

‘L055 – ‘HARMONICS AND IDEAS’

A TALK GIVEN BY EUGENE HALLIDAY IN LIVERPOOL, UK, AT THE HOME OF KEN RATCLIFFE SOMETIME DURING THE MID 1960’S TO THE EARLY 1970’S

NOTES:

- *As an aid to understanding the flow of his ideas, Eugene Halliday would invariably make use of the easel, complete with a paper pad of some kind, that was situated next to the seat on which he was sitting. He would use it to sketch various drawings on, often adding important word, or phrases. And he would continually refer to this material throughout the course of his talk.*
- *There are a number of interactions between Eugene Halliday, and various members of this Liverpool group during the course of this talk. And so I have preceded those paragraphs which contain questions or comments etc. that were raised by these members, with the words, ‘Group Member:’*

TRANSCRIBED BY BOB HARDY.

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NOTE: Initially - during para’s 1-4 at least - it sounds to me as if chairs are being moved and the recorder is being positioned. Which makes it very difficult (for me at least) to make out what is being said.

1. Group Member: When you say that you stop this feeling of impatience and then the powers that manifest enable conviction. Does it just appear out of the process How does it work?
2. How does initiative spirit show itself?
3. Group Member: Yes, how does it work? The way.. you know... (... this phrase is inaudible)
4. No. There is no serial thinking involved.
5. Group Member: Without any process?
6. That's right. There is none of what you call ‘serial processes’ in it. If you are thinking now with your serial thinking device, you cannot possibly comprehend how it does it.
7. The very word 'how' implies that spirit circumscribes and volitionalizes. 'How' implies ‘cause’, you see, and the mode of doing it. And it says, spirit circumscribes and pushes.
8. But it doesn't do this serially, by a mental process. It does it by immediate act of will.

9. Remember, 'I do not like thee Dr Fell, the reason why - I cannot tell; But this I know, and know full well, I do not like the Dr Fell.' There's no serial process. None at all.

10. And in the same way, when you initiate anything whatever, you will find that on every act of choice you've ever made, the actual choice was not made serially. It was made by an act of will. Because the fact is, that if you were to let that go on indefinitely, it would go on indefinitely, and your decision couldn't arrive. 'Decision' means 'cutting from'. 'D' is the 'from'; and the '-cision' is the cutting. 'To decide' is 'to cut off', 'to cut from'. And that can only be an act of will - non-serial. Only a serial thought preceding this decision has really nothing to do with it. In the end there's an act of will, of immediacy.

11. So if you get a person that's very sick in bed, at a certain moment you would see in them a decision. Now there's no reason why they should make it, but they make it, and it may be to die or to live. But once that decision has been made, the rest will follow automatically. And yet the decision is not a product of serial reasoning. It's an arbitrary act of the volitional center.

12. If you can get in contact with that center in a being, it is possible for you to appeal to it because you are not other than it, you are not different. And to make a decision, with, and for, it.

13. That's an assumption of authority which egotists would object to. Where 'A' apparently makes the decision for 'B', and 'B' acts on it, which is the highest responsibility.

14. But really - as 'A' and 'B' are not different - if 'A' initiates within the zone of 'B's organism, a positive decision (which is quite permissible because 'A' is the only one to decide what is and is not permissible). And that's the meaning of hierarchy.

15. If you can say to a little kiddie who's become very, very depressed in an illness and it's going worse and prolonging it and you can just go to it and say something. And you know very well that you're deliberately doing it as an act of will. But there's no material ground for positing that there's going to be an improvement. None at all. Medically there may be no change.

16. And if you deliberately posit in the will of that child your own positivity. But it's not other than the positivity of that child. It's certainly not other than it would posit if it could. And therefore there's no question of a moral imposition by another being, because there is no other

being, because the inner and the outer are not different. *(There now seems to be some movement in the room and then a short gap in the recording)*

17. He assures me that he can't hear harmonics.

18. He's challenged me to create some. Now this thing is a *(We can hear a short loud barking cough from a member of the group that drowns out the next word here. Coughing in this way was a very frequent occurrence during this time, as nearly every man smoked back then, including the organizer of this group, Ken Ratcliffe, who was in the habit of sitting at the front and who, particularly as he suffered from sinus problems too, is actually the one we hear coughing most frequently during these Liverpool recordings)*

19. I brought it along because it will illustrate certain facts which can be applied in other fields, particularly in relation to the association of ideas. And how two ideas can create a third idea which is unexpressed.

20. Now I'm not going to be technical and go into the number of vibrations per second on each note.

21. Now I'm going to ask you to listen as carefully as you can and see if, when I play two notes, you can hear the third note, which I don't play.

22. Now some of these notes are summational and some are differential.

23. If we take a certain note and play it cleanly - on this instrument it is a fairly clean note - you won't hear much vibration with it. I put this tube on it incidentally, so that I can blow down it, and play it instead of playing it this way. This is to make it more technical.

24. I play this note here. *(Eugene now blows into what sounds like a 'Melodica' to me)* You don't hear much beat in that note. Now all the notes on this charming instrument are kept clean in this manner. Luckily for us, because certain effects are produced.

25. It's a fairly clean note with no vibrato in it worth mentioning. If I play a note - we'll call it the 3rd, and another the 6th, you'll hear, quite distinctly, two single notes. Now can you hear any other note playing, apart from the ones I strike? *(Eugene plays)*

26. I can't at the moment, unless I try very hard. Now I'll play both together. First I'll play them separately. Then I'll add one and you should be able to hear another note that I'm not

playing. (*Eugene plays*) Can you hear one an octave lower? Listen (*Eugene plays*) Did you hear the 'A' below it?

27. Now, this note is a very peculiar note because it's an actual fact. It means we can produce a note that isn't on the instrument. If I take the 3rd and 6th below here, and blow it, you will hear an octave below the sixth. And actually it is not on the instrument. Listen. (*Eugene plays*) Did you hear that bottom note?.

28. Well it is actually too low to be heard on this instrument. Now, in the manufacture of cheap organs, this is used, because on a pipe organ you have to have a very, very long pipe to make a low note. And long pipes cost a lot of money. Long pipe - long money.

29. Now, to get the same effect, they put two short notes together, and these two notes add up and blow a note lower than themselves. It isn't as good a quality as the longer pipe would be, but it is actually at the same pitch. Now these are the notes which give body, warmth of tone and so on, on a string instrument like a violin or a viola. And if you are not quite on pitch, you will not hear those harmonics.

30. The harmonics that are made of short parts - subdivisions of the strings - we would call them 'upper partials'. But the other ones - the ones lower than the length of the strings we're using - we can't call them upper partials, so we just call them 'harmonics'. Meaning that they are related to this note in specific ways to do with the power involved in the production of the two sounds.

31. Now because of the division of the octave into 13 semitones for a convenience, (*NOTE: if we count the names of each note in a major scale, and include the bottom and top notes – that would be, for example, the octave from C to C1 in the key of C – then there are 8 notes [C-D-E-F-G-A-B-C1] and these are separated by a total of 5 tones and 2 semitones - that is, 7 'spaces'. If we divide this same scale up into equal semi-tones, we find that this scale has 13 notes (C-C#-D-D#-E-F-F#-G-G#-A-A#-B-C1) which means that there are a total of 12 semitones separating them.. As a consequence I am at a loss to understand why EH says that there are 13 semitones in the octave [something that he says twice during this talk]. Particularly as this is something that any beginner would know)*

there are certain mathematical relations with the notes on the scale, such that when you play

two notes, you will hear a third. And this will occur at certain intervals and not at others. Listen very carefully. (*Eugene plays*) Did you hear a third note? Listen very carefully. Now the funny thing about these notes is they feel as if they're being made inside your head, rather than outside. And the reason for this is that they are. A lot of the sound you can hear is actually being produced inside the hearing apparatus itself through stimulation of the organ by these harmonics. Listen (*Eugene plays*) Can you hear that peculiar note? I'll go through several of these, and at certain critical points you'll hear a definite one. Sometimes lower, sometimes higher, and sometimes in between.

32. For instance if I play, say F and D here. (*Eugene plays*). Can you hear Bb in between? (*Eugene plays*) Can you hear this note? Very clear that one. Very clear. Actually I've modified this slightly. Can you hear this note? (*Eugene plays*)

33. Group Member: Its very clear, that one.

34. Very clear. (*Yes, remarkable*). Actually, I've modified this slightly so that, in effect, some of the frequencies on here are not what they would be, and this helps to bring up the resonance. Listen very carefully. (*Eugene plays*) Now I'll play you some more, and I'll go up the scale and split the notes. Now you notice where these third notes come in and where they don't. (*Eugene plays for some time*). Now notice the harmonics there are very strong in certain places. Now notice if we play two notes, we can produce a note in the middle of those two. I'm going to count them as 13 semitones of number. 1 2 3 4 5 - 1 2 3 4 5 - 1 2 3 4 5. I'm going to play those two, and then we've got two in between and a middle one. Supposing we start on C and count back 1 2 3 4 5 6, and forward 1 2 3 4 5 6. The seventh going up and down is the F#. See if you can hear what happens. (*Eugene plays*) Can you hear the resultant?

35. Now, these resultant tones are very important from the point of view of the association of ideas. And we'll show why in a moment.

36. First we want to be quite sure that they do actually exist. That we can blow notes that are not on the instrument at all, both below and above. That these things can be clearly heard without a lot of training. Even people that are not musicians at all can hear them with a little bit of attention. And they don't exist.

37. And if I play a certain note, and then the octave of that note, although both notes are clean, you will hear the low one being cut to bits by the top one, putting a kind of tremolo effect onto it. (*Eugene plays*). You can hear the beat. The top one is counting the bottom one. Now if I put two octaves between, you'll hear the count double. (*Eugene plays*)

(NOTE: These 'beats' can be heard only because the distance between these two notes is not exactly an octave, or two octaves).

38. This is telling you that in fact the vibrations are so related that they can interfere with each other. And this means to say that the energies of whatever order, insofar as they are vibrating, can and do interfere with each other, even when there is no apparent similarity.

39. If we play the 3rd and the 6th here, you'll hear a slow beat that doesn't exist on the isolated note (*Eugene plays*). If I put the 6th an octave higher, you'll hear the quality of the change of the beat. This means that the impulses are adding up in an arithmetical manner and at certain points they are cutting each other, and thus weaving new patterns.

40. You can see that if we divide the line up into a certain number of parts, and then another line up into another number of parts, and extend them indefinitely, at certain points they will coincide. Where they coincide will be like a nodal point common to both, and therefore there will arise a third note.

41. Listen again to these at the top. (*Eugene plays*) Can you hear the good one inside your ear now? (*Eugene plays*) It doesn't sound as if it came from outside, does it? It's actually been generated inside the hearing apparatus itself. (*Eugene plays*) Now, Mozart often heard music played simultaneously, instead of serially. And he was quite upset when he had to write it down serially after having experienced it simultaneously.

42. And you will find evidence in his work, and in Bach and in Beethoven and others, that they had actually been listening to the harmonic, and then writing that harmonic down as another note. So that the structure of the chords - from say a major chord or a minor chord - is not arbitrary. It is actually already sounding if we listen. And if we just pick out the note, the harmonic, and play it again, we feel that it is right to hear it. And the reason that it is right is because it was already being sounded. All we have done is select it and stress it.

43. Listen to that B coming in again. (*Eugene plays*). I'll play a series of chords now. See if you can hear the note that is quiet - the harmonic - and see what happens to it, if it or a related note is selected and then blown. (*Eugene plays*)

44. Group Member: I'm not clear what ... Could you explain again what you want us to listen to?

45. There are certain notes being played harmonically. They bear a definite relationship with the notes that we're actually blowing. And because we can hear them when we're not concentrating on them, we have already assimilated them as part of the structure of the note that we're actually hearing. If we then actually hear this harmonic blown, it seems correct. It seems to follow from what we've just heard, and it fits, because we've already been conditioned to it, we've heard it.

46. And you will hear certain notes singing out, and certain notes will disappear when a note is changed. (*Eugene plays*) Did you do hear the Bb note change to another note. Listen again. (*Eugene plays*).

47. Now the next note that you heard appearing - if we were to play it - would alter the structure, the internal structure of the tone we're actually sounding, and give us another note. And if we played that, we would get another one. And each time we alter the structure by playing a different note, we get another resultant. And if we played the series of resultants, we would get a serial melody, which follows logically. Which is why in a sense Bach is pure mathematics. And in his case, rather simple mathematics, compared to what can be done.

48. (*Eugene plays*). Did you hear the A come in an octave below that? (*Eugene plays*)

49. Well I shan't bother to go over this. We could spend an awful lot of time actually giving examples of this sort of thing.

50. The important thing to realize is that when we strike a note, we are actually striking all the notes in the universe, but with a different intensity. The one that we actually sound up here will dominate, but the others are all being heard below, and if you listen very, very carefully, you can hear them being blown.

51. Now the next loudest one to that, if you play it, is related to it. If you listen very carefully you will hear the fifth on any note. (*Eugene plays*).

52. If I play the fifth above and the fifth below, they have the same relation. Notice how they affect each other and suddenly swell the tone out. (*Eugene plays*). That was a pretty obvious resultant I would have thought. (*Eugene plays*).

53. Well I think that will do for that demonstration of that thing, while we'll consider some of the implications of it.

54. Suppose we take a string, we allow the string to vibrate in this manner, going up and down - just a simple swing. We will get a certain note out of it that way. And if we make it vibrate a little bit faster, at a certain point it will start vibrating like this. And it will then sound a half of the string and give us an octave on both sides. If we alter the speed of it again, it will cut itself in this manner. I'm vibrating the thirds of the string, and this will give us the so-called 'fifth'.

55. Now at certain points of these subdivisions of vibrations, we'll come down to a primary unit. And when we remember that if the whole string is vibrating then all its parts are vibrating, then there is a relation, mathematically determined, between any single part of it vibrating and any part of the whole. So there is interference from any part of the string with the whole length.

56. Now let's take the same thing in relation to ideas.

57. An idea is not nothing. It is not a mere abstraction. It is an energy packet.

58. As far as we are concerned as human beings with brains, we get energy from the sun through food and so on. The energy goes into certain parts of the organism and is stored up, and in that storing up it is going round and round and round and round, and pulsing.

59. Now every little particle of energy is pulsing at a definite rate. And a little complex energy packet - the least number of elements in the complex, we would have them be two - must also have a peculiar relation, where the diameter of one is half the diameter of both of them. So they must stand in an octave relationship to each other. And if we can get another energy impulse and add it to it, again the same kind of relation will operate, and a triangular kind of vibration will occur.

60. Let's imagine that we look on the back of the eye for the moment and see the ends of the nerves there in the retina - these so-called rods and cones which receive the light stimuli.

61. When the light falls on this structure, the light covers a certain number of those nerve endings. And the number of nerve endings covered necessarily means that there is a certain shape stimulated. And owing to the fact that that shape stimulated has resonance relationships with all the other parts around it, then there must arise round the actual shape, stimulation of the other cells round it in a less degree.

62. In the case of the phenomena of halation and so forth, we see that this is so. A very bright light falling on the retina stimulates exactly where it falls, but so moves the structure there on which it falls, that they vibrate and influence the adjacent cells, and thus stimulate them - producing a sort of halo around it.

63. In actual fact, in the act of vision, when you concentrate on something, you will always be aware of a peripheral halo of sensation. And this has a harmonic relationship with the actual area stimulated by the light surface upon which you gaze.

64. When we come to talk about form we are always talking about circumscription. And all the circumscriptions that we know of are little rotations, which adapt and fall continuously onto common centers.

65. This is a gravity action caused by the fact that all these rotations are really rotations in a field. And the field therefore carries the stimulation from any single centre to all the other centers round it.

66. When we are looking at a form called a triangle, we must have in it at least three primary elements. If we wish to make it bigger than that, we must have again a definite number of elements to make it adapt. When we look at a circle we have a definite number of primary elements, and when we look at a square we have a definite number of primary elements. And as all these elements with their diameter as prime unit must be in harmonic relation, it means that any single complex has resonance relations with any other complex.

67. We have a question tonight about the nature of Kundalini and the imagination. We'll come to it later, but we'll at the moment say this, that the association of ideas does not occur merely by presentation of elements in which we are interested - in which we have turned our attention and analyzed them to some extent - it also occurs with ideas in which we have no

interest whatever (as far as we are conscious), simply because of harmonic relationship between those ideas and the ones with which we do have an interest.

68. So the structure of dreams is apparently irrational, and yet has a peculiar relation to the rational experience of our waking life.

69. Let us imagine that we have for a moment a finite mind, of which only a small portion of it constitutes the waking serialized experience of that being. Now, owing to periodic law, there is a necessity for all the energy gathered together and concentrated in that place to be de-centered again. And as it's de-centrating throughout the being, it's dispersing, it is stimulating the elements through which it is passing. And these are brought by resonances - by harmonic relations - with the original complex of the waking state, into prominence.

70. And in such a manner arises the dream element. And the dream element, therefore, has a certain relationship that at a proper level would be rational, and yet appears to be fantastic. Simply because it doesn't conform to the serial order of presentation in the waking state.

71. If we imagine that a being is protopathic - has no barriers up inside it - any stimulus given to it goes through the whole being. And although it goes through the whole being, it reverberates on the inside of the walls of that being, and the motions carve the being up, and they keep reducing it, and making the shadows, chambers, or cells within it, although those have not yet been ratified.

72. The subdivisions of the protopathic being - the single cell being - are fantastic. They are not established. They do not rotate on their own centers in an established manner. They are simply the products of the waves reflected backwards and forwards inside the being.

73. Now every formal being is fundamentally a sphere, and the geometry of all spheres is identical, and therefore at the protopathic level when a stimulus comes, there is always presentation with inside that being of exactly the same that would be called 'Cosmic Wisdom' by a man if he actually became conscious of it.

74. Any single sphere of sentiency - any being that can feel itself - when it is vibrating, the vibrations traversing it and reflecting back in all directions, actually cut the being into chambers, although those are not grossly established but they are cut by motions, and produce all the formal possibilities of all spherical beings whatever.

75. This means that there is no existential being - that is a being that rotates - no matter how small, that has not got inside itself total Cosmic Wisdom.

76. The question then arises: How can that being get hold of this Cosmic Wisdom and utilize it properly?

77. Implied in this getting hold of and utilizing is getting hold of and subserving. Because if it is the Cosmic Wisdom that we get hold of (and it is wisdom that we are looking for) we are looking for it in order to guide ourselves by it, which is the same thing as being governed by it.

78. So we don't look to Cosmic Wisdom in order to push it about, and cause it to be cosmic ignorance, but in order to guide ourselves back.

79. It is very important to realize that when the whole sphere of the being vibrates, then there occurs within it harmonic vibrations down to the tiniest possible. And that these bear such a relation, that if any two of them are sounding, then they produce a resultant - a third one. And that third one has between it and the other two, again a resultant, and those have resultants between them. So we can actually fill in all the gaps of the so-called scale, or ladder of vibrations, from the terms of the fundamental.

80. The two terms have between them, by the fact that they exist as terms, cause reflection within and between themselves of the vibration of that being. So that in any direction within the sphere through the diameter, we have a pattern of vibrations. And these vibrations wherever they have nodal points, reflect within themselves subsidiary octaves. And that's demonstrably so.

81. If we set up a piece of wood and another piece of wood in water, and then we tap one of the pieces of wood, the vibration will spread out from it, go over to the other piece of wood and stimulate it, and that one will go back and stimulate the first. And this one will receive the result of its own stimulation of the other, and be again stimulated by it, and restimulate the other.

82. Now between these two barriers there must therefore arise all possible frequencies whatever in this process of internal reflection. The internal reflection between two, must build up all the sub-vibrations, and therefore build up internally smaller and smaller octaves, right down to a certain limiting factor, which we could represent by 'M' - meaning the substantial response possibility of that being itself.

83. The usefulness of it is this, that if we can set up any two definitions in our own mind and begin to think between them - that is, direct energy between the two ideas - there will start a process of substantial vibration between the two ideas, and it will carve up the space between the two ideas, and fill in the subsidiary vibrations or the inner octaves, and these will then constitute the link factors between the two ideas.

84. And as they come into consciousness you will then see what you would call the link between the two ideas. Ideas, remember, are forms. The word 'idea' - this is the Greek word for 'form'. And in the word 'idea' we see the original significance - that we have a point, and a dividing factor here; and their primary substantial energy - which is fundamentally spirit. This 'ea' which is the root in 'earth' is actually spirit-energy; spirit activation.

85. The moment we put any point at all within this 'ea' - this spiritual substance - the vibration occurs.

86. That vibration would propagate infinitely if it were the only one; and propagating infinitely there would be no return; and being no return there would be no reflection; and being no reflection there would be no serpent with tail in mouth - there would be no awareness of the meaning of the vibration departing.

87. To get the meaning, we must have a limiting factor. So that when a point is sending its vibrations out, when an impulse is propagating, for it to be of value to itself, there must be - at some other centre - another point which will receive the vibrations of the first, and will react and vibrate across that space, and thus return the original motion of the first centre back to the first centre. And the first centre can then see what it is like to be on the receiving end of that which it sent out.

88. And when it is on the receiving end, it feels certain changes in itself - it is sentient substance - and what it sent out comes back with either some degree of pleasure or some degree of pain.

89. If the resultant is pleasure it can send out some more of it, and if at the other end it is received as pleasure then there will be a tendency to absorb it. But if it is received as pain it will be sent back with a slightly different modification upon it.

90. And between these two limiting factors must arise this partition of the space between.

91. Now the word 'meaning' simply is 'what goes on between two initiating centers'. The 'meaning' is 'the mean between two problems'.

92. This says that a point in isolation propagating infinitely would have no meaning whatever.

93. Its motions propagated from itself would be absorbed infinitely, there would be no return, and it could not get the effect of its own actions.

94. When another point is set up, then there is reflection, and then it can understand what it has sent out. And therefore between the two points arises the meaning.

95. So when we're talking about meaning we're talking about relationship: and when we're talking about relationship we're already talking about the realm of the dual.

96. Supposing we're now talking about two individuals. Each individual has a given idea. We say that each individual is governed by a certain concept. One is governed by 'A' and the other is governed by 'B'. And by 'A' or 'B', we should mean energy – 'A' is 'an activist': 'B' is a stay-at-home, or 'booze boy'.

97. When the activist sends out a stimulus, it will be in order to get a reaction from another being. But the 'B-Boy' won't like it because he doesn't like to be disturbed, so he will close himself as tightly as he can, and try not to let anything in.

98. Now if he doesn't let anything in at all, then he hardens himself. And the harder he becomes the better reflector he is. So if he becomes very, very, hard, then the reaction coming back from him to the activist will be quite forceful. And the more energy sent out by the activist, the more violent the reaction will arise from a 'booze boy' or 'closed system boy'.

99. If however he sends out to another center whose sole business is trying to steal energy from other beings, he will try - on receiving this vibration - to swallow it, try to keep it in.

100. If he succeeds in doing so, he will grow large and soft. There will be very, very little reflection, and this 'activist being' will then not get the echo back that as an activist he requires.

101. He will then tend not to send more out in that direction or not to move in that direction.

102. So you will always tend to move towards the point of greatest reaction. Which is the same thing as saying towards the point where he is going to be resisted. So the activist will always go towards one of these insular fellows and hammer upon him, because he is insular.

103. Let us repeat that an idea is a form, that all forms are built up of primary rotations - elemental forms - and what we call a complex idea is simply a group of these things.

104. If we take a line of them we can easily see that if we were to put 13 of these little together in a row, we would have the equivalent of a 13-semitone octave.

105. And there would be resonating within that octave, certain sub-parts. And they would be causing ripples in the field around them, and so affecting other beings.

106. Now every time you reorientate yourself, you redistribute the 'idea energies' within yourself.

107. To reorientate yourself you actually look at some form within your mind, and define it as worth turning your energies towards. And when you turn your energies towards that idea you start packing them into the idea, and thereby the idea is changed. It is enhanced in some way.

108. Remember what we've said, that if we take a closed system and introduce an energy into it, we have not introduced merely an energy, but necessarily a form. Because when energy goes inside a closed system, it goes through it and reverberates within the closed system, and proceeds to divide it up into its internal elements - creates it in octaves.

109. So that when you concentrate on an idea, you cannot look at an idea and that idea remain the same. Because to look at it is to introduce energy into it, and the energy reverberates within it, and sets up the internal partials of that idea, and thus illuminates - or brings into consciousness - the constituent elements of the complex idea, and that - in effect - analyzes the idea for you.

110. This means that even if you didn't know the rules of Aristotelian logic (and probably better if you didn't), if you concentrated upon an idea at all - keeping your mind on it and just trying to hold it as it is - as you watch it and contemplate, you must necessarily find within it subdivisions - significant elements which have, in their totality, added up to that idea.

111. Now it's obvious that if you go on adding up inside a highly complex idea - the thing that you thought was a simple triangle - when you have concentrated upon it, it will subdivide within itself - by the energy introduced - and you will then begin to see the constituent elements. And finally, of course, the element that you will discover is a simple rotation.

112. And in the primary element, the final subdivision is the little rotation in which you can get no smaller. And this is the justification of a geometrical analysis of the formal universe. Namely the fact that when you analyze the shape - which might be done at random like that (a wiggly shape) and you start concentrating on it, you begin to see that you can in fact fill it up with circles. And that these circles will leave little spaces between which can be filled up with circles. And you can go on doing this until you come down to a level at which drawing a further circle would rather tax your eyesight. And then, for practical purposes, you can stop. And you can say that that apparently meaningless wiggle, is simply a relationship of certain circles.

113. Now every form in the universe is built in that way. It is made of little rotations of energy, which fall onto gravity centers within the field, and thus produce all the highly complex things.

114. But in that apparently irregular shape, we see that on this long axis here, we would have a certain fundamental; a certain octave; a certain fifth construction; and the internal octaves within it. And they would bear a certain relationship with the shorter axis - this with the diameter of every cycle within it, until finally the whole thing - no matter how fantastic it might appear to be in the first place - will reduce itself down to an elementary fact of the simple circle.

115. The question we had tonight was related to this, and had to do with Gurdjieff's concept - or his way of looking at the concept - of Kundalini.

116. If man is a complete microcosm and magical, he must possess all creative powers of the universal, even without integration? Is this the sex function? Can we link consciousness, sexuality, and imagination - Kundalini, according to Gurdjieff. Why does he say imagination is Kundalini?

117. Well, within that Kundalini we see a very, very simple root which occurs in primitive English. A somewhat rude word. And if we take the concept of any closed system whatever, and we call this a 'Kond' - we'll change the vowel because we'll get it nearer to the original meaning. The fact that it is closed entitles us to write 'K'. The fact that it is spherical entitles us to write 'O'. The fact that it is in motion, allows us to write 'N'. And the fact that it has divided the inner and the outer in the act of rotating, allows us to write 'D'.

118. Now, if this whole structure is then thrown through space - we'll throw it down for a (?), and (?) it like this - it will produce a shape in space as it passes through - like this. And that

allows us to change 'O' into 'U'. So this word 'kond' – 'kund' simply means 'the will balling up, and then hurling itself through space'.

119. Now while it is going along it is actively laboring on the points of motion within itself, and every point is moving and stimulating every other point - this means 'Kundalini'.

120. So that we can now say, that as it is going along and its perimeter is vibrating - right down to the smallest vibration we can imagine - each nodal point on the perimeter acts as a point, geometrical, and centre of an internal propagation of a wave within the sphere 'kond'.

121. And as all these points are doing so, the whole internal substance of the 'Kond' is cut up into formal play. Which - when you're talking about it as 'fun and games' you call 'lila'.

122. 'Lila' is the name used anciently for the sport of God in creating the universe.

123. Now it is the vibrations of the perimeter that split up on their nodal points, and produce the equivalent of making it a particle, and the particles knock and vibrate and propagate within the sphere of that beam and produce the totality of all possible motions. And the totality of all those possible motions, criss-crossing each other, constitutes all the form whatever that it is possible to develop in any universe whatever. So we can say that this 'Kond' is in effect the same thing as the Wisdom Sphere.

124. Let us now say that this Wisdom Sphere rushing through infinite space, and with no point of reflection outside itself, cannot know itself. And the reason it is rushing about, is in order to find something to hit against, so that it can come into a reciprocal relationship, and receive back upon itself, that which it feels it is full of. So, "Cleopatra has strange yearnings within her," which cause her to behave in a peculiar way.

125. Now, up to the point of the barrier duality, this reflection and self-knowing cannot occur. And therefore, if there were only one sphere - and this a pure continuum - it could not give rise in its relation to the infinite, with an awareness of its own possibilities in relation to another. 'Other' means, it is outside this particular sphere. It is an 'out here' or 'power system without'.

126. Consequently if we take the biggest sphere - the one of which there is no larger - we see that its only way of resolving the problem of how to get reflection, is by taking the intersections of the waves within itself, which have been created by the nodal points of the perimeter, and

trying to super-stress those nodal points, and holding them in being to bring - inside the sphere - the points which will serve as reflection centers.

127. And this will produce individuals within the universal, and these individuals will then be able to gain reflexive consciousness, in relation with other individuals.

128. Now in Kabbalah, in many of the great mystical writings, we find the reference to the 'Sophic sphere' - this is wisdom, Sophia. And as they say in some parts of the country - it all goes down the 'soph ear'. This 'soph' concept means precisely what that thing means where the water goes down like this. There must be a spirit, it must circumscribe, it must analyze itself and affirm the whole process.

129. This is 'ya', and notice the joke, the 'P-H' is really one letter in the Greek, 'force', that way - the affirmation of force. Force is light, the principle of self-illumination. Sophia is not force, it is the reverse of force, so it is dark. And there is an affirmation in it, but the reflection back onto itself - when it has set up these internal centers - is that the mutual traversing and mutual stimulation within the sphere produces an awareness between all the points within it of their own existences.

130. Now this occurs within every individual, and within the Macrocosmic self. You may remember that Gurdjieff on one occasion said that, "Before a certain creative measure, a move of protection was taken." There was a wasting away of energy in infinity. There was just a propagation from the centre and no return. (Popular idea - 'The point of no return') And that meant to say that from the primary positing of power, the vibration was just disappearing and never coming back. And so the being wasn't knowing about itself and was continuously wasting away. And therefore it was decided - that is to say it was cut from this infinity by rotating - and that stopped the central impulse from going to infinity, and forced it to turn back on itself.

131. And this whole process goes on inside every being. And every being has to go through these stages. First it is a wandering Jew, a (..?..) going about non-circumscribing. And then it gets fed up with that, because it's found nothing. Then it turns and gets its tail in its mouth, and 'en-souls' itself. It is called 'a soul' when it becomes 'solo', it has now isolated itself from the infinite.

132. Now internally it is still empty. It is still a void inside it, and therefore in that stage it is a 'Kond', and it is purely female because it hasn't yet set up the points of reflection within itself.

133. First it is the spirit, then it is the soul, and the soul is female.

134. Then there must occur the internal partition, the harmonic creations within, then the nodal points stressed and become little rotation points of their own, and the interrelations of these gradually build up.

135. But up to a certain point this 'voidity feeling' - the feeling of the need for form - is determinant. And as long as it is determinant, that being keeps on the move and is a 'Kund', and it is moving for form.

136. Now, we here come to a very crucial point in the relation, mentioned in the question about sex and Kundalini. Kundalini is simply this playing of the motions within the 'kond', mobilized. It is fantasy right up to the time we order it. And the word 'order' - 'Spare the rod and spoil the child' - implies impact.

137. There must be impact between the barriers. There must be reflection, and there must be rotation. The 'D' to 'T'.

138. So there must be a continuous circulation between two limiting factors before order can appear within the being, and up to the time this order has been found to be the right one, then this being will not accept that it is the end of the quest. So there'll always be a quest until the aim has been fulfilled.

139. First spirit. Then soul. And then inside mutual stimulation of parts, and reflection of this stimulation back upon the sources of its arising. And until the being is suddenly filled with that form - which is called 'satisfied' - 'Sat' means 'being', 'made full'. Until it is filled with form, it cannot be satisfied. Because 'satisfaction' just means 'being filled with form'. When you're really filled with form, you are then satisfied.

140. And you can see the meaning of the three S's there. Three S's means, (I'll give the letter 'Shin' again) separated; saved; satisfied. 'Separated' means that you have become finited, and thus separated from the infinite. And this 'saving' here and 'satisfaction', is that you are saved

from the appetite - from the voidity, from the need to be filled - by this continuous serpentine propagation within it, until you are full up.

141. This is 'The mark of Cain'. This piling up of the form within the being until there is no room for any further form, and then the being truly is a rational being, substantialized.

142. Now at a certain critical point a change occurs, and the accent shifts from the void feeling - from 'maw' we'll call it - the appetite searching for form - to 'for', which is the formal or positing equivalent of the substantial absorption aspect of the same being. 'Far'; 'mar' or 'more (maw?)', means 'the positing of form and the substantial receiving of form'. And in that glyph you see the meaning of the relation.

143. Form is rotation of forces. That rotation of forces locks it up, separates it from the infinite, and allows it to reflect inside itself, and thus to produce these harmonics within.

144. And when it is full of the form, and there's sufficient form to make it feel too tumescent or 'chocka', then there will be, then there will be, an emission of formal energy from it into the substance of the being.

145. And that's just like the relation inside of being: the relation between the head and the spinal cord and the tummy-land. Where everything in the head is trying like mad to formulate itself, and is then trying to impose the form that it generates onto the substantial will below.

146. Now if we see the meaning of this Kundalini, we are seeing that we have a finited sphere rushing along through space and not yet committed to form and established. And comes with it all that is occurring inside it is a vague searching. It hasn't crisscrossed itself enough to block itself completely with this search, and until it's blocked itself, it cannot pin the points within.

147. And in that stage the being is female - which is an appetite for form. And it will always move towards form. If there is a stimulus here of greater formal intensity than one over here, then it will move towards this one, because it needs the internal formal stimulus to bring itself to its highest formal level.

148. Up to the time of its committal to the form it's already got, it must be considered to be female, whether it's wearing trousers or not. Right up to the point of committal, it is a female.

149. Actually, this would go very, very hard on us if we were to submit ourselves to a test of just how male or female we are. And - using as a measuring rod - whether we had actually

committed ourselves to the point of being prepared to base not our temporal life, but our eternal life, upon the formal content we've now got. Until we are prepared to say, "I am satisfied that I now have a concept inside myself that will be sufficient for eternity, that will take me through all worlds," then we cannot say that we are yet truly men.

150. That part of us that is uncommitted is female, and the part of us that is uncommitted is the part that must go on searching for the master concept to which it will commit itself in the end. And it must continuously go along - as Francis Thompson once said, "In their faithfulness to Him, their fickleness to me." This master concept everybody has vaguely inside them and as they come into a contingent relation with other beings the stimulus situation vibrates, and is actually measured by this master concept. And if it fits the master concept, then there is a movement to take in the meaning of the stimulus and try to establish it within the being. But if it doesn't fit, then there is suspension within of the judgment. And there's a refusal to take it in and establish it.

151. We could say that in the relations between men and women on earth, almost a hundred percent of those relationships is an undeclared lie, in the sense that the relationships are stated to be at a much higher level than they actually are.

152. There is a statement by 'A' and 'B'. 'A' says, "You're the one for me, Amen," and 'B' says, "You're the one for me, our woman," and so on. And then, straight away, what has been done is that 'A' has imposed on 'B' a concept: and 'B' has imposed on 'A' a concept. And this is a necessary process for the generation of the internal optics - called the 'Marital Lila' or 'interplay'.

153. Now, this process of interplay here actually builds up, within both of them, an awareness of their inner content, which they could not develop otherwise.

154. Only in relation with another being is it possible for a being to understand itself. And therefore what we actually see in the world is a relationship in which 'A' has looked inside itself and felt the stimulus situation, and thought a little bit of it is helping me to be satisfied,. That is, it is moving me towards fuller formal substantialization. 'B' has said the same. And on the grounds of this little bit that helps, they have come together and tied themselves in 'holy

deadlock', and in the process they have put themselves in the very situation where the strife between the two will do the very thing that both of them want, only not pleasantly.

155. But we've already said before that it is impossible to develop the thinking process without pain. So we welcome the pains of the relation, precisely because it stimulates this process.

156. If therefore when we think of the relationship between two beings, and we think of ourselves as one of them, then our obvious thing to do, to accelerate our own development, is not to find out in what way they agree with us, but to find out in what way they disagree with us.

157. Because the disagreements are the most painful, and the painful ones are the ones that we try normally to shut out, and when we shut them out we harden ourselves, and it hits back at the other being quicker, and evolves the other being quicker than it evolves us.

158. So if we want to evolve quicker, then we have to open ourselves to this painful thing. We have to consider the thing we least want to consider, and open and let that energy in, knowing that once the energy of the accusation is in, it must start to introduce within us these internal octaves, and cut the thing down until finally there is inside, satisfaction - complete, formal self-knowledge.

159. Now marriage, as the word tells you, by the fact that it begins with 'mar'; and there's another word in it - slightly punctuated - implies that there is a 'marring process' going on.

160. Now you know that in the Old Testament there is a well - 'marra', pool - marra, which means very, very bitter waters. And this word 'marra' means 'bitterness' and means 'death'. But if you put a certain twig into it, it goes sweet.

161. Marriage is for 'marra' and that implies 'substantial appetite differentiation'. You become aware of the nature of your 'more' by being pushed to particularizations of rage. And it is only for a time - that's the time process.

162. When Christ was asked whose wife a certain lady would be when she'd been married to seven brothers, he said she won't be anybody's wife in eternity, there is no giving or taking in marriage. He didn't mean to say there were no relations of a dynamic order. He meant to say

there was none of that kind of process, called 'marring by means of enraging', which is a necessary educational process, and refers only to the material world.

163. By it he meant to say, as heaven equals the haven that we will get to, when our powers are even or equilibrated. Then heaven means, 'that very, very, state of satisfaction by fulfillment of internal form. which allows us to see simultaneously the whole of our internal wisdom, instead of having to suffer from continuous serial stimulation in the time process'.

164. So it is a logical statement to say, "There is no 'marr'-iage' in heaven," because heaven is the equilibration of perfect balance of power, which a being attains in simultaneous experience of his total formal content.

165. But marriage belongs to the time process, because time is the serial presentation of the elements which will later be synthesized, harmonized, and simultaneously presented in the state called Heaven.

166. If we can affirm that this state, this marriage state, is really a contest between two beings, to see which one can evolve more quickly than the other towards loving kindness, then we can actually affirm the mode of that evolution.

167. The mode of it is, to take all the things we don't want to take, and to take them faster than the other partner does. You can then have a race of being nice and kind and listening to each other's points of view, instead of the opposite race. And this kind of process goes on inside your own mind.

168. We now have to look at this fact that every rotation is of spirit. That spirit is sentient - it is initiative power - and every time it rotates it produces a being. And the first rotation is the primary elemental being. And then the additive process goes on - you get to the first complex, and then the next complex, two and three and four and so on. Each time the formal consciousness of the being changes when you add another particle.

169. We can't add an element of energy without altering the form.

170. And every time we add an element of energy, we have therefore, in the fact of bringing together - that is, of integrating - little separate entities, which are little primarily elemental souls, we have produced a complex consciousness - a mind that has either greater or less complexity than another mind.

171. The simplest mind simply goes round. The next mind goes round twice, and has a relation with itself at the crossover point. And the next mind goes round three times, and the next mind four times, and so on.

172. Now you can see that the more you can subdivide yourself, the greater number of subdivisions you have inside yourself, the greater formal capacity you have. And the greater formal capacity you have, the greater intellectual power of understanding, formally, your own being. And that when you've understood all the formal possibilities of action of your own being, then you are satisfied.

173. Now this must occur between every pair of ideas inside yourself, and therefore there is exactly the same relation between two elements at the idea level that there is in the marriage relationship between a man and a woman.

174. Because, by the law of the inequality of finites, no two elements can be exactly at the same formal level. And therefore one of them must be male and the other female, relative to each other. So one of them will try to formulate, and the other will try to be willful.

175. If you then watch any two ideas in your mind, whether simple ideas or complex, you will always find that when you bring those two ideas together, one of them will start interfering with the other formally, and the other one will try to absorb the form, and very frequently to dance to conclusion.

176. To see that this relation is going on inside your own mind, and to accept that it must go on in the same way outside and in one's being, is to enable one to begin to control the external situation by means of the internal, and the internal by means of the external.

177. So that every time you meet another being in the external world, your first duty, if possible, is to become stimulated by that being in some way - preferably at the idea level, because that's more powerful than the physical - and to get them to present you with their governing concept.

178. And whatever that governing concept is, to take it in and try to see how that governing concept - once admitted to you - begins to act by resonance, by harmonic relationship, on the ideas you already have.

179. Now the person who can persuade another person to give up his master concept is actually employing that person as a research entity for him. If he won't submit himself to the explanation of another person's conceptual position, then the other person is not working for him. You see the inversion in values that Christ is talking about.

180. Every time we insist on putting our own point of view to somebody, and not listening to their point of view, we are working for them. Every time we can shut up a bit and let them tell us what they believe, and inhibit the reply, and just allow their expression to work on our assumptions, then they are working to us.

181. And in the same way, when you bring two ideas together in your mind, if you can persuade one of them to shut up and let the other speak, then the one that's shut up will become informed by the other.

182. And if you can persuade both of them to shut up, then they will stop their serial relation and fall into place in the simultaneous sphere. And this has to do with correct integration.

183. You know that Gurdjieff said on one occasion that, 'premature crystallization is very dangerous'. He means only what the psychologists mean when they say that faulty integration of ideas is dangerous.

184. If we get, from our five sense organs, a series of sense stimuli, and they come at us in a certain order, they will add up, according to the order in which they come, into a certain pattern within the common sense, or mind.

185. If we repeat that over a period of years, at a certain crucial point where it has become full of form, the form will crystallize. And once it is crystallized, further advice to it will be no good.

186. When we complain about 'Teddy Boys' and delinquents and so on, we should really complain to ourselves for being the causes of it. Because the causes of 'Teddy Boy-ism' and general delinquent behavior is simply the fact that the ideas have been fed into them in the wrong order. They haven't had first things first: they have not had first things at all. They've had derivative things fired into them first, have centered upon them. And those things themselves are gradually added up and then finally fused together and produced a personality which in effect is unbreakable, because it has actually fused. And the more you drive that person into

heat and resistance, the more heated they become, the more certain you are to fuse together those elements. And once they have fused, as in melting metals together, it becomes very, very difficult to separate them. And it is only possible under very painful conditions.

187. If we want to integrate properly, we must have a central concept, and we must allow that one to be central. And we must let the others come into it and see how they take up their places in relation to that concept. We mustn't push them. We must have the true master concept, and then see how the ideas take their places in it.

188. Supposing we take the symbol of Mercury again - that is the master concept. The top part; the middle part; and the bottom part. The top part represents spirit; the middle part represents soul; and the bottom part represents body.

189. So when we see the sign of Mercury we should say that is 'spirit'; 'soul'; and 'body'.

190. Now spirit is the absolute source; and becomes soul simply by ensphering itself; and becomes body by condensing itself in that sphere.

191. So that whenever we see a body, we are actually seeing a soul-spirit. There are no bodies that are not spirit in soul.

192. If we talk about soul, we will never see a soul that is not grounded on a body precipitated by spirit. If ever we see a spirit, we will never see that spirit other than manifesting through a soul and body.

193. So that we must, no matter how small the thing is, always see this three-foldness. If we then see any concept whatever coming to us and we hold in our minds this master concept of Mercury, and we let the new concept come into it, and see how it behaves when it is brought into contact with that master concept and don't interfere with it, we will see that this master concept has the power to orientate the incoming elements, and put them into their respective positions.

194. So if we take a word like 'democracy'. Let democracy go inside ourselves, and we are reciting whatever there is, it is 'spirit-soul-body'. So then democracy has a 'body-soul-spirit' significance.

195. What is the body of democracy? The answer is it is the totality of peoples in a social relation where those individuals all have something to do with the government. Their material bodies - all of their physical bodies - constitute the body of democracy.

196. What is the soul of democracy? The soul of democracy is a feeling of kinship.

197. What is the spirit of democracy? The spirit is the formal significance of it. It is the statement that any single precipitated point of spirit is as valid as any other point, as a point.

198. That's what 'democracy' means.

199. Now when we look at the actual world, we can see the body that could possibly become democracy. We can feel the soul of democracy, mainly. But when we come to look at the spirit and see whether it has actually embodied itself - to see whether these bodies are actually able to initiate (the spirit is initiative) intelligent statements - and participate equally in world government, we see that it does not occur. So we can say that in fact the spirit of democracy has not yet embodied itself on the earth, and so on.

200. Then we can see immediately there is a body. Giving evidence of that - because there are lots of people down here, and some administrators, and then some family at the top, giving orders. So the body of it is quite definitely there.

201. When we see the soul of it, the feeling of superiority we see manifest everywhere - snob values and social distinctions felt - so we know that it's got a soul for that body.

202. And when we see the spirit of it, when we put the 'Onion Jack' on the top (*Laughter*) or even the 'Harp of Ireland', we actually find that there is a real formal representation to which people are prepared, quite independently of their physical body's actual biological relations; quite independent of their feeling of snob value, that they actually do salute the flag which represents this master concept of the hierarchy.

203. So we see that the hierarchical values have managed to make themselves more real, insofar as the spirit of the hierarchy has ensouled itself and embodied itself on the earth to a greater degree than the democratic one.

204. Whatever concept we take, if we feed it into this, and consider very carefully the relation between spirit soul and body, and allow everything that happens to us to come into it. Then this glyph, this strange gentleman here (*..there is a break in the audio file here ..*) process of the lap-

over of the vibration here in the top half of the diagram, and the cross below represents this generation of the nodal point.

205. So the more you meditate on the meaning of that symbol - which is used incidentally by the biologist to signify 'hermaphrodite' - the more you can understand the meaning of Christ's statement about the heavenly hermaphrodite, or those beings who are thoroughly aware that the soul is female - or passive in relation to the spirit, that the body is female - or passive in relation to the spirit. The form of the spirit is truly masculine - that is positive. And the thing below initiative spirit is female. Which means that as far as any being is concerned that exists, he must be a hermaphrodite. He is called a 'male hermaphrodite' if the form of the spirit - the logos - is that to which he has committed himself. But if he hasn't committed himself to that logos - that truly supremely rational spirit - then the female aspects of himself are more dominant than the male.

206. From the law of resonance and from harmonic relation, we know that if anything happens whatever in a body which is a compound of little elements which are rotatory spirit, there must be a resonance - a resonant relation - with that element in the body and the spirit, because the body is precipitated inside the spirit as an internal structure, a precipitation. And there must be a relation also between the soul and the body and the spirit.

207. If we think about that in terms of harmonics, we will begin to see how there is always, and necessary, something going on spiritually, psychologically and physically, simultaneously. And that it is only the actions of our consciousness - the fact of where we place consciousness at any given moment - that makes us either materialists; or psychologists; or theologians. *(There is a break in the talk here, and you can hear general murmurings... Probably a tea-break 😊)*

208. The important thing from the practical point of view is to realize that if you expose yourself physically to any stimulus whatever, you have necessarily conditioned your soul, and your spirit. Because these never occur in isolation.

209. You can't have a body other than a spirit, because body is only a mode of behavior of spiritual energy. You can't have a feeling towards somebody, without simultaneously orientating yourself spiritually, and chemically precipitating something.

210. Now if you know this, you should be very careful about how you feel. If you dislike somebody, you start precipitating a poison in the body. If you love somebody, you start improving the chemistry in your life.

211. Hate is your spiritual energy crucified. And love is your working for the development of your potentiality.

212. So, if you feel yourself hating, and you remember this mercurial symbol, you know that the mere fact that you are feeling hate means that you are falsely orientated spiritually, and necessarily precipitating poisons in your organism, then you will feel inclined to abandon the hate.

213. But if you don't believe that your hate acts on your body and gives you a false orientation spiritually, then you will carry on doing it. The thing is to realize that you can't do anything at one level only. It goes through all levels by this harmonic relation. And there's no way whatever to stop it.

214. When it is said, "God is not mocked," it means a man may posit that the soul doesn't exist, and that there is only body. But the fact that he says so doesn't alter the reality - that he is soul, and spirit. Because body itself is a precipitation within soul, of spirit.

215. So no matter how you stress it, you will necessarily pay the price of the stress that you place upon your total being. And the only way to do is to give equal value to the three. Because although spirit is absolute, spirit has made these bodies. And spirit is not what is called a 'dumb-cluck'. And therefore, in precipitating bodies, it gives evidence of the utility function of bodies.

216. So we shouldn't decry bodies on the grounds that we are spiritual. In the same way that we shouldn't decry spirit on the grounds that we know how to kick a football about. The three of them must be asserted, and must be seen to be, in fact, what they are.

217. If we take the Mercurial Diagram and draw it in another way in space. The energy comes in from infinity, rolls itself round and then spheres itself by travelling spherically; presses in onto its own centre, makes a point; and then vibrates between that point and the perimeter, and sets up all the formal content within itself. And this is spirit, 'soul-ing', and embodying within the soul sphere.

218. When you are feeling, you are experiencing your soul. When you have sensation - that's knocking on your five senses - then that is the experience of body. And when you are initiating a change, and not suffering from inertia, that is immediate awareness of spirit.

219. Group Member: I'm not really understanding why you're suppressing it. (..?..)

220. Well, providing you have a target in suppressing it, and the target is a proper one, you will be alright.

221. Supposing you suppress it as a feeling of guilt. Now 'guilt' actually means, the word 'guilt' means that 'your will is crucified'. It means that you feel that you have tried to do something and then failed. This 'guil' part, here is the same as 'will'. You know that 'Guillaume' - the French spelling of 'William' - tells you that the "Guil" there is the same as the 'W'. The 'guil' part is 'will'.

222. 'Guilt' is when your will is crucified. You feel impotent.

223. Now if you suppress an emotion because you feel guilty, that is, you have tried to do something and failed, then not the suppression of the emotion, but the sensation of guilt will poison you.

224. Guilt always makes you cover yourself and this covering is an enclosing and hardening. And when you harden yourself, the things that come in from outside are not allowed to penetrate, they reflect back to the other person, hit him and educate him, but they don't educate you.

225. So suppression of the emotions is alright, providing you understand why. If you actually understand the continence, it means that when something happens, the stimulus comes and you get a reaction you call emotional reaction, which is tending to express itself. If you say, "In principle continence is better than incontinence, and emotion is 'e' or 'x' motion - emotion of energy going outwards. And if I lose it, it is no longer mine, then I will suppress it in order to keep that emotion inside myself." It won't be e-motion anymore. It will be i-motion (..?..).

226. Now that i-motion suppressed intelligently causes substantialization of being, and a progressive movement towards the internal formulation which constitutes, at its term, what is called satisfaction and salvation.

227. So remove the concept of guilt as something other than a sensation of impotence, when you have tried to do something and failed.

228. . If a man does something believing that God exists and then he fails and believes that he shouldn't have tried to, this feeling that he has failed, he will call 'guilt'. If he succeeded absolutely he couldn't feel guilty. Guilt is always the measure of the awareness of failing. Itself is poison because it's bad metaphysics. A finite individual must fail, if he tries to finite himself and act as some finity. If he opens himself to a stimulus, that stimulus is, to him, grace. It's a free gift because he didn't make it, it comes from outside. If he closes himself to grace, he is under the law.

229. The Old Testament is concerned with what happens to men who act by the law. The law rotates and returns to them the fruits of their actions. If they can open themselves, there is a mode whereby they can actually avoid the evil consequences of previous evil deeds, by opening themselves to the energies from outside. Which allows them to go into a relationship with a larger whole, and they then become progressively less and less likely to commit the same error.

230. The feeling of guilt releases nobody. So as soon as you feel guilt, you should try to penetrate to the particular thing in which you totally failed. Realize that the error was made by trying it from the finite. Open yourself to the reality of the situation, and then the feeling of guilt disappears, and you begin to take in energy and to become better formulated. And therefore less likely in the future to commit that same error.

231. Suppression of the emotions is not bad, providing you are doing it consciously in order to retain energy. And the biggest enemy is the sensation of guilt. That's why many theologians have pointed out that guilt is the devil's key weapon for making people continue in sin.

232. That is to say, if you can persuade a person that he is guilty, unless he is always guilty, eventually he will have a concept, 'I am a guilty person', and then he will isolate himself from the rest, cut himself off and not participate with other people, and he will die in his guilt.

233. So, suppress as much as you like, but don't feel guilty.

234. Group Member: I've heard it said, Mr. Halliday, that the personality of a person shows, on the surface, what they can't absorb. Does this try out with the ideas that are held in suspension of judgement on the perimeter of a person?

235. Yes, it is true that, to a keen observer, the things that they have rejected are evidence on their perimeter. But it is also true that there are many other things, not shown on the perimeter, which they have rejected, on the inside.

236. Remember you have this fact of the 'action band' - you've got the imminent spirit there and the transcendent spirit outside. Other beings in contingent relation with you producing stimulation within the 'action band'.

237. Now the immanent spirit also gives orders into the 'action band', and so the 'action band' has two kinds of elements in it. Those from initiative spirit, and those from the contingent relation and stimulus. And very often in a highly complex social relationship, a being that would express from spirit, is inhibited by social pressures. And so he dare not say what it really means, because it would not be acceptable.

238. My daddy used to tell me when I was a little boy, "Truth is a naked lady and shouldn't be allowed in the drawing room." And thus, therefore we actually inhibit it. And again with this feeling of guilt, you can bury inside yourself all the statements that imminent spirit has made to you, and they will be in the 'action band' kept pushed back inside. On the outside will be all the things that you have rejected that have come from outside. So all the rejection of your social relations here, will show on your perimeter, and all the rejection of imminent spirit's initiative will show on the inside.

239. So when you're looking at the outside, the signs that you will there see will be the ones where you have rejected the external situation. And if you look deeper than that, and if you feel deeper than that, you will find how much of the words of spirit; of initiative; of freedom, have also been repressed on the inside. And it's a good thing to remember that there are both of those elements.

240. Because a person can be very, very, socially fitting and show no evidence of it on the surface of repression, because in fact they were extroverts and lived a fairly good socially adapted life. And yet in order to do so they have had to repress the voice of imminent spirit requiring the things about the truth of the situation.

241. So internally they may be very, very, repressed and suffering deeply, whilst externally in the social relationship being a thoroughly decent fellow. And quite suddenly such a person may

break down, and then his social contemporaries will say, "We don't know what happened to him. He was perfectly alright, and then he suddenly broke down without any warning."

242. The warning was inside him and he knew it.

243. You can hear in Chopin's music, warnings all the time. In the certain intervals he uses it to say, "I think I am going to die." And it sings as a current throughout his music. You can feel them growing up and up.

244. Group member: You can (group laughter).

245. As a matter of fact, anybody who likes Chopin can hear them. Only they call it, 'the nice sound of it'. But it's really their participation in nihilism. This awareness of death, and the loss of loved ones and so on, and the impossibility of it being any good. It's in certain intervals. You've only got to alter a note in one *form(?)* to remove that. So that it wouldn't be in him anymore, it wouldn't be sick. There's a peculiar sickness and sadness and melancholy and I don't know what the hell about it that goes through it. And all people in the same mood feel it to be like them and therefore they like it. But it was, in him, a warning. This immanent spirit was saying, "Here you should do so-and-so, and driving him. And the whole of the situation down here was against him. And so actually in his actions only he was a battlefield between these two processes and you can hear it in the interval. .. I don't mean in between two separate pieces. [laughter] [inaudible]"

246. Group Member: There aren't many people that can write music like Chopin though.

247. Well, if they could. They actually do try you know. You get the amateur composers and they tend to write a lot of Chopin.

248. Group Member: One final question Mr. Halliday. Why is Kundalini associated with the base of the spine?

249. Well, at the base of the spine, as you know ...You've got a head here, a pelvis here. The head here is for conscious assessments of five sense generation. And whatever there is in the rest of the body, this part is trying to keep it out.

250. So all the things that you don't want in consciousness, you try to push out of the consciousness, and the motions of those vibrations go down, and they go down the spine to the tail and they stir up in that department.

251. So everything that is socially taboo gets pushed down the spine, and quite a lot of it gets pushed down to a certain muscle group and shows itself in little movements, spontaneous movements.

252. And in the region of the pelvis of course, is the generative center.

253. And all these repressed elements going down here that are not socially allowed, are precipitating chemistry. Which, in the male, is involving into these male sexual elements, and will modify chemically those elements, and will thus produce progeny who will strike against the social system which caused the repression of those elements.

254. Which is how you get this progressive generation overthrowing the previous generation. Because each generation tends to repress certain elements. Those are pushed down into the generative centers, there generates certain chemicals, those chemicals change the structure of the sperm chemistry, and that - passed on - becomes the actual embodiment of the social revolt for the next generation.

255. So you can see that down there are all the antisocial things, phantasies and suppressed imagination.

256. And nevertheless, if they are properly ordered, they can be the substance of art.

257. Group Member: Then the release of Kundalini is merely the ordering of the subconscious, or the repressed elements.

258. If you were to release it carelessly you'd come out with a very (..?..) man.

259. The thing is to set the master concept up first, so that when it does come out, every element will go into its own place. As Christ says, "Every man (every element) goes into its own place and his works follow him." If you've got the master concept, they must go into their own place in you. But if you haven't got any concepts at all, they will flood out.

260. Thus in the case of the woman being less formalized intellectually than a man generally, If it rises up (.. .. ?.. ..) It produces what we call 'hysterical symptoms' - strange, irrational, fantastic behavior. It's a sufficiently common clinically tool (..?..) have a certain name and a title and a justification and an explanation.

261. Certain chemicals generated down here, released into the blood system, actually have the power of acting chemically on the cells in the rational parts of the brain, and putting them out of commission, so that nothing can manifest except rubbish.

262. But 'rubbish' only means 'this disordered stuff which, if it were formed, would constitute wisdom'. But it must be ordered.

263. It's dangerous if done improperly, but it's tremendously interesting if done in the right way, because it contains the totality of all your ancestral, repressed elements. So it's got lots and lots of(..?..).

+++++ End of Tape +++++