SECOND LEVELING MEETING
FOR POSTULANTS TO THE SCHOOL

SCHEDULE FOR THE DAY

8h - 9 h :
- Registration of Participation – Payment of costs of the meeting – Delivery and reception of Materials

9h15 - 9h30
- Framing of the second meeting of postulants to the School (Video)

9h30 - 9h45
- Schedule for the day – breakdown of times and domestic issues

9h45 - 11h30
- Epilogue – Reading and interchange in groups

11h30 - 11h45
- Coffee break

11h45 - 13h00
- Operative - Reading and interchange in groups – Point 1 Introduction and Point 2 Catharsis

13h00 – 13h15
- Operative – Pedagogic Catharsis (Video)

13h15
- Lunch

13h30
- First conexion with the others Parks

14h15 – 16h15
- Operative - Reading and interchange in groups - Point 3 Transference

16h15 – 16h40
- Operative – Pedagogic Transference (Video)

16h40 - 17h00
- Coffee break

17h00 – 18h30
- Psychology III and IV – Reading and interchange in groups

18h30 – 19h00
- Interchange in groups on the proposed works for this stage, planning and form of work

19h00
- Second conexion with the others Parcs.

19h30
- General recommendations and Closing

<u>Framing of the Second Postulant Retreat</u>

Welcome to this Park of Study and Reflection:

As in the first meeting for Postulants, this meeting is being held simultaneously in the Parks of Study and Reflection recognized by the School.

This retreat will end at 8 pm.

The only people here today are Postulants who participated in the first meeting. There are also some Disciples.

On your arrival you should have checked in with those who have the lists of Postulants. That ensures you are properly registered, have dealt with the contribution for financing this retreat and delivered your summaries and syntheses. If you haven't done that it's something you should take care of in the next few hours.

We have a day of pretty intense work in front of us but we will also have some time for coffee breaks and interchange.

Before we begin we will briefly review some domestic issues that will facilitate the functioning of today's activities.

Today there will be explanations about themes as well as pedagogic practices that can help with the works you will be developing until the next Postulants meeting.

<u>The interest of this retreat</u> is placed in getting to know and understand the themes and the works that will be carried out. Our interest is in understanding the technical aspects, and the procedures, as well as in generating the <u>condition</u> for studying the conceptual elements that frame these works.

There will also be time to clarify questions about the technical aspects of the procedures. The questions about more theoretical aspects, you yourselves will be able to respond to in the measure that you go deepening your studies of the recommended books.

During this retreat we will deal with four themes in the following order: the Epilogue of Self-Liberation; Operative (also in the book Self-liberation, excluding Self-transference); Psychology lll and lV.

Of course here we will see the themes in a synthetic and very schematic form, above all trying to clarify the works you will be doing. It's not possible in a daylong retreat to complete the study of the concepts and related materials. Nevertheless, working well with these themes necessarily implies an in depth study of the books already mentioned, i.e. Self-liberation, and Psychology Notes, as well as other materials that we will go pointing out. Of course you will have already verified that study and the elaboration of Summaries and Syntheses helps to understand and to integrate the experience.

<u>We can summarize our interest in the works to come</u> as follows:

1. To reach a situation of understanding one's internal functioning, where the knots of the most important conflicts have been worked on. The final indicator will be that of feeling that there are no important themes pending, and that one counts on the internal availability needed to continue the process toward the works of School.

2. Incorporation of the specific terminology and the theoretical management needed for the comprehension of the themes.

In order to work well it is strongly recommended to have studied and understood Psychology I and II with their summary and synthesis. It would be very good for those who have not completed that study to do so soon.

Well, but let's go to our themes. We have a long day in front of us, we recommend you to work in a relaxed way, and with a good tone. Our first theme is the Epilogue.

EPILOGUE

The study of and work on this theme have as their objective the attaining of manageable and positive changes in personal conduct. Logically, someone who does not desire to change anything in their behavior will find no utility in all of this.

It is composed of two works:

Integral Practice

Structural study of one's autobiography and landscape of formation.

PRACTICES:
The importance of the achievements made with the system of Self-liberation should be verified outside of the laboratory (i.e. what you have done with learning and perfecting the techniques recommended in the first Leveling meeting). These achievements should be verified in daily life.

Point of support in daily life's difficult situations.

LOWER BREATHING – ATTENTION (see appended outline)

In daily life when confronted with a situation of conflict or when facing an oppressive situation, your breathing becomes altered. Attend to these alterations in your breathing. You will use them as supports for your attention. When you detect such alterations take advantage of these moments to convert you breathing into low, diaphragmatic breathing … that's all. With this you go changing the system of internal tensions; you put a distance between yourself and the conflictive object.

Attention

Theme of Study Number 20, *Handbook of Personal Development for Members of the HM.*

The attention is an aptitude of the consciousness that allows it to observe internal and external phenomena. When a stimulus passes the threshold it awakens the interest of the consciousness and is left in a central field to which the attention is directed. That is to say the attention functions according to interests, according to something that in some way impresses the consciousness, giving rise to the register.

There exist diverse types of attention depending on the way in which you are attending to the phenomenon. So it is that we can speak of simple, divided, directed or tense attention. In divided attention you are simultaneously attending to two stimuli. For example attend to a given object or phenomenon while simultaneously attending to part of my body.

There is a correlation between the modification of the respiration and the alteration of consciousness. The control of respiration is a corporal mechanism that allows one to influence the alteration of consciousness, something that is mechanically triggered by conflict. Attending to the alterations of the breathing is

an intentional form of directing the interest of the consciousness that gives you, beyond the simple mechanical responses, options of response to the conflictive situation. Intentionalizing this support (attention to the alterations and low breathing) could be incorporated as an automatism thanks to effort and repetition.

Try to practice this in the moment that, e.g. a frightening image is produced, etc.

With the incorporation of this technique we have the opportunity of producing the changes in our behavior that we are seeking.

STUDY of the Landscape of Formation

Change of perspective

The human being in situation and not as an isolated subjectivity.

Let us reconsider our previous study of the autobiography and look now at the landscape in which we were formed. Landscape, refers to one's own immediate environment. This allows us to amplify our point of view of a somewhat subjective autobiography and convert it into a situational autobiography in which the personal "I" is truly a structure with the world in which it exists.

The landscape of formation acts through us as a behavior, as a mode of being in the world and of moving between people and things. It is a general affective tone, "a sensibility" of the time in which we were formed and which does not coincide with the present moment.

Concepts and Terms

To better our communication we will try to understand the definitions of some of the terms that are pillars in the story of the landscape of formation.

a. Landscapes and Looks:

LANDSCAPES AND LOOKS (*Chapter I of The Human Landscape)*
1. Let us speak of landscapes and looks, turning once again to what was said in the beginning: "External landscape is what we perceive of things, while internal landscape is what we sift from them through the sieve of our internal world. These landscapes are one and constitute our indissoluble vision of reality."

2. Beginning with the perception of an external object, a naive look may confuse "what is seen" with reality itself. Some go further, believing that they remember "reality" just as it was. And still others confuse objects they have perceived and then transformed in other states of consciousness (their illusions, hallucinations, or dream images) with material objects.

3. It is not difficult for reasonable people to understand that objects perceived in an earlier moment can appear distorted in dreams and memories. But the simplicity of daily action, of doing with and among things, is shaken to its core by the idea that perceived objects are *always* covered by a multicolored mantle woven of other, simultaneous perceptions and memories; that perception is an overall mode of *being-in-the-midst-of-things,* and includes an emotional tone and the general state of one's body.

4. The naive look grasps the "external" world along with its own pain or its own joy. I do not look with my eyes alone, but also with my heart, with gentle recollection, with ominous suspicion, with cold calculation, with stealthy comparison. I look through allegories, signs, and symbols, and though I do not see these things in my looking, they act on it nonetheless, just as when I look I do not see my eye or its activity.

5. Because of the complexity of perceiving, I prefer to use the word *landscape* rather than *object* when speaking of reality, whether external or internal. And with that, I take it as given that I am referring to complexes and structures, and not to objects in some isolated and abstract individuality.

   I want to emphasize, too, that these landscapes correspond to acts of perception that I call *looks* (encroaching, perhaps illegitimately, on fields unrelated to visualization). These looks are active and complex acts that organize landscapes. They are not simple passive acts of receiving external information (data that arrive through my external senses) or internal information (that is, sensations from my own body, memories, apperceptions).
There should be no need to add that in these mutual interrelations between looks and landscapes, the distinction between internal and external is drawn on the basis of the direction of the intentionality of the consciousness—and not as is frequently set forth in the naive schemata that are presented to schoolchildren.

b. Landscape of Formation

Dictionary of New Humanism

The term landscape of formation refers to the events that each human being has lived through since birth, and in relation to an environment. However, the influence of a person's landscape of formation is not given merely by a biographically-formed temporo- intellectual perspective, and from which the individual observes the present; rather, it is a matter of a continual adjustment of situations based on one's own experiences. **In this sense, the landscape of formation acts as a "backdrop" for one's interpretations and actions, and as a constellation of beliefs and valuations that an individual or a generation lives by** (*Generations*).

c. Generations
From the Epilogue

The generation that is now in power was formed in another time and acts with its non-current formation imposing its point of view and it's behavior as a "dragging" from another time. This is in the base of the generational dialectic and is precisely what dynamizes history. We are highlighting that, propelled by communications and technology; the velocity of changes is accelerating. These are gigantic changes that make us understand that in our short lives an acceleration has occurred that surpasses by centuries any other historic moment. The study of the landscape of formation is necessary within the process of growing adaptation which interests us.

d. Adaptation

Dictionary of New Humanism
 (From adapt and from the *L. adaptare*). A characteristic of living beings through which they are able to survive when their environment changes. Compatibility between a

structure and its environment. Without entering into the debate concerning the meaning of the terms *structure* (*) and *environment* (*), we note in passing that: 1) the development of a structure in interaction with its environment is termed *growing a.;* 2) in *stable a.* a structure may remain more or less invariant, but will tend to destructure (**destructuring*) as the environment changes; 3) in *decreasing a.*, the structure tends to become isolated from its environment and, correlatively, the differentiation of its internal elements increases; 4) in cases where *non-adaptation* occurs, two variants can be observed: a) situations of *decreasing a.* either through isolation from or deterioration of the environment; and b) situations of surpassing an environment that has become insufficient for maintaining interactive relationships. Every *growing a.* leads to a progressive modification of both the structure and its environment and, in that sense, entails the *new surpassing the old* (*). Finally, in a closed system, the disarticulation of structure and environment is produced. In general terms, **N.H.** favors personal and social conducts of *growing a.*, while questioning conformity and non-adaptation.

e. Dragging and Compulsions

Psychology II

Our present typical behavior is made up of numerous conducts. We can understand these conducts as 'tactics' that we use for living in the world. Many of these tactics have turned out to be adequate up till now, but we recognize there are others that don't work, or that even generate conflict.

Why do we continue applying tactics that we recognize are inefficient, or counterproductive? Why do I feel overwhelmed by these behaviors that operate automatically? We borrow a term from classical psychology to refer to these internal forces that oblige us to act in spite of ourselves or inhibit actions we want to carry out. The term we use is "compulsion.

We know numerous compulsions that act in us. The system of Self-liberation is, in great measure, a tool for the overcoming of counterproductive compulsions. We should review all of this from the roots up and reconsider it in the face of the demands of these new times. It has its importance in evaluating our own lives in light of the theme of growing adaptation.

PRACTICES: THE STUDY OF THE LANDSCAPE OF FORMATION

Describe, don't judge, interchange with others

Objects of the Landscape

Tangible Objects

Study the formative landscape by which one was touched in infancy and adolescence, from the point of view of tangible objects of those times. Each of us was born in a period in which there existed vehicles, building, objects in general proper to that time. There also existed clothes and apparatus routinely available. It was a world of tangible objects that were modified with the passage of the years. In comparing we discover that many of the objects that formed part of our childhood environment no longer exist. Others have been modified so they are no longer recognizable. Finally, new objects have produced that did not have antecedents in that period.

Values and Intangibles
Recapturing the "sensibility", the general affective tone of that landscape of

formation. Also the world of intangible objects of that time: the values, social motives, interpersonal relations, have changed. Family, couple, friends, friendship all functioned differently than at present. The norms of that period, what one should do or not do have changed enormously.

Looks

One's own "look" and that of others as determinants of behavior in the formative landscape.

The study of our biography from the situational point of view allows us to confirm that set against our environment of formation we acted in characteristic ways. While we were acting we looked at the world and at others. In parallel we were also "looked" at by others that either cheered us on or condemned us. Of course, there existed other "looks" that influenced us: a "look" proper to the conventions and customs, the "look" of God, or of one's own "conscience", etc. All these looks form a behavior molded in our stage of formation, but which nevertheless is applied to a world that has changed and continues changing very rapidly.

Dragging of Behaviors

To study the "dragging" of conducts from the landscape of formation and to understand the roots of numerous compulsions.

One is already in conditions to understand the roots of numerous compulsions associated with behaviors that were configured in the landscape of formation. But the modification of behaviors linked to values and a particular sensibility is difficult to carry out without touching the global structure of relations with the world in which one is now living.

Proposal for a Situational Self-knowledge
The proposal consists of, in the first place, the reconstruction of the landscape of formation in the various vital ambits. First in one's own childhood and later in adolescence, placing the emphasis on intangible objects, and in avoiding all judgments, trying to recover the "sensibility" and the form in which one "looked" at all of that and how one was "looked" at by the others, the form in which one judged all of that and the way in which one reacted.

Then one can study the "dragging" of those times in the matter of actions and "sensibility", comprehending that many "tactics" have gone improving but that others have remained fixed, lacking in growing adaptation.

Finally there will come a moment when it is a question understanding how all of that operates in the present moment; of verifying internally if one is really willing to abandon that sensibility and certain appraisals of value, even though they are still standing. It is you who decide what changes you deem necessary.

At this point a profound meditation is needed.

Understanding the problem one will have to decide, if one doesn't desire a structural change to one's behavior what are the tactics to be modified. This last aspiration can be achieved through a little work and persistence in the new

direction that one is proposing. But what is it that I could gain if I am not willing to make structural changes? Then at least we gain the advantage of amplifying our knowledge about ourselves and the need for radical change. The situation that touches our lives at this moment is what decides us in one direction or another. On the other hand situations change and perhaps the future holds demands that at present we don't sense sufficiently.

Approaching Planning the Future from an Integral Point of View

When speaking of planning we are referring to the orientation of one's own life.

For example: a couple plans their future aspiring to life full of mutual comprehension and understanding, children and building a family, having a shared existence. They also make plans about income, expenses, etc. At 5 years they evaluate: good income and more objects than foreseen. But what happens with the intangibles they projected. In reality the tangible is secondary. It steps into the place of the primary inverting the priorities. The planning was a total failure!

We are dealing with a theme of great importance. Nobody would think to plan their lives while in a state of confusion or alteration. That is to say, in a state of evident internal compulsion. In other words, to plan adequately it is advisable to understand from "where" the plan is being made. What is the mental direction that marks out the plan's path? Besides, the priorities should be clearly expressed, distinguishing between tangibles and intangibles setting intermediary deadlines and indicators.

Synthesis:

The point of support in front of daily life's' difficulties consists of a resource (lower breathing and divided attention). This distances one from the object that generates the problems or tensions and uses the alteration of breathing as a point of support.

The landscape of formation complements the subjective biographical study by incorporating a situational point of view. This includes both the tangible and intangibles of other times which have acted like a "landscape of formation" in one's own life and which make it difficult to adapt to a world that has changed. In that landscape one's own look at the world and the looks of others acted to readjust behavior. It's necessary then to reconsider one's compulsive behaviors as dragging from the landscape of formation.
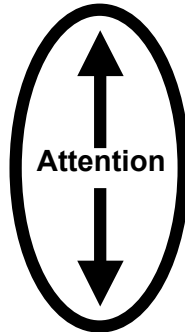
Finally, the planning of one's own life requires that you consider above all the mental direction that marks out your plan's path.

SCHEME OF THE EPILOGUE

1.- Point of support in the difficulties of daily life

Conflictive Situation

Attention

Lower Breathing

2.- Landscape of Formation

Definition of some terms and concepts

Attention

Looks and Landscape

Landscape of Formation

Generations

Adaptation

Dragging

Compulsions

Way of Working

Tangible objects and the Intangibles of the Landscape

Operating Looks

Dragging of Behaviors

Profound Meditation

Planning of the Future

OPERATIVE

1 Introduction

Review of previous works
Before entering the theme of Operative, it is recommended to review the summary and synthesis done of the works of relax, psychophysics, self-knowledge and the Epilogue. This allows us to incorporate the new comprehensions, preparing us for the next step.

Introduction to Operative
Operative serves to eliminate the excessive charges of mental contents that alter the consciousness by means of a system known as "catharsis". It also serves to give order to psychic functioning by means of a system known as "transference."

The function of Operative is not therapeutic but rather to integrate contents (biographical, situational, of vital projects, etc.). The work of operative aims towards achieving a growing integration and internal coherence, making possible the evolution of the mind.

Our aim is that the contents of the higher spaces, our deepest aspirations, become active in our internal landscape. Those profound aspirations can influence our behavior just like those which are located in other parts of the space, for example, those contents with tensions and climates that we have observed in the previous works. That is why we are interested in reaching these aspirations and having their meanings influence the configuration of our internal worlds which, in turn, irradiate their translations throughout our relations and projects with others.

Recommendations

 1.- Study each lesson together with others and carry out "pedagogic" practices with them.
 2.- Once each lesson has been studied and discussed, work on them with only one other person. This is an important point: study, discuss, and even carry out pedagogic practices together, but true and deep practices should never be done by more than two people. These two people will be the "guide" and the "subject".
 3.- The guide and subject should change roles in each practice so that both students comprehend and master the proposed techniques.
 4.- As much as possible, the same people should work together during the whole time.
 5.- It is important to make sure there are good relations and have total and mutual trust, and discretion regarding what is done in the work sessions.

2. Catharsis

Scheme of the psychism

The following illustrations help us to order and comprehend the functioning of the psychism.
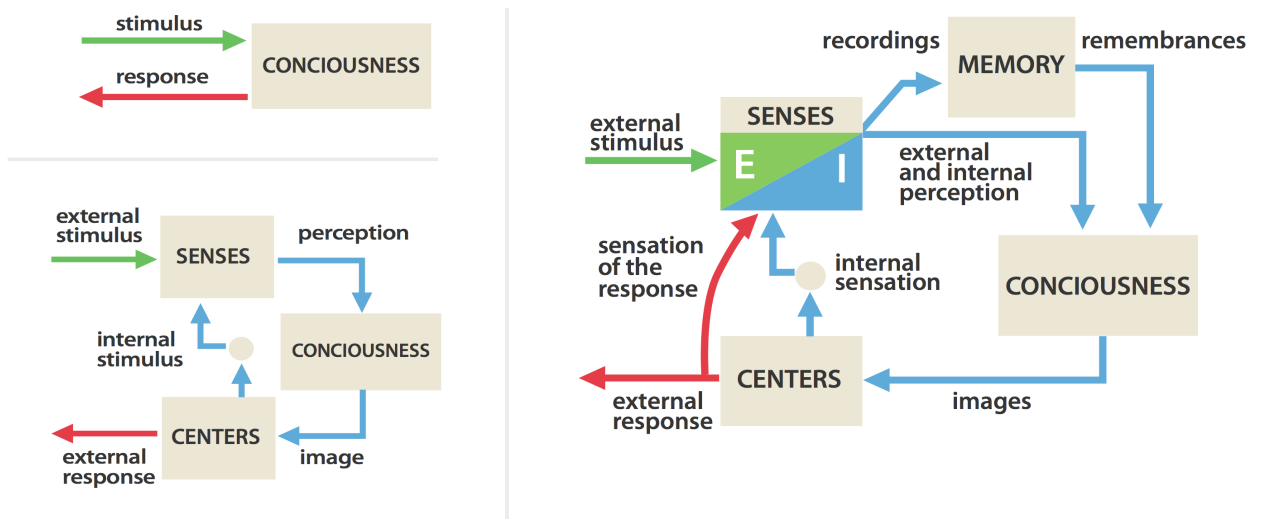
Source: Self-liberation/Luis Ammann

Figure I illustrates a simple system, in which stimuli reach the consciousness and it acts by giving a response.

For example: the doorbell rings; I go and answer the door.

Figure 2 now considers that stimuli come from both inside the body as well as from outside it. The stimuli are received by the senses as sensations and are carried to the consciousness as perceptions (that is, as structured sensations). The consciousness acts through images that carry energy to the centers, producing external or internal responses, however the case may be.

In the example: I perceive the sound of the doorbell, the image of answering the door arises in consciousness, I move in that direction, I have a coenesthetic and kinesthetic register of the movement of my body.

Figure 3 is more complete. In it, two systems of senses have been distinguished: the external (sight, hearing, smell, taste, and touch), and the internal senses (coenesthesia: pain, temperature, muscular tension, etc., and kinesthesia: bodily position and movement).

Stimuli from both the external and internal environments reach the consciousness as perceptions and are simultaneously recorded in the memory. The memory also carries stimuli to the consciousness as remembrances. The consciousness then transmits images that act upon the centers, and the centers give external (motor) and internal (vegetative) responses.

Each response by a center is then detected by both internal senses and the consciousness. Thanks to this, the consciousness is aware of the operations being carried out (feedback of the response). These responses are also recorded in the memory; this is the basis of learning, which improves as the operations are repeated.

In the example: the sound reaches the consciousness and the memory simultaneously; I recognize that it is the doorbell; I remember that I had ordered a pizza; I begin to salivate and at the same time I jump up to answer the door; I have a coenesthetic and

kinesthetic register of the movement of my body. All these movements are practically automatic thanks to the fact that I have carried them out many times in my life.

If for any reason there is a blockage of the impulses which should arrive from the senses, the impulses generated by the response of the centers, or the impulses from the memory, this will perturb the functioning of the consciousness The consciousness will also be perturbed if excessive impulses reach it. For example: the excessive daily tension suffered in the ambit of work, or the permanent irritation in large urban centers, etc.

The function of catharsis is to produce a freeing of blocked charges and with them, reduce the excessive charges that endanger the circuit.

In human beings, cathartic discharges are expressed such as laughter, crying, talking about problems, artistic production, purposeful or playful physical activity, etc*.*

At times the various channels of discharge may become blocked for any of a number of reasons (for example, conflicts in relations that I do not properly communicate to others). If this happens, the accumulated tension will seek other ways to express itself and, thus, indirectly re-establish internal balance. However, if the tension accumulates faster than it can discharge, either directly or indirectly, then the whole structure of the human being will be endangered. Many illnesses are somatic expressions or internal explosions of tension generated by blockages of the external cathartic pathways. Acts of violence are another form of generalized explosions of tensions that are also sometimes expressed towards the external world.

Clearly, an adequate system of catharsis is of fundamental importance in life.

It is important to understand that we are not interested in releasing the charges related to situational or momentary tensions; rather, we are interested in releasing the charges related to permanent tensions. Although they may have a wide variety of specific sources, permanent tensions are usually connected to three central themes: **money, sex, and self-image**, as we surely noticed in our previous works.

In the book there are some exercises to approach the theme of catharsis, starting from the telling of a joke, a historical event, a happy situation and a sad event from one's life. In all of that, we search for that which makes the subject tense and that which makes her relax.

We will now explain a complete system of cathartic probe that requires no special preparations.
The system is based on a list of stimulus-words.

The guide begins to say stimulus-words, and the subject replies with another word as quickly as possible by simple association of images without rationalizing. In this process, the guide pays attention to certain indicators in order to detect knots of tension in the subject:

1. An increase in muscular tension upon hearing the stimulus-word or in giving the answer.
2. A change in the tone of voice.
3. A change in breathing.
4. A movement or change in body posture.
5. An excessively slow answer.
6. The forgetting of words with which to answer the stimulus-word.
7. Emotionally charged answers.
The probe reaches an interesting level when the guide begins to talk less, and the subject increasingly talks more, opening up so that a simple cathartic probe turns into an emotionally charged narration.

Once they complete these exercises, the guide helps the subject interpret the significant phenomena and make a coherent summary of her basic problems. If upon finishing the works, the subject feels a release of her tensions, the catharsis has taken place.

Recommendations

The guide should use words that are normal and in good taste.

The guide should take note of significant answers by the subject, that is, words that are either related to the central themes (money, sex, self-image) or that the subject says with some emotional charge. For example, if someone answers the stimulus word "chair" with the word "lover," an interjection such as "Ah!," or a strange construction such as "I can't," etc.

--------------- *Video of the **Pedagogic** cathartic probe*

Deep Catharsis

We recommend the technique of catharsis in cases of general uneasiness, strong anxiety, lack of communication, and blockage of any kind. Sometimes a cathartic probe will be sufficient, but on other occasions a more profound catharsis will be needed. In our case, we recommend carrying out more than one deep catharsis, as the liberation of energy that is achieved greatly enables the work with transference later. Deep catharsis consists of the following steps:

1. Internal Review; 2. Relax, 3. Development of the catharsis; 4. Discharge; and 5. Synthesis.

Internal Review: The subject is asked to do an internal review, trying to find those problems that would be the most difficult to communicate. After making this proposal, the guide leaves the subject alone for a few minutes, if possible.

Relax: The guide sits down beside the subject and suggests that the subject do a good external muscular relaxation.

Development: The guide now begins to use all the techniques of the cathartic probe up to the moment when she or he is no longer saying anything and the subject is speaking freely.

Discharge: The subject expresses those problems which in the internal examination were believed impossible to communicate. This produces corresponding discharges of tension which may include laughing, crying, general motor abreactions, etc.

Synthesis: Guide and subject summarize what has happened, giving coherence to the whole process.

Recommendations.

1. The place where you work should be quiet and dimly lit. It is important that there be no possibility of other people interrupting you.

2. The guide and subject should sit side by side facing the same direction.

3. The guide should take care that what she or he says is clear and friendly; the guide should try to establish affectionate communication. In no case should the guide rebuke

or judge the subject.

4. The guide should not mention the name of the subject.

5. The guide should take notes of the principal indicators that appear.

A good catharsis is the best condition for the works to come: the integration of contents through transference.

-------------------------------------- **Lunch Break** --

3. Transference

Introduction

In speaking of catharsis, the question arises, "What happens when the impulses are blocked before they reach the centers?" Intrabody anesthesia is one such situation, and an example of this occurs when the subject feels no tension in his sexual organs and has symptoms of impotence. Another example occurs when a strongly conflictive situation is forgotten instead of being integrated or cathartically discharged. A third kind of blockage occurs when the subject is continuously depressed. In this state the subject does not experience tensions that can be corrected by means of relaxation or cathartic practices.

The above kinds of problems, as well as much more complicated ones, lead us to the more complex practices known as "transference."

The objective of transference is to integrate mental contents. They do not work the same as cathartic practices by discharging tensions; rather, they work by transferring charges from one content to another in order to balance one's system of thinking, one's mental "scene."

In reality, the consciousness is continuously transferring charges from one content to another. But for various reasons, at times certain contents remain isolated and produce dissociations...

From the psychological point of view, human life should consist of a progressive integration of contents. In this sense, transference as a technique is intended to assist this normal process that is sometimes affected by accidental dissociations.

Just as there are natural cathartic expressions, there are also natural transferential operations that occur in dreams, reveries, artistic activities, making love, and in religious experiences.

Tensions and climates. Transformation of impulses

When we work with transferential techniques, our primary interest will be on the "fixed climates," that is, the *permanent* climates which operate as a constant emotional background in everyday life. These background climates occupy the central field of the consciousness only in certain circumstances.

In this chapter, the different forms of transformation of those impulses are explained: "translation" (from one sense to another: for example, in sleep, a tickling sensation transformed into ants), and "deformation" (in the same sense: the telephone ringing into bells tolling in the wind), as well as the absence of impulses (intracorporal anesthesias, the loss of limbs or organs, which are registered as a loss of identity or disconnection with the world).

<u>Perception and representation. Associative chains.</u>

Here we explain the trajectory that impulses from the senses follow, and that finally allow one to recognize objects on the basis of a comparison between perception and representation. For example: I see an object and I recognize it as a glass, thanks to previous recordings.

When a person perceives a new object for the first time, the memory in any case forwards incomplete information with which the consciousness can define or locate the object according to its similarity, contiguity, or contrast with classes of objects or parts of other objects. In such cases, the subject will say that the new object is like another one in certain characteristics, that it could not possibly be like this other one, etc.

Example: If someone says "mountain" and I associate this with "skyscraper", I have associated through similarity; if instead I respond with "snow", I have associated through contiguity; and if I answer with "valley", I have associated through contrast.

In associations through similarity, the representations act by likeness; through contiguity they act by closeness or proximity to what is or was in contact with the proposed object; and through contrast, one associates by what is opposite to the proposed object.

When one controls these associative chains we speak of "directed images," whereas if the representations are uncontrolled we call them "free images."

Example: When remembering in an orderly way the objects of my room, I am proceeding by directed representation. When divagating or letting associations flow loosely, I am acting with free representation.

<u>Associations and levels of consciousness.</u>

As one's level of consciousness lowers, the directed associations diminish and free associations are more prevalent. The rational comparison of data becomes more confused, and in general the attention no longer directs the activities of the consciousness. Therefore, the critical and self-critical faculties are also reduced. For example: I'm reading a book in bed, I begin to fall into semi-sleep and the contents of the book begin to become mixed with my memories of the day, and so on, until I fall asleep...

When one's level of consciousness drops, the mechanisms of reversibility are blocked; conversely, they become active as one's level of consciousness rises.

The reversible mechanisms allow the consciousness to direct its operations in a more or less "voluntary" way, going towards the sources of the impulses. This is the case of *evocation* (attention plus memory) as opposed to simple remembering in which the impulses reach the consciousness from the memory without any attentional function. For e.g. if asked for my name, I respond automatically; if I'm asked for the first book I

ever read, I have to go to the memory to find the data. Another case of reversibility is known as apperception (attention plus perception), which is different from simple perception in which the information reaches the consciousness without the latter having intentionally gone to the source of the stimulus. Example: I hear the sound of cars passing by on the highway, or I listen attentively to see if it's a car or a truck that is passing by.

What we call the "rational" operations of the consciousness are basically vigilic ones; therefore they are characterized by the function of the reversible mechanisms. For e.g. the production of a thematic synthesis.

The typically "irrational" operations of the level of sleep impose themselves on the consciousness with all the suggestive power of their images; there is an absence of critical function due to the blockage of the mechanisms of reversibility.

In the intermediate level of semi-sleep which occurs in states of fatigue, upon waking up, or upon going to sleep, the activities of the reversible mechanisms are partially blocked.

Space of Representation

The space of representation is the three-dimensional "screen" or "monitor" in which the consciousness remains aware of its operations and directs them through its attentional mechanism.
Impulses from the external and internal senses, from the memory, and from the operations of the consciousness itself, all end up being converted into images that are placed at different heights and depths within the space of representation.

As one's level of consciousness lowers and the thresholds of external perception narrow, one's external bodily activity ceases. One's images are represented more internally, and one's point of observation moves deeper inwards; one could even represent oneself in the scene without mobilizing activities of one's body in external space with this image.

The guided transference must be carried out when the subject is in the level of semi-sleep. The transference will be most effective in this level when the subject makes the least rationalizations because the subject's internal sensory impulses will then be translated best, and his or her representations will be the most powerful.

For e.g.: I sit down, close my eyes, begin to imagine and say, "I'm walking through a field, it's a sunny day"... In this case I am in semi-sleep. If instead I say, "I'm here sitting down, imagining that I'm walking through a field...", then I am in vigil, rationalizing.

Allegories, symbols and signs

All images are formed based on data from the memory. One can either remember an old scene or imagine a new one by making it up with different elements from places and things one remembers. In the second case where one imaginarily composes an image, a great variety of attributes from different objects may be concentrated or reduced into just one image.

Example: remembered image: Horse (contents from the memory)

imagined: Horse accompanied by birds (new elements are added to the remembered image)

allegorized: "Winged horse" (the attributes of all images are condensed into a single image)

An allegory is a concentration of many associations into a single represented object. This is quite distinct from objects which arise through simple association where the next object derives from the previous one without either object losing its original identify.

There are also other representations that originate neither from memories nor from a concentration of associations such as allegories. These images appear in the work of the abstractive pathways of the consciousness. We call these representations **symbols**.

In a symbol, an image is stripped of any secondary or accessory elements, and only its most general formal characteristics are preserved.

For example, in abstracting a symbol from the visual image of a beautiful green farm, one would eliminate all details and wind up with a simple rectangle that can be precisely measured. The common geometric symbols are representative cases of the work of the abstractive pathways.

Finally, there are also representations typical of the work of the abstractive pathways that fulfill some function assigned them by convention. Such is the case of numbers, arithmetic **signs**, musical notes, etc. It is of interest in our work to master some elements of symbol and allegory, leaving signs aside.
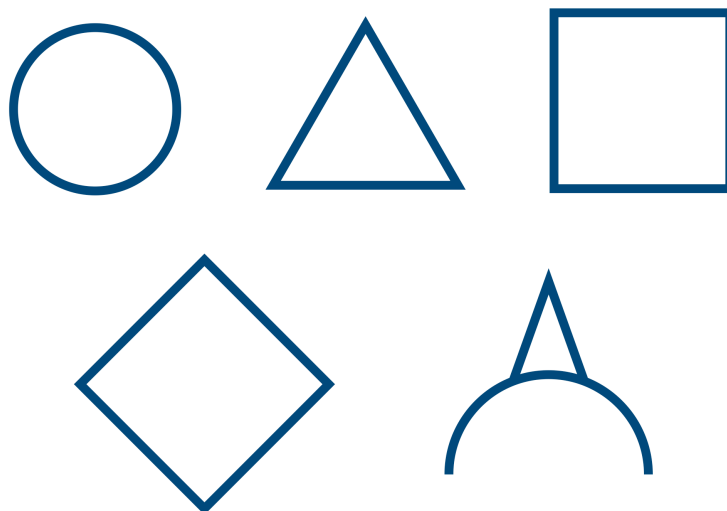
Symbol

We distinguish between symbols with no frame (a point, straight line, broken line, curve, crossed lines, crossed curves, a crossed line and curve, spirals, etc.), and symbols with a frame. (These are formed when lines and curves are connected in a closed circuit which separates the external from the internal space. We call the enclosed space the "field." Examples are the circle, the triangle, the square, the rhombus, and any other mixed forms that enclose space.)
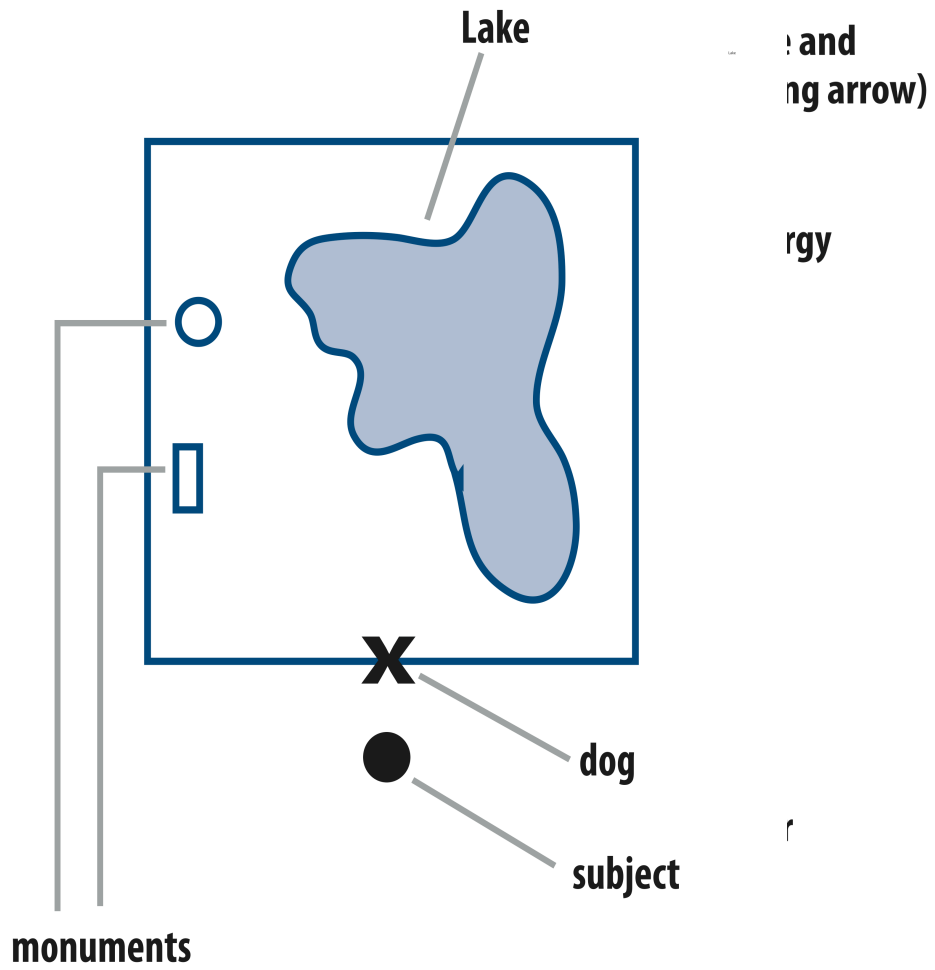
Examples of symbols without frames
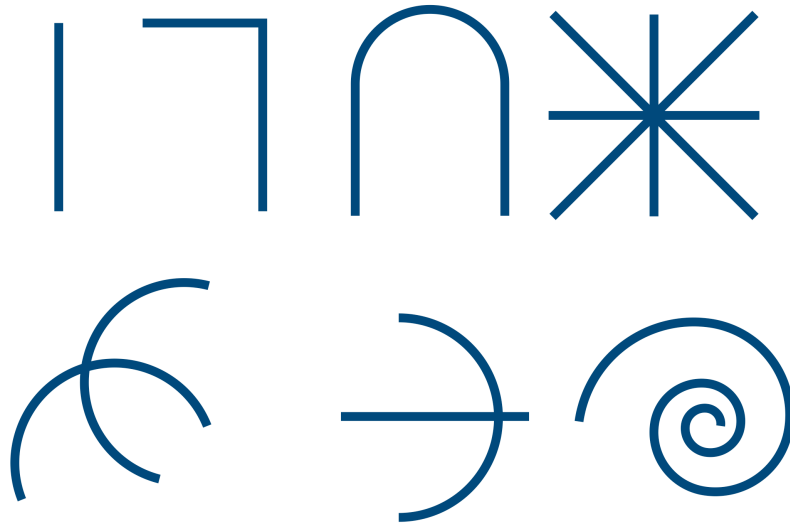
Examples of symbols with frames

Examples of systems of tension in symbols

Lake

e and

ng arrow)

rgy

x

dog

subject

monuments

manifest center

For example, the subject dreams of a small park where there are statues and a lake. He cannot enter the park because there is a dog guarding the entrance. The energy tends to be transferred towards the interior of the field, and inside the field it moves towards the manifest centers. But the impediment in the form of a dog makes strong tensions arise. Another example: the giant that blocks my way in the guided experience, "The Rescue".

<u>Allegory</u>

In any sequence of associations, we can distinguish between the images (or "themes") and the different "plots" that connect or link the representations.

Take for example a picture in which you find different objects: in the left foreground, a golden wheat field and some men harvesting; in the central part and background, a city with a visible industrial area. The day is bright and clear. In the right foreground, little children are playing with dogs near a house. A woman is calling the children to dinner by clanging a frying pan. The whole picture has a friendly feeling and shows both the work and warm home life of country people.

In this scene, we can make out the images that together make up the whole plot. Clearly, if we treated and arranged the same images differently, this could result in a considerably different plot. For example, suppose that now in this picture the same children are hitting the dogs with the frying pan; the workers have abandoned their harvesting tools; the house is in ruins; and the sky has taken on a leaden, sinister color, while the smoke from the factories in the distance looks like it is from a fire.
In this example, the first image denotes a "friendly" climate that links and integrates the themes (transferential plot). In the second case, the climate is "chaotic", and it links the themes in a disintegrating way (cathartic plot).

In all scenes formed by free associations, we must distinguish between the <u>themes</u> (images) and the <u>plot</u>. The themes reveal the interplay of tensions and relaxations upon making one's way through difficulties and working cathartically. Plots, on the other hand, reveal the climate in which the whole scene takes place.

In general, we say that any image or climate that shows up repeatedly in different scenes is of special interest. For example, if on several occasions a subject should have dreams with different plots, but the same person or object always appears in them. Or conversely, the subject dreams with different themes, but the same plot is always repeated.

When one succeeds in capturing a repeating image or climate, one will have found an important thread to follow which will be of great help in orienting subsequent transferential procedures.
The various themes may be grouped into general categories, just like the plots. We recognize 8 thematic categories:

 A. *Containers* are all objects that enclose, guard, or protect other things.

 B. *Contents* are all objects, persons, situations, etc., that appear within a container. Contents are called either manifest when the image appears explicitly, or tacit when the image does not appear but one "knows" that it is present.

 C. *Connectives* are all those elements that link two or more containers, that link two or more contents, or that link containers and contents. Connectives can have a facilitating nature, or be impediments.

 D. *Attributes* are those elements whose principal value has been transferred from other things or people by an association of either similarity, contiguity, or contrast. For example, an object one prizes because it was a present from a friend, a special piece of clothing one values because it used to belong to a particular person, and an abstract value represented allegorically (e.g., justice represented by a blindfolded woman holding scales in one hand and a sword in the other).

 E. *Levels* refer to the images in a scene placed in different vertical levels (e.g. a hill or

a valley), differences in size (giant and dwarf), or the different functions or roles that relate the images (boss-subordinate).

F. Moments of process are represented by the chronological age (an old person, adolescent, or child), transformations (one person is transformed into another or into an object), or inversions, which are a special case of transformations (for example, an ugly frog is transformed into a handsome prince).

G. Textures, colors, sounds, smells, etc., are always related to the sense that first produced the sensory signal, which is then translated or deformed into an image.

H. Functions: 1. *Defenders* protect or defend something to stop access or free passage through it;   2. *Protectors* help one's access to or voyage towards a particular objective, as in the case of guides or certain magical or technical aids (magic wands, etc.); 3. *Intermediaries* are beings one must first go to in order to later obtain some desired benefit; 4. *Centers of power* are objects or places that possess a strong virtue that can transform one, such as the water or flame of immortality, the fountain of youth, the island of happiness, the philosopher's stone, etc. At the end of any search in which all the previous functions appear, there is a center of power, an image that represents one's ideal desire for permanent and complete happiness and relaxation.

And 3 kinds of plots:

A. *Cathartic Plots* are plots in which the subject experiences a relief from tension. They nearly always involve either laughter, crying, fighting, or sex. The plots in jokes are good examples of cathartic plots.

B. *Transferential Plots* are plots in which the subject undergoes a transformation, a change in her point of view or how she perceives a situation, or a change in the "meaning" of something.

C. *Occasional Plots* are plots that reveal the presence of situational tensions or climates. The raw material that generates the climate may have any of numerous sources and will be of recent origin.

We will now go on to the procedure for Transference and the corresponding pedagogy.

Transferential Probe
We will now work with transferential techniques that will enable us to free and integrate psychic contents.

For all Operative works (catharsis, transference and self-transference), the same principle applies: **detect and overcome resistances**. We will have to comprehend what are the indicators of resistance, and what are the indicators that they have been overcome.

The indicators of resistance are: those that appear when applying the techniques of catharsis, and others that are very closely linked to the configuration and dynamic of images:

- Resistances of rationalization, concealing, forgetting and blocking.

- Difficulties in horizontal or vertical movements.

- Difficulties in expansion or contraction.

- Difficulty in transforming images.

- A cathartic eruption in the transferential process.

- Excessively fast movements of the images.

- A rebound of vertical height.

- A rebound of level.

- Difficulties in visualizing images.

One of the first conditions needed for a successful transferential process is that the subject associate thoughts freely, if possible using visual images. For this condition to be easily fulfilled, the subject seeks the level of <u>active semi-sleep</u>, in which she describes her mental scenes to the guide, while the latter limits himself solely to directing these images.

The idea is not for the guide to suggest images to the subject because the guide would then merely be transferring her own contents to the subject. Rather, given the scenes narrated by the subject, the guide's function is to direct the images to different vertical levels and depths within the space of representation, working with transformations, contractions, and expansions of images, depending on what indicators of resistance appear.

The three main transferential techniques are: levels, transformations, and expansions.

Levels: guided experiences Ascent and Descent.

Transformations, and expansions: guided exp. The Costumes

<u>Technique of levels</u>

This technique works with different vertical levels within the space of representation. To begin this technique, the guide suggests that the subject start by representing him/herself at a level which we call the "middle plane." This is the level where images typical of normal perception occur.

Once the subject has visualized himself, the guide then suggests that the subject descend. Here, the first difficulties may appear because the subject will have to discover how to move downward. Knowing the indicators of resistance and of their solution, the guide will assist the subject each time difficulties appear.

Although the general rule for every transference is that all resistances must be overcome in order to displace and free the stuck charges, we still have to see how to do this. In transference we speak about **"persuasion" in overcoming resistances**. By this we mean, if the resistance is not stronger than the subject, the subject should face this resistance directly, but that whenever the resistance is too strong for the subject, the guide should intervene and assist the subject in the scene with appropriate allegorical resources that persuade or reconcile the contents. Or the guide may instead invite the subject to seek another easier way to again approach the same resistance, but this time from a more favorable angle or point of view.

To summarize the transferential technique of levels, one begins from the middle plane, then descends to the lowest point where one can still visualize and mobilize images; then one returns retracing the same path traveled on the way down until one again reaches the middle level. From the middle plane one ascends to the upper limit one can reach and then descends again retracing the same path back to the middle plane. The idea is for the subject's sensation of "coming out" of the transference to be gradual and easy-going.

In general, the guide begins the transferential work by directing the subject to follow the technique of levels. But as they follow this technique, resistances will appear for the subject, resistances related not only to vertical movements, but also to horizontal movements or to the sizes of the images. Therefore, they use the technique of transformations and technique of expansions whenever they detect the corresponding resistances within the general technique of levels.

Transference of images

In the transferential probe, just as in the cathartic probe, it is possible to work on many situations from everyday life, without the subject needing any special knowledge. The best examples of this are the Guided Experiences, in which we move through levels, transformations, expansions, and overcome resistances, integrating contents on the basis of pre-constructed stories.

However, to do a profound transference, the subject must have sufficient information about these themes. The principal reason the subject needs this knowledge is that any deep transferential session ends with a rational, vigilic discussion between the guide and the subject in which the subject must interpret and give order to their own process.

Steps of a transferential session:

1° Preparation. Physical source of signals. Appropriate environment. Body position. Full relax.

2° Entrance. Biographical event, dream, or interesting image. The sensation of "falling" and following the proposed image is suggested.

3° Development. Always starting from the middle plane and the image given by the subject.

4° Exit. Once the subject has returned to the initial point in the middle plane after retracing the whole internal path that he or she has traveled, the guide will encourage a climate of reconciliation of the subject with him or herself by appealing to agreeable images.

5° Vigilic Discussion. When the subject has recovered a vigilic state, then the subject reconsiders all that has been done and writes a summary of the journey, the difficulties found, the resistances, and the instances when they were overcome. Subject and guide do a symbolic reduction and an allegorical analysis in which they attempt to make an interpretative synthesis.

---------- Video of Pedagogic Transference

Allegorical Analysis

To do an allegorical analysis of the written text of the transference, we begin with the following steps:

1.- Symbolic reduction of the main scenes (see figure). This will show the most general system of tensions—the points where energy accumulates, disperses, and transfers. It will also allow one to understand the resistances and the tensions that are overcome. This becomes more clear when you compare situations from previous cases. For ex: the symbols always show up as enclosing or excluding.

2.- Once the symbolic reduction has been done, analyze and categorize all the themes and plots that appear.

3.- When you have categorized the themes and plots, then define the climates. Defining the basic climates is the summary of the analysis done in steps one and two.

Let's see all this based on the pedagogic transference just done.

Allegorical Interpretation

Once one finishes the Allegorical summary, one is in a position to interpret it if one also has summaries of previous allegories of the same or similar situations. This is necessary in order to distinguish whether one is dealing with a cathartic, transferential, or occasional phenomenon. When the interpretation is complete, the synthesis can be done.

When we say "interpretation," we mean examining the process followed by the themes and plots in time in order to understand the functions they fulfill—what tensions they reveal, what climates they express.

Post-transferential elaboration

The subject should keep track of her dreams, daily reveries, any change in how they perceive their internal situation, and any changes in behavior. The subject takes notes of everything significant.

The post-transferential elaboration, like the transference session itself, can produce an integration and successive reordering, and the process can continue unfolding for quite some time after finishing the guided work. In this case, the subject will feel that "something" is changing within them.

Sometimes contents from biographical stages long past are integrated not during the transferential sessions themselves, but during the later post-transferential processes.

Conclusion of Transferential process

It will become clear that the subject has reached the end of the process when, in the post-transferential elaboration, one experiences registers that one comprehends things and that contents that were not previously integrated "fit together" and make sense. A decisive indicator is when there is a positive change in behavior in a concrete situation that the subject wished to overcome.

In synthesis. We are interested in achieving a growing integration and coherence in our internal landscape. Our aim is that the contents of the higher spaces, our deepest aspirations, become active in our internal landscape. Those profound aspirations can influence our behavior just like those which are located in other parts of the space, for example, those contents with tensions and climates that we have observed in the previous works. That is why we are interested in reaching these aspirations and having their meanings influence the configuration of our internal worlds which, in turn, irradiate their translations throughout our relations and projects with others.

Psychology III - Summary

Psychology III is based on the explanations given by Silo in Las Palmas, Canary Islands Spain, in early August 1978. It would be good to study it in depth, and make one's own summary and synthesis.

In Psychology III, the themes that we saw recently are developed, these are: Catharsis, Transferences and Self-transferences, as well as the theme of action in the world as a transferential form.

In the scheme of the consciousness we saw one circuit that corresponds to the perception, representation, a new capturing of the representation and the internal sensation. And another circuit shows us that for every action I launch towards the world I also have an internal sensation. This capturing of the feedback is what allows us to learn by doing things.

We have the example of the keyboard: I go recording actions by trial and error, but I can record actions only if I carry them out. I have registers of what I do. I have memory of all the acts I carry out.

We know that action can produce cathartic, transferential and autotransferential phenomena. One type of action is not the same as another. There are actions that allow internal contents to integrate and there are actions that are tremendously disintegrating. It is not indifferent then the action that one carries out in the world. There are actions that produce a register of unity and actions that give a register of disintegration.

Psychology III continues developing the integrated work of the psyches, but we will not now be looking at that all together.

Let's advance by briefly reviewing what has been said about the consciousness and the "I".

The consciousness has a type of "director" of its functions and activities, known as the "I". I recognize myself thanks to the memory and some of my internal impulses that are always linked to a characteristic emotional tone.

Not only do I recognize myself by my biography and my memory data; I recognize myself by my particular way of feeling, my particular way of comprehending. And if we were to take away the senses, where would the "I" be? The "I" is not an indivisible unity, but results from the sum total and the structuring of the data from the senses and the data from memory. It is an illusory configuration of identity and permanence.

In terms of reversibility and the altered phenomenon of consciousness, it is not the same to perceive or to apperceive, that is to put attention to the perception, something that we can do right now. It's not the same to memorize or to remember or evoke, where my consciousness goes to the memory source. And so the consciousness is equipped with mechanisms of reversibility that work according to the state of lucidity it is in at that moment. We know that as the level drops, it becomes increasingly more difficult to voluntarily go toward the sources of stimuli. The impulses impose themselves, the memories impose themselves, and all of this starts controlling the consciousness with great suggestive power, while the defenseless consciousness limits itself to receiving the impulses.

Not only does this happen in a fall in level of consciousness, but also in altered states of consciousness. It is clear we do not confuse altered states with levels of consciousness, since each level of consciousness allows different states and the alteration can occur in any of those.

The "I" can become altered due to an excess, or lack, of stimuli. But in any case, if our director-"I" were to disintegrate, the activities of reversibility would disappear.

On the other hand, the "I" directs operations using a "space," and depending on the placement of the "I" in that "space," the direction of the impulses will change. Impulses and images are continually being placed in this space. Different responses go out to the world depending on whether an image is launched at one or another depth or level of the space of representation.

Let's take the example of the hand: If in order to move my hand I visually imagine it as though I were seeing it from the outside, I imagine it moving toward an object I want to reach for, my hand will not really displace itself. That external visual image does not correspond to the type of image that must be triggered in order for my hand to move. For this to happen I must use other types of images—coenesthetic images (based on internal sensation) and kinesthetic images (based on the muscular register and the register of the position of my hand when it moves).

The images are what activate the centers, but once they are activated the internal senses take samples of the activity that was triggered toward the intrabody or toward the external world. That internal register returns again to the circuit, it goes to the memory, it circulates, it gets associated, and it transforms and gets translated.

For naïve psychology, everything ends when an act is carried out. And it seems that everything is just beginning when one carries out an act because this act is re-injected, and the re-injection awakens a long chain of internal processes.

<u>The system of representation of altered states of consciousness.</u>

In our displacements through the space of representation we can reach its limits. As the representations descend, the space tends to darken; and inversely, as they go upwards, the clarity grows. This difference of luminosity between the "depths" and the "heights" surely has to do with information from the memory and because there is greater luminosity at eye level. The field of vision opens up with greater ease in front of and upwards from the eyes (towards the top of the head), rather than the contrary.

On the other hand, and only under specific conditions of altered consciousness, a curious phenomenon is produced that irrupts, illuminating the entire space of representation. This phenomenon accompanies powerful psychic commotions that deliver a very profound emotional coenesthetic register. This light that illuminates the entire space of representation manifests in such a way that, whether the subject goes up or down, the space of representation remains illuminated. After registering this phenomenon, some subjects return to vigil with an apparent modification of their perception of the external world. When this curious phenomenon of illumination of the space is produced, something has happened to the consciousness' system of structuring. It now interprets habitual external perception in a different way. It isn't that "the doors of perception have been cleansed" but that the representation that accompanies perception has been modified.

Empirically or through diverse mystical practices, the devotees of some religions try to

make contact with a phenomenon that transcends perception and that seems to irrupt in the consciousness as "light." Through different ascetic or ritual procedures, through fasting, prayer or repetition they seek to make contact with a kind of light source. In transferential processes, one can experience this. It is produced when the subject has received a strong psychic commotion, that is, his state is roughly speaking an altered state of consciousness.

We are interested in the system of register, in the affective emplacement that the subject undergoes, and in this sort of great "meaning" that seems to erupt unexpectedly.

The altered states of consciousness can occur in different levels, and, of course, in the level of vigil. There exist the so-called crepuscular states of consciousness, in which there is a blockage of overall reversibility and a subsequent register of internal disintegration. We also distinguish some states that may occur occasionally and can well be called "superior states of consciousness." These can be classified as: "ecstasy," "rapture," and "recognition."

The states of ecstasy tend to be accompanied by gentle motor concomitances and by a certain generalized agitation. States of rapture are rather marked more by powerful and ineffable emotional registers. States of recognition can be characterized as intellectual phenomena, in the sense that the subject believes, in an instant, that they "comprehend everything;" in one instant they believe there is no difference between what they are and what the world is—as though the "I" had disappeared. Who hasn't suddenly experienced a great joy for no reason: a sudden, growing and strange joy? Who hasn't experienced—without any apparent cause—a realization of profound meaning in which it became evident that "this is how things are"?

It is also possible to penetrate into a curious altered state of consciousness through the "suspension of the 'I'." This presents itself as a paradoxical situation, because in order to silence the "I" it is necessary to keep watch, in a voluntary way, over its activity. That requires an important action of reversibility, which, once again reinforces what one, wishes to annul. And so suspension is only achieved through indirect routes, by progressively displacing the "I" from its central location as object of meditation. This "I"—a sum of sensation and memory—suddenly begins to silence itself, to de-structure. Such a thing is possible because the memory can stop delivering data and the senses (at least the external ones) can also cease supplying data. The consciousness is then in a situation of finding itself divested of that "I" —in a kind of void. In such a situation, a mental activity that is very different from the habitual one can be experienced. Just as the consciousness nourishes itself with the impulses that arrive from the intrabody, from outside the body and from the memory, it also nourishes itself with the impulses from responses that it gives to the world (external and internal), and that feedback once again reenters the circuit. And through this secondary path, we detect phenomena that are produced when the consciousness is capable of internalizing towards "the profound" in the space of representation. "The profound" (also called "the Self" in one contemporary psychological current), is not exactly a content of consciousness. The consciousness can reach "the profound" through a special work of internalization. In this internalization, that which is always hidden, covered by the "noise" of the consciousness, erupts. It is in "the profound" that the experiences of sacred spaces and times are encountered. In other words, in "the profound" one finds the root of all mysticism and all religious sentiment.

Psychology IV - Summary

Considering the developments that we have done today, we are not going to dwell on the first three points of this material: impulses, splitting of impulses, the consciousness, the attention and the "I"; and spatiality and temporality of phenomena of the consciousness, since these are amplifications and deepening of what has been already set out in operative and Psychology III.

However, we do consider it important though to concentrate on the topics of: structures of consciousness, states and non-habitual cases, i.e. perturbed consciousness and inspired consciousness. As well as, accidental and desired phenomena, displacement and suspension of the "I", and the access to profound levels. These are topics all directly related to the interest of the disciplinary works.

<u>Impulses and division of impulses</u>

Impulses "divide" making possible the comparison of the registers of perceptions with those of representations. There are other cases of splitting of impulses, like in the cases of evocation as apperception. The voluntary and involuntary direction and selection of the consciousness towards its different sources constitutes the function referred to as "attention".

<u>Consciousness, attention and the "I"</u>

We call "consciousness" the apparatus that coordinates and structures, the sensations, images and memories of the human psyche.

The consciousness is often confused with the "I" when in reality the latter does not have a corporeal base as does what can be identified as the registering and coordinating "apparatus" of the human psychism. The consciousness's register of its own identity is given by the data of the senses and the memory along with a peculiar configuration that gives the consciousness the illusion of permanence, in spite of the continuous changes that be verified within it. *That illusory configuration of identity and permanence is the "I".*

SPATIALITY AND TEMPORALITY OF THE PHENOMENA OF CONSCIOUSNESS

The "I" can be located in the interior of the space of representation, both in the kinesthetic tactile limits that give the notion of the external world and inversely in the the coenesthetic tactile limits that give the notion of the internal world.

This "I" seems to carry out the function of coordinating the activities of the consciousness with ones own body and with the world in general.
Gradually, along with the management of the body and certain internal functions the punctual presence is strengthened, as is a copresence in which the register of one's own "I" is constituted as something that concentrates, is the background of, all mental activity. We are in the presence of that great illusion of the consciousness that we call the "I".

The register of any phenomenon is experienced in the three dimensions of the space of representation: the impulses vertical height, horizontal lateral position, and depth (more external or more internal). This is something that can be verified through apperception or by representing impulses originating from the external world, the intrabody or the memory.

In vigil the *fields of presence and co-presence* allow us to locate the phenomena within a temporal succession, establishing the relation of events from the present moment in which I am located with previous moments, from where the flow of my consciousness comes, as well as subsequent moments, to which this flow is directed.

This is different from what occurs in the elapsing of the physical world; events of consciousness do not respect chronological succession rather they turn back, persist, become actualized modified or futurized, altering the present instant.

The insertion of the psychic in external spatiality begins with the impulses that become protentions of kinesthetic images and move towards the exterior of the space of representation, moving the body.

By variation of impulses between *"spaces"*, the psychism is penetrated by, and penetrates, the world.

From its origin the consciousness is constituted from, in, and for, the world.

Structures of consciousness

The different ways of being a human being in the world, the various circumstances of experience and doing, correspond to complete structurings of consciousness. Thus: the "unhappy consciousness", the "anguished consciousness" the "emotional consciousness", the "disgusted consciousness" the "nauseated consciousness", and the "inspired consciousness", are notable cases that, conveniently, have been described.

The classical levels of vigil, semi-sleep and sleep do not present difficulties of comprehension. But in each one of those levels we have the possibility of recognizing different positions of the psychic phenomena. Taking some extreme examples: We say that when the "I" maintains sensory contact with the external world, but is lost among its representations or evocations we are in the presence of a *vigilic consciousness in the state of self-absorption.*

In the opposite case, the "I" lost in the external world displaces itself towards the tactile kinesthetic registers with neither criticism nor reversibility towards the acts being carried out. Here we are dealing with a case of *vigilic consciousness in a state of alteration.*

STRUCTURES, STATES AND NON-HABITUAL CASES

We call non-habitual those behaviors that present abnormalities with respect to the individual or group parameters under consideration.

In our Psychology we focus in two large groups of states and cases; those that we call respectively, "perturbed consciousness" and "inspired consciousness".

 Perturbed consciousness

There exist diametrically opposed positions of the "I" between altered states that range from everyday activity to violent emotion and from states of absorption that range from reflective calm to the disconnection of the external world.There are also altered states in which the representations are externalized as projections in such a way that they are

fed back to the consciousness as "perceptions" originating in the external world. There are other states of self-absorption, in which the perception of the external world is internalized-introjected.

<u>Inspired Consciousnesss</u>

The inspired consciousness is a global structure, capable of achieving immediate intuitions of reality.

The inspired consciousness is more than a state, it is a global structure that passes through different states and that can manifest in different levels.
Furthermore the inspired consciousness perturbs the operation of habitual consciousness and breaks the mechanics of the levels. Finally it is more than an extreme introjection or an extreme projection since it alternatively makes use of either of these depending on its purpose. This last point is made evident when the inspired consciousness responds to a present intention or in some cases when it responds to an intention that is not present but that acts copresently.

We find a vast field of inspiration in the Mystic. We must point out that when we speak of "mystic" in general, we are considering the psychic phenomena of "experience of the sacred" in its various depths and expressions.

<u>Accidental phenomena and desired phenomena</u>

The consciousness can structure itself in different forms varying through the action of specific stimulus (internal or external) or through the action of complex situations that work in an undesired way, an accidental way. The consciousness is "taken" in situations where reversibility and self criticism are practically annulled.

In the case that concerns us "inspiration" bursts into mechanisms and levels, sometimes acting in a less obvious way as a "background" of the consciousness.

We also observe that there occur configurations that respond to desires or to the plans of those who "put" themselves in a particular mental situation in order to cause the phenomenon to arise. Of course as with the desire for artistic inspiration or the desire to fall in love, such things function at times and at other times they do not. The inspired consciousness or better still the consciousness prepared to achieve inspiration appears, with various and suggestive examples in philosophy, art, science and also in everyday life. Nevertheless, it is especially in the mystic that the search for inspiration has given rise to psychological practices and systems that have had, and continue to have an unequalled level of development.

We recognize the techniques of "trance" as belonging to the archeology of mystical inspiration.

Other techniques that are more elaborate in the sense of allowing the subject to control and progress in their mystical experience, have been refined over a long period of time.
<u>Displacement of the I. Suspension of the I.</u>

In cases of trance, the subject is placed at the disposition of an inspiration that permits them to grasp realities and exercise powers unknown in everyday life.

Also in the techniques that use "mantrams", the subject goes increasingly deeper until arriving at absorption, through the repetition of a profound sound.

These exercises are repeated as many times as necessary until the practitioners experience the replacement of their personalities and the inspiration is fully experienced.

Advancing towards self-absorption we could end up at a point where the automatisms are overcome and now we are not dealing with questions of displacements or replacements of the "I". We have at hand the example given by the practice of the "prayer of the heart" as carried out by the orthodox monks of Mount Athos.

The monks repeat this practice many times a day until some indicators of progress such as "illumination" (of the space of representation) appear.

The passage through trance is not very different whether produced in the work with yantras or mantra. But in the practice of "the prayer of the heart" the intention is not to be "taken" by entities that replace one's own personality, rather the practitioner ends up surpassing the trance and "suspending" the activity of their "I".

<u>Access to the profound levels</u>

Doubtless the substitution of the "I" by a force, a spirit a god or the personality of a sorcerer or hypnotist, is something common through history. The suspension of the "I" while avoiding any substitution as in some types of yoga and some advanced mystical practices is also something known though not so common.

It is possible to arrive at the mental situation of abolishing the "I", not in everyday life but in determined conditions that start off from the suspension of the "I".

Entrance to the profound states occurs from the suspension of the "I". From that suspension significant registers of "lucid consciousness" and comprehension of one's own mental limitations are produced which constitutes a great advance. Regarding this transit one should keep in mind some inescapable conditions: 1. that the practitioner has his or her Purpose clear – what they desire to achieve as the final objective of the work. 2. That they count on sufficient psychophysical energy to maintain their attention absorbed and concentrated in the suspension of the "I" and 3. That they can continue without interruption the continuous deepening of the state of suspension until the temporal and spatial references disappear.

Here culminates this study of psychology that started with the animal psychism and continued with the human in all its complexity of apparatuses, impulses, translations, levels of consciousness, centers of response, behavior and a whole series of phenomena typical of its functioning in relationship with the world. In the development the consciousness is described as the coordinator of all of these operations, with the aptitude as well of ascending to levels of work of contact with the sacred, until being is able to transcend the categories of time and space and itself.

General Recommendations

1.- Apply oneself to the activities of the whole. These works should not affect the activities that each of you have in other fields (Movement, Silo's Message, etc.). On the contrary, those activities should receive the enthusiasm and great comprehension that these works of leveling bring with them, and all this should be applied to the activities that you are involved in.

2.- We recommend eliminating the use of psychotropic substances, alcohol and drugs, as these interests are an impediment to entering the works of the disciplines.

3 .- An attitude of care and friendliness are necessary conditions within the ambit. Given the type of work to be done in this second stage, we note that a good working condition will take confidentiality and discretion into account.

4 .- The ordering of one's personal ambits will render the availability needed for future works.

Closing

We remind all Postulants to carry out a complete summary and synthesis of this period of leveling, and to bring it in digital format in one of the 5 accepted languages to the next meeting on July 3 and 4.

To end this day, a few words about the School: in this stage, the School aspires to its expansion and to the incorporation of a thousand Masters working in 30 Parks of Study and Reflection, in the near future.

We wish all the Postulants the best for these coming months.

Peace, Force and Joy!