

## **The No-Mind**

[Sometimes referred to as *Personal Integration* and Eugene refers to this as a title in the talk - 16 min 10]

A Talk By Eugene Halliday  
(Ishval Lecture 58)

### ***An Audio version of the talk is available at***

The Eugene Halliday Society

[All headings are the transcribers, to aid reference. ]

The talk was given at Parklands probably on May 4<sup>th</sup> 1980.

*[notes unclear at this time - July 2009]*

### **Nutshell**

This tape beginning with aspects of knowledge moves on to discussing the No-Mind aspects of a world that refuses to be perfect, that avoids the 'accidental associations' of the mind and the limits of definition.

### **List of topic sub-headings**

- 1** *The Ontological, the Logical and the Moral aspects of knowledge*
- 2** *The Hand as a Mnemonic*   **3** *The Hand Animal Lead by the 'Word'*
- 4** *The Equation  $S = P^n + S$*    **5** *Control and the Naming of Things*
- 6** *The No - Mind*   **7** *Extending the Original Triplicity*
- 8** *The Donkey and the Cat*   **9** *So the Word is a very Mysterious Thing*
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- 11** *Perfect, that is 'pi ra fact'*   **12** *Absolute Phonetic Correspondence and the  
mantra*   **13** *The Larynx = Law of Yes/No Conflict*
- 14** *Gilgamesh*   **15** *The Absolute has polarised itself out in two directions*
- 16** *Correspondences of Truth*   **17** *Now the Important Thing is to Remember the  
Word is a Mediator*   **18** *What are You Integrating?*   **19** *Now There is a  
Preliminary Exercise for It*

## **Précis**

Eugene begins with saying that the Japanese for not having the slightest idea is retaining the No-Mind. He then describes three philosophical aspects of knowledge – ‘Ontological, Logical and ‘Moral’ [ *first minute*] and uses the hand as a mnemonic and a *yantra*. He then stresses the value of the word as the leader and controller of the mind [10 min].

He then describes the value of the No-Mind [12 min30] as the breaking of ‘accidental associations’ in the thought process. To outline the precision and importance of clear definition ‘Without the word we cannot control things in the world’ he defines two animals suggested by the audience, a cat and a donkey [18 min 20]. Eugene describes the nature of truthfulness in terms of perfect correspondence and how we can think and define perfection but not make it in gross form the material world. The definition can bind us and we need to also know the no-mind freedom from fixed form – the ‘Fool for Christ’s Sake’ concept [24 min 45]. Perfection is resisted at the sub atomic level of matter. Even the circularity of the Earth and the Sun are compromised by their movement. [36 min ]

The words ‘cat’ and ‘donkey’ are then sounded by an audience member to describe ‘Phonetic Correspondence’ between the vocalisation and the definition of the material form [42 min 40].

The talk then focuses on the Larynx the organ of vocalisation and it is defined as being ‘The law of Yes/No conflict’ [46 min 50] ‘every time we speak we must be careful what we say’. Coming from his outline of the function of the larynx as able to speak of ‘anything’ and ‘no-thing’; Eugene then emphasises how in discriminating in the world - separating, we must not forget to synthesise – to put things back together [54 min 26 ].

He states how The Word of God, ‘the vibratory behaviour of the field of power, structures the forms of reality in the world’ and that this is true correspondence [61 min 18 ]. In this sense the ‘word’ is the mediator that allows our personal integration.

Eugene finishes with describing a total contraction exercise of all the muscles of the body - paired in opposition - as 'tremendously important' [75 min 42].

## The No - Mind - A Talk By Eugene Halliday (Lecture 58)

### Transcript

[All headings are the transcribers, to aid reference, any commentary supplied by the transcriber are in square brackets [ ] and usually in smaller font italics. There are still some small indecipherable parts - as yet. There are also some endnotes and some footnotes added to give background to aid readers with unfamiliar ideas or words. AR July 2009]

E.H. - I have been asked to talk about . . . What have I been asked to talk about Gerhardt?

Answer - I haven't the slightest idea.

E.H. - . . . About not having the slightest idea. The Japanese expression for that of course is how to retain a No - Mind<sup>1</sup>. Talking about two things which are really the same thing - how to gain personal integration and what is knowledge.

#### 1 The Ontological, the Logical and the Moral aspects of knowledge

Now the scholars in the past have split the examination of knowledge into three parts. One called Ontological, that's concerned with the things which you sense. One logical, that is concerned with the thoughts that you have about these things - or the thinks of the things. And the other - foolishly - they call 'moral'; the ontological, the logical and the moral aspects of knowledge.

Moral means how to keep the walls up in any system whatever, including an individual human being. It is a good word if you remember that it means that which enables one to hold oneself together.<sup>i</sup>

#### 2 The Hand as a Mnemonic

Now if I place, as we usually do, something on the fingers for mnemonic purposes, I will place the 'thing' that is the ontological aspect of knowledge on my little finger, because things generally in a very vast universe are quite small. So the 'thing' on the little finger, that's the ontological aspect. Now the logical aspect is normally placed on the index finger because the index finger points out what it is - what thing it is - that we are talking about. So we are going to find a very peculiar *mudra*<sup>2</sup> here. To show the relation between them I put my index finger

<sup>1</sup> The elusive and contradictory meaning of the expression 'No-Mind' will emerge from this talk itself, but to introduce it here I would say the term is discussed thoroughly by the celebrated Zen practitioner D.T.Suzuki in *The Zen Doctrine of No-Mind*. No-Mind is his translation of the Japanese *mushin*, Chinese *wu-shin*, which he considers the bedrock experience of Zen, a state of 'non-thought' which never-the-less implies clear and practical awareness. He puts it;

'... the seekers after it are to transcend discrimination in all its form and to see into the functioning of Prajna [*wisdom*] itself. When this is done, *mushin* (*wushin*) is realised, there is no-mind in all our doings, which is the so-called state of 'no-mind-ness'; this is a life of effortlessness, letting the Unconsciousness live its life.'

[*The Zen Doctrine of No-Mind*. p116. *his capitals*]

<sup>2</sup> A mudra is a gesture or position, usually of the hands, that is considered in some branches of Yoga to direct energy flow and interest within the body and mind

against my little finger, and that is thinking about things. The thing thought about is on my little finger, the think that I have about it is on my index finger.

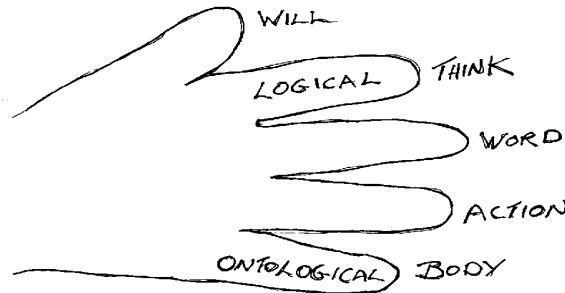
Now when I do that I feel rather awkward. Would you like to do a *mudra* and put your index finger against your little finger and tell me if you feel normal? If you went walking about shopping like this, you see, it feels as if there's something missing. But we had a third thing which is called the moral - where will we put the moral?

Well we have got two fingers here, can we call one of those the moral?

Audience member - The thumb.

E.H. - The thumb? The thumb means the will doesn't it? Yes? Well is the will the moral?

Well we are going to find that for some mysterious reason, which I personally suspect is quite deliberate, the analysis of what constitutes knowledge has been deliberately deprived of something. If we take the five and say, 'O.K.', we will keep those two, the little finger for the 'thing' we are talking about, the index finger for the 'think' about it, and we have got two fingers between'.



I am going to say that the ring finger shall correspond with the act upon the thing - yes, the act upon the thing. And you pointed out Ghreta, the thumb- the will. The will to act upon the thing, will be those three - yes? And it leaves the middle one unaccounted for.

4 min 43

I am going to put the word on the middle finger because the word is the mediator. So on the middle finger, the word is the sound symbol which you use in an act of will to signify a thing upon which you intend to act in some manner, formally, to change the situation. So, instead of having a simple three fold division, which ignores the will and mysteriously the word, you then have five: a Will to Think, of a Word, to control an Action, on a Body - a Will to Think, of a Word, to control an Action, upon a Body.

Now let us see why the 'will' and the 'word' were kept as sacred religious concepts. For some reason, which, if we examine which, we shall see has something to do with power. It was decided not to expose, not to advertise, these two mysterious something-or-others, one of which is 'will', which is initiative, the ability to start something from scratch without a stimulus; and the other one is the 'word'.

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simultaneously - hence its value here as a mnemonic or aid to the memory. So by curling, crossing, stretching and touching the fingers and hands, we can talk to the body and mind as each area of the hand reflexes to parts of both. Eugene is here indicating that the posture of the hand which excluding and ignoring the ring and middle fingers feels to be unnatural and hence perhaps incomplete - the body is uncomfortable with it.

Now the Gospel of John begins with the word, 'In the beginning was the word,' and the Book of Genesis begins with, 'And God said'. Because God said there was light implies the use of the word - namely the word - in that case 'light'. The same concept of light always signified to the Ancients, and especially to the priests and kings - understanding, comprehension, seeing reality as it is. The fourth Gospel has, 'In the beginning was the word', so if it is in the beginning we will make an animal out of it like this.

### 3 The Hand Animal Led by the 'Word'

You can imagine a plain and we will walk the animal over the plain and we'll lead with the 'word'. Now at the moment I am talking in terms of words and something is happening in your minds, I hope, correspondent with the words. If it is not that is O.K., we respect freedom, but if it does, it will be the 'word' that is leading and so we'll make this animal, led by the word.



The Greek word for 'word' in that forth Gospel is *logos*, and *logos* means ratio and dialectical structures, because it's composed of lambda and gamma. And if you remember, lambda means light equals intelligence and gamma means the content of that intelligence. As if we were to say there is an absolute subject, pure consciousness - 'S', and something inside that subject we call the predicate - that which rationally can be said to be implied in the subject.

### 4 The equation $S = P^n + S$

So if we write the equation  $S = P^n$ , that is, the subject of predication extended a number of times, but no matter how many, we have to posit at the end 'S' - the subject is infinite intelligent power so we have to say 'plus S'. [ $S + P^n + S$ ]

8 min 49

In other words when we are talking, that is predicating, and that is rationally saying something about a subject we cannot actually exhaust the subject. Why not? Because when we predicate - when we say something rationally - we abstract from total reality.

If I say there's my friend Trevor over there, 'Trevor is a portion of reality'. And if I say 'My friend Gerhardt is a portion of reality also,' we are predicating by abstracting. Here we have a large number of people who I selected Mr Butler [?] a little earlier and uttering his name, remember to voice is to invoke, called to my mind, 'Where is that fellow who knows all about things electrical when they go wrong?'. Then by means of those words I predicate of the whole subject of infinity, that it contains one particular element called Mr Butler, and another and another. And I can name all these people here and even, perhaps name myself as part of the whole reality.

### 5 Control and the Naming of Things

10 min 0

So we put our hand on in this manner, and the 'word' is the leader. And it does not matter how intelligent we are. It does not matter how sensitive we are. It does not matter how many things we encounter in the universe. It does not

matter how much; we will have to interfere with those things. It does not matter what is the form that we perceive in those things. It does not matter what we do with those things. Unless we have a word to name those things and their parts, we cannot control them; and we cannot control ourselves in relation to things that we cannot control.

I saw a drawing and a couple of paintings recently of Ghreta's. And those showed a remarkable leap forward from some others done a few months ago, because she had actually used some words to define certain aspects of reality for which she should look. She had to look for vectors, for lines which are directed. She had to see certain aspects of reality in a certain way, and the only way she could see them was by means of a word that tuned her perceptive organism, her eyes, her ears, and so on, tune them in so that she could, by means of the word attend to something rather than the infinite.

## 6 The No - Mind

The infinite when we attend to it wholly is equivalent to nothing. If we get hold of infinity, we are doing that which the Japanese No-Mind specialists aim to do; we get hold of nothing instead of something. The reason why we do that is because if we get hold of nothing first and then get hold of something within the nothing, we can see that thing in isolation from accidental association with other things because the nothing is no-thing - is actually pure conscious power itself. Pure conscious power is no-thing, not a thing, not finite, but it is that in which all finites occur.

### *12 min 33*

So that this animal, which we are, remember, we have the palm from which the five spring out, as number six. And remember, the number in Revelation, of man and of the beast is 666. Six means existence. The word existence has the same root as the word for the number six - because it is a wheel, and the wheel, the circle, splits into six parts when you walk round it with the compass that struck the circle.

So, five senses and common sense, makes six. And the body with a life force and a mental process and a logical, powerful, analytic, synthetic process and a volitional interference, are five springing out of one. Thus, constituting a sixfold being, which - in that Book of Revelation - is called the Beast.

I used, in my masochistic tendencies, to get large paper clips in the form of a human hand and put them on my nose to see how long I could bare it. I became fed up with it because I could bear it too long and I found it was a nuisance during meals and things. 'The Hand of Destiny' I think it was called. We are not too bad now are we now David? No? Scrub the first half of the tape.

What are we talking about? Nothing at all.

Thank you. Right, without the word we cannot control things in the world, our own volition, our ideas, our actions; we cannot do it without the word. Those of you who have very young babies at home, who are pre-articulate, know that those babies live biologically. They live from within, from the life force by a kind of instinctive process, but they do not know what they are doing. And they will not know reflexively what they are doing until they have a sufficient vocabulary to define their actions in relation to the world and in relation to themselves.

So, if we cannot control things of the world, or our own volition, or our own ideas, or our actions upon the things of the world without a word, then the word is correctly said to be really all-powerful. It is not just a priestly figure of speech to talk about the all-powerful creative word. Remember the word 'to create' comes from a base *kra*, which is arc, which means to circumscribe. We live in infinity but

unless we circumscribe our experiences and put labels on them called words, we cannot control either the elements of the world, or of our own being. The other thing we were talking about is personal integration. How can we integrate our own being if, in fact, we cannot control our self without a word, unless we have words to do with the very principles of integration.

### 7 Extending the Original Triplexity

So let's extend that original triplexity we had, of the ontological, the logical and the moral, and say another thing. The scholars were fond of saying that the truth was correspondent between the thought and the thing referred to. We can reduce that to the think and the thing, are correspondent when you're telling the truth. And the think of a part of the thing must correspond with a part of the thing, if we are going to say some things that are more complex and introduce, again, the will and the word.

*17 min 18*

The will has posited an idea and the will, when the will does something, initiates it. And the will is pure if it's positing one thing only. Then the thing that it posits is exactly correspondent with the will. So if we get hold of the idea of a circle and we define the circle as a form all of the parts of which are equidistant from the centre of that form, so that every radius in the circle has the same length. Now we define that by an act of will and because the thing is tautological - that is really it's a cyclic definition - it cannot be wrong. When the will posits an idea, then there is an exact matching, and we can call that the truth of the correspondence of the will and the idea.

### 8 The Donkey and the Cat

Now we can all do that. If I were to say to you posit, by act of will, an animal, offer me an animal, any animal will do. Cat, donkey? Did I get two from the same fellow or one?

Answer - You got one. Somebody else called out.

E.H. - What was yours?

Answer - Mine was 'donkey' and he said 'cat'.

E.H. - Figures. For the time being we will take the cat first because it has got fewer letters. Now the cat, when we say 'Think of a cat' - do we all get the same idea of a cat, have we got a cat in general? Or are we thinking of a marmalade cat, or a black cat, or a white cat. Or have we got 'catness' - the very essence of catness? And if we start trying to define the essence of catness, is it something that meows, is terribly self-centred, waves its tail when angry, and spits and goes on tables when told not to; and is exceptionally difficult to train and was called cat from a word that means fixity of purpose?

Now we all know more or less what we were referring to in our minds when we said cat. If I said cat-o-nine-tails the image would change wouldn't it? Did you see a pussy cat with nine tails or did you see a whip of some kind? Right? So the word has an evocative - that means an out voicing power. Right? And we all get more or less the same feeling of the essence of catness. Let's have a few images of the essence of catness. I gave a few. Can you tell me anything at all that you say is essential to catness?

*20 min 20*

Answer - Slinky.



E.H. - Slinky.

Answer - Wise.

E.H. - Wise.

Answer - Concentrated.

E.H. - Concentrated. Yes actually the concentration of cats kills more cats on the road than it does dogs because they concentrate from where they are to where they want to go looking neither to right, nor left, nor up, nor down. And as a result many cats are killed. So concentration can be deadly in isolation

Donkey? The word is made of two other words - 'don' and -'key', where don equals judgement and the key means something you put into a hole to make a door open. And 'donkey' is the 'key' to judgement because any 'judgement' whatever, and Adam was thrown out of the garden of Eden for not believing this, is abstractive and trouble creating - unless you remember to re-posit it back in the whole. What are you thinking about when you think about 'donkey'? The essence of donkey, not a house trained little donkey or a big donkey on the sands but donkey-ness. What do you get?

Answer - Stubbornness

E.H. - Stubbornness, yes? Anybody who has seen donkeys sitting down and being beaten and not getting up and braying and doing what they want to do, namely sit until they want to get up and you cannot do anything with a donkey unless the donkey feels like it. The Ancients said therefore the donkey must be the essence of pure will. They said that the donkey is the animal of the Sun because the donkey is as obstinate as the will. 'A man convinced against his will is of the same opinion still'<sup>3</sup>. Its sexual capacity also was likewise significant in the power of the Sun. So we get certain general impressions from all donkeys we've ever seen and one thing we find in those donkeys, in all of them regardless of size is this peculiar capacity for being obstinate, even when beaten extraordinarily and braying horribly and complaining, they still don't do what they're told.

22 min 42

So the word 'cat' allowed us to think about certain qualities and the word 'donkey' allowed us to think about certain qualities, and since the language was written down and put into books - words have been available for about six thousand years in printed form - for anyone who is interested to investigate. The more we know about the essence of words the more probability we have of being able to control ourselves. Do we believe that?

Answer - Yes.

E.H. - Yea, we believe it. I believe it. I know you all really do believe it. How do I know? Because, you spend an awful lot of time selecting words for wheedling, or

<sup>3</sup> This quote is formed as Dale Carnegie presents it in perhaps the best known self help book ever published - *How to Win Friends and Influence People*, (1936) but it is thought to stem from Samuel Butler's satirical poem *Hudibras* (1684). Part III, Canto iii, lines 547-550

'He that complies against his will  
Is of his own opinion still  
Which he may adhere to, yet disown,  
For reasons to himself best known'

persuading ,or pushing or frightening. Isn't the word the most economic tool that we have got? Instead of having to thump somebody we say, 'Would you like a thump?' And they think about some something and say, 'No thank you,' and if we are big enough when we say it they tend to calm down a bit.

### 9 So the Word is a very Mysterious Thing

So the word is a very mysterious thing and that brings us to the mysterious word 'spell'. Now you know that 'Gospel' is short for 'goose spell' and 'God spell' you see. Now the goose is the symbol of an easily lead creature that like to share when it gets a good thing. And it is also a God spell. Two things. The goose is part of the Christian Trinity - Fool, Salmon, Goose - three points in the Celtic Trinity.

The fool is said to be the Fool for Christ's sake, who deliberately gets a No-Mind - that is he refuses to be hypnotised by the particular abstractive aspect of the word and so continuously empties his mind so that he can actually view an infinity of possibilities where a word might trap him into one.

When we said 'cat' we all thought of this sinuous, feline creature, but when we said 'cat-o-nine-tails' then we changed the image. And if you are really tied down too tightly to one meaning of a term you can be manipulated by the term. The term is a tool whereby politicians, advertisers, salesmen, manipulate images in the mind.

*25 min 55*

Now how do you feel if you think that is true? We have got a kind of correspondence here, a will to define an idea, that's precision, a will to define an idea. The idea, if it is not interfered with in the process of being posited by the will, must be exactly what the will defines. So if we say let us define a triangle and by a triangle - tri is three and angle is bend- then a triangle has three of those bend bits, three angles. When we define a triangle as a three sided figure with three angles we cannot be wrong because the definitional word, the word in this case - triangle - means exactly what we will it to mean; correspondence between the will and the idea.

Now, let us have look at another correspondent. The scholars have said, let the idea correspond with the thing and call that truth, but let us look at it another way; the will corresponding with the idea, because the will defines exactly what it means by the idea. Supposing I say, alright, 'Triangle.' I will now say an equilateral triangle, a three sided triangle, and then I'm going to try to make one out of a piece of old zinc given to me yesterday. I get a piece of zinc, I get a pair of compasses. I draw a circle. I divide it so there are three points. I put a straight edge on them like this. Then I get a saw and I saw it out. I then have a triangle. But is my triangle exactly right? Can it be exactly right? No it cannot be. Why not? because my compass is not perfect. Why is it not perfect when I paid a lot of money for it? I paid a tremendous amount of money for my compass my compasses in 1928. It still works, but it wobbled then and it wobbles today.

No matter how much I paid for that compass, I cannot draw a perfect circle with it because when I put the point down and turn it, it wears the point out a bit. It may be a little but it wears it out, and the scribe, whether it is a pencil or a piece of metal also when it scribes that metal, wears out a bit. But does it wear the metal of the zinc out equally? No it cannot, because that zinc is made of atoms, and the atoms are made of protons, neutrons, electrons, and the electrons are running round very fast and jumping orbits.

*28 min 48*

So what is happening inside the atoms of that zinc when I am drawing my perfect circle? It doesn't work, does it, because the electrons are jumping about. If only they would stay still. But they do not, because we live in a universe more like Heraclitus' than Democratus' - in a world of energy flux - so I cannot make my physical thing exactly correspondent with my idea. I can make it with a tolerance of four decimals, perhaps, and I can use a micrometer. I can do all kinds of clever tricks, but whatever instrument I use, if the instrument exists in the material world, it must, in the act of being used, wear out a little bit and falsify the form.

### 10 A Perfect Idea, like a Perfect Marriage, or a Perfect Party

So although I may will a perfect idea, like a perfect marriage, or a perfect party, or a perfect political meeting with assured results - no eggs, no tomatoes on the car - just - 'Yes sir, we are glad you came and we see your point of view, and we can all go back to work' - no trouble. Well in my observation that is not the world we live in. The world we live in is full of 'jumping' electrons - and your nervous system is made of jumping electrons and protons too - so when you send a message down a nerve it never gets quite where it is supposed to go. So we have a peculiar non-correspondence between the idea of perfection and the gross material fact.

The idea of perfection, as defined by the will, is perfect. Now the word 'perfect' means *pi* ra fact<sup>4</sup> - means rational, it means geometrical. But when we come to apply it in the gross world its degree of perfection is not that of the pure idea. So we talk about the 'ideal'. The ideal means the idea at work. We put the letter 'L' on the end of the word idea to signify binding it in the manner of that form. 'Idea' is Greek for form and 'ideal' means how we would say it would be if we could make the idea apply itself in the gross, material world. . . . Sir?

31 min 23

Audience Member - Why did Christ bother the disciples to be perfect?

E.H. - Oh, he did not say 'Be perfect,' and stop the sentence, did he Trevor?

Audience member - He corresponded ourselves with the heavenly father.

E.H. - And is not, in the doctrine there, God the Father is the absolute will, the Absolute will. Now to be absolute is to be pure isn't it? Is it?

Audience member - You could not be absolute and be human.

E.H. - That depends how you define human. Supposing you say, 'To err is human'. To be perfectly human but making mistakes all the time, what Nietzsche calls 'Human, all too human'. Yes? 'Be ye perfect as your father in heaven is perfect'. Now how is the father in heaven perfect, like this? He wills an idea - and the idea corresponds exactly with his will - but the moment that that positing of his idea of the perfect relationship is there, part of the definition is that the defined element shall be free to follow from within themselves the implications of their own creation.

So when Lucifer - who is an example of an angel - mythically said to be the brightest of all the angels is created, he is smarter than anyone else, he is lighter, he is brighter, he is more intellectually clear than any other angel. So he is the brightest possible creature, the brightest, the most intelligent creature. Now creature means, from 'create' - arch, encapsulated - but the moment you encapsulate energy is there not a bit of a wobble? Yes? And does not the

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<sup>4</sup> Eugene is here making a direct reference to the term *pi* - the relation of the radius of a circle to its circumference - as the basis of all rational expression. Hence he considers all rational statements to be geometric statements, of geometrically provable 'facts'.

creator, who creates it know that there is a bit of a wobble? So that there is a statement 'He who judges us is he who made us'. He is making us out of energy, and the essence of energy is that it works and it is sentient.

So the moment you encapsulate, en-sphere energy to make one being, a monad, that being is free because there is nothing to make it of other than free spirit - equals intelligent power. But the moment you encapsulate it you have encapsulated a zone of free will. So if it wills to get even brighter than possible - who can stop it? Can anybody stop it? No, because in the very act of encapsulating it, the will of God, the infinite, has been to posit a sphere of intelligent power, sentient power and that is an individual self, a monad which is utterly, absolutely self-determined in its encapsulation to be the authority for its own being and all it does.

### 11 Perfect, that is 'pi ra fact'

*34 min 48*

So in that sense Lucifer is made perfect, that is 'pi ra fact' - rationally he is the brightest conceivable being that is encapsulated. Beyond that there is only the infinite God, about which nothing abstract can be said. So we have the perfection of the idea, but the idea, by definition, implies circumscription. The 'D' in the word 'iDea', tells you that the definition divides it from another thing that has another definition. So if you say, 'The brightest of all angels', you have also said there are other angels, less bright, because you cannot have anything whatever that you can evaluate without a judgement implying relativity.

There we have it. The will can posit the perfect idea but it cannot make that idea exactly correspondent in the gross world. The gross world is made of power compacted, power spinning. Now the idea of a sphere is that all parts of the periphery of that form shall be equidistant from the centre. And therefore the Sun is such a sphere, as a concept, and the Earth is such a sphere and all the ancient philosophers thought of the world as a sphere, inside which operations occurred making other spheres.

Then is the Earth a sphere? Or is it an oblate spheroid.

Audience Member - An oblate spheroid.

Why, because it is turning. Now when it turns it tends to throw itself out of the Equator, and that pulls the poles in and contracts them, so it looks like a Christmas type tangerine, yes? So it does not correspond exactly with the ideal sphere. The ideal sphere does not and can not exist in a kinetic world of time and matter.

*37 min 2*

So we have this marvellous thing of perfection of soul, perfection of fit in idea but we cannot, no matter what we do, make that thing appear in the gross world of time and matter. So there is one truth, the truth of the idea to the will that posits it. In the world of the ideas, that is called by Plato the noumenal world. And the word 'noumenon' means, quite simply - a name. You name perfection, and having named it can you make it in the gross world? No, you can make approximate to it for *pi-ra-actical* purposes but because of the inertia of time and matter you cannot make that perfect form, that you can define.

*[In-audible question from an audience member ]*

E.H. - The Sun? No it is an oblate spheroid, the Sun rotates also. It does not only rotate on its axis, it also goes round another star and thus flattens itself in its forward motion and drags itself out like a hen's egg at the back end, like all moving bodies do.

A historical figure Jesus, in the reports of the Gospel may be an example for mankind? Like Jesus . . . .

Yes

*[In-audible question from an audience member coming to ? ]*

. . . as we saw in the Gospels . . .

E.H. - Remember, he is called the Son of heaven, and the mystics would say – like Jacob Bohme, the visible Sun in the sky is the god for the world of form and time and matter, but it is good, because without it we would have no energy. It is a step down transformer from infinity to make it bearable to us to survive, under its influence, which is tremendously weakened by its process of self encapsulation. But the important thing is we have to be clear, volitional, ideational correspondence can be perfect because we quite simply have the will to define. We merely name the conditions; the triangle shall have three sides, a square shall have four sides. And having said that, there is no argument, it is the end of the game. That is one correspondence, one kind of truth.

### 12 Absolute Phonetic Correspondence and the mantra

Now we will move on to another one - the idea, that we have willed to exist - and the word that represents the idea. Now unless you get an absolute phonetic correspondence then your idea is not adequately represented by the word. At this point I call upon my friend Gerhardt, who, of all the people I know here has taken seriously the idea of the mantra, the sound word. So that when he says a mantra, he says it with tremendous force and he does not mind and he is not abashed by splitting it up into its component parts.

Now I might even ask him if he would come out and demonstrate. Would you do that for me Gerhardt? Gerhardt has taken this very seriously. Most of us are too civilised and embarrassed to do this. Luckily, Gerhardt is not totally ruined by civilisation. So will you take for me the word - we will take the word cat - because it is simple. Look at it as three components. The first one is the hard 'K' sound. The middle one is simply a breathing 'Ah'. Yes? And the terminal one is a 'T', which is made by putting the tongue against the palette, just behind the teeth, yes? And you make them quite discrete for me and hit them really hard. And I want you to listen to the effect of this on your ears and on your psyche. See how you feel when he takes this simple word which you're told, 'Have you seen the cat today?' If we lose the power of the mantra when we say, 'Have you seen the cat?' we will have to leave it at that. Now I want Gerhardt to say it as he knows how to say it.

Audience Member - Kerr Aahh Teh.

E.H. - And when he made those three sounds did you get a different feeling for each one?

Audience - Yes.

Yes. But you don't find that so much if I say, 'I saw a cat in the garden today,' do you? Civilisation has taken the edge off reality. Would you believe it? Civilisation has taken the edge off reality. That is, the edge is the definitional power of creative things has been ruined by civilisation. Now will you say that same word again for me again Gerhardt, but I want you to keep the force and separation but accelerate it so that one follows the other very rapidly.

42 min 40

Audience member – Kerr Aahh Teh.

E.H. – Faster.

Audience member – Kerr Ah The.

E.H. – Now how did you feel when you heard that accelerated form?

Audience – Very vulnerable. More alive. More creative.

E.H. – More creative, clearer – yes? Will you say that and accelerate it so it goes faster and faster without losing the clarity?

Audience member – Ker Ah Teh, Ker Ah Teh, Ker Ah Teh, Ker Ah Teh, Ker Ah Teh, Ker Ah Teh, Ker Ah Teh, Ker Ah Teh, Ker Ah Teh, Ker Ah Teh.

E.H. – Have you seen that wonderful chorus of the battle of the monkeys in the far east? Yes? What happens emotively when you hear this kind of thing? And how do you Gerhardt feel when you actually do that hard? What happens inside you?

Audience member – It literally makes me want to jump.

E.H. – It is a very sharpening word is it not? Very sharpening indeed. Now we will take the other word, 'donkey'. Now donkey is a Duh, that is a voiced letter which would be a 'T' if it were unvoiced, but it is voiced. It is a 'D' hard, made with the tongue against the palette but with a humming coming from the vocal chords. An 'O' - that means a sphere, an 'N' - that means negation, control.

Then, the hard 'K' again, and then a letter E, which we are going to pronounce 'eh' in this case. It might come out a bit posh actually, eh, donk'eh', but it is quite correct for that 'E' to be pronounced 'eh' which means life. It is a threefold letter, three bar – the Hebrew letter he, the fifth letter of our alphabet. The fifth letter of that Hebrew alphabet 'heh' means 'life'. And then a 'Y' pronounced Yuh, which means an affirmation, an assent to, an assertion. So we are going to have a Duh Oh E Nuh Keh Eh Yuh – right?

Audience member – Yes.

E.H. – First lowly, please.

Audience member – Duh Oh En Keh Eh Yuh.

E.H. – And when you do the 'N' instead of saying neh just prolong the 'N' like this – Ennnnnn. Again.

Audience member – Duh Oh Ennn Keh Eh Yuh.

45 min 48

E.H. – Now will you start accelerating that for me and I want you to watch what happens inside your emotive field. There will be an idea coming from the letter but there will also be an emotive thing coming with the idea. And if you quietly form the same sound in your mouth and in your mind, you will find arising certain emotive responses, one to each of the forms. Will you start accelerating now please Gerhardt?

Audience member - Doh Oh Ennn Keh Eh Yeh, Doh Oh Ennn Keh Eh Yeh, Doh Oh Ennn Keh Eh Yeh, Doh Oh Ennn Keh Eh Yeh, Doh Oh Ennn Keh Eh Yeh, Doh Oh

Ennn Keh Eh Yeh, Doh Oh Ennn Keh Eh Yeh, Doh Oh Ennn Keh Eh Yeh, Doh Oh Ennn Keh Eh Yeh.

E.H. - That was very good wasn't it? Worn out are you? Are you worn out?

### 13 The Larynx = Law of Yes/No Conflict

Now did you notice that word donkey, as he accelerated became a very obstinate kind of word? That Enn and Yuh means 'no' and 'yes'. Now you have in your throat here a thing, the Adam's Apple, which is called the larynx. And most people just think it is called the larynx, 'You know, it's called the larynx, like the larynx'. Did somebody say 'Oh what is that thing sticking out of that neck?' And someone said, 'Let us call it arbitrarily, the larynx,' - in mid air. Did it happen that way? No very intelligent priests said, 'We are going to name that thing - which is the origin of the word with a very mysterious name which means exactly what its function is'. It is L A R which is a word for law, LAR, lar. Those of you who sail know what a 'larboard' is and starboard. What is larboard, which side of the boat is that?

Audience - The left side.

E.H. - The left side of the boat. And the left corresponds with the intellectual side, right? And Lar therefore means the law. We will break it up in a moment, but it means 'law'. And then it goes N Y, No/Yes, yes? With a cross, an Andrew cross, yes? Can you see it?

*[Eugene has switched the usual sequence of the letters N Y in LAR - Y N X here perplexing someone]*

I was waiting for you dear, you actually frowned. You would rather have it Y, N. The reason I said N Y, because first word ever spoken by the infinite was 'No', because you have to say 'no' to infinity to posit a finite 'yes'. But we will spell it LARYNX. Where lar means - law, Y means - yes, N means - no, and the cross means - conflict.

49 min 10

So the larynx is that organ which tells you the law of yes/no conflict. Because every time you speak, do you not have to be careful what you say? Whether you will say 'Yes' or 'No'. And is there not a conflict necessarily in your mind in case you say the wrong thing, and especially if you are civilised? And the more civilised you are is there not more and more care about what you say, and if there is more and more care, are you not more tense? And if you are more tense are you not nearer to death? So is not extreme civilisation the borderline of death? Yes?

### 14 Gilgamesh

There is a funny fellow called Gilgamesh, in Babylon and his name meant really - civilisation or getting in a mesh, in a wheel. And he had a friend Enkidu - who meant - natural man. And through the foolishness of Gilgamesh, his friend - natural man - is killed, and Gilgamesh is so overcome he goes on a search to find an elixir of life to give to his friend and cause him to be reborn alive, but he fails.

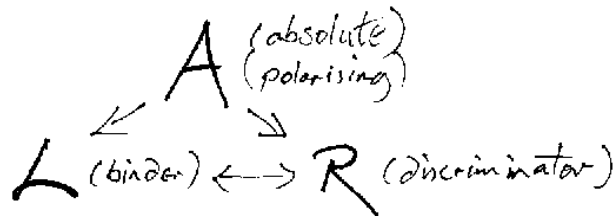
It is a Babylonian myth that tells you civilisation kills you because it makes you progressively more and more careful, and the spontaneous living man, the true man, must be killed by civilisation. It cannot be that the human race can develop without civilisation killing them and because they have to be killed by civilisation, they must also be at some point be resurrected; no death, no resurrection. What civilisation does for you is inhibit you so hard that you are forced to choose to be free.

Before civilisation the baby does not know that it's free, it is spontaneously blowing bubbles, and doing all kinds of weird things but it doesn't reflexively know, that it is. But by means of civilising processes imposed on the child, impedances are set up in the organism which force the child into reflexive self-consciousness, progressively, bit by bit, in momentary flashes and then in longer flashes, and finally in continuous reflexion.

### 15 The Absolute has polarised itself out in two directions

51 min 59

So the word 'larynx' tells you, in one little word – the law of yes/no conflict, yes/no conflict. Now the 'Law' itself is made lar L and R. L means to synthesize, to bind, and R means to analyse. The letter A, the original *alpha* or *aleph* in the middle, represents the Absolute and it has polarised itself out in two directions – one towards discrimination, analysis, one towards synthesis – binding together the analysed elements. So we could write the letter 'A' up there, and then we could write on the one side, I will say the left side 'L'; the binder, and on the right side *dexter*, the discriminator. And read 'A' polarises as L – R. So the Absolute comes down and because it is essentially non-discrete itself, because it is pure power it is always 'L'.



You cannot break the 'L' the continuity of power, but you can make it vibrate, and that is the letter 'R'. You can make it through its vibrational activity, discriminative, so the absolute can appear as a discrete universe of separated forms – but it also holds these forms in relation. So the name of God – 'A' 'L' – 'Al' as in Allah Akhbah, that name means God in his indestructible unity, but the other name 'A' 'R' is a base that meant – 'to plough', as in 'ara' – arable. That means to cut troughs into that infinite power so that you have there in that mysterious word 'lar', law, a Norse root, you have the instructions about discrimination and simultaneous holding together of the discriminated.

54 min 26

Now most of us tend to discriminate and forget to synthesise. We know that coloured people within the world, like the red faced so-called 'white men', those people have the same number of chromosomes as the white men. We have been taught for certain imperialistic reasons, to discriminate between them and in the process we have forgotten the essential chromo-somatic identity. They can cross breed so they must be sufficiently related in essence. They must have the same origin.

We have been taught for imperialistic reasons to discriminate against certain kinds of things and not to bind them in a big synthesis within the universe of primordial power. And when we do this discrimination and forget to synthesise then we have social trouble. We have peculiar demonstrations in which even the defenders of the peace, the police, are injured.

So the larynx is a very peculiar thing because it is that peculiar non-sphere of being that controls all the other spheres. There is a Hebrew tree of life, a Kabbalistic tree<sup>ii</sup>, and that tree is represented as having ten spheres upon it and each sphere represents a certain zone of activity of power. But there is one zone, correspondent with the larynx which is never drawn in as a circle – it is referred to obliquely as a non-sphere. Why? Because, peculiarly it has names for all the



other spheres, but it also has negative terms like the term non-sphere. So, from the word in the larynx you have a peculiar zone in which you can not only talk about anything, you can also talk about nothing in negative terms; no thing, infinite, not finite, illimitable, ineffable, unspeakable and so on.

So that peculiar organ there actually goes beyond all definitions of a positive order because it contains elements called negatives, which negate the positives and yet is meaningful. Because if I say the word 'ineffable', unspeakable, I am actually talking about what I cannot talk about, but I am talking about it and we know that it is true because we have inside our being something that we cannot voice. You try to express a meaning that you have got. Try as hard as you like, give me a meaning, any meaning. Who thinks they know something clearly? What is it? Are you racking your brain? Do you know anything whatever, clearly beyond argument?

Audience Member - Not beyond argument

*57 min 59*

E.H. - Did somebody say God? Is that beyond argument. I though we'd murdered a few million people about that word, trying to decide what it meant. Can we take God as certain?

*[unclear words from audience]*

E.H. - In your instruction? . .

*[unclear words from audience]*

You said believe didn't you? You know that word 'believe' comes from the same root as the word 'love'? So you are really saying that you love the concept of God - that's what it means. Now, is your belief certain? I mean is it unshakable - if I liberate Patrick Moore on you? Is it really?

Audience Member - I don't know, I don't know what Patrick Moore would do.

E.H. - He would say you were being almost as foolish as an astrologer.<sup>5</sup>

Audience Member - Well I am certain.

E.H. - Right, can you define the word 'certain' for me in your usage?

Audience Member - I would seem to be able to prove beyond any doubt, to myself, that there is God.

E.H. - Mmm, but you said 'seem', will you define the word 'seem' for me?

Audience Member - I am sure.

E.H. - What is 'sure'? Are you going in a circle?

Audience Member - The opposite of not sure.

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<sup>5</sup> Sir Alfred Patrick Caldwell-Moore, (born 4 March 1923) aka Patrick Moore, was an amateur astronomer and television celebrity who's programme *The Sky at Night* (1957-) is the longest running T.V. programme still with its original presenter. Eugene is referring here to his being also renowned for publicly and repeatedly de-bunking astrology as having no basis in astronomical fact.

E.H. – Does the ‘more’ in ‘more positive’, than not sure, imply degree? So are you certain? You see that leading thing, the word, that one.

[presumably indicating his middle finger in some way].

It is possible to destroy faith in the unguarded by boxing them up with terminology. And if they don’t know the words are fabrications of the will, not of our individual selves only but of the absolute, which is a vibratory sentient power.

60 min 28

Now you know that sound is alternations of compression decompression, and that alternating compression/decompression produces geometrical forms. If we put sand on a plate of glass and then bow it so that it makes a sound, the sand shakes and forms onto nodal points and lines and we have a piece of geometry. And the geometry is related to the vibrational behaviour of the plate. So that sound and form are indestructibly together.

Uh huh? So then we have to look at two kinds of words, the words of the absolute, that is called the Word of God, religiously where the vibratory behaviour of the field of power structures the forms of reality in the world. Vibratory behaviour of power is the source of all our structures. We see that in the case of the snowflake. There is the water freezing in the air, if you put it under a microscope it is made of little wheels. You can see millions and millions of them.

They’re all slightly different but they are based on the same geometrical fact of the subdivision of a circle because the very, very field of the atmosphere in which they are condensed and frozen, is vibrating and shuffling those little atoms of molecules onto a grid of vibratory power. So the word of the Absolute is not arbitrary in man’s sense at all. Man can, like Humpty Dumpty, bend a word, misuse a word, misunderstand a word, but the absolute word is identical. It is the Absolute Word that determines what we call the *mantra*, the sound structure, which represents exactly, the form.

## 16 Correspondences of Truth

62 min 34

So we have a correspondence with the will, with the idea, which is perfect – if you will so to define it. We have another correspondence of the idea - the thought - with the word. If the word is absolute we call that the Divine Word, then the correspondence there is also perfect and we can say that it is true. So we have got two kinds of truth: the truth of the will to the idea; the truth of the idea to the word, where the phonetic elements of the word correspond exactly with the form signified by the idea.

Then we have another one. The word is used to control a situation. I asked Gerhardt if he would pronounce for me three letters of the word ‘cat’, separate them out, and he immediately thought of a K and an A and a T and how to do it. And by means of that word he was able to force action from his vocal apparatus – wasn’t he? So, when he decided to say that sound, drawn like that ‘Kah’ when he put the back of his tongue up against the back of the palate, near the soft palate, pressed it hard, blew, and then whipped it down and said ‘Keh’. And when he wanted to do the ‘T’, then he put the tip of his tongue against the palate, just behind the teeth and went ‘Teh’. And when he wanted to do the ‘R’, he simply left the tongue flat in the mouth and then the breath going through ‘hah’.

So there was correspondence then between the word and the deed, the word and the deed. A young man, a few years ago said, ‘I put my money where my mouth is.’ He was going to do a deed exactly correspondent with his word. When the deed exactly matches the declared word, that is another kind of truth, the truth of the correspondence of the intention of the word and the deed based upon it.

But there is then another one, the deed acting upon the material thing. If I take a chisel and decide to sharpen that chisel, and I get a certain kind of stone, and I put a bit of oil on it and hold it at a certain angle. My deed of sharpening the physical, gross chisel will have to be controlled by a word; namely the word that is the name of the necessary angle that the chisel has to make with the surface of the stone. And if I don't know that angle, I might hold it too flat and make an edge that will cut but it will be so thin that it will be gone in a few cuts. And if I make the angle too steep it might be that I will make it cut, but only with great difficulty, and it will last a very long time because it is blunt.

So there is a correspondence with the deed and the material to which you apply it. There is a thing you start kiddies off in pottery, thumb pots. You give them a bit of clay, and say roll that into a ball. Observe the word ball, a sphere, and you go like this to demonstrate it. And the baby does the same thing and you say, 'Now stick your thumb into it'. And it presses the thumb and there is a nice little hollow, the same shape, more or less, of the thumb minus a few distortions from wriggling when you put the thumb in. And then you say, 'That is a thumb pot.' And the you put it in the kiln and you bake it very hard and you give it to the baby and say, 'Take that home and show your mother you have entered pottery and you have passed A1.' You have made a thumb pot and you can put in it, if you like, some water, or a flower, or anything. There has been a deed correspondent, and the form of the matter has received the form of the deed.

*67 min 2*

So how many kinds of truth have you got? Instead of the simple triplicity of ontological, logical and moral we have a more complex thing, and we are talking about the integration of a living being. Now a living being has all these different aspects. There is a physical body. There is a will. The will may or may not be acting to form the body. If it has that, it must have been inspired somewhere either by the absolute, by God, or by the ancestors, or by the perceptions occurring in itself. It is going to apply its will to the form of that body, but unless it has a word mediating it, what form is it going to make?

You could get a big piece of clay, instead of making a thumb pot you could put your elbow in it - an elbow pot. And once you have put the two terms together you are able to control the clay in another way. Ashkenazy<sup>6</sup>, last night did a very brilliant passage in Shanghai and finished up hitting the last note with his nose. That was a nose note. When I was a small boy, my father used to play piano and sometimes he would put a peg on his nose and he used to do the melodic lines while he was doing the arpeggios like this, banging with his nose. Those are nose notes.

### *17 Now the Important Thing is to Remember the Word is a Mediator*

Now the important thing is to remember the word is a mediator. You have a will do something but you don't know what to do unless you have a word, and the word must have a significance in two directions. It must refer to a form - index finger - and it must refer to a deed - your ring finger, controlled by the idea.

*69 min 15*

The word reminds you of the idea and the word allows you to control the parts of the deed that you apply to the gross material. And all of those five, and the relations between them; one, two, three, four, come out of your palm. Palm means actually -the place where God substantialises himself. The palm represents the sixth, which is the comprehensive field of intelligent power.

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<sup>6</sup>Probably **Vladimir Davidovich Ashkenazy** : (born July 6, 1937) a Russian conductor and virtuoso pianist.. I can find no reference to the nose note.

Now how do we feel about this? When we say to ourselves, if we'd remembered the word, the word 'will', the word 'intellect', the word 'word', the word 'deed', the word 'recipient matter' - and the overlooking of those five - the word 'overlooker', episcopos, bishop, and we deliberately recall those functions with their appropriate words then we understand exactly '*vocare est invocare*' - to voice is to invoke - to bring in powers by which we can do things.

Now we are talking about integration of the being itself. How do we get that integration? We get it by remembering the word integration. Then the parts should be integrated. We have a physical body, a will, an idea of what we wish to apply to the body, a deed correspondent with the idea and the word mediating, all the way through our mental process.

So, if I say, 'What are people pursuing in Yoga?' And say, 'Oh, nirvana, ultimate peace, heavenly bliss'. Right, those are nice words. What does it mean? Does it mean rushing about, with no control, banging into things, or does it mean somehow sitting still? But if you sat still, misunderstanding the word in one place, in this world, a dustman would come and carry you away. Just like a yogi in the high Himalayas today might meditate, and not necessarily in peace because an intercontinental ballistic missile might come.

No, the word 'still' does not mean doing nothing. It does not mean static, it does not mean absence of motion - it means S - T - I - L - L. That is to say, it means [S] self- [T] crucifixion of an [I] individual who knows how to [L L] tie himself up in his two aspects. And one of the aspects is the intellective aspect. The other is the volitional aspect. To be still is to be no more than a very, very highly active being on the inside; a being that's so active on the inside, that he is really too busy to waste time expressing himself.

72 min 46

And yet mysteriously, to avoid an inter-continental ballistic missile or being carried away by the dustman for looking like a piece of refuse. To avoid that you have to be able to act physically emotively, mentationally, comprehensively, overlookingly, simultaneously, and yet remembering the balance of opposites. You balance all the opposite tendencies inside you. You go back to the larynx, the law, where the Absolute has said, 'Discriminate, but hold the discriminated parts together'; the 'yes', the Y, the 'no' the N and the conflict between them.

You must be able to say yes-no simultaneously to every function you have. And if you can do that so that when you say yes, you mean no as well, and when you say no you mean yes as well, in every conceivable activity, then you have understood the meaning of the word larynx; and you have also got the capacity for self integration.

## 18 What are You Integrating

And what are you integrating? You are integrating a zone encapsulated called the individual self, a zone encapsulated of sentient power of the Absolute. So if you do that, it is legitimate for you to say at the moment that you do it - 'I and my father are not two,' or if you wish, in short form, 'are one.'

The word 'one' is interesting, O N E. It means a zone negating life. To be one, you have to control yourself. You can't be one without self control, and if you control yourself so that you become static you have missed the point. You have to control yourself within the very act so that what you are doing, you are not doing. This is called *wei wu wei*. It is action-not-action at all, because you are 'doing it/not-doing it' because you are simultaneously doing with it the very contrary of it. You are saying no-yes to the same thing.

## 19 Now There is a Preliminary Exercise for It

Now that is a very simple thing isn't it, in principle? All you have to do to gain perfect integration of all the aspects of being is to perform everything simultaneously in total, absolute self-contradiction. Now there is a preliminary exercise for it. The exercise consists, and this is tremendously important and people do not, when hearing about it, at first believe it. And they nod but they don't do it. But if they did it they would actually find that it is true. I lift my arm up and then try to press it down but oppose it. Will you do that with an arm please? Put an arm out - don't poke somebody in the eye. I want you to press it down with all the force you have got but I want you to oppose it so that you are pushing it up as well as down. And I want you to see what is happening inside your arm when you do it.

I want you to do it with all the force you have got. Try and press it down to the floor but you are trying to push it up to the sky at the same time. Now don't let go of it. Now try to move it inwards, towards the middle line of the body and backwards as well, yes? And now try to push it away from the body and towards it. Can you feel it going solid? Has it gone warm, has it gone warm, yes? Now never complain about cold feet again. Cold feet are a sign of laziness. When you try to move yourself simultaneously in six directions, you are actually integrating every energy in your being.

And I am saying this very, very seriously. When you go to bed at night and when you get in bed, if you do this self-opposition exercise and just do it for ten seconds - not quick seconds - ten seconds in which you count for a second, one and two and three and four. You put the 'and' in so you don't say one, two, three, four, five, six, seven, eight, because it is very, very hard work.

Now what it actually does is, because you can't do this exercise without using your intelligence. So that, you are actually integrating your intelligence into a physical act. Now in Swedish drill you don't have to be intelligent at all. All you have to do is do as you are told. You notice the difference.

I want you to do a Swedish exercise like this. Put your arm out - bring it in. It is called 'The Hokey Cokey'<sup>7</sup>. Just go like that. Now is it not true that you can do this without self-opposition, because when you push out are out, and when you push in you are in. You push out and in and out and in, and you can forget about it. In fact there are people that go about like this, you know, and they get treated.

Exercise without self-opposition can never integrate anyone. Now I am telling you very seriously, if you dare to do that exercise for ten seconds at night when you get into bed, the bed gets warmer. If you are a fellow, the wife gets warmer. In the morning, before you get up, do it again. And I guarantee that within the week you will notice the change, not only in your physical body but in your integrational command over that body.

*[An audience member asks an unclear question about doing the exercise]*

Yes that's right, but you do it all over the body, not just in one arm. You lie down, yes? This is why I said ten seconds will do. You lie down in bed, yes? You try to sit up - but you pull yourself back - so you don't, yes? You try to lean to the right

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<sup>7</sup> The Hokey Cokey, is a song with a participation dance with a distinctive tune and words describing the actions - 'Put your left arm in, Left arm out, In out, in out, Shake it all about.' It is well known throughout Commonwealth countries and has vague origins stemming from London during W.W. II.

and to the left and you try to stretch your feet to the bottom of the bed whilst you are actually pulling them up.

Would you like to do that now for a little practise? You can do it where you are sitting if you like. When you sit I want you to try to move your legs forward from the knees, as if you are doing that, and hold them back and try and lift your arms up and press them down, yes? - and your head forward and back, and then right and left, and stretch and compress. . . . .

Now how is it doing? What is happening to your organism?

Audience member - Tonicity.

E.H. - Tonicity, is another word for unity. Tone, it means the crucified one.  
*[ T - crucified - one ]*

Audience member - There is a tremendous pumping going on in the heart centre.

E.H. - Yes. I would try to spread it over the whole being if I were you. Other wise you will find you have given yourself a shot of aphrodisiac. *[laughter]* You have to be careful to do it right you know, because remember; when you focus on a particular part of your being you energise that part. And when you are looking for whole integration, as the Greeks used to say, you must pay the same amount of attention to every part, not just the favourite part.

Audience member - What do you do if you get cramp?

E.H. - The first thing you do, the first thing you do with that is not to be surprised and that is why I recommend don't do it more than ten seconds. But when you do get it, if you will stretch, you will pull the muscle out from its cramp, yes?

The word that you can define of the material fact of the deed to be done, on the fact; the idea that controls the form of the deed on the fact; the will to formulate the idea and the word is reminding you of the whole thing - including the bishop, the episcopos, the overseer of the whole process.

*[end of recording ]*



<sup>i</sup> Eugene is here outlining the philosophical area of 'Epistemology' - the study of letters literally but in philosophical usage the study of knowledge - that is 'what' and 'how' we can know anything at all, or what is true knowledge.

And truth is a considered as a relation between two things. Or a correspondence between two things. The mind on the one side, and the world, the observable reality, on the other. If the minds image, or idea relates with the world consistently then it is 'true'. If not then it is untrue and the idea does not represent reality or the world truly. Hence only ideas or mind stuff can be judged as true or false - the world is not true or false in itself, only our ideas of it can be said to be true or false.

Now since truth is the relation between a mind and the world or reality, it can be examined from two areas one of the mind which is logical truth, and one of reality which is the ontological truth. As Eugene describes them.

The third type of truth is the truth of speech and whether the reflect and agree with their speakers knowledge. This is moral or ethical truth or knowledge in that speaking truly to represent or speaking falsely to mis-represent ones knowledge of the world is to involve choice to speak true or to deceive. Veracity, moral truth is a related area in Philosophy called Ethics.

<sup>ii</sup> The Kabbalistic tree of Life as I understand it here refers to a diagram of the emanations of God in the creation. Each sphere represents a stage or a level of power. Just which aspect Eugene is referring to as the larynx is unknown to me but the ten 'sephirah' or 'sefirot' where often translated by Eugene as 'spheres' as all three words have the same root, and their usual diagrammatic layout drawn below show a hidden one Daath. This may be the one he is referring to as representing the larynx and not normally shown as a sphere.

