

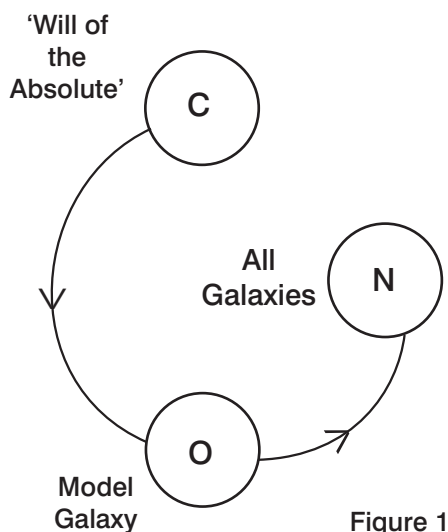
26 February 1962

THE THREE FUNDAMENTAL TRIADS

The following account is based on last Monday's conversation:

Dr. R. Many interesting questions have been asked about the fundamental triad of the Three Octaves of Radiations, which is of course the *Triad of Creation*, and about the other triad we are beginning to study again now – the *Triad of Refinement* – of the 'separation of the fine from the coarse' in the Food Table; and if we get together some good, clear examples about these two triads we may find our way to a third one, which is more elusive. I have drawn them out:

1. TRIAD OF CREATION: C – O – N



This was what Mr. Ouspensky encouraged us to try and do, but remember this is still exploratory; I am quite prepared to be contradicted; but if you take the triad of the Ray of Creation and of the Three Octaves of Radiations and call it provisionally the '*Triad of Creation*' or the 'production of many from one' it can be expressed in the form of this diagram. (Figure 1)

Take, for instance, the creation of Galaxies:

The Carbon is here as the 'Will of the Absolute', which creates a model Galaxy, which is the Oxygen – the raw material, the original condensations of which gives rise to embryo galaxies – and on that model all the different kinds and varieties of Galaxies arise. The same process repeats when within such a Galaxy a secondary condensation forms a model Star, a 'Sun Star', and on this model all the different kinds of stars which astronomers now study arise. In this case the Carbon is the creative principle in All Worlds – All Galaxies – creating a typical star, and on this model all other stars; and this process is repeated down the Ray of Creation – the creation of All Planets from a typical Planet, and so on.

Do these examples suggest to you one kind of triad in the world – remembering that there are six different triads – six different combination of forces at every density level? Now can you think of other examples of that kind of triad?

Q. Is the order typical – decided by this main function, or something to do with this form of structure?

A. It includes all those things: for a certain purpose something is needed – its function; then something that will facilitate that function – some form of structure is needed for that. I will give a ‘lead-off’ with my example: The manufacture by man of such toys as motorcars.

Now that is your question Mrs.G.: ‘Is it a particular form or its function?’ It is a function that is needed to get one from one place to another, and for some reason assumes these virile forms we see around us; but surely the manufacture of motorcars, for instance, is an example of this triad? Think of all the varieties of ‘mechanically-propelled vehicles suitable for the transport of passengers or goods by road’ – which is what my dictionary said – (and now even amphibian!) which have ‘evolved’ since Daimler took out the first patent for an internal combustion engine in 1885 – all the varieties of motor-driven road vehicles!

Q. Would the principle of bridge-making be that?

A. Yes, the bridge arrived at by mankind by trial and error. You see in our activities we do not arrive straight away at a ready-made model; we have to experiment. Whether the Absolute had to experiment or not we don’t know! If you find the right model surely your problem is to some extent solved?

Q. Would not the model sometimes be an accident? I imagine that the prototype of all bridges was a big jungle tree that fell across a river and people were able to cross?

A. Mankind in his creations is greatly dependent on the ‘lucky accident’, I quite agree; and if you read the history of modern projects, like bridges, you will be amazed at how many ‘lucky accidents’ have occurred! ‘Lucky accident’ means that another line of ‘Cause and Effect’ – rather similar to the original line of ‘Cause and Effect’ – happens to meet and helps the other one on.

Q. Clocks? The idea of building time-measuring instruments?

A. This is a very interesting one. I have read up about clocks and how they evolved; it is fascinating. I should recommend that as a study. It is a very good example.

Q. What about Adam? Is he not a prototype?

A. Adam is a figure in literature.

Q. The first man?

A. Was there a first man? Tell me who the first shoemaker was? I mention this because some biologists – like Teilhard de Chardin – believe that life appeared in many parts of organic life simultaneously and the appearance of man occurred in many places in organic life all at once. We logically think there must have been a first man, a first shoemaker, a first bridge-maker, a first clock-maker. In relation to clock-makers at any rate I know that’s not right!

Q. The first one seems to be quite a different process from getting many from one? The first one could have been a hunch?

A. Well, that is a part of the Triad of Creation. The Triad of Creation contains first the ‘hunch’, then a display of ‘know-how’ to create on the basis of your hunch. There are two parts to the same process – two necessary parts.

There are a few examples, and so we now turn to the second triad – the triad which is exemplified in the Food Diagram.

- Q. Before you go on, would you say ‘All Galaxies’ is Neutralizing force?
- A. The idea of this triad is that it starts with Active force working on inert material and ends up with something which has great possibilities for repetition, repeating, repeating. Neutralizing force has in it the possibilities of infinite repetition; that is one of its characteristics. In that triad, All Galaxies is the end product – the Neutralizing force with all the possibilities in it. That Neutralizing force becomes the creative force, the Carbon of the next triad; working on further condensation it forms a star; from that star comes infinite repetition of stars; and that is the Neutralizing force of the next triad. This again is open to much thought – why these triads which end in Neutralizing force have these features?

2. TRIAD OF SYNTHESIS: O – C – N

I don’t know what to call this yet. I am not sure it is right to call it ‘Synthesis’; let us call it ‘*Refinement*’. In this case there is raw material; this raw material has to meet a specific active matter, and this active matter in some way ‘separates the fine from the coarse’; then the fine matter – refined and purified – is ready to take part in further reactions of an *ascending* character. In that first triad there is a *loss* of potential, because infinite possibility is reduced to one line of possibilities; in this triad there is an *increase* of possibilities.

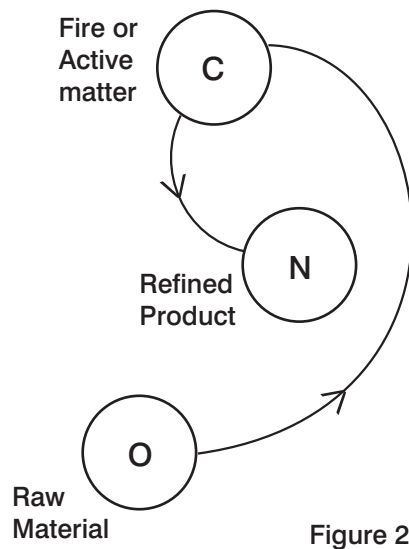


Figure 2

The raw material meets with the appropriate active matter producing refined matter, and the residue we may use for other purposes.

Well, we are given an example of this in the Food Table. Take the food we eat: the process of digestion separates what can be used for going higher in the production of energy, and the body throws out the rest; this finer matter is then acted on by further higher specific active matter and goes a step higher still; and the idea of Nitrogen bringing about continuity of steps upward is the key-note of that triad.

What other examples can you find? Do you agree it is different from the Triad of Creation – from the many from the one?

- Q. One is descending and the other ascending?
- A. Yes. That needs understanding of course, but it is so.
- Q. The process of earth colours dug up and made into pigments used by artists to paint pictures?
- A. Yes, and not only just dug up; look at all the enterprise and researches of firms like Messrs. Windsor and Newton! This search for reliable pigments has led to all kinds of different ways of preparing pigments from different metallic compounds. The cadmium yellows, for instance, are suspect, because they darken with age. This triad of 'refinement' is needed for rejection of failed products and choice of better products so as to get fast materials which retain their properties, because that is the basis of painting – to use material that is easily put on, but very permanent.
- Q. Could it be thought of generally as the triad of craftsmanship?
- A. Do you think that your example – would you call that – the casting of a piece of sculpture – which is perishable – into a form which is imperishable, do you think that is an example? Transformation for a certain purpose – would you call it a craft?
- Q. It is different from the artist's conception which gives rise to the different model.
- A. I would like to ask people whether Mr. C.'s description of this casting is a description of this triad?

The process of casting sculpture in metal seems a good extension of the 'furnace' analogy.

The 'aim' of the process being to transform a model or prototype from a transient into a permanent material.

First a negative mould is made of the prototype – this in itself is a complex and exacting business and the mould, when it is ready to receive its new form, is extremely fragile.

A coke furnace is lit and when the fuel is burning well, red-hot right through, a crucible containing the metal is buried up to the lip in the heart of the fire – To assist the rapid melting of the metal it is a great help to have a 'heel' of metal in the bottom of the crucible from a *previous* melting, in addition to the new ingots.

A much greater heat must now be produced to bring the metal to its pouring temperature and an extra boost is given to the furnace by means of a 'forced draught' – thus vastly increasing the oxygen supply.

In a well constructed furnace there is no leakage of heat, the temperature can build up in its heart without waste. The outside of a good furnace is cool, not boiling!

When the molten metal reaches cherry-red heat and is of a slightly porridgy consistency it receives a shock in the form of a handful of charcoal dust which is thrown into the crucible. The carbon mixes immediately with the metal, sparks fly, the metal swirls, writhes, changes colour to bluey-white, and the impurities, burned up by the carbon, rise to the surface as dross.

The dross is skimmed, the crucible lifted from the furnace and the metal gently poured into the prepared mould.

Dr. R. A lovely description, and from someone speaking from first-hand experience. Leaving

aside whether it is in fact going higher, whether in fact the bronze is a higher product in terms of Hydrogen than the original cast; supposing for the moment that it is, I think this gives you an idea of the various processes – including the separation of the dross – which do coincide in certain ways to this triad. But in this example there is a mixture – several triads come into it – but this very good, careful description gives us a chance to think about it.

Q. Don't you think the main idea is that it ends up with something more intelligent than it began with?

A. That is the question: Is the bronze – to which ever afterward you can do absolutely nothing (as the public monuments in our city bear witness!) – more intelligent than the clay?

Q. One can be perhaps more definite about the making of bread? – Flour 768, water 384, and yeast 192; and they have got to be very much the right temperature.

A. It is *bread* – the finished product – which is 768 food for man. Neither flour, nor water, nor yeast is by itself food. It's a good example of this triad though.

And then we have sugar-beet and its products, and sugar-cane (in the tropics); this is the crude form of what goes into the neat little packets which Messrs. Tate & Lyle send us – the refined sugar. I don't know the exact process of sugar-refining, but I feel it is the same triad. It is interesting because the plant itself – the beet or sugar-cane – has synthesised the crude sugar. This is another triad well worth studying. Again, when the sugar gets into our mouths the body continues the refining process; and this sugar is turned into running energy which is necessary for muscular contraction and brain-work – a whole succession of triads from the sap of the sugar-cane to human energy!

Q. What about yeast in the making of wine?

A. And beer?

Q. What about honey and what the bees do to prepare that for man?

Q. Would that triad represent experiments in the big Laboratory?

A. It is one of the triads used in the experiments of the Great Laboratory, but others are used as well. This is one.

Then I wanted to ask Mr. A. about oil – petroleum, crude petroleum?

Mr. A. It seems a clear example: The crude petroleum in the ground is not worth anything; you cannot use it for anything. When it is taken to the refinery this heat – it meets fire – makes it turn into vapour, and the various products we use are then separated out – the lighter ones like petrol, and the heavier ones like fuel oil.

Dr. R. The original crude petroleum has little intelligence from our point of view?

Mr. A. It comes alive at this vast plant which is needed in the modern petroleum refinery, and then from all this comes all kinds of production, each with its own special functioning, for example: aeroplane fuel, paraffin...

Dr. R. Paraffin wax and many other by-products, and each treated in its own way in separate industries; so the potentialities of the crude petroleum are greatly increased. It seems clear

that the final products are higher in intelligence and adaptability. Now they are making oil from coal aren't they? Is that another example of this triad?

Q. Is the diagram meant to express the beginning of a spiral?

A. Well, these triads which end in Neutralizing force seem to have that property – they can spiral up through a number of different stages, or spiral down.

Q. Harnessing of water into electricity?

A. Yes.

Q. Another one in the oil industry: You have the ordinary petrol, then this is put through a 'platformer' which uses a platinum catalyst and this gives one high octane fuel.

Dr. R. Well now, to sum up. There are two different triads in the world of which we have had examples of a number on different scales. I would like to mention one scale which has not been touched on. We talk about the *evolution* of numerous numbers of dog from one dog; that is the biological equivalent of 'refinement'.

Q. The evolution of a breed?

A. In broader terms, the 'survival of the fittest', 'natural selection'; for 'survival of the fittest' is a very big factor – if not the only one – in maintaining and perpetuating successful 'mutations'. In this case all the unfit are eliminated and the successful 'mutations' or successful breed survives. So here are two triads both labelled 'evolution' in the ordinary way (selection and elimination), and we could go on to show that four other triads enter into 'evolution'!

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3. A THIRD KIND OF TRIAD

Dr. R. I know you are interested in the possibilities of a third type of triad, so let us consider the question of a triad which does not begin with Carbon and which does not begin with Oxygen or raw material, but begins with the invisible Neutralizing Force to which man is blind! What kind of function – what kind of example can we have for that?

Q. Is not this the original idea of the bronze in the artist's mind?

A. Yes, the example which Mr. Ouspensky used to give was the creation of a work of Art; here the artist is supposed to have an idea, and his job is to try and preserve this idea through all the difficulties of collecting and assembling his materials, and finding the appropriate technique and all the rest of it; that is, to convert the intangible, invisible 'vision' into a visible, tangible and lasting reality *without altering it*, rather as Mr. C. suggested that his bronze is the permanent thing created out of something transient, which won't last. So we will put the third triad up:

Triad of Conscious Influences: N – O – C

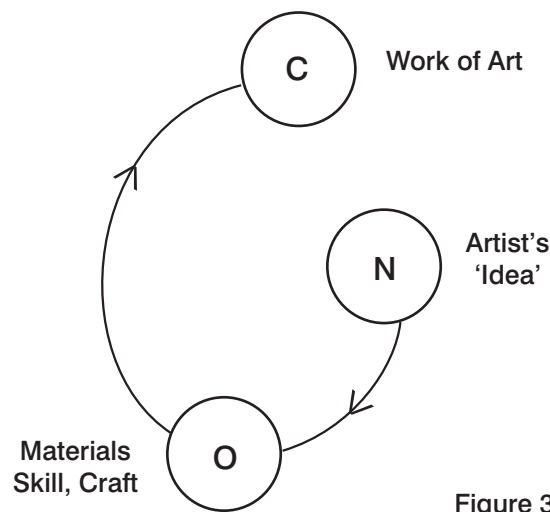


Figure 3

and have that example of the creation of a work of Art – the intangible idea, the assembling of materials, the overcoming of difficulties and reaction, and the final product which is very high – *which is much higher than the beginning*, and this is that triad; we can think of other examples.

I would like to say that no one can explain evolution, no one can explain the origin of the species without understanding this triad.

Q. Is this also the diagram of Pentecost?

A. Yes.

Q. Can it have continuity? How can that be explained?

A. That is the triad by which impulses are given from the world above to octaves in the worlds below; I feel that this triad is given at certain moments only – Pentecost, which Mrs. G. suggested.

Influences from a world above to an octave in the world below can only be given at certain moments at the intervals in the octave; although the ‘Paraclete’ may have appeared many times to individuals and collections of people in subsequent history, but only at that time, in that particular way and with that particular result. This triad is not acting all the time, is not circulating all the time; it happens at a certain moment.

Q. At an interval?

A. Yes, at an interval. Do you think that is a fair description of these three triads?

Q. Do you think that something of that sort is happening in this age?

A. That is what everybody in India is praying for.

Q. This new thing for the contemporary world, which needs help. If man failed the whole of that end of the Ray of Creation would be scrapped, and something else take its place: What will happen?

A. There is also something very interesting to be learnt from this – that such an impulse of Cosmic Consciousness can only happen when there is not too much of certain other triads

circulating at the time. If there is too much active force or too much resistance or inertia, this triad cannot operate. But if the balance can be achieved (you know when the arms of a chemical balance can be tipped one way or another if you just put a feather on one side, *provided it is properly balanced*) then that new impulse could operate in the world today. The prerequisite of this at an interval is that the passive and active forces should be nearly balanced, and that maybe is something that has to be done before a 'miracle' can happen.

I would like very much to have other examples. It can be best done by the process of elimination – finding this third triad by getting as many examples as you can from the other two and then seeing what still cannot be explained.

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