

## ‘OUTLINE OF PRACTICAL WORK’

A TALK GIVEN BY EUGENE HALLIDAY IN LIVERPOOL, UK, AT THE HOME OF KEN RATCLIFFE, SOMETIME DURING THE EARLY - MID 1960’s.

### NOTES:

- *As an aid to understanding the flow of his ideas, Eugene Halliday would invariably make use of an easel that was always situated next to the seat on which he was sitting. He would sketch drawings on this, often labelling them with important words or phrases.*
- *This particular talk contains an unusually large number of interactions between Eugene Halliday and various members of this Liverpool group. To distinguish between them, I have preceded any questions, comments etc. that were raised by these members with the words, ‘Group Member:’. Casual one- or two-word interjections are included in the main body of the text in italics, and placed within brackets.*

TRANSCRIBED BY BOB HARDY.

JUNE 2023

1. Group member: Er.. *(Laughter)*.
2. Yes.
3. Group Member (Ken Ratcliffe): There’s one or two points. I don't know. Can you remember a point that Ouspensky made - I gather, through Gurdjieff - what he called 'accumulators'? Jack was just talking about them. He was wondering if there was any way we could relate them to what we've been talking about here.
4. Well, you can do, but it isn't very empowering until you get down to the practical side of it. *(Yes)*.
5. It's similar to the phenomenon of second wind. You know, when you're running along, you run until you get a stitch. And if you stop running you will never know that if you run through it you find yourself at another level. It's really similar to this concept of accumulators, or energy stores in the body.
6. You know you've got say three fundamentals. One down below, primary energy; then your energy here; and then your rational energy. And you know from the behavior of mental cases, when they really let go that they've got terrific energy stores. And you know that an

ordinary sane person can't get down to the level of that kind of energy because of the rational control.

7. So that if you work with your waking consciousness at the usual level, you will find that you will tire fairly quickly. But if you drive yourself, when you are tired, you suddenly discover you have a new energy level. And you can go quite a long way on that second energy level, before you will again tire. And then if you push yourself through that one, you will come across another energy level, much deeper. *(To audience member: Careful. Don't stand on the owl. There's an owl at your foot there).* And if you drive through your third energy store, you will collapse completely, and you won't find another one.

8. That last one is the one that the lunatic gets on when he's really rough, and when he's exhausted that he's completely depleted of energy, and it will take a long time to recuperate.

9. Group member: Who gets on to it did you say?

10. A lunatic

11. Group member: Oh I see, yeah.

12. When he's being in a real manic state when he's throwing his weight about with five bobbies on his arms, and two clerks of the court on his ankles and so on, and he's throwing them about.

13. The point is that when you use your third energy store, you will be played out completely and you'll have to wait a considerable time before you build it up again.

14. Most of these energies are coming through from cosmic sources: sidereal star energies; then solar energies; then terrestrial energies. The energies you get from your food are solar and sidereal energies that have come into the earth, and been lifted up through plants and then animals, and humans.

15. So that if you look in Indian-Metaphysics you'll find the way that the absolute spirit incarnates in man is through food. That is to say that the chemistry of the food is really psychic energy. This is why every given chemical has a certain effect on your psyche if it is injected into you or taken orally and so on.

16. However you get this chemical energy, it is first, psychic energy, which is precipitated into the material world; made available as food by the action of the plants on the mineral world;

and it is really absolutely then incarnating into the human body first by becoming a mineral then a vegetable, in some cases the animal in some cases directly from the vegetable. The vegetable is the only one that converts the mineral world directly into energy. We have to get it either through an animal or through a vegetable.

17. The animal can't get it directly, it can only get it through a vegetable. So the vegetable is mediating between the mineral world and the animal.

18. So if you take man, animal, and vegetable, you've got three kinds of energy there. And they have their stores in the body, and their special zones in the body. This is what Gurdjieff really meant by accumulators. And that your basic mineral energy is the common sub-stratum of all of those, but it's really those energies locked up and made not available until they are broken down.

19. So that when you are thinking as a man you can drive yourself so far. You know that in an argument you won't find a lot of energies to fight until you lose your temper – that is your balance, your rational balance. When you've lost your rational balance, you'll find that you've opened a doorway to energy, various chemical activities go in the body to prepare the body for conflict. If you then fight, you will tire, and you come to a level where you'll have to give the fight up unless it becomes a matter of life or death. And quite suddenly you'll change your phase, and you'll find new energy and you will fight. And you will really fight to the death, if necessary, because you'll go right through that third energy zone to complete outflow of all the energy you have as an individual. So those roughly are your three energy stores or accumulators. The energy stored in your rational part; in the emotional part; and your prime drive.

20. And the energy available for an ordinary rational man as a civilized being is very little. It isn't big enough to preserve himself in a fight.

21. You can't fight rationally in other words. You can train rationally, but you can't fight rationally. In order to fight, you have to change your phase, and you then become actually anesthetic. That's the first thing we notice in a fight when you're a boy, isn't it? After the first blow is struck, you don't feel anything until the next day, or something. You change phase, you become anesthetic, and expend a lot of energy. but you won't fight through your second barrier

- an insulator if you like - unless the other fellow is going to pummel you to death, and then you'll discover it's necessary to change phase again, go on to the third energy level and continue to fight until complete loss of all energies. That's all that's really worth saying about it until you actually work on it yourself.

22. Of course the simplest way to work on that thing is just go for a very rapid walk and force yourself until you get a stitch, and then force yourself through it and keep walking. Of course you shouldn't do this if you've got a weak heart in the first place. You should only do it if you're fit enough to risk it. And you then discover that your consciousness changes when you are driving yourself through the stitch. And again you yourself push right up until another similar kind of stitch appears, only worse. And you need a lot of willpower to force yourself through that one. If you do, you then find that consciousness has become quite different from your waking consciousness. There's a peculiar imperativeness about it, and at the same time a peculiar clarity about it, and tremendous drive.

23. Now if you push yourself right through until the third one - you will collapse. If you're not very strong, you will die. It doesn't really matter much - it really means your body's given up. You can go on to the next step. But if you don't want to finish your evolution too quickly, you don't drive yourself through the third one. If you remember what it's like to have a stitch, it's sufficient for you to know that there are energy levels in the body that you don't need to investigate prematurely. That they're all connected with these three centers in any case.

24. The amount of energy available for you as a civilized, rational being is a very small part of the actual energy you have got. You can't throw people about with it vigorously. And the energy that you can throw them about vigorously with, when it is not a matter of life or death, is not at all coming from the same centre as your life preservative energy. Life preservative energy can run very fast for a very long time, but when it's exhausted, you are finished. You are Dick Turpin's horse riding to York. You can be flogged through a situation and expend all your life energy. So that until you're really well advanced in knowledge, you don't want to drive yourself that far. Take everything as it comes and don't bother about energy stores or energy layers until you come to drive yourself, either physically till you get a stitch, or mentally till you get a

complete block of ideas which is the psychological equivalent, when it actually becomes painful for you to continue to think on the same subject. The mind blocks.

25. You may have experienced that, a real blockage in the mind when you're thinking about a certain subject. Actually the centers in the brain become quite intoxicating with the chemical by-products of their own activity. It becomes insulated.

26. Now to break through that you have to use the same kind of energy you do to break through the stitch that you get in your side when walking. If you do you will discover that there is another level of thinking. If you drive yourself through that you'll come to another one. If you drive yourself through the third one you'll go into the 'Never-Never Land'. If you're in good health you can do it and come back again although it somewhat depletes you, it takes time to recuperate. But that's all really at this stage of thought.

27. Group Member (Ken Ratcliffe): So really it was Ouspensky in his ignorance who tried to make that popular, isn't he?

28. Well you know Ouspensky is an out-thinker, an 'aus-spensky' you see. He's an out-thinker, and he's determined to think it out and create a system. Gurdjieff stated there is no system, there are lots of suggestions, lots of ideas but no system. What he meant was, there is no finite structure that includes all that is to be known. But Ouspensky is a fellow who wants to make a system, so he made one.

29. Now the essence of a system is, it's 'Sus-stem' is 'a savior for a time'. So when Ouspensky, not long before he died, went to America, and came back, He said to his pupils, "Abandon the system, it is no good." Because he didn't want to... he knew he'd come to the end of his life, he didn't want to die, and go out with that on his conscience - that he pretended there was a system which he had formulated and leave other people tied up with their stupid system. When a boy like Krishnamurti was strong enough to say, "Those systems are changed - binding your understanding."

30. A system is a formal structure. To use it for a little time, like a baby might use a chair to stand up on when it's learning to walk, is alright. But any formal structure whatever, can only help you on the side underneath free will. Where there is free will, there is no subjection to a system, because a system is form.

31. What I'd like to do tonight really ... I shan't be able to come again for some time, so what I'd like to do is just, rapidly, to go over the practical outcome of some of the things we've talked about, so that we can restate in a very simple manner the structure of the human being and of the universe and see what it means that we have to do.

32. And we'll start off with this concept of the upright man. You know we talk about the upright man; you use a plumb line in masonry to symbolize it. There's the earth line, and there's your vertical men. These two together make the letter T upside down. Now that letter T is the Hebrew tau, which is spelled t-a-u, or the tao of the Chinese, which, because we needed the r there, the taru or law, when we leave out the 'r', we've left out the differences. The 'r' means differentiation. So if we say Tao we're talking about the whole principle of establishment of form and when we're talking about 'taru', 'taro', 'Torah', 'Rota', we're talking about differentiated form, defined form.

33. So when we're talking about this Tao. it is upon this Tao that the cosmic logos or Christ is crucified: and you remember that Peter at his own request was crucified upside down, because he knew very well that really your feet ought to be in heaven.

34. So we'll put the man's feet up there and hang this gentleman this way. Imagine this is the floor of heaven and you walk with your feet on the heaven, and you use your head with your senses for looking in the extended time world, and your hands to manipulate it.

35. Now this is not a passive concept of crucifixion at all, it's a highly active concept. The hands mean executive power. You have your five-sense structure in there to gain message(?), the five-fold data from the material world. You have your hands for manipulating the material data that come to you in gross form, pushing bodies around.

36. But if you do not stand on fundamental cosmic concepts, you are bound to fail.

37. Now remember this diagram represents a portion of a circular diagram in which we put three of these 'T's, like this. There they are... Now, in heraldry, one of those, on its own, is a crutch. And if we put them together (in the case of the Isle of Man we put three of them) in heraldry we might do this with them, make a four-armed one. And when they are made of these 'T's or crutches, it is called a 'cross potent' or 'power cross', which is a very strange thing

because it is the cross made out of crutches for cripples. But the secret meaning of it is that every man with a physical body in the gross world is crippled.

38. That is to say, his feet being in heaven - in the Absolute that's in here, look - there's his feet, there's that hollow centre where the imminent spirit is upon which he must stand. That is the foundation of all your activities. Up here you're going to apply. And this is the threefold man, so we'll have his thinking and feeling in action in it, as the three parts of the man.

39. To have a gross physical body is just the same thing as to be circumscribed, inhibited, spoiled, fallen, crippled. If we take this root, you see, this 'cre' is itself the root of 'create', 'arc'. And if we reverse that word, - we'll spell it like we should do, because 'c' and 'k' are the same. Erk, you see? This is the basis of work - erks and works. And the 'play' at the end means fold. We put two in there for phonetic reasons. So to be crippled is to be folded up in a finite.

40. So that when the being is folded up in a finite body, it is this consciousness that has identified with your gross physical body. Now the whole problem is how to become aware of the imminent center so that you can take your drive from it, and your purpose, and apply it in the threefold world of your being of action, thought, feeling. And deriving from the centre - the inspiration of your activities - you will know that as the energy comes from the centre along your body into application, it is moving towards the limiting band of matter. And therefore you will not be surprised if you find difficulty in the gross material world.

41. But at the same time this represents the cosmic tree, which is branching out, and the energy coming from the root, which is again the 'rota,' the spinning centre, flings out the sap and causes it to grow into many branches and apply itself.

42. Because there aren't any twigs on the tree that are not deriving energy from the centre, we know that the whole of the gross material world is simply an expression of immanent spirit. So we know that we haven't got any enemies in the gross material world, no formal enemies. We may have, in the case of human beings, ill will, but that is not a formal enemy, it is a volitional enemy, because the will of that person being identified with parts of the system, fights for the preservation of the parts. Fighting for the preservation of the parts at the expense of the other parts is the source of the world's trouble. If this being doesn't identify with the tree and remembers the sap to be the same there, there, there, and there, he will not fight with those

beings. He will continuously draw the immanent spirit into his being and know that he must be backed by that which is backing those. So he knows he cannot be defeated. And in the process, if he has to come into contact with other beings within this process, if this one is identified with its branches and twigs, and this one is aware of its whole relation, this one is superior to that one in efficiency. Because it has a deeper principle to draw energy from. And this one may become, by identification, very, very annoyed at this one's success. And it's because of this continuous possibility of annoyance, appearing in the inferior, that there is a real necessity for this one being secretive about its work.

43. Which is why Christ says, "Pray in secret" that is, don't shout out to that fellow there what you're praying about. Pray inside yourself, go back to your essential centre, and He seeing in secret will reward you openly because he will send messages to these other beings, and they will not know the source of them - if they're identified with the branches and the twigs - but their behavior will be modified by what they think is inclination.

44. As far as you're concerned as an evolving individual, other beings will contradict you only by permission of the center, so that you can become aware of your own tendencies to identify in certain places.

45. When it says, 'Those I love I chasten says the Lord', it means that if a man wants to commit himself to become aware of the whole tree, that the imminent spirit in him which is identical in everyone else will then send him a hastener, a chastener. He will purify him and hurry him up by causing other beings to come to him with difficulties. Those difficulties are not to cause him to fall down, they are cause him to grow quicker.

46. And if you then consider that in your relation with other people, if they are being awkward, apparently unnecessarily, it is for your sake. That is to say, the awkwardness here is appearing in them because you are becoming ready to deal with it. And the more ready you become to deal with them, the more awkward they become. So you shouldn't expect them to become less awkward the better you get. You should expect them to become more awkward and recognize what it is, namely that you are now at a level of being able to deal with a more outspoken opposition than formally. And that is practically of tremendous importance because a lot of people think that if they become good or better - and they tend to think of this in a



moral, ethical sense - that other people ought to behave better towards them. And this is a fundamental error. People in general will behave worse to them.

47. In fact the ideal is that they should crucify you, like they did with Christ, because that's a sign that you're really improving... See, quite seriously, it is a sign that you're really improving, because in most cases people are aware where your weakness is. And because of their own private intention with you, they won't hit you so hard as to drive you permanently away. So where they feel they've injured you, they'll be constrained to apologize, to stop you going away altogether.

48. Now we'll do this in terms of a little bit of... *(Eugene now sounds as if he's turning to a new blank page to write upon... Ken Ratcliffe is heard to say, "No, it's the other way.)*

49. We'll see what happens here in simple mechanics because this is a very important practically.

50. Supposing we have two beings in contact there. Imagine these are quite simple single-celled beings, pure protoplasm if you like, with little nuclear centers, intelligence spots for initiating trouble. But they are both inside a big one that neither of them know anything about. It's already begins to look a little bit like a baby, doesn't it? Actually, this is the kind of division that goes on in the growth of an embryo and the polarizing of it. Those are what the Austrians, if you order two poached eggs, called 'oxenaugen'. Oxides, you see. Those are the nuclear centers giving the commands.

51. Now, supposing this one decides it's going to go this way, so it pushes here. This one then feels a ripple. It's a free intelligence. It can decide to go away from it. But it can also decide not to. The ultimate determinants of that are in free will. So there is no reason for the initial one, it is simply, "I will it."

52. We'll suppose for a moment that this one decides to go this way and actually extends a bit and causes a dent in this one. Now this one can say, "I like this dent, it's lovely, I'm getting something to eat." You see? It's a question of interpretation. If this one says, "I love this dent," and moves away to let more come in, you see, we're actually getting the basis there of a sexual relation, where one of them has chosen to absorb the other, and the other one thinks he's winning in an aggressive relation.

53. Really all these things are powered in a very similar way, so that that lady one could resist that if she wished. And then they'd both pile up into a big flap like that, and become plain beings, like two plates pressed together. That is possible for them. It isn't usual. Usually they press against each other up to the point where one thinks, "Well, I've been pressed far enough now. I'm going to press back." It always causes the ladies to laugh, that - because you can't push them beyond a certain point, then they'll push back.

54. Now we'll imagine that these two cause stimulation in each other. This is applying energy. Now we will deliberately say these are finite, and that they are unaware that there is any other source of energy other than themselves, so that they have faith only in their energy up to there. This is very important, this faith - how far you think your energy goes to, and derives from. These two think they are finites. So when this one is being pushed, it feels a strain, and it's never gone through second wind. So when it feels a strain reaching a certain point that it becomes painful, it stops resisting. Now this one is keeping pushing, so this one starts to move away, and this one follows it. Now you get a continuous moving away of the one, who doesn't know there's such a thing as second wind.

55. So we have then apparently a positive (active), and a negative (passive) one, in which one is apparently pushing the other one around.

56. Now the universe itself is built on a big wheel, So really that one is going round a big circle with that one. And if you then reduce the thing like this and put those two beings there, and this one is pushing that one - they're going round that way - when they've gone right round to there, this one at some point comes to the point that this one was when the cycle was initiated. So that this one has pushed this one right round to the same position it was in when it stopped.

57. And generally at some such point it occurs to the other one occupying that place that a resistance can be found. This is how the phenomenon of second wind is discovered. Something comes into you and says, "Stand!" And at that moment, "Resist!" This first one will then be there. this one will be here, and because the whole sphere is substantially vibrating, there is a memory in that place of an aggressive impulse. And this one, which was passive, when it goes right round and comes into that place, suddenly feels positivity, and determines to resist. And it

then pushes the other one, which then goes round this way. This is the origin of the pendulum. And many motions in nature are just going like this. That looks rather silly that they're doing this unconsciously, but that is exactly the kind of thing that goes on in an argument between two people. When one pushes the other right round, then the other one pushes him all the way round back. In fact, it's the daily life of most married people, that they push each other round and back in the other. Nobody ever wins. And it's the same law and for the same reason.

58. We have a finite energy system and another one, each one of them is believing that it has only finite of energy available for it, and therefore when the strain in it reaches a certain level, it begins to move away. If it knew that round that gross physical body there is a field bigger than it, from which it could draw new energy, then it would resist that one, if that one were ignorant, and push back and chase it away.

59. Sometimes you find little boys at school, one boy pushes another boy, it's a bit smaller, and he keeps pushing him for a long time, and eventually he pushes a little boy into a corner, where he begins to pummel him, and the boy is pushed to a certain level, and if he's hit too hard, at that moment he'll change phase and he will hit back at that bullying boy very hard. And at that moment the bullying boy will be surprised and break down, because he's had a concept of himself and the relation with the other boy broken. And he'll call it foul play or something, meet me on such and such. That is the way it goes on.

60. Now this is the same thing as the energy stores, the gross physical body here, of your waking state. Then the energy that normally we'd only use in the dream, and again it's limiting factor. And then this other big zone, your causal body here, which contains terrific energy, and outside there is only the non-individuated. So this is like your three energy stores.

61. Now everything here depends on the absorption of energy by a believed finite system. Supposing a man has an idea in his mind, and he believes this idea is an essential of his life and he can define that idea. Then somebody comes along and starts slashing at that idea and cuts it to pieces and reduces it by analysis until it's no longer coherent, and it's all little bits scattered about. Now at that moment he can feel profoundly miserable because his life's weapon, his concept of living has been broken.

62. If he is very lucky, he will become aware that there is another thing here, a bigger idea, which contains all the elements of the idea he was previously leaning on, but in a more subtle form, looking quicker.

63. He will then shift his accent off this limit onto this limit, and this fellow will discover that he has to attack him at a new level. If he then destroys this subtle body of ideas, he will push him back onto this limit which is his will.

64. Now, you see, there's three kinds of pride. Pride of the muscle, and you know that you get older, and you come to the point when your breathing isn't what it was. No matter how good you were when you were 20, somebody is coming up. By the time you're 40, somebody else is 20. And he can beat you in the wind, and he's quicker in the eye, and so on. So we say that the pride of the muscle is easy to cure, because there is always a better man coming up. Then there is the pride of the mind, where the person believes that he can think, and he makes his ideas as coherent as possible, and that kind of pride can only be undone by a superior logic. But that superior logic exists. And then there's the pride of the will, and no one can break the pride of the will. The will must convert itself.

65. If you hit a man physically and destroy his ideas, if you haven't gained his will onto your side you cannot make it go onto your side. He can always say, "Well I am still disliking you."

66. So there are three prides there and we know which is the oldest one, the unbreakable pride which we call the pride of the devil in the analysis of the fall. First crime - this pride in the will; second crime - setting up an idea system deliberately to foist it as a formal structure onto other beings to control them. Third crime - enforcing that idea system with violence.

67. And so in one case we have three departments of the government. We have a department that specializes in just willing so and so and giving you no proper statement of why. Then we have a bureaucratic department that gives you the legal application, the rationale of why you should do as you're told. And if you don't do it in the end, then there is the army.

68. These three departments derive from the three parts of the men's economy. And what we want to do tonight is link together these various things for practical reasons.

69. Now, we were talking about this vertical man. And now we're going to talk about what it is we've got to watch most carefully. There's our earth plane, there's our vertical man. And for

the sake of this argument now, we're going to draw the man with his feet on the ground and his head at the top. And we're going to talk now about inclination.

70. The vertical man, the upright man, the upright and true man, has no inclination to whatever. And if you have an inclination, you know by the presence of that inclination that you're automatically not an upright man. Because an inclination is a departure from the vertical. Like this. These are the degrees of the fall. And this is practically of very great importance, because when you examine yourself subject to the law, 'Don't destroy the vehicle of your experience'. Wherever you find an inclination, to the right or to the left, that will be the will side, and this is the idea side. If you find you are inclined to will in a certain way, it means you're not upright in the will. It also means that very soon you will be horizontal. Every time you allow an inclination to operate in you, you will finish up flat. That is the law. If you don't want to finish up on your back - some people do, they have their livers(?) on, like Kelvin in Deep Minds(?). And if you don't want to finish up horizontal, you have to learn how to contradict inclination in yourself. And the only way that you can do this is to first interfere with what you are about to do. You must interfere with it. Otherwise you cannot tell whether it was an inclination. So when you're about to do something, you first stop, whatever it is, whether it's so-called good or evil, is not important at this point. What is important is to stop yourself doing it, no matter what it is. If it's washing up, or giving twopence to a beggar, or doing somebody a bad turn and so on. Whatever it is, the first thing is stop. If you can stop comfortably, without any tendency to begin it again, it was not an inclination. And if that is so you can be surprised, because for practical reasons in general all people are driven in time by inclination. And as long as you are driven by inclination you are part of a mechanical process. The fall into the will occurs that way; the fall into the ideas occurs this way. This actually has a relation with the section to the brain in a certain analysis.

71. There is, if you like, a fissure through your being. And in it, in yoga we call this a 'sushumna', the neutral zone. In it, there is freedom. And it's very, very narrow. Christ calls it 'the narrow way'; "Straight is the gate, narrow the way, and few there be that find it." Because the moment you move out in that center of your being, in the center in the brain and in the spinal cord itself. When you incline to the right or the left of that line, you are inclining to a will

or to an idea. And if it's to a will, you must find yourself thwarted and laid flat by the power of the universe. And if it's to an idea, you must find yourself thwarted and laid flat by the logos of the universe. The inherent logic of things will defeat you that way. The inherent omnipotence of things will defeat you that way. So that only on this very, very thin line between the two halves of your being are you actually free.

72. And in practice you can only find it by testing yourself, by stopping doing what you are doing, no matter what it is, good, bad or indifferent, and seeing if when you have stopped it, it tends to recur. If it disappears completely and doesn't bother you, it was not an inclination. And if it reasserts itself, it was an inclination. And then you must re-evaluate it on a totally different basis. Whether it is an inclination or not, once you have stopped it and discovered what it is, then you have to decide whether that inclination is profitable now, whether it's good for integration. So the evaluation of this inclination must be done after you've discovered **that** it is an inclination. If you are washing up, and you suddenly say, "I'm washing up. Am I doing this by inclination, I'll stop." So you stop washing up and you dry your hands, and you go into another room and brew a cup of tea. And half an hour later you've found that you weren't bothered at all by that. Well, that wasn't an inclination, you see.

73. Now, those are the ways, in the most minute things you've got to test yourself. It's first of all in these very little things that you will discover where your inclination lies. Remember what Christ says about this, "Faithful in little, faithful in much." Most people want to do something big - a miracle. You know, shift a mountain into the sea or something. Those things cannot be done unless you first do something very, very little.

74. Discover an inclination, because actually an inclination is a state of your soul, and the soul is vectored by your ancestors. That is, it is 'pointed'. It is already tending to move in certain directions, most of them not towards integration. Remember the difference between the 'Pitrayana' - the way of your ancestors; and the 'Sury-rayana' - the way of the free development of your will.

75. All your ancestors are not moving towards freedom, they are moving towards generation, to keep the cycle of bodies going for new soul's development. Whereas the

movement towards freedom is another movement running through that and using it as vehicles. But never being identical with it.

76. And the only way you can test yourself is in a minute thing. You change your physical posture. You find perhaps that you sit with one hand on your knee, put it on the other knee and see if it tends to go back. It's in apparently trivial things like that, that you discover yourself.

77. One fellow thinks like this, and another fellow like this. Let him change the mode of his thinking and see whether the arm tends to go back to the old place. If it does, it was an inclination. Then you examine it and see if it was useful for thought to do that. and if it isn't, then you ruthlessly exclude it, which requires a terrific effort of will, even in the most trivial thing. Because the rarest thing in this world is free will, because free will depends on you being in that central line, the axis of your being.

78. If we take that word 'axis', we can cut it. This 'ax' here is the same ax that we use for chopping wood. it is the same as the letter 'H' and the English word 'ache' because in actual fact there is an intolerable ache down the centre of that being which is always tending to fall into activity right up to the time when you can really control it

79. A certain group of men called the 'Achaeans' in Greece the men who invented the axes of battling weapon, and who were very conscious of spiritual power, and actually gained the government of the world, and their linear descendants have still got it. Those were the Acaeans, and the Achaldans, and Chaldeans of the old days. And their method has always been to find the middle between the will and an idea.

80. Now I've already said that the words relating to will, the affective side of your nature, and the words relating to idea, the formal side, the intellectual side of your nature, have no words in between that can define the one and the other, except certain hybrid words like the word e-motion, which is a feeling and an outflowing mechanical concept.

81. If we take the chest of a man and the two lungs, right and left, and the two parts of the brain, and we feed a will and an idea across the body, if there is a discrepancy between these two, there appears a peculiar dual function in the energy that causes this beat, which results mechanically in the impelling of the air out in a staccato manner - we call it laughter.

82. It is caused by the overflow of energy when two ideas are put together with a great discrepancy between them such that in one of them you see power and the other one you see less. And if you are identified with the superior power, and you have discovered something new that empowers you in a new way, the laughter is called legitimate, because you have acquired power. More often, the laughter is caused by the opposite of that - which we call hysteria - when you see the two ideas, one very powerful, one very little, but you are identified with the small one, and then you laugh terribly in case the thing gets hold of you, like a little child.

83. If you get a little kiddy when it's just three and it's just able to run about, and you put your arms like this and threaten to get it and then you begin to chase it and keep following it about, the child will run at first enjoying it, and then suddenly it will convert into hysteria and your arms going round it like this and threatening it – with a fierce Japanese war-mask face to go with it - suddenly make him realize that he is literally incapable of escape. And at that moment the staccato process goes on, the hysterical laughter bursts out. That's the opposite of this legitimate laughter of acquired power.

84. Nietzsche said the only legitimate laughter is the laughter of acquired power. And it always arises from seeing an idea which comprehends so many elements that it suddenly lifts you onto a higher level, and you discover that all the problems and all the beings that were assailing you on that level have suddenly been transcended, because you now know how to manipulate it to escape. And you laugh. The two ideas cause it. They both fire their impulses in the nervous system, and they cross each other and oppose each other causing this expulsion of energy in laughter. And that also is a very good test for you to see, when you laugh, to ask yourself why. And know that when you have laughed you have seen something. Either that you are a little baby being chased by a naughty old man, or that you are a naughty old man chasing a little baby. Because these are the two aspects of it.

85. And every time you feel inclined to laugh, you want to say to yourself, "Is this hysteria, or is this a little of the legitimate stuff? Have I really seen a bigger idea that has lifted me up?"

86. Again, this is a practical issue, which is tremendously important. Every time you laugh, ask yourself, "What about?" When you hear a variety comedian provoking laughter in the audience, listen to the audience and see how much of it is legitimate, how much not. You'll hear



a lot of hysterical laughter - most of it. And you'll hear one bloke on the third row from the left go, "Oh!" You see? He's seen something like Aunt Maggie last Tuesday or something, and he realizes he can now use this whole situation to raise his position for the next encounter. Learn to detect in that.

87. And another good test is, learn to detect when children are crying, whether the crying is deliberate or not. Because children can cry from these three levels. You can get sheer willful bellowing out of them. You can get quite un-bellowing, rationally controlled crying, trying to test the situation out. And you can get an emotional, really distressed crying that isn't willful and isn't rational. If it's willful you can ignore it, if it's rational you can ignore it. But if it is this emotional thing, the kiddie has got out of its own control, and it really needs help at that moment. And it comes over in the form of the vowel and in the tone. And the vowel shape and the tone are very intimately related.

88. You'll find that when a baby is crying on the vowel 'a', it's mawkish. When it cries on the vowel 'r', it is being angry. You never hear it hardly ever crying on the vowel 'e', because that would be very intellectual. Something like Bertrand Russel's.

89. But all these different ways are ways of sharpening your own analytical power, so that in practice you are never lacking in a stimulus in the environment to enable you to work on yourself and analyze your own reaction. And everything must be used for your own development.

90. You know, a long time ago it was said that if you are not first selfish, thoroughly, you can never help anybody else. What it means to say is if you don't devote your attention to yourself first to discover the real capacity of your being, you will never develop the understanding necessary to be able to help anybody else on the outside.

91. So to be selfish, positively, is legitimate and necessary. It's not to be mixed up at all with that stupid, mawning self-pity, which is negative selfishness and is quite useless. Positive selfishness is that you think when somebody falls flat on his left ear on the banana skin, "How do I feel now?" not, "How does he feel? ... "How do I feel?" in the presence of this thing. Because in fact there's a tendency, an inclination to identify with him.

92. You know the very often when people fall down, everybody goes 'Ahh' and then the man picks himself up again and they laugh. That is not the laughter of acquired power. They are suddenly released from an identification in which they thought they had fallen.

93. They've negatively escaped the damage. It's not quite the same thing as seeing a powerful idea that will lift them up. That depends on somebody else falling, not on themselves intimating.

94. All these are very important, although apparently trivial means of getting at your own nature. And it's only when you do get at it and understand its threefold activities that you can do yourself a real service.

95. Now, let's take the surface of the universe, and the star-band there, and then the solar system, and then the terrestrial system here, and equate this with the three parts of our being.

96. And we'll put the body there, and we'll put the head in here, and the chest in here. Now, there's our three-fold man again. It is said symbolically by the best theologians, "Stars are thoughts." That is to say, that the chemistry that comes from the light radiation to the earth and involves itself in highly complex patterns in the plants in the earth - because plant and planet are very closely related. The forms of the light are chemically deposited in the plants, and they then are absorbed through food, digested, lifted up and become thoughts in the head of the man.

97. So it really means that your thought content depends on your diet. And that is tremendously important. You can change your mind by absorbing different chemicals. We know with all these new Hitler drugs and so on that you can, by simple injection, alter the whole activity of the human mind. And the funny thing is that most of the drugs they are using for this purpose are derived from drugs that were used by the priests. Many of them in India long ago.

98. Some of the plants that the Brahmins use for inducing auto-hypnotic states are now being used - the very same things - and cleaned up a bit and putting in bottles or tablets to produce exactly the same effects that they produce then.

99. The star, the 'S-Tora' or limiting rotor of energy, radiates its energies into the earth and they climb out again, all the way like this, all the way around you see. Everything that a man thinks about the stars, about astronomy, about universal principle, is simply a universal principle

that has gone down, come into the body, been digested, climbed up, and gone back to where it came from. Which is the meaning of the statement that Christ made, "Nothing goes up except that which came down."

100. So it means that every thought you've got is really a little bit of star light in your head. The chemistry of that light. You know by spectrum analysis, you know that when you look at the light of the stars and analyze the part of the spectrum that it comes from, you know the chemistry that it belongs to. You know what it is that's burning in the star by the color. And you know what effect that will have in your body by the color. There is a color therapy, a true color therapy, in which you can shine colored lights from particular chemicals incandesced, which have exactly the same effect without a lot of the impurities and harmful effects of that same drug.

101. There is also another way of doing it in which you conduct the vibrations of those things into the body through wires. These things can be demonstrated quite easily, and perhaps on our next meeting we might be able to do some of these experiments together. The important thing now is to realize that your thought process depends on the stuff that is involved into the Earth and climbs back to you. And therefore your highest thoughts are actually from the highest parts of the universe.

102. And then from the solar system, there's the chest and inside is the heart and your solar plexus, and they are very closely related together. From the Solar System is coming your Individuated Feeling, or Soul Life, the life of 'I like it - I don't like it'. It is between your gross physical body and your idea, the gross physical application, and the form of your idea.

103. Between the two comes your Soul. And that soul is there to mediate the universal form in gross material activity. And it is cut into the two sides, the two lungs, positive - negative, 'I like it - I don't like it'. And therefore it is fundamentally a judgment of inclination of the feeling. 'I like it - I don't like it', and you will never come to the refined feeling if you always allow yourself to act on a coarse one.

104. You see, inclination must first be conquered before it can be used intelligently. There is a higher inclination and a lower one. There is the belly man there and there is a reproduction inclination in there. And here is another one, the relation of wills; and here is another one, the

relation of ideas. Saint Paul says, "Our conversation is in heaven." And he means this zone here, in our ideas.

105. The favorite disciple of Christ was the fourth gospelist, and he was a logician, a Greek speaker, a philosopher. And he was Christ's favorite because he could understand this process. The other fellows were wallowing - there's Peter, the stone down there, you see. He can't understand it. He's all right. When Christ was a bit tired, he could carry him across the water to the other bank. But that's like the physical body. It has a certain amount of inertia. You may be tired. It would go and get the coal up even so, wouldn't it? if you trained it right. And we can therefore equate, that's Peter and that is John. So there are very often three mentioned aren't there? Peter, James... Peter, James, and John.

106. James, 'Jinesh' means the heart. Peter means your stony belly that digests the gross earth. John means your intellect, your 'a priori' intellect, not John the Baptist.

107. John the Baptist is the intellect pointing downwards into the petrification man, into the gross material world. But John, the intellect concerned with universal principle, is John the Divine.

108. We have three gospels – synoptic - and one to coordinate - that's the fourth gospel. The other three are called the synoptics. They see Christ as a human being doing certain things. John's Gospel sees him as the cosmic logos and coordinates the whole history in the light of that and gives meaning to the other three. So again, we can say 'Matthew – Mark – Luke'. Luke is the bull; Matthew is the man; Mark is here. The symbol of Mark is the lion, the lion heart. The symbol of Luke is the bull. The symbol of Matthew is the man - merely as thinker; but that same thing as an eagle is John the Divine. But for ordinary people that's just Matthew.

109. But when you begin to reason from universals, it is permissible for you to call yourself 'John' up there on the inside.

110. Now in terms of practical utility it means that when we are working in the gross material world we should remind ourselves that that is the term, the lowest level at which we can work.

111. If we go into the definition of what constitutes gross matter, it is simply continuous blind rotation of energy. There's no growth in it. It climbs up here and becomes 'I like it - I don't like

it', it is getting from here a chemistry that stings it, to which it says, "I don't like it," and another chemistry that pleases it, to which it says, "I do."

112. So we find the child is first willful, guzzling away with itself, and when it's guzzled enough, it says to mommy, "Go away! Finished till next time. Don't like mommy anymore, full up," and then when it's empty again it comes back and likes mummy. It's raised itself to that level. So a baby should be about that proportion, you see. After a time it'll get a longer neck. You notice that babies are all of a piece, aren't they? When the head begins to become elevated away from this, it's developing its 'Matthew sense' as a counting being. If it's lucky enough to develop its universal reason, it is becoming a 'fourth man' or 'fourth gospel' as to itself.

113. So at this level we know that we're dealing with the very lowest kind of reaction, the simple reaction of that. (*Sound of Eugene striking something*) To every action there is an equal and opposite reaction. And that law only applies to mechanically determined beings, finite physical beings. They're the only ones to which that law applies. The moment you climb up into 'I like it and I dislike it', that law does not apply. A new law applies, namely 'I like it and I don't like it'. And when you climb up to that, a new law applies, namely the 'law of association logically'. Association is by similarity, by contiguity in space and time, and by causation. You associate ideas when they are similar to each other, or when they are contiguous - that's when they touch each other in the same time or place, or when one causes another, shall we say by similarity, by contiguity in time or space and by causation - that's in this department. But when we co-ordinate the three of them and understand them we've become - as understander - this fourth gospelist, called John.

114. So at this level we know that this relation is banging bodies. We climb to this level - the level of the baby running about with a full tummy, liking this and not liking that. That's another level of relation. And then we come up to the third level of 'The Matthew Level' and we can say, "That's like an intelligent Marxist, who's got all the formal analysis, but it's based on the gross material world." And the other, the fourth process is to coordinate the whole thing and still retain the rulership up here, because the belly has its representative in the back of your head, the lungs have a representative in the middle brain here, and this represents itself in the

forebrain. So you've got the four in the head, and when you coordinate them in the head, then you are a fourth gospelist.

115. So you realize that your relation with other people on this gross material level is simply this mechanical fact of bodies hitting on each other, is the lowest kind of relation there is, and if you realize that is what it is, you won't value it so much.

116. Now there's a very funny phenomenon that occurs in practically every human beings' life at about 16 or 17, and that is that peculiar state that a young fellow or girl goes into when they feel that they have fallen for each other, and they feel somehow that they must give - but it is not sexual. And there is nothing farther from that young man's mind at that stage, nothing farther from his mind than a sexual relation. That is beneath him. That, to his own mind is, "Why that's wrong." He has a pure love; he just gives her things. He buys chocolates, he looks from a distance, and so on. He doesn't want to touch her. And he may go with another girl to touch her, because he doesn't much care for her during that period. And this period is when the boy has climbed out of that merely mechanical response and certain chemicals here have developed in him and lifted him to the level where he has become aware of ancestral likings and disliking. Then all the experience of the ancestors about a certain type of girl are piling up into him and making him remember (although he doesn't know it) all the delights of the affective side of his nature. And it is almost invariable that the girl that he attaches himself to in that way will not be the girl he marries. It is very rare that he gets trapped into marrying that one, because if he did, he'd discover that she wasn't the girl he thought. Luckily, he usually goes off that one, because it depends on a period of chemical unbalance in him.

117. And then he begins to realize that there are responsibilities, he becomes a bit choosy. And when he's climbed up to there, he goes back and he starts considering whether she's good at it, whether she's fond of him as well, whether she's got any money.

118. Now, this process is natural for the third stage young man. And it's a sign that he's almost ready to shoulder the responsibilities of the householder.

119. So we see in this diagram, if we always remember, when you look at your three parts, just think of yourself in this way, and see this body of yours as central to the mineral world. See

this part as related to the sun. See this part as related to the star system. And draw that system right round your body.

120. You will see there's a relation between this and the feet. There. And this, and the knees. And your thighs, you see. Something like that other diagram we did.

121. And you'll discover that when you are thinking, your toes tend to twitch. And when you are thinking about the will, and what it will subject itself to, your knees tend to ache, you see. The whole zone of the will belongs in the thigh region, right to the knees, and the hamstrings at the back, which in insubordinate people used to be cut to make them bend the knees properly, you know. They are nervously connected to your acceptance mechanism so that sometimes you find a thing - I've encountered it many a time in a woman - a stiffening of the leg where it would not bend at all it just goes very stiff. And this was always a sign that the father was not very strong, and that the mother imposed on the father, and that the daughter became fond of the father in his subjection and decided that she would try to develop masculine characteristics to overthrow the mother. And this she did by refusing to do as she's told. So she transmits a message to this mechanism that should allow the knee to bend, and it won't. And very, very, often it's got to do with insubordination relating to the husband.

122. Hubby says do so and so and then her leg goes stiff and she can't. And it's amazing how often a little talk about this question of subordination of the will, and the necessity of subordination to something, is followed by an immediate release of that knee... Very, very often.

123. And in other cases, it might involve, where the principle was not known, some kind of surgical fiddling about to try to adjust it. But if the will itself is not adjusted, that won't help, because it will devise a new method of putting itself out to commission. So we see that the head there and from the feet to the knees belongs in the idea system. From the knees up to the hips belongs in the will system, and the belly belongs in itself - self-sufficient - going its own sinful dark way, unspoiled by thought or consideration of anybody.

124. The more you can train yourself to think of that, and to watch yourself, and you will discover, when you are thinking, you tend to make adjustments with your feet, and to change legs and so on, to cross one over the other, to wiggle your ankles and such.

125. All these are because this is limited in its nerve tracts, but in a very, very special way. And that your thigh troubles, which are quite common with certain kinds of willful people, will come in relation with troubles in your respiration, your breathing department will go, your heart goes funny, and the whole of the thigh department goes awkward and stiff and the zone in the hip, the great – ‘Toro Canto’ (?) the great ‘law of singing bones’ it should correctly be called - that upon which you become vertical and stand up for your rights and so on uh... is the zone you can expect to see.

126. So if somebody shows a symptom down there, it's a good thing to start asking them what's going wrong up there. And if they're complaining of trouble round here, look for some symptom down here of stiffness and awkwardness, which you will frequently find.

127. And of course these are for use on yourself. Examine yourself in this way. Because when you know your own reactions and you've got your map of the body laid out, then you can learn to watch other people and see what they're doing with themselves. People are tense in particular zones in the body. Those zones are significant.

128. The more you can see the general plan, and then remember that the whole process is threefold again. You've got these threefold divisions in the head, the threefold divisions in the chest, and the same kind of function in the belly. So it's three and three and three is nine, which is why this nine is the number of the magician - the whole man, the three in three, each one of which is a trinity.

129. So if we said there is a coordinator, a coordinator, a coordinator, and three departments in each, that's three, six, nine, one, two, three, twelve. Makes up three, three-fold beings with three coordinators to them – ‘Governmental Perfection’.

130. Now all this depends on watching. You have to learn to watch your willfulness quite independently and whether you like a thing or not. Some people think you can't be willful unless you like it, but you can. This department can drive you to do something that's terribly painful if you commit yourself to it. It can drive you to do something totally unreasonable and very, very painful to you. Yet you have committed yourself to it. “I have spoken.’ ... “And I don't care if it kills them;” as they say.



131. So you have to see that these departments work independently before you can begin to coordinate them. Coordination is impossible until you realize what the parts are and how they work together.

132. Now we'll just consider how they work together. 'Down in the belly something stirred'. You see? Now what stirs down there really is the psychic energy that's being released in the process of digesting food, which is derived from cosmic radiation. That cosmic radiation itself is psychic, fundamentally. So it's a series of impulses, in-pulses, radiating inwards from the star band into the earth. And it's going to try and fight its way out again through the plants, animals and men, back to self-realization.

133. So down there there's a lot of impulses. And as they climb up here into the feeling, they appear as myriads of likings and dis-likings. So you don't get a very, very simple "I like it and I don't like it" unless you find a very, very simple situation. What you find is ten thousand and one likes, and forty-two dislikes, on the same subject, until you've analyzed it.

134. So at the feeling level, you have whimsy. One minute she loves you, the next she doesn't. She's blowing petals up her daisies or something. This all depends on the chemistry rising from here and going to there. So if we cut the human life into three periods, and say the period of the belly - when the kiddie is running about like Paul says, girding himself and going where he wants; then the period of the affective, liking, disliking; and then the period of reason. And then if you are lucky, the fourth state when you coordinate the lot.

135. Now in Indian metaphysics there is a rule of Ashrama. Now 'Ashrama' simply means the mode in which you will develop yourself. You see, this is the same as spirit; this is the same as ruling activity; and that's the same as material activity. So 'Ashrama' literally means 'The Spirit must rule the material situation'. And it is translated as 'the division of life into four stages'.

136. The four stages are put down as 'student', that's before you get married, you're supposed to go and learn about life (those three 'R's'). And then the second stage you become married - 'a householder'. When you're a householder you have to grow up, have a wife, children, and grandchildren. And not until you've seen your grandchildren are you allowed to go into the stage called 'recluse', 'anchorite'. And when you have completed the stage of anchorite you can go into the fourth state, which is the 'Sannyasin', or 'wanderer'. You just go about any

way you like, saying to people, "Give me a bowl of rice, I'm not working now, give it up." You see?

137. Now, those are the four stages. The student doing his three 'R'; householder who must marry, seek his children and grandchildren; anchorite or recluse who says, "Right kids, I've seen you born, I've seen yours, now I'm going into the library, don't disturb me." He'll climb in the head and think. And the fourth stage is the stage of wanderer, where they never know which room you are in, not even whether or not you are in that town, it doesn't matter because you have fulfilled the other levels of your being.

138. Now in the individual economy it reflects itself in this. You have to study the gross material world. Then you have to manage your own house, your physical body, which means to say that you'll have to go over it and see how it is being managed. You study the mechanism of the body, you study the three rooms in the body, and you say, "All right, I'm the householder, I order it in such a way." When you have ordered the body, you then retire to a governing concept, you become an 'anchorite' or 'recluse'. You take your governing concept, and you sit in here with it, say, "Now, I'm a recluse." And when you have completed that process you can then go out of the body if you will and wonder about. You can put the body in the chair, say, "Stay there," and wander about.

139. So these four stages of the social levels in India are derived from the four facts of the necessary processes of a human being. And so the more you can be aware of those, apparently, little things and apply them in your daily life, sharpening yourself, so that you become really conscious of these facts: the fact that you will, quite independently of your reason, or your liking or disliking; that you like and dislike independently of whether you will it or reason it; that your reasons very seldom have any effect on your actions, and so on. Only then can you coordinate the whole process. ... ..

140. Group Member: When you spoke earlier on about a child crying from three different levels.. (Eugene: Yes.) .. In an adult person is it possible that there is a change in intonation when a person is speaking? If they are speaking spontaneously, or if they are speaking in a way that has been premeditated?

141. Oh, it's quite different.

142. Group Member: Yes, you can hear it.

143. Oh, the tone is totally different, and the forms of the vowels are different. If you listen very carefully you'll find there's one tone for sincerity, and another one for pseudo-sincerity.

144. Group Member: Even though the person appears to exude good will and all that, there's still a difference isn't there?

145. Oh yes, they can't alter this tone, you see because it's impossible. The only way you can sound sincere is to be. The best actor in the world can't manage it. You go with an uncritical eye to a film, and you might think that they're being sincere. Go to the best acting fellow you ever saw in your life and watch him in a close-up, and you will see whether he means it or not.

146. Group Member: It's almost in the sound, isn't it?

147. Oh yes, in the sound. It distorts the vowels and causes omission, or stressing, of consonants, and it is in the tone, and nobody can defeat it.

148. Group Member: Is it because it's coming from a different place? It's coming from memory then isn't it? Than spontaneous...

149. Oh yes...

150. Group Member: From speech.

151. Oh yes. But the whole tone is quite beyond the control of anybody. It's quite a different tone when a man rehearses sounding sincere... from being it. You know some of these commercial travelers that carry the 'sincerity gimmick'. Well they look awful when they do it. They sound terrible, don't they?

152. Group Member: Yes. listen to the adverts, er, on the ...

153. So much so that if you close your eyes and listen very carefully, you'll find that at first easier than looking at them. Because you know it takes a certain amount of energy to attend to a sense organ. So if you're looking at somebody, you're not listening as well as you might. Because your energy is being split. So if you wish to listen at first, close your eyes, keep very still and just concentrate on listening. And you'll hear the most funny things, you'll hear a stumble and say well that part isn't true, and you don't believe it. And it causes great confusion. Again, this is the question of experiment, you know. How did you go on with your experiment?

154. Group Member: I did try it last night.

155. What happened?

156. Group Member: It didn't cause quite as much confusion as I thought it would. Because there are one or two fairly new people on the bus who are not quite settled. [Laughter] No, it didn't cause quite as much as it might.

157. How about the morning's performance?

158. Group Member: I've only tried it at once.

159. Ah, you've got to do the morning stage next.

160. Group Member: I almost tried it at the end.

161. These experiments are tremendously valuable you know.

162. Group Member: What I did notice. And I tried it last night. And I was one of the first on the bus, and those who followed immediately didn't seem to be terribly put out, but those who were the last coming on seemed to have a little bit more difficulty in finding seating because I'd disorganized it. But it wasn't quite as much as I thought it would be.

163. And you'd find it worse in the morning, wouldn't you, really?

164. Group Member: Strangely enough they didn't seem to look at me as though I was the guilty one. But I thought they would. I felt a bit guilty. They didn't seem to look as though they blamed me.

165. Another Group Member: (... ..) sit in your seat.

166. Group Member: They might have thought that, yes.

167. No, they might have thought something terribly different you see. They might have thought that you've done it accidentally. In which case you're not responsible are you?

168. Group Member: No.

169. Group member (Ken Ratcliffe): You have to tell everybody as they got on.

170. Put a ticket on, I'm sitting here on purpose...

171. But it's really surprising how valuable those things are for uprooting your own attitude. Because it induces all sorts of valid processes, doesn't it, when you make yourself do it?

172. Group Member: Yes, well one thing it did do, it meant that I had to look at the opposite side of the road this time. I liked looking at that side, but I got used to that side.

173. Hmm. Well you see, this is a point where you have to decide whether you want to be free or just comfortable. If you want to be comfortable, go back on the other side in your old seat and stay there. If you want to be free you will have to go through various levels of discomfort to get it, because the discomfort arises simply from breaking a previous behavior pattern.

174. Group Member: Yes, I'd better move around the bus. Cop(?) the lot. I'll try downstairs as well now.

175. Group member (Ken Ratcliffe) I think you had a day where you walked and got stitched.

176. Group member: Oh I 've that

177. You've had that have you?

178. Group Member: Do you know I have found, coming here. I have a tendency to be uncomfortable around the feet, and move myself. I nearly asked you about it once but I thought it was too silly.

179. No, it's a thought process. It's very, very funny you know, if you watch people you haven't seen them changing their mind by changing their feet and wiggling.

180. Group Member: One of the things I was going to ask you about, something you said there, "If something is broken down for you, it moves you to the next position. Is that the will doing that for you, if feeling is correct,. If you get into a situation which breaks you down, if you maintain the right feeling in the situation, it will lift you above it.? ...

181. That's right) ...

182. Group Member: And that's the will that lifts you is it?

183. Well, 'will' is the name you give it.

184. Group Member: Will is the name you give it, it's ..

185. At the point of initiation of the change.

186. Group Member: Change, yes.

187. It's not called 'will', except at the point of initiation of the change. You see, will is only power, but it's not continuous power, it's initiating power.

188. Group Member: The faith maintains, is it?

189. Well 'faith; is just a continuous process of the power towards its object... Remember an inclined plane like this, You've got a little ball balanced on there, a little billiard ball you see? And it's not rolling down. It requires a little push before it gets into there. That push is 'will'. That rolling down there isn't will. So don't use the word 'will' unless you mean that little push that you give it to start it rolling down its inclination. Because you know every movement in the world is based on inclination, after the initiation of the will. And yet most people think they're doing everything freely. They're not, they're doing everything by inclination.

190. And the inclinations are those set up by their ancestors and now resident in the germ plasm in their own bodies.

191. Group Member: I've got many inclinations, they must be universals mustn't they? Like sex inclinations... ..

192. Obviously. Each young man thinks he's the only recipient of it. He can do it better than anybody else. Nobody else did it right before, including his own mother and father. Sure of it, isn't he?

193. Group Member: Well, he's got to be. Hasn't he?

194. It isn't necessary. Because I come across boys that think they can't do it as well as Daddy did it. It makes them depressed, but you don't have to be.

195. Group Member: Yes, but it's too (.... ..) the worth of Daddy.

196. Oh yes. If they get too depressed they won't keep it going. They'll go to a place called Bourne, like Eastbourne or Bournemouth. [Laughter] And perish.

197. Group Member (Ken Ratcliffe): When they find that a certain inclination exists, and then they explore this inclination and find it to be a good one for the situation. it's permissible to let it continue.

198. Ah yes. But first you have to admit that it is an inclination and not a free act.

199. Group Member (Ken Ratcliffe): Really that's the question. It's really concerned with the examination of motive again isn't it?

200. That's right. Re-affirmation.

201. Group Member (Ken Ratcliffe): Continual reaffirmation of motive in every situation.

202. That's right.

203. Group Member: But don't we keep coming here because we're inclined this way? Is that an inclination?

204. Of course it is.

205. Group member: Well how can we come and be upright?

206. Well first of all you have to discover that it is an inclination. (Group Member: inaudible) that it is an inclination. When you've discovered that it is, then as we said before, you have to evaluate it independently of it's being an inclination by whether it's useful to you. If it is, you reaffirm it. If it isn't, you don't. Like we said about the washing up. (Group Member: inaudible) Washing up has still got to be done you see. If it's an activity that helps to move you towards freedom, then you reaffirm the direction of it. You now do it deliberately.

207. Group Member: Well, if it was a thing like writing, as we referred to the other night, writing with the right hand, if we tried to do it with the left, to break that habit or at least overcome it... The writing itself looks harmless done with the right hand, it's just not either aiding or, say, detracting from integration is it?

208. It may do. It may do because you see the nervous impulses going to that right hand are established, so that as long as you're using that right hand in the usual way the thoughts are coming out in the usual order.

209. One of the things you observe when you swap a motor activity like that, is that parts of your head go hot. In other words, the brain is being forced to behave in another way. And that alters the knitting of the ideas. You can't alter a physical activity without altering your idea.

210. Group Member: No, but if you were writing a letter and you normally did it with your right hand - you had certain things you wanted to write - if you decided to do it with your left, you'd still want to write the same things.

211. Would you? The same thought can't occur to you if you do it with your left. Your brain won't work that way.

212. Group member: This means I'll have to write a right-handed and a left-handed to say everything then.

213. You 'll find you've written two different letters unless you deliberately copy one.

214. Group Member: (... ..) Isn't it a fact that when you get a certain degree of literary proficiency, your writing will acquire a rhythm, your prose style will acquire a certain rhythm, you know, you know what you mean by that.

215. Yes, yes.

216. Group Member: What is that rhythm?

217. Well, in general it's mechanical. An expression of your learning forms of expression, isn't it? This is the main difference between an ordinary hack writer, who knows English grammar and style, and a genius who breaks new ground and introduces new usages which hack writers of the future can commit it to memory and become a machine through which it works.

218. Group member: It's took very little of the mind (... ..) you might call it a good pro style have a rhythm to it.

219. You may do, you may do. If you read say 'Finnegan's Wake' of Joyce, that won't (... ..)? And yet he's broken very new ground with that. 'Ulysses' was a bit much for most students, 'Finnegan's Wake' broke their hearts. And yet it's excellent. It's resulted real serious deep graft to get down to something. It's unreadable to the average person. You've got to expend as much energy in reading it, very much, as nearly as he did in writing it. When Gurdjieff wrote 'All and Everything', he wrote it deliberately obscurely to make people dig.

220. Group member: Make people what?

221. Dig for what little truth it contained. If he'd have made it 'good prose style', they'd have gone, "I've read that. When's the next volume coming out?"

222. Group Member: Bon ton le tour style (?)

223. Bon ton le tour style(?), you see? It makes it impossible for you to think about it. In fact, it's death to sort that kind of stuff. You get it in 'The Observer', you get it in 'The Manchester Guardian'. A certain kind of quippy leader. It's a manner. It just goes like lead on you.

224. Group Member: It slips through.

225. Mmm, it's no good to you. You've got to tear it to bits to make it any good to you.

226. Group Member: No fundamental rhythm that's struck then.

227. It doesn't matter what they've struck. If it is a rhythm, it will put you to sleep in your critical faculty.



228. You take Shakespeare, you see, he's writing a play, he suddenly gets a big block of prose, and then some blank verse, and then a lyric. It's broken. If he'd have done it in the bon temps literary playwright's style all the way through, it wouldn't have been any good. Actually, that breaking of the rhythm wakes you up.

229. William Blake actually makes his rhythms deliberately, very laboriously, correspond with his ideas. That is to say, they're never for two seconds the same. So that you can't read through it and find out what it's about unless you stop every few lines and re-read it. Because he was determined that nobody would get through it facilely and think they'd read it. The result is that practically nobody's read it, except one or two enthusiasts. I don't know many people that can recite 'Gonganooza' all the way through. You know one, don't you Eddie?

230. Group member (Ken Ratcliffe): Say you take something like swimming, and you try, and try, and try and then suddenly you can swim. Now, there doesn't become a period after that where you can't swim, does there? No matter how much you examine it. If you are thrown into that water you will swim no matter how long you have been kept out of it assuming your physically fit.

231. You've now got a situational reflex related to self-preservation.

232. Group Member (Ken Ratcliffe): Yes, well let's take something else, riding a bicycle.

233. That also it is the same if you come a cropper on a bicycle you can have your chips.

234. Group Member (Ken Ratcliffe): Would you see that as a similar type of groove activity as eye blinking, or something like that?

235. Yes, yes, it's the same order.

236. Group Member (Ken Ratcliffe): But it's just something which really ... you'd have to forcibly stop yourself to swim wouldn't you?

237. Oh yes, and it's very hard.

238. Group Member (Ken Ratcliffe): Yes, I bet it is.

239. Didn't I tell you once about my father deciding to drown himself? Unfortunately, he could swim too well.

240. Group Member (Ken Ratcliffe): No I don't think you did.

241. Well, I think he was very young, and he was in one of those silly dark moods. So he got on Waterloo Bridge and jumped in the Thames.

242. Group Member: Who is this?

243. My father, when he was all quite young, decided to get out of this world, he'd seen it. He had actually. And the water was cold. and he was a very good swimmer. So he submerged himself, and every time he got out of breath he came up. And he just couldn't drown himself and he got really furious and very very cold, and he finally became disgusted with himself and swam out. And he said it was amazing, it really taught him something, I think he was about 15 at the time. Packed(?) clearly. And he really tried, and he was a very strong-willed young lad. But he found that he could not stay underneath when he came out of breath. He came up for a fresh breath to go down and re-drown himself.... It's still hard, believe me. You put your head in a bowl of water and try it. It's terribly hard to keep your head in a bowl of water until you suck water up your nostrils, and it still won't mean you're dead.

244. Group Member (Ken Ratcliffe): I've tried it.

245. I've got a lot of people to try I've not found anyone to do it yet.

246. Group Member: Anyone who can what?

247. I've not found anybody who can breathe with their head under water. They won't snatch that breath. As soon as they get short they come out they, "Oh blow it." and then they go and do it again They won't stay under when they need that breath. I said, "Well you're not going to drown. [laughs] Just ship a bit of water." It's tremendous to defeat that. Because if a fellow can't defeat that, how could he defeat a brainwashing crew?

248. Group Member (Ken Ratcliffe): Yes. ... We went to see that 'Prisoner' film again the other night (... ..). Guinness.

249. I didn't see it Ken. I heard about it.

250. Group Member (Ken Ratcliffe): It was very good.

251. Group Member: One thing you don't know in a case like that is just how far you can go before you would be drowned. Until you try it, you don't know where it is. *(Laughter)*

252. That's the whole secret of it.

253. Group Member (Ken Ratcliffe): Point of no-turn.

254. Group member: Well, there must be a point you could probe and find of no return, you don't know just where it is.

255. How much damage could you do by striking a match and putting it under your palm, and letting it burn out?

256. Group Member: You could do quite a bit.

257. You'd think so, wouldn't you? *(Yes)*. Well, you know, to get the nerve to do that requires a lot of control.

258. Group Member: Yes, but you'd suffer for it afterwards.

259. You would? And surely. The question is, can you make yourself do it?

260. Group Member: I'll do whatever I just try. *[Laughter]* Like he did last year.

261. If that woman did it, she'd be the second woman I know that has done it. You know that? I saw a woman who said, "If it can be done, I can do it." And she got so determined that she would do it.

262. Group member: That she did it.

263. That she did it. I did it, then she did it. And the boy who was there was so furious that she'd done it, he went away, and he fretted. He fretted like mad. He secretly practiced. He probably went "Phooaa!" ... *(Laughter)*. And eventually he managed to do it. And at the end of it he was so proud of having done it. I said, "You know why you did it, don't you?" And he said, "Why?" I said, "Because the girl did it and you couldn't bear that she'd done it and you couldn't. It wasn't a fair test. You have provoked him to that. You see I provoked her, she provoked him.

264. It isn't the same thing. You can provoke anybody to be burned at the stake if you want. All those things are valuable only to the fellow who initiates it, designs the test, and then does it. Because to anybody else it can be entirely mechanical that they fulfill it. It's surprising what you can provoke people into it, isn't it?

265. Group Member: But when it's done, there must be (...) though, mustn't there?

266. It depends on your mentality. You see, in the case of this girl, she's still got a scar. I haven't. The other boy who did it has a scar about five times longer than hers. And that's why he didn't want it to heal. As a matter of fact, for months and months it got steadily worse. And I said to him, "You are going the whole hog on this demonstration, aren't you? Don't you think it's

time you let it heal?" And He said, "What do you mean?" And I said, "Well you're keeping it open." And he was wearing a big bandage on it. You see. He kept it open. And I shamed him into healing it. I said, "The girl's got rid of hers now. And yours is spreading all over the place." And he said, "Do you mean I'm doing it deliberately?" I said, "I'm afraid so, you'll have to stop now." And it began to go down. And it was a great high wheel of red flesh. And it began to flatten. Today it's not so bad. As a mark. But it's still a mark considerably bigger than hers.

267. Group Member: And you did it without it being burnt?

268. Well, it was burned, but the point is it healed without leaving a mark. It was burned just like hers was burned. Only I didn't want it to leave a mark. I imaged the flesh whole again. And she imaged it with just a little bit of evidence. And he imaged it with a lot of evidence, and the big bandage. He had the bandage right round here. It was a lovely bandage, all round, and very clean.

269. Group Member: It was a very bad burn. (Hmm?) A very bad burn.

270. It was a very bad burn. But it wasn't any worse than the original burn. But it was plus desire to keep the evidence.

271. Group Member: And have we got to do something like that, won't we?

272. No, you have to design for yourself. A test for yourself. As I've said, a thing like that can be provocation. And if it is, it's no good to you. All you can do is test yourself for a reaction. Test yourself for an inclination.

273. Group Member: You're damaging your vehicle experience.

274. Oh yes (*Laughter*) ... Well, you see, each person has to design how much damage you will do before he departs.

275. Group Member: What about these Indian fire-walkers... Are they doing it of their own will or are they provoked into it?

276. Well, some are provoked, and some are not. The originators are not provoked. They induce a state where they alter the whole phase of vibration of the being by an emotional trick. But they can and have provoked other people to do it.

277. Group Member: That's probably what he did.

278. In fact, even...

279. Group Member: That was my only trick. Even, *(Many people talking at once)*

280. Do you remember that? *(Sorry)*. When two of the Oxford boys undertook to do it in the south of England after a demonstration. *(No)* And they laid out a long trench of fire for them. These two fellows ran across it. And one of them was terribly badly burned. And the other one came off without a mark. And they didn't find out why, and he didn't know why. You see? He was made immune. He was put into such a high emotional state. That he went to it and came out and he hadn't got a mark on him. And the other fellow was terribly badly burned. And when he came off, he said, "I knew it! I knew it!" He knew then, before he went on. *(Laughter)*

281. Group Member (Ken Ratcliffe): He'd know it forever.

282. Yes.

283. Group member: You know someone who has witnessed the fire walking in Ceylon, don't you?

284. Oh yes.

285. Group Member: Where do you remember about it?

286. Well you know a lot of people used to think it was nonsense, but it isn't.

287. Group Member: Quite large numbers do it, I understand.

288. Right, it's a group activity. *(Laughter)* But there it depends on induced emotion by the original fellows who started it. Because you can actually induce it in lots of people at once if you want. But first you've got to be able to induce it in yourself. That's a precondition to any kind of group activity. First you must understand your own nature so that you can raise your own emotional tone. Because it's through the emotion that you cause this peculiar shift.

289. You know there's a rational, cool way of talking, and there's a very dry way of talking, and there's an emotional way of talking that unseats people.

290. Group Member: You can't reason when you're in that emotional state at all.

291. No. It's entirely a trick, you know, to induce that. And you can do it on yourself, you can do it under anybody.

292. Group Member: And if you can get a person into an emotional state, you can get an idea past them.

293. Oh yes. You can lift them onto the level where anything becomes possible.

294. Group Member: Yes. Would you say that Hitler was a man who could do that?

295. Well, yes, the same principle. And very consciously done. That's why he preferred an audience of women, you know... And that's why he always spoke with his hands on the pubic bone, like that. And he stood there, and he spoke from there, like that. Even today if you get some of the records of his speeches, you'll hear it bounce right from the bottom of the abdomen. Ooh!

296. Group Member: Always on the rising note.

297. Yes, like this you see, that's the image, from there, straight out. Not from this, and then out.

298. Group Member: Had he been trained for that job then?

299. Yes.. ... ..

300. It's a very strange thing, the emotion you know, it can alter the whole vibration of your body so that you can take a doctor and say, "You know the effect of a certain drug on a bloke? Well inject it into that one." and he puts it in, and nothing happens. The body in certain emotional conditions can take anything you put into it and throw it away.

301. Group Member (Ken Ratcliffe): Is that what happened with Rasputin?

302. Mmm. It all depends on that emotional elevation. It's very funny stuff. It's nothing to do with hysteria. (*No*) It has to do with what people experience at ordinary levels as very intense interest. You know that real thinking is very emotional. Really conceptive thinking is pure emotion... It's not abstract mathematics, it's not just one and one and one and one. It's got drive in everything. You've got to become interested, and then make yourself fire it up, really drive at it and it's that heat of the emotion that fuses together ideas that cannot fuse at a lower level.

303. Ideas that are totally separate and that you cannot see the relation between, if you emote them properly they suddenly melt and go into each other.

304. Group Member: This becomes understanding.

305. That's right, that's what understanding is - fused ideas through emotional heat. And it's nothing to do with hysteria. It's a thing you can do deliberately. You can make yourself do it on an idea.

306. Group Member: So that's why the fellow that just thinks doesn't ever understand

307. The mere intellectualist is no good to himself or anybody else because he's entirely mechanical.

308. You see the formal relation of words to each other, non-emotional, is pure mechanics. Do you know that you could say that nearly a hundred percent of conversations between people are entirely mechanical. Nobody is really saying anything to anybody. Tongues are wagging, ears are vibrating, but the whole cycle: the thing said, the rattle of the eardrum, the association of the idea in the other person, the thing his tongue says, the rattle on the first bloke's eardrum, what comes back to this this bloke - it's a mechanical cycle. It's quite stupid.

309. If you stop it at any point and say, "Let's analyze that idea and see if it's worth thinking about, and then let's make ourselves be interested in it." Yeah, in the New Testament it says, "Do the works and you will know whether they are from God."

310. You cannot consider intellectually whether something will work or not. First you must say, "Well, I'm going to try it. I'm going to obey the rule. If the rule is any good, it will work. If the rule isn't any good, I will have discovered something very valuable, namely, not to waste time on that activity again. So I'm going to do it - assume it is good."

311. Group Member (Ken Ratcliffe): When you put an intense amount of interest say, say into an evening like this you see, where it really interests you, then you go to bed. And this has the effect upon me - I have a whole night of fantasy stage where I go through this, you see, I hear you talking, and things which you haven't said you're saying But it's a whole night of absolute fantasy in that fantasy stage. But although I'm not actually aware, unless I've really tried very hard before I go to sleep, I can be aware of it in the morning when I wake up, that I've gone through that. That is a type of interest that drives you into that, is it?

312. Yes. But you must remember that the subtle body, which is the body you dream in, where that fantasy is, is also called the body of fire. It's the body of the heat of your desires that does that. And the forms of the fantasy are the forms of desire.

313. When you hear something, if you're orientated towards freedom, and that thing has to do with freedom, your desire seizes on it, and it actually incandescens. You know an idea is not nothing, it's a substance. And the desire goes on, heats it up and it begins to fuse. And its edges

get mingled with other things. And instead of having watertight compartments, you're really in a flux of 'desire energy', and that desire is making all the linkages that you could not make at the intellectual level.

314. It makes all your preconceptions fluid and allows them to be reintegrated at a better level. So that fantasy is a necessary stage.

315. Group Member: I have noticed over the last few years that there's been no so-called nightmares in this stage. There's nothing frightening in any part of it. I can't remember when I last had a frightening fantasy.

316. Well this kind of fantasy is constructive, you see. There's our gross physical body, and that's the one where the stimulus comes from outside. This one is the centre of the subtle body, which is the body of your heat. That's where the heart is in there, which is the centre of the blood system. And when it says, "The soul sleeps in the pericardium, in the heart," it means that the blood is the vehicle of the desire life.

317. The nervous system is the vehicle of the idea life. The blood is the vehicle of the desire life. And that blood mediates between the gross material world and the idea world. So that when you are in the waking state of the gross physical body, you're not conscious of the blood. But the blood has all those chemicals in it, in solution, that have come from star radiation. So in the blood, when you cut down on your physical stimulus, go to bed and relax, you pass from the external stimulus into the stimulus of the chemistry of the blood. And there the chemistry changes according to your emotive bias. In other words, you can link in the blood all sorts of ideas, but not logically defined, sharply, but as a sort of continuous commingling of fantastic relations. And you should always allow those relations to make themselves while you are watching. Just remembering that you prefer freedom - the preference is enough - nothing else is needed to act as a catalyst.

318. When John the Baptist sees Christ coming he says, "This is him who was preferred before me, but comes after me." Preferred is the operative idea. You have preferred from eternity to come in the material world, but John the Baptist, the intellect in the empirical world has to come first in the time process, that the eternal logos can manifest after the intellect has developed.



319. So preference is the only thing you need if you prefer freedom. While you're looking at that fantasy, which is actually fantasy in the chemistry in the blood, it fuses in peculiar ways to do with your preference. If you prefer a night out instead of freedom, the fantasies are related to that. Because it's your preference that acts as a catalyst and selects the kind of fantasy you have.

Group Member: That's the real meaning of what you spoke about, fusing and fixing the ideas.

320. Yes. You see, nothing can be done unless you get the heat up.

321. Group Member: Is it, a person when he's speaking has certain high spots in his life that he remembers quite clearly? Are those events that have had this emotional involvement in them? And are they the only periods in which those people have been alive in the sense that they're...

322. Oh yes, oh yes, oh yes, they're more conscious in those periods.

323. You see, most of ordinary mental activity is mechanical, and is unconscious in the sense that the person doesn't know what he's thought about within two minutes. You can stop the average person and say, "What did you just say?" and he'll say "Hmm, what? You've taken it out of my mind. You chop it like that?"

324. Group Member: Sometimes.

325. He does not know what he's up to.

326. Group Member: True. Yes.

327. Usually they say, "Ah, it's gone." They can't find it. And if they're dogmatizing when they're doing it and you say, "What did you just say?" They'll say, "But you're just being very dogmatic. It was something very important," or, "You didn't get my mind." That's usual. It's not only usual, it's common. Because it was mechanical. If you interrupt the process, you've broken the cycle.

328. Same thing if you say to a kiddy who will recite a nursery rhyme. Let it say two lines and then stop it. And then say, "Have a toffee," and then say, "Now carry on where you were." It always starts in the beginning again, because it's mechanical. That... .. do.

329. Group Member: Is it any use to consciously try to be more aware of the situation?

330. Of course, that's very, very, useful. But that you can only do by this heightening of your interest.

331. Group Member: Would it be right to say that your best chance of heightening your interest is to always put yourself into the situations that will make you do it? To get yourself into things?

332. Well, you know, that is very important and it's valid for anybody who has the nerve to do it. That is to choose yourself a test situation. Like you going on the bus you see, that heightens your awareness, doesn't it?

333. Group Member: Yes. Disorganize somebody.

334. You see, it heightens your awareness. You should devise yourself as many ways as you can, subject to the big Law, 'Don't set fire to yourself all over at once'. *(laughter)*

335. Group Member: But not the only way.

336. No, but it's a very important way. It's easier to do that than to sit in a chair and force yourself to think. You know that? Thinking is a lot harder than exposing yourself in a situation.. You see, in a situation everybody is working for you and giving you energy. That's the great secret, to get everybody working for you. Even if you have to rag them a bit. Say something to annoy me.

337. Say, "You've got a face like a pie." Is it an apple pie, a strawberry pie and so on? You have to find out what kind of pie it is that annoys you. So you say, "Tell me another annoying thing that you think can annoy me now." When you get to a certain level, it's very hard to find anybody that can annoy you. Ultimately, you're driven to try and annoy yourself. Because nobody else knows how. And that's a lot harder. Because actually to sit in a chair and work out from first principles with your own process with no external stimulus, is very, very hard work.

338. Group Member: How's this? That this business of other people starting to act badly towards you got something to do with that?

339. Yes, it's very useful. *(Right.)* But you shouldn't try to make them act badly towards you. *(Oh no, no.)* Just, just accept it when they do.

340. Group Member: I asked you to make an important difference here for me, I think. You know when you have been in a situation and you don't appear to have reacted and you get the reaction later, which I sometimes do. (Yes.) Now then you're getting the heat and the energy.

341. It's delayed but it's still useful.

342. (Yes.) The reason it's delayed is because you've already got a mechanism of self-defense. What Gurdjieff would have called a 'buffer'.

343. You see, actually people are riddled with concepts specially set up to stop people getting at them. That's the cause of the delayed reaction. That concept, which is a device to stop people getting at you, absorbs the energy initially. But later on it leaks through, and you say, "That was terrible." And you go hot and cold all over, after the fact. Sometimes that occurs months afterwards, sometimes years, and suddenly it will rush suddenly. Remembering what was said a long time ago suddenly got through.

344. The object really is to break down all those defense concepts, and the quickest way to do that, although it's hard to do it, is sit in a chair and do it. That is to say, write down all the things you consider essential, in idea, to your well-being. Having written them down, tear them to bits, analyze them and you'll discover that they're not. And you will then get the necessary heat.

345. Group Member: Take my work for instance, if somebody is very rude to me, a members of the public says, "You're a so and so, a so and so, and a so and so." Now, clearly, immediately I can't reply in kind.

346. You don't want to reply in kind, you want to use the energy of the stimulus, to think, not to tell him: it's not him you're educating, it's you. The important thing is not to react to the other person. You see the rattling of your eardrums releases energy in you that you've got to keep in, you mustn't let it out.

347. Group Member: Right. Later on I find myself becoming annoyed. I'm wondering if this is a mechanical process that I should inhibit, or use it in this way. See?

348. Do you mean the tendency to say something back when it's too late?

349. Group Member (Ken Ratcliffe): To somebody else.

350. Well first the important thing is to realize that you're not supposed to say anything back to other people for things like that. Because if you do, you've lost the energy which could have reorganized your own thinking. The stimulus on the ear goes onto the tongue, and you've lost the energy. Now when it goes into your mind, if you allow it to be diverted into a fantastic conversation in which you tell him off mentally, you've still lost the energy. But you should use that energy to test yourself and say, "Why can I react in that way about this idea? I You can only do so if I value the idea. But any idea as such is a form, circumscribed and limited, and therefore not my true defense. My true defense is infinity."

351. You see that? You should never defend yourself on a form. You defend yourself only with eternity, with infinity, with the non-manifest. In other words, you are aware that you are an infinite being, that's your defense. And then you don't lose the energy and you don't waste it in a fantastic conversation in which you imagine in your mind that you've got the better of him.

352. Sometimes I see a man going down the road and he's saying, "Oh, I've been all wrong, mmmm mmm ... you're quite wrong, you know." Running both sides of a conversation. It's very, very common. And he's really gaining the upper hand all the time because the other fellow isn't there. But he's wasting his energy, and he could use the same energy to break down the concept that he keeps defending. To analyze it, he finds there's nothing to defend. And he's moving backwards all the time, outside the realm of the circumscribed definables, into infinite will. The real initiator of all activity.

353. You know when you don't defend a thing the fellow falls over. If he applies a force and you oppose it, he can get some stability and a sense of effort. When he applies a force, if you go away, he feels awful. He says, "Why don't you stand up and fight? Have you no principles? Why don't you defend your idea?"

354. Group Member: This is a kind of mental ju-jitsu.

355. Of course it is. And you know the best of the judo schools was the 'willow school', which is a school derived by one gentleman who watched all the trees laden with snow. And he saw that some of the big firs and their big spreading branches loaded with snow, and the snow was falling and falling, and suddenly a branch would fall off. And he saw that with one tree, it didn't happen - the willow. The snow fell on it, and when it got to a certain weight, it bent down, and

it all fell on the floor, and it went back again for another load. That was the willow tree. And so he started by bending down every time anybody rushed at him, you see. He said, "I'm a willow." The fellow went flying over the top. Because they were used to this 'good old stand up and do it'.

356. Well mentally you do the same thing, you see, a bloke says something to you, and you bend down mentally and tie your bootlace.

357. Group Member: Can you help me here personally, I've come in. Erm, I've received a customer, I might find you see, in my job, that some people come in, they want a pound, you see, from my department. Well, if they can have it, well and good. They're entitled to it. But quite often they can't have it. Now, I notice my method. is to try to stop the matter, and try to be reasonable you see. Now, I've spoken to Ken about a particular earlier officer we had. He has a different method altogether. He would say, "What are you hanging about here for?" The chap will start to explain, and say "Well, I'm(.. ... ..)." He'd say, "Well get off home!" you see. *(Interjection by another group member: So the person would say, "Oh, you're a proper bloody little...")* Yes, that's right." Now, I find that method works. He's not prepared to be reasonable.

358. Well, you see, what he's doing is remembering that they've got the mentality of cattle and are terrified of authority. He's got a technique.

359. Group Member: He has.

360. You see now that technique can be the death of his freedom. He can get into the groove. He can go on doing that all his life and not move an inch...

361. You see, sometimes if you get an immediate effect it's not good for you. It doesn't help you to grow. It's a general rule if you say to a member of the populace, "I'll bring a policeman to you," He'll be off immediately. Won't he? You say it either in that form, or in a disguised form, and off he goes.

362. But if you fall into using that as a technique for all occasions, you are doing yourself no service and you may feel fine, "Oh, I can sort them out, I can send them running." That's conceptualizing oneself at a very low level. But when you are reasoning with them you may be doing the same kind of thing. You may be assuming that they are rational beings, instead of seeing whether they are or not.

363. Supposing you re-evaluate the whole process and you said to them, "Are you a reasonable being, to be human?" If he says, "Yes," then you must understand that you can't hurry. If he says, "No," then say, "Well I'm very sorry, unreasonable beings have no right to come in this office," and so on. You see, you must be very flexible.

364. Group Member: Test upon all levels, sort of thing.

365. Yes, because it's the only way you can grow. It's really a terrible thing when a fellow finds a technique that works and gets stuck on it. You know, in painting, we know certain fellows - say Peter Scott - as a bird painter. Well, he fell into a technique. The result is you can't tell what year he painted his pictures in. Can you? (*No.*)

366. You cannot. He's painting the same now as he did, oh, twenty years ago. He's fallen into a technique. Russel Flint did the same thing, fell into a technique. You can't tell if you get a book illustrated by him whether he did it now or thirty years ago. It was successful. Success can be a terrible thing, because it can tie you into a form which is the same thing as being in bondage.

367. Group Member: This business of weakening groove activity. If you go to another country and it has a different set of rules to your own rules, you can see them working just as satisfactorily, while they are directly opposite to your own rules. That would tend, would it, to break down this desire to stand firm on only your own rules.

368. That depends on what kind of a stuffed shirt you are. You might dress for dinner in the jungle like many other Englishmen. You see it depends on what reason you go for.

369. Group Member: Well then you still living in your own way in another place, that's not the same thing is it?

370. Well, supposing you live in their way, it doesn't follow that you're not still in a groove, you might have got into their groove.

371. Group Member: But to transfer yourself to their groove, you must have weakened your own groove a little bit, and the other one...

372. Not necessarily. You might find that when you get back to England, you revert back to the English groove. Exactly like you were before. In other words, it's an environmental stimulus in which you react.

373. A very good way is to behave like an African tribesman in England. [laughter] Try that. You see, nothing except continuous flexibility, is any good.

374. Group Member (Ken Ratcliffe): Yes. Like Bill Barrie when he brought an Assai guy home (...). Stood at the bus stop in Liverpool with a very straight face. (*Group reaction*).. He brought a Assai guy home from Africa. B.M. B.M. He stood at the bus stop holding the suitcase in one hand and this in the other. He seemed to get on the bus. Amazing, wasn't it? Super (...)

+++End of Tape +++