

20 November 1961

PART 1. MONDAY MEETING, 13 NOVEMBER 1961

First, Dr Roles spoke of our own lecture in January and the necessity to decide on the form of invitation. Many excellent suggestions had been sent in. He asked Miss Gibberd, as 'literary expert', to look through and edit, and perhaps put together two or three of the best sentences... What was required was a name (heading) – something to do with an ancient method which is being re-valued, and expressing the possibilities and the observed results of this method from the individual point of view... Then another short sentence about the relation of a method for individuals to the collective necessity of human affairs today.

Various examples were read and we heard part of an article by Aldous Huxley from 'The Observer Weekend Review', which Dr. R. thought might be quoted in the lecture.

Q. Is the word 'release' used in any of them?

A. Release can be dangerous by itself – what about the crime wave? How release?

Q. Release of the Self.

A. Release of tension by something usefully achieved?

Q. Release in both senses; the release of what is within – imprisoned and asleep, and release from –

A. But put into what? (no reply)

Q. Could one say 'reflection, revelation and revaluation'?

Q. Could the word 'fulfilment' be used?

Q. Could one say something like 'our forgotten inheritance'?

Q. 'Man as he is and as he could be'?

A. It is a question of arousing a sense of immediate urgency in the public mind as well as in our minds. Reformation of the human race is believed to take a long time to achieve!

Q. 'How could I help now'?

A. A modern method to get release from the inner and outer tensions?

A. It is not so difficult to express what such a method can do for an individual. My difficulty is to express how an individual method could make any immediate contribution in this crisis in world affairs; this is the jump we have to make.

Q. Does not 'outside' suggest that?

A. Not quite enough.

Q. What about *responsibility* of the individual?

A. I like that. While we are slinging mud at the politicians, which is the general trend today, and decrying what everybody else is doing, it would undoubtedly be more constructive to return to the responsibility of every individual.

Q. Has it not got to amplify weight of numbers through the individual?

A. Some amplification, multiplication; what a few individuals can do for themselves, in large numbers might make an impression.

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Let us go on now to the questions you asked. One or two of the meetings seem to have been in need of a new line – fresh material. In Dr. Connell's 'there was warmth but no intellect manifested by most of us!' All that we are having now should brighten the mind! Don't let us forget that. We have a very pleasant warmth, and in some cases a glow; but our minds ought to work quite naturally! Though, of course, one subject gone over for more than two or three weeks does get stale, and I have suggested a different subject in the material this week. If you read Part III of that material (61/55) it may be the answer to some of your questions.

There was a list of questions given by the *Thursday Working Party* as follows:

Q. Where does right initiative come from in first and third lines of work?

A. The answer is 'more consciousness'. Any method for producing more consciousness will show itself in right initiative.

Q. What sort of guidance could one have to know what is, and is not, necessary?

A. I would say the hard school of experience. If one checks on all the troubles one has brought upon one's own head and the heads of other people by something that was not necessary, then with experience one learns to eliminate quite a lot of them.

There were also questions on what was said about the Three Humours:

Q. What makes the active and passive alternate?

A. It is of course a fundamental law of the Universe that to every action there is an equal and opposite reaction. Everything goes by oscillation – the swing of the pendulum – and the further it swings toward activity, the further it will swing back into reaction and fatigue; and because of this eternal pendulum swing, a third force is essential before something really moves. It is all just oscillation until one experiences the Third Force.

People agree that, in the meditative mood, it is possible to taste what is active and what is its opposite – what is depressing, inhibiting, and then more rarely something that is neither activity nor inertia.

Q. If there are new possibilities, do they all exist at the same time?

A. No, every moment has a certain limited number of possibilities – some moments very few, some moments full of possibility. We step over lots of moments which have special possibility; but that is nearly always through being thoroughly identified. Any method which enables us to free ourselves from identification will help us not to miss moments of greater possibility; but such a method must be applied every day constantly, because the moments of opportunity are always unexpected.

(Then followed reading of Part 3 of material 61/55)

So let's be cheerful and save up this energy. We know it now, and can recognise it; and if we save a drop of energy every second (there is no second when we cannot save a drop of this energy), and more during those half-hours, and ever more and more, then everything follows. *Create causes* by saving this energy.

That reminds me, I would like to encourage the other 100 or so to come on a Tuesday or a Wednesday at 6.00 p.m., who have not yet been along, to hear further advice about the meditation. There is much valuable material from the Source that I don't want you to miss. About 120 have come so far, and anybody who really wants to succeed with the meditation I would welcome there. This serves as a sort of check. We want a new word – something other than 'checking', which should only be necessary in the first weeks. What are needed at the moment are 'light' and 'heavy' 'rescue squads' as they were called during the bombing of London. We have a 'heavy rescue squad' located at Colet Gardens and we are asking Mr. and Mrs. Ashton to organize 'light rescue squads' – perhaps more mobile. If there is any rescuing needed contact Mrs. Ashton.

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Leading up from this quotation that was read to you from the Shankaracharya, that it is only man's body that is mortal, I would like to study it from the angle of the *Period of Dimensions* – one way by which the layman can profit from all these discoveries that are being made at present about worlds within worlds. So we are going to try out Mr. Ashton's machine which he put together and see if it works! If it does, we will go on using it to illustrate other things in this way.

(Plate 1 on screen – Horizontal Period of Dimensions – overleaf)











Across the top I have put the Period of Dimensions that Mr. Ouspensky describes and writes about in the *New Model*; and here you would perhaps show the world that the sciences study – the *outer world* of what is called 'Objective experiment and observation'. For instance, you can roughly classify all the sciences according to that period, the description at the top, starting with: Atomic Physics, Inorganic and Organic Chemistry, Cytology, Physiology, Biology, Palaeontology and Geology, and Astronomy and Astro-physics.

But what *we* here are interested in is the fact that all this Period of Dimensions is to be found *within each cosmos* – or rather is to be apprehended by each cosmos as connected with itself – and we are naturally most interested in the cosmos – *Man*.

(Plate 2 on screen – Vertical Period – overleaf)

I have written down on the left the same Period of Dimensions, and we start by taking man as he sees himself – as a *three-dimensional being*. Now I want you to realise something. I want you to realise that we have now established that *time and magnitude cannot be divided*; that at every point we must remind ourselves about a space-time continuum, and if we separate them we go wrong. So we will put opposite man, as he sees himself – his size, *1 metre*; and his time, his present moment, the time of one breath – *3 seconds*. Everything below 3 seconds is instantaneous, so this solid three-dimensional body is only a moment in time.

If you want to find the *fourth dimension* you look for the existence of this three-dimensional body *in time*, and you think of a day as the next unit of time playing a major part in man's life – *24 hours*; and you see that the ratio between the two is roughly 30,000 – 30,000 breaths in a day. Then

<p>Point</p> <p>•</p> <p>Zero</p> <p>Atom</p> <p>Atomic Physics</p>	<p>Line</p> <p>—</p> <p>1st</p> <p>Molecule</p> <p>Inorganic-Organic Chemistry</p>	<p>Surface</p> <p></p> <p>2nd</p> <p>Cell</p> <p>Cytology</p>	<p>Solid</p> <p></p> <p>3rd</p> <p>Man</p> <p>Physiology</p>	<p>Cycle</p> <p></p> <p>4th</p> <p>Biosphere</p> <p>Biology</p>	<p>Repetition</p> <p></p> <p>5th</p> <p>Planet</p> <p>Palaeontology Geology</p>	<p>All</p> <p></p> <p>6th</p> <p>Sun</p> <p>Astronomy Astro-Physics</p>
<p>•</p> <p>Point Zero</p>						
<p>—</p> <p>Line 1st</p>						
<p></p> <p>Surface 2nd</p>						
<p></p> <p>Solid 3rd</p>						
<p></p> <p>Cycle 4th</p>						
<p></p> <p>Repetition 5th</p>						
<p></p> <p>All 6th</p>						<p>Plate 1. Horizontal Period</p>


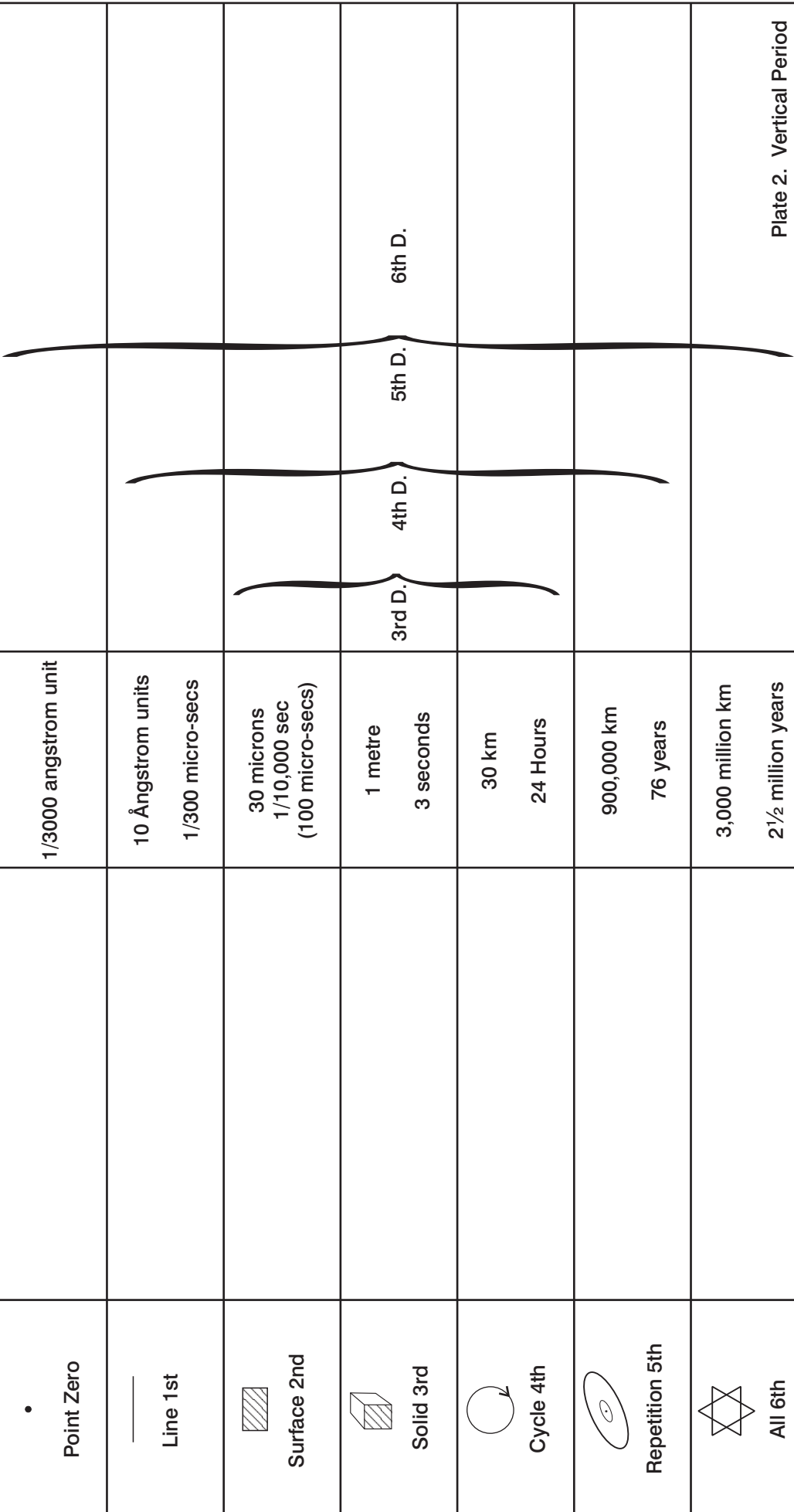





	MAN 3rd 	
• Point Zero	1/3000 angstrom unit	
— Line 1st	10 Ångstrom units 1/300 micro-secs	
 Surface 2nd	30 microns 1/10,000 sec (100 micro-secs)	
 Solid 3rd	1 metre 3 seconds	
 Cycle 4th	30 km 24 Hours	
 Repetition 5th	900,000 km 76 years	
 All 6th	3,000 million km 2½ million years	

Plate 2. Vertical Period

you ask yourself what is the limit of man's horizon, and *30 km* is as far as man can see in any direction when his vision is not impeded, as in a boat at sea; a distance defined by the curvature of the Earth.

The same ratio exists for the next division of space as exists for the next division of time, and we just apply this ratio. We can take it going upwards to smaller worlds first:

A 30,000th of a metre – much to many people's surprise – is *30 microns*, and a 30,000th part of that is one milli-micron or *10Å (angstrom units)*. We could take it further still and it would give us *1/3,000Å* – that is roughly the wave-length of high frequency wireless waves.

When we come to reckon the time we find we are set back by not having any convenient units for measuring time. A millisecond – *1/1,000th* of a second and a microsecond – *1/1,000,000th* of a second are absolutely meaningless to us, and I don't think we need to write more than *1/10,000th of a second* opposite 30 microns.

Well then, coming to larger worlds: 30,000 times 30 km (*900,000 km*) is roughly the *diameter of the Earth's gravitational field*, which is outside the orbit of the Moon, that is, the *distance light travels in 3 seconds* – the present moment for man. 30,000 times that distance is the *distance light travels in a day*, which is the *breadth across the whole Solar System* – the whole sphere of influence of the Sun – *3,000 million km*.

In time, *76 years* is 30,000 days – the average lifetime of a man, and 30,000 times that is about *2½ million years*.

The significance of these various measurements is what is so difficult to understand oneself and express to other people. Anybody can work out the figures; what we have got to do together is to try and establish their significance. We know that *1/10,000 sec* is the limit of sensory impressions of man (sensory nerves do not respond to anything of a higher frequency than that), and 30 microns is the smallest object that can be seen under suitable conditions by the naked eye – like the motes in a sunbeam or the human ovum. Some meaning therefore lies in those measurements between 30 microns and 30 km which confine the sensory world apprehended by man – one sees some sort of significance there. Again, if you think of the cycle of seconds leading to days (time goes in cycles), days leading to a life-time, and cycles of repeated lives, there may be significance in the fact that man's Life Principle at death goes to the Moon – is confined within the Earth's gravitational sphere; and that if man develops all his possibilities he is said to be 'immortal within the limits of the Solar System'.

Perhaps we can make a beginning from that on our voyage of discovery, by taking a cue from Mr. Ouspensky as to how we can begin to make such a voyage of discovery other than by figures. The scientists are all working out the figures. How can we as laymen start out on this voyage of discovery?

(Then followed a reading from Chapter 14 of Mr. Ouspensky's book on the *Fourth Dimension*, translated from the Russian by Mrs. Comper. The book is in the British Museum Reading Room, but we did not know about it before.):

'Fourth Dimension'. A review of main theories and experiments concerning the analysis of the immeasurable. (4th revised edition (Russian), Berlin 1931, pp.111–113)

Chapter 14

Art goes before science, before precise knowledge and even before philosophy, but does not serve them, does not clear the way for them; it goes its own way uncovering new horizons. That which is attained by art cannot be translated into the language of 'precise' knowledge, cannot be expressed in logical forms. As everything born of emotion, art in its essence is unique; whether it is above logic, or below it – does not matter, the main thing is that it is outside it.

...

Art is outside logic, outside the three dimensional sphere. It brings man nearer to the mysterious world of four dimensions, it makes him (there) a native (a friend) to such an extent, that on returning to earth man feels himself to be a stranger, he is no more able to live in a world of PROSE.

The difference between Poetry and prose – is the difference between the 'four-dimensional' and the 'three-dimensional'. Poetry is – penetration into the world of higher dimensions; prose – stays in length, breadth and height.

Art brings man out of these dull measurements, and shows him through (the world of emotions) emotions all the violations of the order of causality, of the sequence of the law of manifestations, shows him that 'separateness' does not exist, lays bare the threads which unite phenomena, (which seemed to be unconnected) into a whole: shows all the secret springs of life; tells him that 'opposites', on which all logic has been founded, do not exist; that there is no necessity to be 'at one time in one place doing one thing' – this awful necessity by which we are so bound up that we don't even notice it.

Art destroys all that logical three-dimensional world, which man built up for himself with such pains, all that small, pitiful 'truth', to which man clings with such despair, afraid (as he is) without it to find himself in chaos.

Art sees the world in 'star-light'; it builds its own world; it obliges man to understand that this world does not in the least resemble the world of railways, automobiles and aeroplanes; it obliges him to understand the laws of this new world full of miracles, and by way of gradual perception and better understanding of these 'laws of the miraculous', approaches the Eternal. Art and all that art can give cannot be measured or weighed. Poetry cannot be enclosed in a flask.

...

Art does not belong to the three-dimensional world and cannot serve it, on the contrary it takes one out of it as the great goddess of Death does, for if she discloses to us the secret of another world, at the same time with one stroke of her hand she conceals and destroys it.

The first secret of a four-dimensional world lies in that *emotionally* it is completely different from that of three-dimensions. In other words it means that the world of higher dimensions rouses in us emotions which are not and cannot be felt in the world of three dimensions. These emotions are the first sign of approach to a world of higher dimensions. But one must be able to distinguish between these voices of the earth. Art, which does not speak of this 'other world' does not urge one to think of it, or feel it, or represents this *other world* as a similarity or extension of it – is nothing but falsification; sober and rational falsification, pseudo-art. Pseudo-art is distinguishable from real art in that it consists of one *truth*. There is no imagination in it, no ecstasy, no sensation of remote indistinct possibilities – only one naked and sober three-dimensional truth, which is an enormous lie because actually nothing three-dimensional does exist.

The problem of right discrimination between true and false art is solved simultaneously with (that of) time and space – art which is satisfied with time and does not tend towards the Eternal must and will be regarded as adulteration.

(Here comes an analysis of ‘Futurism’. Then Hinton’s theory: a cube viewed simultaneously from all sides; man in movement.)

With a good deal of foundation we can say that we ourselves *are* creatures of four dimensions and (we are) turned towards the third dimension only with one part of ourselves, i.e. only a small part of our being lives in three dimensions and this part we call self. Though the greater part of our being lives in four dimensions, we do not know this greater part of ourselves; to put it more correctly we *live* in a four-dimensional world, but regard ourselves as living in a three-dimensional one – we find ourselves in one set of conditions but imagine we are in another.

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We limit ourselves to this three-dimensional existence. A *fourth dimension* exists on either side (30 microns to 30 km), and the first thing that Art does is to heighten our perceptions – our sensations and perceptions – both of the inner world inside us – cells, tissues, and inner voices of the crowd of little lives inside us, and of Organic Life – a much bigger world – around us. If you think of all the different forms of Art on that level which have been produced, you will see how much the Arts have extended our power of perception – our sensations. That is only one level of Art, but it is a great step which we don’t seem to be able to take without the artist; and by Art Mr. Ouspensky included all the Arts – poetry, painting, music, sculpture, architecture. Any comments or questions?

The characteristic of that world is diversity, and diversity of all the Arts since the Stone Age is almost unimaginable. But does not certain Art take us to another dimension still?

Q. That art you have just been talking about is the one that relies on sensory language.

A. Yes, and it seems to me that it is concerned with difference of vision... The Impressionists show you the movement, the sparkle, the heightened sensation... Emotion does not have a language of its own, so we borrow from Instinctive Centre.

There is yet another dimension in some great works of Art on a different level, like Rembrandt’s Art, which sees beyond the impermanent, the transient – which catches something that character has moulded into the features of a man or woman – that something from the essence, a type which has been repeated again and again in human history, permanent human features. And in his drawings, etchings and paintings Rembrandt shows us different types, like the different figures in history.

The *5th Dimension* was bracketed to include 10Å to 900,000 km. (Dr. R. adding): That which is not this impermanent, accidental and transient, I would include in the 5th Dimension.

I, myself, think you have to look to other means like religious mysticism and ecstasy to reach the *6th Dimension* – 1/3000Å to 3,000 million km – the world of infinite possibilities, but I may be wrong.

Q. Do you see what Mr. Ouspensky described as the emotion which takes us out of the third

dimension, as the same thing as the Shankaracharya mentions when he talks about Sattva?

A. Yes, it is found that a small dose of that energy will give you an entry into the world of the 4th dimension, and if you go on, a bigger concentration of it will take you to the 5th dimension, which is apprehended in its full form by consciousness in Higher Emotional centre; and Cosmic Consciousness would include everything – the 6th Dimension – all possibilities. I believe that many of us... are experiencing something of this journey from ordinary three-dimensional life to the experience of higher dimensions, only it is such a strange new world we do not recognise it.

Q. One of the refreshing things in that reading from Mr. Ouspensky is that he said *we are creatures of the Fourth Dimension by nature*, and it is only we who limit ourselves...

A. Yes, we are our own limitation; moreover, we are also creatures of the 5th Dimension, and we live again and again without remembering.

Q. Did you say that the other two humours – Rajas and Tamas are what keep us in the Third Dimension?

A. Yes, it is the wrong proportion of them in the mixture. Remember that the Three Forces exist throughout the Universe, except in the Absolute; but it is the proportion of the three that determines the level of materiality. We live in a very coarse atmosphere and a wrong proportion of the Forces.

Do you think we can leave the world of figures to the Scientists and Mathematicians, and in our discussion try to find some way through – some more artistic approach in pursuing the significance of the Period of Dimensions? Mr. Lucas has a further contribution for you, which we hope to include in next week's material – a very nice, different way of looking at it; but there ought to be other Mr. Lucas's among us!

Q. Would you say one of the qualities of conscious man would be that in his own Being he unites, or could unite, worlds of several dimensions?

A. I would say by the expansion of his consciousness; that seems the only way of uniting worlds of different dimensions.

Q. The question arises in considering some of the things Mr. Ouspensky said about Art which I think, as you said, many people have believed. Very often what is felt appears to have no meaning in the world of three-dimensions in which we live.

A. For instance, we try to understand anatomy – what we are – and very much of the anatomy of this body we carry around with us has no meaning in the world of three dimensions – vestigial organs and so on. From the point of view of the fourth and fifth dimensions these things have a meaning, and it is very interesting to start one's search from exactly those things which have no meaning in the ordinary way. For example, a scene – picture a scene – with no meaning, and then seeing a picture by an artist which has meaning. Our lives are full of events which come from other dimensions. 'The man in the blue overcoat' in *Osokin* had no meaning in the ordinary way, but he was a herald of something of great importance, which had occurred again and again, a turning point in *Osokin's* life.

- Q. Do the larger worlds touch this one more nearly at some geographical point?
- A. I don't know how to answer that; I don't know what you have in your mind?
- Q. I was wondering about Palestine – it has always been so important; big movements started there; and again, in Northern India...
- A. I have never thought of it geographically; I have thought of it in moments of time when other dimensions touch this world...

(Then came the quotation from D.G. Rossetti's poem – 'Sudden Light'):

I have been here before,
But when or how I cannot tell:
I know the grass beyond the door,
The sweet keen smell,
The sighing sound, the lights around the shore.

One can remember those moments in time and of course they are linked to place as well...

- Q. It would seem that repetition on one scale must be differently influenced during the course of its repetition by the time scale of a higher cosmos?
- A. Quite true. This scale we have shown for man, you can only see its significance when you put it on the scale for each higher cosmos; and what is important is that we try to consider each of these divisions of space-time from the point of view of each cosmos in turn. From the point of view of *Man*, 30 km might be his horizon; for *Organic Life* it might be the thickness of the thin film of organic life over the surface of the Earth; for the *Earth itself* it is almost certainly the Earth's perceptive organ – its skin – the measurement being the depth by which Organic Life penetrates the Earth's crust.

So unless we understand each division, and consider the significance of these divisions – not only from man's point of view, but from the point of view of other cosmoses – we will only get a partial understanding.

- Q. But it is never being made in repetition in exactly the same state of affairs between cosmoses?
- A. No, the Law of Octaves operates. An atom is not an exact replica of the Solar System; conditions are different. You cannot argue in detail from one to another because of the Law of Octaves.

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Let us rise above formatory thinking and make some discoveries; for which I personally think the meditation is one of the greatest helps ever given to man.

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PART 2. COSMOSES: MATTER IN THE UNIVERSE

The System tells us that everything in the universe is material, but that materiality is different. This is exactly what we found it so hard to think about and the following paper gives us an interesting way of doing so. At one stroke the System eliminates any dualistic conceptions such as mind and matter, spiritual and material, etc. We must take the hint and deny ourselves the further pleasure of a duality of time and space. Every kind of matter exists in its own space-time, and we are beginning to realise that duration of time is inseparable from magnitude just as its inverse, the number of vibrations in a given time (frequency) is inseparable from the number of vibrations in a given space (wave number). So we must introduce the idea of time into biblical conceptions of infinity such as 'the sands of the sea shore', or 'stars of heaven'.

1. Matter, on the largest scale we can conceive, is the matter of which the Universe is made. This matter consists, not as the scientists suppose, of atoms, electrons and molecules, but of galaxies. As man's body is made of cells, or as air is made of molecules, so the universe is made of galaxies. 'Galactic matter' as we may call it, is the physical substance of the Universe.

2. The galaxies in their turn are made of stars – not separate stars, but clusters of stars, held together by invisible bonds. Let us call this matter 'starry matter' – all we can see of it are vast clouds of stars, like clouds of a subtle gas. We cannot see it as it really is – it is too far away, both in time and space.

3. Star clusters are made of suns – some many times larger, others not unlike our own solar system. We can call this matter 'solar matter'. And if you think of the brightness of our Sun, and then if you think of this brilliance, repeated and repeated, again and again without end, you may begin to imagine what 'solar matter' is like!

4. And then there is the matter of which suns are made. The elements of this matter are planets; but not just the few planets we know about. 'Planetary matter' consists of all planets, everywhere, interpenetrating the matter of the starry worlds.

5. The next state of matter is that of which our planet – the Earth – consists. As our bodies are made of tissues, so the living body of the earth is made of the layers of its atmosphere, its sensitive skin or crust (made up of elements of many different kinds like forests, seas, mountains, rivers, islands, cities, lakes); its mantle (which no man has seen or touched); and its outer and inner core; all of which together make up her physical substance. We only know the crust of the earth and we can call this matter 'organic matter'.

6. The elements of 'organic matter' – the valleys and hills, the cities and forests, the rivers and fields, are the world in which we live, the world of Nature. The elements of this world are living creatures like ourselves. The forests are made of trees, the fields are covered with plants and flowers, men crowd together in the cities, minute organisms fill the seas. All these living creatures taken together are what may be called 'living matter'. It is a state of matter as tangible, as real as the matter of which our bodies are made.

7. And our bodies are made of cells – tissue cells, blood cells, nerve cells, brain cells, cells of many kinds. As a forest is different from a city, as a lake is different from a plain, so the cells of our bodies are different; and cellular matter has many different forms. We are aware of these

different aspects of cellular matter in the different parts of our bodies – the bony skeleton, the flesh, the bloodstream, the nervous system, the brain; and to a certain extent we are familiar with their own different lives, the sensations connected with each.

8. Less tangible, and yet more active is the next state of matter – the molecular. All our internal chemistry, our inner physical states, our moods, our inner reactions, even the breath that keeps us alive – all these depend on matter in the molecular state. In the world around us molecular matter – in the form of water, air, water vapour, and on a larger scale the Earth's atmosphere – has many extraordinary properties, and plays an essential part in creating the environment in which living creatures and plants can exist.

9. And then there is the atom, or ion. The ion, which is an electrically charged atom, is the basis of all electrical phenomena in the world around us, both on a very large scale in the Earth's atmosphere and in Nature, and on a smaller scale in Man's environment. In Man's inner world, it is the basis of his nervous energy, and it plays a vital part in his physical constitution – in his metabolism.

10. And finally, there is radiant energy – heat, light, ultra violet and many other radiations. The basic element of this state of matter is the photon, or quantum of radiation. If atoms, or ions are connected with Man's nervous energy – his impressions – one would expect this state of matter to be connected with his creative energy – his consciousness. But of course there is no proof. And in the world around us radiant energy has a physical basis only, though the laws relating to its action are far from simple.

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