

· Eugene Halliday - Judgement - 22 September 2013 OpenOffice.org Writer
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So there are the two basics. The gross material one which is an effect and the lowest effect of all is the low beat of the gross mineral world and the other base, which is the highest frequency, the frequency of the Absolute, on which all the other frequencies are loaded - in this manner. The highest frequency and then, through continued application of itself on itself, vibrates; and again, the highest frequency is still on it and this wave will get bigger and bigger: it will vibrate even on itself - like this. So there's a little wave on top of a wave and there's a little aleph frequency on top of that. If you understand the meaning of this diagram clearly, you will know that you can never be out of contact with spirit, because spirit is actually riding on your gross material body. When you identify with your gross material body, you are identifying with the slowest beat that there is where you are. It isn't the only beat there, it's the slowest one. It is identification and the need for gross material experience that causes this focusing on the slow, because the slow is easier to learn first. But riding on it, there's another beat, and riding on that a very, very fine beat; and so on. If we said very rapidly you've got a gross urge, a slow periodic impulse; it might manifest over a moon cycle, or some other astronomical division of time. That can be felt as a definite rhythm. On top of that you have another one, a feeling rhythm, where you like and dislike things over periods - if you watch yourself. On top of that you have a thought rhythm: and so on. In its pure form, the top level form, not derived from contingent stimulation, is pure logos. That would correspond with the higher mind of certain schools of thought; the lower one being the contingent one. Now, the question goes on to say, if we consider our biggest circle, the universe, the biggest possible vibration again is the grossest and, therefore, not the fundamental. The highest and finest must be the fundamental. Again, if we consider our actions in the world, we send our gross, our thoughts are higher on the scale but are still not fundamental. The highest and finest must be the fundamental for all things. We say that the universe is light precipitated into gross matter. Does this line of thought justify us in saying that the commonplace terminology is back to front? Well, we've already dealt with that. It isn't back to front; it's just looking at reality from the slow end instead of the fast end. And we need to look at it from both ends, but it will always be looked at by human beings from the bottom end first. Because the human being is concerned with the bottom end as a baby is concerned with the absorption of gross matter in order to grow, and therefore he's orientated towards that, and it is on that basis that he must grow progressively towards spiritualisation. This is why St Paul says "First a physical body, then a spiritual body". The intent to become spiritual too soon is always aborted because spirit is form, it is understanding, it is intuition, it is immediate perception and it cannot be got without going through the steps from the physical through the expression of gross blind urges and then through those

urges into painful situations and through the painful situations into thought, and from the thought feeding back onto the urge, gradually to elevate it to change its phase and thus lift it up to higher frequencies until finally it becomes spiritual. But there is no essential difference between gross matter and spirit. There is only an actual difference. There's an illustration here; in radio a carrier wave of high frequency is used as a fundamental and is modulated by a lower or gross frequency: the audio frequency. It can be modulated in amplitude or in frequency, this is similar in effect to this diagram of the waves, of different lengths, superimposed on each other. Can we look at the universe in this way and say that it is an immense number and variety of modulations of a very high frequency carrier wave? Would this be the true fundamental? We have seen that that is so. Let's look at something now in relation to this, because we're talking in musical terms. When ++we're talking about music, we're dealing with a very, very strange thing which, only in the last thousand years, has begun to develop and forced man into a consciousness of time, whereas prior to that, he didn't have a proper consciousness of time, apart from a few brilliant intellects like St Augustine. He dealt in terms of space instead of time. St Augustine was one of the earliest Saints to consider time, and what he considered about it was: when he didn't think about it he knew what it was; when he thought about it, then he didn't know what it was. It was very, very subtle. Now Zeno, one of the Eleatic philosophers, had proved that motion was impossible: to his own satisfaction, and to the bewilderment of some Greeks, and this kind of paradox still persists in school textbooks, although Hogben, I think, has exploded it to his satisfaction. Now we talk about the motion of things, but in terms of gross objects, motion is the appearance of an object in place 1. And then its disappearance in that place 1. and its appearance in place 2. So that from a materialistic point of view, motion is always of bodies and it is always of a body in place 1., and then not in place 1., but in place 2. Now Zeno's point was this: in order to pass from place 1. to place 2., any body had to pass all the spaces in between. Now, if there is no locus, no place other than where a body is, but only infinity, then between any two bodies, there must be an infinite number of places that it must occupy. Now, if it takes time to move from one place to another, then, if there are an infinite number of places between place 1. and 2., it must occupy one of these places in a given moment of time, and if there are an infinite number of such places, it will require an infinite number of moments of time to traverse the distance, which means to say that the object can never get from place 1. to place 2. because it's requiring an infinite time to go through the infinite spaces between. Therefore he said "Motion is impossible." Now this has been dismissed by materialist thinkers as a sort of verbal quibble. But it isn't a verbal quibble at all, it happens to be a fact. If motion of bodies existed in the billiard ball sense of bodies, then it would be very, very strange indeed. If we take a materialistic concept: let's take one billiard ball, isolate it, pretend there is only one of it one of it and there are no others and we define "place" as that which is marked by a body. Now imagine

infinity and one billiard ball; there's nothing to mark what that body does, if anything, against. So there can't be any other balls for it to be near or far from and, consequently, the whole concept of change of place cannot be introduced. If we have infinite space and one billiard ball, motion is impossible. Now, if we introduce another billiard ball and start talking about motion, thinking to solve it, what we get is, when we look at ball one, and ball two and the space between, in one moment of looking, we will say the space between this and this is an inch. Then the next moment of looking, half an inch. The space between has shrunk, and in the next moment it will be a quarter and then finally they will be in contact. The space between has shrunk. Now the materialist's theory orientated mind is quite satisfied to say that the balls have moved. That's because he wants to say that. The other aspect of it, equally valid, because of the law of equal validity for opposites, is that the balls didn't move but that the space between them has shrunk. If they postulate that this space between is nothing whatever, then they're up against a much worse problem. Because, if it be true, there is a body and another body, and nothing between at all, that's an entirely closed system, and no forces radiating across space, because if there were, then the space would be full. If there were any isolated bodies with no radiation between, those bodies could not, in any sense, act upon each other. So there would be no ground, no cause, for any motion whatever. So, if we exhaust the space between our power of forces, immediately we cannot account for any motion whatever. Now these are all very, very deep paradoxes. Lets look at it musically. We often hear about the movement of a passage in music. We get a bit of music for a moment: this is a notation. Supposing we write A, C and E, that's an A minor. Now a musician will play this note (A), and then he'll stop playing that note and play this note (C): he'll stop playing that one and play this one (E) Now, what has moved? He played the one note where he played it, and that didn't move. He played the next note where that was and that didn't move; he played the next note where that was and that didn't move, and yet we're convinced that something's moved. But it can't be the note because every note was blown where it was and not somewhere else. Now, there's a theory called associationism in this [spot] called "The Psychology of Musical Appreciation" and this theory cannot be true. And it's been devised to account for things and it cannot account for them. It says "That if we create notes one after the other in this manner...". (And notice that it's begged its point immediately by saying "...one after another...") there arises, by continuous repetition of this, expectancy in the mind; and this expectancy gives rise to the phenomenon of a sense of dynamic [*levianness*] in the melody - the melodic line - seems to want to go somewhere. The association it says "This is untrue", that there are no notes trying to go somewhere: that the fifth does not try to go to the octave. But by that repetition of fifths and octaves, we are led to believe that it does. A piece of music is simply a series of separate notes, played sometimes on one, sometimes on many, instruments. But between the notes lies significance. If we had a magical instrument with us now, we could

prove it; because we could blow or play separate notes (*tap, tap, tap*), and discover if we played one of those notes only, it would not point anywhere to align itself. If we play one note on its own, therefore it has no dynamic content: it doesn't try to go anywhere at all. It's just itself. Let's pretend for a moment that we are going to play a note, and we call that note "three". We just play a note "three". Why have we called it "three"? Because at the back of our mind we have another note called "one". Let's write the first seven letters of the alphabet (if I can remember them): A,B,C,D,E,F,G. This is the basis of our musical notation. Supposing we number them in this manner: 1,2,3,4,5,6,7. Now - if I play that note "one" on its own, I don't expect anything from it at all. If I play A in isolation there's no motion tendency to go beyond itself. If I now play C following it; if I now go back and play again the A and then the C, I seem to feel that the thing is trying to move in a given direction. Suppose I now play the E, and then I play the A above, [hearing it]. When I do that I try and play A, C and E, I will hear in my mind that A beginning to sound again. Maybe an octave higher, but it's still the same A. There will be something in there that is coming in and it doesn't reside in any individual note. It cannot do, because if we take any individual note out and play it on its own it leads nowhere. So the sooner we start playing the sequence, there's something in the sequence that demands that we finish it in a certain way. If we take, say, the 7th note of a major scale, it screams out for the eighth. If we take the fifth note it shouts out for the fundamental - or its octave, and this is something not in the note. This is very, very important. It is not in the note and, funnily enough, it is not between the notes. Because, if it were between the notes so if we could play it, one note and another note and the thing would develop only in between. When we'd struck one note, there'd be no pointing, then a betweenness would start and then we'd play the second note and recognise it. When, in fact, we played the first and the second note, we anticipate something; not between the one and the two, but elsewhere. It goes to another note. So it isn't between one and two but it's somewhere else. Now it has been suggested, that instead of writing it in that way, we postulate the spiritual fundamental, that is the highest frequency there is, the top base, and hanging down from it here in this diagram, particular ones that represent the A and again the C wave forms, slower that, and then we would find that the betweenness of all these is nothing other than that aleph vibration. And that the thing that is causing us to feel the dynamic movement of tones is the fact of the eternity of the vibration of spirit underneath them all. When we strike one note we don't find any tendency to go anywhere at all, because, if we trace it back into its centre, we will find that which never goes anywhere at all, namely infinity: the spirit. And in its self at the finite end it can't point (it's rude to point!) and billiard balls don't point because they're spheric. They're not dynamic - they're not going beyond themselves. So at the back of all these harmonies we find there is this aleph frequency, the spiritual fundamental. Now, if we play a chord, that is say, play a triad: here is three notes, one above the other simultaneously,

unlike the experience we have when we take a single note, which points nowhere, we find that the chord itself, has tensions within itself that demand resolution, or are satisfied with themselves, according to the nature of the chord. We play a certain major sign there, based on the fundamental, we will feel satisfaction, we won't want to move it. If we play the chord of, say, the dominant seventh, we will find a tendency to want to move it. Now the core of it is this: on the spiritual level of the top frequency, the aleph frequency, all these motions are tied together by the fundamental unit of the frequency of spirit [*gap in sound*] and playing them together. If we take a series of different notes at the gross level: different tones and play them together, it is equivalent to introducing [*loud coughing*] a disequilibrium complex in the absolute frequency and that frequency itself is therefore made unjust - like we said about the judges not corresponding with the universal. As soon as we play these derived notes, we have introduced a particular strain and the aleph frequency will now try to pull back those things into their proper relation. We then find the betweenness of tones rests on this aleph frequency - on spirit. And we can now see a very peculiar thing; that of all the arts, music is the supreme art concerned with time. If we take the other arts, most of them deal with space: architecture, painting and so on. They deal with space, and space appeals to the eye. Now the eye is only giving us the mediated reflection of light from surfaces; and therefore is superficial. But music is giving us a time process and is penetrating into us with its longitudinal waves, hammering into the depths of our being instead of just shining on the surface and is carrying us into an awareness of strains introduced in our own spiritual being. So that when we hear music, we actually find that by the harmonic progressions within that music, our soul is stretched and compressed. And in this we are led to become aware of our relation with the aleph frequency. And because of this deeply moving power of music, that all the primitive religions (and by "primitive" I don't mean "inferior" religions), all the great religions in the early world, used musical instruments in their religious services. The removal of these instruments has been one of the reasons why the church lost influence. Each instrument has power to affect the soul by straining it and stretching it in certain ways. We know the difference between the tone of an oboe and of a violin and of a trumpet, and so on, by the harmonic pattern and the attack on that instrument. And that harmonic pattern is the same thing as a distortion of our psyche. If a man is in a certain condition of disequilibrium, in himself, and certain tones are played to him - certain harmonic structures - and just put at him, they will bring him into harmony with that baseline: the high base, the aleph frequency. Orpheus is credited with making the trees and the mountain tops bow themselves etc. with his music. Now, this is not just mythical rubbish, it is a statement about the inherent harmonic structure of the universe. It's what Pythagoras was nibbling at and it's what modern ultrasonics is niggling at; and therefore we can tell by a person's reaction to certain intervals (remember "intervals" are "spaces between") and the betweenness of tones has to do with this aleph frequency strain.

We can tell by the way he takes a major interval or a minor interval, and so on, what state of soul he is in. All the repressed problems of his life constitute tonal distortions: harmonic movements. And if we feed into him certain musical structures, they will cause reverberations in his being and make him acquainted with these repressed distortions, and they will then start to come out in emotional display. He will become conscious of things, under the influence of music, that without it he would not become conscious of. And this is one of the chief functions of music. Now modern philosophy is concerned more with time than it is with space; because time is still more mysterious than visual space. Visual space we can draw geometrically and measure it. But time, unlike visual space which we can measure on paper or on the earth's surface, has a habit of disappearing into the past and of not yet existing in the future and of existing only in a moment, which is dimensionless. Yet the essential thing about "now" is that that "now" is on an non-existent point. Our past is continuously disappearing; our future has not yet arrived and when we try to concentrate on what "now" is, all we can see is something disappearing from a nonentity into a nonentity. And that "now" therefore has the very, very peculiar quality, which we call "immediacy". Immediacy has to do with spirit, because eternity - spirit - is the only "now". And what we call "now" is an abstraction sandwiched between two portions of eternity, which we call the "past" and the "future". And all the forms of the past and of the future co-exist in eternity. And by a certain process of harmonic abstraction, our organisms are produced, and they are themselves harmonic complexes, which are disequilibria of the Absolute. We exist as individuals only because we are in disequilibrium. This essential disequilibrium of the individual has to be embraced; this is the meaning of the crucifixion. One very, very good psychologist (and therefore not very popular) said that the wonderful thing about man, when he has attained awareness of himself, is that he becomes adjusted to his maladjustment. Now he's saying that we have to accept the necessary disequilibrium of the finite being. The aleph pressure, the Absolute frequency, the seamlessness of Christ's garment, if you like, is not made of parts and it is in perfect equilibrium. And yet its equilibrium is dynamic; it's made up of a continuous interweaving of power motion. And when we focus on any bit of it, or when there is focusing upon any bit of it, that focusing is only an abstraction from a portion of the Absolute and as soon as we begin to believe in that abstraction the amount of disequilibrium increases. And that is the same thing as selecting a particular conceptual group, finiting it and thus producing a lower frequency. Now, every time we identify with a finite concept, we are forced off the awareness of the aleph frequency to a lower level and, according to our all-embracing desire to get hold of the whole world, so is the lowering of our frequencies. So, if we aim to own the gross world, we have automatically lowered our frequency to get into tune with it, and in so doing we have put ourselves out of contact with the cause of all things. The initiative cause, spirit itself, is then cut off, by our own act of self-finiting

defining the conceptual situation. Now our only way back is through music in its original sense. Music didn't anciently mean just what it means to us now, simply sounds from musical instruments. It meant the whole harmonic structure of the Absolute. That's how the Greeks would have used the term. But music itself, as we know it today has produced this pre-occupation with the "now" and the time process, and gives evidence in transcending the spacial problems of philosophy, of a new emergent. When we have gone all over the earth and we know that it's a globe, we have finished with the space concept, really, and those people who talk about space travel as importantly are suffering from inertia. Space travel isn't important now; it doesn't matter how many globes I might travel to, it won't remove the real problem, because it will still be in the realm of gross space. But, a funny fellow called Johann Sebastian Bach did very funny things with notes - lots of little notes travelling up and down, and so on - he wrote fugues, and these things, strangely enough, affected philosophy. He wasn't the only one, of course, but he was probably the most powerful one in the West in introducing this influence. Because those notes follow each other in sequence and because of the peculiar nature of the betweenness, philosophers have been gradually led to see that space is not important. We have to find out what time is. Because, somehow in that music there is a significance that is not verbalisable in terms of words derived from a gross material spacial environment. In fact, all the words we are concerned with, if we are not Marxist, as value, relate not to gross material space at all, but to dynamism; to motion of purpose trying to resolve existing tensions. Now, we don't see tensions on the surface of the earth, although they exist. Sometimes we hear them when there is a volcanic eruption or an earthquake. Those spacial tensions are not there, but they are there in time, not space. Every moment of time is inducing a new tension situation. Every centre of tension produces a strain round about it: a stress and strain. These are all time functions and music is essentially concerned with this time process and is carrying today's thinkers out of the problem of space into the problem of time. Now when the problem was about space it was simply about the dominion of this globe of matter: how to cover it and rule it. And when that has been accomplished, the next thing is, how are we going to endure? And time, being made of moments of "now", which have no dimension whatever, and if you tried to cut them down in your mind, you will discover, that if you can focus on a minute, by extra effort you can focus on a second, and by more effort, on a tenth of a second: and so on. Your time process is divisible on the inside, smaller and smaller and smaller, according to the amount of concentration you've got. Now this is the same as the [akichitta] of the yogis in the one-pointedness of the consciousness. If we concentrate with all we've got, so that the past and the future so that time doesn't exist for us, and we squeeze this "now" moment down to its infinitesimal, then the whole concept of time disappears, because time is flow and in that "now", when we reduce it to the infinitely small, there is no flow and consequently the time moment "now" is a doorway into eternity. Now, the philosophers are very

occupied with this moment "now". But they have not come to the point of considering it as a doorway into eternity because they are so preoccupied with this marvellous new discovery that space isn't important because time is; we've covered the globe now - how to conquer time? If we can't conquer time it is useless to talk about space travel to a star group that might be so many millions of light years away that no man could leave the earth and expect to be alive when he's done one millionth of the way towards it. His life span is too short: he can't go that far - he dies. And it is no good telling him, "Take your wife with you and have children on the way, you see, and they'll get there". All this is meaningless. The whole gross space world has become rubbish, and so they're driven into find out what time is in the hope that they'll be able to extend their gross material spacial existence. And they've already come across this paradox that the moment is divisible on the inside and reduces itself so that time is only the junction point between a non-existent future and a non-existent past: that having disappeared, and it has no dimensions between it, because the past and the future touch each other and there's no between. So that that "now" is an arbitrary line where the past and the future meet. Only the past and the future are not two, because it is always the future that travels into the past and disappears. So this "now" is non-existential. It isn't a material thing. "Now" is a peculiar experience for the man who can concentrate on it, which is a doorway into eternity. And in the musical experience, what you actually find is, that on the sequence of tones, your consciousness is carried with that tonal motion, which is really a motion of betweenness, away from the particulars represented by separate tones, back from those into what is called "meaning". Now if you look at the visual arts like painting and sculpture, and so on, they always refer to something other than themselves. The piece of sculpture of a man, say Michelangelo's David, refers not to the stone, but to a man that it's being sculptured from. A Picasso painting refers not to the painting but to an idea in Picasso's mind. So, the visual arts are pointing to another thing other than themselves. They are interpreting that thing, but of themselves they have no value. They point to a thing other than themselves. But in music something quite different occurs. Music does not point to anything whatever. It doesn't point at things. [ketonwy] might, but that isn't music in that sense. Real music points not to things, but out of things, away from things in an exactly opposite direction to things; things are hanging off the spiritual fundamental, you see, and this is the world of contingent relation where the visual arts operate. But music to its harmonic interrelations, to the stresses and strains that it sets up, in us, forces away from the contingent relations, inwards and upwards towards that essential non-duality of spirit. So, in a real sense, music has nothing whatever of gross matter in it. Even when in fact we use, we do historically use, certain gross materials of wood and catgut and so on to make these noises, once they are made they don't point back at the wood. They force us inwardly into certain emotional states, and in the highest music, into psychic and spiritual significances that cannot be obtained in any other

way. Now, I said historically we use these woods and so on, but today we find that, with electronic means, we can produce sounds. And in this process we are needing less and less and less gross matter in order to make these tones. In the early primitive days we were using [philab] wood, trees, stones, gourds and all sorts of things, gross materials, and hitting them to get this sound. Today, with electronic means, we are needing less and less and less gross matter in order to produce that sound. And when on the other side of the electronic [size] we come into field processes, field dynamics, we will find that that is the true realm of music. That is the place on which all these tones are abstracted and separated out and made into modes and scales and so on. So we have an absolute non-duality at the top end characterised by motion, and this motion itself is celestial music. And it is only by condensations of that that there are generated lower frequencies and frequency groups that produce the individuals in the world and thereby give rise to contingent relations. Now, when you are counting time in music - you know, you count not 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12 etc. you don't count equal units of time with equal spaces between them, merely. That's not the way that musical time is counted. If we take, say, 3/4 time in music: not 4/4 time or 2/4 time, and count them, we won't go on counting: *tap 1, tap 2, tap 3, tap 4, tap 5, tap 6, tap 7, tap 8, tap 9, tap 10, tap 11, tap 12*, and say this is three-four time. When we count 3/4 time, we stress the first one and leave the second and third slightly less stressed. So we go : tap 1 tap 2. tap 3 tap 4. tap 5 tap 6. When we count 2-time, we stress the first and not the second: tap 1. tap 2 tap 3 tap 4. tap 5. tap 6. When we count 4-time, we stress the first one very strongly, the third not so strongly and the second and fourth weakly: So we go: TAP !, tap 2, tap 3. tap 4. And this gives 4 time. Now, this causes groupings of prime units. Just you imagine that the solid frequency is the basis of our unit system. There is a primary impulse, very short wave and that groups of these constitute the lower notes of our scale of being; and we have to group them in the only way possible: by stress. So we take this continuous absolute scale: all the units are the same. But if we tap them out: strong: 2 weak. Tap 1, tap 2. tap 3, we get a waltz hammer. And if we tap them out: tap 1. tap 2., tap 3., tap. 4, we get 2/4 time out of them. We are making groups. Now this grouping of impulses is the cause of the structure of crystals, the generation of the mineral world and is the cause of all the differentiations rated in the organic world, right up to the production of concepts, like philosophical, sociological, psychological concepts. To represent this grouping fact you will never find a conductor just beating his stick up and down like this with equal beats, because that wouldn't help the orchestra at all. If he wants to conduct in four time, he brings his baton down, takes it over to the left, over to the right and up: One, Two, Three, Four. The reason he does that is so he can have a strong beat on the downbeat; and that guarantees a grouping. Now, this grouping process is just the same in the mineral world A force comes in, very strong, and passes out and goes back again, and strong; and thus groups together these primary units of the aleph frequency together into crystalline

structures, which are rated to be organised by further complex modes of counting. So if we want to count three times we go: down strong, weak, weak, down: weak, weak, down...we have a pattern. So: down, weak, weak and down. The very beat that the conductor uses is a triangle. In the four times it's across. Now in elementary conducting that's what you would be taught to do, and you will still need it in complicated conducting, in order to keep the pattern of the music and not let it degenerate into simple metronome time. Now a metronome will kill you dead. And a virtuoso on an instrument knows about the metronome, but he plays rhythmically and a rhythmical pattern is the enemy of the metronome time. Just as the metronome time kills rhythm. And yet, metronome time is underneath: all the time. And it's by shifting: going slightly off-beat, that the stress occurs. You delay the attack, or you unbalance the attack, you anticipate, and so on. And out of this comes all the complex structures that you can see under a microscope in a crystalline block. And out of these, organised, broken down and re-assembled, comes organic life. And out of the intake of these, patterns which are, in their entirety, the logos spermaticos: all formal spermatic energies of spirit. Out of these, assimilated as food, come the patterns of the thought processes. So that thought, itself, is essentially and fundamentally, harmonic geometric. Right at the back of all we have this aleph thing, all its primary impulses on it, and itself inducing rhythmical groupings. And once those groupings have been brought to be, they are individuals. And those individuals, being themselves spirit, are free wills. So they can, in fact, please themselves whether they stress themselves excessively, which is the meaning of the fall, or whether they ally themselves, with other groups, into harmonic structures. Every individual man is already a harmonic structure. He can please himself whether he tries to isolate himself, condense himself, lower his frequency, and thus blind himself to causative processes above him. Or whether he concentrates on gaining the quickness to assimilate the thought patterns of other beings and thus, to elevate himself progressively towards aleph level. (*Inaudible question or comment - something about the structure of music*)... Yes, yes..you'll notice..but you must remember that the dionysian thing is only in opposition to the apollonian. Apollo is an orderly system there to bind you and stop your initiative...it succeeds...Apollo is in charge of music with Hermes. Hermes invented the Lyre and gave it to Zeus, because of something he'd done to Apollo. Apollo is the very principle of order: has to do with this spherical being, and the reverberations within it. But the new spirit must come in, because of the harmonic progression need. Once you make an apollonian system, we've made a finite system: and that is, within the field of aleph, a disequilibrium. Aleph initiates a change and, therefore, occurs in the apollonian structure as a dionysian force, that is a devil force, and yet Dionysus is the messiah. Just as Christ broke down the rabbinical traditions, so Dionysus is breaking down the apollonian bondage. (*inaudible question or comment*) Yes. Yes. All known identification is time transference. (*inaudible question or comment*) The determinant is spirit. Because you

cannot begin to want to do it until you've gone down far enough. The prodigal can't want to go home until he's been feeding with the pigs long enough. The fact that you want to turn round is evidence you've been [put] down. If you do want to turn round from inside yourself, that is, you can be made to want to turn round prematurely by seeing somebody else. But, if you do, you will not stay turned round towards spirit. Supposing you saw - supposing Jesus Christ came in and radiated all sorts of wonderful coloured lights. And then you thought: "I'd like to be able to radiate such lights!" That would be a misconception. You'd orientated yourself towards spirit to get the lights: you wouldn't get the lights. Then you'd discover you've been misled. You'd have to go down again, you'd be disgusted, you'd turn away from it and you'd drive backwards to the prodigal behaviour, because you cannot turn round until you hit the bottom. The attempt to turn round before you hit the bottom only occurs under the stress of a success stimulant from another being. And it never lasts very long. *(inaudible question or comment)* Music's from the biggest [surracadience] there is now. As a matter of fact, music is keeping more people out of mental hospitals than any other single force. *(inaudible question or comment)* ...Not in order to produce it...No...In an attempt to produce it, perhaps, but it does not produce it. What it does produce is a blockage below. And when you are brought to the level of impotence: when you know you're no good at the lower end, not before, you stop striving. At the moment you stop striving, there's an input of spirit. But you can't stop that striving until you've really blocked yourself. Your primary egotism will want to make a success from the bottom end. *(inaudible question or comment)* ..That's a precondition of it. That's another aspect of humility. Unless you realise, as a finite, you cannot do it. And you sit down in black despair, because you've tried your best, and failed, you cannot open yourself to spirit: because egotism wants to do it from the bottom end. So to make sure you open yourself to spirit, you should drive yourself as hard as you can to solve the problem: and there are several. For instance: make a public declaration the you will do so-and-so. This is very difficult; that you'll actually do it. Declare your aim - Absolutely Taoistic - in the Tao it says "He who does not declare his aim cannot be said to fail. It's true. Supposing you say: "I will declare my aim" - for this reason. In order to save face I will drive myself like mad and I will fail. And when I have failed, and not before, I will sit down in despair and, at that moment, I will open. And spirit will come in. The reason it doesn't come in so often is because people don't fail. And the reason they don't fail is because they haven't got the courage to essay. People are so cautious about failure that they won't commit themselves to anything. And this is how that became crime. Not blowing hot; not blowing cold. They play safe all the time, and as long as they're playing safe, they are closed.*(some mutterings)* THE END

Dear Joshua,

Note: words in square brackets [..] are unintelligible, obscure or unknown to me and are only given phonetically.

I've redone this transcript in OpenOffice.org Writer format as I believe my good old-fashioned Works is no longer supported; I've also made a few corrections to that previously emailed – this attachment is correct to the best of my ability

With kind regards

Tony Duckworth