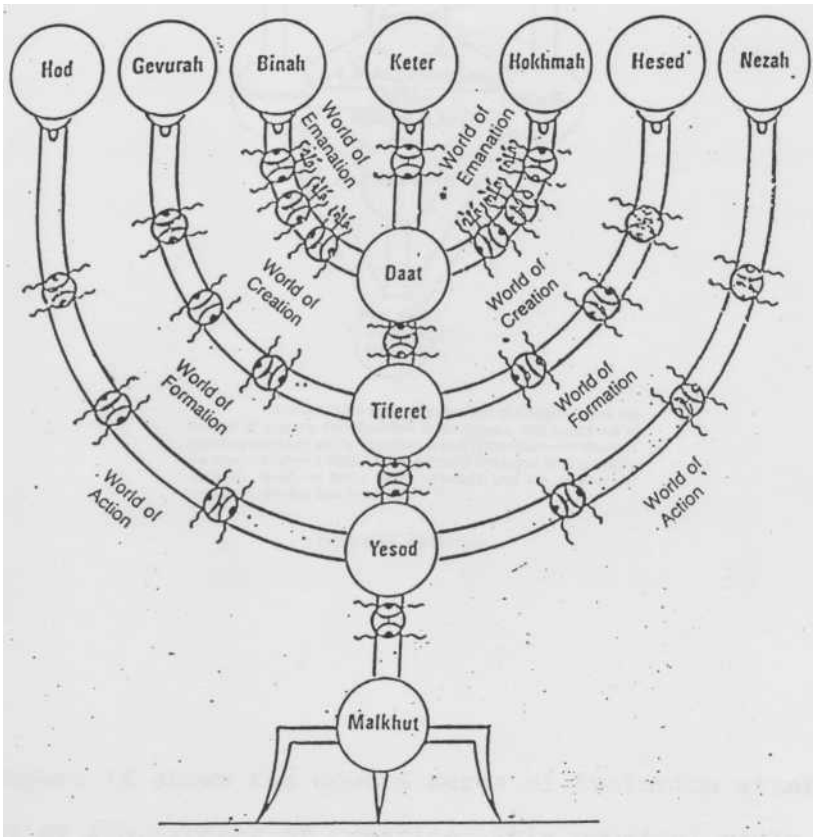


Figure 11. Menorah

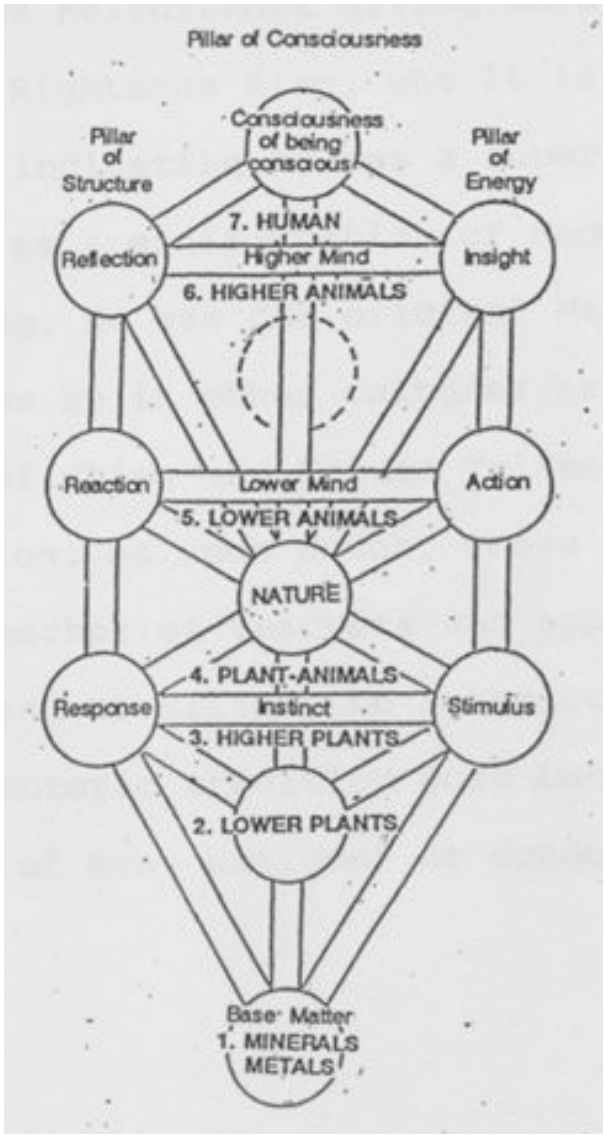


Figure 12. Evolution

Figure 12 shows the upward surge of Evolution after the descent of the process of Creation. This physical realm is the turning point or place of reflection, in which the Holy Name I AM THAT I AM manifests the intention of God to behold God in the activities of every level as they evolve. Mankind in particular has a special task as it has access, through Self consciousness, into all the worlds. This is seen especially in science, art, religion and philosophy. Thus the Self beholds the SELF through human perception.

If the seven cosmic Days of Creation define the process of descent, then Evolution is the reverse. The ascent out of matter up into more subtle organisms is part of the return movement as tie Absolute beholds ITSELF in the Mirror of Existence. With humanity came the faculty of being 'self Conscious and the capacity for "reflection*, creation and invention.

Figure 13. Abram Melchizedek

Figure 13 shows Melchizedek giving Abram spiritual food or knowledge. This Righteous King, who it is said had neither father nor mother, indicating he was a supernatural being, is seen by Kabbalists as a manifestation of Enoch, the first Self realized human being.

He was the original Messiah or Buddha in prehistory who turns up in other cultures 'as

Thoth in Egypt, the First Emperor of China and Hermes Trismegistus in the Alexandrian tradition. As such Enoch, whose name means the Initiate, is the Teacher of teachers and appears from time to time in Jewish legend as Elijah, to instruct various Kabbalists. This esoteric tradition goes back to Abraham, who became "the father of many nations" or schools of the soul.

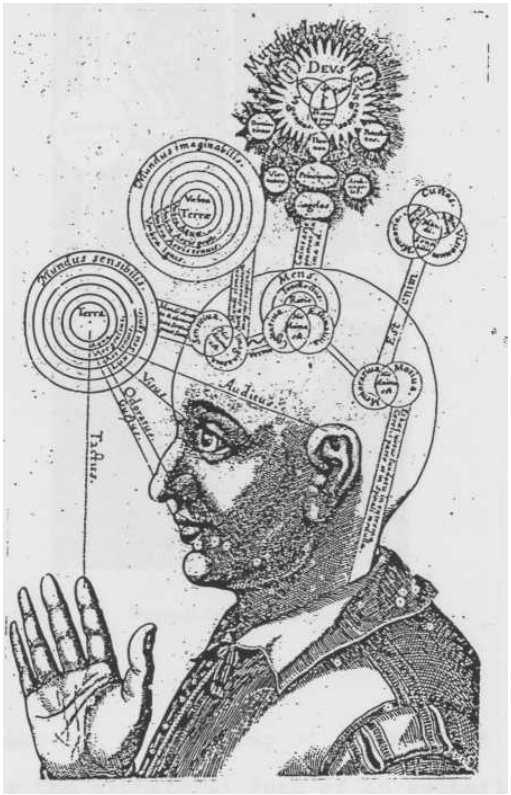


Figure 14. Inner Universes

Figure 14 illustrates the various inner levels of a human being. Sensual perception is not enough to comprehend all of Existence. There is no scientific instrument to measure the soul or define the spiritual dimension. What is needed is a consciousness of the subtler aspects of Existence using the finest tool available, the human mind. Here in this 17th century image by the same artist who engraved the mirror of the world in figure 9, the Tree of Life is seen above the head or Crown.

Figure 15 sets out the anatomy of a school of the soul. This structure is the archetypal form of an esoteric institution in any culture. These principles are always the same. A place, be it a room or temple, is where the students meet their teacher, who instructs them in the theory and practice of their tradition while they study, pray and perform rituals. Here are the ways of contemplation, devotion and action. With discipline and inner freedom comes the initiation into the soul of the school. Then comes contact with the sources of their tradition, through reason and revelation brought down by the founder of that line. He or she presides over the school as a living spirit until its work is done. The school then may become a shell of the tradition as seen in many so called esoteric institutions.

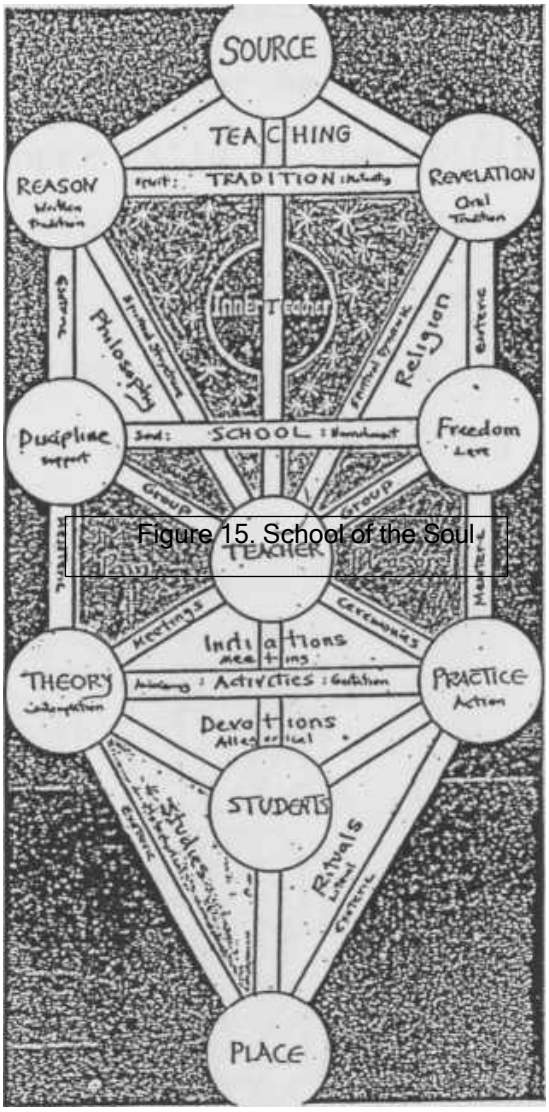
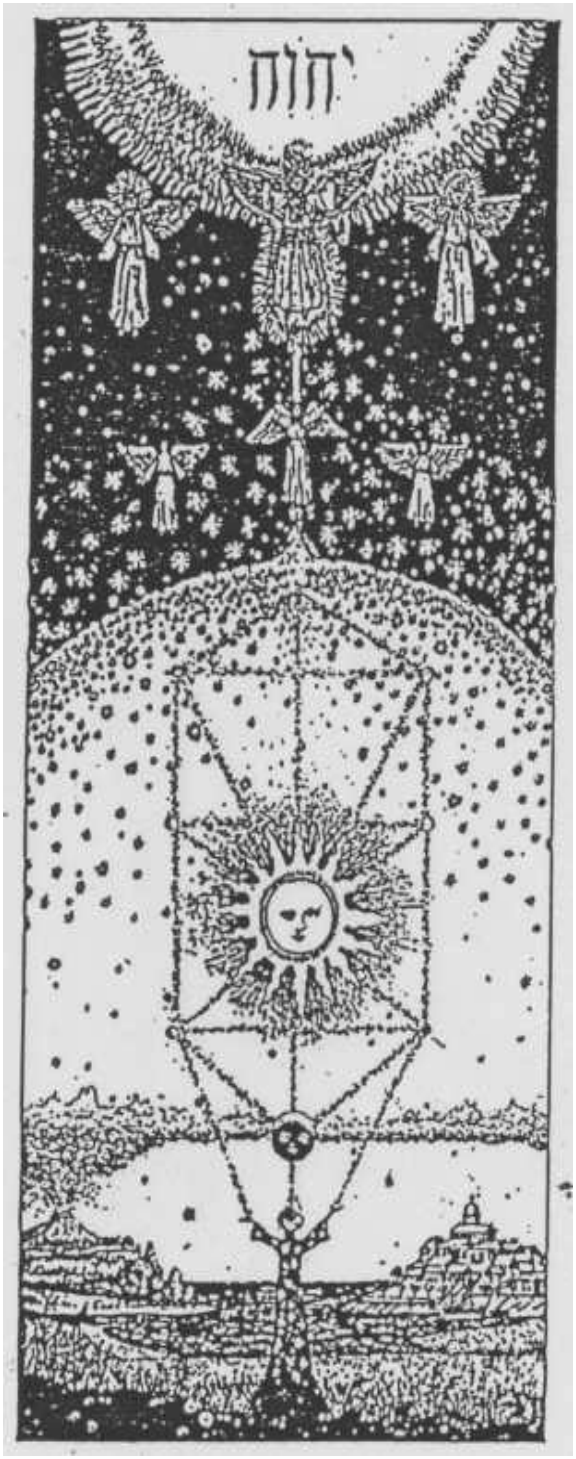


Figure 15. School of the Soul



The final figure 17 shows the task of the well trained and tried Kabbalist to bring about a unification of all the worlds within themselves and so complete the process of Self realization. In such a moment the person recognizes that the Divine within is the same as the Divine without. In this realization the Highest Holy Name I Am that I Am is experienced to be the ultimate feat of reflection as God beholds God.

The aim of such an organization is to train people to rise up through the seven lower halls of psychological work and into the seven upper halls of the spirit. Figure 16 shows the path to be taken, in terms of Jacob's Ladder. Here the names of the seven Heavens are set out as guides to the ascent. However, the Kabbalists could only attain access to the higher levels after a thorough training and testing by their instructors - and Life, the greatest teacher. This is why in Kabbalah one had to be mature before taking up the Work, as it is sometimes called.

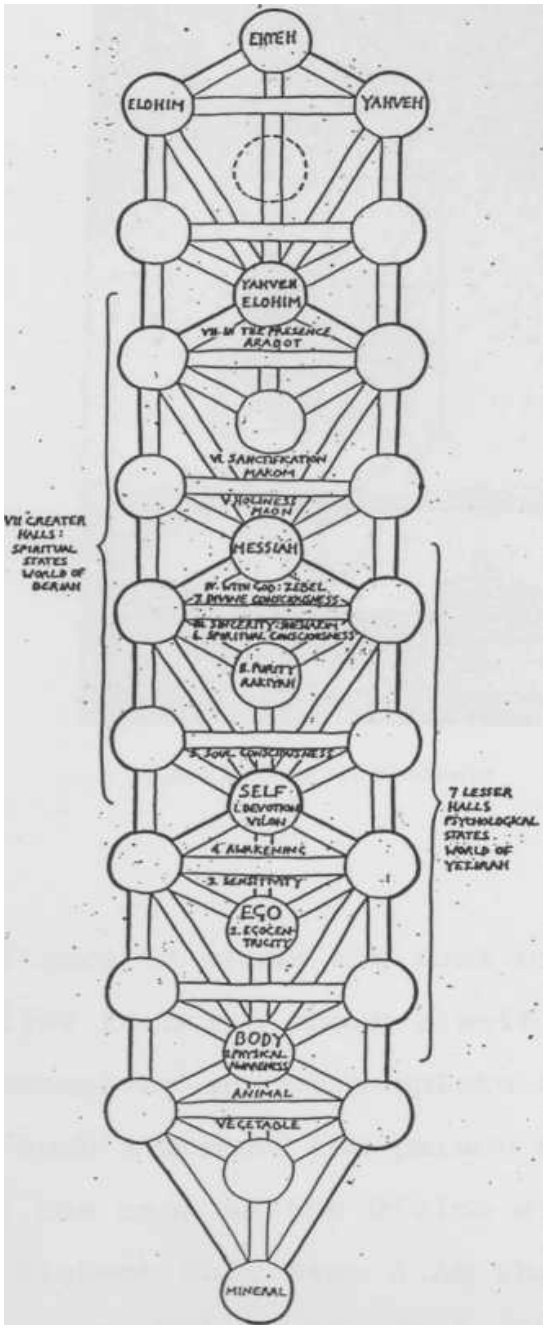
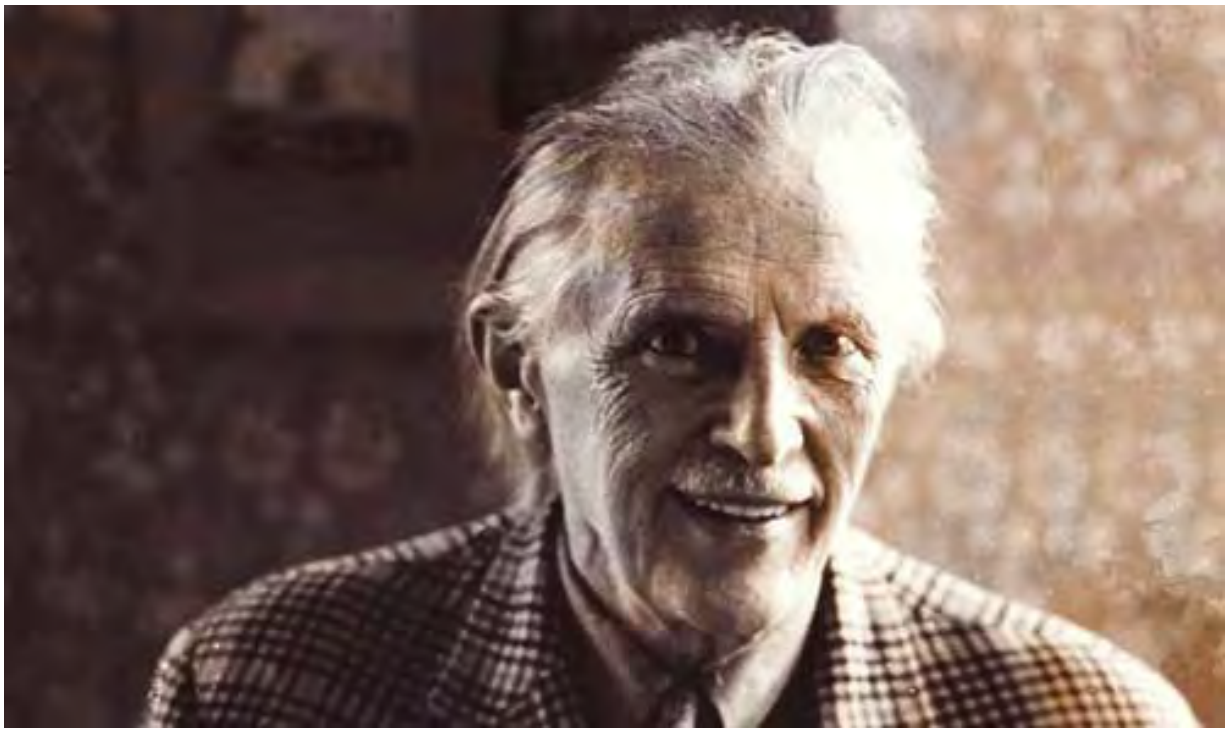


Figure 16. Ladder of Ascent

ENERGIES

Talk given by John Bennett, 1973 Sherborne House. Transcribed by Gavin Perry and revised by Joseph Azize April 2025



The subject which I said I would speak about is energies. You may think that I can talk of energies, different energies, to what part they play in our lives and how one energy is transformed into another, without speaking about other things, such as living in different worlds, or being in different states of consciousness, or having different bodies – but it is not so. As soon as we go out of this body experience of ours, which is so strongly characterized by separateness, by externality, by one thing being outside of another – and therefore recognizable, identifiable, and nameable – as soon as we go outside all this, we go beyond the power of our language. And as long as we go on using language without taking into account that we've now gone beyond this power, we just create an artificial picture. Everything that is called “occult,” or “esoteric,” or “spiritual” involves us in this difficulty.

The very nature of the subject is that it takes us out of the limitations of this material world; and yet we have to talk about it with a language that just comes from this material world and doesn't come from anywhere else.

One way in which this difficulty is partially overcome is by multiplying languages, multiplying terminologies. Another way of getting out of it is by using symbols, analogies, and parables; or by doing as Gurdjieff does, by just inventing words that at least don't carry any associations, or very few associations that will be misleading, so that as our experience begins to reach the subject itself, then we begin to find the meanings of the words, instead of the usual procedure of being told the meanings of the words and then afterwards going out to find what it is they refer to. This is one reason why with such writings as Beelzebub, it is very important to avoid, as far as possible, explaining and interpreting, because when one explains, one explains in terms of ordinary things.

It's just not possible to convey to you the extent to which this weakness of language and weakness of our concepts results in our having quite illusory and unrealistic ideas about the spiritual world. It is because of this that such a word as “God” becomes a real trap. We actually imagine that we can attach some meaning to that word because we associate it with things that we know, with notions of power, of fatherhood, of goodness, of knowledge and love. It simply doesn't occur to us that these things are all derived from this material experience, this material world, and don't stand for anything in the spiritual world.

How hard it is to even begin to contemplate this, that we have no language at all that is adequate when you consider that for hundreds, if not thousands of years, there's been “science of God,” theology, which has attempted to express in language some kind of knowledge about God and his ways. It simply doesn't occur to people that the whole of this is an invented, an artificial human game. When it obviously breaks down, and is obviously not able to make sense, then people fly to the other extreme and say then there is no supreme power, there is nothing other than this material world, and they get just as much lost that way as the other way.

We have to try something. So as I said, one way in which this is done is by using various languages and, if these languages could be put together, they would be a fairly adequate means of describing what cannot be spoken about and thought about in any one language.

The language of “energies” is one. The language of “worlds” is another. There is a whole tradition about there being different worlds. The simplest notion of worlds is earth and heaven, or the material world and the spiritual world, or to distinguish different planes of existence, even to speak of different heavens. It is done by tradition, (such as) the gnostic traditions, and then to describe them and try to convey by it what are the steps away from this conditioned mode in which we exist, towards another unconditioned mode. But it's very, very weak, very unsatisfactory.

Another way is to talk about ourselves, to talk about man, to say that man has different possibilities of development. Gurdjieff talks about seven levels of man, Man #1 up to Man #7. Or to talk about different souls as the Sufi do: different ruH. Sometimes very elaborate languages about these things are in Buddhism, in tantric teaching and theosophy.

When you look at this, at all these different ways of talking, you either think this is so complex, who on earth is going to be able to learn it all and how can one put it together? Or else you think it can be studied one at a time. You can one day learn about different worlds, another day learn

about different stages of development, and another the different states of consciousness; as if one day you were doing mathematics, another history, and another chemistry. It isn't this. There is one reality and all these languages are simply different ways of trying to speak about it.

When you look at Gurdjieff's teaching and his cosmology, you see that he tells us that man has different centres. Sometimes he speaks of man of having three centres, man is a three brained beings, where these three brains correspond to the three functions: instinctive and bodily functions, our emotional and feeling functions, and our intellectual. Another time he distinguishes between the body as it is aware of itself and regulates its own existence, the instinctive processes; and when the body is looked upon as an instrument acting upon the external world and then it is called the moving centre. And because there are different anatomical locations, different sections of the nervous system involved, it is really quite legitimate to distinguish (these).

But then we begin to talk about other things. We talk about sex. Gurdjieff does speak of there being a sex centre, and there is a sexual organization in modes of perception, modes of communication, that are different from those of the other centres. There is a localization, with the elaborate nervous system of the sex function and the substances, the hormones, and the rest of it that are involved in this, so that it is certainly possible to speak of that. So where you had three you find four, then where you had four you have five and then you have introduced to you the notion that there are higher centres and there's even been a diagram where they're shown as localized. But they are different because they're not in the true sense localized. { 16:00 }

It is possible in studying them, learning about them, to see that there are indeed two higher functions in man that are quite different from one another, that serve different purposes and connect him with different kinds of experience. So it is certainly possible to speak of man of having seven centres, one time (he says) three, one time four, one time five, one time seven. This is characteristic of Gurdjieff's methods. By using language that isn't fixed, that allows for this sort of flexible adaptation, he increases the power of language considerably, so long as one doesn't allow oneself to be disconcerted by being told one day that man has three centres and another day that he has five, and another time that he has seven.

The same thing applies to bodies. Sometimes Gurdjieff speaks of man as having three bodies, sometimes as having seven bodies. Sometimes he speaks of man as having only one body. We were speaking recently, in one conversation, about the sensation body or the physical, as it is sometimes called. All those descriptions do refer to something, but if one tries to make a scheme and say is it like this, or is it like that, then one is asking a nonsense question because it's not like either the one or the other. These are simply signposts to help one to feel one's way forward beyond the limitations of one's own understanding – and of one's own consciousness, also.

What appears to our ordinary use of language as description, is not description at all. It is much more like evocation, arousing in us of some sense of the different modes that are possible, and perhaps also of helping us to organize our own experience as it comes to us, to help us to build up some kind of picture.

The same is true about states of consciousness. You can have presented to you a very simple division between sleeping and waking state. You can have presented to you the difference between pseudo-waking state and real waking state, the green consciousness and a natural consciousness. One can speak of a higher consciousness. This is only a first introduction to the notion that there are different levels of consciousness. You see very well how the word "consciousness" makes difficulties. Very often Gurdjieff uses the word "consciousness" to mean our ordinary experience: the way in which we live our lives, the way in which you're listening to me speaking now. But you already recognize that this also can be described as "personality." In some situations, some contexts, Gurdjieff will use the words "personality" and "consciousness" interchangeably. When he uses a phrase like, "that consciousness in which they pass their everyday lives," he's saying pretty well the same thing as to say personality as distinct from essence. In some presentations of his ideas, he speaks of "subjective consciousness" and "objective consciousness." In the later presentation that he used when he wrote Beelzebub Tales, he didn't use this, but spoke of "gradations of reason."

To people who are accustomed to one-level language, to linear language, all this is very disconcerting and unsatisfactory. But at least it gives some possibility of liberating oneself from the supposition, from the unconscious assumption that we know what we are talking about.

If you have studied, and you need to study Gurdjieff's ideas, if you haven't done so yet, then that is partly what you're doing now. You need to get familiar with as much of this as possible. But I'm saying to you now that you've got to realize that with all these different languages, you're not talking about different things. When you're talking about worlds, when you're talking about centres, when you're talking about states of consciousness, when you're talking about different bodies of man, you're talking always about the same thing.

Although the form of the language appears to be quite different, you're talking about one facet, or aspect, if you like. You might walk around this house and describe it quite differently. One time you might describe it in terms of pillars, and windows, and stone, and another time you might say that this has nothing to do with it. This is quite different, you know very well that this is simply because you're looking at it from different sides. To quite an extent this is one reason why these different languages are needed.

But you have to remember that all the time you're doing this you are speaking about seeing the house from the outside, seeing these different modes of being without having entered into them. And until you do enter into them ... you cannot know.

Sometimes I lie in bed in the middle of the night and ask myself, how is it that no one has found a way of speaking about these things? So many people have had their perceptions opened and have seen it. No one has found a way of describing it. I think, "Can't I find a way of describing it?" Here it is, and I realize that I wouldn't dare to try.

Now let's come to energy, and let's look at one way in which Gurdjieff speaks about it in Beelzebub's Tales. You've only have glimpses of it so far, this comes to move to a slight degree in the chapter called The Relative Understanding of Time, it comes very early on in chapter 13.

It comes out in a very extraordinary way in the chapter Hypnotism we've just been reading. But mainly it belongs to a later chapter, the chapter called Purgatory.

Gurdjieff said that there is a prime-source cosmic substance. This prime-source cosmic substance he calls Etherokrilno. I hope you're not making any notes. Obviously, this word is connected with the word aither, in Greek, and with the two letters K-R, which in many different languages express the notion of action. In our word "creation," they appear. In "karma," the same two letters appear. Really good, you've inserted them here, meaning "that out of which the world is created."

In Semitic languages there's also strangely the same letters QR like in qawa', confirm the (idea of) strength, and that is one of the very few roots that are shared by a Semitic and Indo-European languages. He wanted it to convey something very powerful about the way in which the world comes into being. The notion of the timeless creation of the world is one of the examples of the great difficulty of language.

It is a remarkable thing that at the present time the natural scientists concerned with understanding the great universe, what is now called "cosmology," are asking them themselves the question whether the world came into existence at some time in the past, or whether it's coming into existence in the present, that is, in a continuous creation. It is a very good step forward. It is a movement towards an understanding that not everything comes into being by a movement from past into present and from present into future. There's another direction in which existence is entered, and there it is very truly entered. This feeling that there is some creative work perpetually there, which from time-to-time people have been filled with, is part of the perception of how the world really is.

So when one has this word Etherokrilno, one must understand that this doesn't mean that at some time in the remote past, thousands of millions of years ago, there was just a state of prime-source cosmic substance out of which things were little by little crystallized. { 34:49 }

But one also, one must not say that it is not so; because this is not a question for which one can say either the world came into existence in the past, or that the world did not come into existence in the past. But what one can say that is the world is perpetually coming into existence now, that this prime-source cosmic substance is constantly being organized into different forms. It is devoid, it is empty, there is nothing. At the same time, there is in this the potential for the universe with all its transformations. This was called, I am fairly sure, by Meister Eckhart the "formless ground," which he was one of the very few to understand. How does this produce all the varieties of being? This same question was asked by the Indian sages thousands of years ago. From time to time, they had this perception that somehow or other, there is evoked out of the formless ground, an organizing power that produces this world.

Gurdjieff say that it's also a maximum concentration, which he calls the "Sun Absolute," which contains the fully realized and spiritualized source, which he also calls the prime- source. And then he says that there is something that proceeds called Theomertmalogos, which really means

“Proceeding from the mouth of God.” The Word from the mouth of God. Logos. Theomertmalogos.

In the Koran, this is expressed by the saying: “He said, and it was, He said be and it was.” This way of looking at it, that the world comes into being in response to a command, or the notion that in the formless ground an organizing power works, is also expressed again at the beginning of Genesis in the use of the word “Elohim,” which is a very extraordinary word, which means very nearly the same as what Gurdjieff calls Theomertmalogos. It's a word that has a plural form in Hebrew and yet it's a single action. This is a wonderful way of conveying that it can adapt itself to everything, and yet it is one. It is one, and the infinite variety and multiplicity is able to enter into everything, and be everything, and yet remain itself one. The oneness is represented by the “El” and the heaping multitude by the “him”.

So you see in tradition, how they have this notion everywhere of there being two extreme states, which could also be called extreme male and female principles, as it is in the Tao: “Out of the one came the two.” And from this all the multiplicity of created things came to be.

This is a cosmological way of speaking about this. And then it is possible from this to search for the way in which differentiation comes. The same idea of course exists in the Vedas, and in the development of the Vedic religion there arose the various subsidiary traditions.

One is called Sankhya. The Sankhya tradition is not more than about two and a half, three thousand years old. There it says that there are three qualities of nature: Sattva, Rajas, and Tamas. It is by the combination of all these qualities that out of the prime source unitary obtains, all the diversity, all the appearance of diversity arose.

When we come to study this more, we have to make use of this same notion that there is a working of three forces corresponding to these three that Gurdjieff, as you know from having read it already, calls the law of Triamazikamno. I'm only going to give you these words that are so important in the Beelzebub Tales that you must be quite familiar with them. They're also very convenient for what we want to talk about. “Tria” simply means three things. “Mazi,” in the kind of Greek that Gurdjieff spoke when he was a boy, means “put together,” and “kamno” means I or I put. So it simply means I put three together. It is the same in the Sankhya, when the three Gunas are separated, just by the ways in which they come together, the diversity of the world is made.

We can say that we've seen two principles, one which we've called the Etherokrilno, and the other we call the Theomertmalogos, the word of God. Where's the third principle? It doesn't come up in explicitly in Beelzebub Tales until very near the end, four chapters from the end, the chapter called Justice, how it comes about that there arises the third force; how there is in the world something which reconciles the opposition – male and female principles, or the affirming and denying principles – this is not possible to be understood, and therefore people have been reluctant to describe it.

It is very interesting in the history of the Christian doctrine that this was half understood by the exoteric, or outer group of people – the ones who were seen and known, all the bishops and leaders – but really understood only by schools that were hidden. This mainly happened in Alexandria, early in the first three centuries. It resulted in putting into the Christian creed a very strange saying, a very strange statement, that "the Holy Spirit proceeds from the Father and the Son."

The great difficulties for the Christian teaching of managing to deal with the law of Triamazikamno is that it was not possible to find a way of expressing the nature of the third force. This is not our concern at this present moment. But it was understood that the third force somehow depends upon there having been a separation of the first and second forces. Just here it's right to mention that it is only because of the second separation of the first and second forces; that there can be a cosmic substance called Love. This cosmic substance could not be either in the one or the other extreme because Love is the overcoming of separation. With pure identity, it can't be present. Therefore, it is only with the separation between the prime-source cosmic substance that is called here Etherokrilno, and the creative power, which is represented by the Theomertmalogos, that a situation can arise in which the need for union can be present, and therefore in which Love can be present.

Therefore, it's really necessary to understand that Love is not primary; it's a secondary consequence of the world being as it is. Love belongs only to the third force. This has been understood, though perhaps not in the word only, but it's been understood that, essentially, the third force is the source of Love in this universe.

Now, just as I've been speaking, I've used language, which is very confusing. I've spoken about substances, I've spoken about power, and I've spoken about force. In our ordinary way of speaking of the physical world, these are quite different things, and they're not interchangeable at all. The truth is these words all refer to something which is not expressible in our way, as I've said many times already this afternoon. But anyhow, we have this primary notion that there are three modes, or powers, or natures, or substances. One out of which everything is made, the Etherokrilno. One which makes everything, and the other which gives life and meaning and purpose to everything that is made.

That is the first way of looking at this. If we were to speak of this in terms of energy, then we should say that there is a formless ground state, zero energy, the energy in which everything is possible, but nothing has become actual. For people who are accustomed to thinking in physical terms, one would say that is the status of zero entropy, the pure ground of existence. This is said also to be present everywhere. But it also is said that it is capable of taking innumerable different forms and states. Then it becomes the different kinds of energies. There are very strange things here. I'm taking illustrations from different traditions in speaking about it. In the Vedic tradition, in the early European tradition, it is heat, papa. Papa is a very remarkable word because that word means simply heat, it also means sacrifice and austerity.[1]

[1] It may be that the word Bennett has in mind is not Papa but a closely related one, Tapasya. Papa means sin or wrongdoing; while Tapasya is the "heat" or "energy" generated from meditation, etc.

It's said that with this the cosmic egg is fertilized and then gives birth to all forms. That is the symbolism of the Vedas in the creation, one of the creation accounts in the Vedas. { 57:59 }

Another way one can say this is not starting from the Etherokrilno, the ground state, but looking at the other, that this pure creative power has to have some means of working in the world; and for that it has to have a body or a substance; and therefore there is, there must be some pure energy or pure substance in which this can work. Or it can also be said that there must be a world which is completely and perfectly responsive to the creative Will and through which the whole diversity of the creation comes about. That way of talking is also possible.

I'm thinking that I won't attempt today to go into the actual scheme of energies and talk to you about the different energies. It's not easy to keep your attention on this kind of very abstract talking that I'm having to go through just now.

So let us just, without any order or sequence, speak about this. There is life. Life is here in the midst of us. One thing that we can see is that there are forms of existence that are unless organized, less potent, less active than life. We've spoken about it when we were talking of food: that life is dependent upon other forms of existence, it requires something like this planet which can give it support. This kind of arrangement of our solar system in which energy is supplied constantly at very high potential and without which we know life such as we are accustomed to would be impossible.

Anything that could possibly be given the name of life must be connected with a source of higher energy, such as our sun.

What is in question is whether there is something higher than life. We can say about us human beings that we are not just alive. There is something which in us which reaches beyond life. But to know this, to have a direct experience of it, that's not so easy. It's even harder to find any way of accustoming one's mind – the thought that there are modes that are higher than life itself. Not just higher forms of life, but higher than life itself. If we can see for ourselves that life differs from inert matter, and we then ask ourselves the question: "And what can differ as much from life as life does for inert things?" You can see how difficult it is to answer this question. You realize that just by asking that question we are pointing to something that we're not able yet to reach with our minds at all, but we may be able to speak of it by means of this language that we're developing together, maybe even to have glimpses of what it is.

So one can say that somewhere in this scale between the formless ground and the creative source, there is a region that is occupied by life, some form of self-sustaining, self- reproducing existence that's also capable of acquiring this kind of consciousness that we people have. I've used just now, two or three times, the word "consciousness." We can be aware that to be conscious gives us possibilities that we don't have when we're unconscious.

We can even begin to be really strongly aware that there is a state of consciousness which is really no different from sleep; and there are states of consciousness that all of us have known,

where we are directly able to see and look at things and see that they are what they are.

So from that we've justified to say it's possible to be more conscious or less conscious. Then comes again the same sort of questions we had with life. Is there something beyond consciousness?

That question is difficult to ask, difficult to believe that we're asking a real question. It's difficult to really to believe that we're asking a real question when we say, is there something beyond life? Not just more highly organized, but some higher form of life, something beyond life itself? The same way it's very difficult to know whether we can mean anything when we say is there something beyond consciousness.

And if we're told, you are told, we'll have more of this said at the later stage of this work together, the reality we are searching for is beyond consciousness. We are not able to touch it so long as we remain held by consciousness; that consciousness is not one end, unconsciousness the other – but consciousness stands in the middle between something which is below consciousness and something which is beyond it or above it.

Again just one more thing to give material for thinking about this. This is quite ordinary. We're all of us aware that the energies that we deal with in the physical world aren't all the same. We know that they can be converted into one another, but in very peculiar ways, only by using special kinds of arrangements, special kinds of organization, such as what we call heat engines. We know that our own body is a heat engine that takes in one form of energy and turns it into another form of energy. In the simplest way we're all taught this at school; that we eat food, food is then burnt in our blood, and the energy that comes from burning the food keeps our body hot, and provides us with means of using our bodies of instruments to act on the outside world. We know that there are different ways of generating energy of very high potential, such as electrical energy; but the different energies are unmistakably different from one another. We are constantly aware that something which requires an energy of one kind won't work if you try to make it work on energy of another kind. But this is a commonplace thing: that the energies of the physical world are different from one another and that one has to have the energy in the appropriate form in order to get the particular action that we are wanting.

We also can recognize how specific it is. How you can't run a petrol engine on diesel fuel and how you can't run a diesel engine on petrol. How little difference there is between these groups of hydrocarbons and yet they're not interchangeable. So it is useful for us to look at this, because when we come to look at the higher energies, there is the same kind of differences, and the same need to have the right energy for the right purpose; the same problem of knowing how a particular form of energy is to be generated and how it is to be turned to a useful account.

In the physical world you can make a very simple and visible distinction between the different sorts of machines, engines that convert energy into some kind of work, something or other is done, generators that take one form of energy into another, converters.

We also have to think of energies themselves as being different, and we think of all of them as having to be regulated and looked after by some kind of external consciousness, some human operator, somebody who builds and constructs them.

When we come to the body, no, we don't build or construct it; and for the great part, we don't even know how to operate it, how much of it is done instinctively, especially all that is concerned with the transformations of energy. Also we know that here we're beginning to come to a point where it is very much less easy to make a separation between the energy and the machine which uses it.

The most important example of that is the blood. In our blood it is very hard to say what is the energy, what is the machine, what is the generator, what is the material on which the work is being done. We shall have to understand about blood as much as possible, but that if we speak of the physical blood, that is somewhere where we have a certain amount of information, and we imagine we know what this blood is. We may agree that there are probably still substances that we've not yet detected in the blood, and some actions that we're not able to account for, but we think it is all more or less of the same kind. { 75:51 }

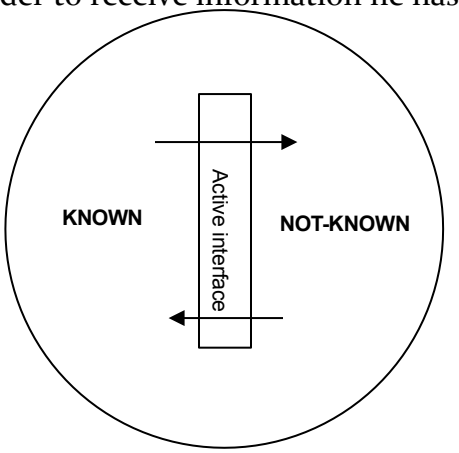
But when it comes to what we were reading about last night, the blood of the Kesdjan Body, Hanbledzoin, I won't put this word on the board because it is coming up in another context, and you will have it then. The Hanbledzoin is really extraordinary: one of the very important key notions connected with all this work, and also it's going to come up, and we have to come to understand something about it as we're making this study of energies. Sometimes Hanbledzoin is called as it was in the chapter Hypnotism, the blood of the Kesdjan body. Another time, it's called the emanations of the human cosmos. Another kind when you heard, if you heard the reading where Gurdjieff says, I was reading the chapter hypnotism, he said his “strength in the field of Hanbledzoin.” You know, this Hanbledzoin, being something which one is able to use of one's own will, if one knows how to in a way that one obviously can't use one's physical blood.

This I'm saying to you to accustom you to the notion that as we penetrate into these realms, more spiritual realms, the kind of distinction that we're accustomed to making just evaporate, and they evaporate in a very strange kind of way. So I think that the tea bell, wasn't it? (} It's quite a convenient place to stop.

STRUCTURAL COMMUNICATION

In the 1960s, John Bennett and a group of young researchers addressed the problem of enabling quality education beyond small numbers of privileged students. They developed a method called structural communication, which simulated the work of a small tutorial group without the actual presence of an experienced tutor. It was far beyond the simplistic and mechanical devices then in view based on multiple choice and linear teaching machines. It was based on a strong distinction between knowledge and understanding. Knowledge could be acquired bit by bit and was largely right or wrong, but understanding could only be acquired as a whole and would embrace multiple interpretations.

SC was underpinned by strong psychological and philosophical ideas, particularly holistic and systems thinking. It translated these ideas into a method that relied on structure and two-way communication. In this method, understanding is generated by an activity of the student who has to reconcile what he knows with what he does not know. He does this by engaging in a two-way process through an active interface: in order to receive information he has to give some.



The 'not-known' side included the simulation of the tutor and his understanding of the topic. The active interface enabled quite complex 'messages' to be exchanged and it was the realisation and design of this interface that was most profound and yet simple.

There is a universe of discourse. In this universe – as in a particular topic of study – there is contained a set of recurrent meanings – which later were to be called MMs or 'molecules of meaning' - that need to be known in order to begin to be able to enter the discourse at all. What the MMs are depend on the topic and its treatment. While the student can learn what they are semantically – as might be tested for through multiple-choice – he may not understand how they are related to each other and, even more importantly, how their meaning changes with context.

The visible part of the active interface was called a Response Indicator. The example below is taken from a Study Unit on thermal physics.

RESPONSE INDICATOR

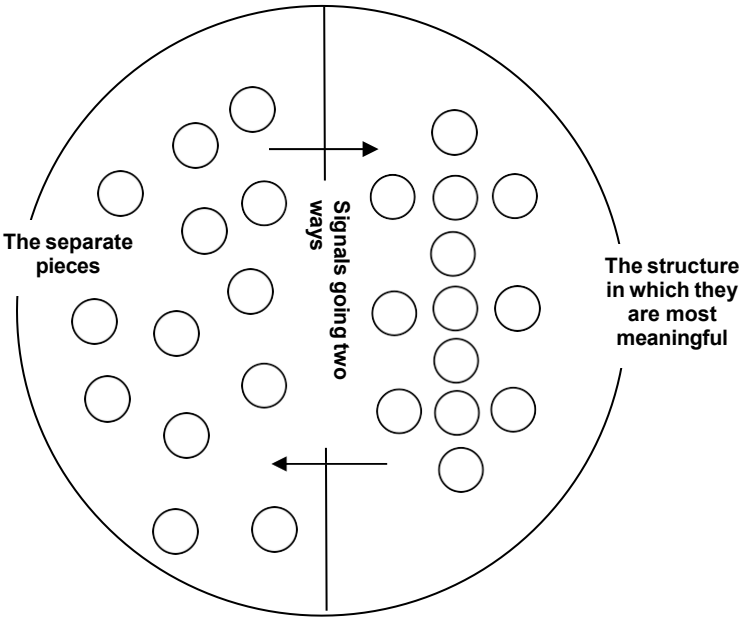
temperatures of one empirical scale translated into temperatures of another scale by a formula **1**	temperature put directly proportional to pressure of a gas **2**	temperature put proportional to measure of thermometric property **3**	use of First and Second Laws of Thermodynamics to write an equation for temperature **4**
100 degrees specified between the ice point and the steam point **5**	number given to the triple point of water: 273·16°K **6**	numbers given to fixed points **7**	temperature defined so as to increase with increase of internal energy **8**
measurements of specific heat under conditions where no work is involved **9**	heat input always increases the entropy (thermal extension), and sometimes the temperature (thermal intensity) of a system **10**	concept of internal energy as directly proportional to temperature **11**	ratio of thermal intensities expressed in terms of quantities of heat and work **12**
calibration so as to make thermometer readings as close to the thermodynamic values as possible **13**	a system conceived as consisting of myriads of interacting particles **14**	measurements of gradient or derivative of temperature with respect to entropy **15**	the thermal intensities of two systems cannot be added together **16**
an interval of one degree at 200°K does not have the same thermodynamic value as a one degree interval at 400°K **17**	reproducible indication of a particular thermal intensity **18**	ratio of absolute temperatures **19**	a minute part of a system has the same thermal intensity as the whole system **20**

The student will know what these statements are about but not why they are significant in relation to particular purposes and in different contexts. He is then faced with a set of questions that have to be 'answered' by a selection from the array of MMs in the Response Indicator (numbered to expedite and simplify the

process). In the case of physics the questions could be based on the design of experiments or apply to the requirements of explanation (the MMs shown in the example relate to temperature scales). The art of writing such materials very much depended on constructing questions that could be answered by the simple device of selecting a subset of MMs from the array.

The active part of the interface was a diagnostics that operated on student responses in terms of and, or, and not logical functions and supplied apposite comments on particular responses. Every MM in the Response Indicator was given a value of 'essential', 'relevant', 'irrelevant' or 'misleading' by the author-tutor in relation to each question.

The main principle of structural communication was that meaningful communication involves not only information but also the structure of information, or 'information about information'. In general terms, we can communicate both content and form. The diagram shows the idea better than it can be defined.



In the original educational context the left hand side relates to 'student' and the right hand side to 'tutor'. But the model can be extended in many important ways, the most general being to identify the left side with knowledge and the right with understanding. Allied to this was the step actually made of metamorphosing SC into LVT. In LVT there is a process that begins on the left and ends on the right with an intermediary stage relating to the 'active interface'. The three stages became established as Gather – Organise – Integrate.

Structural communication metamorphosed into LVT over many years.

Students became participants who, instead of talking 'at a distance' to a tutor could profitably discuss things with each other.

The content of the Response Indicator could be generated by the group itself.

MMs were made as physical objects that could be moved around on a surface.

Selections in response to questions were superseded by assembling clusters of MMs and then giving them meaning.

Diagnostics were replaced by dialogue.

A structure of process was articulated whereby knowledge could be transformed into understanding through a cycle of work.

It was an application of meaning technology or 'logotechnology'

MEANING TECHNOLOGY – power of combinations

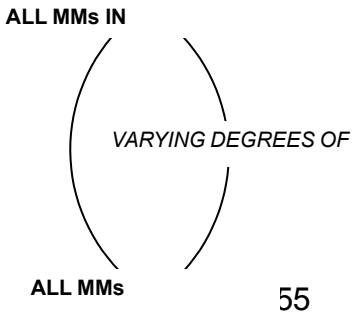
The critical component of structural communication and its development into LVT and beyond is the MM, a discrete unit of meaning that can be combined with other units to produce new meanings.

THE MEANING EQUATION M(1) + M(2) = M(3)

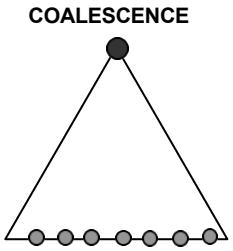
followed the Aristotelian formula the whole is more than the sum of its parts because there is 'something more' in M(3) than in the addition of M(1) and M(2). The principle is extended to a set of N MMs such that every combination of any number of MMs up to and including N has a potential of meaning. An illustration of the principle is provided by modern sciences: there are the standard sciences such as geology, biology, chemistry but there are also relatively new sciences such as biogeochemistry rising to prominence as a science of the biosphere. Such new sciences arise in relation to a purpose and context and are not undertaken abstractly. With just 5 MMs, there are 25 possible combinations; with 20 MMs the combinations run into thousands.

Using analogies from natural science, some combinations will be more fruitful (e.g. as a science) or more stable (e.g. as a chemical compound) than others. But it has been learned that all possible combinations can be made and many turn out to be useful in unexpected ways, even though many combinations may remain 'unthinkable' for us.

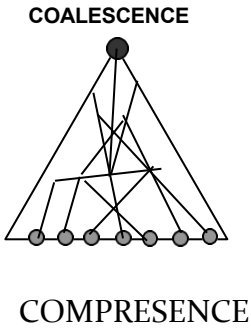
The properties (=meaning) of a combination cannot fully be deduced from its components, but to some degree anticipated, if we have knowledge of other similar combinations. This is a principle of systematics. Therefore, understanding can be seen as a developing grasp of the meaning of all possible combinations inrelation to each other.



The term ‘combination’ means the condition of mutual togetherness that is more than an addition. Bennett distinguished this state by the term coalescence and contrasted it with the state of mere addition which he called compresence.

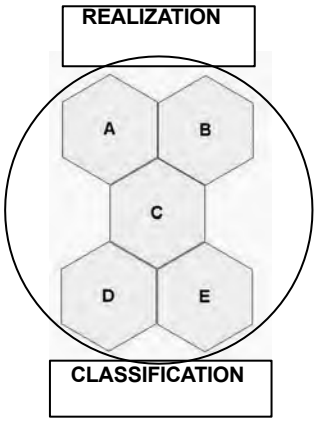


There are many pathways between the extensional plane of compresence – illustrated very exactly by the example of a Response Indicator given above – and the intensional unity of coalescence, which we take to be a state of understanding within us. These are symbolised in the figure below, suggesting various intermediary staging points or hypotheses.



The term meaning technology can apply to the naming and organization of MMs involving physical objects. If the compresent points or MMs (shown on the bottom line) have names then the intermediary points are MMs of another order and can have names also. The requirement of these names changes in going from compresence to coalescence rather as from description to conation, or aspiration. The movement through the pathways can also be seen as analogous to metabolism, in which case the upper regions are more connative as in the sense of ‘being born with’ the person.

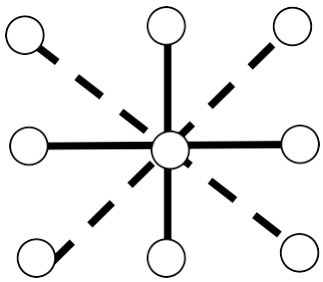
A combination or grouping of a number of MMs can be given a name as a compresence, as a label or classification. It can also be given a name that is a realisation of a truth, a genuinely new emergent meaning.



NOTE: The combination A, B, C, D, E is a cluster of MMs on a level and not a vertical arrangement.

TOPONOMICS – meaning of placement

The word derives from topos place, and nomos rule. It means the 'rules of placement' and refers to a type of visual logic, or grammar. If we have a rectangular grid onto which MMs can be placed we can picture any particular MM as proximate to eight others. The arrangement can be seen as to 8 directions, along four axes, or in two dimensions.

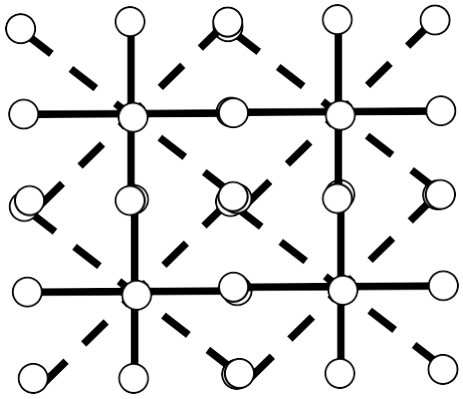


The first proposition in toponomics is that closer proximity means a higher degree of mutual relevance than less proximity.

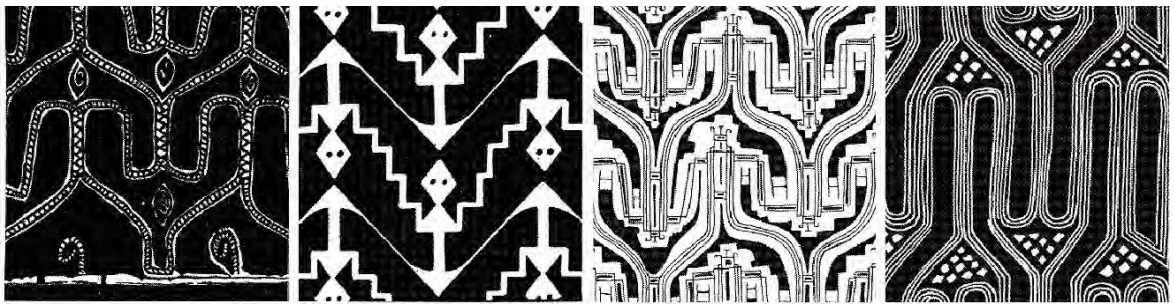
The second proposition says that the meaning of placing an MM in different directions is different.

This is to make spatial arrangement meaningful. It draws on the general instinctive sense we have of up-and-down, left-and-right, within-and-without.

The pattern of arrangement repeats, as in this 5 x 5 grid. Evidently, the structure is fractal in a way similar to designs found over thousands of years from ancient times, related to genealogy.



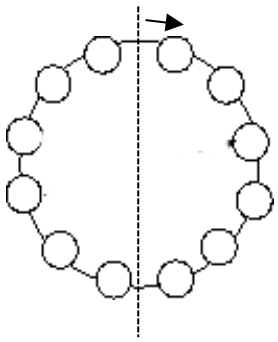
The topological features of meaning are additional to those of combination. Each line, each area has an inherent meaning. Regions with similar shapes can be expected to have similar meanings, or correspondences. Toponomics is the structural basis of visual thinking, which has roots in early conceptualizations of art, as in the Vasusutra Upanishad.



RING COMPOSITION

If toponomics relates to the spatial aspect of meaning, ring composition relates to the temporal, as in narrative. The British anthropologist Mary Douglas has established that ring composition is a feature of most ancient texts and was used into the Middle Ages in Europe and the Middle East.

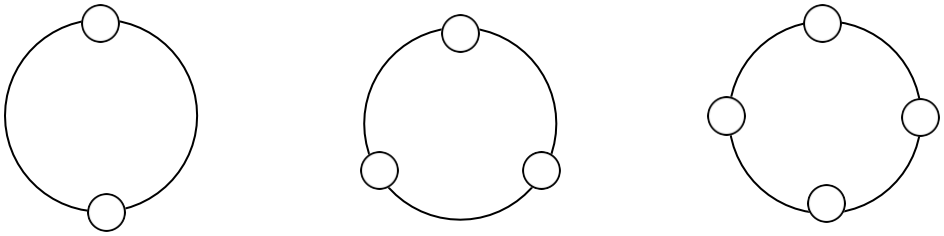
The original conception of structural communication included two types of programming. A type dealt in sets of MMs while B type dealt in sequences. Sequences are represented by linear orders, that is as lines; but this includes circles.



Circles allow for wholeness and pattern. The most obvious pattern divides the circular sequence into two halves, which then leads to making pairings across the circle. Such correspondences played a considerable role in ancient texts. This form of representation was introduced into LVT by the year 2000. It obviously leads to making use of many kinds of symmetry and lends itself to representing the multi-term systems of systematics.

This form of representation leads to interesting results since the agent has to decide where to start and what the rationale of the sequence is – and also to bear in mind the two halves of the circle, which makes the mid-point most significant. This is extended into having three, four, five, etc. critical points or nodes.

In the simple dyadic form the top point is called the 'latch', because it unites beginning and end, while the lower point is called the 'turn' because that is where the process changes.



DYADIC TRIADIC TETRADIC

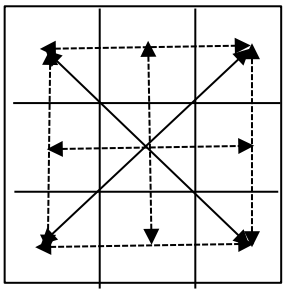
What then emerges is articulated sequence or structured process. The assumption made is that symmetrical patterns of connection tend to be harmonious (in balance).

The depiction corresponds with the view that reading a text is both diachronic and synchronic – sequence and form.

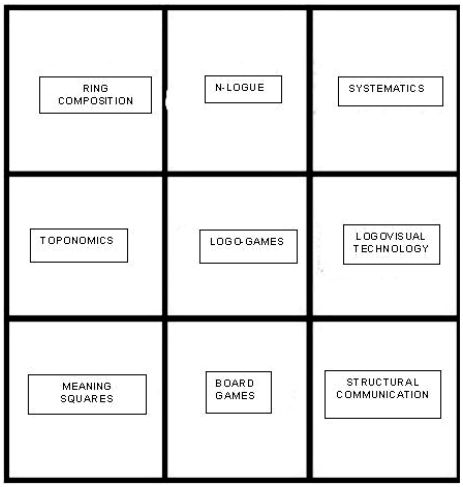
MEANING SQUARES

A magic square is composed of numbers which add up to the same total in any direction. The most widely-known exemplar is the 3x3 square using all nine digits of the decimal system.

8	1	6
3	5	7
4	9	2

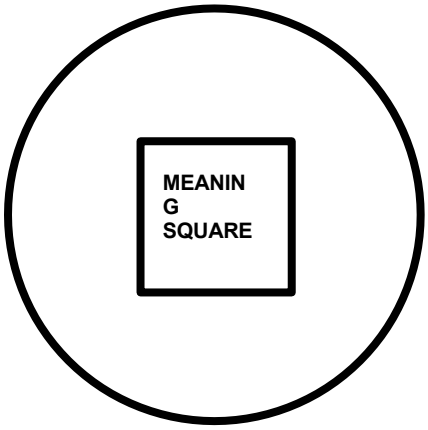


The concept is applied by analogy to meaning squares by seeking to establish an arrangement of their constituent MMs such that they make sense in all directions and regions (cf. toponomics). In the most sophisticated and subtle application, one has to establish that the triplet meanings along all eight directions are equivalent in some significant way. These requirements have to be interpreted according to purpose and context and there are no formal algorithms for doing so.



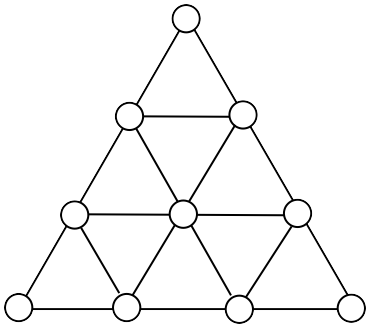
This example is the meaning square used in compiling this presentation of meaning games (logo-games), produced by one person.

The squares can be extended to any number, usually with 5x5 being the largest of convenience. Typically, the meaning square is situated in the centre of an arena of play, the grid being filled and changed in an interaction between several players.

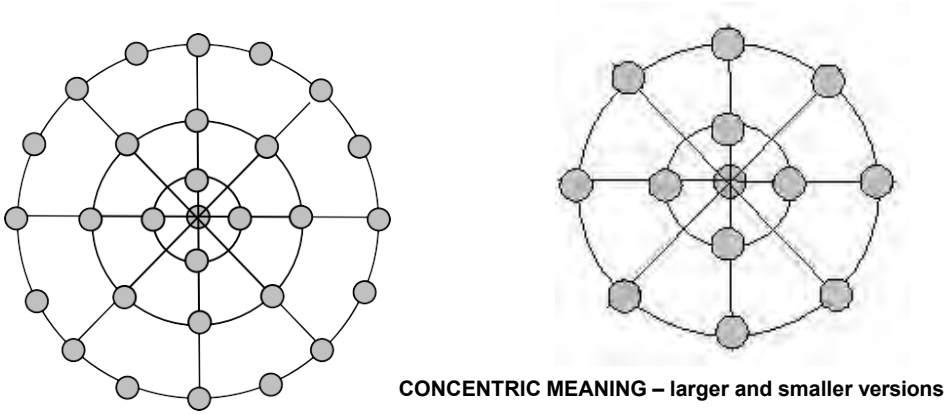


MMs will be taken from a reservoir around the board. Number of players can range from one to several (cf. n-logue).

Though the most usual form of the meaning grid is square, circular and triangular forms have also been used. The triangular form lends itself to three perspectives, while the circular favours a view of centre-and-periphery.

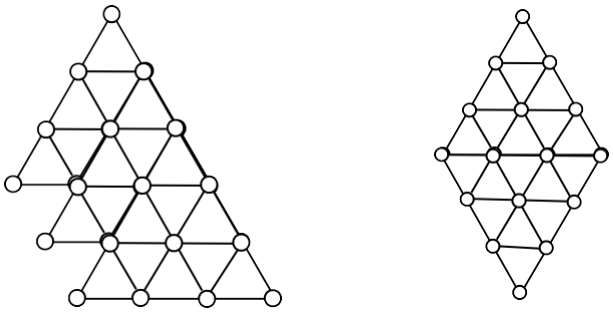


Triangular Meaning



CONCENTRIC MEANING – larger and smaller versions

More complex variations can be produced when the form of the meaning grid is allowed to transform in response to the progress of a game, as in these tessellations.



LOGO GAMES

Meaning, or logo games are a natural outcome of the accumulative interplay of structural communication, toponomics and meaning squares. They were first developed in relation to systematics. It was later found that some features of meaning games had also been addressed in independent developments by others based on the Glass Bead Game of Herman Hesse.

In a meaning game, there are usually 3-5 players and a grid with capacity for 9-16 MMs. The most concentrated game is with 3 players and a 3x3 grid.

It is another type of 'game' to generate the set of MMs on which the play will draw. Given this set – larger of course than the available spaces – the players take turns starting with the following rules of play:

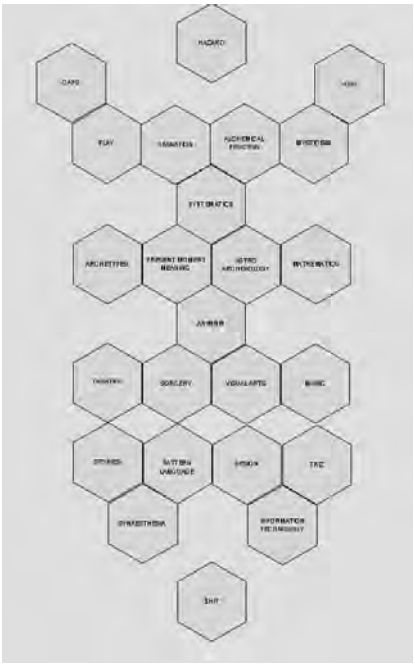
1. They can place one MM in the grid
2. They can move an MM from one place in the grid to another
3. They can remove an MM from the grid

The grid becomes filled and the rules then allow for

1. Replacing an MM with another one (from the store)
2. Exchanging two MMs in the grid
3. Creating a new MM and placing it

A further stage is when placements are allowed outside the grid.

All rules have to be agreed by the players and changes can be negotiated. There is thus some aspect of what are called nomic games – games mainly concerned with how rules can be used to change rules. This allows the format of the game space to transform, as shown in this example, which started as a 3x3. The original grid served, in a quite literal sense, as a matrix or womb.

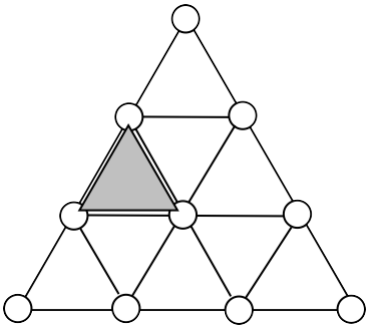


Meaning games are art, because there are no logical rules for calculating what MM should be placed where. The substance of the meaning game is mutual relevance, which is another expression of the meaning equation. When two MMs are placed in proximity, then this indicates a mutual relevance between them that can be understood not only in terms of their separate content but also of their relative position.

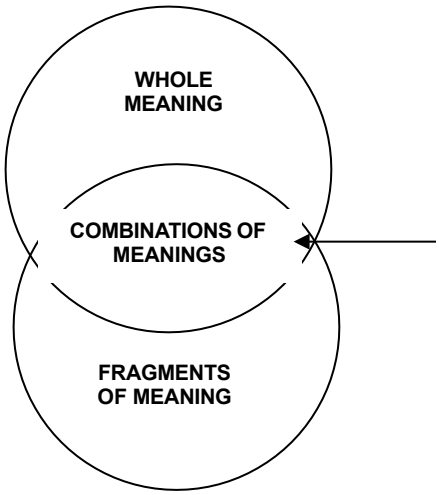
A logoic game allows for different levels of meaning.

The ten MMs which can be placed in the triangular game should all have equal weight or a similar level of meaning, even though this is difficult to define. Then there are nine triangles, each specified by three MMs and such triangles can be taken to signify a new level or type of meaning thus enabling the arising of nine new MMs.

The matrix of the game becomes a generatrix (strictly speaking: a geometric element that generates a geometric figure, especially a straight line that generates a surface by moving in a specified fashion). Other new types of MM can be generated, for example: by paying attention to the three main lines of the triangle, or to the central hexadic figure. There is an interplay between the meanings of points, lines and areas.



Although restrictions of time and energy put limits on the process, there can be some asymptotic sense of the whole meaning.



MANY
areas

lines

PAIRS

linkages

proximity

SINGLES

The representation of structure in this method goes far beyond what is attempted in standard systems diagrams, which are typical of habitual ways of representing structure. There is immense mental inertia that restricts thinking to object-like terms of one thing acting on another. This not only restricts thinking to mechanical causal lines but also determined that elements of whatever kind are only considered linking in pairs. Logic gates offer some possibility of going beyond this but are rarely used save in simplistic yes/no mode. The diagnostic tests used in structural communication such as 'if members of set A or members of set B are included and also members of set C, then . . .'.correspond with the structural thinking expressed by toponomics.

Consideration of the reality of new meanings emerging from a combination of previous meanings is a main feature of systematics.

SYSTEMATICS

The idea of a coalescence of MMs to make a new coherent meaning has its roots in Bennett's systematics, which he worked on for some decades before the development of structural communication. Bennett's formal definition of a system was

A set of independent but mutually relevant terms

This was extended to postulate that the dominant attribute of such a system derived from the number of its terms. Bennett articulated these attributes for the first nine (or twelve) systems and discussed their applications. He used Greek terminology for the systems, namely Monad, Dyad, Triad, etc.

Every system also has a structure which is constituted by the set of coalescent combinations it realises: these are the 'strong' mutual relevancies of the terms with each other.

Take the example of a four term system or tetrad. There is first a set of four terms with the possibility of coalescence. They are compatible. We know that the terms are mutually relevant but not in what way – that is, we do not yet understand the meaning of them taken together. There are six pairs of terms, each of which can become coalescent; and six triads also. The final state of a fourfold coalescence must integrate all the lesser ones, as in this linear picture:

4 terms – 6 pairs – 6 triads – 1 whole

It relates to a more general linear model of understanding, which Bennett referred to as progression and expressed as the series of number systems as such:

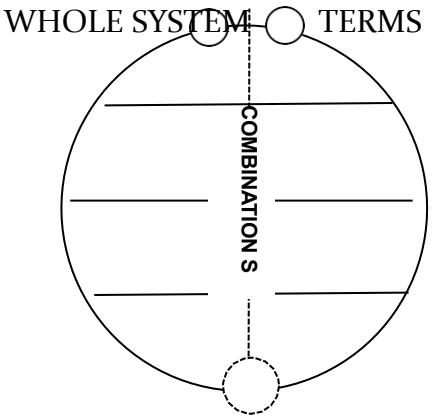
Monad – Dyad – Triad – Tetrad – Pentad – Hexad - - - -

Significantly, a similar conception is to be found in the Russian methodology of innovation known as TRIZ as movement towards Ideality, here shown in abbreviated and paraphrased form:

State of affairs – contradictions - innovative principles - - - Ideality

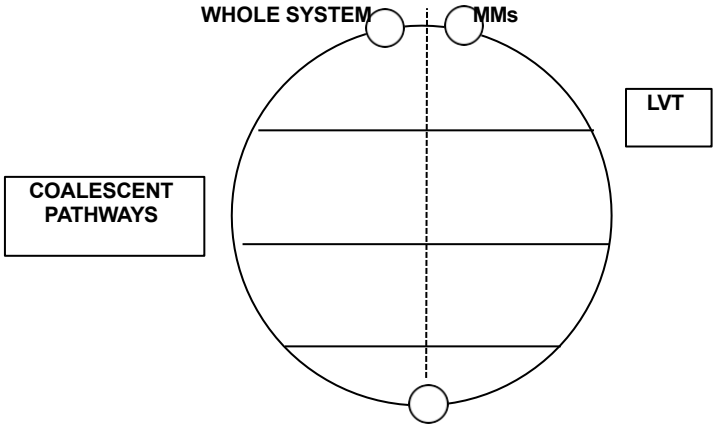
For both systematics and TRIZ the linear picture is insufficient, because it is also possible to 'start from the end' and work backwards. In systematics, moreover, the starting point can only be determined by the end point. That is to say, we can only know what the terms are in the light of the whole system. The pictures can be amplified by use of ring composition.

First the simple picture. The two aspects 'whole system' and 'terms' are placed together because they arise equally in some unknown way. The circle represents a cycle or 'story' to do with making combinations and testing them for meaning, and thereby changing our understanding of both the whole system and its assumed terms. The lower small circle signifies 'the turn' and it is construed that in one direction is the clarification of what the terms are, while in the other is understanding of what the system means.

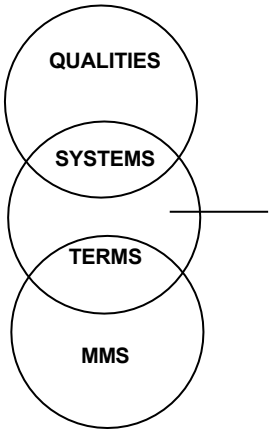


A more complex picture gives space to a process of generating the terms, which becomes the first half of the cycle. It is identified with LVT and terms are made from MMs

TERMS



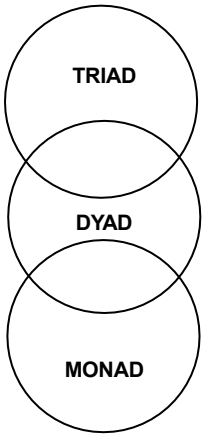
Many different kinds of whole emerge and, allowing one step further than what is shown in the last image, there are at least four:



The Harmonies of Mutual Relevance

Where we use the word quality to signify a wholeness beyond systems.

This kind of extrapolation is an analogous mode of the thinking that obtains in meaning games, when a 'shape' of meaning is repeated and transposed (another analogy being the transposition of melodies into different octaves). The first three systems are shown merely as an indication of possible transpositions.



Systematics is an explicit form of analogous reasoning based on number and form. These are exactly the features exploited in structural communication and LVT and developed by the methods of squares, rings, toponomics in general and logoic games.

'Ordinary life' is widely felt to be characterized by conflict and competition, linear process and repetitive behaviour. The systems of systematics offer a world that contrasts with the ordinary one we presume. They represent several elements acting not in competition but in mutual accord; things happening together without confusion, and maintaining stability while allowing for the emergence of new things. In this respect, systematics is idealistic.

A similar picture is given in TRIZ, but with the concept that systemic harmony can be realized because there is an inherent trend or trends that move processes and devices towards Ideality, both in nature and in technology.

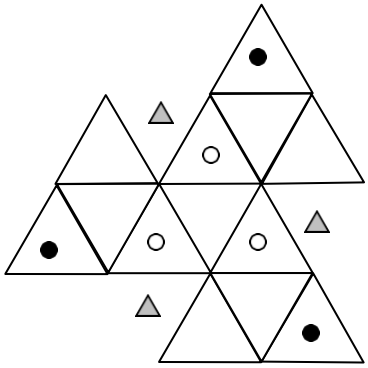
The qualitative sense of such ideas as harmony and coalescence can be abstractly expressed by the requirement to have each term of a system of equal value to all the others as well as being of the same kind as each other. This is a paradox in terms of classical logic, because if the terms are not the same, how can they be equal? In practical life, it is simpler to see. For example, in a heterosexual couple who live together in love the man and woman are not identical while both being human, such that they are equal in presence, value and meaning etc. The example shows how we can believe in such systems (as the loving man-woman couple) but not be able to observe or measure the harmony of equality from outside: it is up to the two people involved and even they may not be able to know. The example also brings into the picture the question of values since the mode of togetherness of the two people is more than factual.

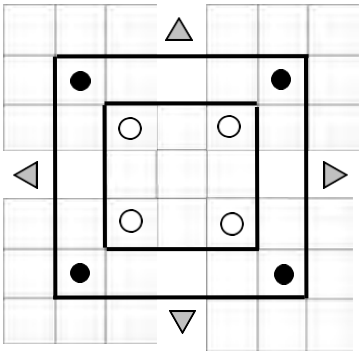
The postulate of equality of value leads on to the prospect of co-creation and the question of how a coalescent harmony may be realized.

N-LOGUE

In N-logue the meaning of the whole system is equally produced by each of its N members. In more specific terms, an N-logue is a dialogue of N people, each with a distinctive role, but with equal value. N-logue is a logoic or meaning game played through speech without the support of any visual display or action with objects. It was developed in the 90's to foster creative thinking in small groups and as an implementation of systematics: the nature of an N-logue is largely derived from the number N.

N-logue is implicit in logoic games and made explicit in certain kinds of game. Below are the structured spaces used in 3-logue and 4-logue 'board games'.





In such games, the players are not distinguished in role and it is only the requirement of equality that obtains. In speech form, there are also distinctions of role or specified relations between the players. This is best exemplified in the application called trialogue. There are three players: one asks questions, one gives answers and the third makes comments. They speak in a prescribed order, usually Question – Answer – Comment, reiteratively. Players can change roles but only with mutual consent of all the players. An important feature of the method is that deviations from the order of speaking are inhibited (players cannot argue back, ask for clarification, etc.) This constraint is crucial. It bears on how it is possible for a 'system', a multi-term harmony, to enter into manifestation in time and space.

Only one person can speak at a time (in order to be heard). However, what is heard – or in the mind – can embrace more than one utterance. It is postulated that N-logue obtains when, in the 'listening mind', N utterances or one cycle is apprehended or felt as one whole.

In relation to any given utterance in a trialogue, there will be one person who makes it, another who listens and then has to speak, and another who listens to both the previous and then has to speak. Of course, as the process continues, this effect travels round the circle of three people. The cyclicity of the process engenders coalescence, creating a consciousness of the whole system over and above the sequential awareness of one utterance after another. This is tantamount

to creating a larger present moment than can be sustained by any one of the participants by themselves. The size of this greater present is associated with one cycle, hence with recurrence. In Bennett's cosmology of three kinds of time, the sequence of elements belongs to successive time, their mutual presence to eternity and the cyclic action to hyparxis.

There appears to be a general function we can identify with understanding: it acts to reconcile the conflicting natures of the realm of space-time-causality and the realm of greater freedom and all-inclusiveness, variously projected as 'spiritual', 'imagination', 'higher dimensional' and so on.

One of the projections is as the unconscious. In the reatment of the unconscious in Matte-Blanco there are two 'logics', one of the conscious mind and one of the unconscious. The latter has contrary properties to the former. Thus: asymmetrical relations are symmetrical (e.g. the relationship of child equals the relationship of parent); the part is identical with the whole (the arm is not just part of the body, the body is part of the arm), and any member of a set is identical with any other and with the whole of the set.

Applied to systematics, all relevances are mutual, a term of a system is equivalent to the whole of the system and every term is the same as any other. From this point of view, systematics represents the integration of unconscious mind into consciousness.

Announcements

Online Sessions : MEETING WITH JOSEPH AZIZE May 4th 9 pm BST

We have broken our series of online sessions on Hyparxis because an opportunity arose for us to talk with Joseph Azize. Joseph has become known as an inspired commentator on the life and works of John Bennett and for his investigations into the remarkable inner exercises Gurdjieff transmitted during the war, which he is combining with work on the 39 series of Gurdjieff movements. Joseph has chosen to take the whole two hours into his hands. The outcome is not scheduled, but his aim is to engage with participants as much as the time allows on May 4th, 2025 on Zoom.

Audio Book:

During the last year, Anthony Blake has had some new publications made available on Amazon. His recording of Ouspensky's In Search of the Miraculous is now an audio book. It was given an excellent review by Joseph Azize. He wrote:

In listening to his audio recording of In Search of the Miraculous, I more than once recalled how in The Supreme Art of Dialogue, my friend A.G.E. Blake wrote: "'Genius' was originally understood as transpersonal intelligence that operated outside of conscious thought. The 'humiliation' of personalities can strengthen the play of genius. This is contrary to the populist view that genius is an amplification of self-expression; instead it can be understood as an act of submission.

I praise the recording (a link to Audible is at the bottom of this page), chiefly because it is a sustained act of submission, allowing something outside of his ordinary thought to manifest. That is, Blake has served the book with his reading, for the human dimension of this most remarkable text emerged for me together with the intellectual contents. Even that, however, is to suggest an artificial dichotomy between the intellectual and the human.

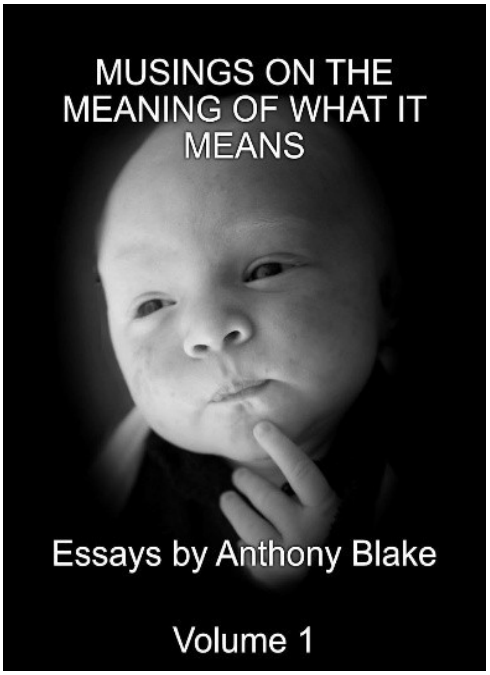
There is a certain trick of the eye: we see the words on a printed page, and we relate to them – we must. We relate to their meaning, and that is only right: each "molecule of meaning" to use another AGEBlakean phrase, has to be given its weight. But there was a person, more or less human, standing behind those words; in this case at least, Ouspensky did not just wish to write the words, he wanted to speak them, to deliver them; and this, in my view, is what Blake has served and conveyed through his reading, at once subtle and generous in its expression of Ouspensky's humanity.

I have earlier suggested that the true genre of Miraculous is an apologia, a defence of his leaving Gurdjieff. Ouspensky had already included some of Gurdjieff's ideas in the English edition of Tertium Organum, and had given permission for the production and publication of what would be The Fourth Way. He put something of his soul into the book, and it comes through in this reading.

At every page, Ouspensky is asking, "Do you see what I mean? Do you grasp why? How I felt?"

There are other recordings of this book, and some of them are good, but there is, I venture to say, genius in this achievement. Finally, the impression is rather intangible, but my impression is that Blake's reading reflects his own inner understanding – and that, I think, explains why there were a number of things which I became aware of for the first time – things I had not realised were in the books, and several matters the significance of which had gone over my head.

https://www.audible.com.au/pd/In-Search-of-the-Miraculous-Complete-with- Diagrams-Audiobook/



Kindle Book
Review by Michael White
This book, currently only available on Kindle, is a collection of essays by Anthony Blake ranging from 1968 up to the 2020s. Blake is one of the most seasoned of the current generation of teachers in the Fourth Way Tradition. Although he would immediately take umbrage at being called a teacher. None-the- less he has the pedigree of a trained master of esoteric wisdom focused on the Fourth Way and working to develop its insight and bring them into the new century. He studied for many years with John Bennett and was one of his primary assistants and worked closely with him on the editing of The Dramatic Universe. He has the full credentials of this tradition with a long history of reading Gurdjieff's works aloud and making remarkable sound recordings of the complete opus. He has taught the movements for decades and has written the best book on the enneagram.

Along with his extensive studies with Bennett he was also a student of the physicist David Bohm and had the mathematical knowledge to understand the cutting-edge physics that Bohm was proposing. He worked closely with both men and helped facilitate a dialogue between them.

It's tempting to go through a chapter-by-chapter commentary on the book but it is so rich that it would end up being as long as the author's text. This book only begins to scratch the surface of Blakes writing. Along with the over twenty books he has written he has produced a steady stream of essays for various publications and has read papers and delivered lectures at countless seminars. This book, called Volume I, is a sample from all these sources and hopefully there will be subsequent volumes that continue to fill in the picture.

The book is divided into two main sections: Reading and Meaning. The essays in the Reading section focus largely on how to approach Gurdjieff's writings. Some of the most interesting essays in the book are his chapter on the physics of Beelzebub's spaceship in the major opus of Gurdjieff, Beelzebub's Tales. Along with that he wrote a beautiful essay in the style of Beelzebub's Tales continuing the story. There is also a fascinating essay showing how Gurdjieff used the ancient system of Ring Composition in the structure of Beelzebub's Tales.

The second part of the book, Meaning, works through the esoteric theme of higher intelligence and how it differs from the usual intelligence we manifest in our daily life. He also swears allegiance to the "School of Ignorance" and points out how lack of understanding is more meaningful than understanding, that understanding brings things to a haul and we believe, naively, that we have solved the problem and no further work is needed. Whereas lack of understanding keeps one in the fray and pushes understanding into new terrain. He lays out three rules for understanding higher intelligence:

"Rule One: If you are in active connection with higher intelligence, you will not understand what you are doing
Rule Two: If you believe you know what the higher intelligence is you are being deceived
Rule Three: If you feel you are a conscious agent in the process then you are out of touch with higher intelligence."
The second section concludes with a commentary on William Blake's great prophetic work Milton wherein he uses Bennett's technique of systematics to analyze Blake's poem.

ContextBoard - A Project in Co-operative Communication

For some years, DuVersity Board members Jason Joslyn and Daniel Proudfoot have been working on App usable on mobile phones, tablets and various devices to facilitate meaningful conversation and cooperative thinking. It has its roots in Bennett's Structural Communication and its developments into LogoVisual Technology. (LVT). It is soon to begin testing . The broad concept is explained hereby Daniel:

The Case for Contextboard

There's a growing sense that the social contract is fraying.

Trolls dominate online spaces with hate and negativity. Political arguments rage endlessly, yet no resolution ever seems to emerge. The emotional energy poured into social media often leads nowhere. Current platforms thrive on conflict and quick emotional takes—an exhausting rollercoaster that many users are desperate to escape.

I'm frustrated that people are so often trapped by the limitations of language—by the baggage words carry and the brevity forced by the format. Complex emotional and intellectual issues simply cannot be conveyed in a single sentence.

There's no bandwidth for all the associations we hold. One idea enters the mind while another slips away. After seven thoughts, we've forgotten the first.

This is the problem Contextboard was built to solve.

We've created a new form of social communication—one that's been hiding in plain sight. Its physical components are already familiar: computers, display screens, whiteboards, the internet, graphical interfaces with haptic input. Its invisible architecture is also known—logo-visual communication, relational databases, and historical tracking.

What's new is how we've assembled them.

Contextboard is a small but meaningful innovation—a reconfiguration of existing elements that enables an entirely new kind of interaction. It's surprising this hadn't been developed sooner. People want to express themselves—to offer their "two cents," to be seen and heard. But on current social media, posts are fleeting. As soon as ten others comment, yours disappears. "Out of sight, out of mind." Even powerful remarks are quickly drowned in the churn of reaction.

For those seeking to build understanding rather than score points, these platforms can feel hostile.

Contextboard addresses these shortcomings by turning "comments" into persistent visual objects we call tokens. Tokens stay visible and can be moved around—rearranged, grouped, split, or highlighted. This spatial persistence helps preserve thought in context, rather than letting it vanish in a feed.
Interaction is also physical. Users manipulate tokens with gestures akin to placing tiles on a board. It may seem small, but this embodiment of thought introduces objectivity and intention to communication—like collaborative problem-solving rather than competitive debating.

We also account for what's missing from digital communication. In-person dialogue is full of nuance—intonation, posture, eye movement. Online, stripped of these cues, meaning is easily lost or distorted. Contextboard uses spatial layout and visual proximity to bring back some of that depth. Relationships between tokens carry meaning. Thought is made visible and navigable.Like a digital whiteboard, Contextboard helps us see connections and context. Comments, data, images, and perspectives can sit side by side in a shared cognitive space. Fringe ideas don't vanish—they linger, influencing the conversation subtly.

And conversation has memory.

As tokens evolve—added, rearranged, retracted—a visible history emerges. Users can revisit these moments, pause at a critical node, and fork the conversation into a new path. We can explore "what if" branches. This traceability gives us something rare in digital dialogue: a view into how understanding grows.

This is what sets Contextboard apart. It treats conversation as a serious, living thing —not just a quick reaction but a collaborative unfolding.

We have many ideas to build on this foundation—tools to improve usability, media integration, and everyday adoption. But the core innovation is simple: Contextboard invites us to think together, not just talk at each other.

DuVersity Allied Websites

www.systematics.org is a web site devoted to the method of Systematics that originated with John Bennett. It contains links to many of the articles published in the journal Systematics. It also has much source material including introductions to the simpler systems. It is a unique source of reference, and we hope to further its range of material.

www.movements.org is yet to be launched but will focus on enquiry into the meaning of Gurdjieff's'sacred dances'. Contributors will be movements teachers Deborah Rose Longe and Maja Moser, together with pianist Elan Sicroff and writer Anthony Blake. We also hope to manage a YouTube set of videos on lectures, stories and conversations on DuVersity themes, including work on Third Force Theatre and systematics.

Understanding as Hyparxis

"Understanding" itself is hyparchic. Practically, this means that we begin understanding by assuming that we are already understanding and/or able to understand. "I can get this or do this" even when we have no idea how, even when it would otherwise seem impossible. Understanding is a recurring act of will.
In practice, this could like a child picking up an object and start playing with it, taking in the observable phenomena. Or it could look like us picking up a pen, brush, qwerty keyboard or some kind of instrument and saying "I wonder what I'll do…" and then turn to watching what I do. You see something that catches your interest and then you stay and return to seeing. Taking in observable phenomena in this way has both outer and inner components. They remain united when our attention stays within the act of observing rather than go into the object of observation. (This is the central thrust of Henri Bortoft's Taking Appearance Seriously.)
In this way, being present also has a hyparchic character in that we return to being where we are, passing on the enticement of be held by what we are looking at.
From afar (out of the Present Moment), it looks like understanding happens in bits and fragments. From within, we ride the waves up and down, sometimes without much happening, sometimes getting pulled under the current, at the right time surfing the crest. We are within understanding when we return and return again to the same question, the same project, the same work that gets at something unknown. Understanding emerges/discloses/unfolds. And it also hides. It does not get more and more and more. To "understand" is just the beginning: to agree (and then re-agree) to all of it, the epic sometimes or often painful adventure. Understanding is dynamic, not static.
Understanding hyparxis requires each of us to reflect and look at what we do and have done where we have been able to be successful, have been able to achieve, have been able to do what we wished to do. I contend that it has this character of returning and turning. But this means nothing unless each of us puts the question in front of themselves of whether is so… or not. If you see something that is different than what is proposed here, this is of utmost value, this is real. But then you have to be willing to stick with it and see where it leads.