

THE ENNEAGRAM

Symbol of All and Everything

Mapping the path of your understanding

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NATHAN BERNIER



GILGAMESH

THE ENNEAGRAM – SYMBOL OF ALL AND EVERYTHING
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*My child,
I would like to guide you, to show you the way,
to speed up your pace, but
there is not a way to happiness:
happiness IS the way.*

*“I am a pawn,” I thought, while waiting for the streetcar.
“But sometimes I am a knight and I jump over several squares.
Sometimes it seems that I receive good cards and play badly,
and other times the cards are not so good, but I play well.”
I felt clearly that the unfolding of life could be taking place
on a chessboard or in a card game.
There were identical situations and impasses.
There must be one law that rules over everything,” I thought,
“and I will discover it.”*

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GEORGE IVANOVITCH GURDJIEFF, A MYSTERY IN THE FORM OF A MASTER

During the entire Nazi occupation in Paris, a minuscule flat three blocks away from the orthodox Russian cathedral of rue Daru was boiling with emotion and perplexity. Not attracting attention, the windows were permanently covered with rugs, adhering to the obligatory blackout, and inside it one would lose the notion of time.

There was a Master. Little or nothing was known about him, but whomever he looked at or whomever he spoke to, even if only once in a lifetime, was touched forever. It was impossible to have seen him and then forget him. It was also impossible to look at him and to not see oneself, as if touched by a magic wand — which he called “consciousness.”

To meet him was to meet oneself, even though for a brief moment. Perhaps this was why he was so loved and so feared at the same time. To see ourselves is his legacy to us — a difficult and frightening legacy, which however, opens the way to true freedom.

Gurdjieff influenced our present world in three different ways.

Directly, through oral tradition, he trained disciples who, in their turn, formed groups and continue his Work until now. This is how he taught the enneagram.

Indirectly, in a manner as invisible and anonymous as the heroes of the French resistance, his seeds infiltrated the contemporary ideological currents about man and the universe.

He was a pioneering environmentalist, showing, in the Ray of Creation, the place that man occupies in the unique organism of the Organic Life on Earth.

The astonishing simplicity of his explanations of the laws governing the world has been accepted by some of the most obstinate scientific minds.

His methods for Work on oneself, self-knowledge, and the harmonious development of man's three centers (mental, physical, and emotional) have provided new and solid bases for modern psychological therapies and the entire new science of self-help.

The special music he composed with Thomas de Hartmann, and the sacred dances he collected from several sources in Central Asia and organized into a system, are beginning now, fifty years after his death, to challenge their anonymity.

His third form of influence was his writings. He wrote a trilogy called *All and Everything*, which he prescribes to be read in the strict order he indicates — this is understandable, for it is “objective literature,” with an intentional effect on the reader.

The first series of that trilogy, *Beelzebub's Tales to His Grandson*, in three volumes, is the most extensive and complex. Written in the form of scriptures, under an external veil of science fiction, with many layers of meaning, it demands and increases our whole capacity for attention.

The second series, *Meetings with Remarkable Men*, is autobiographical and allegorical, and easier to read. It was the basis for a film with the same name, and is his best-known work.

The third series, *Life is real only then when 'I am,'* contains five talks and a chapter on *The Outer and Inner World of Man*, and ends unexpectedly and mysteriously.

INTRODUCTION

A *symbol* is worth the counterpart of reality it conveys. Through symbols we associate the near with the far, the concrete with the abstract, what is at the bottom with what is at the top. The word *symbol* comes from Greek¹ and it designated a terracotta stamp split into two halves which, when fit together, identified as authentic the bearer of a message. *Coincidence* was the key.

Without a *key* for its interpretation, the symbol passes unnoticed and cannot be profited from. With the correct key, it acquires life and talks — in a language beyond the simple rational logic, a language akin to the higher worlds, suitable to abstract realities.

*“When talking about the Enneagram,
G. said that it postulated the whole teaching of the Work
and the better we understand it the more we understand the Work.”²*

The *enneagram*, the pure expression of the Overall Universal Law, was left to us by Gurdjieff, who never completely revealed this symbol, even to his closer disciples. The key to decipher it is in the totality of the master's teachings, which forms a very special school, the Fourth Way, also called simply “The Work.”

Gurdjieff's teachings, passed on essentially by *oral tradition* in the circles of initiates, consists of a unique system for man's understanding of the universe; and the inner Work he professes leads the individual to awaken and to develop his infinite possibilities of evolution.

This book is my way to share a study that has as its objective to connect, to organize, and to interpret information from three sources. The first is Gurdjieff's writings themselves: his words, the underlying structure, and mainly the implied sense and allusions that appear to be innocuous. The second consists of significant fragments transmitted by his followers, and also the vast inheritance of old

¹ From Greek “symbolon” (“symballein”) (συμβολον), reunited.

² Nicoll, *Comentarios*, vol. II, p. 11.

symbology remaining from several esoteric systems, that was not only written but also built-in, in works of art, stories, and traditions. The third and last source, which worked as amalgam in the synthesis and understanding of the first two, were many years of Work, observation of outer and inner phenomena and processes, meditation, and revelation.

However, to put oral tradition in writing is the same as to imprison a bird in a cage: it will simply not be the same without an open space to fly, nor would its song sound the same. It is like filling a glass with water to try to keep the river — but to bring a jug of water to a thirsty prisoner may lead him to take a first step towards freedom.

To write about the enneagram is a difficult task: at the same time that each word reveals, it also limits. It feels like we are turning gold into lead, in a reverse alchemy. Besides, an explanation such as this does not have a linear sequence. There are crossed connections of meanings at several levels and directions. Many things are said before they can be explained. Therefore, this book is not for ordinary reading. It will be necessary to be patient and to have a certain amount of experience for any understanding to crystallize. However, the effort should be welcomed, because the study of the enneagram brings in itself enormous power for self-transformation and personal improvement.

In the beginning, I actually feared that putting into words the meaning that I have found in this symbol could crystallize it in the reader, preventing him from acquiring a deeper, direct, more correct, or even just a different perception. However, after many years in this study, I have observed that the enneagram is so special that the more we study it, the more new interpretations flourish from it. It is like a magic cornucopia, always flowing with more and more relations and meanings. It is like a bottomless well, which the more we dig the deeper it becomes. Therefore, today, no longer having any concern, I dare to write about this symbol. A true seeker will not be satisfied with the written word only, but will want to apply this knowledge in his life to find the truth himself.

*“For an exact study,
an exact language is needed.”¹*

I have also written this book to stimulate interest in the main works of the Fourth Way; hence, the use of many quotes and footnotes.

¹ Gurdjieff, *Views*, p. 60.

The first two parts present basic concepts on the nature and the structure of man and the universe, as a means to forge a language with which we can communicate. Only later is the enneagram approached: first in its theoretical aspects of sacred mathematics and esoteric symbolism, and finally through several examples of practical applications.

*The world is a game played
according to its own rules.
To know the rules — the laws of the world —
is the first step towards transcending to freedom.*

PART O – MAN

THE SITUATION

WE DO NOT KNOW OURSELVES

*“Two roads diverged in a wood, and I —
I took the one less traveled by,
And that has made all the difference.”¹*

Living on this planet Earth, we have the vague impression of being somewhat higher than plants and animals, and we describe ourselves as rational beings. In spite of incidental glimpses of consciousness, we do not understand our cosmic mission and we see each other as separate individuals, so we figure we have great self-sufficiency in relation to the totality of nature.

However, even as separate individuals with some consciousness, we do not really know ourselves. We let our lives flow with the tide of external influences, not defining for ourselves any objective larger than mere survival during the period of our terrestrial lives. As for the undetermined and uncertain duration of this life, we make the largest efforts to ignore it, focusing on a supposedly endless linear time.

The slightest confrontation with some higher and real meaning scares us, so we search for some self-tranquillizing comfort that could divert our attention from ourselves and from what we do not want to see in ourselves. Many fall back on drugs or addictions, but the great majority sleeps on in the automatism of frozen nonsensical habits, as a robot accomplishing tasks for which it was programmed — not taking, of course, the smallest responsibility for them.

Eventually it happens that some, shaken by their own sensibility or by an unexpected shock, notice the underlying reality — these are the ones that make the difference.

POSSIBILITIES AND CHOICE

The power given to man when he was created has been used, in practice, for his own annihilation, and this can result in great devastation at the planetary level. The technology for production of goods and the propaganda media are becoming more and more

¹ Robert Frost (1874-1963), North-American poet, *The Road Not Taken*.

instruments to maintain individuals automated, occupied only with material issues.

The use of the physical body and its sensations as the main source of pleasure, accentuates the illusion that the individual is separate and independent from nature and from other individuals, weakening, disfiguring, and almost annulling the natural instincts of survival, at the individual level or at the species level.

Thanks to his rationality, which no other animal is capable of, man has been living in a gradually less natural way, with a complete inversion of values — among wars, crimes, and dissolution of the family and of society, and the destruction of his own works. For, an animal cannot choose to be less than an animal, but man is becoming less than a man and sometimes even less than an animal.

Although he does not remember, man has a double nature: besides the human part, he has a divine part, from which he is disconnected.

Usually he underuses his human part, living as though locked in the pantry¹, when his house is actually immense and beautiful, surrounded by gardens. He needs to — and he can — open the doors and windows, increase his capacities, expand his consciousness without fear and to assume the possibilities that are his inheritance by right of birth. We have the power to choose.

CREATION AND EVOLUTION

Existence is a “movement” in two streams: one that goes down, materializing energy, and another that goes up, refining it. These two streams, Creation and Evolution, are in everything and they flow inside each one of us, interwoven as a single and vast river.

When we see a river flowing, our immediate impression is that it has movement in only one direction: from the top of the mountains down to the sea. The stream of Creation is like this: natural, strong, and obvious.

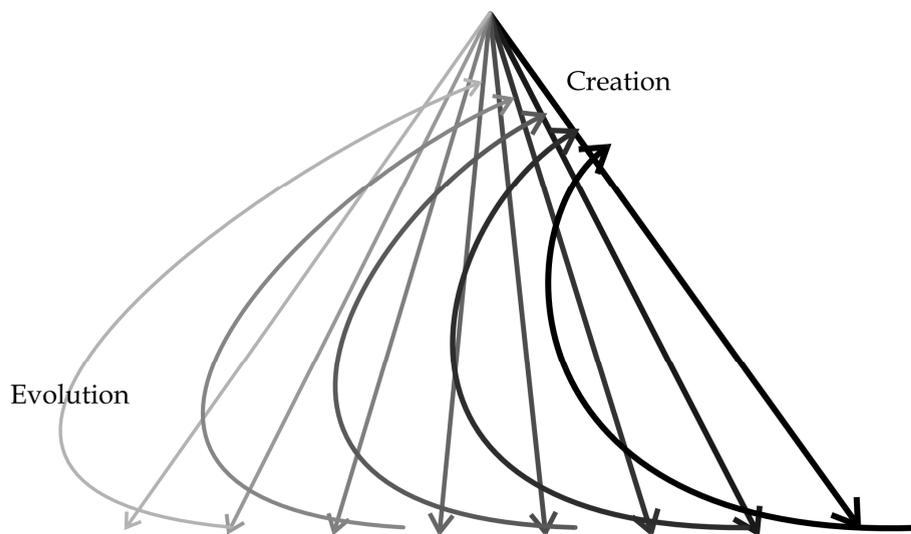
However, if we take a closer look, we can see that there are fish swimming in it. There would not be any fish in the river if they did not struggle continuously against the natural flow.

Manifested existence needs to maintain these two streams — the river and the fish — in motion and appropriately balanced. It seems fairly easy to maintain Creation, since it starts in the Absolute and goes down with total force. Everything that is created follows naturally downwards. It is all about collectiveness, quantity, and

¹ See p. 77 (story of a man).

masses. However, existence also needs the Return — which is an individual matter and related to quality. The return can only be made through Will, from individual effort.

It depends on each man, individually, to choose: to choose himself to be among the elect for Evolution¹. Each man carries the seed of evolution and all have inside themselves the necessary resources for this.



“... my future tutor entered unexpectedly and, as he walked in, asked my father: ‘Where is God just now?’ My father answered most seriously, ‘God is just now in Sari Kamish.’ Sari Kamish is a forest region on the former frontier between Russia and Turkey, where unusually tall pine-trees grow, renowned everywhere in Transcaucasia and Asia Minor. Receiving this reply from my father, the dean asked, ‘What is God doing there?’ My father answered that God was making double ladders there and on the tops of them, he was fastening happiness, so that individual people and whole nations might ascend and descend.”²

The stream of Creation, descending and involutory, creates multiplicity, matter and life — everything that is born, grows, reproduces, and dies. Evolution works in the inverse direction: that

¹ See p. 172 (*few are chosen*).

² Gurdjieff, *Meetings*, p. 38.

which was separate refines its energies and goes back, and ascending and up, seeking to join the whole and to be unified.

Everything that exists is either descending or ascending. Nothing is still. Whoever tries to stop, falls. The descent is easy: the force that pushes down is overpowering, continuous, automatic and, from our point of view, unconscious and blind. Evolution, to the contrary, is a difficult movement, because it struggles against the Creator's force. It demands an individual effort against the current, as the fish in the journey of the shoals, going up stream, for spawning at the head of the river.

It was because of this that Jacob's name was changed to Israel¹, or "*he who struggled against God.*" His being was changed: he died to the descending stream and was reborn in the ascending stream. We need to die to be "*born again*"² — implicit in this we see that something can only go up if it has at some point gone down. Also the parable of the Lost Son³ represents this truth, showing the descent of a man to the material world and his return to the Father.

We choose at each instant, either passively or actively, to go down or up. We can only develop ourselves with intentional, reiterated, and persistent effort, and each time we are distracted or forgetful we slip as if we were on a steep ramp. If we do not define our objective in a conscious way, we end up as a flock of sheep, accompanying the masses downwards.

It is necessary to *wake up* to be able to work towards conscious and intentional evolution.

This book is directed to those who choose the ascending stream, are ready to pay the price, and put forth the required effort.

INTENTION AND GOAL

What do I want? I cannot be sure of what I want, because sometimes I want something and then I do not want it anymore. I stop to think and I decide rationally what is good for me, then I see myself doing just the opposite, many times acting as if I was my own enemy.

I never intended to be a masochist and I refuse to see myself as such. Therefore, I develop false reasons⁴ to justify this internal incoherence, telling myself, for instance, that I should love myself and

¹ "Your name will no longer be Jacob, but Israel, because you have struggled with God and with men and have overcome." Genesis 32: 28.

² John 3: 3.

³ Luke 15: 11-32.

⁴ See p. 26 (Buffers).

treat myself well. I fall into a practical problem: if I want simply to please myself all the time, I will live in an unreal world, as that of Alice¹, changing like a chameleon to adapt to the constant and unexpected changes of the environment and to the shocks of life.

Questions wander through my mind. Who am I? How did I come here? What do I want from myself? Has the world changed, or have I? For, that which I set as my main objective yesterday, today I relegate as secondary. I feel my inner division. I say to myself: if even Paul, being who he was, felt like this², how can I dare to want to be different? However, if *something* in me thinks like this, there exists something in me above all my ignorance — and this intuition I trust. *There is* inside myself someone who dares to stand up to the incoherence, who dares to look for truth and understanding.

Although we may have many smaller goals, either implicit or explicit, our natural aim is happiness and permanence. Nevertheless, we do not quite understand such concepts nor do we know how to reach those goals. It is said that every one can evolve, that it is sufficient to wish to. However, how do I say, “I want to?”

To achieve *happiness*, as absence of inner conflict, it is necessary to have *unity*. And our striving for *permanence*, due to an innate instinct for survival, demands the formation of higher bodies to bypass death. How can this be done? Gurdjieff taught a practical work of self-transformation and left us the enneagram, which can serve as a compass or map, guiding us by the cosmic laws, into the knowledge of ourselves and of our possibilities.

Although on one hand we change our ideas all the time, on the other we can have immense persistence and inner resistance against true change. We become easily attached to concepts, feelings, people, or objects, and they turn into stones and mountains in the path of our growth.

What is the mystery that makes some people choose evolution while others let themselves be carried downstream by the current? What makes us “wake up?”

As in the parable of the sower³, there is some initial chance involved. Although all seeds have the same potential, some fall in good soil, while others do not.

¹ Lewis Carroll, *Alice in Wonderland*.

² “I do not understand what I do. For what I want to do I do not do, but what I hate I do ... I do what I do not want to do ... For I have the desire to do what is good, but I cannot carry it out.” St. Paul, Romans 7: 15-18.

³ See p. 22.

*“A farmer went out to sow his seed.
 As he was scattering the seed, some fell along the path,
 and the birds came and ate it up.
 Some fell on rocky places, where it did not have much soil.
 It sprang up quickly, because the soil was shallow.
 But when the sun came up, the plants were scorched,
 and they withered because they had no root.
 Other seed fell among thorns, which grew up and choked the plants.
 Still other seed fell on good soil, where it produced a crop
 — a hundred, sixty, or thirty times what was sown.
 He who has ears, let him hear.”¹*

The self-choice process begins like a soccer game. The first kick does not make the ball go straight between the goal posts. Several players — *many I's*² — join as a team, pursuing the same goal. The ball goes back and forth on the field many times before making points for each goal. As the game goes on, the group becomes more united and efficient, the goal becomes clearer and the efforts become more worthwhile.

SELF-KNOWLEDGE

The first step is knowledge of oneself.

Once the Will is awakened, a fight begins between Will and desires — the Mahabharata war inside us. But how can we discern? We must begin with the study of man as a machine, because we know very little about our own functioning, what we are and what we can become.

The biggest obstacle to self-knowledge is to believe we already know ourselves. If we observe ourselves a little, we will verify disconcerting situations. At one point we say “*I*” referring to the body, then we say “my body” suggesting that we are something beyond it, maybe the soul. Then we catch ourselves saying “my soul.”

*Self-knowledge demands a long inner Work
 of self-observation, to distinguish what is real
 from what is not real in us.*

¹ Matthew 13: 3-9, *The Parable of the Sower*.

² See p. 23 (Inner Division).

INNER DIVISION

Man is divided inside himself from many points of view, and it is impossible to understand him as a whole. We will study first the parts of the human machine, and the way they are linked together.

Although the physical body gives the illusion of separateness, as if it were an autonomous and independent organism, man is a part of Organic Life on Earth. On the other hand, he is a polar being, divided into two complementary sexes: without their union, it is impossible for him to reproduce and have continuity. Sexual polarity is the biggest evidence that man is not complete in himself.

ESSENCE AND PERSONALITY

Gurdjieff's system makes an important distinction between what is owned and innate in man, the *Essence*, and what is acquired from outside, the *Personality*.

A child at birth is pure essence. Afterwards, his personality is formed by education and experience. He imitates others and mechanically accepts or rejects the influences. Thus, man begins like a white sheet of paper, which others fill out. He then assumes as his this information full of contradictions, and records it on "disks" that are reproduced at the smallest external provocation, by automatic associations, and reactions.

Personality does not belong to man — it is all that is in him that can be lost — amnesia, for example, can erase the personality and leave the essence intact.

Man can only grow through essence. However, for essence to develop it needs to be fed with a special knowledge: *understanding by experience*, which can only occur through personality, the instrument through which essence interacts with life.

So we distinguish between two types of education: *ordinary education*, which comes from the outside and aims at the personality, and *inner Work*, or self-education, conscious and voluntary, which aims to make the personality passive so that essence can grow.

Without inner Work, essence can stop growing and personality can dominate to such an extent that the individual identifies completely with it — Adam’s fall — living only outwardly, as a slave.

Personality has a useful and necessary part, which can and should serve essence, and another part that we call *false personality* — totally in discord with essence — which should be completely eliminated.

In the process of self-development, we need to “separate the chaff from the wheat”¹: part of education can be in accord with essence and help it to grow; however, the part that does not correspond to essence must be discarded.

Therefore, there is a sequence to be followed. First, we must develop personality, even at the expense of essence — we have to prepare ourselves professionally and learn several abilities for ordinary life. Then, we must make personality passive; only then will essence be able to learn with personality how to grow and use it as a tool.

MANY I’S AND PERSONAGES

*“Try to understand that what you usually call “I” is not I;
there are many “I’s” and each “I” has a different wish.
Try to verify this. You wish to change,
but which part of you has this wish?
Many parts of you want many things, but only one part is real.
It will be very useful for you to try to be sincere with yourself.
Sincerity is the key which will open the door
through which you will see your separate parts,
and you will see something quite new.
You must go on trying to be sincere.
Each day you put on a mask,
and you must take it off little by little.”²*

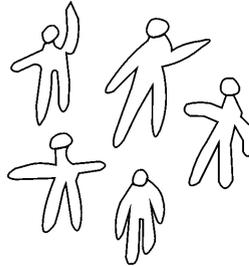
Multiple and inconsistent, the personality is composed of many *small I’s* that vary in the command of thoughts, feelings and actions. Man seems, inside, to be more like a community than like one individual³. In him, *many I’s* act, each one in its own interest and this

¹ Matthew 13: 24-30. Luke 3: 17.

² Gurdjieff, *Views*, p. 240.

³ “My name is Legion: for we are many”, Mark 5: 9. “What is thy name? And he said, Legion: because many devils were entered into him.” Luke 8: 30. “...there met him two possessed with devils.” Matthew 8: 28.

inner division acts against any evolutionary interest — “a man's enemies will be the members of his own household.”¹



Some situations or associations trigger some groups of *I*'s regularly, as a “clue,” so that they enter the scene, playing a pre-established role. These groups of *I*'s are the *personages* that exist in man, which has a lot to do with the symbolism of masks.

Early in life, we learn to act within a certain range of situations in the external world, and then we play several roles, for instance, at home, at the office, or among friends. Sometimes we are parents; other times children, professionals, lovers, neighbors, etc. When the performance in an external role crystallizes, it forms an inner personage — which usually appears when it is not called.

Some of those roles or personages are useful and necessary. Nevertheless, it is common for a complete transformation to occur in a person when the active personage changes, as in the story of Dr. Jekyll and Mr. Hyde². A person that is usually kind may change when driving a car: an authoritarian husband may behave like a lamb before his boss; or someone that is very nice at the office may arrive home and treat people badly, exactly those he loves the most.

It is essential to adapt to the circumstances. It is important to know who we are and where we are, at each moment. A teacher of adolescents, for instance, needs to demonstrate firmness and superiority in class, but humility when listening to a wiser person. Some personages ought to be used on certain occasions — the problem is “who uses whom.” Do you use your personages or do they use you?

We promise something today and the *small I* that is supposed to do it tomorrow does not want to fulfill it. We decide to do something important, but soon there occurs some unexpected situation that activates another *I* and we forget completely about the former decision.

¹ Matthew 10: 36.

² Robert Louis Stevenson (1850-1894), Scottish writer.

Contradictions and inconsistencies ensue from *I*'s in us that do not know each other and are never in contact. Self-unification work demands constant observation of those *I*'s and personages.

BUFFERS

Contradictions, thus, are common in man, but he would not be able to bear seeing them all of a sudden exactly as they are. So, he forms artificial devices between different parts of his personality, in order to smooth out the inconsistencies and conflicts that would make his life unbearable. They are blind spots, rationalizations, lies, or categorical statements that make him feel comfortable with himself, so that he is always right.

Buffers help a man not to feel his conscience.¹ The stronger those buffers are, the more man ignores their existence, and the more confidence he has in himself.²

UNIFICATION

WILL AND DESIRES

Instead of a unique and steady Will, we have several partial and contradictory desires.

Desires, originating in the body or in the personality, look for immediate satisfaction, and are not concerned with consequences or results. They change at each instant, because they belong to the many *small I*'s. Yet, Will is committed to some goal, which presupposes some unification and awareness of time. When we do not have a goal, the power of desires over ourselves is devastating. The Work on oneself is a constant struggle between desires and Will. As long as man remains divided, there will be in him conflict, difficulty, and unhappiness.

The body, which should obey the personality, usually imposes its desires and motivations on the personality. At other times, it is the personality that imposes itself and does not want to respect the limits and natural needs of the body. And this is without mentioning essence, which in general is not recognized nor taken into account.

We are like trees: a visible part, slightly conscious, that usually reaches outwards and upwards in divergent branches; and another invisible part, the roots, that start at a central point and ramify

¹ Ouspensky, *Search*, p. 155.

² Walker, *A Study*, p. 96.

downwards unconsciously in several directions. Our ideal would be to be like a pine tree, with its conical shape and triangular silhouette, so clearly driven to the heights. The classic symbol of the Christmas tree is without roots, as if we had brought all the subconscious stuff to the surface; but it has a solid base — that we surround with presents, as if we were fertilizing a Will that grows up to the heights. The presents symbolize a gift or sacrifice to the earth, so that we can detach ourselves from it.



A QUIET PLACE

In each man, there is a permanent central point, the seed of unity, which has, like the trees, the possibility to long for the light and for the heights.

There exists in us a *Real I*, of *divine* origin, that allows us to evolve towards consciousness. In ordinary man, the *Real I* is passive and only appears when the personality allows it to, or in extreme situations. We usually do not listen to its Inner Voice. However, in order to hear it, it is enough to stop the “inner conversation” for a while, turning off the automatic flow of associations.

*“Here I am! I stand at the door and knock.
If anyone hears my voice and opens the door,
I will come in and eat with him, and he with me.”¹*

We all have, at times, glimpses of the truth. Down deep, we always know exactly what is best for us. However, something in us does not want the truth. That something is the *false personality*, the group of lazy enemies inside us constantly looking for sleep and alienation.

Deep inside ourselves, we have love and wisdom; we are like a rough diamond awaiting to be cut like a gem. If we free ourselves of illusions and of all false concepts accumulated due to the imperfection inherent in us, then the *Real I* will shine.

¹ Revelation 3: 20.

However, we cannot begin like this, with such an ambitious goal. Until our true light is free, the only thing we can do is to work, “*remembering ourselves always and everywhere.*” Little by little, a small conscious nucleus will form an *Observer I* that can begin to assume the Work.

Stopping and relaxing techniques can lead us gradually to know that “quiet place” inside us, where there are peace and truth, where there is eternity.

CHARACTER AND ATTITUDE

The formation of character occurs when certain groups of *I*'s gather together, crystallize from friction and melt, as in welding¹. This usually occurs due to factors such as innate predispositions, education, and accidental associations. It is strengthened with the friction in life experiences. Later on, it can grow and solidify, with the force of Will, going from the inside out.²



However, if something is crystallized in a wrong way, man can lose his chance of developing further.

THE MOMENT OF RETURNING

There is a right time for everything. It is true that *effort* and *help*³ are necessary, but *time* is also needed, not just for maturing, but also for the right moment, depending on various circumstances.

To begin the work on oneself, personality should be developed — and with it, unavoidably, the false personality. We entered the world through the stream of Creation, descending, as fish spawn deposited in the headwaters of the rivers, which go downwards, flowing downstream. At a certain moment, at a responsible age, the

¹ Mouravieff, *Gnôsis*, vol. I, pp. 24-6, 57-9.

² See p. 39 (Magnetic Center).

³ Ouspensky, *Psychology*, pp. 5-6.

possibility of a miracle appears: the moment of returning. This is the most difficult point along the way. Man must be aware of the appropriate effort needed to return to the source.

This turning point is important not only for the individual, but for all of Nature, which needs the type of energy generated by this. Man has a special position in Creation: he is the turning point, where dispersed and materialized energies can come together and be refined. Man has the possibility of choice, and it is up to him to decide if he does or does not want to revert the process, passing into the other stream, thus helping the Creator to maintain and positively recycle the energies of the universe.

Just as there is the right time to plant, there is the right time to harvest so that the crop is not lost.

GROUP WORK

The first difficulty in self-study is that we do not see ourselves. We are imprisoned in ourselves, identified with personality. Therefore, external help is necessary: a teacher and group work. The teacher should be someone that is more developed than us, someone already on the Way and who can guide us, besides serving as a model. The other people in the group serve as “mirrors” and give us the necessary feedback. We create with them relationship situations without which we would never know ourselves.

In group dynamics, we see others and, in observing others, we learn something about ourselves. It is easy to notice in others something we don't want to see in ourselves.

We only see a thing when we are outside of it. Therefore, we need to learn how to become separate from ourselves in order to observe ourselves. Self-observation breaks the identification¹ with the body and with personality, and places consciousness in another referential, motivating the action of the *Observer I*.

INNER WORK

It is said that this Work “is not for just anyone.” Actually, there is nothing that hinders anyone from pursuing it. The only things you must have are Will and an infrastructure, which is not only material, but also psychological. The development of Being implies goals, accomplishment, and meaning.

¹ Identification is the loss of self-consciousness, when consciousness shifts to an object outside ourselves. “In the state of identification one does not see and one does not hear.” Ouspensky, *Psychology*, p. 75.

Evolution is difficult and we need help. The paradox is that help surely comes — but to he who helps himself.

INITIATES

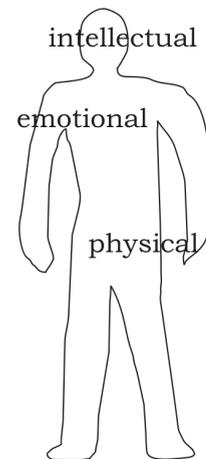
It is not enough to find the way; it is necessary to persist in it and move forward. In esoteric circles, we usually talk about “initiates.” I prefer to talk about “continuants,” because it is not enough to begin. It is necessary to go further, to become completely involved, working toward the goals.

MAN'S STRUCTURE

CENTERS

Man is a three-brained being; in other words, he has three centers or independent brains, with different functions and manifestations: the physical, the emotional, and the intellectual.

We can talk about four centers, because the physical is also called instinctive-moving, as if it were two: the instinctive center and the moving center. We can also talk about a fifth center, referring to the sexual center, although this center practically never functions autonomously. In addition, the higher centers, only latent in ordinary man, are the sixth and seventh centers. However, as we will see throughout this book, in the end everything can be summarized in the three basic centers.¹



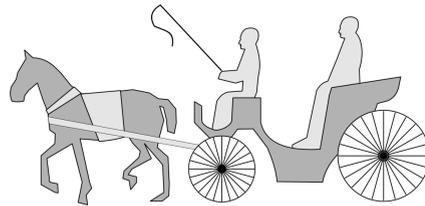
Although they do not have physical locations, because they permeate the whole body, the centers have places of maximum concentration. The intellectual or mental center has its center of gravity or maximum concentration in the head, the emotional in the solar plexus, the moving center in the spine, and the instinctive in the abdomen. However, it is necessary to study these centers in terms of functions or activities and not as anatomical structures.

Each center, besides being an impulse force, is a receiving apparatus that captures several influences. They each work at different speeds and with different energies, and each has its own memory and its own notion of happiness and well-being.

¹ Noticing that everything that is 3 can also be 4, 5 or 7, we begin to see that esoteric mathematics is somehow different from conventional mathematics.

CARRIAGE, HORSE, AND DRIVER

There is an ancient allegory of the carriage, the horse, and the driver, that represents the structure of man. The carriage corresponds to the physical body, the horse to emotions, and the coachman to the intellect. The passenger inside the carriage — if it exists at all — is the Master, or Real I.



Nowadays, in a car, for example, the motor corresponds to the horse¹, the driver to the coachman, the vehicle to the body, and the passenger to the Master.²

*“Do not be a taxi,” said Gurdjieff,
“which every time drives a different passenger.”*

THE FOUR WAYS

There is a direct relation between the centers and the three traditional ways of inner development.

In the first way, called the *fakir's* way, man makes an effort to develop the physical will, the power over the body. In this case, the master does not teach: he serves as a model and the disciple imitates him.

The second way, emotional, is the *monk's* way. It acts through faith, religious feelings, and sacrifice. It is usually chosen by men with very strong devotional inclinations and intense religious imagination. The disciple should have absolute faith in the master and obedience; however, what is essential is faith in God.

The third way is that of the *yogi*, of the intellect and knowledge. The disciple cannot and must not do anything without a master. Initially he should imitate his master and have faith in him, however, he gradually becomes his own master: he learns the methods and practices in applying them to himself.

Gurdjieff's school, the *Fourth Way*, works on the three centers at the same time. Man should do nothing without *understanding* — unless for experience, under the control and direction of his teacher.

¹ Coincidentally, we quantify the potency of a motor in “horse power (HP).”

² See p. 36 (The Use of Centers).

But “a man must be prepared for the fourth way and this preparation must be acquired in ordinary life and be a very serious one, embracing many different sides.”¹ In other words, man should set up in his life favorable conditions for the Work before beginning it.

This Work is developed in groups, under the orientation of a teacher. It includes *two lines*: the line of *knowledge* and the line of *being*, which must be parallel, sustaining one another. From another point of view, there are *three work lines*: the individual works for himself, for the group, and for the school — and these are actually simultaneous works.

The first three ways have a point in common, because they begin with what is most difficult to do: renouncing and retiring from the world. The Fourth Way does not demand renouncing; on the contrary, it uses the difficulties of ordinary life for the improvement of being. It is a way without a defined form and, first of all, it must be found. This is the first test.²

THE THREE LOWER CENTERS

PHYSICAL OR INSTINCTIVE-MOVING CENTER

The physical center is the best organized center in ordinary man. It has been working since conception and drives the physical body, regulating the accumulation and expenditure of energies.³

The instinctive functions are innate, maintaining automatically organic life, the autonomous internal work of the organism: breathing, circulation, digestion, glandular functioning, etc. They also include the senses and all physical sensations, from the indifferent to the pleasant and unpleasant ones, and the instinct of the basic needs. The only external instinctive functions are the reflexes.

The moving functions need to be learned. They encompass all external movements, such as walking, eating, speaking, and writing. One of the main properties of the moving center is the capacity to imitate, which characterizes animal intelligence.

The automatic actions, which man performs without consciousness, are not necessarily the instinctive or moving functions, for they can arise in any center, such as the automatic feelings or thoughts based on associations with the past.

¹ Ouspensky, *Search*, p. 48.

² Ouspensky, *Search*, p. 48.

³ The centers are very well explained by Ouspensky, in *Psychology*.

EMOTIONAL CENTER

The emotional or affective center is the fastest; however, it is less developed and practically null in man. It allows us to appreciate and evaluate everything in relation to ourselves, namely, in relation to what we notice and know of ourselves. Through it, we usually feel “partial” emotions, that is to say, emotions of only one personage¹: happiness, rage, surprise, etc. They affect directly the physical, altering the muscular tension and the chemistry of the organism. Ordinary emotions, inherent in only one aspect of the individual, are automatic and reactive; they depend on the present personage and change easily.

A dog, for instance, can have the same ordinary emotions we have, but cannot “love his enemy,” which is a real feeling that belongs to the Higher Emotional Center. In terms of the higher feelings, like real love, we have only rapid glimpses — real love is indivisible, therefore if we are divided, if we do not love all and everything, always, we do not love anything.

Gurdjieff uses a special term, “external considering,” to designate the kind of conscious love we are able to feel, which also includes respect, compassion, benevolence, and other partial components of love.

The development of the *emotional center* is the main goal of esoteric work. It is the *key* to evolution.

“No one comes to the Father except through me.”²

INTELLECTUAL OR MENTAL CENTER

Being the slowest of all, the intellectual center — or the function of thought — performs mental processes, such as perception of impressions, formation of ideas, representations and concepts, reasoning, comparison, affirmation, denying, formation of words, language, imagination, etc. It allows us to compare, to judge, to plan, to coordinate, to classify, and to foresee.

Initially empty, it goes through intense development soon after birth. In our civilization, this center has received the most training and is sometimes hypertrophied, although nowadays the physical center is receiving more and more attention.

¹ Vaysse, *Toward Awakening*, p. 82.

² John 14: 6.

SUBDIVISIONS OF THE LOWER CENTERS

As a reflection of universal polarity, each center has two inseparable parts — positive and negative — that, in and of themselves, are neither good nor bad. Also, each center is divided into three sections or stories: the selective or intelligent, the affective or motivator, and the mechanic or performer. Each section has its positive and negative parts.

In the physical center, the positive part performs instinctive functions and accumulates energy, and the negative part performs moving functions and consumes energy. These two parts work closely together, forming a triad with the sexual center.

The division of the emotional center may seem to be evident: pleasant emotions, like happiness, sympathy, and self-confidence would belong to the positive part; and unpleasant emotions, like rage and envy, would belong to the negative part. However, actually, it is much more complicated. There is no natural negative part in the emotional center. And even worse, almost all the things we call “emotions” are either animal affectivity or “negative emotions.”¹

Negative emotions are artificial and learned. They do not belong to the emotional center itself; they have been distorted by imagination, internal considering², and identification. This is culturally related: the emotional center is born pure and limpid, and already in childhood it begins to learn negative emotions.

The intellectual center makes judgments, so to speak, weighing and measuring the ideas: the positive part is creative and the negative limiting. At each moment, one of the two parts prevails over the other, or, if both are equal, indecision appears.

The lower centers, divided into three stories plus positive and negative parts, have a total of eighteen subdivisions. In each person, at a given moment there is usually a combination of two or three of those sections or parts working, which results in the possibility of almost a thousand combinations. These are the *many I's*, shifting incessantly and chaotically. Similar to the phenomenon of wave interference, the interference of these *small I's* in the whole causes wear and tear and energy exhaustion in man. If each *I* pulls in a different direction, the result of a huge effort can be null or even the inverse of that initially intended.

¹ Read about this in Ouspensky, *A Further Record*, pp. 19-48 (chapter 2).

² Internal considering is when a man is identified with what others think about him, how they treat him, what attitude they show towards him. Read more in Ouspensky, *Search*, p. 151.

ATTENTION

It is interesting to analyze the division of the centers according to the amount and quality of the attention they demand. Attention is the faculty that links the exterior with the interior. Bennett compares it to a belt conveyor in a factory,¹ transferring material from one place to another — whatever is put on it is carried forward, either from one center to another, or from this moment to another moment, or even to the higher bodies.

The instinctive-moving part of each center works almost automatically, not demanding actual attention — it sometimes works even better without it — it has a reactive attention. It cannot “think” and does not adapt to changing circumstances. The emotional part consists mainly of typical emotions of the center (instinctive, moving, intellectual or sentimental emotions). Its attention does not demand effort, being drawn to and kept by the object, in terms of identification, enthusiasm, or interest. The mental part, with functions of creating, inventing, and discovering, cannot work without active attention. Such attention needs to be controlled and maintained through will. Because we do not have Will, attention wanders and the mind operates in dreams or sleep.

SEXUAL CENTER

The sexual function carries out a neutralizing role between the instinctive and the moving centers. This function only appears in life when the first four have already fully shown up; it is conditioned by them. It leans on the other functions, but overcomes them, to be the support for the creative aspect.

It is only useful to study this center when we know the lower centers well.

In ordinary man, the sexual center hardly ever works with its own energy; and usually the other centers steal its energy. In its first stage, it represents the higher centers, still asleep, and frequently works with their energy.

THE USE OF CENTERS

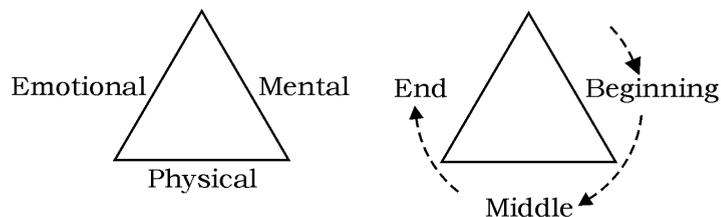
Health is the correct use of centers, when we keep them in balance, each center performing its respective function, working with its own energy.

Any ability, for instance, to drive a car, needs to be learned first with the mental center, which then teaches the moving center and

¹ Bennett, *Making a Soul*, pp. 91-2.

trains it by repetition, with motivation coming from the emotional center. From then on, it is the moving center that makes calculations and coordinates the movements. We cannot use the mental center to drive a car, because it is too slow, and we would not act in time in traffic. It is the same for walking or dancing: once a movement is learned, we do not have to think about it anymore.

In the example of the car, it is the moving center that operates the car; however, it does not know where to go. The mental center is the one that knows the way — if it is distracted by daydreaming, we miss the way, because then the moving center drives automatically to where it is used to going or else it follows the car in front. The emotional center controls the harmony of driving and speed. Here the link between emotions and the tensions of the muscles becomes evident. If an aggressive emotion arises, due to some thought or in response to a traffic situation, the foot automatically accelerates or brakes abruptly — this can be the cause of dangerous accidents. If the emotional is peaceful, we drive well, with correct and flowing reflexes. If we are identified, the reflexes delay or occur indiscriminately. The trip can be calm and safe, or nervous and hurried, depending on our driver's training, our emotional state, and the attention we maintain.



In the enneagram, we put the three basic centers in the triangle. The knowledge of their functions is essential to understand the dynamics of this symbol. For most of the examples that are mentioned here, the centers are presented as in this illustration, meaning that everything begins with ideas, takes place in the physical plane, and consolidates in the emotional.

HIGHER CENTERS

There are two very special centers, which we practically never notice: the Higher Emotional Center and the Higher Intellectual Center.

These centers are perfect, complete in themselves, and have neither parts nor sections. Actually, they work together as one. They are fully developed from our birth and work the whole time, but their work never touches our ordinary consciousness; they only appear in altered states of consciousness. Their language is communicated

through images and symbols. They “knock at the door,”¹ but we do not usually hear them.

Ordinary man, identified with his personality, is disconnected from the higher centers, and this motivates him to search for a *religion*². The true religious work is inner Work: to re-connect and to establish a permanent bond with the higher centers, starting from the lower emotional center.

The Higher Emotional Center allows us to have true feelings and values. The Higher Intellectual Center provides us with an objective way of thinking, without comparisons, judgment, or division — a way of thinking that we do not yet know.

*“The soul, like the body, has two eyes;
but whereas the eyes of the body see, each one,
things in an identical way, the eyes of the soul see them differently:
one contemplates Truth through symbols and images,
the other face to face.”*³

INFLUENCES

Gurdjieff says that man is a machine put in motion by external influences⁴ and shocks, not having independent motion, neither internally nor externally. On his own, man is just a mechanism with a certain amount of memories of previous experiences and some energy potential in stock. The human machine, however, is capable of developing and creating for itself very high levels of receptivity and action.

Man, besides being subject to the laws that govern the worlds in which he lives, experiences several types of influences in his external life. Only three of these influences are of interest to us now:

A Influences ⇔ interests and attractions generated by life itself. For instance, survival interests, health, money, comfort, pleasure, amusement, vanity, and reputation. This is the case of most information transmitted by the mass media and by collective or individual mechanical manifestations. Such influences have neither consciousness nor direction and in general are in conflict with or mutually invalidate each other.

¹ See p. 27 (I stand at the door and knock).

² From Latin *re-ligare*, to link again — the opposite for “sect” (cult), which come from *seccionare*, separate, cut.

³ Saint Isaac of Syria, quoted by Mouravieff in *Gnôsis*, vol. III, p. 100.

⁴ Read about influences in Gurdjieff, *Views*, pp. 254-65.

B Influences ⇨ interests at another level, aroused by ideas originating in schools. These influences, directed and conscious in their origin, thrown into the general whirlwind of life, pass through many different spirits and reach man through philosophy, science, religion, and art. We must learn to distinguish and choose them among the chaos, for they are always mixed in with A influences, so they can end up losing any similarity with what they were initially.

C Influences ⇨ influences that are conscious in their origin and destiny. They can only be transmitted by direct teaching, as in a master-disciple relationship. When a man finds these influences and proves to be able to assimilate them, he begins to be free of the Law of Accident.

MAGNETIC CENTER

If a man makes an effort to discriminate and absorb B influences, and if these are constant and sufficient, something permanent is formed in him: a Magnetic Center. Eventually a group of *I*'s, having become united and strong, serve as a factor of orientation and control, leading him to a school. This man begins then, in turn, to influence those around him. He starts to deviate from A influences, sometimes transgressing the norms of the external life, provoking conflicts around him. If he wins this conflict, he ends up attracting the attention of a C influence man, and so he goes on increasingly strengthening his Magnetic Center towards his own unification.¹

STATES OF CONSCIOUSNESS

A man's *level of being* is determined by the states of consciousness he can reach. Man's centers can work in four different states of consciousness:

Sleep or Sub-consciousness ⇨ during physiological sleep or even out of sleep, when the machine keeps on working, however at a very low pressure.

Waking Sleep ⇨ the usual state when we are "awake": reason, clear consciousness, subjective consciousness of the I.

Self-Consciousness ⇨ consciousness of the Real I, when man is present in himself, with his three centers. Ordinary man only

¹ See p. 28 (Character and Attitude), p. 55 (phonon).

knows this state by brief glimpses. It can be called Self-Remembering.

Objective Consciousness ⇒ consciousness of the Absolute, when man sees things as they are.

Even with the possibility of knowing these four states of consciousness, most men live in the first two: one part of their lives goes by in sleep and the other in the “awake” state — and, in reality, this state in them differs little from sleep. The two higher states of consciousness are usually inaccessible to ordinary man.

Through studies and special efforts, we can make our consciousness more consistent and controllable. To increase our level of consciousness, therefore, becomes the true meaning of the objective of inner Work.

KUNDABUFFER

The difficulty that man finds here on the planet Earth, to wake up and form his higher bodies, is due to the cumulative and hereditary effects of the consequences of the organ Kundabuffer.

Gurdjieff tells us that soon after the appearance of the Moon and Anulios,¹ a High Commission of Sacred Individuals went down to the Earth and implanted in the three-brained beings there an organ with a property that “*first, they should perceive reality topsy-turvy and, secondly, that every repeated impression from outside should crystallize in them data which would engender factors for evoking in them sensations of ‘pleasure’ and ‘enjoyment.’*”²

The reason for the implantation of that organ, called Kundabuffer, which then grew in them “*at the base of their spinal column,*”³ was to prevent them from understanding that, for their own existence and reason for being, they should maintain the outstanding fragments of the Earth.

Further on, another High Commission came to the Earth and verified that this organ was no longer needed, so it was removed, along with its properties. However, the consequences had already begun to be crystallized in most of the three-brained beings of this planet, so it became almost impossible for them to attain the improvement of being that was due them. These consequences have been transmitted by heredity and by education, and most men have just been living as unconscious slaves, always serving Great Nature,

¹ See p. 123 (The Moon).

² Gurdjieff, *Beelzebub's Tales*, vol. I, p. 88.

³ Gurdjieff, *Beelzebub's Tales*, vol. I, p. 88.

not accomplishing their true mission as normal three-brained beings of the universe.

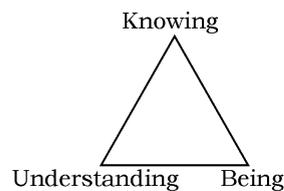
Due to the consequences of the Kundabuffer, man suffers from “identification,” “internal considering,”¹ and “negative emotions.”

The antidote for this can be “attention,” “consciousness,” “presence,” and “external considering.”² In order to free himself from that slavery and to eradicate the consequences of Kundabuffer, it is necessary that the individual act with his own intention, initiative and persistence, sustained by his own efforts. Ashiata Shiemash, a messenger from Above sent to the Earth to find a solution, proposed a “cure”:

“Conscious labors and intentional sufferings.”³

BEING, KNOWING, AND UNDERSTANDING

*“When I talk to somebody and he does not understand me,
I remain silent and I listen to him.
If I get to understand him,
then I will know why he does not understand me.”⁴*



To know and to understand are two completely different things. Knowledge by itself does not bring understanding, which cannot be increased merely by increasing knowledge, or information. Understanding depends on the relationship between knowledge and being, and is the reconciling factor resulting from these two.

To understand is, therefore, a relationship. In order to understand something, it is necessary to notice its *relationship* with something superior or a larger group, as well as the consequences of that relationship. To understand a thing means to understand it as a part in relation to the whole.

For two men to understand one another, they must have a common language. Also, one cannot understand without agreeing. To understand each other, two men must not only possess the same knowledge, but also an equal level of being. However, the one with a

¹ See p. 35.

² See p. 34.

³ See p. 113 (Partkdolg-duty), and p. 389 (Being-Obligolnian-Strivings).

⁴ Amadou Hampaté Bâ (1901-1991), African master of oral tradition.

higher level of being can understand the other, and so, feel compassion or forgive.

The acquisition of knowledge is relatively easy; however, understanding is only attained with the simultaneous growth of being. As was already mentioned, understanding feeds essence.

SEVEN CATEGORIES OF MEN

Men can belong to very different categories, types, or levels, not seeming to differ in any way one from the other.

Things that appear to be identical may be completely different, according to the type of man they belong to. That is why it is so difficult for men to understand each other.

Man's distribution in seven categories explains several particularities that cannot be understood in any other way. All of men's internal and external manifestations, everything that belongs to them, all their creations, everything is also distributed in seven categories, in three groups: Outer Man, Transitional Man, and Inner Man.

OUTER MAN

Among ordinary men, the mechanical humanity, there are basically three types of men, unstable and in permanent conflict, who have not yet developed a connection to the higher centers. Anything that is given to them, they will interpret their own way, subjectively, reducing everything to their own inferior level. Every man, at birth, belongs obligatorily to one of the following fundamental types:

Man number 1 or Physical Man ⇒ that man in whom the physical center prevails. Most people are in this category, feeling pleasure in throwing themselves into life, at the mercy of their desires and animal instincts. Their knowledge is based on imitation and instincts; they acquire it like a monkey or a parrot. Their art is copied or grossly primitive and sensual, like the music and dances of savage people. Their religion consists of rites, external forms, sacrifices, and ceremonies.

Man number 2 or Emotional Man ⇒ a man already conscious of his animal desires, who can at least manipulate them. In him, the emotional center prevails. His knowledge is simply the knowledge of what he likes; always and in everything, he

wants things for pleasure. Or, the exact opposite may occur: he can be attracted by everything that displeases him, fascinated by his own negativity. His art deals with feelings, usually personal. His religion is that of faith, adoration, and ecstasy, and is easily transformed into fanaticism or persecution.

Man number 3 or Intellectual Man ⇒ in him the mental functions prevail over the emotional, instinctive, and moving ones. He is the rational man, who has a theory for everything that he does, bases everything on mental considering, and usually believes he knows everything. His knowledge, academic and theoretical, is based on logical subjective thinking, on words and on literal understanding. His art is intellectual, invented and programmed. His religion is intellectualized, based on proofs and arguments, interpretations, and logical deductions.

TRANSITIONAL MAN

When man begins to work on himself and to wake up, he passes to an intermediate category. From there, he can then ascend to higher levels. This is the most difficult and painful stage of the journey.

*“Blessed is he that hath a soul;
blessed also is he that hath none,
but grief and sorrow are to him
that hath in himself its conception.”¹*

Man number 4 or Man in the Work ⇒ he is a product of schoolwork and only becomes number 4 after efforts of a very specific type. No man is born like this, nor does he grow accidentally; the influences of ordinary education and culture cannot produce him. In him, the idea of his own development has become more important than all other interests. He has a permanent magnetic center, formed by his ideas, his appreciation of the work and his relationship with the school. His psychic centers are coming to equilibrium, and he is beginning to know himself and to know where he is going. He is conscious that he wants to change. He begins to free himself from subjective elements and is on the way to objectivity.

¹ Gurdjieff, *Beelzebub's Tales*, vol. I, p. 246.

INNER MAN

To belong to the higher types, man has to be born again, like the seed that dies to become a tree, giving up the supremacy of personality to live in the essence:

Man number 5 or Integrated Man ⇔ it is a man who has acquired identity and possesses an indivisible *I*. Having unity, he cannot change continuously anymore — this unity refers to the *many I's*, and it is in this sense that he does not change continuously. This does not mean crystallization, because from this level on his changes and flexibility are conscious. He is subjectively aware of himself and has full access to the higher centers — the *Real I*. He can still lose at any moment the unity he has acquired.

Man number 6 or Conscious Man ⇔ besides unity, this man has acquired objective consciousness of himself — *Consciousness*. He begins to acquire the higher powers of the mental and physical types. He represents the integrity of the knowledge accessible to man. He can still lose what he has; therefore, some of his higher properties have not become permanent.

Man number 7 or Complete Man ⇔ in the final stage, he has now attained everything a man can attain, he has a permanent *I*, objective *Consciousness* and free *Will*. He has objective and quite practical knowledge of everything, and nothing he has attained can be taken away from him. He is immortal in the limits of the solar system.

TYPES

Gurdjieff talks about “types” of men without explaining which they are, but he always alludes to the centers and the hierarchy of the development of being, as we have seen in *Seven Categories of Men*. When he talks about theater, he mentions the “law-of-typicality,” saying that the beings of this planet are ultimately formed into twenty-seven different defined types¹. He points out that Jesus decided to accomplish his mission through twelve different types of beings.²

¹ Gurdjieff, *Beelzebub's Tales*, vol. II, p. 76.

² Gurdjieff, *Beelzebub's Tales*, vol. II, p. 332.

MAN AND CHANGE IN BEING

Concerning the possibility of change in being, Gurdjieff divides humanity into three categories.¹ First, there is the *householder*, who lives an ordinary life, but is capable of undertaking responsibilities, so that others can depend on him. Only this type of man can one day do the Work and improve himself.

The other two categories are the *tramp*, unable to complete any undertaking in life because he is not interested in anything; and the *lunatic*, without discernment and more dangerous because he embraces false values and embarks on adventure after adventure, and never accomplishes any goal. The tramp and the lunatic may have a chance though, if they change to the responsible lifestyle.

There exists still a fourth category, the *hasnamuss* — a man who has become a responsible being, with or without higher bodies, but who is only concerned with his own personal ambitions, and so he destroys in himself the possibilities for evolving.²

TOASTS TO THE IDIOTS

Among his teaching methods, Gurdjieff used a ritual of “Toasts to the Idiots,” probably based on an old tradition of Caucasus, of having toastmakers in parties. Not with a pejorative sense, *idiota* comes from Latin, derived from Greek, one's own, private, peculiar.

He had a scale of 21 “idiots,” based on increasing levels of spiritual development, and not on individual peculiarities — “God himself being the Unique Idiot.”³ This tradition did not continue after his death. The Toasts to the Idiots sought more to break a semi-crystallized self-knowledge than to indicate any individual characteristic. It was based on the development of being, whose objective was to conquer understanding, the correct operation of the centers and the control of the *small I's*.

FALSE ENNEAGRAMS

A student of Ouspensky embarked on a classification of people into seven types, corresponding to the planets distributed in the enneagram⁴, which is fairly common nowadays. In practice, this is a great hindrance to self-knowledge, similar to the popular spread of Tarot, a book of wisdom used today as a prophecy instrument

¹ Ouspensky, *A Further Record*, pp. 75-80.

² Gurdjieff mention four kinds of “Hasnamuss-individuals” in *Beelzebub's Tales*, vol. I, p. 406.

³ Moore, *Anatomy*, p. 354.

⁴ See p. 370.

consulted thus: What am I like? and What should I do? — “*Ça serait trop facile,*” as the French say...

Recently it has also become globally disseminated the self-entitled “Enneagram of Personality” movement, based on a stereotyped psychology. It classifies people into nine types empirically distributed in the enneagram. There has grown up around it an entire hermeneutics, with appealing therapies promising fast and effective changes — expensive, surely. The person’s “type” is defined by the psychologist who coordinates the workshop, or through questionnaires, even on the Internet.

To find someone that tells us about ourselves and what we should do is the dream of those that are dependent, candidates to feed the Moon.¹

It is imperative to say that this has nothing to do with Gurdjieff and does not find any support in his teachings.

*“To reduce Gurdjieff’s enneagram to a symbol of personality
is an exquisite irony.
Gurdjieff propounded his enneagram...
not to titillate narcissism, but to reconcile at macrocosmic
and microcosmic levels his ‘Law of Three’ and ‘Law of Seven.’”²*

*“Surely Gurdjieff would employ every viable means
for the transmission of his system of ideas,
particularly means that would be tamper-proof
or less susceptible to distortion by others.
The proliferation of nonsensical books on the Enneagram,
filled with irrelevant claptrap, is an unhappy example of the degree
of degeneration that can take place in only half a century.”³*

*“Are we witnessing the degenerative trajectory
that all great spiritual endeavors of man are destined to follow?”⁴*

We should think carefully about “degeneration.” In the first case above, types and planets, this can be considered degeneration of the teaching, because the anomaly is being used in Work groups, together with the other teachings of Gurdjieff, which implies falsification.

Yet in the second case, enneagram “types,” I do not believe it has specifically degenerated — the teachings are not in question, for there is no Teaching at all. I call this movement “False Enneagram”

¹ See p. 60.

² Moore, *The Enneagram*. Read also Moore, *Anathomy*, p. 345.

³ Owens, *The struggle*.

⁴ Peretzi, *On the Third Line of Work*, p. 30.

because it does nothing with the enneagram, except use it with aesthetic and ornamental functions.

“the least responsibility we have is to audibly state our good intended critique for the inadequate way the enneagram is out in use. Otherwise, whether we like it or not, we become accomplices to the debasement of the enneagram.”¹

The true Way always begins with self-knowledge, which demands years of self-observation, self-study, exercises, and experiences — it is never instantaneous.

When we speak about human types in the Fourth Way, we are referring to the seven categories of men, mainly to the three basic types, men number 1, 2, and 3: physical, emotional, and intellectual.

However, not even in this simple classification do we know how to classify ourselves. We have *many I's* and we change every moment. Our education entirely ignores each person's essence, and many times we believe we belong to a certain category, when this just happens because our personality was trained further in that direction. We need to separate the chaff from the wheat and discover what we “are not,” what “is not ours” (false personality), to meet up with essence again.

We do not have only one *I* to classify. Any attempt at *labeling* will attach us to a specific aspect of the personality and the identification with a partial aspect is like freezing in some posture, becoming a statue. This hinders any work for the growth of being. Crystallization is death.

ENERGIES AND BODIES

THREE TYPES OF FOOD

Gurdjieff compares the human organism to a factory with three stories, a factory of chemical products where everything has been foreseen for high efficiency, but which never works fully, in the conditions of our ordinary life. It only produces what is strictly necessary for its own existence, and even so not always satisfactorily. The factory's work is to transform coarse substances into fine ones by a series of intricate processes we may refer to as *alchemic*, because they do not depend only on the functions of the physical body.

Everything in nature is interconnected and everything has a function in the Whole. Plants work as transformer devices for oxygen, they construct the complex atomic structures of vitamins, and they

¹ Peretzi, *On the Third Line of Work*, pp. 32-3.

synthesize the proteins from sunlight. In this way, they contribute to Organic Life on Earth, freeing our organism from such work, freeing it to elaborate higher energies.

Animals create energies of physical and instinctive emotions, like affection and aggression. The planet needs these energies so much that, if a certain animal species becomes extinct or decreases in number, another must take over its work; thus, if man causes wild animals to become extinct, he himself will become wilder, to compensate.

Man, also a part of Organic Life on Earth, has a transforming function in the Whole.

The three stories of the human factory correspond to man's three foods. The first is the solid and liquid food, which enters the mouth; the second is the air, processed in the lungs, and the third food is the impressions received by the sense organs. Man can live nearly 40 days without solid food, 4 days without water, 4 minutes without air, and only 4 seconds without impressions.

impressions
air
solid and liquid food

"If all impressions from the outer world were to cease (...) we should plunge straight into a coma and rapidly die."¹

Ordinary man lives his physical life fairly well, with the factory processing the three foods at a normal or regular rate. However, Nutrition is a process of Evolution and, always connected to nature, seeks to refine and transform matter into energy. Inner Work makes it possible to improve this process, avoiding useless loss of energy and accelerating refinement, so that from the energy surplus of the physical body we can create and maintain our higher bodies.

As we can see, inner development is a material process, a nutritional process. Just like the physical body, the higher bodies need to be well fed and healthy. The fine substances that they need are identical to those that the physical body needs, however the higher bodies need larger amounts. The surplus of these substances can be used for the growth and feeding of each subsequent body. But it is in the physical body that everything can be produced for the substances of the higher bodies, hence the importance of the duration of the terrestrial life and why we should not waste energy.

¹ Walker, *A Study*, p 134.

HIGHER BODIES, CONTINUITY

Man is responsible for his own continuity. He is not born finished, but as a seed of himself — something physical, with an immense inner potential for growth and intelligence.

In my opinion, the most important point of Gurdjieff's teaching is to learn that the growth of higher bodies is not something natural and spontaneous: it only takes place with intention, consciousness, and appropriate effort.

The *kesdjan body* (astral) is formed immediately after the physical, and above this a *third body* (mental) can be formed, and later a *fourth body* (causal) — like four interrelated organisms that interpenetrate one another, and nevertheless are capable of independent actions.¹ Each body that is completely formed can survive the death of the previous body, passing into the following world.

We can make the analogy of the carriage with the bodies, as we did with the centers. Especially important is the notion of the hierarchical and intentional formation of the higher bodies. And what about the soul?

*“There is no master in ordinary man.
And if there is no master, there is no soul.”²*

Bodies are formed of different energies, and the finer the energies the higher the body. As a consequence of this, they work in different worlds, subject to different laws. Man does not belong to a single world. By refining his energies, he can ascend higher and higher into superior worlds.

*“Just as a man can build his astral body
by an orderly process conforming to law,
so he can construct within himself a third body
and can then begin to build a fourth body.
One body comes into being inside another.
They can be separated, and sit on different chairs.”³*

¹ Ouspensky, *Search*, pp. 40-2.

² Gurdjieff, *Views*, p. 214.

³ Gurdjieff, *Views*, p. 204.

PART I – THE UNIVERSE

PRIMORDIAL INTELLIGENCE

An original intelligence shapes and maintains the universe. It could be said that everything is quite scientific. However, the distance between man and the Absolute is such that the model of existence does not fit our logic and understanding. We are the part trying to infer the Whole by projecting it in a world with fewer dimensions — but this doesn't hinder us from trying this exercise for understanding, for the growth of our being.

The study of reality includes a mathematical model, in the sense of Objective Science. It is a cyclical model, at the same time algorithmic and heuristic, where there are so many interferences among the systems, that at our level we attribute almost everything to “chance.”

The organic growth of life on Earth, the irregular forms of landscapes, and the behavior of climatic phenomena seem chaotic to us. In vain, man tries to control nature, not accepting that he himself is a part of it, and that it, in its turn, is a part of something much broader. Such complexity impedes us from seeing everything as an intelligent Whole.

The world we live in is a complex equation, made up of other equations. There are equations inside equations, continuously exchanging and feeding each other with parameters, constants, and variables, in a system that Gurdjieff calls Reciprocal Maintenance.

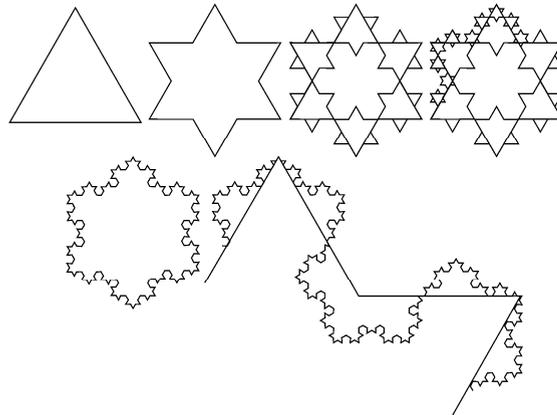
The harmony of the universe is based on sacred mathematics underlying Creation. On a geometrically structured pattern, life manifests itself with the freedom of that uncertainty inherent in creative intelligence, like a carpet capriciously woven over a foundation of warp and weft yarns.

The only possible approach we can take to understand the primordial intelligence, from the abstract archetype to the more material crystallization, is through *symbols*, the language of the higher centers.

“...he knows everything by ‘measure, number and weight.’”¹

“It is necessary to notice that in the Great Universe
all phenomena in general without exception
wherever they arise and manifest, are simply successively
law-conformable ‘Fractions’ of some whole phenomenon
which has its prime arising on the ‘Most Holy Sun Absolute.’
And in consequence, all cosmic phenomena,
wherever they proceed, have a sense of ‘objectivity.’
And these successively law-conformable ‘Fractions’
are actualized in every respect, and even in the sense
of their involution and evolution,
owing to the chief cosmic law, the sacred ‘Heptaparaparshinokh.’”²

The theory of organized chaos and fractals is excellent subsidy for understanding organic and even inorganic subsystems. It is not difficult to imagine a fractal on a *plane*, as a hierarchical organization chart in a net of repetitive equations like a family tree.



We can imagine a fractal in *space* — this is already done on computers. More than this, as virtual reality, a fractal in *time* can program in advance all phases of growth, and can still program conditional movements and reactions. Continuing thus, we can begin to have an idea of the Great Equation.

An oak seed contains the program of its life, shape, and development, as well as all possibilities of interaction with its environment — to turn itself towards light, to bow to the wind, to

¹ Gurdjieff, *Views*, p. 20.

² Gurdjieff, *Beelzebub's Tales*, vol. I, pp. 123-4. See p. 93.

spread its roots in search of water, to rejoice with the spring, to get sick for lack of nutrients, and one day to die.

*I asked the master:
“How can I find out about everything?”
“Everything is written down,” he said.
“Where? Where?” I asked eagerly.
“In everything,” he answered. “It is written in everything.”*

MAN

Amid this determinism, man is a special creation, the only one able to interfere with his own equation and choose among the countless genetic programs he contains, which he wants to implement, and among his countless possibilities of action, how he wants to act.

Through consciousness and will he can recreate himself, and head in the direction of the goal and the sense of existence, according to the level he occupies in the cosmos.

THE SECRET OF LIFE

Everything that exists is vibration. Thoughts, feelings, objects and beings — everything is *process*, or vibration acting according to the law. Movement and mutation are constant, although not always perceptible. In the quietest and stable stone, the electrons are in permanent agitation, maintaining that apparent stability with their own effort. What we see as stone is just the trail of atomic vibrations.

Everything has its position in the *electromagnetic spectrum*¹. At its very middle, there is a narrow band of visible light, which manifests itself as *photons*, sometimes behaving as *particles*, other times as *waves*. Thus, we can say that *light* separates the higher world, of *energies*, from the lower world, of *matter*.

Solid-state physics states that an *imaginary particle*, the *phonon*², with its vibration keeps the atoms together in solid or crystallized shapes. When there is no *work* (the appropriate vibration) to maintain the molecules in place in the crystalline lattice, they slip out, as in liquids, or they are dispersed, as in gases. The phonon is a good

¹ See p. 107 (Electromagnetic Spectrum).

² From Greek “phonon” (), sound, voice, vibration.

analogy for man's Magnetic Center¹, which keeps higher energies together, “holding” the substance of the higher bodies.

The entire universe needs to keep working continuously, and this is the great secret of life: interdependence and exchange.

ESOTERIC THERMODYNAMICS

Thermodynamics deals with the relationship between *heat* as basic or feeding energy, and *work* as dynamic application or expending of energy.

The first law of thermodynamics states that the total energy is always the same; it just changes its form, its place, from one system to another, and vice-versa; that is to say, the energy is conserved; it cannot be created or destroyed.

The second law of thermodynamics says that there exists a *spontaneous flow*, a *natural tendency* to spend energy. This refers to isolated systems, but in our universe, isolated systems are only theoretical, therefore, we can expect that in non-isolated or open systems, the inverse of this law occurs, namely, a non-spontaneous flow.

The spontaneous flow is the descending stream, the work of our Creator, which supplies us with fuel or material food. However, if we do inner Work, like the *phonon* does, we will succeed in keeping our parts together, maintaining our integrity, and we will not be dragged as mere food to other systems.

We should give new names to certain classic sciences, in order to understand them in a world not limited by purely intellectual thought. We would call this study “esoteric thermodynamics,” because physics, psychology, or philosophy would be not sufficiently appropriate.

*“This is more exact than mathematics,
because here you do not meet with probabilities,
and it is achieved not by study of mathematics
but by a study of a far deeper and broader kind.”²*

When I sit down to watch a film — what is *reality* and what is *illusion*? The truth, at that moment, is that I am here, sitting. That which is happening on the screen exists only in the sense that I

¹ See p. 39 (Magnetic Center).

² Gurdjieff, *Views*, p. 35.

interpret it, in the sense in which it affects *me*. If when watching the movie I forget that I exist, that piece of my life will have been “eaten” by time, as my false emotions will always be “eaten by the Moon.” However, if I remember myself while I interact with the exterior, I will be doing inner Work, and *I* will be living my life.

In thermodynamics, the degree of naturalness of caloric transformation is called *entropy*. Entropy increases when the process is developed in the natural and easy direction, descending. It can be said that this is the direction of the normal flow of time, the Heropass¹. Entropy is also called a *tendency to disorder* or disorganization.

Another way to understand entropy is as a tendency to lose heat, and cool. Heat tends to be dispersed to the areas that are not hot, leveling the temperature, as well as the molecules of the gases, which spread out and are dispersed without a definite pattern. Now, if everything is dispersed naturally and tends to uniformity, without structure, then there will no longer be any differences, or mistakes, or meaning — or life.²

LIVING BEINGS

Although almost all processes in nature operate in the “natural direction,” in which entropy only increases or remains constant, there is one exception: *living beings*.

Living beings also work according to principles contrary to the second law of thermodynamics, and in them, there can be an increase of *organization*, at the expense of another system, the feeder (*local loss* of entropy). This can also occur in man-made machines, where man imposes on inorganic matter certain principles that govern his own body.³

Man, because of his condition of similarity-to-the-whole, has powers of the ascending stream, and can *intentionally* transform matter for his own individual evolution.

In the natural stream, it is possible to transform all the feeding energy into slower or heavier energy. However, in the conversion of matter into fine energy, carried out by living organisms, part of the fuel cannot be transformed. In the ascending stream, part of the energy that feeds the system needs to be used for the maintenance of the process itself, which always generates *loss* or residues.

¹ See p. 118.

² See p. 69 (Shannon’s information theory).

³ Gamow, *Matter, Earth, and Sky*, pp. 114-5.

The concept of *loss* in the ascending stream is essential for understanding that there is *a price to be paid* for returning. When there is evolution, or the concentration of multiplicity in unity, part of the energy is discarded as *refuse*¹, which can be recycled later.

Whether wanting to or not, man must give something to the Earth, as rent for the space he occupies while he lives on it. If he does not pay for this voluntarily, he will pay involuntarily, because, unavoidably his physical body will one day rejoin it.

In man, the two streams work together, like the movement of a pendulum. Receiving an impulse, the pendulum swings, its own weight brings it back, and its own weight gives it a new impulse. This swinging would be perpetual if it were not for the friction with the air around it, which gradually steals its force. Man experiences this kind of energy interaction with the environment, but he has the power *to use the friction itself* as a feeding force for his inner Work. In this way, he can overcome entropy and return.

In Creation, after the inorganic base of the world with its own level of intelligence was in place, the appearance of *organic life* was a “turning point” in the whole.

The formation of matter by nuclear fusion, when the stars, starting from hydrogen, manufacture all the elements in the periodic table,² is the basis of the descending stream of Creation. It is a very strong and heavy torrent, which *pushes* everything down, through action or dynamism. The heat *makes*, but when it makes, it cools and loses its creative power. How can it be recovered, so that Creation can continue?

At a certain moment, Creation received a touch of consciousness — Organic Life — and in a certain way the responsibility and capability for its own existence was transferred to it, in a true *delegation of power*.

NEEDS AND SURVIVAL

Living beings were created with *needs* — and these needs push them upward.

Similar to the Sun Absolute, which was shrinking because of the action of Heropass³, matter now *living* needed to become aware that, in case it did not *do* something, it would die. In the event that this

¹ Bennett, *The Dramatic Universe*, vol. II, p. 111.

² Ferris, *Coming of Age*.

³ See p. 118 (Heropass).

living matter, with a similar-to-the-whole power did not *look for its own food*, the vehicle of its consciousness would perish.

From the simplest organic cells, living matter learned to feed itself, moving towards the sources that could energize it, later going out to hunt, and finally manufacturing and stocking up on nutritional products.

Let us take a single human individual as an analogy of the Whole. What can a man do effortlessly, without spending the heat of his system? If he tries to stop interacting with the exterior, if he tries to neither eat nor drink, he will be opposed by a kind of *basic selfishness*, a very strong instinct for individual survival. On top of this, wise nature, foreseeing the inertia inherent to matter, made *breathing* an automatic work in which the organism feeds itself with air without any intentional effort. Also, impressions touch us gratuitously, just for being what we are — receptive by nature.

Therefore, man like every living being, is a mechanism provided with an automatic valve in the direction of self-preservation.

QUANTUM LEAP

We will use here the analogy of the *quantum leap*, which occurs when an electron moves from one energy level to another: it does not gradually pass through all the energy levels in between; it leaps from one orbit directly to another. When it goes down, it emits photons (light); and when it goes upward, it eats or absorbs photons. The natural direction, the descent, means to lose energy or to be eaten, while to go up means to eat or acquire energy.

The beginning of organic life, with the uni-brained beings, was the quantum leap of *hunger*: the “selfish” instinct of distinguishing what one can eat and the capacity to seek food. Automatic self-preservation by hunger, breathing and absorption of heat by osmosis, are characteristics of the *first primitive brain*, the instinctive-moving brain.

The following stage was characterized by the need to also feed *other beings*. The quantum leap at this point was the appearance of an “altruistic” instinct. The individual began to be aware of its offspring and of the species, beside itself. Mammals have a *second brain*, affective or limbic, capable of “seeing” their neighbors as other beings that also have survival needs, and are able to assume the creator's role in the dependent stage (pseudo-Autoegocratic¹) of the offspring.

¹ See p. 118 (Autoegocrat).

The third quantum leap was formidable: *man*. With the increment of a *third brain*, or cortex, there appeared a *three-dimensional* consciousness: of himself, of the neighbor and of the universe. This being is now aware of time, in which the intellect, reasoning, and logic are based.

These three brains of man¹, when and *if* used appropriately, produce a fourth level of consciousness: *meaning*.

A man cannot be a reptile. He can try, but being a much more complex and delicate mechanism, he could not live in a marsh, eating fish — a crocodile would soon devour him. The same reasoning can be applied to the man who might wish to live only at the level of a mammal. He would not survive in the jungle among other mammals. Man can only survive if he uses his human part, which leads him to creativity and work, and trying “to do.”

The sensitivity that this three-brained being has acquired in his high position in creation, makes it possible for him to have in himself all the types and levels of consciousness of the universe, although usually in very small portions, and this gives him the frightening and inevitable responsibility of similarity-to-the-whole.

In material terms, man is made of water and stone — an enormous weight that Earth’s gravity “pulls” on and one day will absorb. However, man is not a mineral. He is not a stone. He is the creative three-dimensional principle that lives in matter.

However, Outer man², the lowest level man, if he allows himself to be taken over by inertia, ends up reduced to stone, serving the Moon and later absorbed by the Earth.

A second type of man, Transitional man, willingly making the minimum effort needed, can survive for a certain time in certain dimensions. He is conscious of the need of *exchange* with other systems, he is not isolated and interacts, he feeds and is fed.

But there is the possibility — and the cosmic need — for a third type of man: at the level of *meaning*, the Inner man, who doesn't run away from his great destiny, and who, conscious of the irreversibility of entropy in closed systems, links himself more and more to all and everything, in a unification effort that allows energy to be conserved through concentration.

This third type of man works in terms of super-effort, altering the metabolism of energies, in order to decrease and to compensate for

¹ See also Buzzell, *A Long Thought* (The Three Brains in *The Septine Reconciliation*), p. 16-7.

² See p. 42 (Outer Man).

OBJECTIVE SYMBOLOLOGY

Man is the meta-symbol of the Universe.

In order to understand man and the universe, we depart in search of objective or sacred symbology, applicable to all and everything in all times and places. We call *sacred* that which is essential, objective, and impartial, as opposed to that which is existential, subjective, and personal.

In search of the truth through symbols, we are guided by the coincidences that we find by analogy. We start from the particular, near us, man, to understand the universe. And frequently the observation of universal phenomena leads us to the understanding of our own possibilities.

The *objective* is always linked to the cosmic, to man (essence) and to the universe. The *subjective* is our personal point of view (personality). Everything in itself is objective. Our vision is subjective, and our interpretation is even more so. It is necessary to have a great deal of inner freedom to understand that what we believe we are seeing so clearly can be exactly the opposite of reality.

We try here to exercise our capacity of interpretation to adjust the subjective that we perceive to the objective that is.

ABOVE AND BELOW

The first and main concept in objective symbology is the idea that there is an “above” and a “below,” separate and different.

*“...I will refer to the formula you know from the Emerald Tablets:
'As above, so below.'
It is easy to start to build the foundation
of our discussion from this.”¹*

This axiom of Hermes Trismegistus, based on the analogy of the correspondence of complete systems (three-dimensional cosmos),

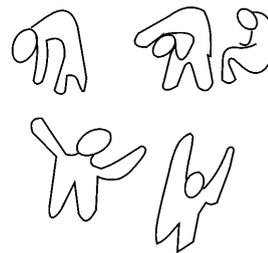
¹ Gurdjieff, *Views*, p. 14.

refers to the concept of the Sky and the Earth. It also mirrors the relationship between the Creator and man. But it is essential to emphasize that *analogy* is not *sameness* — similar does not mean the same.

*“By analogies he passed from the little ordinary happenings
in the life of an individual to the great cycles in the life
of the whole of mankind.
By means of such parallels
he underscored the cyclic action of the law of analogy
within the diminutive sphere of terrestrial life.”¹*

Everywhere in the world, the High is revered, partly for the intuitive symbology and partly for the purest reality. We call High (Above) our most evident symbols of superiority, everything that is above us. In material terms, High are the sky, infinite; the Sun, our source of energy; the planets, which influence us; the stars, whose implicit notion of distance transmits hope to us; and also the clouds and other atmospheric phenomena. On the earth, the High is revered on the mountains, as at the pyramids. In addition, impulses of love and faith are daily fed by the Sun, with heat and light, and for the assurance of periodicity in our lives, in the sure repetition of days and nights.

Gravity pulls us down (Below) — we feel the weight of the body and it is impossible not to notice the effort required to contradict that force at every moment. Up to what point is laziness a sin or a restrictive law of material physics? We easily associate terms like “exhaustion” or “being down” with depression, decline and disease, and we know that the final stage of the physical body is its reintegration to the Earth. Correspondingly, we associate the Air and the High (Above) with health and freedom. When we are happy our tendency is to open and lift our arms, as if to hug, dance, and fly towards the Sky.



*“they immediately began to praise the names of their gods
and to await their blessing...
for some reason or other they would always on these occasions
raise their heads and look upwards.”²*

¹ Gurdjieff, *Views*, p. 15.

² Gurdjieff, *Beelzebub's Tales*, vol. I, p. 223.

SYMMETRY AXIS

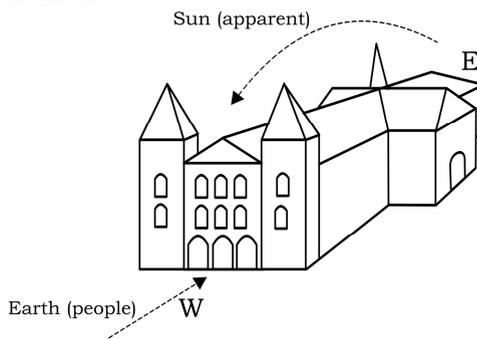
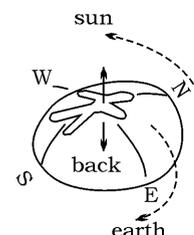
The top and the bottom of the human body are completely different, not only in form, but in function. At the top there is a unit, only one head to command the whole body and, at the bottom, stability. There is no symmetry between the top and the bottom.



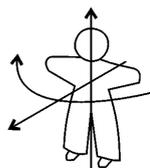
We have man's most important axis here: the *vertical axis* — not just an axis, but also a directed axis, an axis that chooses and naturally prefers the High.

We observe correspondences between man's axes and that of the planet. Which are our cardinal points?

Man's second axis is the *horizontal axis*, on which is printed his bilateral symmetry, because its left and right sides are practically a folded symmetrical print. It corresponds to the East-West axis on the Earth, the apparent path of the Sun, where we have chosen the East, Sunrise, or Orient, to be our sacred orientation. This we can see in most Gothic cathedrals and stone archeological monuments.

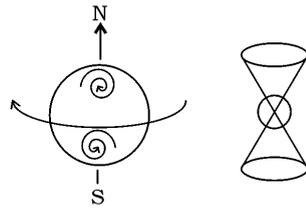


Our *bilateral symmetry* is only external, because internally there is asymmetry in the organs, especially in the operation of the two cerebral hemispheres. The left-right axis is equally evident to all, and more easily identified by the direction of *rotation*.

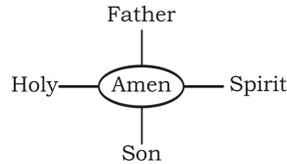


The direction the hands of a clock turn is a human convention or choice — the earliest clocks were invented in the Northern

Hemisphere, based on earlier sundials or shadow clocks, which were simple devices that marked the movement of the Sun according to the movement of the Earth. If you are in the Northern Hemisphere and face South, you can watch the Sun rise on your left and set on your right, going from East to West. So, left-right direction has been associated with clockwise direction, chosen as the positive direction.



There are right-handed and left-handed persons, some make the Sign of the Cross from left to right, others do the opposite; some write from here to there, others do the opposite. People's direction of writing probably has to do with their geographical location on the globe. But this does not change the general notion. Water swirls down a drain clockwise north of the equator and counter-clockwise south, due to the movement of the Earth.

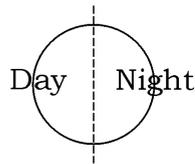


The notion of right and left only becomes evident when we consider man's third canonical axis: *front* and *back*, or identity and non-identity. We can then identify right by the direction of the hands of a clock in front of us, on the floor.

DUALITY

*I sat down in the garden and I thanked God for that moment,
for the beauty of the morning. Then I thought...
If it were not for the Sun, would I be thanking like this?
If it was night, maybe I would not remember the Grace...
I would be busy lighting the lights.*

In daytime the light comes from outside — you receive; at night you have to light your light — you give.



We know, interpret and experience the universal symbology of duality between high and low, in and out, light and darkness, consciousness and unconsciousness. We live in duality, searching for reconciliation.

We must coordinate our two *cerebral hemispheres* — the left with *digital* focus and the right with *analogical* focus — harmonizing finite and infinite, rational and irrational.

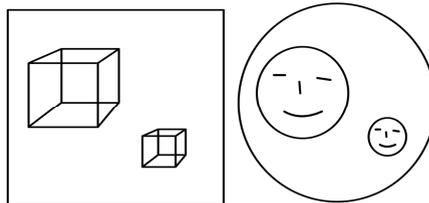
HIERARCHY

The concept of Higher and Lower shows an objective relationship; it is a duality neutralized by a choice — the middle term. This brings up the idea of *hierarchy*. There are many *choices* between the higher and the lower.

For our study, it is essential to learn how to distinguish between objective and subjective. Besides, we see that some notions are *absolute*, like Above and Below, and others are *relative* or hierarchical, like Higher and Lower.

PROPORTION

Even notions accepted as absolute need a point of reference: the Observer. Therefore, we need to consider *scale* and *size* — and we will finally discover at the most objective or invariable notion: *proportion*.



Proportion is a triadic relationship (two parts and a whole) and it remains the same even though scale or size varies. A cube is a cube, whether it is big or small; a human face keeps the same proportions, whether you see it up close or from a distance, in an enlarged picture or reduced.¹

¹ See also p. 177

We have been discussing about spatial and geometric concepts, but symbology includes concepts of *vibration* and *time*. We must examine proportion also in the domain of oscillations.

Besides the countless biological cycles, like breathing, circulation, nutrition, and sleep, we also expend and replace energies in mental and psychological cycles. Man is an alternating current machine, not a continuous, direct current machine. Psychological instability within certain limits is normal and necessary for creativity. Just like the whole universe, a living being oscillates — or dies.



When writing by hand, the individual records his symbolic image on the paper, better than it could be projected by any device for measuring cerebral or cardiac waves. In graphology and in graphic psychodiagnosis projective tests, many signs can be interpreted in an objective way, independent of time and place, because handwriting depends on personal energy and rhythms. However, it also contains several subjective characteristics of one's personality, due to education.

Vertical lines can always be interpreted in the same way, objectively, reverencing the High. Horizontal lines are interpreted according to the direction that the writing goes, to the right or the left, as "past and future," "me and the others." The pressure on the paper and the size of the letters have meaning, but can vary within a certain range. However there is a *fixed element* in graphology, which identifies an individual: proportion. It is impossible to falsify proportion in a long sample of handwriting.

EXPRESSION

The expression of ordinary man is always self-expression, mechanical and subjective. In his psyche, associations and subjective experiences are superimposed on the universal symbols and archetypes. His manifestation is always personal and self-referenced. Thus is his art.

Once, after attending a film with Gurdjieff's "movements," someone asked where self-expression and spontaneity were in his Work. I ask: *whose* spontaneity? If the individual is not aware of himself, each time he will express one of his *many I's*, and this automatism will just make way for the "false personality."

Objective art, however, can only be produced by a conscious man, and is based on knowledge, objective symbology, and sacred

proportions. It has intentions and goals, seeking to transmit positive and evolutionary influences.

The same is valid for what Gurdjieff calls *Legominism*,¹ when wise or initiate beings embed important information for future generations into objective works of art or even in objects of common use, in a disguised way, hoping that some future observer, knowing the fundamental cosmic laws, will have his attention wakened by certain intentional *inexactitudes* and be disposed to interpret the message in objective terms.

OBVIOUSNESS AND INFORMATION

It is necessary to say something here about Shannon's information theory², based on probability. In this theory, the more unlikely a sign is, the more information and *meaning* it conveys.

Thus, for instance, in a room with a white wall, the whiteness of the wall becomes *obvious* and does not call our attention. If we see on that wall some unexpected black doodles, these will become important to us and we will try to decipher or to wipe them off. However, if there are many black doodles on the wall, equally distributed (entropy), we will not consider them important and will think the wall is "printed," because the information has passed into the domain of the obvious.

This is why medicine books, for instance, are so concerned with pathology and diseases, and almost never describe health, which is considered "obvious."³

We don't see the obvious, and we don't perceive perfection, because our attention is error driven. Most people could be reasonably happy if they were not so attracted to imperfection. We can be, let us say, 90% happy — and we will talk all the time about the 10% of problems we have. This is our tendency.

PERCEPTION

Man, perhaps precisely because he "thinks," has lost direct contact with nature, of which he is an integral part, and has moved away from his most basic instincts. An egg does not think it is the shell — when it is ready, the little bird struggles to break it, gets free and moves away to life. Nor does the caterpillar think it is the cocoon

¹ Gurdjieff, *Beelzebub's Tales*, vol. I, p. 349.

² Claude Shannon (1916-2001), North-American mathematician: *A Mathematical Theory of Communication*.

³ Glenn Doman had to change his research on illnesses to research on health to create his method for treatment, and presents this situation in *What to do about*.

— when it becomes a butterfly, it simply flies. Man, however, “thinks” he is his physical body, because that is what he sees.

“For now we see through a glass, darkly; but then face to face: now I know in part; but then shall I know even as also I am known.”¹

We do not see anything.

Gurdjieff motivates us to “see things in a different way,” and to “think in new categories.” It is necessary to be open, because the knowledge already acquired becomes an obstacle for the acquisition of new knowledge. We do not see because we believe we *already know*, but what we know may be wrong, obsolete, and crystallized — in our memory.

The ideal attitude for understanding is not to trust anything we “already know,” and if possible to adopt the position of a child facing the world, because at any moment any experience can teach us something new and topple old concepts.

As an illustration, let us imagine people before the heliocentric theory. They clearly “saw” the Sun rotating everyday around the Earth. To understand that the truth was exactly the opposite of what they saw was a step of extreme inner freedom.

We believe we can see seven different colors and millions of shades, but we only see three colors and brightness. Our ear only captures a small area of the spectrum of vibrations and it needs to receive a lot of training to be able to appreciate complex sounds. We can hear and repeat immediately simple melodies², which give us immediate pleasure, however, just as easily we tire of them. Now, classic or orchestrated music demand some effort to be appreciated, and then, with the right attention we can discover in it new nuances of increasing beauty. We rarely ever really notice our own bodies, their integral presence, their parts, and their functioning.³

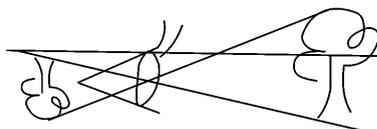
The consequences of the Kundabuffer, as an “original sin” transmitted genetically and by education, makes us see reality “upside down.” Mouravieff says that if we invert everything we believe we know, we may be able to find the truth.

We are like this, based on our “hardware”: physically, our eyes receive inverted images, which are then corrected by the brain. Our eyes cannot distinguish between the virtual image and the real object. Also physically, each of our cerebral hemispheres senses and commands the opposite side of the body.

¹ I Corinthians 13: 12.

² See p. 379 (Five Note Music).

³ See p. 77 (the goose).

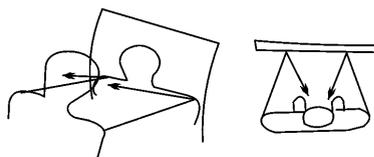


ILLUSION

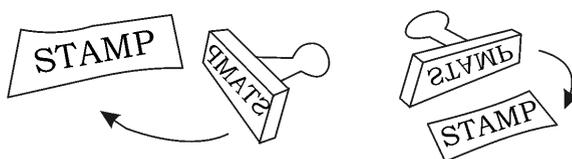
Our perception deceives us in the most varied ways. One of the most interesting misleading experiences is the “enigma of the mirror.” When we look in a mirror, why does the mirror invert *left* and *right* by the *vertical axis*, and does not invert *top* and *bottom*?

Take a few moments to consider the question.

We compare the mirror image with what we expect to see had we managed to frontally encounter ourselves. We imagine our reflection as if it was *another person*, but the mirror shows just a point-to-point reflection. What is on the right continues on the right, what is on the left continues on the left, the top continues on top and the bottom continues on the bottom. We confuse an *encounter* with a *reflection*, because it is a *human* image, about which we already have many crystallized expectations.



We would not expect the same from a stamp, on which we recorded something backwards to obtain the real by reflection — this seems natural to us because it is a neutral object in *affective* terms and we do not identify with it.



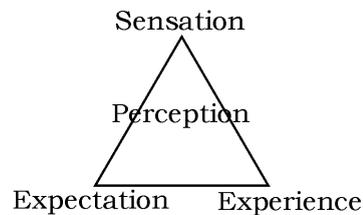
What we usually perceive is just the reflection of reality, colored by our *subjectivity*. It is necessary to practice discernment.

Many laws of the old physics delayed discoveries in the new physics and many laws of the new physics masked reality because they could not distinguish *finite* from *infinite*.

Words are misleading, because over time they have acquired subjective meaning. For instance, the term “evolution” is often used

for “involution.” The most misunderstood phenomenon in this sense is the origin, creation, and maintenance of the World. The process in which the stars manufacture the elements, descending from hydrogen and helium to the heaviest elements, is not the “*evolution* of the elements,” as science usually says, but exactly the primordial process of *involution*, creation, or materialization, in the descending stream. “Creation” needs to be very well defined, because it is a downward action. No one can create something superior to or equal to himself.

SEEING THE NEW



No matter how much we have studied, the best attitude for learning is to say “I don't know,” to doubt: “it may be that it is and it may be that it is not.”

Our perception is selective, in other words, we see what we want or expect to see, and we hear what we want or expect to hear. We use *attention* as a limiting filter. On one hand, this is a defense against the excess of information that would reach us if we really paid attention to everything. However, on the other hand, we then see only what we have already seen and do not perceive the new.

Association is another big limitation.

We need to learn to “see the new” every moment, like the computer screen, that needs to be *refreshed* at each change of information it exhibits. Usually, when the environment or a person becomes familiar, we stop seeing the present moment and only see what we already have in memory. To see the new, we must increase our capacity for active attention.

LAWS

Another problem we have in symbology is using the wrong laws. It is necessary to be especially careful in interpreting the laws, because although at the apex of the hierarchy there is an Overall Universal Law, the worlds below obey different orders of laws (laws inside laws). Each cosmos below has more restrictions than that

above it, and only the Overall Universal Law can be applied to everything.

There are laws that state exactly the opposite of others, for they belong to different worlds. For instance, the law of attraction, which unites the opposites in material terms, as in sex or magnetism, in energy terms unites the similar, as in resonance: when one string is tuned to another it will respond with the same vibration.

Since we live in a state of almost total illusion, most of our limitations are illusory, as in the story of the elephant:

*“How can an elephant be tamed?
Take a baby elephant and tie him to a small wooden pole with a rope.
He will try to free himself, but he cannot.
He will try again, and repeatedly. Then he will give up.
He will grow up and become very strong,
but even tied to a very small pole, as in the circus,
he will never again try to escape.”*

Man lives in a prison. This we know, but there is no prison worse than the imaginary prison. Only if we know the true prison well, will we have some chance of escaping.

GEOMETRY

DIMENSIONS

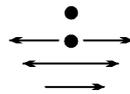
How can the study of dimensions help our inner Work?

In our search for consciousness, happiness, and immortality, we realize that dimensions are of interest to us for they show the stairway we must climb, where each step up means one more *degree of freedom* in terms of the laws that limit the consecutive worlds.¹

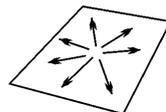
First of all, we need to learn to think with a different type of logic. In the traditional study of geometry, starting from the *point*, with the generation of the line, the plane, and the solid, there is materialization — but, they also open up degrees of freedom in space-time. This is the very description of the stairway. The worlds or beings with more dimensions are superior or freer.

The Creation of the World is a process of self-limitation of the Absolute, where the Ray of Creation² forms worlds that are denser and less movable — the primordial emanation suffers a gradual decline towards total immobilization, towards the heaviest state of matter.

How can we compare dimensions and how does this relate to self-development?



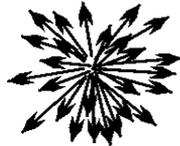
I say that my intention is to not be a prisoner on a point, but to slide along a line with infinite options and to still choose my direction — in this case, one direction between two.



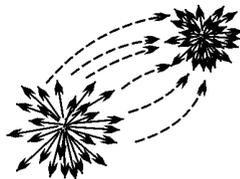
¹ See p. 125 (Worlds and Laws).

² See p. 117 (Ray of Creation).

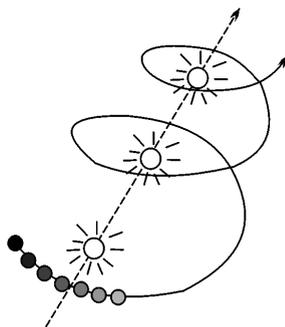
However, I would be even freer if this point that is *Me* could move along a whole surface — a world with one more dimension — and choose infinite directions, though still on the same plane.



Then, if suddenly there would awake in me the consciousness of another dimension, my being would have the possibility to expand itself along infinite planes and point-*Me* would have the freedom of a limitless three-dimensional space, moving in infinite directions on infinite planes.



We can no longer draw this enormous set of possibilities on paper. From now on even our imagination can hardly represent the next stage, which would be the freedom to act in four-dimensional space-time.



I can try to explain this with two examples. The first is that the Earth is not a sphere, as we are accustomed to think — the spherical form is just one moment or a slice of its being. The Earth rotates continuously around the Sun and the Sun is moving away towards a

zenith in space. The form of the Earth should be, then, at least a spiral.

“The man acquainted with the modern theory of many-dimensional space will say that the world is usually regarded as an infinite three-dimensional sphere, but that in reality the three-dimensional world, as such, cannot exist, and represents only an imaginary section of another, a four-dimensional world, from which all our events come and where they go.”¹

The second example is that I verify that my body is also not that three-dimensional form one can easily see — this is only an instant of myself. My body is more the process² where a single fecundated cell unfolds and elaborates itself on the space-time line, acquiring head, body, and members, and grows, walks, feeds, interacts with other beings, and then begins to tire and one day is left down as food for the planet, while the life which inhabited it continues maybe ahead, free, to new and incalculable dimensions. This body is the *point* to which I do not intend to be imprisoned.

Ouspensky illustrates very well the dimensional differences of animal consciousness, with examples that go from the linear path of a snail, to the goose unaware of dragging a leaf stuck to its foot, to the horse going around a house that each time seems new to it, to the dog and the cat when they struggle against the crumpled rug where they sleep.³

Now, a human being has the cumulative capacity to create changes. He has the power to make his own history⁴ and to open doors that take him to new dimensions.

There is a story of a man who lived inside the four walls of a room with no openings. He was calm and self-confident, for he knew his world very well. Then one day, he discovered a door that he had never noticed before. This discovery made him suspicious and apprehensive. However, curiosity prevailed and he opened the door.

His surprise was enormous, when he found out that his room was just one among many, in a beautiful and spacious mansion. It took a long time for him to get used to that innovation, and even longer to know the whole house and feel safe again. He was calm once more, until one day he heard some knocking at the front door. Upon opening it, he noticed that not only was there somebody else in the

¹ Gurdjieff, *Views*, p. 64.

² See p. 86 (World-Line).

³ Ouspensky, *Tertium Organum*, pp. 84-96 (chapters 8-9, animal psychology).

⁴ Roberts, *Shorter history*, p. 20.

world, but also that he lived in front of a big forest, by a river, under an infinite blue sky. Fear and a terrifying anxiety swept over him.

However, when he faced his pain and accepted to examine his obsolete concepts of the world, he was marveled at nature and followed the stranger who knocked on his door. He went to explore new horizons, in search of more friends and new doors. He would never accept to be enclosed in that small room again.

FORM AND NUMBER

“A stone is frozen music.”¹

There is an intimate relationship between vibration and form, between number and matter. This relationship, studied and taught in esoteric schools, is currently entering the domain of science. Pythagoras and others conducted experiments with bells of different shapes and sizes, glasses with water, flutes, hammers, and strings. It became evident that vibration influenced the form and behavior of substances². Each progress of science simply confirms concepts that previously were “esoteric.”

“Mathematics possesses the most potent and perfect symbolism that the intellect knows.”³

SYMBOLS AND US

As we are three-brained beings, we need symbols, which speak to us, first to the three centers, and only later to the higher centers. Besides mathematics, we seek understanding through physics, geometry, music, and mainly through life.

To apply objective symbology, first of all we need to learn which center to use for each situation.

When a toad jumps from one pebble to another, it describes a perfect parabola without any mental arithmetic of analytical geometry or ballistics — its instinctive center knows exactly how to position its body and what force to assign to its members. It is the same with man — if he would *think* how to move his legs at each step, he would never walk.

¹ Plato (c.427-347 BC), Greek philosopher.

² For instance, Hans Jenny shows this in *Cymatics, the study of wave phenomena*.

³ Claude Bragdon, architect, in his Introduction to Ouspensky's *Tertium Organum*, quoting Philip Henry Wynne.

We must know ourselves: our parts and then their assemblage, our dimensions, and our resonance.

It is interesting for me to be aware of myself over time: what I think I was, what I am now, and what I may become. A simple example of this is that I make notes on the last page of the book I am reading (for I know myself, I will need them one day) and use them many years later, sparing me the work of reading everything again. This fact ties two slices of myself in time and makes the interval between them more real and present.

Also, when reading a book, I make a link to the author, in another time and another space — I feel him, maybe through his style, for some picture, the very form of his work, and I know that he somehow thought about me. A link is formed between us and we talk much more than the mere words on the paper.

As with time, the expansion of consciousness in space also enlarges my world. Where am I? In a chair, in a house, in a city, on the planet, in the solar system? These simple questions result in a broader *I*— I am an *I* of all of space and I contain all the ages.

*A spotlight on an actor, on stage,
does not eliminate the existence of the spectators
in the darkness of the theater
— they have had and they will have their moments of light.*

DOING THINGS WELL

They say that Archimedes raced naked through the streets yelling “Eureka,” when he had a brilliant idea and made an important discovery. The mental process triggered the emotional, bringing him happiness and enthusiasm, so his body also wanted to participate. When an idea is really good, it is an idea from the three centers, and also includes feeling and action.

There is a passage in Beethoven’s life, when he was at his table, tapping time with his hands and feet, humming and writing, then he hurried outside to wander in the fields, screaming, waving his arms, and then abruptly stopping to write in his notebook.

*“As soon as I realized the sense of this idea, I was as if reincarnated;
I got up and began to run around the spring,
without knowing what I was doing, like a young calf.”¹*

¹ Gurdjieff, *Life*, p. 26.

The participation of the three centers is so important that Gurdjieff taught through words, movements, and music — besides the direct influence by personal contact, of course.

As the Bible says, God made the world in triadic actions: he noticed a certain need, acted, and verified that it had been good. Also, on the seventh day he rested. He rested because he had done something, and he had done it well. There is no better model for the Law of Three and the Law of Seven than Genesis, but actually, we still need to learn a lot to get there.

*Happiness is one of the measures of the correct.
However, happiness does not mean the absence of difficulties.*

The enneagram, symbol of the living processes, is the symbol of “doing things well.” It is the symbol of man, with his bilateral symmetry, his three centers, his temporal periodicity, and his participation in eternity. To understand this better, we will now go through an intermediate apprenticeship stage of knowledge.

In order to ascend it is essential to know the stairway, its steps, and its traps. It is necessary to be “astute,” not just wise.

“...both of them illustrated the conversation with various diagrams and series of numbers, which, taken together, formed a graceful system of symbols — a sort of script — in which one number could express a whole group of ideas”.¹

First, we will accept that we don’t know anything and that we will not know the truth directly so soon. We will use *ymbology* to learn. We will step in quicksand.

There exist infinities of worlds and worlds inside worlds. We can interpret the Whole as seven, nine, ten or twelve worlds — it does not really matter how many steps there are on the ladder, so long as we are ascending.

For purposes of understanding, we can use esoteric, scientific, psychological, religious, or philosophical systems; on science, arts, games, martial arts, or sports. People are different and each one needs to find and to follow his own method for understanding. The medium does not matter — although we can extract the most relevant and permanent principles from the comparison and coincidences between several systems.

Number and form, arithmetic and geometry, are the neutral essence of all these systems, and can build a link between them all, like a universal translator code.

¹ Gurdjieff, *Views*, p. 13.

*“He made a single sketch and, with a passing reference
to the laws of mechanics, delineated
the scheme of the construction of the Universe.
With numbers and figures in harmonious,
systematic columns, multiplicity within unity began to appear.
...One and the same law ruled all.”¹*

UNFOLDING GEOMETRY

In the unfolding of elementary geometry, we have notions to be interpreted as metaphors, parables, and allegories in relation to all the branches of knowledge. This is an excellent preparatory exercise for understanding the enneagram.

POINT AND THE DIMENSIONAL SHIFT

In practice, the point is just a concept or idea. It has null or zero dimension. Nevertheless, we will never be able to represent it without some type of matter having an existential dimension — there will always be an ink drop or a grain of chalk.

This places us face to face with the basic limit to understanding: does a figure of zero dimension really exist, or not? The point almost does not exist. This “almost” is due to the shift from zero to one, the *constant mutation* in existence. Whenever we bring an abstract concept into practice, there is a *dimensional shift*, an “imperfection” according to the law.

In going from theory to practice, we pass from the domain of the absolute to the domain of the relative, and we enter into the domain of “functioning.” If everything is in constant movement, every time we express ourselves in geometric or algebraic terms, we will be referring to an infinitesimal fraction of a moment of the universe.

The point asks: What? Who?

Thus, the first geometric figure corresponds to the zero of algebra, the Unmanifested. It is non-dimensional and can only be understood in relation to its “coming into being.”

LINE

When moving, the point develops one degree of freedom, as a line. What was digital changes into analogical. We say then that the line, a

¹ Gurdjieff, *Views*, pp. 16-7.

mathematical object of only one dimension, *length*, is “generated” by the propagation of the point in space.



We will discuss here the line abstracted as a straight line, because if we consider a non-straight line, sinuous or curved, it will occupy more area in space and we will have fractional dimensions, which is a question for fractal theory.

In practice, the line needs to have a certain thickness, which gives it a potential existence in the next dimension.

A line simply raises the notion of *duality*: the possibility of two infinities. It asks: Where to?



However, a *directed line* is a line that has chosen. It brings the concept of movement and goal, like an arrow that answers: That way!



If the point is a theoretical moment between 0 and 1, the line is the same between 1 and 2. It is essential to understand the relationship between the point and the line because it is fundamental for what we will study next. A point can be expressed or marked on a line, like a knot in a rope. Therefore, if the moving point creates a line, a still point has the power to divide it, to break or to limit it, like a rope that can be separated into two parts or segments by one knot.



Two knots or points delimit a *line segment*. If the points go very near each other, that straight line segment becomes a point again.



The circumference is a line that returns to itself, describing a path of infinitesimal absolutely regular deviations.

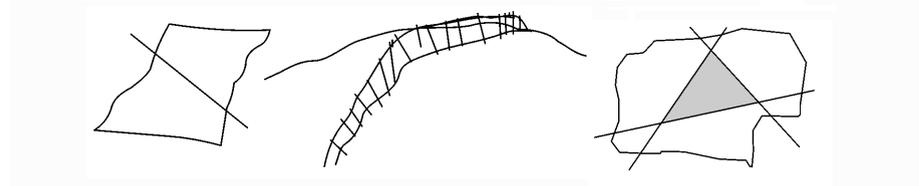
PLANE – 2D

Similarly, the straight line, when moving, generates a surface or a plane, forming a new dimension: *width*.



The plane can also be determined by the interaction between a straight line and a point outside of it, or by three points not belonging to the same line.

The plane or *surface* is *infinite* within its two dimensions. However, the line, whether a stroke on paper, or a fence in a field, has the power to divide the surface.

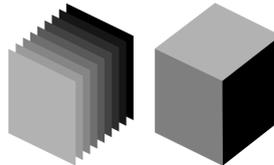


When we talk about a *plane figure*, like a square or a triangle, we are referring to a finite plane, *limited* by lines. Three straight lines can limit the plane to a triangle — this is an archetype of limitation of form and hierarchical interaction.

Consequently, the second dimension can be interpreted as a *figure*, limited, or a *plane*, infinite.

The circle, a two-dimensional figure, is the area delimited by the circumference, always keeping a proportion: a fixed, highly symbolic relationship between perimeter and area.

SOLID – 3D



Each stage of manifestation implies or presupposes the next dimensional stage. The plane, in its movement, describes another dimension, *height*, generating *space* or the three-dimensional *solid*. The plane also has the power to limit space.

Everything can be formed by freedom or by limitation: from top to bottom, or from bottom upward, like the two streams. Although they are the expression of the same level of dimensions, *space* is free and infinite and *solid* is limited and finite.

The sphere is the most perfect solid, and it can be determined by only one element: the radius.

DIMENSIONS AND HIERARCHY

There is a paradox here: we study symbology to understand what cannot be said in words, but we need words to explain symbology. In terms of hierarchy, this subject of geometric “generating” can become confusing.

If the point “generates” the line, we could suppose that the point is quite superior to the line. Actually, the point is the Zero and the One, Nothing and Everything, the Alpha and the Omega — it is the Absolute.

Dimensions exist, and they can represent imprisonment and limitation, as well as freedom and more space for action. The stairway is there, but what really matters is the *movement*, the direction. Which way are you going?

The point is at the top and at the bottom. The higher it is, the greater is its potential. When it goes down, it loses power and fulfills itself in form, limiting itself. When it goes up, it loses density, but acquires freedom and regains its power.

Therefore, the mutation of the point to the line, as a prototype of geometric development, can be interpreted in two ways. First, the point, in multiplying itself, materializes the line — like the Absolute multiplying himself in the Ray of Creation through emanations, creating chains of denser worlds. And second, we have the most remote point, far from the Absolute, acquiring consciousness of its own immobility and limitation and intentionally moving towards freedom, gradually through more and more dimensions, until integrating into the Whole.

MOVEMENT AND RELATIVITY

When we imagine the displacement of a solid, we fall into the controversial realm of time. This is the moment where we pass from the old physics to relativity.

Due to our usual level of consciousness, we do not understand four-dimensional space well nor the others beyond it.

We can move an object from here to there and notice its position before, during, and after the movement; but we only notice the movement by comparing it with another “still” solid.¹

According to the Law of Three, each geometric entity can have three forms:

¹ The Theory of Relativity is very well explained in Gamow, *One Two Three*.

1-D	1. Line	Freedom
	2. Line segment, arrow	Limitation
	3. Line	<i>Linearity (measure or capacity)</i>
2-D	1. Plane	Freedom
	2. Plane figure	Limitation
	3. Surface	<i>Area (measure or capacity)</i>
3-D	1. Space	Freedom
	2. Solid	Limitation
	3. Matter	<i>Volume (measure or capacity)</i>

TETRAGRAMMATON AND THE STAIRWAY

The name of God in Hebrew, Yod-He-Vau-He, YAHWEH, or Tetragrammaton, with 4 letters that are 3, is an excellent key for understanding not only the Law of Three, but also the hierarchy and the continuity of Creation (read from right to left):

יהוה

Yod-He-Vau-He can be called “1-2-3-4,” corresponding to the following sequence:

DIMENSION	FIGURE	NUMBER OF POINTS	LETTER	FIGURE
0	Point	1	Yod	
1-D	Line	2	He	
2-D	Plane	3	Vau	
3-D	Space	4	He	

A cosmos in itself does not represent the whole in terms of laws, and it is necessary to take *three* consecutive cosmos to understand the laws. This becomes clear in the following table, because concepts like point, line, and plane are just theory to us. We only notice or feel as real *volume*, that is three-dimensional, like our bodies.

Every cosmos is three-dimensional unto itself or in itself. Now we will move forward by triads, with an overlap “interval:” a three-dimensional solid is the *point* of the new dimensional sequence.

	INDIVIDUAL	WORLD		UNIVERSE	
Yod	Point 				
He	Line 				
Vau	Plane 				
He	Space 	Yod	World-Point 		
		He	Space-Time or World-Line 		
		Vau	World-Plane		
		He	World-Space	Yod	Universe-Point
				He	Universe-Line
				Vau	Universe-Plane
				He	Universe-Space

With the 3-D solid, we begin a new stage, *space-time*, which we then call World-Point, term coined by Einstein parallel to World-Line¹ for the displacement of volume in time.

Man's physical body from birth to death is a World-Line.



If we imagine that man *acts* and moves in space besides simply growing up, we see that he describes a World-Plane.

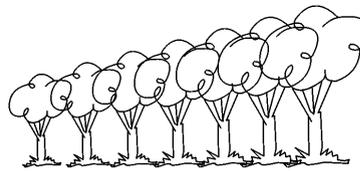
However, this alone does not tell us anything. Just as in the previous stage, the line and the plane are theoretical to us.

When a man *does*, and his action has *meaning*, then we can understand World-Space, the third dimension superposed in the next stage.

That World-Space is now the point (Yod) of the next stage: the Universe-Point. And so on.

¹ Gamow, *One Two Thre*, pp. 73-4.

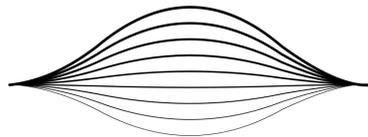
PERCEPTION OF TIME



The first and most natural movement in time is the line of *growth*. For instance, the movement of a plant is its growth in three-dimensional space. This growth is imperceptible to our eyes, although, with the passing of the days we can see it, relying on memory.

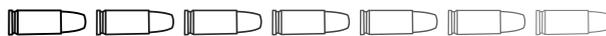
*“Someone asked a butterfly: Does this oak move?
She answered: I am sure it does not;
I have passed all my life here in its branches
and I have never noticed any change.”*

The *displacement* of objects in space can be observable frame by frame, as in a film. Frequently, not being capable of noticing each intermediate frame, we are under the impression, due to perspective, that an object grows or decreases in size when it approaches or goes away from us. Our *mind* completes the understanding, laying out the distance and interpreting the perspective. When we move, we correct with our mind the vision of the environment, which is deformed to our eyes.¹



Some very fast movements appear to us like a *deformation*; for instance, the vibration of a string.

In movements that are even faster, as a gun bullet, for instance, there is an apparent *dissolution* of the image, which virtually disappears.



¹ See “seeming animation of objects” in Ouspensky, *Tertium Organum*, p. 89.

TIME AND SENSITIVITY

Linear time actually is a series of events. But there is subjectivity in our perception. Events are located on the line of minutes and hours which form the day — chronological time, with one dimension. What do we pay attention to? In our *consciousness*, a single unpleasant event can expand easily and fill up a whole day.

“A person can expand an unpleasant event until it occupies his entire life.”¹

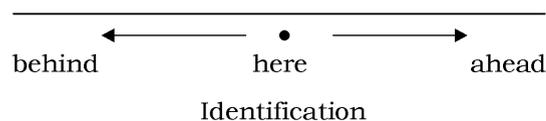
The larger our level of consciousness, the better our perception of time. Life can go by quickly and almost unnoticed if we do not remember ourselves, but it can have “high resolution” if we become conscious of more frames per unit of time. In situations of danger, for instance, we often perceive time in slow motion.

“Often in the heat and excitement of a game a player's perception and coordination will improve dramatically. At times like this, I experience a kind of clarity that I've never seen adequately described. Sometimes, for example, time seems to slow way down, in an uncanny way, as if everyone were moving in slow motion. It seems as if I have all the time in the world.”²

We can perceive everything in a much richer way, observing all the frames, if we wake up to this kind of perception. Man can become capable of being aware of much more in himself and in others, and to realize the existence of octaves inside octaves.

“In addition to the octaves growing, like branches from a trunk, Mr. Gurdjieff pointed out that each note of every octave appears, from another point of view, as a whole octave: the same was true everywhere. These “inner” octaves I should compare to the concentric layers of a tree trunk which fit one within the other.”³

SEPARATING FROM ONESELF



¹ Nicoll, *Comentarios*, vol 2, p. 56.

² John Brodie, North-American football player, in Thomas, *The Body*.

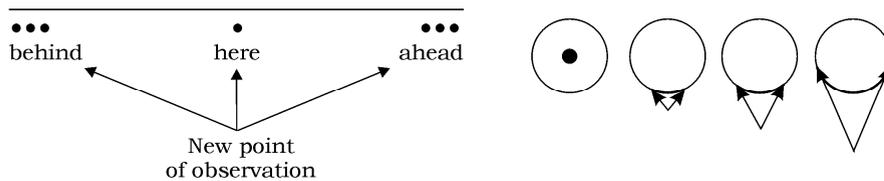
³ Gurdjieff, *Views*, p. 19.

If you identify with a situation, you cannot see it. If you are imprisoned inside yourself, you also cannot see yourself. Therefore, others see us much better than we see ourselves — it is easier when we are not inside the object or “glued” to it.

When we identify with ourselves, we are actually below ourselves, while a higher state of consciousness can lift us above ourselves, as when the Angel took Saint Peter out of prison.

“And when Peter was come to himself...”¹

Self-observation gradually creates a higher state of consciousness, which makes it possible to separate from oneself and to have a truer and broader view.



In relation to time, the greater our *identification* with the current moment (which is not always the present moment), the less time we will live. And here is the whole importance of being conscious of time. A man can live a hundred years almost without hardly ever remembering himself, and his life is nothing. Another man, conscious, can live up to thirty and have an enormous life.

“The cases where time seems to be dilated, are a result of a considerable acceleration of the vibrations of centers.”²

Outer man, three-dimensional in space, is one-dimensional in time. However, it is within his capacity to acquire other dimensions in time. If he moves away from the geometric line on which he lives, to where he thought there was nothing else, he will observe with surprise that it is possible for him to observe not only the “here and now,” but simultaneously more pieces, increasingly larger, of the world-line, behind and ahead, before and later. His present moment is enlarged.

Man can conquer time and have his life enlarged, modifying gradually and permanently his perception, raising his own level of being. It would be good to consider this our larger goal.

¹ Acts 12: 11 — as told by Pope Gregory the Great, in *Dialogues, Book Two- Life of Benedict*, chapter 3.

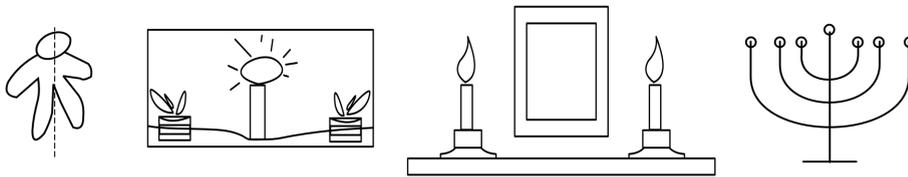
² Mouravieff, *Gnôsis*, vol. I, p. 142.

“...this aim which is the ascension of Imperfection and Asymmetry to the state of Perfection. This Perfection is, itself, ... existence in the real Present, which includes, for each Individuality, all his Past and all his Future.”¹

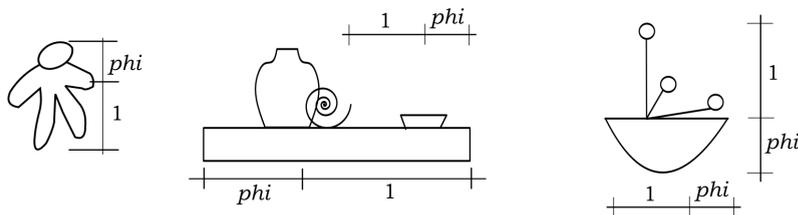
OBJECTIVE SENSATION OF PROPORTIONS

Proportions evoke objectively in us defined states of being and influence us directly, whether they are visual, auditory, chemical, electric, or magnetic.

The ratio or proportion 1:2, or “divided in half,” seems to be normal and just. It reminds us of our own bilateral symmetry, but mostly it emphasizes the high-low vertical axis. This is why it is used in churches and altars. It evokes order, seriousness and devotion, but mainly everything that is made by man. It is a mental and logical proportion, like green in colors, Sol in music.



The golden proportion², 1:0.618..., found throughout the human body, makes us aware of the perfection of nature and natural fractals, where the number *phi* (0.618...) dominates in patterns of coordination, arrangement, and distribution. It is a truly emotional proportion — used, for instance, in the art of Ikebana floral arrangement, which deals with line, rhythm, and color in differences of length and angles.

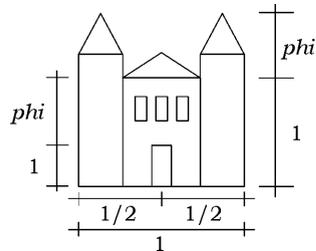


Gothic cathedrals, prototypes of sacred architecture, use these two types of proportions that are in a way similar to the human body. The rational proportion of the middle appears in its bilateral

¹ Mouravieff, *Gnôsis*, vol. I, p. 227.

² See p. 192 (Golden Mean).

symmetry, and the golden proportion joins it, to form a harmonious whole.



Although it seems that many calculations precede a good work of art, which is usually true, trained people or people with a high level of being have in themselves the feeling for the correct proportion, so they choose and draw it in a natural way.

As a man grows in level of being, he gradually becomes capable of distinguishing the most appropriate influences for himself and for others. It is essential to always be learning. Even great artists and wise men, who have the sense of sacred proportions, in themselves naturally, do not discard preparation and effort.

HEPTAPARAPARSHINOKH, LAW OF SEVEN, AND LAW OF NINEFOLDNESS

The fundamental law most quoted by Gurdjieff in his books is the sacred Heptaparaparshinokh, sometimes associated with the *Law of Seven*, as in the Babylonian period¹, sometimes with the *Law of Ninefoldness*².

The *Overall Universal Law* of all and everything is expressed in the *enneagram* by the conjunction of the two fundamental cosmic laws, the Law of Seven and the Law of Three, and their inter-relationship within the circle of existence. Although they always work together, we will study these laws separately before we dedicate ourselves to the study of the enneagram.

The Law of Seven rules vibrations and is applied to the development in time of all actions and movements, in all worlds, and in all scales. It presides over matter, and consequently, over energy.

It is enunciated as “*the-line-of-the-flow-of-forces-constantly-deflecting-according-to-law-and-uniting-again-at-its-ends.*”³

It constitutes a constant flow that crosses through everything that is created and that exists. The line of that flow is divided into segments, the *stopinders*, which are separated by *deflections* or *centers-of-gravity*. Since these segments are not equal, the flow is not continuous and uniform. It experiences reductions and losses of energy in moments called *intervals*, diverting the course of action from its initial aim and leading it to failure if some *external* force does not intervene in the appropriate way.

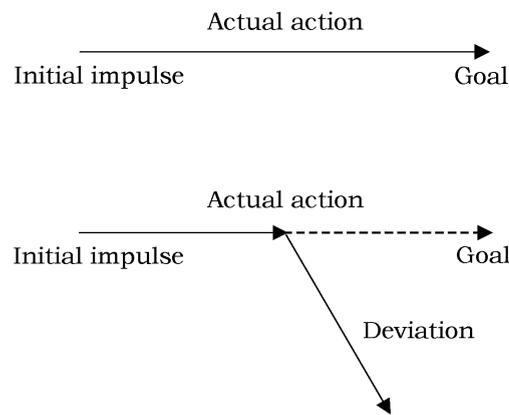
¹ Gurdjieff, *Beelzebub's Tales*, vol. II, pp. 60, 67, 83, 107.

² See p. 93 (*Law of Ninefoldness*).

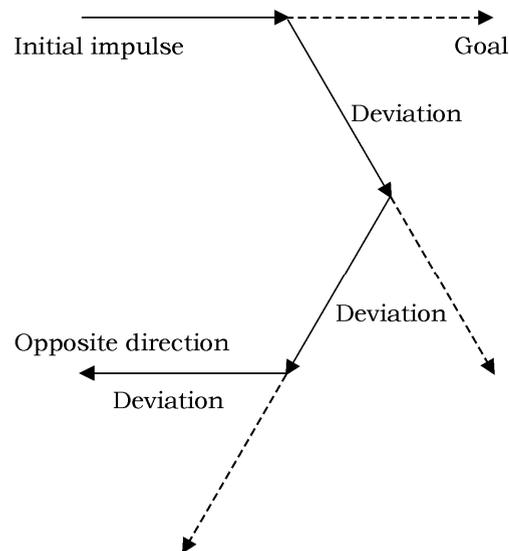
³ Gurdjieff, *Beelzebub's Tales*, vol. II, p. 342.

DEVIATIONS, INTERVALS, AND SHOCKS

According to the Law of Seven, consecutive deviations, alternating with normal stages, create discontinuities that interfere in the propagation of the movement. In nature, vibrations are not evenly developed. The ideal action, if it were not to stray from its aim, would be a directed straight line.

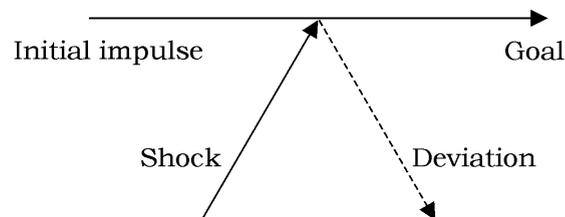


However, *there is always a deviation* when the action seeks some aim mechanically. All action in a definite direction, if left to itself, will stray, and after the third deviation will take the direction opposite to the initial direction.



This is a peculiarity of the Trogoautoegocratic process¹, which obliges systems to interact mutually.

The Law of Seven indicates how to provoke the appropriate interaction, neutralizing to a certain degree the tendency to deviate. In order for the movement towards some aim to continue without deviations, it is necessary to apply to it complementary impulses, or *shocks*, from the exterior, at definite points or moments; namely, at the *intervals*. This is why this law is also called the Law of Shock, and we say it is an *artificial* law, unlike the Law of Three, which is *natural*.



Without the appropriate corrections, we will walk “in circles,” repeating the same attempts and the same mistakes, caught in the web of time.

THE MUSICAL SCALE

*“...the musical scale, in the form in which it now exists, was constructed in ancient times by those possessed of great knowledge, and you will realize how much it can contribute to the understanding of the principal laws.”*²

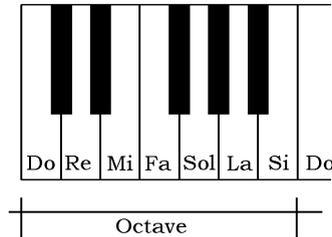
We use the musical scale³ to study the Law of Seven, because it is quite illustrative, although it does not correspond exactly to the sacred Heptaparaparshinokh (further on we will see why).

The Law of Seven works upon a basic unit, the *octave*, which can serve as a unit of measure for energies or vibrations. The octave is a segment of the flow of energies, divided into seven stopinders repeated in cycles, duplicating the number of vibrations at each cycle.

¹ See p. 118 (Trogoautoegocrat).

² Gurdjieff, *Views*, p. 17.

³ From Latin *scala*, meaning a ladder.

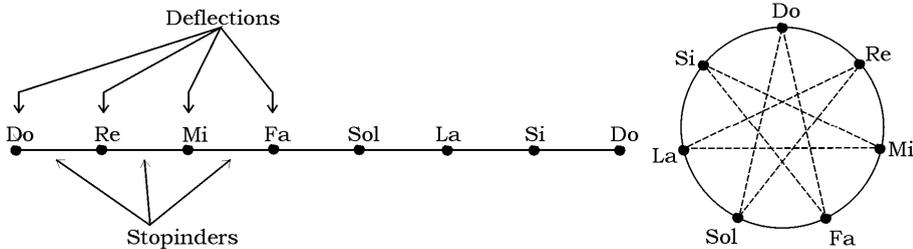


The easiest way to visualize the octave and the musical scale is on a piano keyboard, where each group of seven white keys, or musical octave, corresponds to the seven basic notes Do Re Mi Fa Sol La Si.

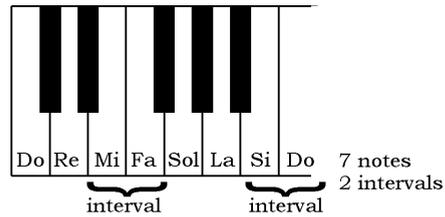
We are using in this book the series “Do Re Mi Fa Sol La Si” for reasons you will see further on, but the seven basic notes can also be stated as:

Do	Re	Mi	Fa	So	La	Ti
and						
C	D	E	F	G	A	B

If we represent the musical scale on a line, the points where we mark the notes are called *centers-of-gravity* or *deflections* and the distance between them, *stopinders*. In a circle, we illustrate how this function can be applied, dividing it into seven deflections and seven arches or stopinders.



In each octave, there exist five black keys and we can clearly note two intervals between the groups of two and three black keys — thus, there are twelve keys in all (7+5). We say that each black key is a *semitone* — a semitone is the difference in pitch between any two adjacent keys on a piano keyboard, including the black keys. And we say that each white key is a *tone*, except Mi and Si, which are *semitones*. Mi-Fa and Si-Do are “intervals,” where there is no black key and the movement loses its force.



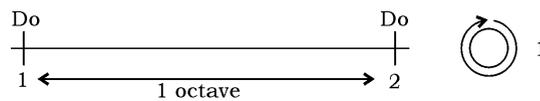
THE DIATONIC SCALE

“ And with particular regard to the ‘Chinese seventoned subdivision of the octave’ which has reached down to your contemporary favorites, then although as I have already said, they use it widely in the process of their ordinary existence, yet at the same time they do not even suspect that such a subdivision was specially created and constructed on those sound principles on which everything existing in the whole of our Great Megalocosmos is maintained.”¹

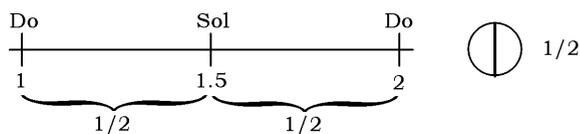
The diatonic scale is the most widely used musical scale at the current time. It seems that, over time, everything was adjusted to a simple and clean scale of vibrations, reflecting pure geometric forms.

We will study it here in terms of fractions or *proportions*. It is a mathematically beautiful scale. We feel its importance in sacred geometry and in our present study.

From Do to Do, the number of vibration duplicates, so we have 1 octave or whole cycle.



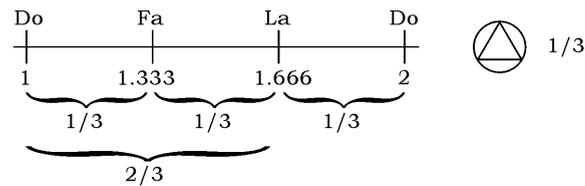
If we divide the octave in the middle (1/2 or 0.5), we will have the note Sol, with an intermediate number of vibrations:



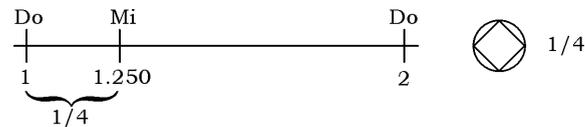
¹ Gurdjieff, *Beelzebub's Tales*, vol. III, p. 48.

Do is then called *tonic*, and Sol, the fifth note starting from Do, is called *dominant*.

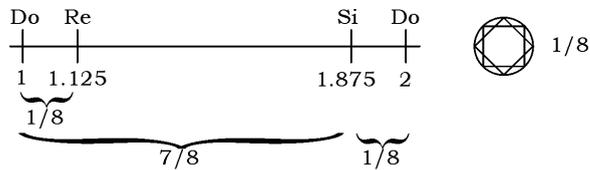
Dividing the octave by 3 ($1/3$, $2/3$, $3/3$) we will have Fa and La: an equilateral triangle.



Dividing the octave by 4 ($1/4$), we will have Mi in the first fourth: a square.



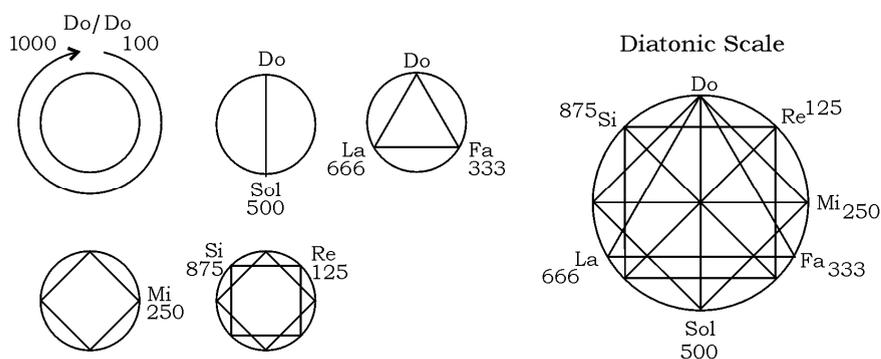
And dividing the octave by 8 ($1/8$), we will have the notes Re and Si in the first and in the last eighth, respectively, as an octagon.



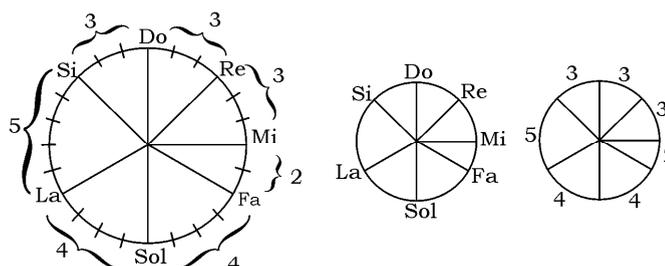
Proportional distances from Do:

Do	0	0
Do-Re	$1/8$	0.125
Do-Mi	$1/4$	0.250
Do-Fa	$1/3$	0.333...
Do-Sol	$1/2$	0.5
Do-La	$2/3$	0.666...
Do-Si	$7/8$	0.875
Do-Do	1	1

Placing the diatonic scale in a circle, we can see its pure geometric proportions, according to the simplest regular polygons.



We can have another perspective, even more simplified, of the diatonic scale, if we divide the circle or octave into 24 units. This is a mathematical artifice that allows us to represent fractions as whole numbers, maintaining the proportions. Besides the mathematical beauty, we will observe later several relations to the Golden Mean.¹



Why would these proportions have been used to construct the scale that eventually became the most widely accepted one? What is the secret that makes something pleasant?

Just as there is the factor *resonance*² in music, there is resonance in geometry, and pure forms are good for us, evoking and making vibrate the best in us. Perfect and harmonious geometric forms are like sounds in a harmonic relationship, putting us in tune with the order of the universe, in contrast with noise and chaotic forms, which put us in contact with increasing entropy.

We live in numeric relationships, from the pulsation of our heart and breathing, to the physical proportion of the environments where we are. Gurdjieff says that the environment influences us according

¹ See p. 196 (Golden Mean and the Diatonic Scale).

² See p. 73 (resonance).

to the Law of Daivibrizkar: “the law of the action of the vibrations arising in the atmosphere of enclosed spaces.”¹²⁵

THE MUSICAL NOTATION

Creation of the several cosmos¹²⁶ was permanently recorded in the modern musical scale when Guido d’Arezzo¹²⁷ named the musical notes, starting from the first syllables of Saint John the Baptist’s hymn, of Paolo Diacono¹²⁸, where each musical sentence began with a note in the sequence of the major scale.

Ut queant laxis	
Resonare fibris	
Mira gestorum	Ut que-ant la-xis Re - so - na - ri fi - bris
Famuli tuorum	
Solve polluti	Mi-- ra ge - sto - rum Fa - mu - li tu--o - rum
Labii reatum	
Sancte	
Iohannes ¹²⁹	Sol---- ve pollu - ti La - bi - i re - a - tum San - te Jo - - han nes

This hymn presents the ascending scale Ut Re Mi Fa Sol La Si, corresponding to Evolution, and the Ray of Creation corresponds to the descending scale Do Si La Sol Fa Mi Re. The musical nomenclature suffered some subsequent modifications, because Guido used only the first 6 notes and a system of 4 lines; nowadays we use 7 notes and a staff with 5 lines.

The denomination Ut, abbreviation of Uterus (Latin for womb), which was initially used for beginning the ascending scale, was later changed to Do, of Dominus (Latin for Lord). The note Si came from the initials for Saint John, called The Precursor — and Si really precedes Do when ascending, just as Saint John the Baptist preceded Jesus. Such alterations reflect great care in the conservation and transmission of the Knowledge. These names, clearly esoteric, derived from Latin, were surely *intentionally* used in the hymn, because music changes, but the Objective Knowledge remains the same.

¹²⁵ Gurdjieff, *Beelzebub’s Tales*, vol. II, pp. 56-7.

¹²⁶ See p. 117 (Ray of Creation).

¹²⁷ Guido (990-1050?) was born in Paris, France. As a Benedictine monk, he traveled to the city of Arezzo in Italy around 1025, where he was a music theorist and teacher.

¹²⁸ Deacon Paul Warnefrid (c. 720-799?), aka Paul the Deacon, a Lombard religious historian, poet, and writer, lived at Monte Cassino, Italy. The first Rule of St. Benedict was attributed to him.

¹²⁹ “That your servants / May freely sing [resonare] / The miracles / Of your deeds / Remove all stains [of sin] / From their unclean lips, / Saint John!”

Mouravieff¹³⁰ has clearly explained this symbology of denomination of notes, however without mentioning his source.

Do	Dominus	Lord, Absolute, Father
Si	Siderus	Sidereal Space
La	Lactea	The Galaxy, Milky Way
Sol	Sol	The Sun, Son, Solar System
Fa	Factum, Family	Family of Planets, Fate, Servants ¹³¹
Mi	Mixtus Orbis	Mixed World, Mirage, Microcosm, Earth
Re	Regina Cœli	Sky Queen, Thing, ¹³² The Moon

The abbey of Vézelay, in France, one of the beginning points of the pilgrimage to Santiago of Compostela, is a precious jewel of architectural symbolism, uniting Astrology, Kabbalah, and Alchemy, as a most complete book for those who know how to read it. A small guide¹³³ on the abbey also brings this same cosmic meaning to the musical notes, in the chapter on the Number Eight, again without mentioning the source of this knowledge.

*“The profane musicians don't know the origin
of this nomenclature and did not adopt it.
Thus, the Anglo-Saxon and Germanic countries use the letters
of A to G as names of the notes,
with A representing the note 'La' and G the note 'Sol.’”¹³⁴*

SEMITONES

On the piano, the black keys are called *semitones* and correspond to *sharps* “#” (half a note up) and *flats* “b” (half a note down). Notice that between Mi-Fa and Si-Do there are no black keys. The sharps and the flats are placed in the staff always in a definite sequence:

Order of sharps # ⇒ Fa-Do-Sol-Re-La-Mi-Si (FCGDAEB)

Order of flats b ⇒ Si-Mi-La-Re-Sol-Do-Fa (BEADGCF)

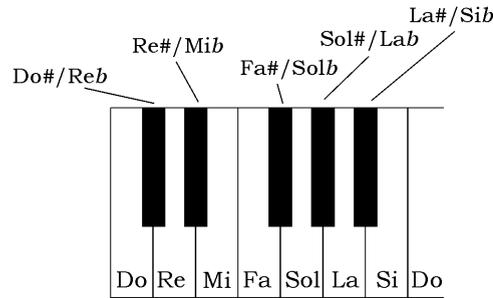
¹³⁰ Mouravieff, *Gnôsis*, vol. I, pp. 114-5.

¹³¹ From Latin *familia*, family, household, from *famulus*, servant.

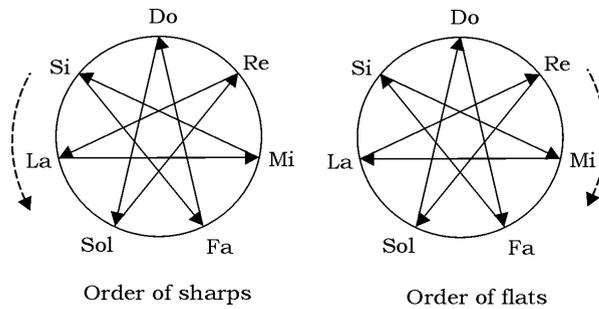
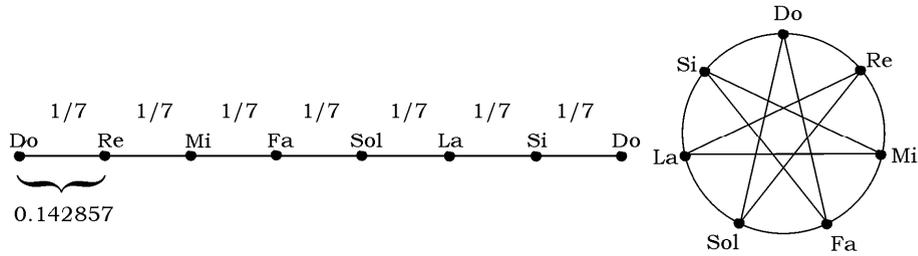
¹³² From Latin *res* (used especially in legal phrases), a particular thing, matter.

¹³³ François Vogade, *Vézelay - symbolisme et esotérisme*, Vanzelles, 1965.

¹³⁴ Tereshchenko, *Gurdjieff et la Quatrième Voie*, p. 175.



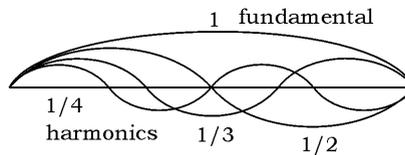
We imagine that the ideal or original Law of Seven could be a uniform division of the unit by seven, so we would have all of the stopinders with the same duration. Thus, this law would be expressed by the regular star heptagon that can assume two opposite directions of rotation, coinciding in one direction with the order of sharps and in the other direction with the order of flats.



PROPORTIONS, HARMONICS, AND CHORDS

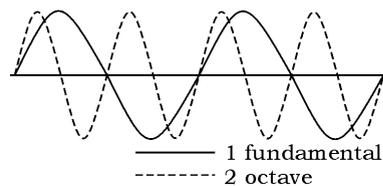
Most musical sounds are not just a simple vibration, its fundamental sound, but a composition of several superimposed sounds, which our ears combine into one. When these other sounds

have an integer or multiple relation to the fundamental frequency, we call them *harmonics*.



A *musical chord* is a complex sound resulting from several sounds, usually three, played simultaneously according to a certain aesthetic plane. In traditional harmony, the chord is based on a *triad* of three notes, with fixed proportions. The lowest tone, the root, is called “tonic,” the medium “third” (the third tone above the tonic), and the following “fifth” (the fifth tone above the tonic). Any chord with this structure (root-third-fifth) is a triad.

Let us look at the octaves as waveform, considering that one octave above vibrates twice as fast as the first:



To create sounds that produce pleasant sensations, the notes must maintain amongst themselves consonant relationships, with much coincidental harmonics, as in the following intervals:

Notation by proportions	
Interval	Proportion
Tonic	1:1 (1)
Third minor	6:5 (1.2)
Third	5:4 (1.25)
Fourth	4:3 (1.333...)
Fifth	3:2 (1.5)
Sixth minor	8:5 (1.6)
Sixth	5:3 (1.666...)
Octave	2:1 (2)

There is a hierarchy in harmonic relationships. Most of the melodies are concentrated around the *tonic*, and the fifth is called

dominant, because it dominates after the tonic. This has to do with the *Cycle of Fifths*, Pythagoras, and ancient Chinese music.

Do-Mi-Sol is a *major* chord, in C major, and Re-Fa-La is a *minor* chord, in D minor. All major chords and minor chords keep, respectively, the same proportions. The distance, in semitones, between the first and third notes determines if the chord is major or minor. Thus, for instance, the Do-Mib-Sol chord is minor, because its third is reduced.

Major chords sound more energetic and happier than minor chords, which sound melancholic and romantic.

*“The major chord is the first and only pure chord
which we have found in natural harmonics;
the major is usually considered cheerful, and the minor sad.
I believe that this has to do with the fact that the minor
has lowered the natural interval of the intermediate note in the chord
by an artificial half-note.... And what is sadness?
It is a division, a sense that things are not right, that we cannot
have what we want, or we regret, not having done something.
We lament the loss of something.”¹³⁵*

HEPTAPARAPARSHINOKH

*“I repeat, my boy: Try very hard to understand everything
that will relate to both these fundamental cosmic sacred laws,
since knowledge of these sacred laws, particularly knowledge
relating to the particularities of the sacred Heptaparaparshinokh,
will help you in the future to understand very easily and very well
all the second-grade and third-grade laws
of World-creation and World-existence.”¹³⁶*

Both the Law of Seven or Heptaparaparshinokh and the musical scale have 7 stopinders and 7 deflections.

*“...isn't it all the same to you whether you have a mule
or a hare for your farm work?
Haven't both of these animals four legs?”¹³⁷*

However, there is a great difference. As we said before, similar does not mean the same. The musical octave has only two intervals and the Heptaparaparshinokh has three.

¹³⁵ Menuhin, *The Music of Man*, p. 31.

¹³⁶ Gurdjieff, *Beelzebub's Tales*, vol. II, pp. 347-8.

¹³⁷ Mullah Nassr Eddin, in Gurdjieff, *Beelzebub's Tales*, vol. III, p. 53.

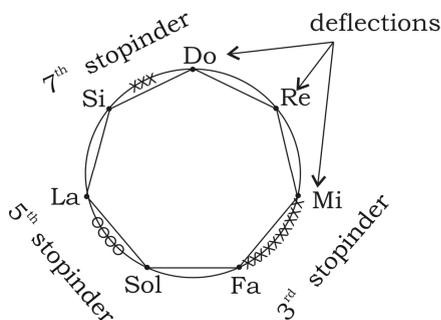
Musical Scale



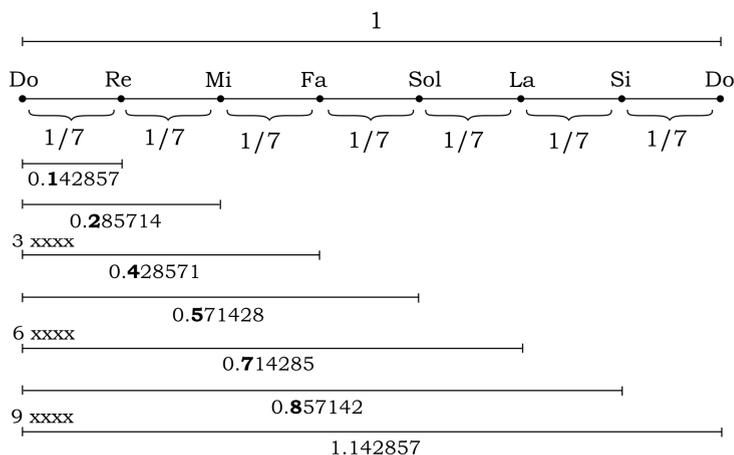
Heptaparaparshinokh



Besides the intervals Mi-Fa and Si-Do, the Heptaparaparshinokh has an interval between Sol and La. We will see this in detail when we discuss the Ray of Creation.¹³⁸

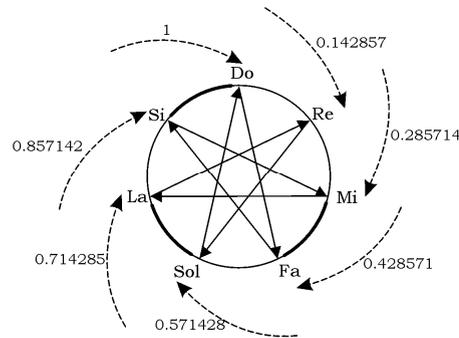


By the “mathematics of seven”¹³⁹ we can observe that the three intervals exist even in an ideal division by seven, although virtually.



In the *ideal division* of the unit by 7, the digits 3, 6, and 9 do not appear — they belong to the Law of Three. Although we are dividing the unit by seven in a uniform way, we can see three “latent” or “virtual” intervals between Mi-Fa, Sol-La and Si-Do.

¹³⁸ See p. 117 (Ray of Creation), and p. 118 (Alteration of the Laws).
¹³⁹ See p. 160 (Mathematics of Seven).

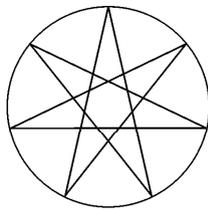


FORMS OF THE LAW OF SEVEN

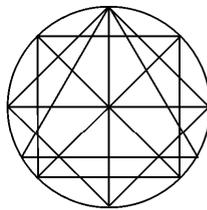
“...the number of vibrations of every note is artificially determined and changes from century to century. Thus, the notes of the same name don't have the same vibratory diapason they had in the previous centuries. Therefore it is certain that the Heptaparaparshinokh (which doesn't change) and the musical scale, whether it is 'chromatic', 'moderate' or other, are not identical... and must not be taken one for the other.”¹⁴⁰

We use the musical scale to have an initial idea of the Law of Seven, and from now on, we will use the names of the notes — whose origin, as we have seen, transcend music — to represent the deflections of this law. However, it will only be possible to go deeper into the study of Heptaparaparshinokh when we put this together with the Law of Three, in the enneagram.

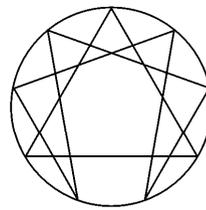
The three forms of the division by seven would be the following:



Ideal



Diatonic



Heptaparaparshinokh

¹⁴⁰ Tereshchenko, *Gurdjieff et la Quatrième Voie*, p. 176.

The musical scale is one-dimensional or linear, while the enneagram is pluridimensional. The use of the musical *terminology* is a didactic simplification; there is no exact coincidence.

It is very important to remember at this point that the legominisms¹⁴¹ of the learned beings of Babylon were all based on the introduction of *inexactitudes* in the Law of Seven.

OCTAVES AND THE ELECTROMAGNETIC SPECTRUM

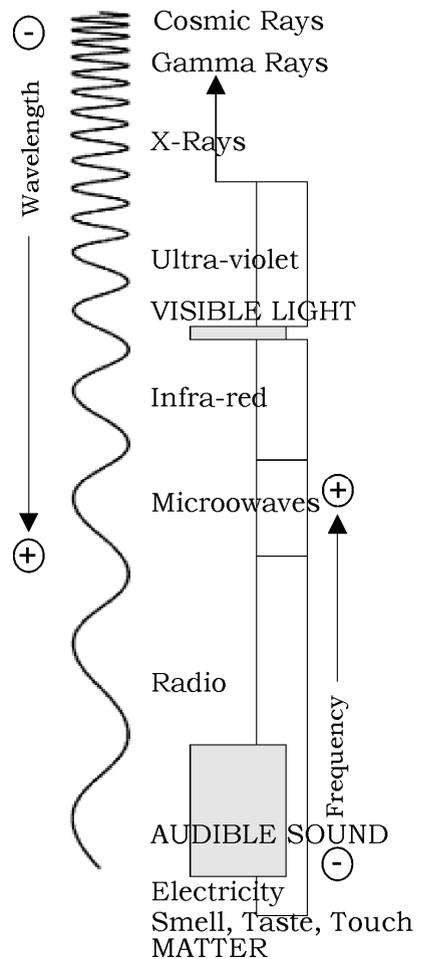
The Law of Seven is also called the Law of the Octave, and like the musical scale, is discontinuous, with its seven tones and intervals.

The apparent *form* of matter, in its three dimensions, can be measured with a metric and uniform scale, however vibrations must be measured with a *harmonic scale* or *scale of octaves*.¹⁴²

Observing the electromagnetic spectrum,¹⁴³ we can see that it stretches out, octave after octave, with a very special logic, a harmonic logic, which has more to do with *proportions* than with measurements.

Vibrations or waves can be described by *wavelength*, *energy*, and *frequency*. These three attributes describe different properties, but maintain a mathematical relation to each other. We can use them equally to refer to waves; for instance, the *energy* of the X-ray, the *length* of the microwave, and the *frequency* of the radio wave.

Even matter, in its chemical or energetic aspect, also obeys the Law of the Octave, as we can verify in the periodic table of the elements¹⁴⁴.



¹⁴¹ See p. 69 (Legominism).

¹⁴² See p. 346 (Electromagnetic Spectrum in the Enneagram).

¹⁴³ See p. 55 (The Secret of Life).

¹⁴⁴ See p. 356 (Chemistry).

In the spectrum, waves are distributed from the longest and slowest (solid matter, sound) to the fastest and shortest (X-rays and gamma-rays). From this whole range that permeates our lives, we only directly notice the lower part, matter and sound, and a tiny band in the center, the visible light. Paradoxically, about 90% of the total input neurons in our brain are for visual information, against only 5% for hearing and 5% distributed among the other senses.

This limitation and nonuniformity of our perception, at three levels, protects us from the chaos that would exist if we noticed simultaneously all the types of waves that surround, cross, and permeate us — for instance, all radio and TV waves passing through our bodies. However, we are affected by many vibrations that we do not notice, due to the resonance factor — the capacity we have to vibrate ourselves in response to a vibration.

LAW OF NINEFOLDNESS

During the period when they still had the organ Kundabuffer, the three-brained beings of this planet were not able to know any sacred truth. Only after the removal of that organ, when their psyche became free, did they begin to have the possibility of a “relatively sane” mentation.¹⁴⁵

Some beings of the continent of Atlantis noticed some “abnormal functioning” in themselves, although they saw that with appropriate efforts this could be corrected. At the same time, while they sought to understand the causes of this abnormality, they observed that several events occurred according to definite laws. They discovered that almost all cosmic results around them, always manifested seven independent aspects, perceptible in one way or another.

As a result of the conscious works of several wise beings of the planet, there was developed in Atlantis a science, called Tazaloorinono¹⁴⁶, on the seven aspects of every whole phenomenon. This science became so widely known that they saw no need to include it in their legominisms, and this was the reason why that knowledge did not survive the disappearance of that continent.

Many, many centuries later, after the sands covered Gobi¹⁴⁷, two wise Chinese princes, twin brothers, who had inherited special capabilities and received appropriate education, developed their own studies, having been the first ones, after the loss of Atlantis, to discover the law of Heptaparaparshinokh.

¹⁴⁵ Gurdjieff, *Beelzebub's Tales*, vol. III, pp. 9-11.

¹⁴⁶ Gurdjieff, *Beelzebub's Tales*, vol. III, p. 11.

¹⁴⁷ Gobi: ancient inhabited and civilized area, today a desert between Mongolia and the northeast of China.

It was their curiosity about the totality of cosmic substances in the poppy seed, which led these two wise beings to find the greatest of the cosmic laws.

So, they devoted themselves to the investigation of one substance from the above mentioned plant, which they named *opium* — in their language meaning “dreammaker.” They noticed that opium consists of seven independent crystallizations, with defined subjective properties, each one of them, in turn, consisting of seven others, and so on. They investigated many other phenomena, but limited themselves to the study of three of them: *opium*, *white-light*, and *sound*.

Besides the knowledge of the seven aspects of all whole phenomenon, the two brothers were the first persons, after Atlantis, to notice *two* of the three intervals (Mdnel-Ins) of that great law: and this (7+2) is why they called it *Law of Ninefoldness*¹⁴⁸.

For their chemical, physics, and mechanical experiments, they built a special device, the Alla-attapan, with which they proved that the essence of the law was the same in all these phenomena. With this device, they also proved not only the existence of positive and negative light rays¹⁴⁹, but also the mutual influence of matter, sound, and light.

Thanks to them, there appeared then, in old China, an independent branch of objective science regarding the law of sacred Heptaparaparshinokh, at that time called the Law of Ninefoldness.

This knowledge, although accessible to the perception of all the common beings at that time, only reached subsequent generations by transmission through some learned beings.

Due to the abnormal conditions of existence on Earth, there was formed in this subsequent generation an organic need, “an irresistible thirst to be considered learned by beings around them similar to themselves,” and they developed a strange “cunningness” and “foolish talking.” The knowledge was then gradually distorted and almost entirely destroyed, with only a few fragments remaining, kept by a very limited number of true initiates.

Among the ordinary beings, there only remained fragments of no important practical use, today almost totally forgotten, like methods for separating certain active elements from opium, the “law of combination of colors,” and the “seven-toned scale of sound.”¹⁵⁰

In short, in Atlantis, the Heptaparaparshinokh was very well known, then that knowledge was lost and was partially recovered

¹⁴⁸ Gurdjieff, *Beelzebub's Tales*, vol. III, p. 21.

¹⁴⁹ See p. 276 (Two color systems).

¹⁵⁰ Gurdjieff, *Beelzebub's Tales*, vol. III, p. 34.

later by the Chinese twin brothers, who found only two of its intervals.

The most complete knowledge of the Heptaparaparshinokh, with the third forgotten interval, the *Harnel-Aoot*¹⁵¹, only reappeared after Atlantis when it was transmitted by Gurdjieff himself. We could have even called it the “Law of Ten” (7+3).

In my opinion, classification, or structuring studies like those in chemistry, sound, and light, are not a great help to understand the third interval. The Harnel-Aoot is much more apparent in dynamic processes and especially in *human* self-development experiences.

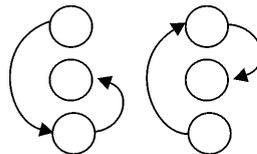
¹⁵¹ See p. 119.

LAW OF THREE

According to the sacred Triamazikamno, the Law of Three, all phenomena in the universe exist as a result of the convergent action, on a same point, at the same time, of three independent forces: Holy-Affirming, Holy-Denying, and Holy-Reconciling.

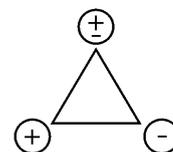
HARNELMIATZNEL

Everything works and is created in triadic form. As we will discuss later, in the Creation of the Megalocosmos, the world in which we live, the fundamental cosmic laws were altered¹⁵² and the forces, which were independent, began to act in triads, through a process called *Harnelmiatznel*.



According to the Harnelmiatznel, a new “arising” is born from another arising already in existence when “*the higher blends with the lower in order to actualize the middle and thus becomes either higher for the preceding lower, or lower for the succeeding higher.*”¹⁵³

The three fundamental conditions of Creation, *time*, *space*, and *equilibrium*¹⁵⁴, manifest as three basic principles of life: the *dynamic* principle, the *static* principle, and the *neutralizing* principle.



The *active* force, Holy-Affirming or Force 1, flows from the dynamic condition of time; the *passive* force, Holy-Denying or Force 2, flows from the static condition of space; and the *neutralizing* force, Holy-Reconciling or Force 3, assures the maintenance of balance in the universe, in all planes and scales.

¹⁵² See p. 118 (Alteration of the Laws).

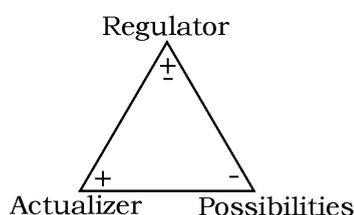
¹⁵³ Gurdjieff, *Beelzebub's Tales*, vol. II, p. 343.

¹⁵⁴ Mouravieff, *Gnôsis*, vol. I, p. 95.

These denominations are given from the role each force plays in the cooperation that generates any phenomenon. Life in the universe is a perpetual movement of creation, and any event is a replica of the First Creation.

The passive force contains all the *possibilities* of creation of the phenomenon; the active force intervenes as the *actualizing* factor and the neutralizing force as the *regulator*. They form, not necessarily in this sequence, a *triad*.

Although any force needs to be active to act, the denominations “active,” “passive,” and “neutralizing” refer to the relationship between them at a certain instant and not to the conditions of each force itself. Yet, the denominations “first force,” “second force,” and “third force” should be used carefully, for they lead to confusion when we deal with triads, when the order in which they enter is decisive.



The “*third force*,” neutralizing or reconciling, is very special and we usually do not see it, either because of the bipolar nature of our psyche, or due to the nature of the force itself, whose role, besides a connecting, neutralizing, or resulting element, can also be that of a catalyzer.

We are used to a bipolar logic — and this is when we succeed in observing at least two sides of the same question. We have to change and use a triadic logic. Our language is “plane” and it misleads us to confuse interpretations. For instance, what is the opposite of “useful”? We would say that it is “useless.” However, this is the neutral term. The opposite of “useful,” that which helps, is “disturbing.” We talk about “black and white” photography, referring to pictures in black, white, and gray. Although we do not usually notice it, there is always a third force that shapes reality.

*“God the Word is the world. God said: “Let it be so,”
and sent the Father and the Son. He is always sending
the Father and the Son. And once He sent the Holy Ghost.
...If I affirm, she denies and we argue.
But nothing new is created until something else is added
to the discussion. Then something new arises.”¹⁵⁵*

One of the best illustrative examples of the Law of Three is the Sun lighting the Earth. The Sun emits light and the Earth is opaque. The Sun, with an active force, sends the light into space and the

¹⁵⁵ Gurdjieff, *Views*, p. 195.

Earth receives and reflects it. The light, third force, only takes place and can be seen when the active emanation finds an opposition, being hindered from proceeding ahead.

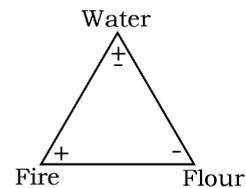
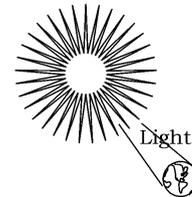
In practice, it is necessary to distinguish the force from the conductor of the force, for the same energy can act as active, passive, or neutralizing.

Gurdjieff used to teach the Law of Three using the process of “making bread.”¹⁵⁶ To make bread it is necessary to have flour, water, and fire, in this order. The flour in this triad is the conductor element for the *passive* force, the fire for the *active* force and the water for the *neutralizing* force. In this triad, the action of the active and neutralizing forces must be regulated according to the content of the passive force, which intervenes as a stable element, remaining constant: for a certain amount of flour, we need to adjust the fire and the water — in the correct *proportions*.¹⁵⁷

This is a triad of the evolutionary type, initiated by Holy-Denying, in which the result is “more intelligent” than the beginning — in other words, the being of the flour has been raised.

We can also associate bread either with the conjunction of the three centers, *presence*, or to “conscious labor and intentional suffering” (being-Partkdolg-duty).¹⁵⁸ Besides the fact that bread integrates inextricably three elements, we obtain our daily bread through work and sweat¹⁵⁹ — by the same triad.

The result here is a new element, as in the Tetragrammaton (Yod-He-Vau-He).



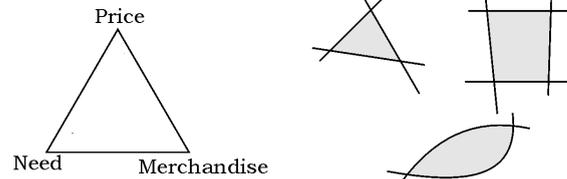
In a purchase, the exposed merchandise acts as the passive force, the need for it as the active force and the price as the neutralizing force.

¹⁵⁶ Gurdjieff, *Views*, pp. 141, 165, 188-9, 192. See also p. 345 in this book.

¹⁵⁷ Gurdjieff, *Meetings*, (baking bread) pp. 187-8.

¹⁵⁸ Gurdjieff, *Beelzebub's Tales*, vol. I, pp. 103, 292, 409.

¹⁵⁹ See p. 359 (The Lord's Prayer).



Another example of the Law of Three is a 2-D surface, infinite in two dimensions. An active force — for us theoretical — that will only become somewhat perceptible or real when limited by lines, forming a plane figure.

THE THREE FORCES

For better understanding the three forces or holy impulses, we associate a few keywords with them:

Force 1	Force 2	Force 3
Active Force	Passive Force	Neutralizing Force
Holy-Affirming	Holy-Denying	Holy-Reconciling
Positive	Negative	Neutral
Masculine	Feminine	Androgynous
Father	Mother	Son
Yang	Yin	Tao
White	Black	Gray
Proton	Electron	Neutron
Faith	Hope	Love

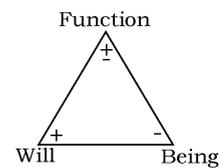
Let us remember that words limit and betray the true meaning of symbols. We associate, for instance, the active and passive forces with “positive and negative,” but there is not any judgment in this, like “good and evil” or “right and wrong.”

All religious and esoteric traditions attribute the manifestation of the Absolute or God to a Great Triad: Father, Son, and Holy Ghost; Brahma, Shiva, and Vishnu; Osiris, Isis, and Horus, etc. In spite of all the explanations we try to give for it, the Law of Three continues to be a great mystery.

TRIADS

“The triad is the simplest multi-term system in which mutuality and relatedness begin to show their deep significance for understanding ourselves and the world in which we live.”¹⁶⁰

The triad is the system in which, starting from a certain “will,” a “being” is transformed by a certain “function.” These three elements — *will*, *being* and *function*¹⁶¹ — are the conductors of the forces.



The sequence of forces in a triad is so important that any change in their position can totally change the nature and the result of the process.

If I want to make bread, I will have to use the elements in this order: flour, water, and fire. It would not be the same in another order as, for instance, if I throw the water over the fire and then cover them with flour.

Each force has its own nature, but in each triad it plays a role according to its position. If we do not have the right knowledge and apply the forces in an inappropriate way, the result will probably be entirely different from what we intended.

Every triad has the following sequence, which seems so *obvious* that we usually do not consider it.

BEGINNING ⇨ MIDDLE ⇨ END

With the three separate forces, active, passive and neutralizing, which we call respectively 1, 2, and 3, we can have six combinations of three positions: six types of activity or fundamental triads:

1-2-3 Creation	1-3-2 Interaction	3-1-2 Order
2-1-3 Evolution	2-3-1 Identity	3-2-1 Freedom

A seventh combination, which would be the perfect integration of the three forces, with no sequence, is a characteristic of a higher world, which we cannot grasp at all.

It is very difficult to identify triads in the events that occur around us, for several reasons. First, because we do not even know how to identify the forces. Second, the Law of Three is in constant activity and unfolds in chains of triads, each of them uninterruptedly leading to another. And third, when we talk about six triads, this is

¹⁶⁰ Bennett, *The Dramatic Universe*, vol. II, p. 100.

¹⁶¹ Bennett, *Enneagram Studies*, p. 13.

an extreme simplification that would only accurately fit in World 6, the Galaxy. We will look at this further on, in the chapter Worlds and Laws¹⁶² and see that there are pure or *essential* forces, but as the worlds materialize, they manifest forces of their own order or *existential* forces, no longer as conscious as the originals. As the worlds are created, more and more combinations of forces and other types of triads are formed.¹⁶³

The first step in understanding the triads is to recognize the difference between the descending and the ascending triads.

Force 1, like the Absolute, creates *downwards*, materializing, and all descending or *involutionary* triads are initiated with the Holy-Affirming or have this force preceding Holy-Denying.

To the contrary, the triads where Holy-Denying precedes Holy-Affirming are ascending or *evolutionary* triads.

“Well begun is half done.”¹⁶⁴

Descending triads (where Force 1 precedes Force 2):

- 1-2-3 Creation
- 1-3-2 Interaction
- 3-1-2 Order

Ascending triads (where Force 2 precedes Force 1):

- 2-1-3 Evolution
- 2-3-1 Identity
- 3-2-1 Freedom

For the present study, the triads that are of greater interest to us are Creation (1-2-3) and Evolution (2-1-3), whose prototypes are, respectively, the Ray of Creation, which materializes energies, and Nutrition, which refines them.

In practice, we should absolutely observe the type of force we begin the triads with, or what forces we use in response to a particular situation, since this will determine the character of our experience. For instance, a teacher can be very active in his class with students that listen to him receptively, but he must be passive when he goes to the dentist.

¹⁶² See p. 125 (Worlds and Laws).

¹⁶³ There is a detailed study of triads in Bennett, *The Dramatic Universe*, vol. II, pp. 100-211.

¹⁶⁴ Pamela L. Travers, Gurdjieff's pupil, in *Mary Poppins*.

THE RAY OF CREATION

Absolute	○	Do	Domine
All the Galaxies	◐	Si	Siderus
Our Galaxy	◑	La	Lactea
Our Sun	◒	Sol	Sun
All the Planets	◓	Fa	Factum
Earth	◔	Mi	Mixtus Orbis
Moon	◕	Re	Regina Coeli

The universe, created by a process of self-limitation of the Absolute, forms the Ray or Cone of Creation, in a structure with multiple ramifications: descending levels of worlds increasingly denser and submitted to a larger number of laws. Each higher world is infinite in relation to the lower, so that only the laws of the worlds above can explain the “uncertainty” of the worlds below.

Systematizing the great creative process in the Ray of Creation was a unique and pioneering contribution of Gurdjieff to esoteric and scientific cosmology. This knowledge already existed; however, it was mysteriously guarded and codified, as in music, by initiates of the medieval era.¹⁶⁵

¹⁶⁵ See p. 100 (Guido d'Arezzo).

CREATION ACCORDING TO GURDJIEFF

The Creation of the Megalocosmos was necessary to face the destructive action of the flow of Time, the merciless Heropass, which was gradually diminishing the volume of the Sun Absolute, the sole cosmic concentration in which our Creator had the place of His Being.¹⁶⁶

Before that, the Sun Absolute already existed and was maintained on the basis of a system called Autoegocrat¹⁶⁷, in which the internal forces were independent, and based on the two cosmic laws of World-creation and World-maintenance, the sacred Heptaparaparshinokh and the sacred Triamazikamno.

In order to create the Megalocosmos, our Common Father *altered* the functioning of those two laws, making the system *dependent on forces coming from the outside*, in a process of Reciprocal Maintenance, called Trogoautoegocrat.¹⁶⁸

Having altered, in the beginning, the functioning of the fundamental cosmic laws, the Creator directed the action of their forces to the space of the Universe, as an emanation of the Sun Absolute, through what is called “Theomertmalogos” or “Word-God.”

In the process of creating the Megalocosmos, the Divine Will only participated in the beginning, and the subsequent creating was carried out automatically, thanks to the changes introduced in the fundamental laws.¹⁶⁹

ALTERATION OF THE LAWS

The largest alteration was made in the Heptaparaparshinokh, through the subjective actions of three stopinders¹⁷⁰. The Creator lengthened the stopinder between the third and the fourth deflection, shortened the last, and disharmonized the fifth.

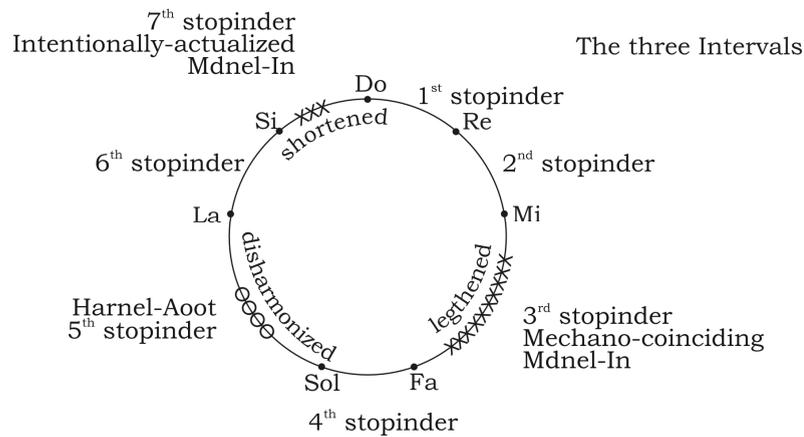
¹⁶⁶ Gurdjieff, *Beelzebub's Tales*, vol. II, pp. 340-1.

¹⁶⁷ Gurdjieff, *Beelzebub's Tales*, vol. II, p. 342.

¹⁶⁸ Gurdjieff, *Beelzebub's Tales*, vol. II, pp. 344-5.

¹⁶⁹ Gurdjieff, *Beelzebub's Tales*, vol. II, p. 348.

¹⁷⁰ Gurdjieff, *Beelzebub's Tales*, vol. II, p. 345.



The stopinder between the third and the fourth deflection (third stopinder), called *Mechano-coinciding-Mdnel-In*, was enlarged in order to receive better the automatic affluence of all the external forces close to it.¹⁷¹

The stopinder between the last deflection and the beginning of a new cycle (seventh stopinder), the *Intentionally-actualized-Mdnel-In*, was shortened to facilitate the beginning of new cycles when the processes are completed, depending only on the affluence of external forces obtained from the results of the action of the very cosmic concentration in which the process is completed.

As for the third alteration, the disorganization of the fifth stopinder, the *Harnel-Aoot*, this occurred by itself, due to the previous alterations, creating a special asymmetry. Due to this asymmetry, which disharmonized its subjective functioning, the 5th stopinder began to operate in three different ways:

- If the process is carried out among many strange vibrations, it produces only external results;
- If it proceeds in absolute calmness, without any strange vibration, then the results remain within the concentration where the process occurs, and can only be observed from the exterior by direct contact;
- If, however, there are neither of these two extreme conditions, the results divide themselves into external and internal.¹⁷²

¹⁷¹ See p. 196 (the enneagram and the diatonic scale).

¹⁷² Gurdjieff, *Beelzebub's Tales*, vol. II, pp. 346-7.

CASCADE EFFECT

Like a cascade effect, thanks to the new particularity of the 5th stopinder, the emanations of the Sun Absolute (Do-Si) began to act at certain points on the primordial cosmic substance, and there appeared certain defined concentrations. After that, due to the Laws of Three and Seven of those very concentrations, from the action of some concentrations on the others, gradually *second-order-suns* began to crystallize (La-Sol), leading off to a new octave.

These suns, just like the Sun Absolute, also began to have their results transformed and irradiated. Their results, by triads with Word-God and all the other results that had recently appeared, gradually started the formation of crystallizations of different densities around them, the third-order-suns, or *planets* (Fa-Mi).

The planets, in turn, due to another peculiarity of the Harnel-Aoot, began to manifest only half of their forces in the external world, and at this point there began to appear on them small “similarities-to-the-already-arisen”¹⁷³: microcosmos or micro-organisms. From then on, due to other particularity of the 5th stopinder, the actualization of the fundamental cycle (Great Octave) ceased, and the action of that functioning was forever concentrated in the very results already manifested. In them, there began to operate permanent processes of transformation, called “evolution” and “involution.”

Thanks to a second-grade cosmic law called Litsvrtsi, or the “aggregation of the homogeneous,” from the similarities-to-the-already-arisen, still other relatively independent formations began to group on the planets themselves.

AIDING THE CREATOR

When these three-brained beings, formed by the aggregation of the microcosmos, acquired the possibility to move automatically on the planets, our Common Father had the Divine Idea of using them as an aid in the administration of the World. And so, He provided those cosmos with the possibility of acquiring an “Individual Reason.” The consequence of that divine attention was the capacity for the formation in them of *higher-being-bodies*.¹⁷⁴

¹⁷³ Gurdjieff, *Beelzebub's Tales*, vol. II, p. 350.

¹⁷⁴ Gurdjieff, *Beelzebub's Tales*, vol. II, pp. 354-7.

GREAT COSMIC OCTAVE AND FIRST LATERAL OCTAVE

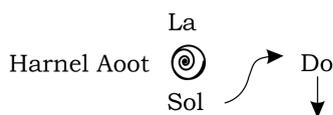
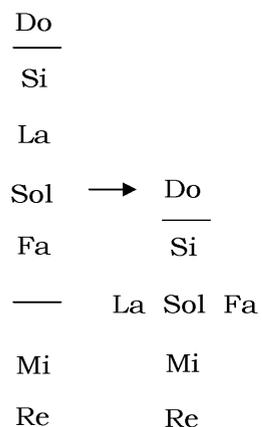
The Ray of Creation grows from the Absolute. Its newest bud, the Moon, is being born, so it needs all the energy it can capture.

According to the Law of Seven, the Great Cosmic Octave has its Do-Si interval filled out by the Will of the Absolute. The energy needed as a shock in this first interval is inside the Do itself, and from then on, everything continues automatically until Fa-Mi, where the Ray loses its force and needs an additional external shock.

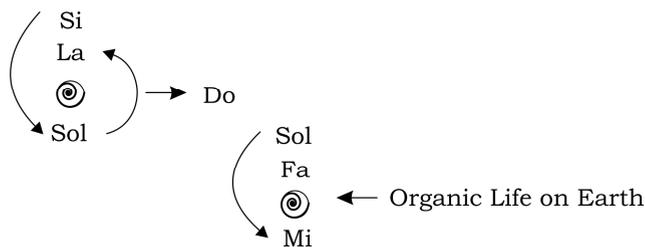
We have two basic representations of the Ray of Creation. The first, as the musical scale, shows only two intervals linking the Great Cosmic Octave and the First Lateral Octave. To proceed we will see why it is said that Creation continues automatically until Fa-Mi.

The second representation takes into account the mysterious *Harnel-Aoot*, the fifth stopinder, disharmonized in the alteration of the laws, which brings about different results according to the environment.

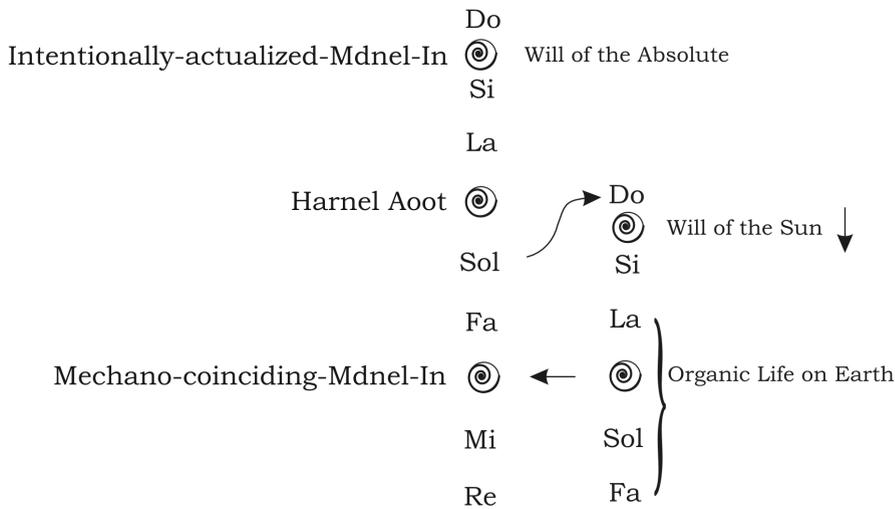
In the Great Cosmic Octave, when external chaos was still dominant, the forces at the Harnel-Aoot were more conscious and could easily produce external results, so the passage La-Sol was implemented with the energy of the Sun itself, in a Harnelmiatznel that produced a concentration similar-to-the-whole, able to initiate a new octave.



There is a great difference between La and Sol: external crystallization.



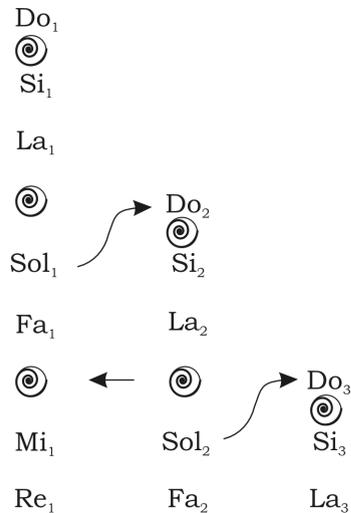
At a certain moment, the Sun of the Great Cosmic Octave, a *second-order-sun*, resounds as Do for the First Lateral Octave (Second Cosmic Octave). Its own results begin to be transformed and irradiated. Filling out the new Do-Si interval with its own Will, it is like a Son who reaches a responsible age and begins a new family, now being its Father. The First Lateral Octave continues, similarly to the previous and gives to it the necessary shock at the Fa-Mi interval, making its growth possible, with the formation of the Earth and the Moon.



This shock is provided by the *Organic Life on Earth* (La-Sol-Fa), which continuously processes the necessary energy for the development of the Earth and the Moon. It includes man, the fauna, and the flora.

Similar to the Sun of the Great Octave, the Sol of the Lateral Octave resounds as Do for a Second Lateral Octave, indispensable to the continuation of the Great Octave. This Do represents the Absolute for the Organic Life on Earth. It is important to note that the Organic Life on Earth has one note that is higher in its octave, the Si, which facilitates its evolution.

SECOND LATERAL OCTAVE



However, the Lateral Octave also has its intervals and needs shocks to continue. Around the Sun (Do₂) the planets had already been formed, and on them microcosmos had begun to take form. Sol₂ begins to act as Do₃ for the Second Lateral Octave (Third Cosmic Octave). This octave, in its action over the Organic Life on Earth, creates conditions and laws for *life* in the physical body.

THE MOON

Gurdjieff refers to the birth of the Moon as the first Transapalnian perturbation on the planet, when, due to a collision with a comet, two fragments of the Earth detached from it and flew off into space. The largest of those pieces is the Moon, and the smallest, today forgotten, is Anulios.¹⁷⁵

Like a great living organism, the Ray of Creation is in the process of growth. The Moon is not yet complete and, like a fetus of the Earth, it needs to be constantly fed with appropriate energies, basically supplied by the Organic Life on Earth, a great organism that transforms and transmits energy through the Ray of Creation.

The Do₃ of the Second Lateral Octave, evidently influences the octave below, but its authority over man is not absolute – its action does not go beyond the Earth. Man can escape those laws through inner Work and by the formation of higher bodies.

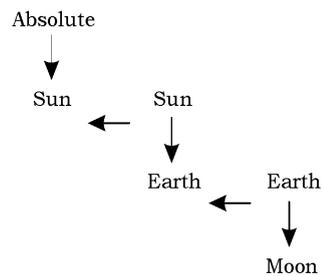
¹⁷⁵ Gurdjieff, *Beelzebub's Tales*, vol. I, pp. 81-6 (chapter 9).

The direct intervention of Do₃ in human life is done through sexual attraction, a pretty automatic type of *love*,¹⁷⁶ the most rudimentary level of consciousness of the need for uniting, gathering together, and returning. This love is the incarnate symbol of the need for reconnecting with the higher centers.

THREE MACHINES

By transforming the Autoegocratic system (independent forces) into the Trogoautoegocratic system (interdependent), Creation assured Existence and Return.

The introduction of imperfections or “mistakes” into the fundamental laws produced the two streams of existence and put in motion an interdependent system of Reciprocal Maintenance.



*“Each of these points is a do.
 Between them, at three points, there are, as it were,
 three machines whose function is to make fa pass into mi.
 All through the cosmic octave, the shock at fa
 must come from outside,
 and the shock at si comes from inside the do.
 By means of these, involution proceeds from top to bottom
 and evolution from bottom to top.”¹⁷⁷*

In Creation, the Harnel-Aoot is filled out by the Will of the Sun (Do-Si) who, foreseeing the need for a mechanical shock in the Fa-Mi interval, unfolds itself to create *help mechanisms* that automatically participate in reciprocal maintenance. The dynamics will be better understood with the enneagram¹⁷⁸.

¹⁷⁶ See p. 133.

¹⁷⁷ Gurdjieff, *Views*, pp. 196-7.

¹⁷⁸ See p. 261.

WORLDS AND LAWS

In the Absolute, called World 1, the three forces are one — forming a complete independent whole, having Will, Consciousness and full Understanding of themselves and of everything they do — like the consubstantial and indivisible traditional Trinity of religious teachings.

When Do creates Si, World 3, or Siderus, the three forces continue to act; however, there is a separation. They stop forming a whole and now there are three units. The points of manifestation are determined by a separate Will.

“Each of the three forces contains within it the possibility of all three forces, but at the meeting point of the three forces each of them manifests only one principle — the active, the passive, or the neutralizing.”¹⁷⁹

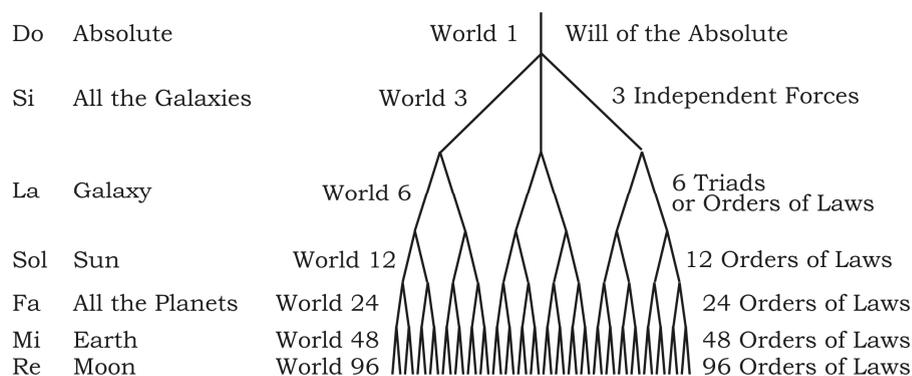
Then, the Galaxy, World 6, manifests three new forces, of its own order, called *existential*, that act together with the three original *essential* forces, which came from above. Then there are formed 6 orders of laws, whose nature depends on the sequence in which the forces appear: they are the 6 *fundamental triads*.



World 12, the Sun, manifests 6 more laws, of its own order, which begin to act with the previous 6, forming 12 orders of laws or restrictions. Thus, subsequently, new groups of forces of other orders are being created, which are more and more mechanical, and move further and farther away from the Divine Will: Worlds 24, 48, and 96.

¹⁷⁹ Ouspensky, *Search*, p. 79.

“The density of the next matter is 12, and in a certain place it is 48.
 This means that this matter is 48 times heavier,
 48 times less intelligent, and so on.
 We can know the weight of each matter if we know its place.
 Or, if we know its weight, we shall also know
 from which place that matter comes.”¹



ENERGIES

With the process of progressive crystallization of the worlds, an entire scale of energies or substances that are more and more dense is created. The finest energies, of the higher worlds, penetrate and permeate the worlds below. Gurdjieff calls those energies *hydrogens*.

Hydrogen (H) is the generic name of the energy, when we do not take into account the force that it conveys, only its density. From the point of view of the force it conveys, each energy can be denominated C, O, or N.²

- H Hydrogen the energy itself, according to its density
- C Carbon when it conveys the Active force
- O Oxygen when it conveys the Passive force
- N Nitrogen when it conveys the Neutralizing force.

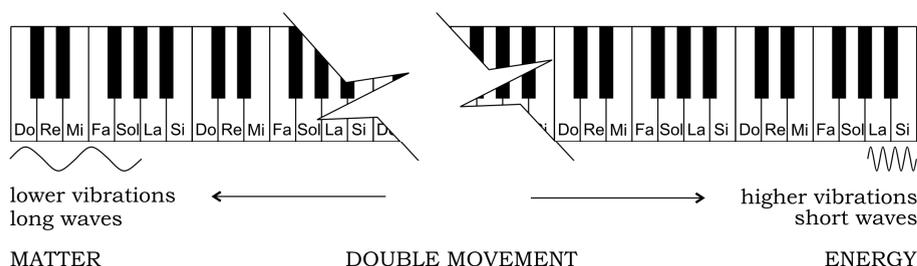
The performance of each hydrogen as positive (C), negative (O), or neutralizing (N) and its different position in each triad, are fundamental factors in Nutrition processes, which form the chief ascendant or evolutionary scale in energy transformation.

¹ Gurdjieff, *Views*, p. 206.

² As in the Tetragrammaton, 3 passes to 4, 3 being related to *forces* and 4 to *matter*.

These denominations H, C, O, and N correspond to the four aspects or states of the substances. For instance, water is a substance that can assume three states: solid, liquid, and gaseous.

Gurdjieff teaches a special chemistry¹, an alchemy in which the “atom” of different substances is not the same and depends on the state of the substance. That chemistry is closer to physics, explaining all the types of matter and energy according to their vibrations.



Observing the similarities between energies and the various worlds², we can classify them also in order of density: H1 is energy of World 1, H3 of World 3, H6 of World 6, H12 of World 12, etc.

Dominus	Do 1			
Siderus	Si 3			
Lactea	La 6			
		→	Do 6	
Sol	Sol 12		Si 12	
Planets	Fa 24		La 24	
		←		← Do 24
Earth	Mi 48		Sol 48	Si 48
Moon	Re 96		Fa 96	La 96

H12 is an atom from the body of the Sun, and so on. However, this classification is not absolute, but relative for each being. A certain spectrum of energy corresponds to each being, and determines its position in the Ray of Creation. Therefore, when we deal with levels of energy, we use *movable scales*, that vary according to the particular being. As Ouspensky said, fire is the Absolute for a piece of wood.³

Now let us look at man.

Considering the three types of food, we can deduce that they correspond to three different bodies, or three worlds where we live, and so they include three scales of Hydrogen.

¹ Ouspensky, *Search*, pp. 8, 89-90.

² See p. 261.

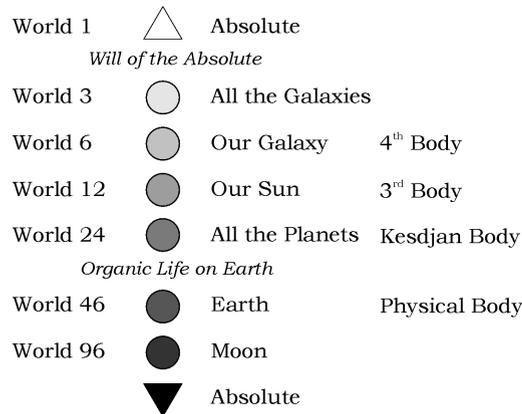
³ Ouspensky, *Search*, p. 275.

These three scales are part of a group of twelve scales, called the “table of hydrogens,” with hydrogens having densities from 6 to 12288. They are the *twelve categories* of matter contained in the universe from the Absolute to the Moon.¹

We use as the “Scale of Man” the range of substances between H6 and H3072. Each *Hydrogen* includes an immense number of different substances, representing in man a defined cosmic group with an identical function. Among all the elements of Organic Life on Earth, only man uses or can use all of the hydrogens of this scale in its entirety for the complete development of his personality.

H6	Substance used by the higher intellectual center
H12	Substance used by the higher emotional center, the sexual center, the positive part of the lower emotional center and the magnetic center;
H24	Substance used by the moving center and the negative part of the lower emotional center — Impressions that attract attention and leave a trace
H48	Substance used by the lower intellectual center — ordinary impressions
H96	Animal magnetism (fire of the blood). Rarefied air of great mountains
H192	Common air, heavy gases, volatile liquids, blood without fire
H384	Water, heavy liquids
H768	Earth, solid food
H1536	Wood, fibers
H3072	Metals, minerals, and stone

Putting it all together, we have the following outline of the Ray of Creation together with worlds, laws, and man's bodies:



¹ Ouspensky, *Search*, p. 172.

NUTRITION

“...everything eats something and is itself eaten by something.
The earth also has emanations, and so has the sun,
and these emanations are matter.”¹

In our Trogoautoegocratic universe, the importance of Nutrition in *evolution* is the same as the Ray of Creation in *involution*.

THE THREE OCTAVES OF NUTRITION

	Physical Food	Air	Impressions
	Si 12		
	La 24		
		...	← Do 48
	Sol 48	Mi 48	
	Fa 96	Re 96	
	...	← Do 192	
	Mi 192		
	Re 384		
	← Do 768		

Nutrition through the physical body occurs in three superposed and interacting octaves. Man absorbs three kinds of food — *solid and liquid food*, *air*, and *impressions* — and each of them begins an octave, acting as a shock in the first interval of the previous octave.

According to the Law of Seven, ordinary food would not proceed through its transformation process if there was no external intervention at the first interval, between Mi and Fa. The Do 192 of the octave of the Air enters at this point and this second octave reaches its Mi-Fa interval, where the Do 48 of the octave of the Impressions enters.²

¹ Gurdjieff, *Views*, p. 188.

² See p. 262 (Nutrition and Energies).

In *ordinary man*, the first octave of nutrition contains seven hydrogen levels (from H768 to H12), the second three levels (from H192 to H48), and the third usually just one level (H48).

In ordinary man, who is asleep, the first octave can be completed with Si 12 — the finest energy that the organism elaborates without inner Work, because in his organism there is already something higher that helps in that Harnelmiatznel. The second octave tends to stop at Mi 48 and the third sounds as a Do 48 that is usually so weak that it cannot push nutrition any farther.

The second octave, *breathing*, begins without any intentional effort, as an additional shock in the *Mechano-coinciding-Mdnel-In* of the first octave. As we saw in the Ray of Creation, “three machines” were created to fill in automatically the intervals between Mi and Fa. This shock is given to man, as a gift from nature, Providence or Grace — but, actually, nature has an interest in this.

After breathing, the first octave no longer has difficulty in continuing. However, the interest of nature is only up to the simple completion of Organic Life on Earth, producing food for the continuity of the Ray of Creation.

The following interval does not receive an automatic shock. Man’s development beyond that point is exclusively of interest to himself — the individual, who is able, if he so desires, to be a helper for the Creator, in the higher branches of the Ray of Creation. This interval is man’s Harnel-Aoot, where he may use his free will and choose — consciously or by default — whom he will serve: the Sun or the Moon.

At this point, we need to wake up.

	Physical Food	Air		Impressions
	Si 12	Sol 12		Mi 12
	La 24	Fa 24		Re 24
		...	←	Do 48
	Sol 48	Mi 48		
	Fa 96	Re 96		
	...	← Do 192		
	Mi 192			
	Re 384			
←	Do 768			

A third weak Do is the minimum of Impressions to which man is automatically subject: this Do corresponds to Providence at the second octave, the octave of the Air. But its mechanical force is not

enough to push the first octave, which is in its Harnel-Aoot. So, in order to triumph at this interval, it is necessary to be conscious, by *remembering-oneself* and being aware of the impressions the moment they are received. In strengthening the Do 48, the octaves of the first three bodies, will have 7, 5, and 3 notes respectively.

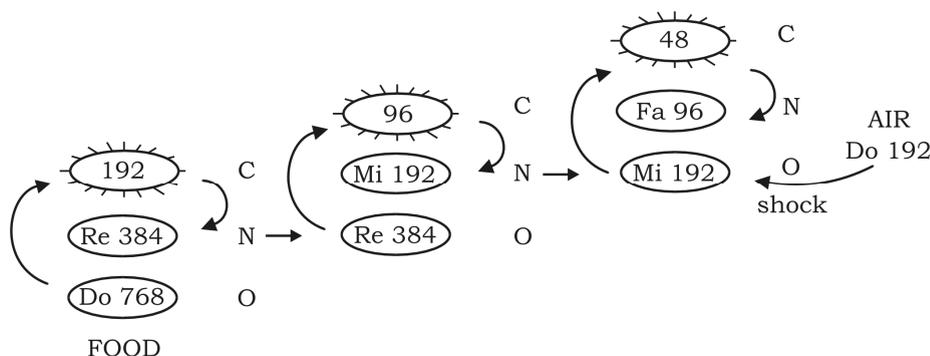
The third octave, that of Impressions, has its mechanical interval at Mi 12 and will have some help, by the law of aggregation of the homogeneous,¹ so it can aid the second octave of Air to form La 6, which is the most probable continuity in this situation. This energy is already able to take part in the fourth body, although it is still very volatile.



According to the Harnelmiatznel process, in which the higher joins the lower to form the middle, the food introduced into the mouth begins the ascending scale as Do 768, entering the organism as *Oxygen*, a passive force. Meeting a *Carbon* of density 192, an active force already present in the organism, it forms *Nitrogen* 384, Re 384 in this case.

We can see there is the need for help: Do 768 can only be metabolized from a finer substance that must already exist in the organism, which confirms the alchemic mystery — “*You need gold to make gold.*” Man can evolve because he *already* has higher elements inside him.

¹ See p. 120 (Litsvrtsi).



Re 384, Nitrogen in the first triad, becomes Oxygen in the next triad; in other words, it now becomes a passive substance to be processed (the same Hydrogen now carries Force 2). Meeting Carbon 96 in the organism, it is transmuted into Mi 192, as Nitrogen.

Mi 192 then needs to be transmuted: it becomes an Oxygen, conductor of the passive force, but it reaches the interval Mi-Fa. At this interval, it does not find immediately in the organism the higher force necessary to process it. Digestion would not go ahead without the complementary shock of breathing, when the Air penetrates the lungs as Do 192. This Do 192, in direct contact with Mi 192, gives to it a part of its own energy, so that it is able to unite with Carbon 48, already present in the organism, thus forming Fa 96.

From now on, everything proceeds in a similar manner, obeying simultaneously the Law of Three and the Law of Seven. This whole process will be easier to understand in the enneagram.¹

Let us remember that this is an evolutionary process, which leaves *residues*. As ascending and descending currents work jointly, at each note, a selection is made of what can or cannot continue to be refined.

The interaction with the descending scale not only deals with residues, but also with the formation of new material substances according to the needs for growth or replacement in the organism.

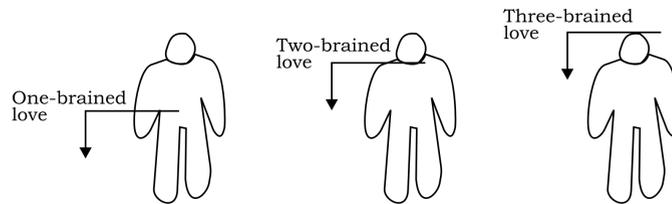
Starting at Fa 96, substances that ordinary science does not explain begin to be transmuted. Fa 96 corresponds to animal magnetism, or oxygenated blood, with life. Sol 48 is energy of the lower intellectual center. La 24, energy of the moving center in all its aspects, already reflects the influences of the *quality of the food* ingested and the difference between *hot or cold meals*.

¹ See p. 262 (Nutrition and Energies).

LOVE

Si 12, sexual energy, is the finest substance the human organism can manufacture from common food and air. This powerful and versatile energy can be used in several ways. The most natural is the reproductive process, with the creation of another physical body, Do 6; namely, another being. Most of the time, this energy is stolen by other centers and used chiefly for the elaboration of negative emotions. However, it can also be used in a third way: to accelerate the building of higher bodies.

As to the three octaves of nutrition in man, we can observe three levels of love in relation to the physical body: physical, affective and mental love — easily associated with the notes Si 12, Sol 12, and Mi 12.¹ A man and a woman can love the other from the belly down (one-brained, low animal love), from the neck down (one-brained, animal love), or with all his/her body (three-brained, human love). My father used to say that God was wise, when he put the heart higher than the belly and the head higher than the heart.



When man functions at a truly human level, the chord Mi-Sol-Si 12 resonates in his three centers — this gives us an idea of what we could begin to call Love. Re-Fa-La and Mi-Sol-Si are minor chords (D minor and E minor), a highly significant fact.

Only above this can some kind of love for which we need higher bodies begin, like brotherly love, love for humanity and Christ love.

*“... this is about an organism,
not a mechanism.”²*

¹ Orage, in his essay *On Love*, refers to three types of love: physical, emotional and conscious love.

² Mouravieff, *Gnôsis*, vol. III, p. 147.

PART II – THE ENNEAGRAM

ORIGINS

The origins of the enneagram are unknown. A lot of the research has been done and nothing was found before Gurdjieff, who said he brought it from an occult brotherhood in Central Asia.

There are traces of the Law of Nine in old and medieval literature, like in Plotino and Kircher, in the Kabbalah, in the Christian religious architecture and in archeological circles of nine stones.

Some try to attribute the enneagram to Sufi origins; however, besides being a very recent source, it is actually based on the octagon.

Gurdjieff, who affirms his teaching to be completely independent and autonomous, has passed on this knowledge orally. Few of his students have left anything written about it: Ouspensky, Bennett, Nicoll, and Mouravieff (who we have no records about being a direct follower of Gurdjieff).

In Gurdjieff's apartment in Paris — 6, Rue des Colonels Renard — there are still two panels with the enneagram, which he used for teaching, probably the way we are now using for the Dance of the Octaves.¹

“As we went along there was a solemn talk about the two enneagrams on the salon wall — preposterously outlined, one in blue and the other in red glass, mounted on black velvet.”²

Mouravieff, in turn, brings to the public another enneagram, the enneagram of the pre-Adamic man,³ and although he is reticent about his sources, he mentions Mount Athos, which has also been mentioned by Gurdjieff.

Finally, the most interesting fact is that in his trilogy, *All and Everything*, Gurdjieff does not even use the word “enneagram.” In spite of this, the whole of his work and each series in particular, completely match the process of the enneagram.⁴

¹ See p. 270

² Hands, *Diary*, p. 6.

³ See p. 369 (Pre-Adamic Man).

⁴ Bernier, *Gurdjieff, His Life*.

I AM

I am the Enneagram

I am a symbol that encloses knowledge and power. I represent the cyclic processes of transformation. I can help you to see yourself from the inside and from the outside.

I am Magic

I can activate unknown forces that act according to the universal laws of World-creation and World-maintenance. My shape generates spontaneous energy if contemplated, traced, imagined, studied, guessed, represented, or danced.

I am the Way

I point the way to the harmonious development of Man.

I am a Tool

I am a universal tool for solving problems of being and action. I am useful for research and discovering new things and ideas, and for understanding those already known. I can be applied to your inner life subjects, as well as the outer, material life. I am a tool for planning and doing, which induces the examination and definition of all the stages needed to develop a process for transformation. I am helpful to self-knowledge, psychology, and interpersonal relationships.

I am Unity

I represent unity in multiplicity, cyclic and recurrent unity, time, and eternity. I always suggest transformation, either in dynamic processes, such as system or function, or in static data, such as hierarchical classification, or systemic representation.

I am Two

I am symmetric in relation to a vertical invisible line that corresponds to the fire of transformation. See me as yourself, not like a mirror image, but as others see you, as you would see your neighbor. My left side — which you see on your right — can represent the intellect, mind, reason, logic, the world of ideas, the past, the already experienced, and introversion. My right side can represent the emotional, the world of actualization, reality, the artistic, the social, love, the future, and extroversion. Thus, I can be seen and interpreted like the two cerebral hemispheres in man, unconscious and conscious, Yin and Yang.

I am Three

My duality, the bilateral symmetry, is neutralized by the central vertical line, forming a balanced triad, just as the two cerebral hemispheres and the spinal marrow. I represent the essence of the Law of Three. I embrace the activity of the seven Triads, from the perfect one to the triads of creation, evolution, identity, interaction, order, and freedom.

I am Three and Four

I am composed of three parts (the circle, the triangle and the hexade) that are four, when we consider the central implicit point, the Unmanifested. The circle, as the first limitation of the Absolute, stands for existence and cyclic recurrence. The triangle symbolizes the law of Creation. The hexade symbolizes the law of the Octave, or functioning.

I am Music

My nine points correspond to the seven notes (Do-Re-Mi-Fa-Sol-La-Si) and the two intervals (Mi-Fa and Si-Do) of a musical octave. But I am more than just one octave. I am the melody, the harmony, and the rhythm.

I am Complete and Endless

Through the universal laws of World-creation and World-maintenance, I am the model of all cyclic processes of transformation, in all their stages, and with all their details, through my own unsuspected details. Think about all that exists beneath the depth of

my clean appearance: I have many levels and many dimensions. The more you search, the more you will find!

I am a Spiral and Transcendental

To every end, there corresponds a new beginning. Three-dimensional in each cycle, I represent the three octaves of Creation and Evolution. The Great Octave begins at the top of the Triangle, and is accomplished in the first turn. The Second and the Third octaves begin at the two other vertices of the Triangle. After that, there begins again a new octave — if everything has proceeded correctly, this time at another level. Never forget that each vertex of the Triangle is a point of contact with the exterior!

I am Dynamic

I am movement itself, and I am more than movement. I follow simultaneously the chronological cycle, eternity, and a timeless inner functioning cycle. At each one of my points, I am already ahead of, and I also evoke previous stages, for feedback, along the arcs of the circle, or along my internal lines. I am never still. I represent existence, therefore, the constant and permanent mutations of all that is manifested and actualized.

I am Sacred as Life

The sacred geometry and the sacred proportions that constitute me tell those who can hear and show those who can see, objective realities that influence even those who have not yet been touched by this understanding. My design contains elements and relations that can only be completely understood by direct revelation, under high states of consciousness.

I represent all processes, such as life, maintained by self-renovation.

I am the Truth

“You will know the truth, and the truth will make you free.”¹

Even if you cannot understand me now, it is possible that you feel — not with your mind, but within your heart — and intuitively something secret, which you can trust and which will bring you faith.

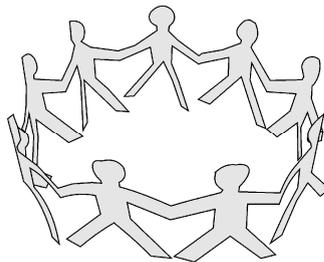
I am

¹ John 8: 32.

DREAMS

*“The enneagram is perpetual motion...
that men have sought since the remotest antiquity
and could never find.
And it is clear why they could not find perpetual motion.
They sought outside themselves that which was within them;
and they attempted to construct perpetual motion
as a machine is constructed, whereas real perpetual motion
is part of another perpetual motion and cannot be created apart from it.
The enneagram is a schematic diagram of perpetual motion,
that is, of a machine of eternal movement.
But of course it is necessary to know how to read the diagram.
The understanding of this symbol and the ability to make use of it
give man very great power.
It is perpetual motion and it is also
the philosopher's stone of the alchemists.”¹*

CIRCLE DANCE IN THE SKY



I dreamed the enneagram was a ring game that we played, which we performed hand in hand, turning in the sky. Each point had a puppet and all were hand in hand.

The puppet at eight was like a little man made of lead who was partly melted, and then melted a little more, and was hand in hand with me and with nine, who was hand in hand with one... At the

¹ Ouspensky, *Search*, p. 294.

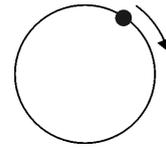
same time, something was still lacking at one from the previous cycle, something was lacking also at one for the next cycle.

We were oscillating from eight to nine, from nine to eight, from eight to nine, trying to pick up speed to pass to one. It was as if there already had to exist matter of the next point so that we could pass to it.

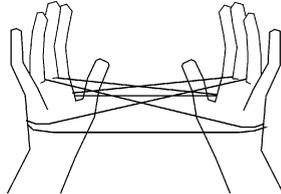
This situation seemed to be suggested for a friend of mine, who “wished to pass from eight to nine, but *something from one was lacking*.” This also applied to me. It is interesting to note that everything I see for my friends, is also for me!

WAXED NECKLACE

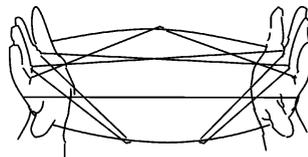
Another time I dreamed that the enneagram was waxed, because it rotates sliding smoothly, in constant motion. I saw it as a necklace, like a metal thread in a closed circle, firm, with a metal ball that slides sweetly and easily, tending to stop at the stations where the numbers are. It needs to complete the circle, but it also slides, at the same time, along the lines of the hexade.



CAT'S CRADLE



Looking at the figure of the hexade there comes to mind some children's games, especially “cat's cradle.” Behind this game, there is an old tradition and a reflection of the fundamental cosmic laws. Nowadays, it seems that something still remains of it, for instance, in the Tibetan and Navajo sand drawings. But it is enough to look at some of the configurations of the string figures among the fingers and to play a little, to have an idea of how the hexade works, in its mental lines, changing and reorganizing itself at each instant.



PINBALL

It is also like a pinball machine. Beginning with the force that we pull back the starting lever, we have the possibility to slap the palettes, at certain places (shock points), to impel the metal ball that will accomplish a definite itinerary and beat certain marks, thus winning points in the game. Everything has to be done within a specific time limit.

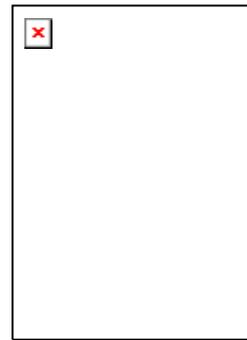
The force and the opportunity of the impulses (Law of Three), and some other factor (Law of Seven) of natural movement (the machine itself, the process, or even ourselves), and also luck or a machine bias (Law of Accident) — all these make the difference.

We can win with various scores, and some of them allow us to have “extra lives,” for free. We can lose, if the time is used up — *game over* — before having reached the basic goal. Then everything goes back to the resting or waiting position. If we have more coins, it is possible to restart and bet again.

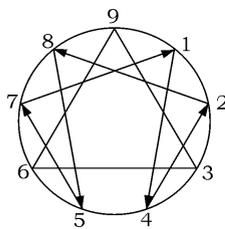
We can be imprisoned in a vicious circle (recurrence, sleep), believing to be playing, when the game is actually over and we haven't noticed, for, between each round, the machine is in a waiting state, in which a standard game keeps playing on its own. In that interval, little children, without coins, can have the illusion they are playing, saving money for their parents.

Why do we play pinball? It seems to be a good thing to do, when we play consciously, to have fun, to practice being alert, fighting against impasses. It seems to be good, when the coins are paid from our own pocket, and we respect the limits of time and money we dispose of to bet. It seems to be bad, when we aren't paying for the bets ourselves, but are playing with someone else's money, or, when we start developing the habit or become addicted and, regardless of whether we are losing or winning, we want to play more and more, hypnotized, forgetting time and our own existence.

Perhaps pinball originated from the enneagram...



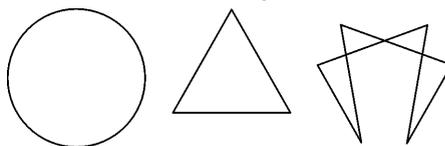
GRAPHICAL STRUCTURE



The enneagram is an absolutely unique figure, both from the point of view of geometry and algebra, but it is unique chiefly from its symbolic point of view. It is the diagram of the Overall Universal Law par excellence, interweaving the two fundamental cosmic laws, the sacred Heptaparaparshinokh and the sacred Triamazikamno, or Law of Seven and Law of Three.

This compounded symbol deserves the name that was given to it, originating from the Greek, in two parts: “ennea” (εννεα) meaning *nine*, and “gramma” (γραμμα) meaning *letter, sign, or mark* — hence “enneagram” (εννεαγραμμα).

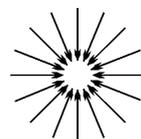
It divides the circle into nine equal parts, but differs from the enneagon, a regular polygon, by its internal altered structure, which is responsible for its transcendental symbolism.



Its complex structure, essentially threefold, corresponds to the three centers of man, as a three-brained being. It also corresponds to the three basic aspects of time, observed in a different way by each center of man. There are three parts, which are four, if we consider the central point as a zero part: in the circle, time flows chronologically, in the hexade it goes back and forth through the mind, and the triangle corresponds to eternity.

THE POINT

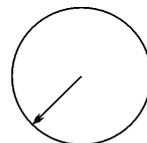
The central point, implicit and invisible, symbol of Unity, is the only true and independent *reality*. It is not subject to space or time, or to any law of our existential universe. We aim at this point in our self-improvement and unification process (Love).



“...the ways which lead to the cognition of unity approach it like the radii of a circle moving towards the center; the closer they come to the center, the closer they approach one another.”¹

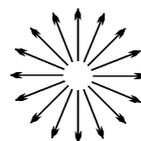
THE CIRCLE

The Circle symbolizes time in its chronological aspect and cyclical recurrence. The Absolute, in its manifestation, creates a reflection of himself, expanding the radii. In existence, time limits and delimits, thus forming the path and giving direction, although circular and cyclical. The circle is the only two-dimensional figure that can be defined by only one measure: the radius.



Actually, everything continues the same, because the *size* of the circle depends only on the scale and on comparison with other bodies. Created from the radius, a directed straight line, it suggests the first movement of the Unchangeable, forming *duality* as in breathing, in which the central point expands and contracts without losing the shape of a primordial mandala. Here we find the idea of flux and reflux, where expansion itself suggests the return.

This expansion also already contains the notion of *multiplicity*, because the circumference is formed by an infinite number of points equally distant from the center. The expansion of the points suggests the existence of several Rays of Creation in infinite dimensions.



The circle appears when the point is actualized in existence. It corresponds to the *physical or instinctive-moving center* of man. Geometrically, it has two aspects: the *area* — which can be seen in the enneagram as the instinctive, innate, part of man, and the *perimeter*, linear and sequentially numbered — representing the moving center and its performance in chronological time.

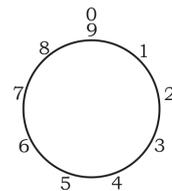
The circle is the shadow of the sphere, the simplest and most perfect three-dimensional form, on a two-dimensional plane. We can

¹ Ouspensky, *Search*, p. 285.

say that point, circumference, circle, and sphere are the same entity in different dimensions.

NUMBERS

The nine points where the internal structure of the enneagram touches the perimeter of the circle are sequentially numbered clockwise from 0 to 9, beginning and ending at the top.



It is of the outmost importance to notice that Gurdjieff did not give us the option to put the numbers in the enneagram in any other way.

This is for me the irrefutable proof that the musical scale also runs clockwise, beginning at the top, and when he talks about the 3rd interval, he is referring to number 3, the interval between 2 and 4. This confirms, in my opinion, the placement of the intervals the way I placed them, in the unique diagram representing the Dance of the Octaves.¹

In general, it is best not to put arrows in the arcs of the circumference, since the direction to take differs according to the process, whether it is involutory or evolutionary.

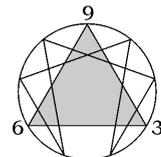
No matter which way we look at the circle, we cannot stop seeing *unity*. At the same time that it has two inseparable aspects, *area* and *perimeter*, it is also a point and a circle, *duality* in *unity* and a philosophical paradox where the different can be the same — emphasizing the issue of *being* and *scale*. The circle is the image of the point, as well as man is the image of God.

THE TRIANGLE

The triangle represents eternity and the divine mystery of the Law of Three, according to which three forces or impulses should intervene in every manifestation: the *active*, the *passive* and the *neutralizing* forces.

It symbolizes homeostasis, the dynamic natural search for balance, characterizing the tension of the soul, contained in the circle.

The equilateral triangle pointing upwards corresponds to the *emotional center* of man, which lives the present moment in eternity. It is the omnipresence of the Trinity, in a graph that does not contain arrows



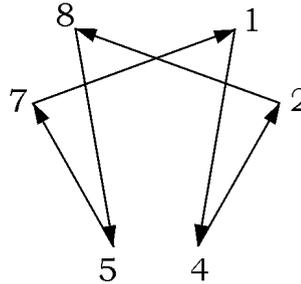
¹ See p. 271.

and does not indicate priority, because for the dynamism to occur, it is necessary that the three forces act independently of space, time, or hierarchy. The 3 forces, figuring in the three vertices of the triangle, although inscribed in the chronological circle, are present at the same time in any stage of the process that the enneagram represents.

The whole triangle is a Do (Dominus), the magic note of the musical scale, always a special force bringing power of salvation in the form of a shock at the intervals, namely, at the points 3, 6, and 9 of the enneagram.

THE HEXADE

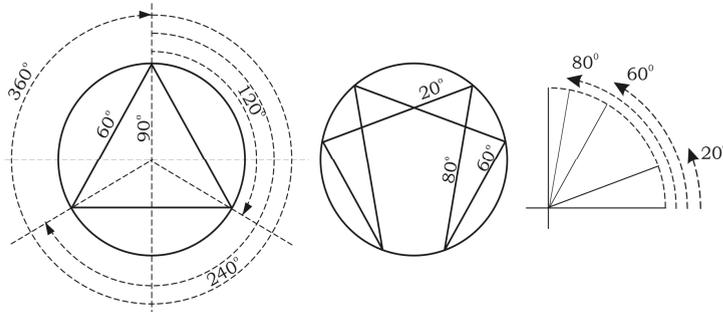
The hexade illustrates the Law of Seven, the basis and measure for all vibratory movements, either for transformation or for maintenance. It appears in the enneagram as six articulated arms symmetrical in relation to an invisible vertical axis.



It corresponds to the *intellectual center* of man, and interacts with the other two centers in a movement that goes forward and backward in time along the paths of the mind in the existential space.

The hexade is guided by *arrows*, forming an articulated mechanism, like a trellis or latticework, that touches the circle at six points, in a special numerical order: 1-4-2-8-5-7-1. This series does not contain multiples of 3, suggesting the intervals of the Heptaparaparshinokh, or points of contact with the exterior.

ANGLES



DRAWING THE ENNEAGRAM

As a sacred symbol, the enneagram when well drawn brings very good influences and even protection.

Logically, if drawn with distortions, it will have its influence distorted. When printed on paper, the perfect division by nine is of the utmost importance; and the nine arcs must be equal. It can be numbered or not, and have arrows in the hexade or not, but the triangle must never have arrows.

The very experience of drawing the enneagram is significant. In drawing it, you will be responsible for the influence and effects of the image you created. Therefore, it is not a task to be executed without preparation.

DRAWING THE ENNEAGRAM FREE HANDED

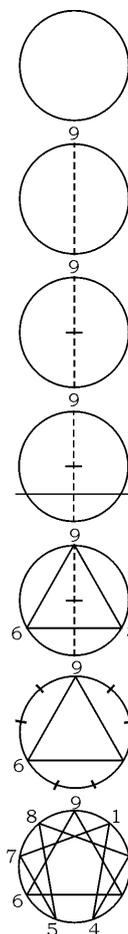
Draw a circle. Then, lightly, or only in your mind, trace the vertical diameter, marking the point 9 at the top. Also lightly, mark the center of the circle.

At the midpoint of the lower vertical radius, draw a horizontal straight line. Mark the points 3 and 6, and then close the triangle 3-6-9.

On each of the three great arches delimited by the triangle, mark two points dividing it approximately into three. Complete the numbering from 1 to 9 and build the hexade in the sequence 1-4-2-8-5-7-1, with arrows, if you wish.

Erase all auxiliary lines.

With practice, we draw directly the circle and the triangle, and then we mark slightly two points on each arch and trace the hexade.

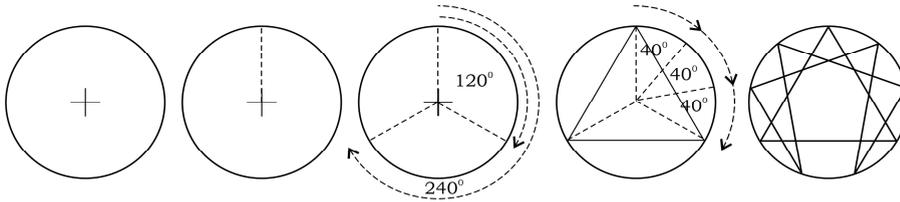


DRAWING THE ENNEAGRAM BY ANGLES

Draw a circle starting from a marked center. Lift a vertical radius from the center to the top. To construct the triangle, draw two auxiliary radii, one at 120°, and another at 240°. Close the triangle.

Mark the other 6 points with 40° distance between them. This angle can be used to mark all points, either of the triangle or of the hexade.

Number the points on the circumference. Build the hexade in the order 1-4-2-8-5-7-1. Erase all auxiliary lines.



DRAWING THE ENNEAGRAM BY PROPORTIONS

Inscribe a circle in a square with side 1.

Horizontally:

Find the middle and mark the 9 at the top.

Divide by 3 and mark the 4 and the 5 at the bottom.

Vertically:

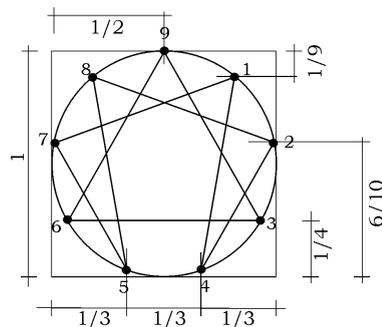
Mark $1/4$ from the bottom up and mark the points 3 and 6.

Close the triangle 3-6-9.

Mark $1/9$ from the top down and mark the points 8 and 1.

Mark $6/10$ from the bottom up and mark the points 7 and 2.

Close the hexade 1-4-2-8-5-7-1.

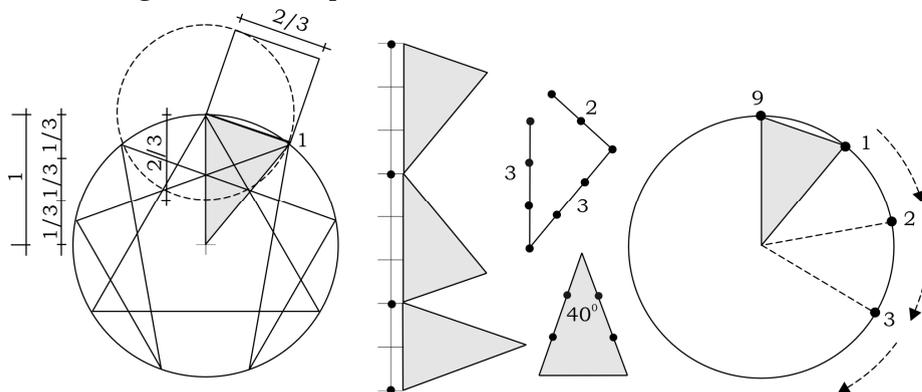


DRAWING THE ENNEAGRAM ON THE GROUND BY TRIANGLES

You will need an auxiliary triangle with $3 \times 3 \times 2$ units — the sharpest angle will be approximately 40 degrees. You can make it on paper, if you want a small enneagram. Or you can use a rope marked with 8 units (9 knots), and build the auxiliary triangle with it. It will have approximately 40 degrees between the two equal sides.

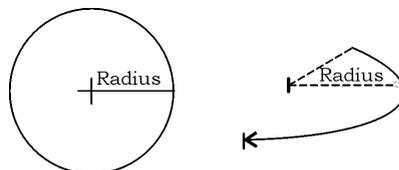
Position the triangle linking the center to point 9, as in the illustration, so the third vertex will mark the 1. Then, rotate the

triangle, coinciding the first side with the last one, thus marking and numbering all the other points. Then close 3-6-9 and 1-4-2-8-5-7-1.



DRAWING THE ENNEAGRAM ON THE GROUND WITH A ROPE

To draw a circle on the ground with the aid of a rope, take a rope with the length of the radius, and make a loop at each of its ends. Mark and fix the center of the circle with a stake. Attach one end of the rope to the fixed stake and put in the other loop a movable tracing stake. Rotate the rope around the fixed stake, drawing the perimeter of the circle with the movable stake, as if it were a compass.



Once the circle is made, mark the point 9 preferably pointing East, NE or North. Link 9 to the center and continue straight to the bottom, so you will have the vertical diameter. Mark the midpoint of the lower radius and draw the base of the triangle, perpendicular (90°) to the diameter.

Mark the hexade by one of the previous methods, or divide the great arches into 3 equal segments, by trial-and-error.

Do not forget to remove any auxiliary marks, as well as the center.

This works well on a lawn, removing the grass and pressing the soil along the lines of the enneagram. The lines can also be outlined with sand, stones, or even a mosaic of tiles, to make the drawing permanent.

DRAWING THE ENNEAGRAM IN A ROOM

The enneagram drawn on the ground is great for the sacred dances. We can also draw the enneagram on the floor of a large room, using appropriate adhesive tape, chalk, or paint, according to the objective. It can be built into the floor itself, during its construction, as a mosaic.

On the floor of the main hall of Salle Pleyel¹, where Gurdjieff taught movements in Paris, there is a circle of white marble surrounded by nine columns. It has only three indications of the angles, in triangular arrows of black marble, enough to indicate an enneagram and to allow the remaining points to be marked. We suppose this is a legominism intentionally left by the master.²

By the way, that concert house has been recently acquired by private initiative, and the place is being restored. It seems that the hall floor will return to its initial drawing before the fire of 1928, in which the enneagram was still more hidden, remaining only, unavoidably, the structured glade of nine columns.³



¹ 252, rue du Faubourg-Saint-Honoré, 75008 Paris.

² Fragomeni, *Legominism in Paris*, pp. 13-22.

³ See p. 174.

SYMBOLIC GENERATION

“Eppur si muove”¹

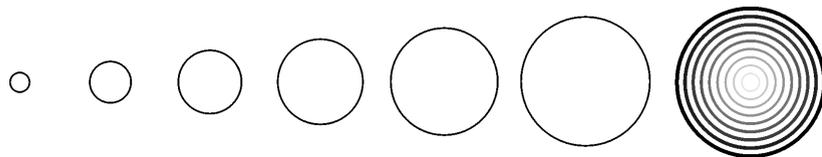
From the visual aspect, of images or geometry, how could the enneagram and its parts have appeared? Images are the record of movements or vibrations, as in a film, a picture, or a drawing. It is interesting to see behind the images the dynamism of their creation.

GENERATION

GENERATION OF THE CIRCLE

The circle appears graphically from nothing. The invisible point expands and forms the circle by the manifestation of the Unmanifested, as concentric waves expanding in a quiet lake, when something disturbs its peaceful still surface.

This is the image of Creation. The perturbation “awakens” the lake.



GENERATION OF THE TRIANGLE

The triangle was generated by the Will of the Absolute, when the three united forces of World 1 become separate and create World 3, Siderus. Similar to the point that becomes a circle, the triangle arises from the point, by the sacred Triamazikamno.

¹ Galileo Galilei (1564-1642), Italian astronomer.

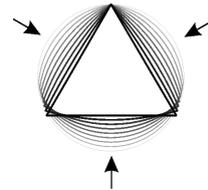


Regarding the Trinity, we can only make suppositions and formulate hypotheses, because World 1 generating World 3 is a mystery our minds cannot comprehend.

The triangle is also generated by the self-limitation of the circle: the circle is cut into three equal arcs that become rectified.

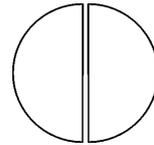
BILATERAL SYMMETRY

We can also imagine the generation of the triangle as a consequence of the unity unfolding into two, which initially generated duality and bilateral symmetry.

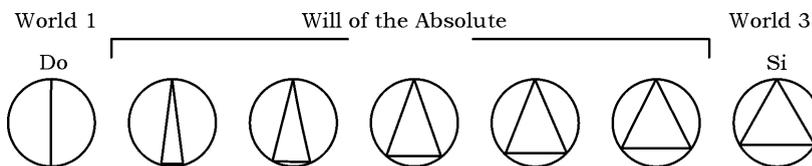
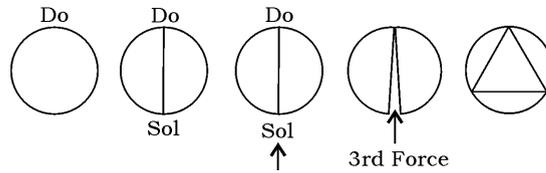


The first division would be the Absolute mirroring the Non-Absolute: Being creating Non-being. However, this is an intermediate or virtual stage, since the universe was created by triads, so we must think in the form of a Harnelmiatznel.

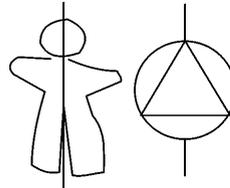
Our triadic universe is made of dualities that need to be reconciled. Let us first imagine a simple division by two, at the middle, considering that the note Sol is the exact midpoint between the beginning and the end of each octave, and that it is from Sol acting as a Do that lateral octaves arise. With Sol imparting its force towards the center, the two lateral halves open up and a third force appears between them, as a *horizontal line*.



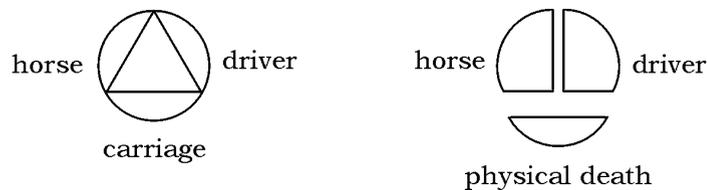
Once the triangle is formed inside the circle, the circle is not free as it was before: now it has direction and hierarchy — the triangle “ties up the circle,” creating top and bottom, above and below.



This sequence begins to draw attention because of the symmetry around a vertical axis, similar to that of man, and we find here the origin of polarity and sex.



The formation of the triangle by bilaterality reminds us of the use of the centers by man, who, identifying with the body-mind pair, rarely or never uses the emotional center. The world we live in is pretty much a non-resolved duality and the tension of a third aspect, which we do not understand well, is constantly hovering over us. Since nothing is still, we can say that our world is a world “in process of reconciliation.”¹

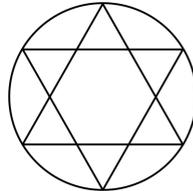


For those who have chosen the ascending stream, the first step is to reconquer the emotional center. In the long term, once the connections with the higher centers are made, the tendency is towards the integration of the lower mental center to the *higher intellectual center* and the lower emotional center to the *higher emotional center*. With the death of the lower bodies, there will remain only the higher centers, which actually work together, as one, the union itself being the third force — the three forces are then united into one. Therefore, evolution, or return, is reunification.



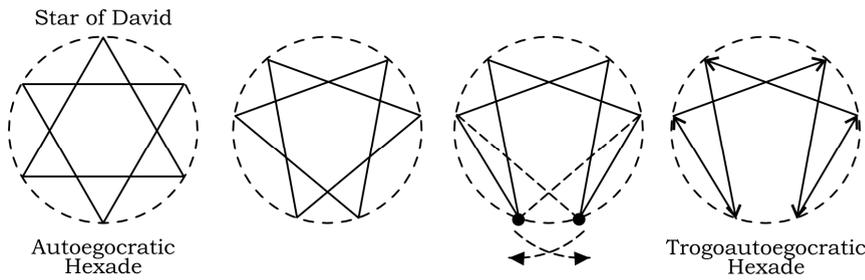
¹ See p. 222 (gargoyle).

GENERATION OF THE HEXADE



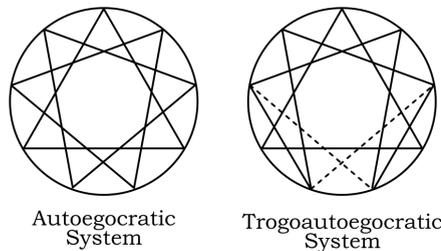
Star of David

The triangle of World 3 is doubled in World 6. The three original essential forces continue, and there appear three existential forces, emanated by World 6 itself, as a reflection of the world above. We call this geometric perfection Star of David. According to Ouspensky, it corresponds to a hexadimensional universe.¹



The perfect Hexade, in an Autoegocratic system, would be a Star of David, like the perfect triangle and its reflection. However, the hexade is not perfect, due to the alterations introduced in the fundamental cosmic laws, which caused a partial asymmetry in existence, creating *interdependence*, and a Trogoautoegocratic system. There has been a change in the base of the enneagram, so that the hexade now forms two interwoven triangles.

In an Autoegocratic system, as Worlds 3 and 6 interpenetrate each other, the enneagram would be a regular enneagon, and there would not be dynamism enough for material existence.



¹ Ouspensky, *A New Model*, pp. 373-378.

The alterations of the laws, the basis for the Reciprocal Maintenance system, blended the two triangles of the perfect hexade into one “articulated mechanism” which in turn can only work if there is exchange with other systems — the external shocks at the intervals.

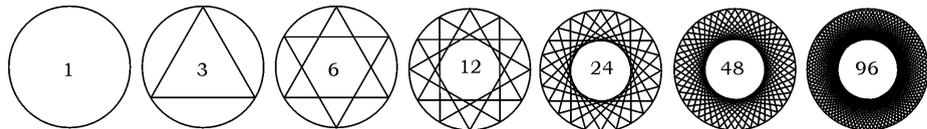
Then we have another old esoteric symbol, the Solomon’s Seal, which emphasizes the difference between the *essential* and the *existential* triangles.



Solomon’ Seal

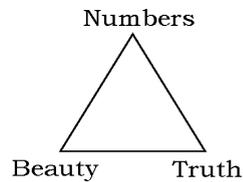
As illustrated in the Solomon’s Seal, the unfolding downwards of World 3 into World 6 brings up *duality*: each force, besides continuing to be original, is duplicated by the recently created world as an existential force of its own order. Thereafter, in the Ray of Creation, for each new world created each force is divided into two, as in cellular division.

As this process continues, the unfolding of forces in the chain of created worlds will result in the following ideal outline of our 7 worlds:



These worlds interpenetrate each other and interact with each other, downwards as well as upwards, and in theory we could build diagrams that are much more complex, to represent the real state of things at each level, in the Trogoautoegocratic system. However, our minds would not be able to handle functions with such numbers of equations, so the enneagram as we use it here seems to be a very practical model, as we will see through this book.

MATHEMATICS



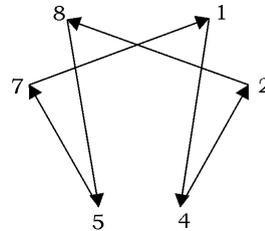
“you know that you got something when the equation becomes beautiful.”¹

Numbers lead you to the secret about how things are.

MATHEMATICS OF SEVEN

The hexade is characterized by the sequence 1-4-2-8-5-7, and results from the division of the first six whole numbers by 7.

$1/7=0.142857\dots$
 $2/7=0.285714\dots$
 Interval $\rightarrow 3$
 $3/7=0.428571\dots$
 $4/7=0.571428\dots$
 Interval $\rightarrow 6$
 $5/7=0.714285\dots$
 $6/7=0.857142\dots$
 Interval $\rightarrow 9$



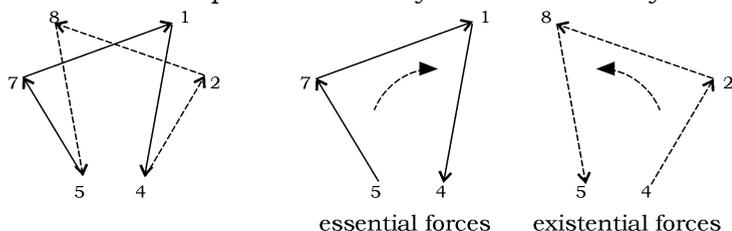
When 1 is divided by 7, the result is 0.142857... The recursive nature of the pattern will become clear, with the block 142857 repeating as a *periodic* decimal expansion *ad infinitum*.

If we add this result seven times ($0.142857\dots \times 7$), we will have only 0.999999..., which means the tension of incompleteness. The decimal expansion can only return to unity in infinity. Except for the multiples of 7, any number divided by 7 results in the same repeated sequence 142857, where neither zero nor any multiple of three (3, 6, and 9) ever appear.

The Law of Seven follows the sequence 142857, called the Line of Periodicity, and so the hexade is *oriented* and includes *arrows* or *directions*.

¹ From the film *Enigma*, based on the novel by Robert Harris, 2001, about deciphering encrypted German transmissions, during World War II.

If we look more closely, we can see the analogy to World 6, with its 3 *essential* and 3 *existential* laws, because we have in the hexade two groups of arrows: one turning clockwise, and the other counterclockwise. It is possible to analyze this in two ways:

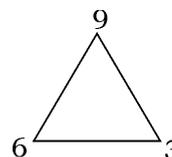


MATHEMATICS OF THREE

When 1 is divided by 3, the result is three fractions (rational numbers) of $1/3$ or $0.333\dots$, where the number 3 is repeated *ad infinitum*.

If we want to come back to unity after this division, and add $0.333\dots$ three times, it will result in only $0.999\dots$

$$\begin{aligned} 1/3 &= 0.333\dots \\ 1/3 + 1/3 &= 0.666\dots \\ 1/3 + 1/3 + 1/3 &= 0.999\dots \end{aligned}$$



There is always something lacking to get back to Unity. The meaning of this is very profound. There remains a tension in everything that has been separated from the Whole. Everything that has been created, being separate and incomplete, aspires to return to Unity. That which was once divided, is always tense, like a stretched rubber band, “missing” the unity.

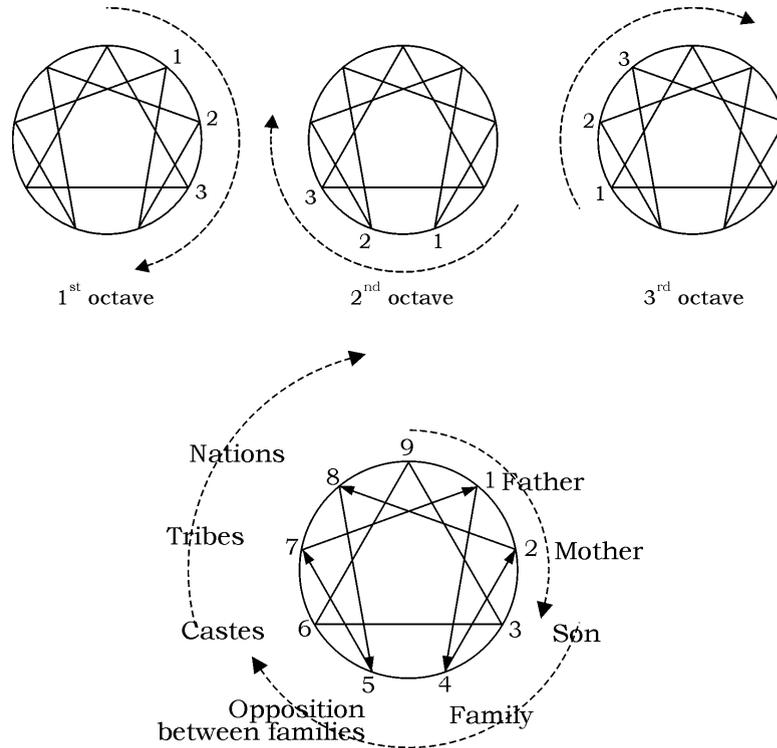
THE NUMBER FOUR IN THE ENNEAGRAM

The first manifestation of the number 4 in the enneagram is by its four parts: the implicit point, the circle, the triangle and the hexade (0, 1, 2, 3). But its dynamism has to do with the three-dimensional quality of the enneagram in the overlapping of the octaves, and to the hierarchy of the dimensions, as we have already seen, represented by the Tetragrammaton, where the 4 is 3 and 1.

There is an analogy with the Family, which, according to Papus¹, is one word that contains three terms: father, mother, and son; so, the family itself is the quaternary that leads 3 to 1, forming another octave.²

¹ Papus, *Ciencia de los Números*, pp. 58-61.

² See p. 171.



A living example of the 4 and its relation to 3 is the basic set of four nucleotides (TCAG) and its combination in groups where each sequence of three nucleotides means one specific amino-acid, the subunit of proteins, the basis of life.¹

NUMERICAL ANALOGIES

In numerical analogies it is essential to observe whether we are referring to a *cardinal* number (example: 1, 2, 3) or to an *ordinal* number (example: 1st, 2nd, 3rd). They are completely different, as can be seen mainly in the triads, when sometimes we refer to the force by its cardinal number, and sometimes we deal with its position in the sequence of the triad.

When we use analogies with music, it is important to distinguish the *absolute* from the *relative*.

¹ Actually, there could be 64 combinations: 61 are used, redundantly, to form 20 amino-acids, and three are used as "stop" signals for the end of a protein. This is how the proteins are encoded in the molecular structure of DNA.

The *proportions* between vibrations are always absolute and objective, although the *number* of vibrations of each note can vary, not only because of the octave it belongs to, but also as a consequence of a tuning choice.

When dealing with notes, it is necessary to know to which octave they belong. For instance, Fa 96, in the first octave of nutrition, is not the same as Fa 24, in the second octave — which we will see when studying the energies in the enneagram.¹

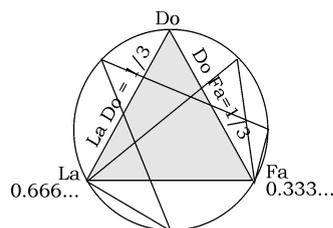
DIVISION AND MUSIC

Now that we have seen the interference of the Law of Three in the hexade, we are ready to think about the connection between the triads and the Law of Seven.

In the diatonic scale², considering the vibrations of each note and the proportions of the notes in the octave, we observe that Fa is equal to 1/3 of the octave and La to 2/3 of the octave, 0.333... and 0.666... respectively. Many symbolic analogies arise from this mathematical fact.

*If anyone has insight, let him calculate
the number of the beast, for it is man's number.
His number is 666.*³

While in the Bible, 666 is said to be “the number of man,” La is the note of man in Organic Life on Earth. And La, tuned to 440 Hz, has been adopted for officially standardizing the absolute scale, as the international pitch standard, in the Western world in the twentieth century. This is our basis for tuning instruments, and the chosen note for the sound of the telephone dial tone and other sounds that get our attention.



Another analogy is that Fa corresponds to 333, a highly symbolic number, prototype of the primordial division. Also, Fa-La-Do forms a standard major chord, as an equilateral triangle, which is pleasant to our senses.

¹ See p 261.

² See p. 97.

³ Revelation 13: 18.

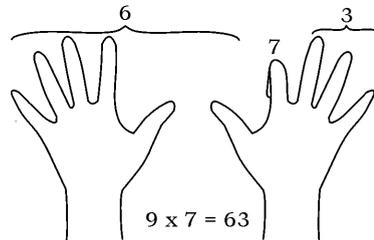
MATHEMATICS OF NINE

The decimal notation that we use, based on our 10 fingers, is composed of the digits 0, 1, 2, 3, 4, 5, 6, 7, 8, and 9.

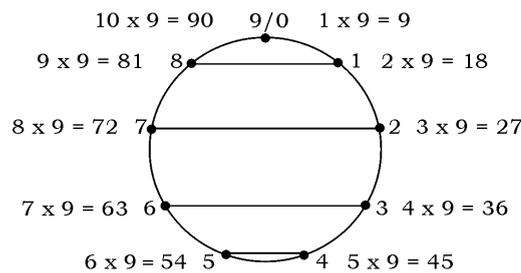
In the enneagram, as a consequence of the Law of Three and the Law of Seven, the circumference is divided in 9 equal arcs and numbered from 0 to 9, beginning and finishing at the top of the triangle, where the 9 is positioned over the 0.

Because of our constitution and the mystery of the threefold Trinity, nine is a very special number.

A practical finger table can be made with our hands, for multiplying by 9. Raise both hands and hold them together side by side. If you want to multiply 9 by 7, for instance, bend your 7th finger, counting from the left. You will have 6 fingers to the left, and 3 fingers to the right, forming the number 63. Therefore, we have $9 \times 7 = 63$



A second way to multiply a number by 9, curious but not practical, is multiplying it by 10 and subtracting the number. For instance, $52 \times 10 = 520$. $520 - 52 = 468$, which is 9×52 .



Yet, a third way of building a multiplication table for nine is using the enneagram. If we draw horizontal lines (levels) linking the points

into pairs, we will see that they always add up to 9. We have this multiplication table in five levels (9-0, 8-1, 7-2, 6-3, 5-4)¹.

Beginning at the top, with 9 (1x9), we go clockwise and observe that the next pair is 18 (2x9). Continuing, we have 27 (3x9), 36 (4x9), 45 (5x9), 54 (6x9), 63 (7x9), 72 (8x9), and 81 (9x9).

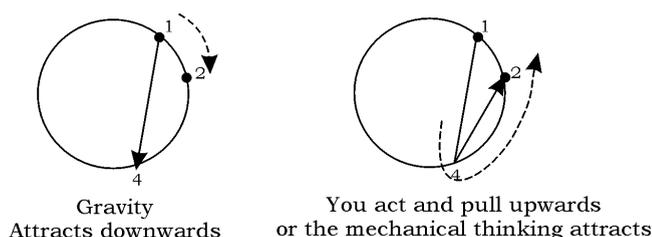
The theosophical reduction, used in numerology and gematria, is obtained by adding all the digits of a number, successively dividing the total by 9 and taking the remainder. For instance: $47=4+7=11=2$, so 47 is reduced to 2.

Another interesting characteristic of the 9 is “casting out nines,” a method for checking calculations, comparing the reduction of the factors with the reduction of the results. For example, in the addition $4285+3431=7716$, the reduction of 4285 is 1; the reduction of 3431 is 2; and the reduction of 7716 is 3. The calculation is correct, because $1+2=3$. Similar calculations are carried out for subtraction, multiplication, and division.

There are many special characteristics in the number 9, mainly for being the last of the digits (0 to 9) in the mathematical system we use, the decimal system. In a system of base 8 (8 digits, from 0 to 7), for instance, used in computers (bytes of 8 bits, or *octets*), the special digit would be 7.

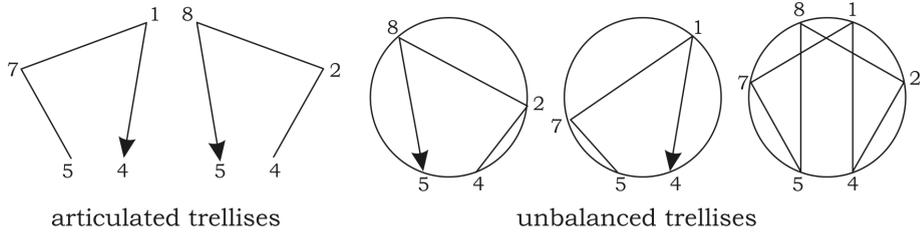
MECHANICAL SYSTEM – MARIONETTES

The enneagram can be seen as an articulated mechanical system, of linkages or trellises, affected by the action of gravity, and of the forces triggered by the process.



The articulated trellises are 5-7-1-4 and 4-2-8-5. The points 4 and 5 are the most stable, due to their connection with gravity.

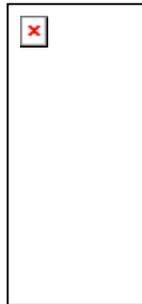
¹ See p. 312 (*Levels in a Company*), and p. 258 (*Sixth Multiplication*).



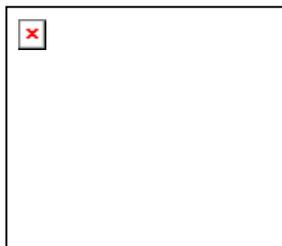
These articulations remind us of theater puppets, and the dependent way we behave in life. Like marionettes, we are manipulated by thoughts and imagination (1, 2) and by desires or by “what we think we want” (7, 8), consciously or not.



In the drawing, you see that Light, as in theater spotlights, comes from above and is composed of three basic colors, its form being that of a triangle. The circle is the stage.



Other puppets are manipulated from below, starting with the physical world, as hand puppets, controlled by the hands. Correspondingly, the word “manipulation” comes of the Latin “manus,” *hand*. Even the word “maintain,” for maintenance or the Law of Seven, comes from Latin “manu tenere,” *to hold in the hand*.



Everything depends on the values that we identify with.

The crossing 7-1 with 2-8 is like a scale that needs to be balanced or dumbbells we have to lift.

However, manipulation can be useful when the magnetic center manipulates the *small I's*, or when essence manipulates personality.

MENTAL CAPACITY – THE DOOR

The enneagram is an excellent instrument for learning, presenting the limit of the amount of “objects” we can perceive simultaneously.

Most people can only pay attention to a maximum of 5 to 7 objects at a time — for instance, five illustrations on a page, seven persons in a meeting.

As a tool for observation and learning, the enneagram models in us a useful structure for perceiving reality. If we put some extensive classification in it, for instance, we create support for visual memory and symbolic associations, and we classify the information mentally by parts (1, 3, 6, 7 or 9), or by groups (octaves), also being able to count on the enneagram’s special geometry, which leads us to objective relationships. After making a correct association, the information will be retrieved naturally.

Each individual, after reaching the maximum number of objects he can individualize, comes back to notice only the whole again. For instance, if we see more than 9 points, we conclude that we are seeing a line. We usually notice points, as well as other objects, in the following manner:

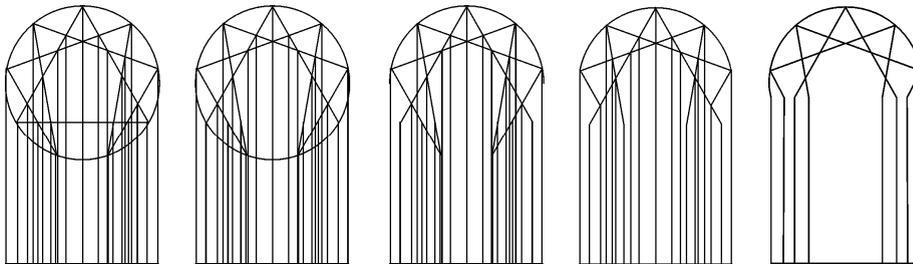
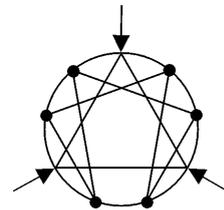
.	1 point
..	2 points
...	3 points
.....	...
.....	7 or “several” points
.....	Many points, or a “line”

The path from 0 to 9 corresponds to a progressive refinement of energies, as in the electromagnetic spectrum, with increasing vibrations, and there is, consequently, a parallel increase of intelligence.

Our endeavors usually develop well until the threshold of our capacity for understanding (our level of being). Usually we go up to the 4 or the 5. Thereafter, we meet the *Harnel-Aoot*, the crucial phase of the processes, and the following (7, 8, and 9) do not seem more difficult to us because we hardly ever face them.

Expansion of consciousness exercises may be very helpful to increase understanding. Without noticing it, as we develop our consciousness, it becomes easier to deal with life, its activities, and processes. The enneagram is the ideal tool for the development of consciousness. Let us look at some remarkable associations we can make with it:

There are 10 points, which are $9+1$,
 There are 9 points, which are 3×3 ,
 There are 9 points, which are $7+2$,
 which are $6+3$,
 which are $3+3+3$
 or 3 pairs with 3 intervals, etc...



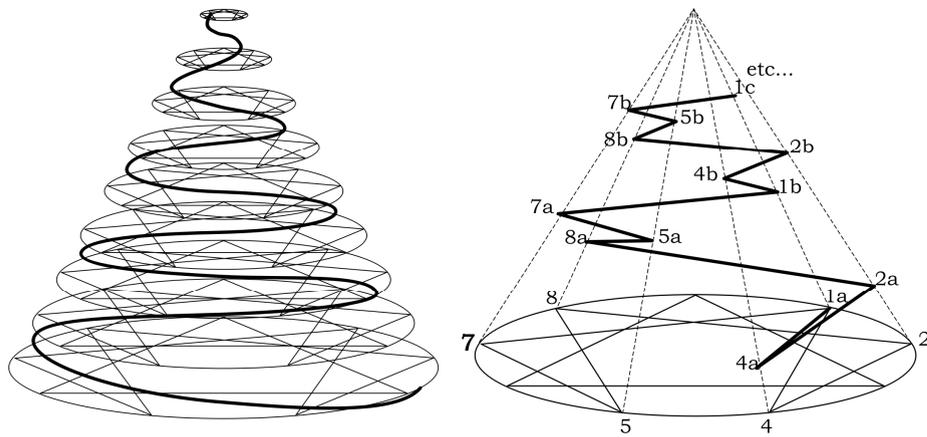
All this turns the enneagram into a *mnemonic* instrument, making it possible to reduce non-chaotic things to their simplest structure.

It becomes the best source of associations for understanding and memorization, not only for *static* things, like classifications, but also for *dynamic* things, like processes, languages, problems, and solutions.

Once something is understood with the aid of the enneagram, this rises to a special level of knowledge in us and will hardly ever be forgotten, because the enneagram speaks directly to the higher centers, acting as the true door that transfers and fastens understanding to higher bodies.

THE SPIRAL, CONTINUITY

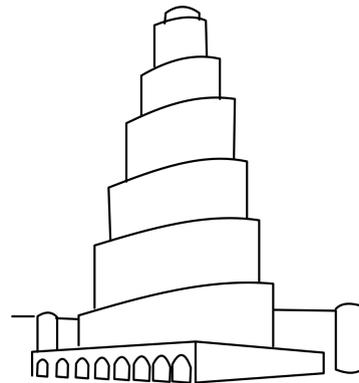
The spiral is the figure implied when a cycle is completed with success and renews itself. It represents the continuity in other levels, therefore, depending on the victorious achievement of each cycle of nine. In a victorious cycle, the 9 becomes the zero of a new cycle, however, the *alpha* and the *omega* are not exactly on the same circle, but on a spiral.



When the cycle is not completed or is completed in a wrong way, the spiral can be flat or two-dimensional, or even descending and expanding, as in the chaos of involution, and the circle becomes larger for the next cycle, moving away from the center.

When everything happens “in sleep,” the final result of many cycles can be only a circle, like a spiral that comes back to itself. However, although the concept of “eternal recurrence”¹ suggests imprisonment or repetition, rarely is something repeated exactly as it occurred before.

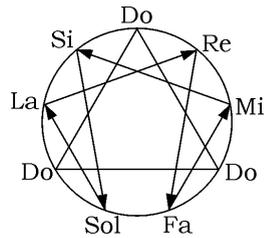
The image on the right is from The Great Mosque, in Samarra, Iraq.



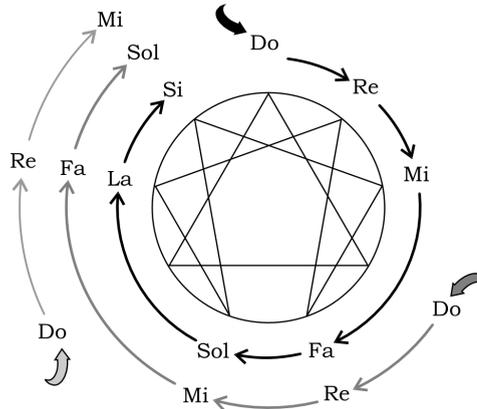
¹ “The idea of ‘recurrence’ as a concept came from Ouspensky, who always emphasized that it was not part of the system...” — P. D. Ouspensky, *A Biographical Outline*, Compiled by Merrily E. Taylor, *Gurdjieff International Review*, Winter 1998/1999 Issue, vol. II (2).

THE MUSICAL SCALE AND THE 3 OCTAVES

To represent the musical scale in the enneagram, the Do corresponds to the whole triangle, and the other notes to the 6 points of the hexade.

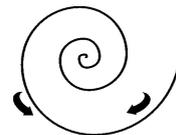


This is because each vertex of the triangle is the beginning of a new octave, as we can see in the illustration below, providing an idea of the enneagram's three-dimensionality. Although drawn as three concentric circles, each octave is actually a spiral.



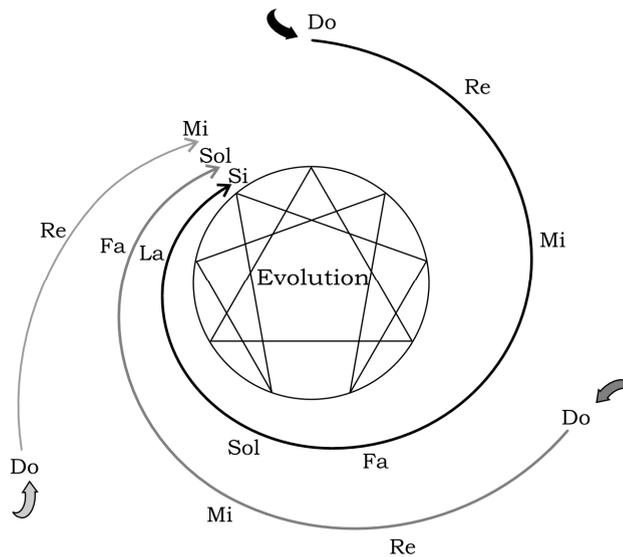
When a cycle is accomplished with success, the next cycle will be made one level *above*, in a *smaller* circle, according to the tendency of evolution to seek the *Center* and the *High*, which makes the spiral three-dimensional, ascendant, and unifying. As in any stairway, we may also descend in it, which is done counterclockwise, in involution or automatism.

Therefore, we see that the *correct representation* of the octaves in the enneagram would be as *spirals* — the evolutionary converging towards the center, and the involutory diverging away from the center. It is interesting to note that Bennett used the word

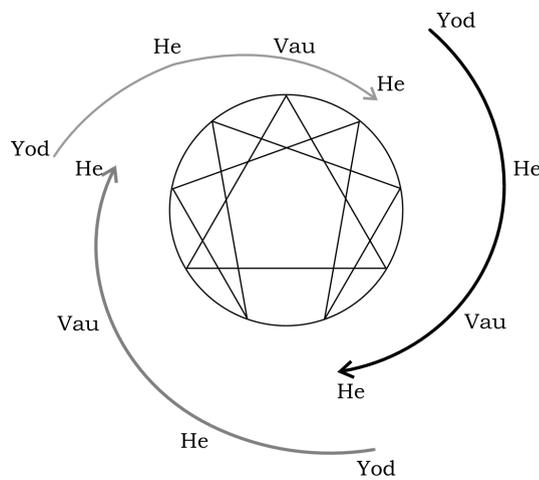


“expansion” for the triad of Creation and “concentration” for that of Evolution.

In spite of that, in this book we represent the octaves as circles, only for the sake of ease in drawing.

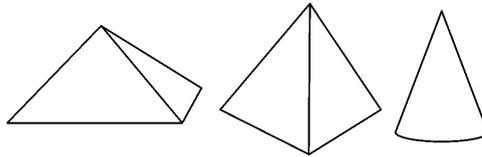


A new octave begins at each vertex of the triangle: this is also a spiraled Tetragrammaton.¹



¹ See p. 161 (The Number Four in the Enneagram).

THE PYRAMID HIERARCHY



Pyramid, tetrahedron, or cone — all these solids are helpful to interpret the quantitative movement of refinement that exists between a great flat base and a vertex at the top.

These solids clearly illustrate the Law of Proportions¹: “*For many are called, but few are chosen.*”²

On the other hand, with its square base — the square is the symbol of material perfection — the pyramid reminds us that in order to go to the top it is necessary to be firmly based, closely hugging the earth. It reminds us of the “material question”³ and that is why we talk about the “pyramid of human needs,”⁴ which goes from material to spiritual.

If the Fourth Way seems to be “elitist,” it is because only one elite rises each time. There is *hierarchy* in everything and, as we saw in Nutrition, the higher bodies can only be formed starting from the physical body.

Symbolically, we may see the traditional pyramids, for instance, in Egypt, raised as huge symbols for “self-remembering,” as a tribute to the physical body, to which we owe the building of our souls.

THE LABYRINTH, COMPLEXITY

*“The Law of Up and Down works in all functioning.”*⁵

Learning through personal experience is done by trial-and-error. We depend on the interaction with external systems; therefore, there is not a miraculous formula to move forward. We learn with mistakes — ours and others’. We move forward and backward many times, deceiving ourselves as to the stage we are in, on the path towards the goal.

¹ See p. 378.

² Matthew 22: 14.

³ Gurdjieff, *Meetings*, pp. 247-303.

⁴ See p. 390 (Maslow pyramid).

⁵ Anderson, *The Unknowable Gurdjieff*, p. 149.

In spite of the simplicity of the Overall Universal Law and of the fundamental cosmic laws, it is essential to remember that we do not know them and we do not know ourselves.

We advance rather blindly. So, although the Creator may have a complete algorithm for Creation, we were born from intentional *imperfection*, and live in a heuristic world, as if inside an immense chess game. At each moment, another player's action may require a complete change in our strategies.

Many times, we need to move back, to give up or to lose, as an artifice to go forward. This is a technique used in war, in several games, and even in mathematics, when “arithmetic tricks” are used to solve difficult problems — as if we were cunningly “misleading” life.

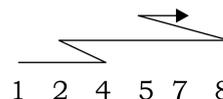
Errors are inevitable and indispensable for us. If we imagine that our Way passes simultaneously through an enneagram and a labyrinth, we will understand reality a little better.

There are two types of labyrinths.

The first is the *labyrinth* itself, in which, no matter how many turns you make, you will always reach the center. Once the right direction is taken, no choices have to be made as you go along, for you have found the Way, and now it is up to you to follow it. There was a labyrinth like this in almost all Gothic cathedrals, and all have been destroyed, with the exception of the one in Chartres, France, represented here.



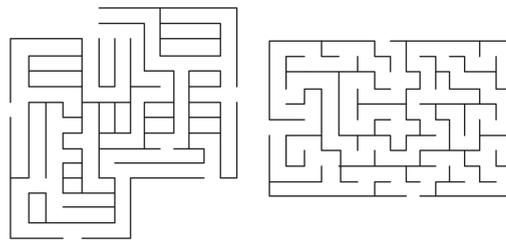
Unicursal and one-way like the spiral, the labyrinth illustrates the journey of he who has already found the Way — it is a pilgrimage. You know where you are going, you have your goal, and you pursue it. There is only one path, winding and turning. Its internal constitution expresses Faith — the faith of moving forward, even when it seems you are going backward. This is much like the hexade, when you go back and forth, up and down, but always advancing.



The second type, the *maze*, is multicursal and has alternative paths where you can get lost. The wanderer faces a series of critical choices. There may be several entrances and several exits. It does not

have a center or a goal and suddenly the road may end at a wall. All you want is to get out of it. However, there is usually a way out, always at the same level. It is like ordinary life, when we are at the mercy of conflicting influences that invalidate each other, and our energy can end before we have found the true Way.

You can get out of a maze, sometimes with an algorithm, but it is no use, because then you are back in life, ready for another maze.



“No wind blows in favor of a ship that has no port of destination.”¹

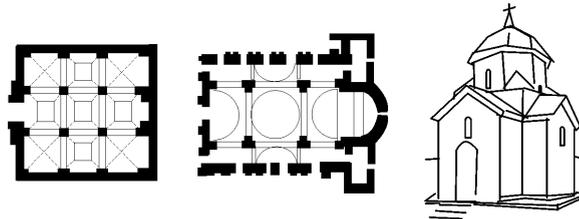
The enneagram works like a cathedral labyrinth. It points to a definite goal and suggests the knowledge of the processes to achieve it. In this case, going back can be useful to develop the necessary impulse to go forward.

The hexade represents the maze inside the enneagram, and it gives a special view of time: sometimes the future comes before the present.

THE NUMBER NINE IN ARCHITECTURE

The number nine is not very common in architecture, mainly because it is an odd number, not propitiating physical stability. However, the composition 3x3 is very common in sacred architecture, in Romanesque and Gothic naves and altars — for instance, as three rows of three arches or windows — symbolizing the three centers of man, subdivided into three, as well as the hierarchy of the three bodies.

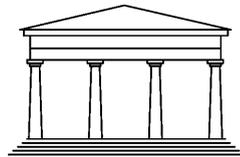
¹ Seneca quotation, also attributed to Montaigne.



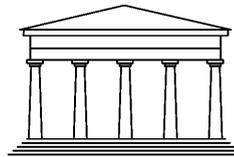
Many Orthodox Church buildings, for instance, in Georgia and Armenia, have a square plant of nine compartments, with four central columns, resulting in a cross of 3x3 squares, with a central dome. The variation is a prolonged plant, with the nave in 3 sections and an anthropomorphic cross with stretched arms.

Bahá'i religion uses nine sides and a central dome in its churches.

We can find the number nine in old landmarks of prehistoric civilization, in circles of stones, as in Dorset and Nine Ladies, Derbyshire, England.



even - usual



odd - rare

In traditional colonnade façades it is very rare to find nine elements, mainly because, being an odd number, there would be a column in the middle, where the main entrance is. In certain cases, that limitation was accepted, and this rare symbolism points to a strange Way that cannot be accessed immediately by the center — and sometimes is the key to an *intentional inexactitude*, as in the legominisms. This is the case of the temple of Hera, in Pæstum, Italy, the mausoleum of Halicarnassus, Turkey (today destroyed, but with parts in the British Museum, London).

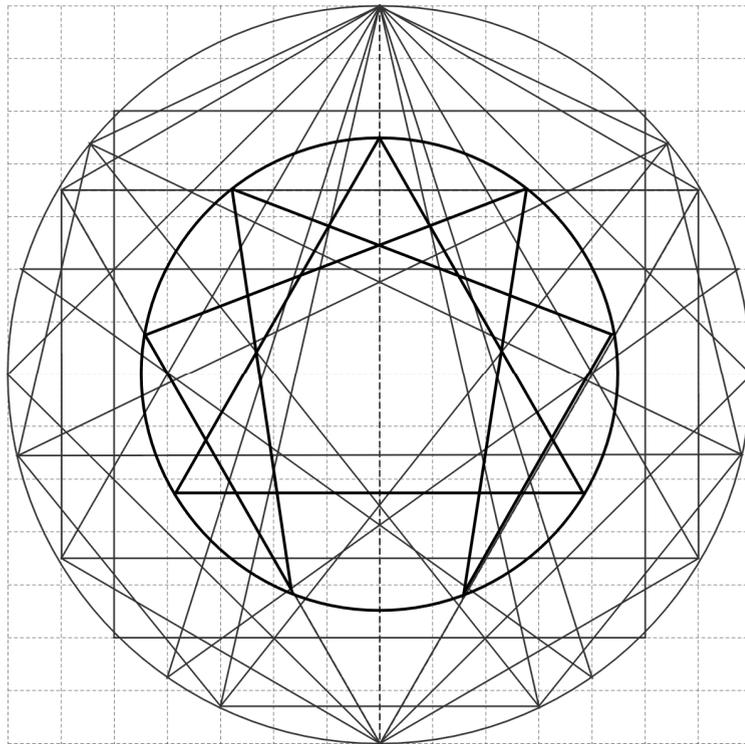
There seems to be a connection with some fortifications, defending holy places, as in the Castle of Caernarfon, Gwynedd, north Wales, with nine towers and two great gatehouses.

There is also the Salle Pleyel in Paris, with a façade of nine rows of windows, like a Greek temple, and a veiled enneagram in the hall.¹

¹ See p. 154.

SACRED GEOMETRY

“The relationship between the fixed and the volatile (between proportion and progression) is the key to Sacred Geometry: everything that is manifest, be it in the physical world or in the world of mental images and conceptions, belongs to the ever-flowing progression of constant change; it is only the non-manifest realm of Principle that is immutable.”¹



We will present here several comparisons of the enneagram with regular geometric figures, with relationships, proportions and classic

¹ Lawlor, *Sacred Geometry*, p. 27.

constructions of sacred geometry, a proof in themselves of truth and universality.

Our theme here is *proportion*.¹ In geometry, proportion is a relation between two or more numbers. As a straightforward example, we have 1:2::6:12, which is stated as “one relates to two in the same way that six relates to twelve.”

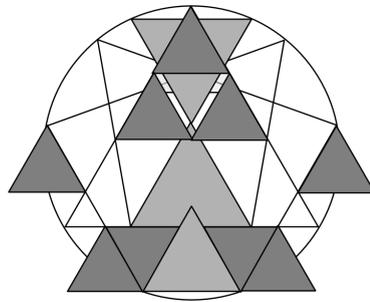
The interpretation into words of so many graphic coincidences escapes the author's capacity of written expression, so this is left to the reader as material for exercise and pondering.

As for sacred geometry itself, or for the seeking of meaning through geometry, we will not go into detail, and for those who are interested we recommend reading *Sacred Geometry – philosophy and practice*, by Robert Lawlor.

REGULAR POLYGONS

THE ENNEAGRAM AND THE TRIANGLE

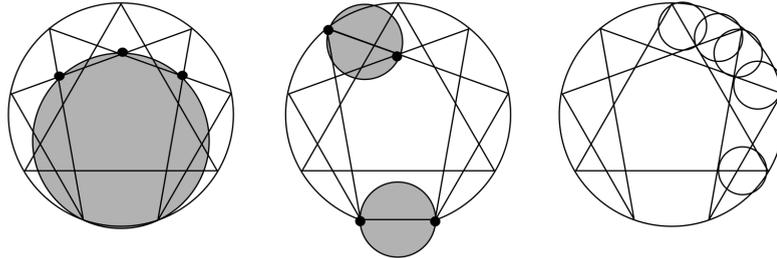
There are so many triangles — equilateral or not — inside or implicit in the enneagram, that it would take us a long time to understand them, and even to just identify them. Following is a general overview:



THE ENNEAGRAM AND THE CIRCLE

The circle can be used as a measuring tool to check internal equivalent distances, and to draw our attention to coincidences or sequences in chronological time.

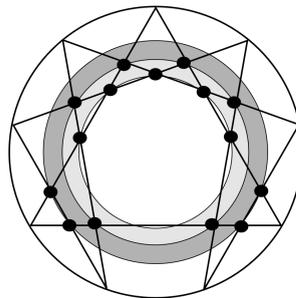
¹ See p. 67.



THE CIRCLES OF HUMANITY

*“...we can imagine the whole of humanity,
known as well as unknown to us,
as consisting so to speak of several concentric circles.”¹*

We can draw three circles by the intersection points of the internal lines of the enneagram. So we have three internal hidden circles inside the enneagram, representing the three circles of humanity, from where influences come to us: the *exoteric* (outer), the *mesoteric*, and the inner or *esoteric* circle². In the next block, when dealing with the enneagram and the triangle as part of something larger, we will see other circles, on the outside.



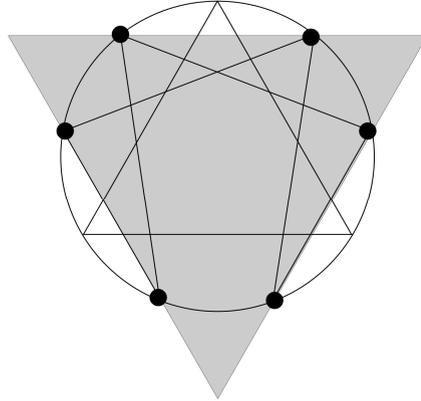
*“The outer circle, in which we live, has several names,
designating its different features. It is called the mechanical circle,
because everything happens there, everything is mechanical,
and the people who live there are machines.
It is also called the circle of the confusion of tongues,
because people who live in this circle all speak in different languages
and never understand one another.”³*

¹ Ouspensky, *Search*, p. 310.

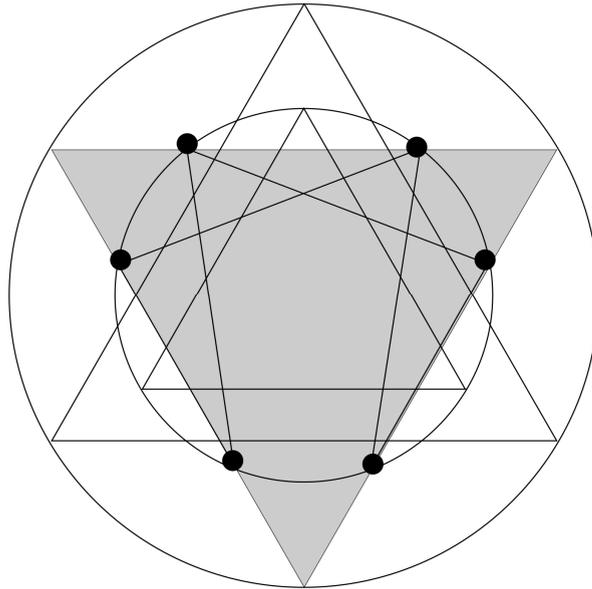
² Ouspensky, *Search*, pp. 199, 310-311.

³ Ouspensky, *Psychology*, pp. 104-105.

PART OF SOMETHING LARGER

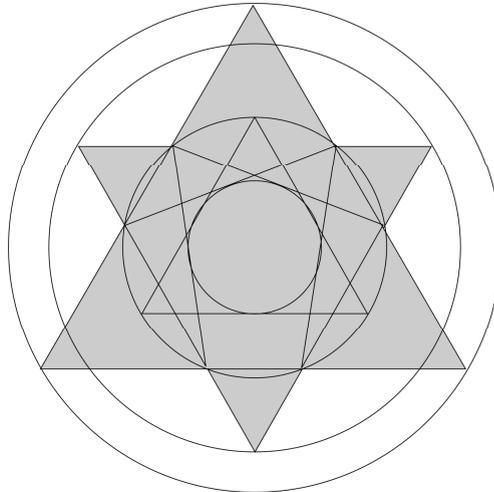


The points where the hexade touches the circumference, 1-2, 4-5 and 7-8, the preparation-action pairs, are part of an inverted bigger triangle, which gives us the perspective of other worlds and the glimpse of worlds inside worlds. With this figure we can see that the hexade belongs to a world beyond the enneagram.



This inverted external triangle is inscribed in a circle concentric to the enneagram. Also, by the same points of the hexade, we draw another external triangle, larger than the first. These two triangles generate an irregular Star of David of great beauty, which shows

clearly the four circles of humanity, from a point of view that is different from that which we saw before.



“You must realize that there is a great difference between men no. 1, 2, and 3 on one hand and men of higher categories on the other hand. In reality, the difference is much greater than we can imagine. It is so great that all life from this point of view is regarded as being divided into two concentric circles — the inner circle and the outer circle of humanity. To the inner circle belong men no. 5, 6, and 7; to the outer circle, men no. 1, 2, and 3. Men no. 4 are on the threshold of the inner circle, or between the two circles. The inner circle is in its turn divided into three concentric circles; the innermost, to which belong men no. 7, the middle, to which belong men no. 6, and the outer-inner circle, to which belong men no. 5. This division does not concern us at the moment. For us, the three inner circles form one inner circle.”¹

Each one of the three inner circles has its own *language*, and we should always study the language of the circle immediately inside to that where we are.

This reminds us of the story of the Yezidi, who could not of his own volition escape from a circle drawn around him.



¹ Ouspensky, *Psychology*, pp. 103-104.

*“Within the circle he can move freely,
and the larger the circle, the larger the space in which he can move,
but get out of it he cannot. Some strange force,
much more powerful than his normal strength, keeps him inside.”¹*

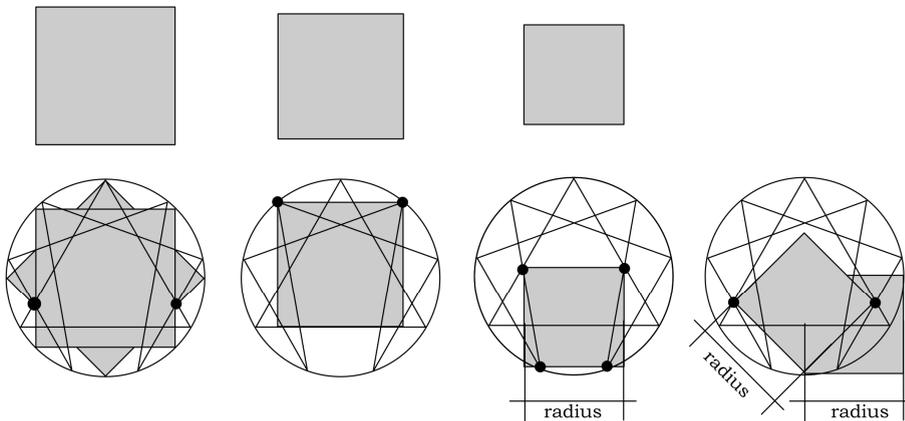
On another occasion Gurdjieff speaks again, though with some irony, about an “exitless magic circle.”²

THE ENNEAGRAM AND THE SQUARE

The inscribed square³ coincides with the enneagram if positioned at 45 degrees, reminding us of the square of Mi in the diatonic scale⁴.

The distance between points 1 and 8 is the same as from 1 or 8 to the base of the triangle, so a square with a side equal to the distance between 1 and 8 is tangent to the base of the triangle.

The square with a side equal to the radius also finds coincidences, both in normal position and at 45 degrees.



THE FOUR SEASONS

With the study of the processes in the enneagram, we can confirm that everything begins in spring, grows in summer, produces fruits in autumn, and rests in winter.

Now, there is a case to observe. Spring begins in April in the Northern Hemisphere, corresponding to Aries, the first sign of the zodiac. The seasons are reversed in the Southern Hemisphere. It

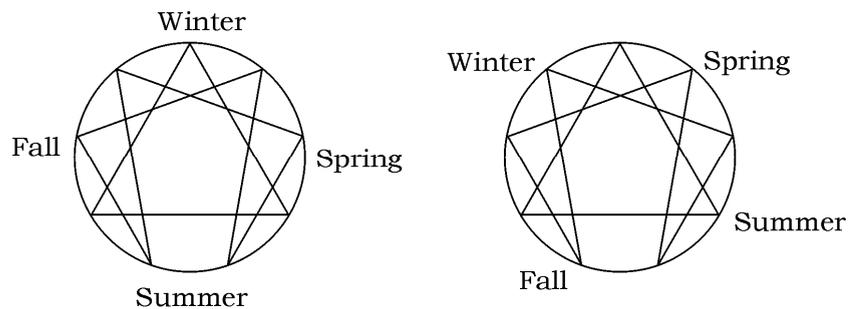
¹ Gurdjieff, *Meetings*, p. 66.

² Gurdjieff, *Beelzebub's Tales*, vol. II, p. 205.

³ See p. 195 (Golden Mean and the Inscribed Square).

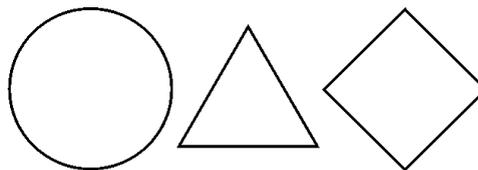
⁴ See p. 97 (diatonic scale).

seems that there is a tendency in the Southern Hemisphere to begin processes in Libra, for this is its spring there. Libra compares to point 7 in the enneagram, and this tendency makes people of the South wish to begin at the point where the object should already be completed. In this case, there is some illusion of doing before having any plan or realization. This could be the “prison” demarked by the chord 7-1 in its upper area.¹



CIRCLE, TRIANGLE, AND SQUARE

The circle, triangle, and square form another important triad representing stages in evolution. These symbolic forms have been used in mental imaging for concentration and visualization exercises.



Following is an illustration by a Zen master², which has evoked mystery and wonder since its origin:

¹ See p. 251 (Geometrical Chords)

² Sengai Gibon (1750-1838).

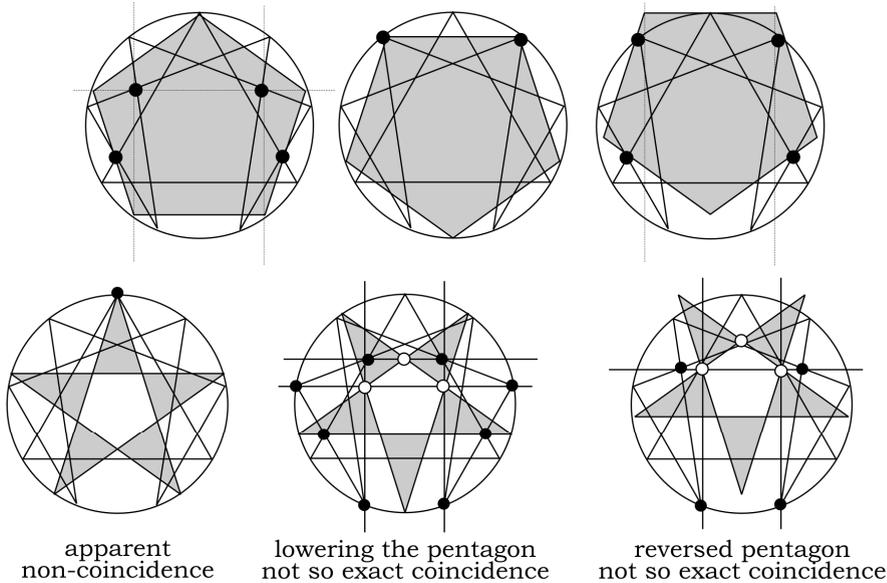


In another approach, this trinity of “Ten, Chi, Jin” is relevant in Wa-Do Ryu Karate, whose founder, Hironori Ohtsuka, believed that true Martial Arts matched perfectly the laws of the cosmos and nature.¹ This is essentially about the relationship between “Ten” (circle) meaning *heaven*, air, “Chi” (square) meaning *earth*, the ground, and “Jin” (triangle) as *man* (mankind), human.

In Aikido, the triangle represents “Entering,” the generation of energy and initiative; the circle symbolizes “Execution,” unification, serenity and perfection, and the square stands for “Ending,” form and solidity, the basis of applied control.”²

THE ENNEAGRAM AND THE PENTAGON

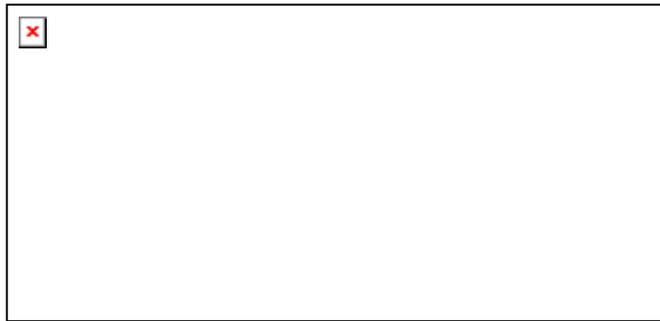
The pentagon as a regular polygon, in its two positions, coincides with points and crossings of lines in the enneagram. As a starry polygon, it has another kind of coincidence.



¹ Hironori Ohtsuka (1892-1982).

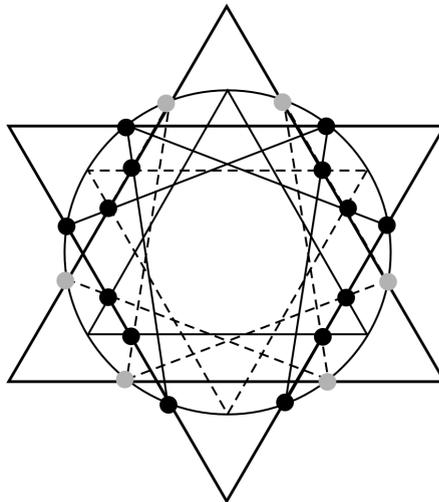
² Morihei Ueshiba (1883-1969), the founder of Aikido.

The pentagon inscribed in the circle of the external triangle, which forms the hexade, shows more coincidences, and these are very significant. One can feel this by just looking at these most impressive drawings:



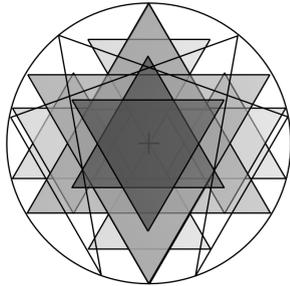
THE ENNEAGRAM AND THE HEXAGON

The coincidence of the enneagram in the *normal* and *reverse* position shows coincidences with the hexagon formed by the external triangles that suggest the two hexades.



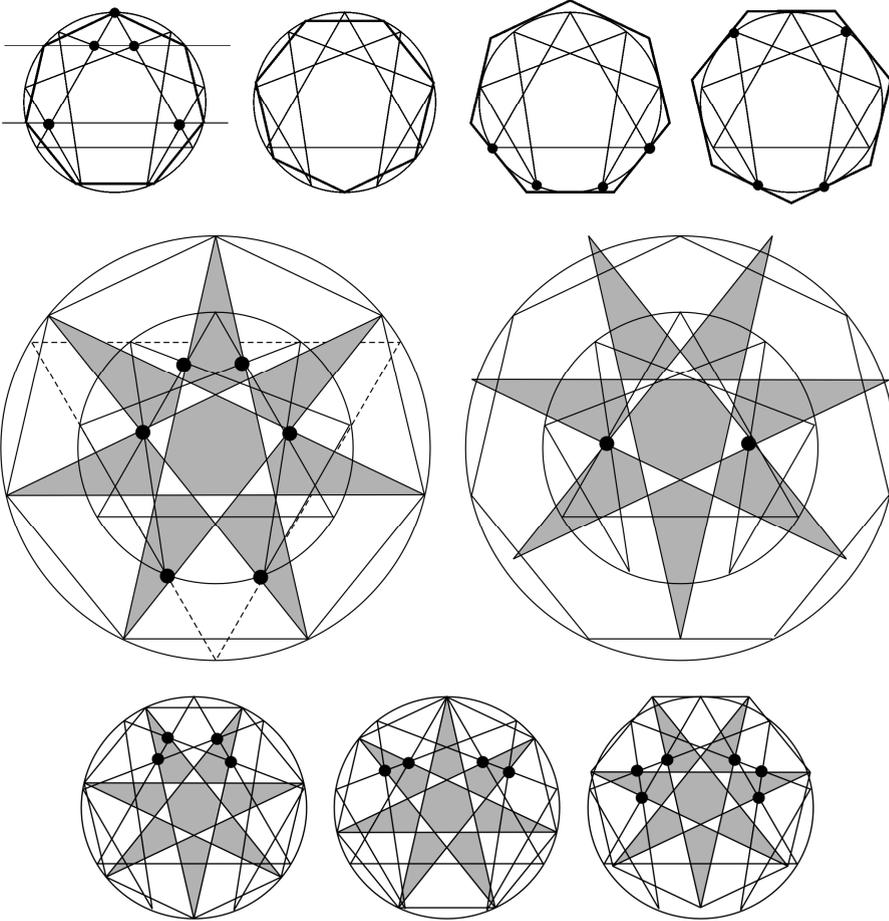
In comparing the enneagram to the hexagon, there appears to be a similarity to the Indian Yantra¹.

¹ See p. 202 (Yantra).



THE ENNEAGRAM AND THE HEPTAGON

There are coincidences with the regular heptagon, either inscribed or circumscribed, and also with the starry heptagon in both positions.

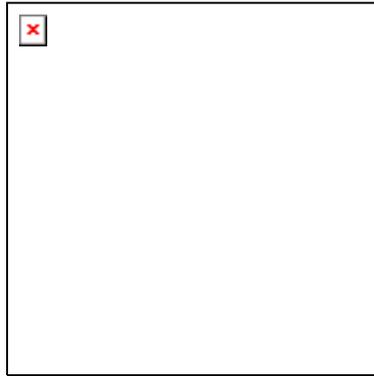


THE ENNEAGRAM AND THE OCTAGON

*“Or is it that of all numbers
nine is the first square from the odd and perfect triad,
while eight is the first cube from the even dyad?”¹*

The octagon is the symbol of the octave, par excellence, preferred in classic architecture, for its stability.

Also an important esoteric symbol in China, the octagon rules from the eight trigrams of the I Ching² to the Ba-Gua of Feng Shui.



Inscribed in the circle, it has a correspondence with the notes Re and Si in the diatonic scale. In this case, it is superimposed on the inscribed square, therefore, sharing some of its qualities.

Circumscribed to the circle, the octagon is tangent to the enneagram at points 1 and 8, leading us to guess its relationship with the levels of command.³

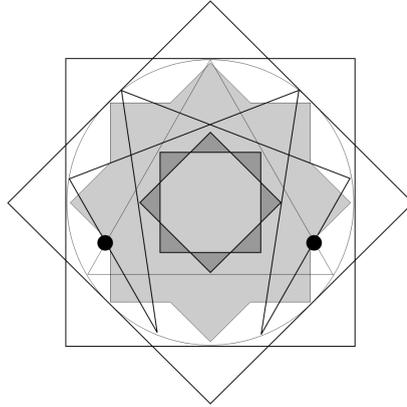
Now, it must be further noticed that there exists an implicit trinity⁴ in the number eight: due to the cubic potency of two (two cubed): $2^3=8$.

¹ Plutarch (c.46–120 AD), Greek essayist and biographer, in *Moralia, Roman Questions*, 102.

² See p. 364.

³ See p. 312 (Levels in a Company).

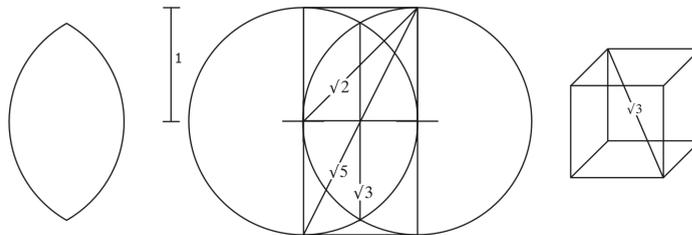
⁴ See p. 236 (three-dimensionality of matter).



VESICA PISCIS

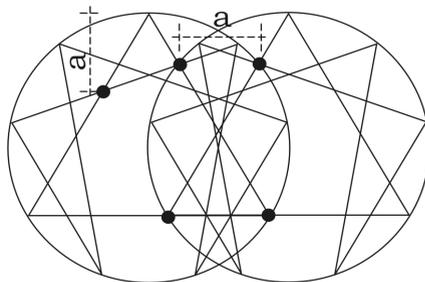
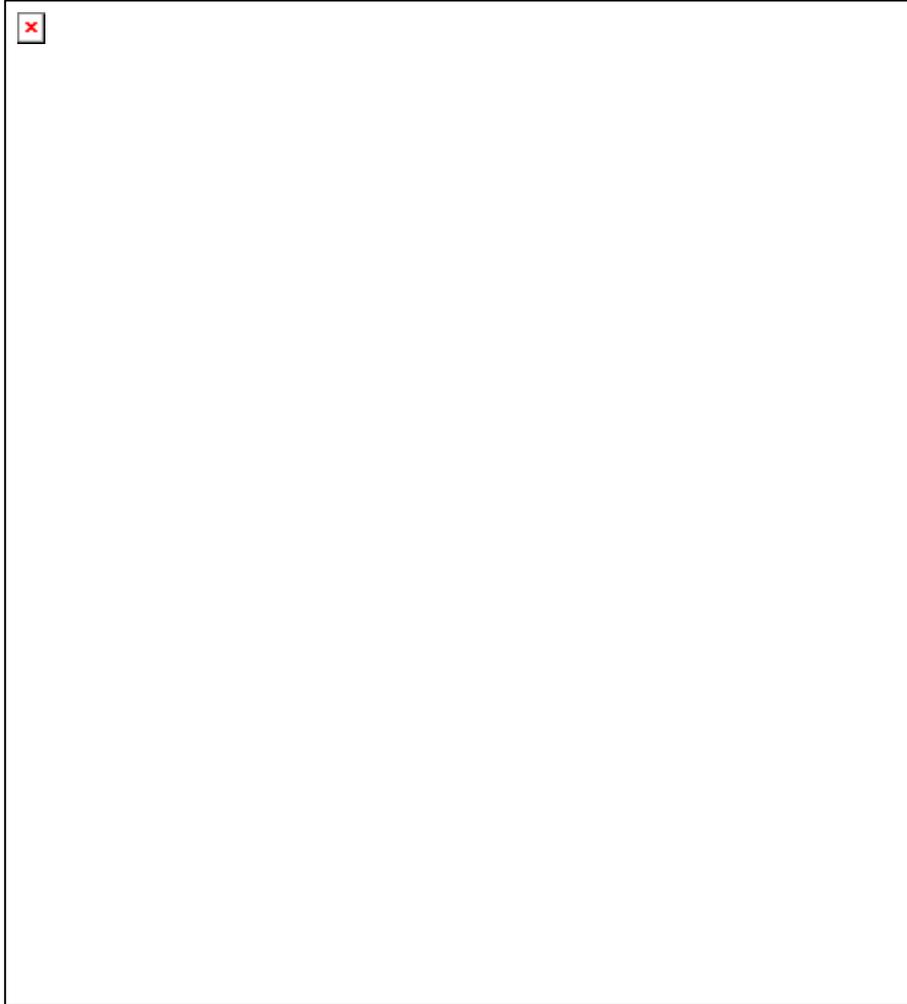
Vesica Piscis¹, also known as mandorla, is the oval shape pointed at both ends, resulting from the intersection of two equal circles that touch one another, the circumference of one passing through the center of the other.

Symbolizing the union of opposites, this is a *generating* configuration, as a transforming machine that generates irrational numbers. In sacred geometry, it is very important for graphically generating the square root of 2, the square root of 3 and the square root of 5.

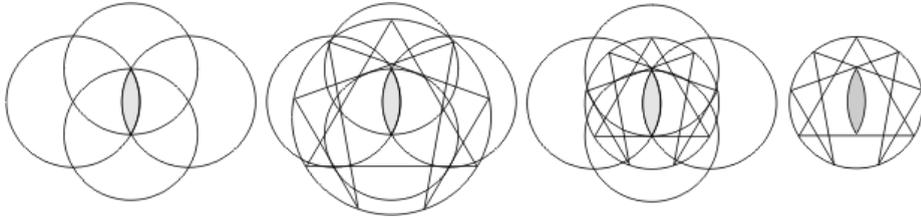


When the radii are 1, the vertical line drawn between the points of intersection of the two circumferences is equal to the square root of 3, a highly formative number, which also appears in the diagonal of the cube with side 1.

¹ Latin for “fish’s bladder.”



THE PETAL



MATHEMATICAL AND GRAPHICAL RELATIONSHIPS

SIMPLE INTEGER RATIOS

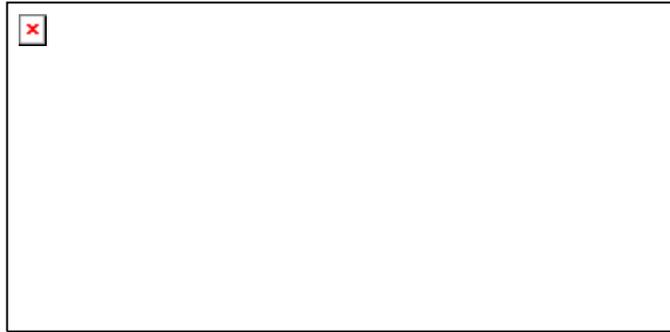
A *ratio* is a comparison of two numbers, for example, $1/2$ or $1:2$. A *proportion*¹ is an equation with a ratio on each side, in a statement where two ratios are equal, for example, $1/3=2/6$.

First of all, we have in the enneagram a practical application for ratios and proportions — they help us to draw the enneagram quite without using many auxiliary tools.

Moreover, if we have some knowledge of sacred geometry and the proportions of nature, we will find here a lot to ponder, in terms of objective knowledge. As we can see in the following illustrations, the enneagram has several simple integer ratios that not only help us to draw it, but also can be clear in meaning to a good geometry interpreter, especially if you make analogies to the centers and their subdivisions.

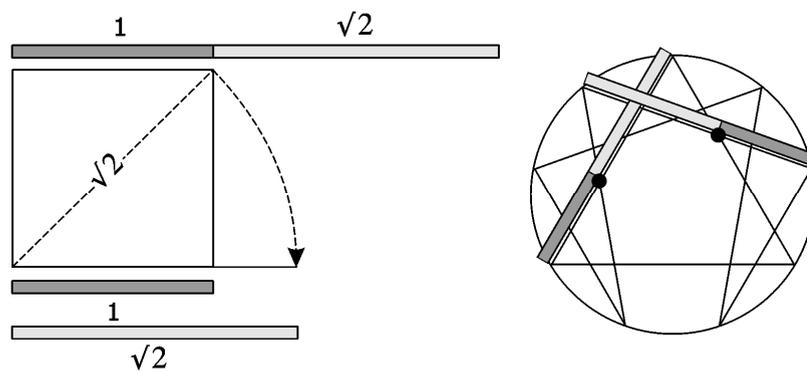


¹ See p. 67.



SQUARE ROOT OF 2

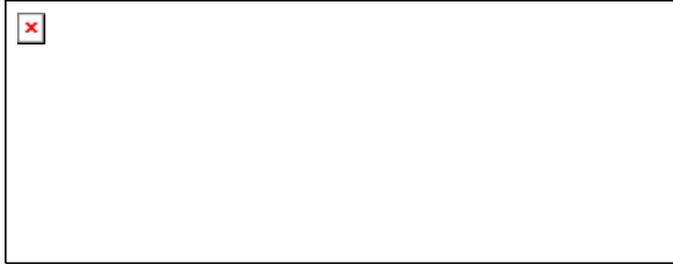
The square root of 2 (approximately 1.414) is the diagonal of the square with side 1. Because it evokes the square, it also evokes material perfection.



SQUARE ROOT OF 3

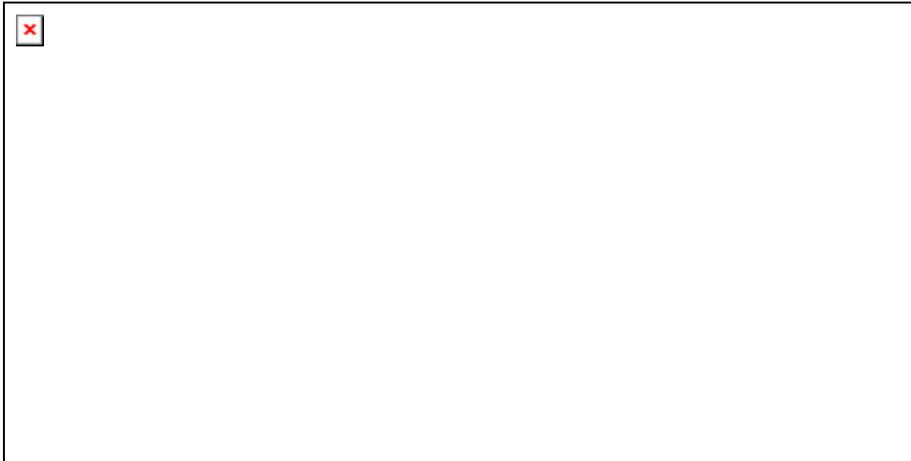
The square root of 3 (approximately 1.731) is generated in two ways: it is the largest diagonal of the cube, and the intersection of the two circumferences in the Vesica Piscis. This last one is the most practical way to find it graphically.

Its coincidences with internal crossings in the enneagram are only found by projection — obviously, this has a three-dimensional connotation, and we can observe that it marks points of intersection between the triangle (emotional) and the hexade (mental).



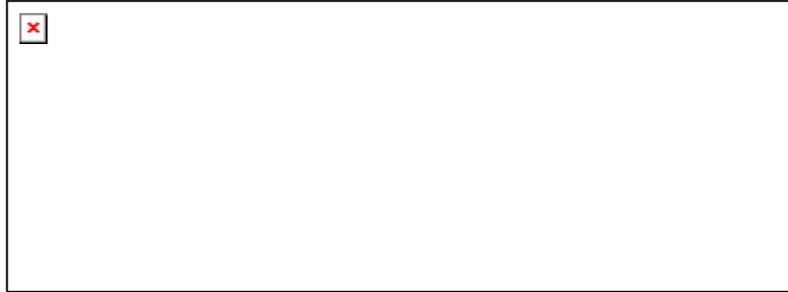
SQUARE ROOT OF 5

The square root of 5 (approximately 2.236) is the diagonal of the rectangle whose sides are 1 and 2 (a double square). It appears in the enneagram by a projection on the external triangle, which forms the hexade. It also represents the relation between the inner and outer circles.



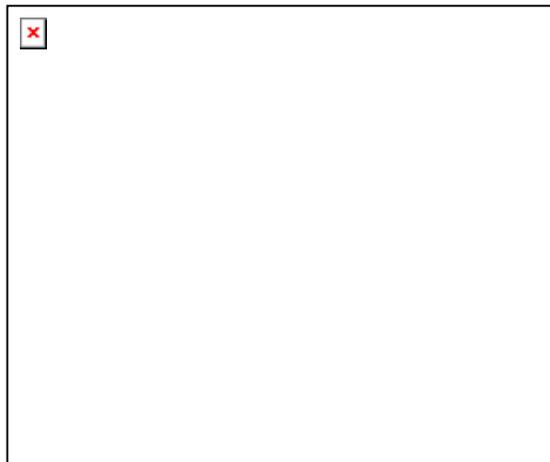
GOLDEN MEAN

The most important concept in sacred geometry is the Golden Mean, also called Golden Section, Divine Proportion, or Sacred Cut. It is a unique geometric relationship, characteristic of nature's creations, which appear in human body proportions, plants, and all spirals in nature.



To draw it, we begin with a square with side 1, and from the middle of its base, we draw a diagonal to the right upper corner. With the center in the middle of its base, we trace an arc until it touches the baseline, and this will be the limit of the new rectangle, the golden rectangle. This little addition to the base results in *phi*, a number that assumes two values: 0.618... and 1.618..., either the addition to the base of the square, or the whole base of the golden rectangle.

Mathematically, the golden mean is the relation between the unit and the number *phi*.



There is something that makes this as mysterious as the Sacred Trinity, where 2 are 3, being the only proportion with three terms, based on two terms. Looking at the illustration above, we can say that $a:b::b:(a+b)$ (“a” is to “b” as “b” is to “a+b”). The only number that has this relationship is *phi*, which in the golden rectangle is the relation b/a ($b/a=phi$).

The number *phi* generates the Fibonacci series, in which two initial terms are added to form the next, and from the third on, each term is the sum of the previous two:

1, 1, 2, 3, 5, 8, 13, 21, 34, 55, 89, 144, 233...

The ratio between each successive pair of terms in this series gets closer and closer to the real *phi*. After the 40th number in the series, the ratio, phi, is accurate to 15 decimal places:

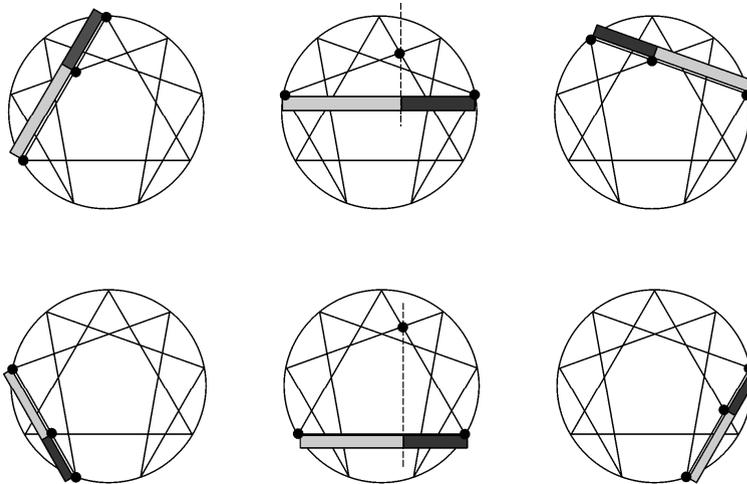
1.618033988749895...

The golden mean, phi, and the Fibonacci series are intimately related and characterize what is sacred in nature.

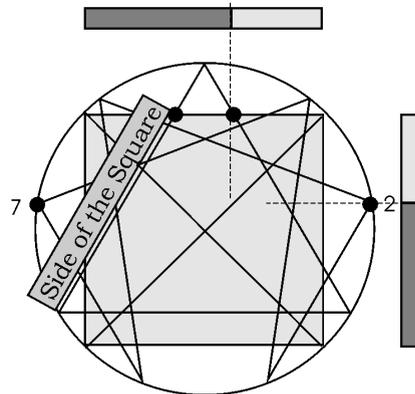
The golden mean is so natural, so instinctively familiar that it always pleases people. You can be sure that when you use it you will not displease anyone in aesthetic terms. In colors, it corresponds to a certain tone of blue, like the sky. In music, it corresponds to La flat or "almost La." The natural fractals, always based on rational geometric relationships or on the Golden Mean, never displease us. There is no ugly or unpleasant form in clouds, foliage, mountains, rivers, waves, and deserts.

GOLDEN MEAN AND THE ENNEAGRAM

In the enneagram there are several segments that are complemented in the golden proportion. We show here the most evident, however, with some tolerance for slight error we could find many more. This proportion can be used to check the naturalness, truth, and universality of any form, as the enneagram can be used to check the correctness of any process.

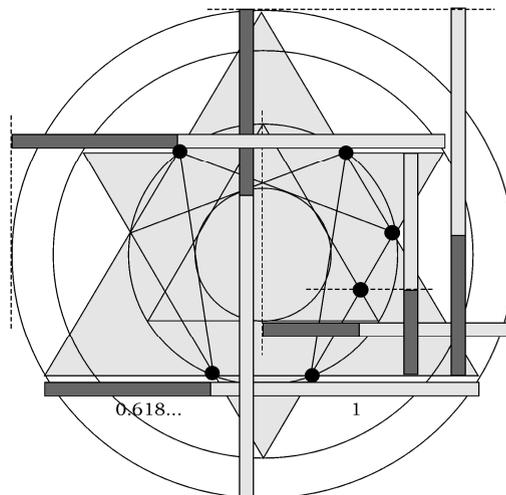


GOLDEN MEAN AND THE INSCRIBED SQUARE



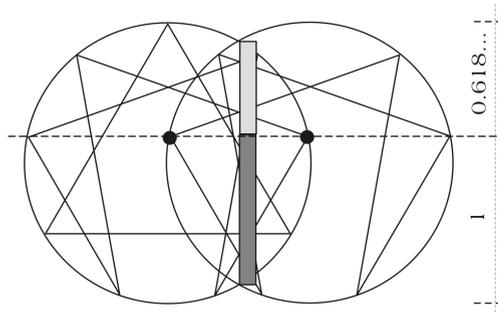
The points of intersection of the triangle with the inscribed square in the enneagram divide the side of the square according to the Golden Mean and mark over the triangle a segment equal to the side of the square. The horizontal line at the level 7-2 also divides the side of this square according to the Golden Mean.

GOLDEN MEAN AND THE EXTERNAL STAR OF DAVID¹

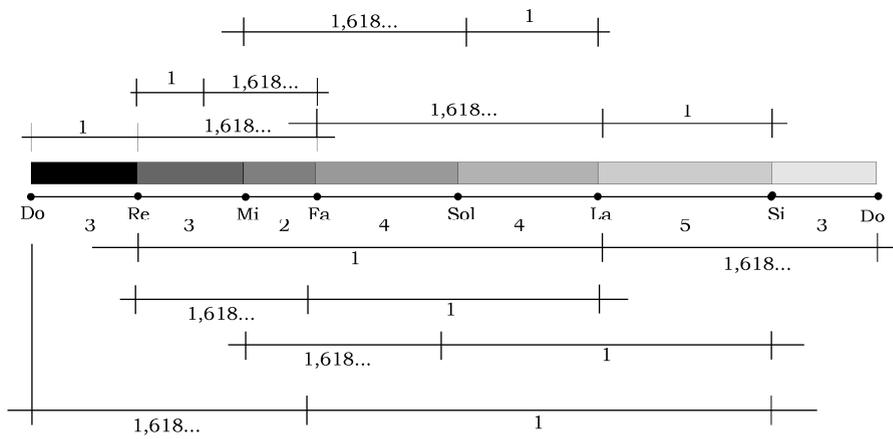


¹ See p. 180 (Part of Something Larger).

GOLDEN MEAN AND THE VESICA PISCIS

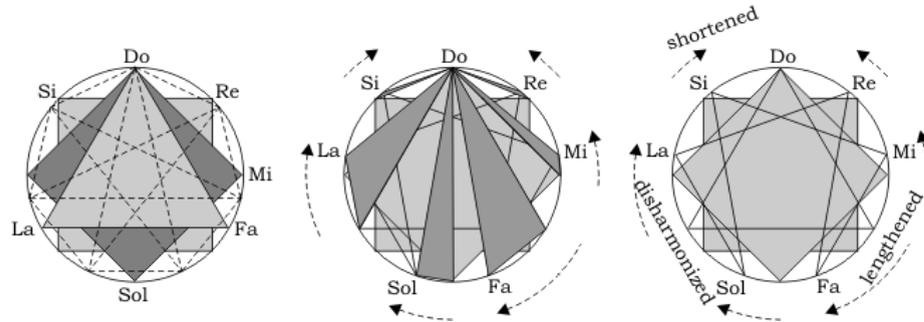


GOLDEN MEAN AND THE DIATONIC SCALE



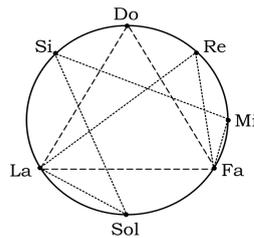
THE ENNEAGRAM AND THE DIATONIC SCALE

These are some diagrams for comparing the overlapping of the enneagram and the diatonic scale, in the study of the changes in the intervals.

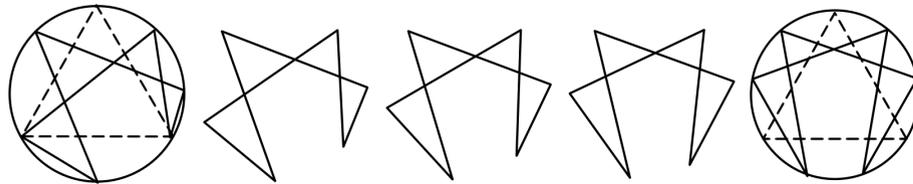


The major geometric coincidence between the enneagram and the diatonic scale is in their triangles, which coincide exactly when we superimpose the two figures. It is interesting to observe the alterations made in the intervals of the Heptaparaparshinokh¹ superimposing the enneagram on the inscribed regular polygons of the diatonic scale.²

Here we have the amazing diatonic enneagram of Russell Smith,³ exhibiting the peculiar diatonic hexade.



Following, we can see, with the morphing from the diatonic enneagram to the Gurdjieffian enneagram, how the hexade was definitively separated from the triangle:



¹ See p. 93 (Heptaparaparshinokh).

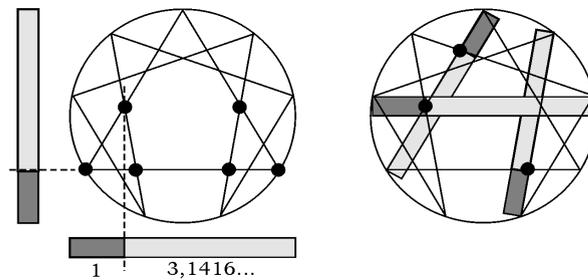
² See 118 (Alteration of the Laws).

³ Smith, *Cosmic Secrets*, p. 88.

THE ENNEAGRAM AND PI

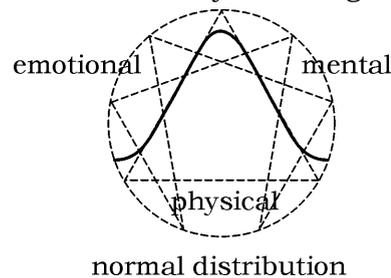
Pi, depicted by the 16th letter of the Greek alphabet (π), denotes the ratio of the circumference of a circle to its diameter. It is a transcendental number, having an approximated value of 3.1416.

Pi represents the basics of matter and existence, defining that which is cyclical or elliptical in nature.



NORMAL DISTRIBUTION

Pi even determines the normal distribution (Gauss) curve that defines the probabilities for naturally occurring events.

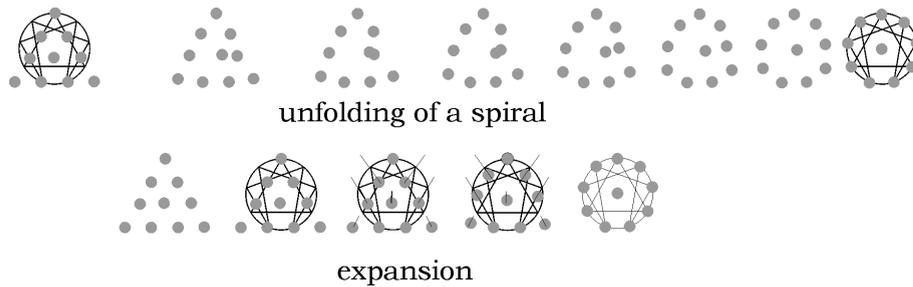


Adjusted to the enneagram, the Gauss curve shows a distribution where there is little mental and emotional activity, while physical activity dominates. This is not a hierarchical distribution, nor does it concern levels of being, like the Law of Proportions¹. It is a natural and broader distribution, considering that the masses are at the center, and there are only a few exceptions both below and above the mean. For instance, among the three types of outer man, there is a predominance of man no. 1 (physical) over man no. 2 and no. 3. Since our planetary life is based on matter, this is called “normal.” The two parts outside the central bell shape of the curve corresponds

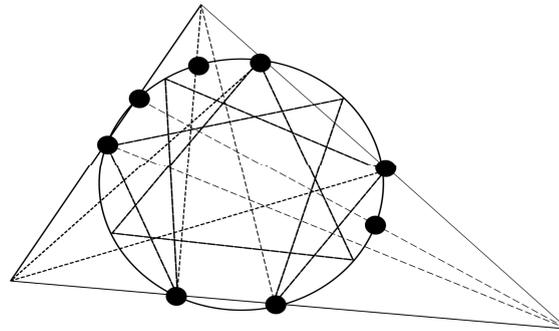
¹ See p. 378.

to the part that is different from the standard “normal” (standard deviation).

PYTHAGORAS’S TETRAKTYS



THE NINE POINT CIRCLE



One interesting relation can be found in Feuerbach's Circle, above. For an arbitrary triangle, the 3 midpoints of the sides, the 3 feet of the altitudes (an altitude is a perpendicular segment from a vertex to the line on the opposite side) and the 3 points which are the midpoints of the segments joining the orthocenter (the common intersection of the 3 lines containing the altitudes) to the vertices of the triangle, all lie on a circle, called the *nine point circle*.

To each of the vertices of the triangle there correspond three points, similar to the three parts of the centers of man. If you enjoy geometry, you can experiment with several different triangles, seeing and feeling the differences that occur if the triangle of the enneagram were not perfectly regular.

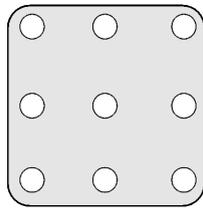
NINE POINT GAMES AND PUZZLES

Given the living characteristics of the enneagram, it is understandable how many games¹ and puzzles we can find, since ancient times, based on the number nine.

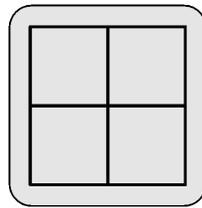
In some cathedrals of monastic origin, there is the Nine Hole game, with the pattern of 3 x 3 holes carved in the cloisters, into a stone or wooden bench for example. In Nine Points, players make use of the nine intersecting points in the pattern.

This also corresponds to the three parts of the three centers, and their division into positive and negative sections.

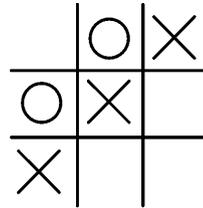
Probably the most popular of the row games is the O & X, or Tic Tac Toe, played by each player using a pencil to alternatively mark an "X" or an "O" in one of the squares. The aim of each player is to make a row of three, vertically, horizontally, or diagonally.



Nine Holes

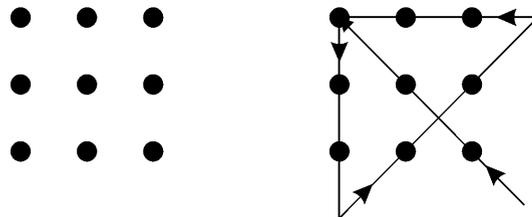


Nine Points



Tic Tac Toe

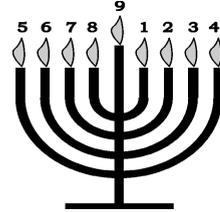
The following puzzle presents the same 3 x 3 pattern, and challenges you to connect all the nine points with exactly 4 connected straight lines without lifting your pencil off the paper. To solve it, one must be open to a new way of thinking, extrapolating the limits of the given implicit square.



¹ See also Games on p. 387.

HANUKAH OR NINE LIGHTS

In Judaism, the Hanukah¹, Feast of Dedication, or Festival of Lights, symbolizes the birth of the New Man. It is celebrated with a nine-branched candlestick (menorah) with 8 equal candles or lamps, and one additional light at the center. The eight branches represent the miracle that took place at the time of Judah Maccabee, when the only pure oil found in the Temple, a one-day supply, lasted eight days. The ninth light, the *shammash* or helper, is used to light the other candles, since Jewish law forbids making practical use of the Hanukah candles.



Eight is a number that designates the equilibrium in a superior, higher level. It prolongs the world creation, which was seven days. So, the nine acquires a special meaning, as in the pyramid, where the top stands clearly out of the base.

THE RAM IN THE THICKET

From Early Dynastic Sumer, the British Museum exhibits a support in the form of a ram from the royal tomb at Ur, about 2600-2400 BC. It has nine branches, like the Hanukah, and is said to symbolize fertility.

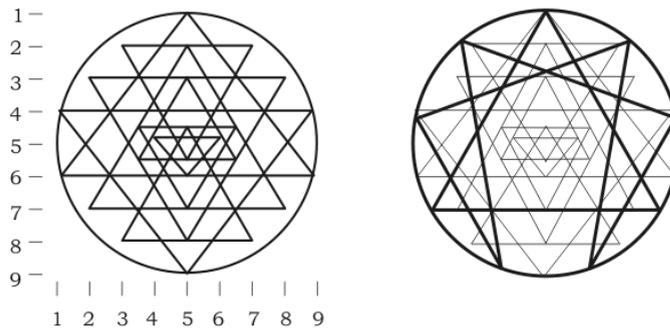
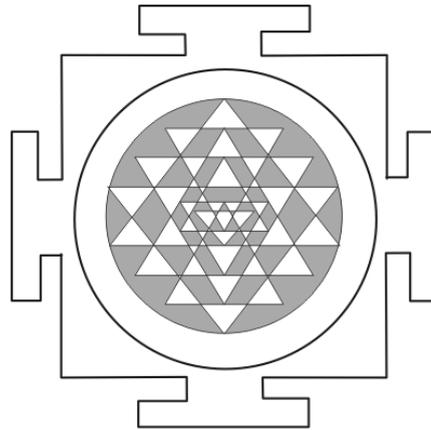


¹ Hebrew word meaning “dedication.”

YANTRAS

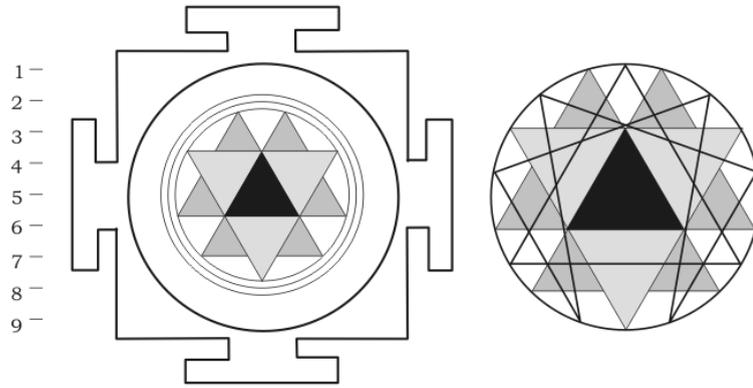
The Yantra is the most celebrated symbol in India. It is a form of mandala, which represents the deity in a geometrical diagram, usually used to assist meditation, concentration, and contemplation. Like the enneagram, the Yantra is a device to convey meaning, a method, and spiritual study through mathematics and geometry.

The most diffused is the Sri Yantra, constructed by the intersection of 9 triangles, 4 pointing upward and 5 downwards. The imbalance makes this yantra dynamic and powerful.

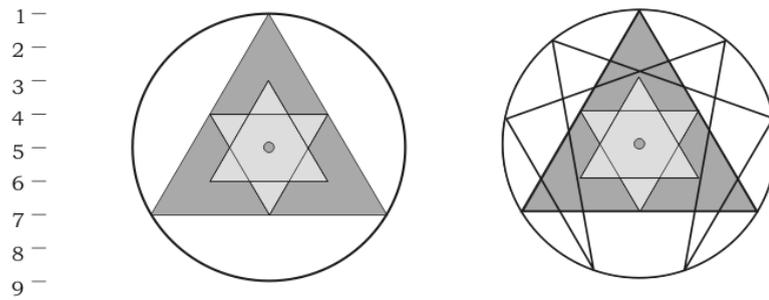


The outside square, the seat, is the same as for any other yantra, with four gates corresponding to the four cardinal points, or the four ways.

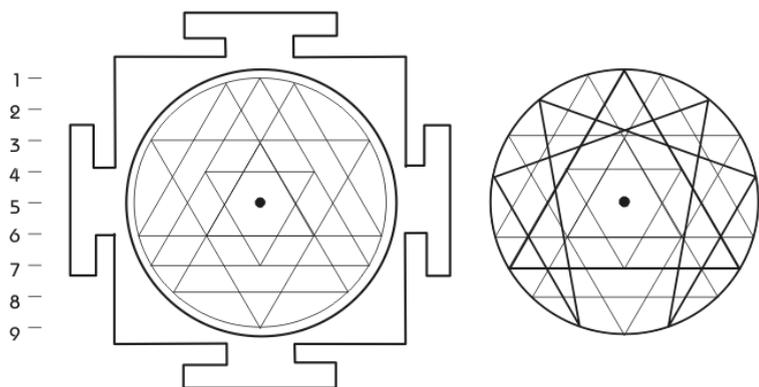
Following, we have Durga's yantra, a nine-pointed star, and its image with the enneagram:



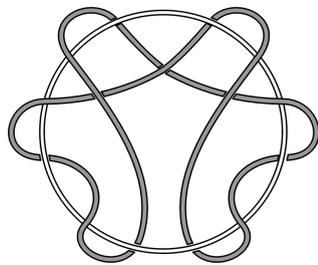
Then, the Ganesh yantra, a male symbol, and its image with the enneagram:



Following we have Durga and Ganesh yantras combined; and their image with the enneagram:

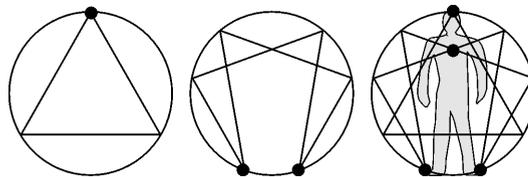


HEXADE IN CURVES



HUMAN PROPORTIONS

The enneagram's vertical symmetry and top-bottom orientation reflect the characteristics of man's physical body, with a head on the top, two feet at the bottom and the heart in the middle.



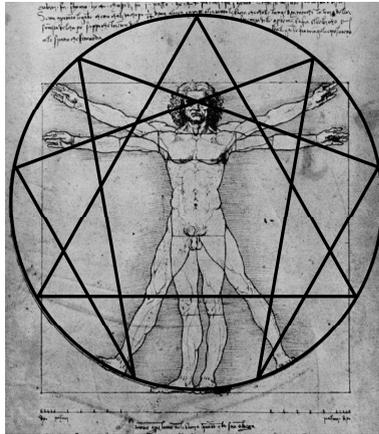
Any similarity with the canon of Leonardo Da Vinci¹, the Vitruvian man, is *not* mere coincidence:



The enneagram must be looked at as if lying on one's back on the paper, therefore as a man seen from the front, as we see another man — or as an angel, with its wings. What matters is that when we refer to its left side, we are referring to the side at our right on the paper. In other words, 1, 2, 3, and 4 are on the *left side* and 5, 6, 7, and 8 are on the *right side*.

¹ [Leonardo Da Vinci \(1452-1519\), Italian artist and engineer.](#)

LEONARDO'S VITRUVIAN MAN



*“The planning of temples depends upon symmetry:
and the method of this architects must diligently apprehend.
It arises from proportion (which in Greek is called analogia).
Proportion consists in taking a fixed module, in each case,
both for the parts of a building and for the whole,
by which the method of symmetry is put to practice.
For without symmetry and proportion
no temple can have a regular plan...”¹*



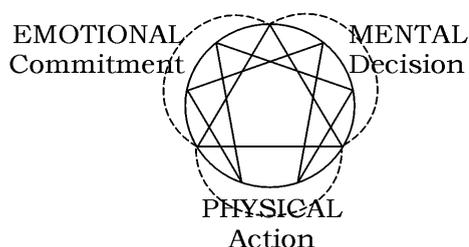
These illustrations are derived from Leonardo's drawing in his sketchbook on the Vitruvian Man. Notice the correspondence between

¹ Vitruvius (c.70- 25 BC), Roman architect and encyclopedist, in *On Architecture: The planning of temples*.

the musical scale and the three centers of man and their two parts, positive and negative.

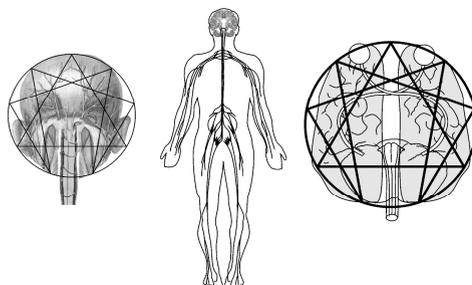
In the outline of the three centers, there is also an analogy to the left and right cerebral hemispheres and the spinal marrow.

CEREBRAL HEMISPHERES AND SPINAL MARROW



The cerebral hemispheres and the spinal marrow appear in the enneagram through the bilateral symmetry and the vertical axis. Meaning comes from the union of the digital and analogical brains and their manifestation through the physiological body.

Observe also the coincidence of the inner *crossing* lines of the hexade with the crossing of nervous bunches by which each hemisphere of the brain commands the opposite side of the body.

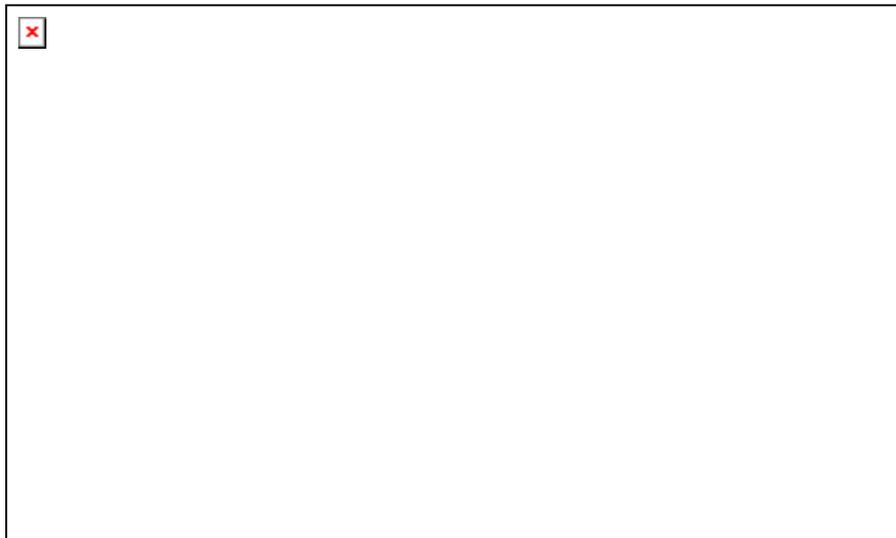


THE LAW OF DIMENSIONS

Gurdjieff mentions the Law of Dimensions¹, which determines proportions between the different parts of the body and the face, relating them to the Law of Seven. Great artists, in general, are as intuitively conscious of the Golden Mean as they are of this Law. Besides, both canons, the Law of Seven and the Golden Mean, coincide in several ways.

¹ Gurdjieff, *Beelzebub's Tales*, vol. II, p. 66.

“...in accordance always with the same great Law of Sevenfoldness, the dimensions of any definite part of any whole being ensue from the seven dimensions of other of his secondary parts, which in their turn ensue from seven tertiary parts, and so on and so forth. According to this, each large or small part of the whole totality of the planetary body of a being has exactly proportionately increasing or diminishing dimensions in relation to his other parts.”¹



¹ Gurdjieff, *Beelzebub's Tales*, vol. II, p. 67.

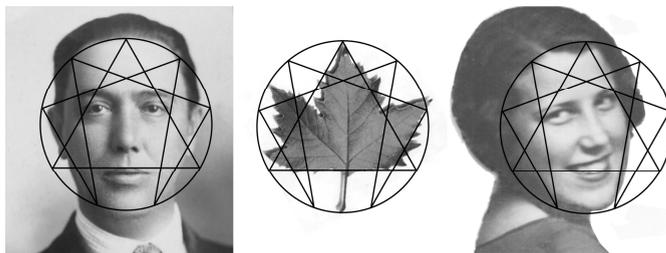
When talking about the mortuary mask of Gogol, Gurdjieff also refers to the Law of Dimensions:

“In accordance with the number of notes of the octave and with the intervals, the human body has nine principal measurements expressed in definite numbers. For individual persons these numbers vary very much — of course within certain limits.”¹

“Knowing the laws of descent, man also knows the laws of ascent, and consequently not only can pass from principal octaves to subordinate ones, but also vice versa. Not only can the nose be reconstructed from the face alone, but also from the nose the entire face and body of a man can be reconstructed inexorably and exactly. There is no search for beauty or resemblance. A creation can be nothing other than what it is... This is more exact than mathematics...”²

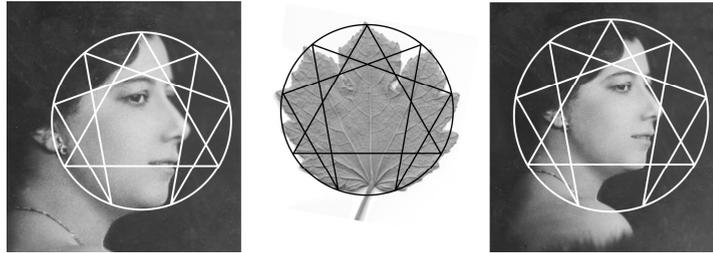
The conclusion to which we arrive, since Gurdjieff sometimes speaks of seven, sometimes of nine, parts, is that what happens here is the same as in the Heptaparaparshinokh, which he sometimes calls Law of Seven, and sometimes Law of Ninefoldness. Although there are three intervals, one of them does not appear graphically, or in terms of dimensions, as in the enneagram: the interval Si-Do occupies an angle equal to the stopinders where there is no interval.

PROPORTIONS OF FACES AND NATURE



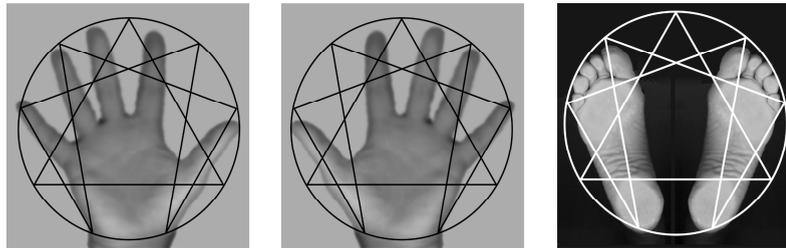
¹ Gurdjieff, *Views*, p. 34.

² Gurdjieff, *Views*, p. 35.



The enneagram fits the human face so well that we could use it as a template for drawing, and we can also use this coincidence to learn much more about the enneagram itself.

PROPORTIONS OF HANDS AND FEET



The anatomy of the human *hand* is such that it matches the intervals of the musical scale. Its mirrored symmetry reminds us of the Dance of the Octaves¹, or the two streams of Creation and Evolution.

The two *feet* fit quite well in the two basic stages of the processes, which refer to accumulation and expenditure of energy. In order to walk, we must alternate these two steps, so walking is like a movie track of the dynamics of the hexade.

It is interesting to note that no inanimate construction stands with only two supporting points: when we are alive — or awake — a third force *animates*² us. Man's *knees*, which coincide with the base of the triangle, are an impossible engineering construction, if we consider only matter. Without life, the knees would not keep the body standing up.

¹ See p. 270 (Dance of the Octaves).

² From Latin *anima*, soul.

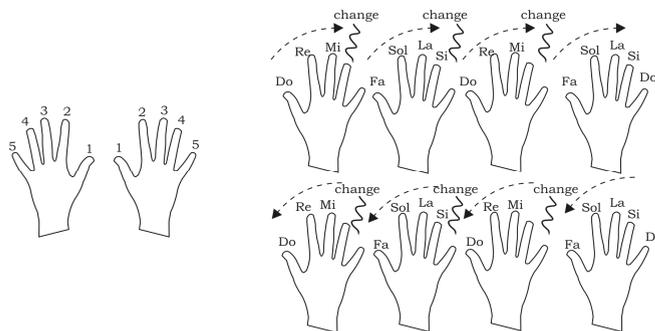
THE HANDS ON THE PIANO

To play ascendant scales on the piano keyboard with the *right hand*, we begin with the thumb and play Do-Re-Mi; then we meet the Mi-Fa interval. Now, in order to play the next five notes we have to change the fingers, rotating the hand, move our thumb under our right middle finger and onto the next key, resuming always with the thumb to begin a new sequence. The same happens at the Si-Do interval. The little finger will only play once: the last Do, the highest.

The same occurs with the *left hand* in the descending scale, when we resume with the thumb at each Sol and Do. Finally, the little finger will only play the last Do, the lowest.

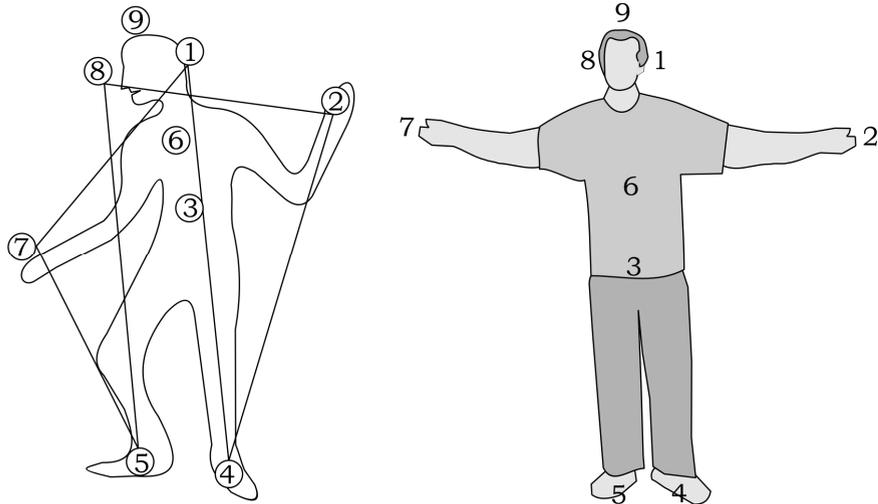
Thus, with the *right hand*, we change fingers at Mi-Fa and Si-Do, both when going up as well as down. With the *left hand*, when descending we change at Fa-Mi and Do-Si, but going up we change at Sol-La and Do-Re — which is something for further study.

This is an evidence of how we can learn the fundamental laws from nature, chiefly with our own body.



MAN AND THE ENNEAGRAM NUMBERS

There are two illustrations here so that you can study human body symbology, seeking to interpret the points of the enneagram. It is important to think about these illustrations.



EMBLEM

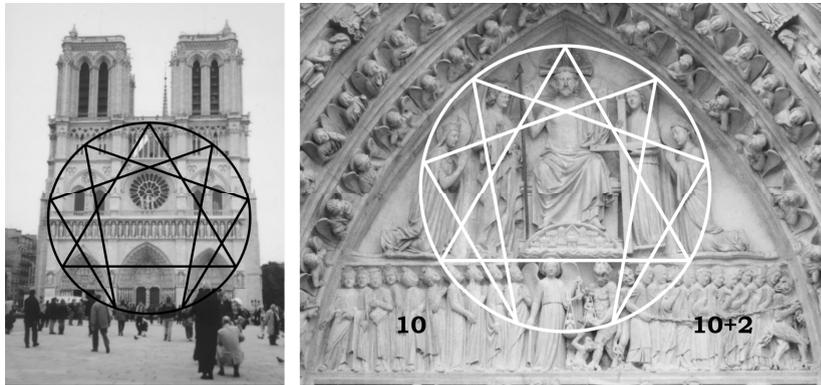


This is the “emblem” Gurdjieff used for his Institute for the Harmonious Development of Man.

*“Only he will deserve the name of man
and can count upon anything prepared for him from Above,
who has already acquired corresponding data
for being able to preserve intact both
the wolf and the sheep confided to his care.”¹*

¹ Gurdjieff, *Meetings*, p. 4.

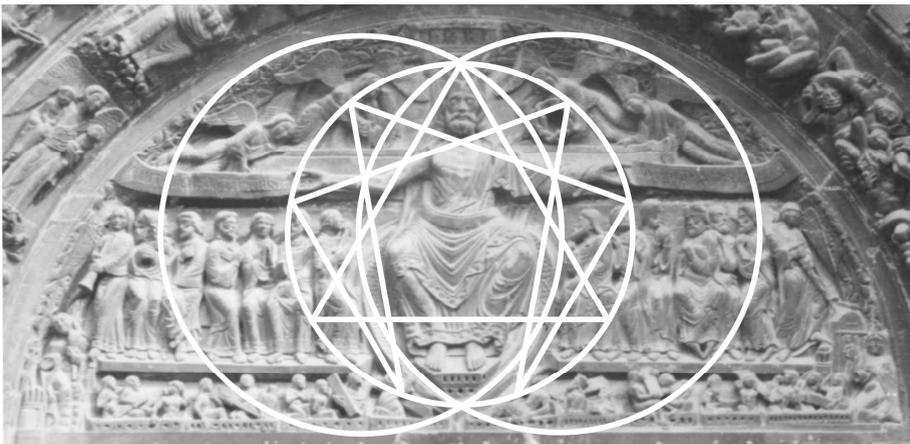
GOTHIC CATHEDRALS



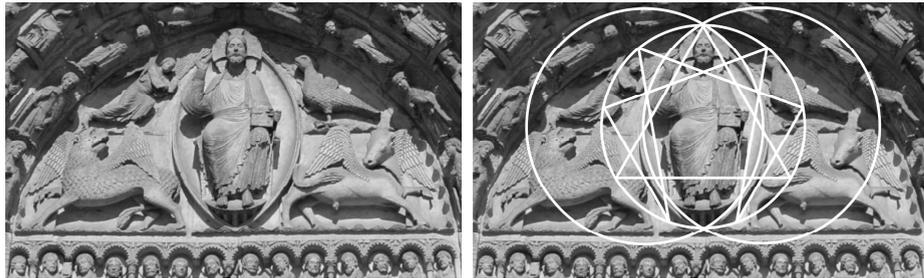
Like many other gothic cathedrals, the façade of Notre Dame, in Paris, fits an enneagram by its proportions, design, and symbolism. The two towers are clearly expressions of the two higher centers of man, extrapolating the circle of ordinary life.

At right, on the tympanum of the center door (West façade, the Judgment Portico), Christ appears surrounded by six other characters, making a total of seven persons, which fit the enneagram like the musical notes — Christ, the Do, stands for the whole triangle. Below his image, there are 10 plus 10+2 persons, which suggests at the same time our decimal system (the enneagram or 9+1) and the zodiac (all 12 circular systems), and added together the Tarot's 22 major arcana.

The group of people in the lower part of the enneagram is a symbol of physical life, both real people in the photo on the left, and the sculptures in the tympanum on the right.



At Saint-Denis, in Paris, photo above, we can see at the main entry Christ inside an evident vesica piscis and a not so evident enneagram. At each upper side, corresponding to 8 and 1, there are two angels; at the middle, corresponding to 7 and 2, there are “some” people, and at the bottom a lot of people,¹ remembering us of the Law of Proportions.



At Chartres Cathedral, in France, Christ appears in the main frontispiece inside a mandorla, surrounded by the four sacred animals²: an angel, an eagle, a bull, and a lion.

¹ See p. 378.

² Revelation 4: 6-7.

PROCESSES

“The enneagram is an instrument to help us to achieve triadic perception and mentation. Whereas our ordinary mental processes are linear and sequential, the world in which we live is threefold.”¹

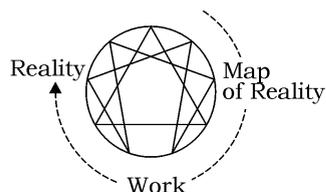
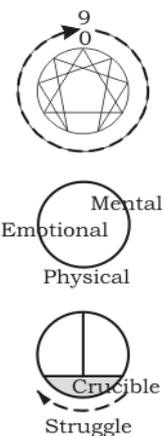
THREE ARCS – THREE ENVIRONMENTS

From now on, we will work with evolutionary, conscious, and artificial triads, in the processes of “doing.”

Our main objective is the formation of higher bodies and to do this it is necessary to complete, always and in everything, all of the stages of the enneagram, like a pilgrimage to Compostela.

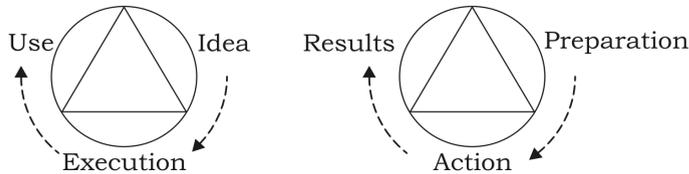
In the enneagram, at the same time that the circle represents the physical center, the hexadecagon the mental, and the triangle the emotional, it is basic procedure to divide it into three arcs, the Great Triad, also representing the three centers of man: Mental, Physical, and Emotional, or the sub-processes *beginning*, *middle*, and *end*.

At the bottom, the Physical level is the crucible where the struggle for existence takes place. It is necessary to begin at the mental side (1-2-3) and conquer the emotional side (7-8-9), which can only be accomplished with a struggle in the physical level (4-5-6).



¹ Bennett, *Enneagram Studies*, p. 6.

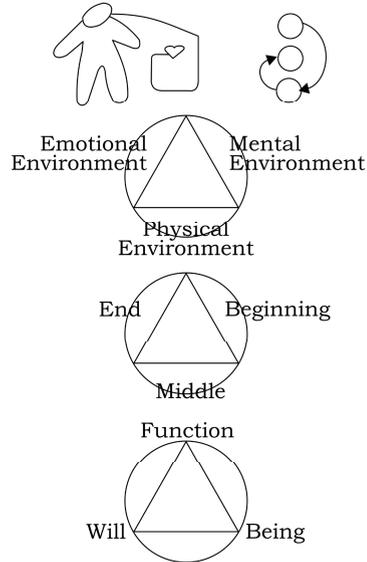
Everything begins in the Mind, with *ideas*, passes through the Physical in *practice*, and has an *outcome* or *result* in the Emotional.



What happens in the visible world follows the chronological sequence from 0 to 9. In the mind, the process goes along the hexade by the line of periodicity, back and forth in time, reasoning or following associations, often getting lost in imagination. Parallel to this, the three basic forces of the process act at the intervals located in the vertices of the triangle, interacting with the exterior.

The three great arcs limited by the sides of the triangle are the “Environments” where the processes are developed.

According to Bennett, at the vertices of the triangle are the forces that intervene in the process: Function, Being, and Will.¹



In the first environment, the Mental realm, everything happens in the world of ideas, associations, and imagination. All is still pure *preparation* — etymologically, the word itself says it: from Latin *præ* “before” + *parare* “make ready.” + *action*. Nothing happens or is actually transformed in this environment.

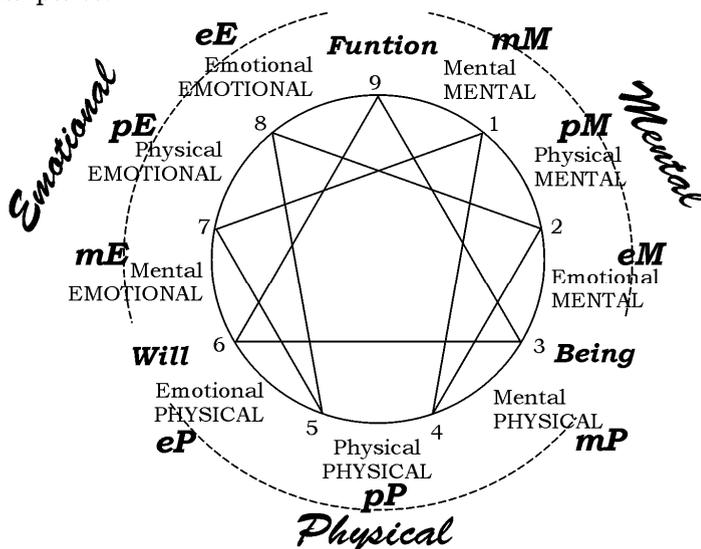
The second environment is Physical, where the second stage is triggered by the entering of Being (3), matter, or the object to be transformed. At this stage, there occurs the irreversibility of the process by the partial transformation of Being.

The third environment, the Emotional, is put into operation by Will (6), by involvement and personal commitment. In this environment, Being, Will, and Function are all transformed.

¹ Bennett, *Enneagram Studies*, p. 13.

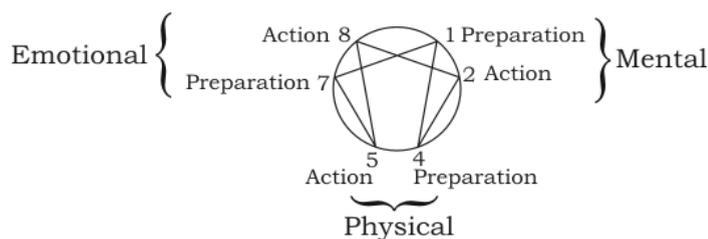
SUB-CENTERS

Everything is developed by triads: triads inside triads, and chains of triads. Just as we have centers inside centers, since each of the 3 centers has 3 subdivisions, each of the Environments has 3 deflections and 3 stopinders, or three parts: mental, physical, and emotional parts.



STAGES OF THE PROCESS

There are three Preparation-Action pairs located in the hexade, one in each environment:



These pairs are separated by the *intervals*, located at the vertices of the triangle. Each interval, when filled in, at the same time is the result of the previous triad, and propitiates the necessary involvement and conditions for the formation of the next triad.

In all, we have three great triads, each one with one inner triad:



Considering the Mental being *preparation*, the Physical being *action*, and the Emotional being involvement, *commitment*, or participation, we have the following chronological sequence:

1. Mental preparation
2. Mental action
3. *Change of environment:*
commitment of the Mental with the Physical
4. Physical preparation
5. Physical action
6. *Change of environment:*
commitment of the Physical with the Emotional
7. Emotional preparation
8. Emotional action
9. *Change of environment:*
result, or commitment with a new cycle.

Considering their positions in the triads¹, these activities are not forces, but conductors of forces. According to the forces conveyed, they can constitute different triads. This gives them the power to determine or alter completely the characteristics of the processes, depending on how they behave.

Since we are aiming for evolutionary and conscious processes, which do not allow themselves to be carried away by deviations and blind influences, we will not go into further detail about the other triads.

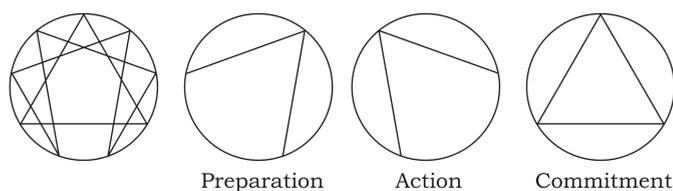
BROKEN TRIANGLES

We can divide the hexade virtually into two “broken” triangles, as shown in “generation of the hexade.”²

¹ See p. 115.

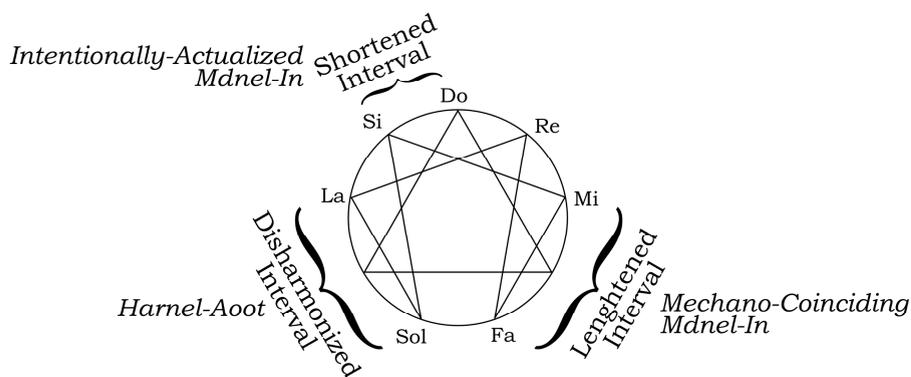
² See p. 158.

Among the three triangles of the enneagon, the *emotional* triangle (3-6-9) remains pure, and we seldom notice it, perhaps specifically because of its perfection. The other two triangles, the *mental* (1-4-7) and the *physical* (2-8-5), have been broken and interconnected for mutual dependence.



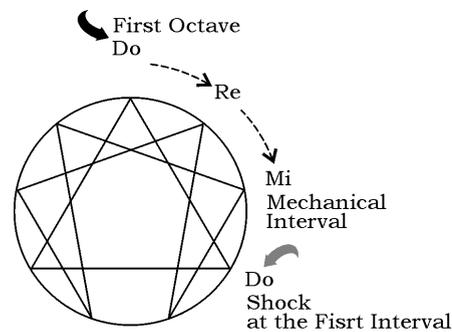
Based on the sequences of the triads, we must remember to put the second force before the first. This means being *intentionally passive* in relation to the aim or the essence. Intentionally passive means to begin with acceptance, or some passive attitude, like humbleness, for example, or starting with the difficulties or suffering themselves.

THREE INTERVALS



At each change of environment, the process loses energy and needs an external shock. The external shock can only be received by the *emotional part* of the center to which it is related; for it is the emotional part that can establish links. Only contact, participation, and involvement with the exterior propitiate the correct superimposing of the octaves for *reciprocal maintenance*.

FIRST INTERVAL (3)



The first interval, or *Mechano-coinciding-Mdnel-In*, is passive and automatic. The universe has machines¹ generating force to act in our favor at this interval. This is the Mi-Fa passage from Mental to Physical. Although this Mi of the first octave loses its force, we can count on the help of matter itself. In the enneagram, it is a descending movement, which works attracted by gravity. In spite of the mechanical ease presented here, for this interval has been enlarged to receive more energy, it is felt as a break and generates a certain laziness that can hinder continuation. In this stage many processes die, not leaving the mental level: remaining nothing more than mere ideas, without manifestation and any transforming power.

The external shock necessary here is the entering of Being, matter, or subject to be transformed, which then begins to participate in the process, breathing new life into it.

ONLY A HEAD

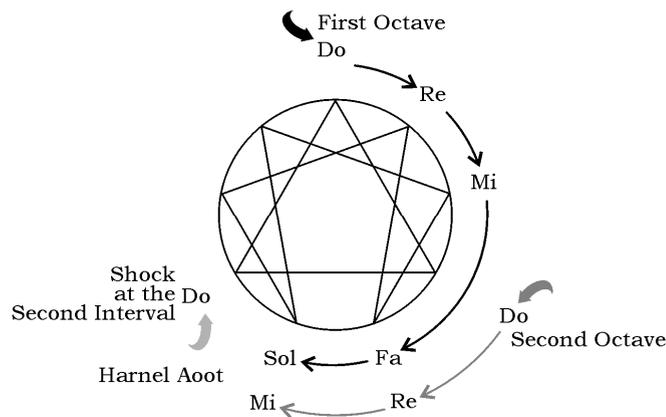


The image of the individual or process that stops or dies in the first interval is simply a *head*. This image of an incomplete one-

¹ See p. 124 (three machines).

brained being, or a head, is often used in sacred architecture as a support or base for sculptures:¹

SECOND INTERVAL (6)



The second interval, or *Harnel-Aoot*, is the passage from the Physical to the Emotional environment. The shock it demands is the active involvement and commitment of Will: choice, decision, and responsibility.

It can be considered a compound interval, because besides its difficulty in the physical plane, or first octave, it also experiences the action of the energy loss of Mi in the second octave, pertaining to the second body, the psychic or *kesdjan* body.

Active involvement — courage, risk taking, voluntary suffering, or responsibility — is necessary, because Will and the person himself are transformed here.

If this interval is not overcome, the process is aborted or remain unfinished, only partially developed, causing harmful effects, either physical (irreversible incomplete transformations) or emotional (frustration, guilt, dissatisfaction, etc.). In Kabbalah, there is an equivalent to this unfinished business, in the figure of the *Qlipoth*², a kind of demon — they are the remains or residues of Creation³.

¹ Photo made at the crypt of Saint-Etienne Cathedral, in Bourges, France.

² From Hebrew *qelipoth*, shells, or husks.

³ Halevi, *Tree of Life and A Kabbalistic Universe*.

THE GARGOYLE

The image of the individual or process that does not overcome the Harnel-Aoot is that of a *gargoyle*.

Gurdjieff says that there has been a change in our third brain, and it was dispersed in nerve nodes¹ throughout our whole bodies, a center-of-gravity remaining in the solar plexus.

Because of this change, we have difficulty with this center, and most human beings live their lives as a two-brained being, feeling only physical or mental emotions, and worse, false or negative emotions.

The medieval cathedral builders used the gargoyles to represent fallen man, who only uses two centers. The gargoyle, or chimera, is a hypothetical animal, with only body and mind.² It is interesting to note that they are always on the outside of the cathedrals.



Mouravieff says that the chimera is an animal of a superior type; with its lion head and its goat body, without a doubt, it is classified in the second category of beings that possess two psychic centers. Thus, as a living being, it should possess the psychical and the emotional centers; now, it actually possesses two psychic centers, but these are the psychical and intellectual centers. Therefore, it cannot have except an unreal existence, in the current sense of the term, because there does not exist in Nature two-brained beings other than those with psychical and emotional centers.³

THIRD INTERVAL (9)

The third interval, or *Intentionally-actualized-Mdnel-In*, corresponds to the closing of the process and requires a very special shock.

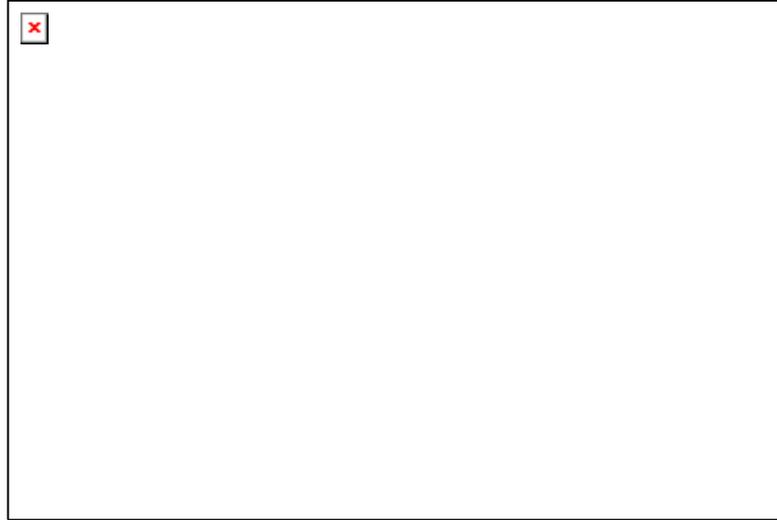
The last stopinder was shortened, in order to facilitate the transition to a new cycle. However, that transition is not automatic.

¹ Gurdjieff, *Beelzebub's Tales*, vol. I, p. 147.

² Photo made at Saint-Gatien Cathedral (Cloister de La Psalette), in Tours, France.

³ Mouravieff, *Gnôsis*, vol. II, pp. 193-196.

There must be intention and consciousness since the Harnel Aoot, and now the additional force for the extra shock comes from the very results obtained by the process itself: if this is being completed successfully, the energy required would have been created for the new cycle.



Through experience (existence, sensation, feeling) and participation (communication, giving, sharing), the actual commitment makes the completed process successful, facilitating a new beginning in the ascending spiral.

Although a process that is not completed in the emotional environment may seem complete to ordinary man, from the material point of view, if not complete, it will demand that a high price be paid in terms of fine energies. Conversely, each complete overcoming of the third interval accumulates energy for the higher bodies, making us more and more capable and self-confident.

Hence, the great importance of determining *feasible goals* — not so small that they demand no struggle, neither so big that they can knock us flat on our face. It is always preferable not to be pretentious, and to learn gradually how *to do things well*.

Each completed task, no matter how small it is, is added to a solid building up of accomplishments — a higher body, a Fourth Octave. But the only tasks that count are those that are “projects,” in other words, intentional tasks, with beginning, middle, end, outcomes and clients that were previously defined.

*“From the moment I began to study brilliant projects,
I became fascinated by individuals or groups
dedicated to “seeking for something.”¹*

THE THREE FORCES

To launch a process in the enneagram it is necessary to identify the three forces that act at the intervals. Some auxiliary questions must be asked, not necessarily in the order presented here.

PASSIVE FORCE: BEING (3)

The passive force, Holy Denying, is that which offers resistance. Here it represents Being, the object that will undergo transformation. It can be anything, any living being, even an idea, or a relationship. Anything entering as Being (people, information, or even other processes) will be treated as a “thing.”

- What?
- What should be transformed?
- What is the raw material of the process?
- What offers resistance, makes it difficult, or hinders the process?

ACTIVE FORCE: WILL (6)

The active force, Holy-Affirming, enters as Will. It is usually the author (one or more persons), he who will accomplish the process or benefit from it. His own involvement is an essential condition for obtaining the results. The author will also be transformed. Therefore, the process is always said to be “self-transforming.”

Anything that enters as Will, will be treated as “people.”

- By whom?
- To whom?
- Who will use?
- Who will profit from this?
- Who can help or provide impulse?

¹ Peters, *Projects*, p. 20.

NEUTRALIZING FORCE: FUNCTION (9)

The neutralizing force, Holy-Reconciling, is incorporated by the Function that determines the transformation. It is the know-how, the formula, the recipe, or the law. It is the very name of the activity, the verb, or name of the action.

- What kind of transformation will it be?
- How will it be done?
- How can the pros and cons be harmonized?
- What is the process?
- What is the know-how?
- What is the don't-know-how?

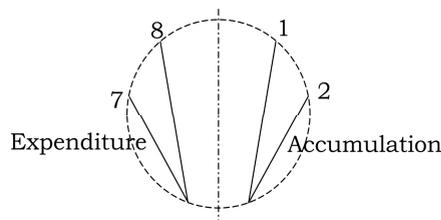
The triangle indicates an integrated effort between Being, Will, and Function. Although we are in a world where the three forces are separate, there must always be a connection among them, as the triangle indicates. Being is essentially what will be transformed; however, during the process, Will will be strengthened and Function will be improved. Everything and everyone that participates in the process, or that is linked to it, is transformed.

Each process completed according to the law, either big or small, emanates positive effects, and alters its surroundings.

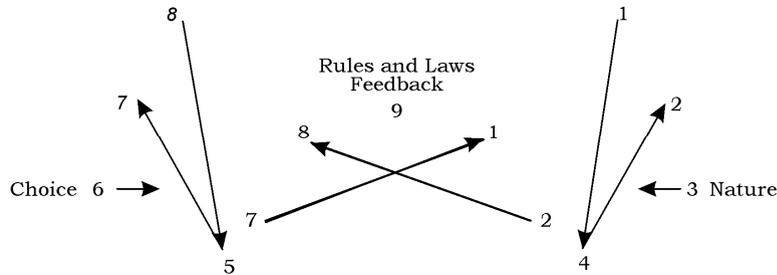
TWO STAGES

The implicit vertical axis of the enneagram separates clearly two basic stages of the processes: *accumulation* (1-4-2) and *expenditure* (8-5-7) of energy.

In steps 1 to 4, energy or matter is accumulated. Passing through the central line, this energy or matter starts to be applied, used, or spent.



HEXADE AND INTERVALS

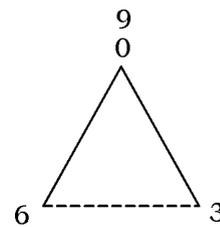


NINE POINTS

Next, we will see the characteristics of each of the nine points of the process, in chronological order.

POINT 0 – EE (EMOTIONAL-EMOTIONAL)

The zero corresponds to the Do of the first ascendant octave. It is the initial shock, the inspiration of the idea that will appear at point 1, a *possibility* to be actualized, not yet brought to existence. It comes from an environment external to the process, and always depends on previous cycles.



Since we perceive or attract *what we are* — first of all, there is what we are. The shock can come from random and mechanical influences, from intentional influences, or even from our own higher centers.

From Function (9), a seminal energy penetrates the mental world, that of ideas; the harmonizing force that will determine the nature of the process. When this force appears, it already contains the definition of Being (3) and Will (6), which act together. Even if they have not yet really become a part of the process, the inspiration or idea of these forces already exists.

POINT 1 – MM (MENTAL-MENTAL)

The idea appears. Point 1 corresponds to Re_1 and comes automatically, effortlessly. Actually, many ideas will always appear. Possibly, the slowness of our mental center is due to the enormous work of selection required to choose only some of the ideas among the millions of associations that come up automatically.

At this point, we receive, consciously or not, a lot of external influences. None of them has come into the process yet. They are still only potential influence, but they begin in turn to activate our own potential, just as the food ingested into the mouth activates the saliva inside it and triggers the process of mastication.

The influences are perceived by resonance, as if our own potential were a magnet attracting them. Hence the importance of self-knowledge, for if we don't know our talents and our limitations, and if we are not aware of ourselves we can miss a lot of opportunities for self-development and fulfillment, thinking that a particular "idea" is not relevant to us.

Point 1 also receives influences directly from 7, namely, from something that was already done in a previous cycle or that may possibly be done in the future. It is the object already transformed, the form, acting back over the mind (7-1).

When receiving these active influences, point 1 confers with the physical world in point 4, about the plausibility of the idea (7-1-4). It acts intuitively, seeking balance between probable success and probable difficulties. Point 1 daydreams, nevertheless, always based on some possibility. Then, as it does at each point — or at each instant in life — the Harnelmitznel makes a selection or refinement. The higher must exist before the lower can undergo a transformation.

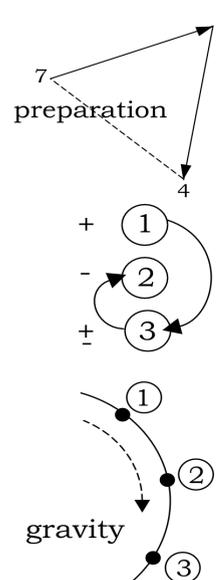
The idea leaves point 1 and goes to 2, not yet polished, usually accompanied by several similar ideas that cling to it as alternate possibilities. Progress around the circle is easy now, and we can see in the drawing of the enneagram, it's as if the 1 could effortlessly fall by the force of gravity — this is the natural force of ideas, that urge manifestation.

Therefore, the work at Re is not very difficult — it is enough to chew and swallow — although in order to chew we must have teeth and saliva.

The geometric symbol of 1 is the *point*, with zero dimension: it has not yet materialized nor accomplished anything.

POINT 2 – PM (PHYSICAL-MENTAL)

The raw material of the world of ideas has been swallowed and now needs to be worked on by the gastric juices, in the stomach. We have reached Mi_1 , a point at which the process loses its energy.



Point 1 is active in relation to 2, and this offers resistance. Duality appears, as opposition or conflict.

After 1-4-2, point 4 influences 2 as active difficulty (-), requesting work and showing a physical reality that will require more specificity from the ideas.

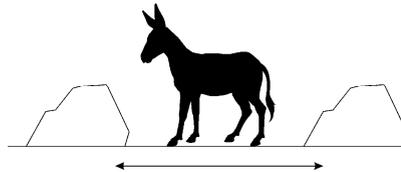
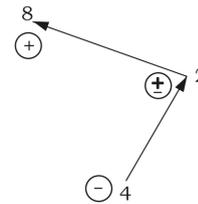
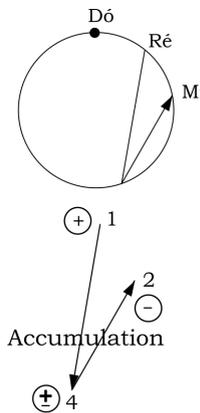
How could point 2 decide, if not by weighing the positive side of this triad? It goes then to 8(+) and finds encouragement in the goal; it guesses the value and usefulness of form 7 already visualized by 1. There is still another aspect of 8 that concerns the past: 8 can be someone that has already had this experience (a consultant, for instance) or our personal experience resulting from previous cycles (feedback).

Point 2, as the instinctive-moving part of the mental center, makes calculations, weighs and judges. All the resources should be appraised: material (place, equipment, tools, stock), financial (cash, financing, exchange), human (people, professionals, users, clients, market), time (availability of time, deadlines, contracts), etc.

Due to the very nature of its activity, point 2 begins the interval Mi-Fa. It remains there for a while because it has a lot to do. It demands knowledge about the subject in question, thus, it is related to learning. If it doesn't know enough, it must stop and learn (2-8), if necessary developing an auxiliary enneagram inside of the main enneagram.

The work of mental activity in 2, the "Great Simulator," is to travel by the hexade (2-8-5-7-1-4-2) realistically imagining the process and evaluating possible difficulties, before entering the physical world.

It is two's business to plan, program, make time charts, and budget, as well as give subsidies to 8 to accompany the course and quality of the process (8-5-7). The better the planning, the more successful the process.



The geometric symbol of 2 is the straight line, which may oscillate in two directions without moving from its spot. This reminds us the

story of the donkey that died from hunger between two piles of hay, not deciding from which to eat first. We must transform 2 into a goal-oriented *straight line*, an arrow (2-8).

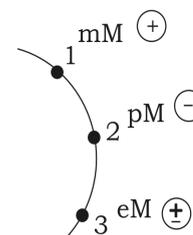
POINT 3 – EM (EMOTIONAL-MENTAL)

The *Mechano-coinciding-Mdnel-In* is easily filled in and receives help from nature.

Ideas contain in themselves the seed of accomplishment along with an inherent need for manifestation. The first manifestation is the Word. A manifested idea has power of action in the physical world.

Here enters Being, which will undergo transformation, and in this sense Being is passive. However, at this moment it has a harmonizing function in the Mental triad. The mind, which was in conflict (1 wanting and 2 limiting), tries to solve this by passing to the physical environment.

The “fall from heaven” comes quite naturally, because matter has gravity, attracting the mental activities to itself, to existence. This is so natural, that it becomes unhealthy when someone gets stuck at the mental levels and does not leave 1 or 2 — the world nowadays presents a high degree of entropy, propitiating diseases of alienation and panic about participating in life.



At this interval, external influences can come easy and naturally — but can be either good or bad in relation to our aim. In addition, gives the illusion of living when one is just dreaming someone else’s dreams. Actually, television deceives us also at the second interval, when we need to make contact with other people. With the passing of time, it makes the spectators inept at putting into practice their own ideas, if they have them, and makes them unable to relate to other people. Therefore, we must be vigilant, not to use ourselves as abnormal two-brained or one-brained beings.

The geometric symbol of 3 is the *triangle*, two dimensional, which can be equilateral (ideal), as in the enneagram, or unbalanced (scalene).



POINT 4 – MP (MENTAL-PHYSICAL)

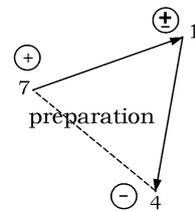
According to the Law of Three and the Tetragrammaton, point 4 is a new beginning: the beginning in a new environment, the Physical realm. It corresponds to the mental part of the instinctive-moving center, to the preparation for action or preparatory action.

Still very attached to the mind and the past, it seeks, in practice, to harmonize the initial idea (1) with that which has been planned (2).

Mental	
Yod	
He	
Vau	Physical
He	Yod

Much more concerned with “before” than with “after,” it closes the triad of *accumulation* (1-4-2), worrying about provisioning and economy, like the person who takes care of the family. From several aspects, it is the point of largest material stability.

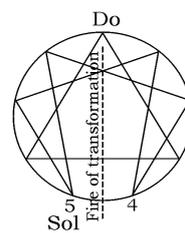
Dependent on the mental, point 4 deals with obedience to the laws and bureaucracy. In this case, bureaucracy includes communication, because one of the ways to leave the mental realm was the Word (3). Here Sound enters, which creates Form, although form, in this stage, has more to do with structure or pre-forms (molds, projects, models, modularity, dimensions, etc). The 4 is part of the broken triangle 7-1-4, the triangle of *preparation*, form, and visualization. In this triad, 4 appears as resistance and raw material, and at the same time as support and structure.



It does not intend to alter the *status quo*. It is related to deposits and stocks of resources and food, as well as to their control and distribution.

A certain complexity begins to appear, in the sense that at point 4 the notes of two octaves, Fa₁ and Re₂, sound.

In addition, point 4 selects what can or cannot continue in material terms — thus its apparently superstitious association with death and the number 13, whose sum of digits is 4. Where there is a beginning there is also an end: 4 *begins* the physical stage and *ends* the mental.



Here *theory* comes to an end, and *practice* begins.

Four is usually the work of a group or of the masses, anonymous work, as is said of “mother's work,” or administrative support. It is anonymous, because the author's name does not stand out. □

Material stability is reflected in its geometric correspondence with the *square*.

POINT 5 – PP (PHYSICAL-PHYSICAL)

The passage from 4 to 5 makes this stage a point of no return, bringing the irreversibility of the process. Being, having passed

through the “fire of transformation,” the axis of vertical symmetry, has been substantially altered.

Five corresponds to the physical part of the instinctive-moving center, therefore, physical action or execution.

Leaving 4, family, group, or crowd, point 5 is individualized, and because of this can have the illusion of having already “arrived” — however, what has been achieved is only maximum individualization or separation.

This is the most difficult point in the process, though it may seem the easiest. Acting gives the sensation of autonomy and power — but we do not live in an Autoegocratic system. Our reality is mutual dependence, in a Trogoautoegocratic system.

Point 5 (Sol, Sun)¹ is the farthest point from the origin. It is the point of double dependence: backwards and forwards. Although five seems not to remember, it depends on four, like the independent and creative individual who needs administrative support, either from the family or from employees (support from anonymous work). On the other hand, he is responsible for what is being transformed.

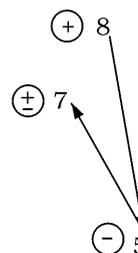
*“You become responsible, forever,
for what you have tamed.”²*

When you remove a plant from the forest or an animal from the jungle, you become responsible for them. All action, intentional or not, has effects on the environment and consequences for the author.

Point 5 is the Sol of the first octave, exactly half (1/2 or 0.5) of an octave from Do to Do. This puts it in a special position in analogy to the Ray of Creation — it is a second-order-sun and now all the continuity of the process relies on it.

In addition, it is disturbed by a “hidden interval”: Mi-Fa of the second octave, which is not always perceived as an interval.

As for selection, the decision of 5 is quite fundamental to the process as a whole. In terms of gravity, it has descended all it could; now it foresees the need to go up. However, to go up is not as simple as it was to go down. Often one must go back a little, as in a labyrinth or a pinball machine, to get the impulse to proceed.



¹ Sol is Latin for Sun, which has the same sound as Son, akin to Old High German *sun*, son, also related to *sound*.

² Saint-Exupéry, *The Little Prince*, chapter 21.

On the other hand, to go up implies leaving the physical and facing another environment, the emotional, the less developed realm in man, a territory that awakens all man's fears.

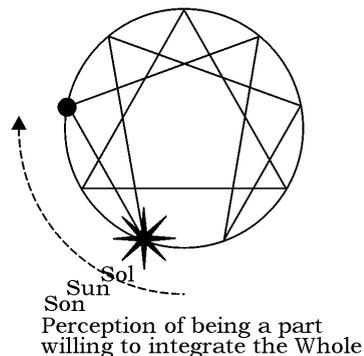
The illusion, given by physical action, that one is "doing," brings genuine satisfaction and a tendency to not desert the position.

Point 5 experiences the fear of losing the safety and support that 4 still gives him, and a feeling of loneliness. Nevertheless, worst of all is the need for *detachment* from individuality. He who is at 5 perceives the need to submit to Will (6) as a threat, because he knows it will transform him: it will transform *his own being*, as well as the Being the process intends to transform.

Here the individual "does" something and his *name* comes into sight. It is like "father's work," which depends on "mother's work." Thus, this is the point where most reasonably "successful" people stop, with the illusion that they are "doing." However, 5 has not finish its work and has already modified Being in an irreversible way, so he will endure the karma (8-5) of what is unaccomplished as long as he does not solve it.

He has now left behind the cycle of *accumulation* (1-4-2) and entered the cycle of *expenditure* (8-5-7): point 8, the goal, demands accomplishment from 5, as finished work at 7. Only finished work will prove that 5 has matured and become an adult, responsible for himself and perhaps also for others.¹

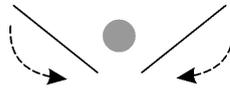
The exit from 5 is made by the Harnel-Aoot, a moment of metanoia, where "the Son becomes a Father," made ever more difficult because of the epidemic disease of modern civilization, the disease of *immaturity*, the reluctance to become an adult and assume appropriate responsibilities. This moment is so important, that the rest of the enneagram will continue in 1, 2, or 3 octaves, depending on how the Harnel-Aoot has been faced.



¹ See p. 45 (householder).

*“Only he who can perceive himself as a “son,”
as a part, can see the “struggle.”
Only he who looks for light because he knows darkness
can be lit up (not run away).”¹*

In pinball machines, the ball falls down and only goes up again with the appropriate shocks at the palettes. Thus, man remains as though caught in this position: oscillating between 5 and 4, back and forth, being given shocks from life, some positive, others negative, until he decides by himself, consciously, to make the effort to go forward.

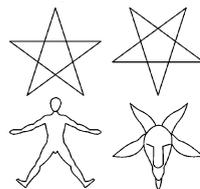


This oscillation 5-4-5 is the “bottom of the well,” because it is not possible to go down any further than this; now man has to ascend intentionally or be recycled. Actually, the “bottom of the well” is necessary and useful: in order to get up from the ground, one needs support from the ground itself.

According to how much the individual is deceiving himself, 5 may have “hit bottom” (a difficulty that can push him upwards) or be the “life he asked God for” (easy, but with a price to be paid, sooner or later).

*“You cannot make a commitment unless you accept
that it is a choice that you can make again and again and again.”²*

It is not by chance that the symbol of 5 is the *pentagram*, “man's image,” which can assume two positions: as a man or as a devil.



POINT 6 – EP (EMOTIONAL-PHYSICAL)

The interval Sol-La is the Harnel-Aoot, disharmonized by the alteration of the other two intervals. From the point of view of gravity,

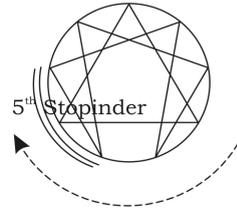
¹ Bonder, *O crime descompensa*, p. 77.

² From the film *Keeping the Faith*, US, 2000, directed by Edward Norton, screenplay by Stuart Blumberg.

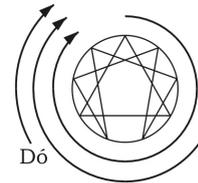
it becomes evident that here the process has to reverse directions — something that was easy, now becomes difficult.

The change from one side to the other by the symmetry axis, from accumulation to expenditure, actually inverts everything.

At 5 there are two special notes that need to develop: Sol and Mi. The Sol of the first octave demands a physical effort and the Mi of the second octave brings a psychological challenge. Therefore, the shock necessary in 6 also needs to be very special: Will must have *presence* and *consciousness*.



Both “effort and help”¹ are needed. External help should not only be sought, but also be accepted with gratitude, and seized. One of them alone is not enough — work without individual effort, or individual effort without help — which reminds us again that we live in a system where nothing is independent. We need other people. Here this is confirmed: isolation is death.



Point 6 is the moment of *commitment*. Corresponding to the emotional part of the physical center, it demands that the action have involvement with the exterior.

This is symbolized by the Star of David: the choice for equilibrium brought about by 5 in the pentagram produces perfect unity between what is at the top and what is at the bottom. Then the Do of the third ascendant octave can resonate with force.



POINT 7 – ME (MENTAL-EMOTIONAL)

Mental	
Yod	
He	
Vau	Physical
He	Yod
	He
	Vau
	Emotional
	He
	Yod

Seven symbolizes material achievement, the finished work, the model, cleanness, and beauty. Therefore, it is linked to appearance, ceremony, and ritual.

It will inspire new cycles at 1, and both 1 and 7 can be compared to spring, which heralds summer. This comparison of 7 and 1 to spring is confirmed by the placement of the signs of the zodiac in the enneagram, for these numbers correspond to Libra and Aries, initiators of spring in the Southern and Northern Hemisphere, respectively.

Point 7 corresponds to La (the note of man) in the first octave, to Fa in the second, and in the third to Re, forming a pleasant chord in

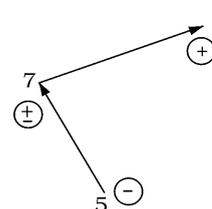
¹ Ouspensky, *Psychology*, p. 8.

D minor. This brings up attention, energies of the moving center, and energies of aesthetic pleasure.

However, 7 can deceive us more than 5, because although the “finished” work can be an end in itself from the physical point of view, it is *not* the end of the process. Seven must continue: it is a new beginning in a new environment, a Yod in the emotional realm.

As a part of the broken triangle of preparation (7-1-4), it continues as a triad in which form (7) balances idea (1) and matter (4).

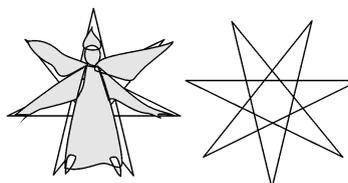
As *perfection*, it is the manifestation of the Whole itself, like the seven notes and the seven colors. However, its symbol, the heptagon, can also be inverted, indicating that there is yet a decision to be made, and everything can still change.



Corresponding to the mental part of the emotional center, 7 is not more than an emotional idea, something that still needs to be put into practice. Just as the ideas, which have an urge for manifestation, the work now has a personality and force of its own. It is an active force, in the sense of continuing to 8 and 9. This force wants to be seen and to be used.

The possible reversal here is that the force of the finished work, without intervals that break it, can be impulsive, if not properly implemented.

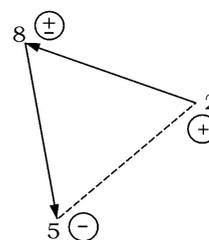
The geometric form of 7, the *heptagon* or the heptagonal star, suggests an angel or a man with wings, but its inverse is similar to the inverted pentagram.



POINT 8 – PE (PHYSICAL-EMOTIONAL)

We have now arrived at the stage in which the emotional is put into practice, having accomplished its potentialities. This is the goal of the whole process.

Point 8 is the client, the market, the user, and the judge. At the same time, it is the master who has already experienced the whole process and now “knows,” and helps others who ask him. As a master, he has freed himself from the tyranny of personality, and as a user he is more concerned with the work than with the author.



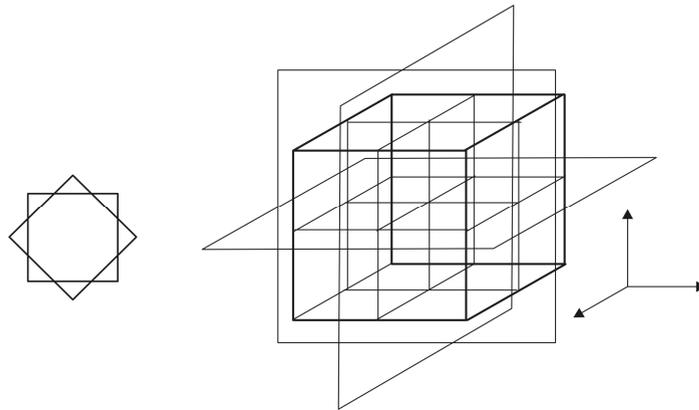
According to the broken triangle of action (2-8-5), this stage is where quality control takes place: evaluation (8) of the execution (5) in relation to what has been planned (2).

We must remember that in the world where we live, due to the mutual influences of the systems, nothing can be completed exactly as it was planned, no matter how well it has been planned or executed. The result can be worse, but also better than we intended. This experience, with its mistakes, challenges and victories, creates the only *extra energy* that makes self-development and the transition to new cycles possible — a highly creative energy. It corresponds to Si 12 of the physical octave, which must sound with Sol 12 of the second octave and Mi 12 of the third octave, a touching chord in E minor.

If there has been enough consciousness in the Do 48 at point 6, this chord sounds strong and *attracts* by resonance other similar energies that are scattered, which can help the 8 in its creative pursuit.

In symbolic terms, besides the correspondence between 8 and the octave, the *octagon* is geometrically the symbol of correct choice. Largely used in sacred architecture for its high structural stability and ease in construction, it has resonance with feelings of justice and responsibility.

From the point of view of algebra, 8 corresponds to 2^3 , determining the three-dimensionality of matter. With 3 orthogonal planes (3 x 2D) we can divide a cube down the middle 3 times, resulting in 8 perfect cubes.



POINT 9 – EE (EMOTIONAL-EMOTIONAL)

The *Intentionally-actualized-Mdnel-In*, has been shortened in order to facilitate the passage to new cycles, and the necessary shock here depends on the force of the results themselves.

Now the octave is complete and Si has been able to pass to a higher Do, with some effort. But what do we find in the second octave? A Sol, with its need to become an adult (now at another level) and divide itself, aiding Creation; and at the third octave we have Mi — a stop in the octave of impressions. This Mi needs a shock that will be facilitated if it finds already in the organism an existing carbon, as in the diagram of nutrition.

All this reminds us of something that Gurdjieff said:

*“The way becomes more and more difficult,
however, the individual becomes stronger and stronger.”*

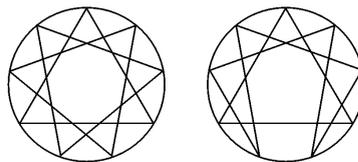
It is in the accomplishment of cycles that energy is stored for more accomplishments of cycles. This shows the great importance of the small exercises and tasks, which in the beginning may seem pointless: they create in us higher energies. The non-expression of negative emotions and later the control over them, lead to the transmutation of these powerful energies into alchemic “gold.”

Point 9 demands that we leave the process behind. The author must withdraw and be concerned from now on with more important and higher things.

*“When I was a child,
I talked like a child, I thought like a child, I reasoned like a child.
When I became a man, I put childish ways behind me.”¹*

This withdrawing can seem more painful than the necessary detachment at 5-6, however since detaching has already been trained, it should be easier, and if there is not identification with the work, with the process, or with oneself, the passage to a new cycle will be calm and peaceful.

The symbols of 9 are the *enneagon* in common geometry and the *enneagram* in sacred geometry.

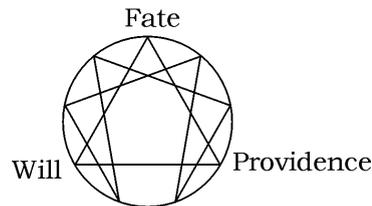


¹ 1 Corinthians 13: 11.

EXAMPLES OF THE INTERVALS

LUCK

According to Papus¹, Luck encompasses three factors, at the three intervals: Luck itself (or Providence), human Will, and External Influences (or Fate).



GENESIS

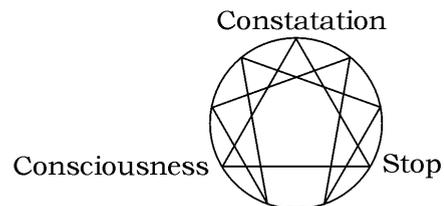
How “to do”? We can learn with God. According to the Bible, the creation of the world was accomplished by triads in the sequence idea-action-emotion or preparation-action-commitment.

God saw the problem, verbalized the action, and rejoiced — then the result came.

*“...God said, "Let there be light"; and there was light.
And God saw the light, that it was good...”²*

GURDJIEFF’S EXERCISES

There are three basic exercises, given by Gurdjieff, which form an evolutionary triad (2-1-3) and can be used constantly as shocks in the appropriate intervals:



In the morning: sitting exercises, training in calmness. We need to stop, relax, and become receptive to higher influences.

During the day: self-observation and self-remembering.

At night, before sleeping: reviewing the day.

¹ Papus, *La Ciencia de los Números*, p. 131.

² Genesis 1: 3-4.

BEING PARENTS

The three stages of children in relation to their parents are a helpful model to understand the intervals.

The first stage is total dependence. I call this phase “pseudo-Autoegocratic,” because babies feel so linked to their mothers that they do not realize their own needs to exchange with the exterior.

When they learn to walk and talk, and begin to take others into account, they enter the physical stage.

Adolescence is their Harnel Aoot. As they become teenagers, they must face emotional life, with all the difficulties of taking over their own lives. This Harnel Aoot is also very difficult for the parents, who must gradually release their control and let their children make their own decisions — which they must have been prepared for.

A shipyard produces a ship to send to sea. After a certain point, children must continue on their own. At the third interval, parents must withdraw as parents — though they can continue as friends, in a new cycle.

I had this Harnel-Aoot with my first book, when I had to give it, all of a sudden, to the publisher. I felt terrible, as if someone was stealing my child from me — because from that moment on the book was their affair, not mine anymore. It is interesting to see in this case that although this point was the Harnel-Aoot for the book, for me it was the last interval, the Intentional-coinciding Mdeln-In.

Some artists feel the same way — that cannot stand to be separated from their paintings or sculptures, so they cannot sell or give them away.

However, if you do not make your best energy circulate outside of you, you will soon become clogged, blocked up. Detachment is needed to open up the way for the new.

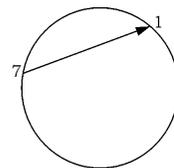
At the three intervals, we need three types of detachment. We need to sacrifice stubbornness, the ego, and the sacrifice itself.

DYNAMICS OF EXISTENCE

“In order to change our way of thinking we have first of all to recognize that it is not a matter of looking along several different lines at once but recognizing that there is structure in what we are looking at. The structure may be imperfect, but if it were not there at all, we could understand nothing.”¹

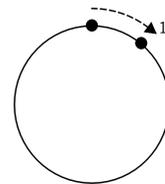
The enneagram illustrates the dynamics of our lives, but beyond the visible symbol, we have the three octaves, the spiral, and also a labyrinth. We move forward and backward, we make mistakes and correct them, we stray and we return, and we often have to reformulate the strategy or the goal.

Following is a description of the points in chronological order, to give an idea of practical application. Although it is a sequential description, the reader should begin to notice on his own that the connections are not linear, and that *other kinds of time* are superimposed on *chronological time*. Certain parts of the processes develop at the same time in two or three environments, and if we are attentive, we will see that the past-present-future order is not as rigid as we thought.



POINT 1

I have an idea. In general, this idea comes from pure association (induction), when I am influenced by something already existing (7-1). However, even if it has come from my own past experience (9-1) or from an external shock (0-1) at any level, an idea only finds fertile soil² in me by *resonance*, in other words, when meeting a corresponding potential.



¹ Bennett, *Enneagram Studies*, p. 7.

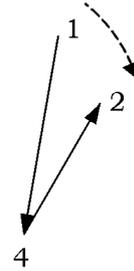
² See p. 22 (*The Parable of the Sower*).

I am fecundated by the idea, since I foresee in myself the possibility of accomplishing it. In general, I would not have an idea that was not in some way supported by my own potential and resources. For instance, I would never think about jumping and touching the Moon with my hand.

Now I travel along the whole hexade in thought, wondering if I will have the physical support (1-4), drifting and defining a goal (4-2-8), anticipating the execution (8-5), visualizing the finished object (5-7-1). This usually happens automatically, in fractions of seconds.

The distance between creative imagination and mechanical dream imagination is very small. This point is a Re, Regina Coeli, the Moon itself. Fortunately, the Re has its own energy and automatically “asks” to pass to Mi.

The mental incursion in the physical world (1-4) supplies me with the indispensable incentive for developing the idea in full detail (1-4-2) — then I go from Re to Mi, by means of a triad, in Harnelmiatznel.



POINT 2

Gurdjieff once defined “consciousness” as “thinking before.”

Here is where planning and mental mobilization begin. What real resources (4) are available? What do I need (1=I have, 2=I lack)? What is my objective? What do I need to achieve my goal (8)? It is because of 8 that deadlines are determined. Eight is the client of the process, or someone who is consulted, who already has the required experience; or eight can be my own experience, acting as feedback.

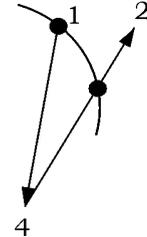
How will it be executed (5)? Which are the tools for execution (know-how, peopleware, etc.)? What will the final object look like (7)? Does it correspond to the initial idea (7-1)? Will all this be in accordance to my resources (1-4-2)? Thus, I have traveled in advance throughout the hexade (2-8-5-7-1-4-2).

The physical part of the mind makes calculations, writes things down, programs, makes phone calls, collects more information, and if necessary, promotes training. It usually travels through the hexade several times, making adjustments and reprogramming actions, always simulating the whole process.

Now, Mi has found an interval. Since this is a “mental action,” it is easy to have illusions and think we are already “doing.” As planning is really necessary for action, it is natural that 2-3-4, the

enlarged interval, uses up our time — much more than the stage 1-2, which can be processed in a flash.

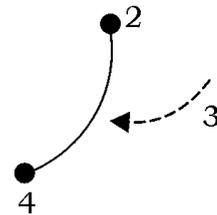
The very movement 4-2, which has come with a strong impulse from 1, is opposed to our exiting from 2, as if the anticipation of the physical manifestation has scared the thinker. The process loses its force: in our minds we are very powerful, but we know for sure that in practice theory does not always work, and we will need to submit to the limitations of matter.



POINT 3 – FIRST INTERVAL

At this interval, we do not see the path very well, because there is the whole triangle between 2 and 4. However, only a blind man would not see nature's help here. At this point, there will always be an external factor to help — at least, external to our minds. In nutrition, for instance, Providence is air: something that comes from outside the organism, which we absorb effortlessly and unconsciously. We can use air to leave the mental environment: we can take a breath, emit a sound, or pronounce words. Any physically manifested idea brings commitment to the physical world, activating it, as if switching on an engine.

As the emotional part of the mental center, 3 implies relationship and change of environment. We must pass from the world of ideas to the world of action, and all action is purposeful, in other words, it always has an aim. Consciously or not, any action in the physical world has come from the mind — or from the mental part of the other centers.



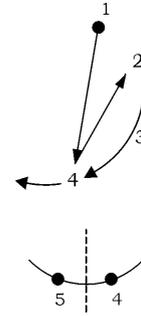
This is the easiest interval. Usually it is enough to *not give up*. Sometimes it is enough to wait for a certain change in our own “mood,” and nature itself makes us participate in life. It is like waiting until the “right” wave comes our way for surfing. On other occasions, it is enough to take a deep breath in order to find the necessary courage within ourselves. I am on the springboard looking at the swimming pool below: I take a breath and dive — it is as simple as this.

Point 3 is the moment of the Word and expression. When expressed in sound, the idea becomes pure magic. Gurdjieff said that man's most important organ is the organ of speech.

POINT 4

The idea is now an effort. It acquires material form and personality, occupying physical space, adjusting to structures, time, rhythms, and cycles.

This is a stable stage, usually experienced in groups. It also may correspond to some routine or methodical discipline. At this vertex of the *accumulation* triangle (1-4-2) basic knowledge is acquired from experience and structural energies. Anonymous work precedes or supports creative work. This can also be called a test period or an exercise.



The mind is going to point 2 in order to confirm planning, and budgeting decisions, but it does not usually have the energy to go through the whole hexade from the bottom-up (4-2-8-6-7-1-4). This is, for example, the situation of the employees who are directly supervised by the boss (1-4) where usually the maximum they do is report problems (4-2) to their superior.

It is like the mother (4), who administers the house, makes purchases, and provides the daily meals, so that the father (5) can exercise his profession and the children can study and play.

There is the danger of falling at 4 and remaining there. Far away from the goal, 4 does not see real outcomes (7-8). A person who does not have an "I Am" to hold on to, can fall directly from 1 to 4 and sleep there forever.

PASSAGE 4-5 (THE LINE-OF-FIRE)

Most of humanity's life takes place in the stopinder between points 4 and 5, going and coming as a pendulum. Most lose their force by friction instead of taking advantage of it for their own growth.

The symmetry axis is a kind of unconscious interval, because at point 4 the immersion in matter often brings about the reduction of the critical mind and the falling into a blind automatism — routine for routine itself, and bureaucracy, without the correct 4-2-8-5-7-1-4 of a real support-activity.

If 4 succeeds reporting to 2 (ascending, difficult), it will still be necessary to ascend more, until 8, to verify if the goal is being achieved and to check the action



stages (4-2-8-5). So, there is the risk of going to 5 without proper preparation, crystallizing the operation in detriment of the goal. There may occur here many deviations from the objectives, and from the pre-established *modus operandi*.

POINT 5

We are now in full operation in the physical world. Once the material field (4) is prepared, action and movement begin. Point 5 must verify the model (7) and only through this can it be linked to the initial impulse (5-7-1). “To do,” yes, but “to do what?” At this moment the initial idea (1) might have lost all its clarity — so far away is 5 from the origin.

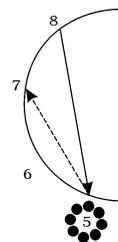
Because it is creative, 5 may wrongly reinvent the visualized object (7), because, just like 4, it needs to go through the hexade upwards and this is hard. It must go ahead, mentally visualizing the finished work (7). But this is not enough; it needs to connect again with the origin (5-7-1) and go back (5-7-1-4-2-8-5) to receive orientation from the mind about the action, which come with all the force of the final goal, the 8. It needs to remember that at point 8 its action will be judged, and it will be evident whether it was done well or not.

The activity of 5 can be a source of success and pleasure, giving the illusion of reality, which is a trap, because the more we stay at 5, the more we will deviate from the initial idea.

Five must look ahead to 7, the finished work, and not to 8. If it is concerned with 8, the work in the market, it can feel too much pressure, be frightened and paralyzed, like Lot’s wife, who became a statue of salt because of looking back, having the choice of not doing so.¹

“Fa passes through a half-tone into sol and in fact the material received here appears to be the salt of the human organism — the Russian word for salt is sol.”²

Five can be a game or an addiction, which we jump into and cannot stop. In this case, we do not stop the game, but we stop *our lives*.



¹ Genesis 19: 26: “But Lot’s wife looked back, and she became a pillar of salt.”

² Gurdjieff, *Views*, p. 24.

POINT 6 – SECOND INTERVAL

Action is not everything. It is necessary to complete the work, giving it a final and ultimate form. Options always exist for deviations, temptations to diversify, and temptations to remain automatically in the execution stages, eternally “doing,” without thinking or feeling, identifying with the situation.

It is necessary to limit the “doing” and the “forgetting of oneself” — and this is painful. The choice of only one final form, with the decision of progressing, is one of the most frightening limitations, felt more as a loss than as the conquest of victory.

At some moment, we need to stop (6), conclude the product (5-7), and give it finishing touches and beauty (7). At this point, we need inner effort and external help. We must appeal to a larger impulse, in order to break the inertia of the moment (inertia in action), remembering the triangle 9-3-6, that which “is,” the triangle of “I am.”

Courage is essential to assume the risks ensued from decision and commitment, which are present now as inevitable. We need to leave the comfortable safety felt during action and face the insecurity of change to an unknown level.

We are in the *Harnel-Aoot*. It is indispensable to have the participation of Will, which only comes from Consciousness. He who does not have it, must ask for or *borrow* it, because the work *desires* to be finished, and an incomplete work will be from then on an obstacle in the author's life. Being has already been transformed and if the transformation is not complete a high price will have to be paid.

We hardly have the required Will, so we must usually ask the right people for help.

Due to the asymmetry of the 5th stopinder, if general conditions do not become extreme (excessive vibration or absolute calm), at this point the process divides its energy, half for its own consumption and half for its results, assuming the loss it must pay for contradicting the second law of thermodynamics.

POINT 7

Once the Harnel-Aoot is overcome, there occurs the breaking of a barrier, an explosion of lightning and thunder, opening a clearing among gray clouds. This is a jump to freedom, the beginning of the escape from prison and the visualization of limpid, beautiful, and pleasing horizons.

Now we deal with cleaning, embellishing, and packaging for presenting the results to the world.

Seven is the herald; it says: “Here it is.” It is ready!
It is finished, but the process is not over.



The inner path goes to 1 to check if the initial intention was fulfilled, to 4 now to foresee the ground that will support the process in the future, to 2 in order to confirm deadlines, to 8 to inform that it is all ready, and to 5 for adjustments that may be necessary. It returns to 7 affirmed.

Seven is the product, but this means nothing — there is still a long road to go. If not used, a product is nothing. That which is not offered is lost.

POINT 8

The moment has arrived to use the product. The work must have already been announced (7-1), and now it will be distributed in the marketplace and used by the clients. The inner path 8-5 does the control of execution and prepares feedback for the next cycles.

*Gurdjieff wrote a little book, “Herald of Coming Good,”
when “Beelzebub’s Tales to His Grandson” was to be released,
and later he collected it back — once its mission was accomplished,
the book had no further reason for being.*

Often the process needs to go back (8-5-7-1-4-2-8) for correction of deviations in relation to the goal. The know-how is reevaluated for subsequent processes, new stages, or even the continuity of the present process. This know-how or its change can determine alterations in the final product (7), which is compared with the initial idea (1), that can also now be revised (but not reformulated), as well as the physical structure and planning itself (2).

If the end product is not good, we have nevertheless been victorious in something: we have acquired the “know-how not to,” because we now know what we must not do — this is more knowledge than we had before. So, in life it is preferable to do something wrong — and learn — than to do nothing at all.

Eight is the position of the manager, he who has knowledge from experience, or even a master who can now guide apprentices (2).

Being a position of appropriately acquired power, it is possible that the person responsible for the process may in the future hesitate to leave, when he would have to pass this position on to a new manager. This is due to the third interval, the *Intentionally-actualized-Mdnel-In*, where there is a Si in the first octave, a Sol in the second and a Mi in the third. In spite of this interval having been shortened to facilitate the passage to a new cycle, it needs *intentionality*. It will be as a *retirement*, which does not mean the passage to inactivity as one would think, but the beginning of a new and higher cycle.

*“Remember, after you solve a problem
say bye-bye to it.”¹*

POINT 9 – THIRD INTERVAL

If the process has been successful, the whole enneagram will be in harmony and the appropriate energies will provide a new impulse. Nine is like a dark area that waits and attracts creative lightning for a new cycle at a higher level.

In case of victory, the new cycle will be accomplished one octave above in terms of energy, following the ascending spiral.

¹ Lama Gangchen Rimpoche (1941-), born in Tibet.

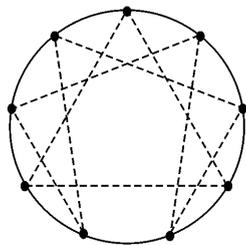
SPECIAL PARTS

Special parts of the enneagram are intersection points, arcs, chords, line segments, and also many internal figures formed by its lines. The meaning of these parts and their combinations may vary quite a bit. There is something in its correspondence with the diverse created Worlds, in a sequence of imprisonment with more and more laws and restrictions. These meanings should also be verified in terms of the interrelation between the centers. But this study of the parts can only take place after great understanding of the whole and its general functioning.

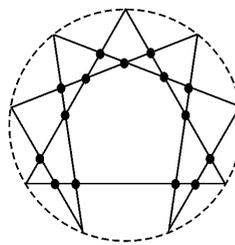
INTERSECTIONS

There are 24 intersection points in the enneagram, 9 being external, on the circumference, and 15 internal, inside and out of the circumference.

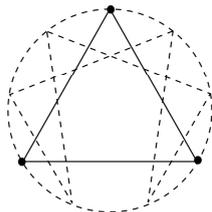
9 External Intersections
(3 + 6)



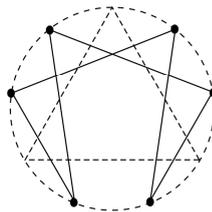
15 Internal Intersections
(3 + 12)



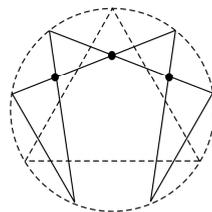
3 intersections
of the triangle
with the circle



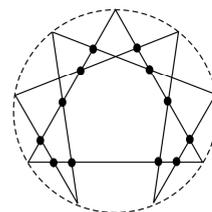
6 intersections
of the hexade
with the circle



3 intersections
of the hexade
itself

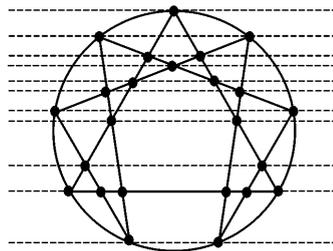


12 intersections
of the triangle
with the hexade

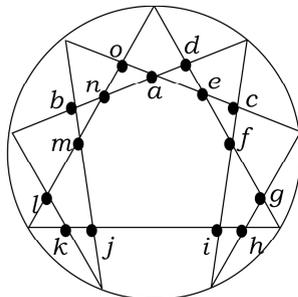


Another observation that can be made concerns the levels and their symbolic connection with hierarchy. There are crossings at 11 levels¹:

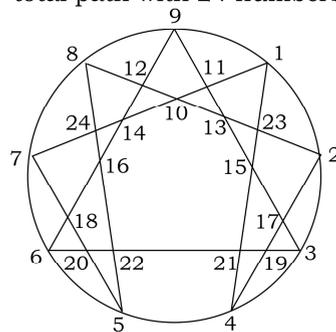
11 levels of intersection



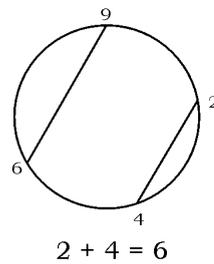
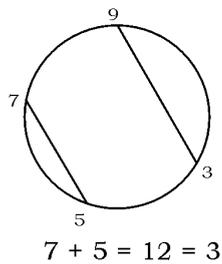
inner path with 15 letters



total path with 24 numbers

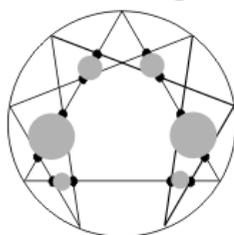


inner parallels - equivalent angles

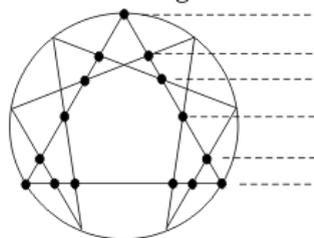


¹ See p. 312 (Levels in a Company).

Great Emotional Doors
6 pairs of Internal Points
in the triangle

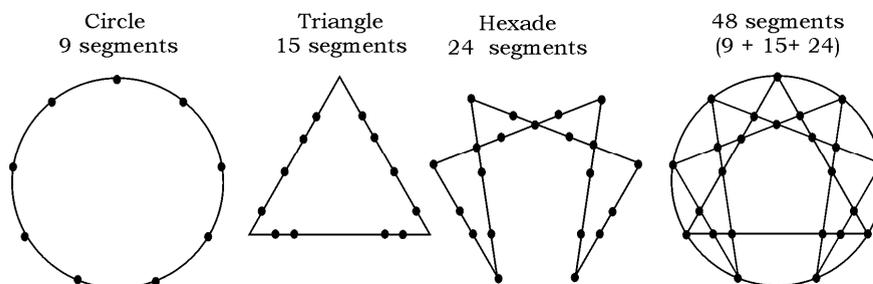


6 levels
in the triangle

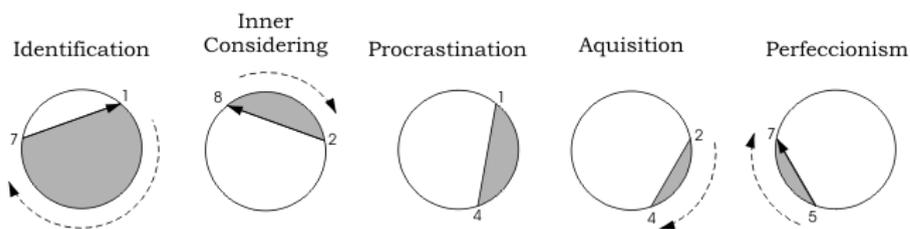


SEGMENTS

Segments are straight lines or arcs delimited by points. We have in the enneagram a total of 48 segments, which can be associated to World 48, the Earth.



GEOMETRICAL CHORDS



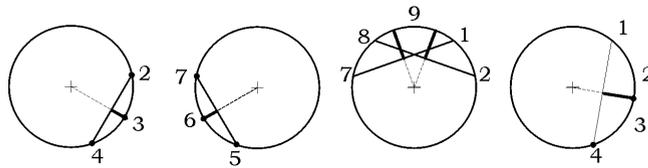
The study of the chords is very interesting, because it demarcates areas where we have the tendency to be caught, like “prisons” where we stop. For instance, the chord 7-1 demarcates the lower part of the circle, the prison of identification, which can have several degrees or aspects. The first is when the object of attention, the 7, “beats” on 1 and hypnotizes it, so that it doesn’t try anymore to go on to 2, and remains stuck to imagination. This chord may, for example, refer to

the author that goes till the stage of finished work, but does not offer nor publish it, and constantly goes back to 1 to do another work.

On the other hand, each “chord area” has its opposite: the rest of the circle, which must also be studied for each case.¹

BISECTORS OF THE CHORDS

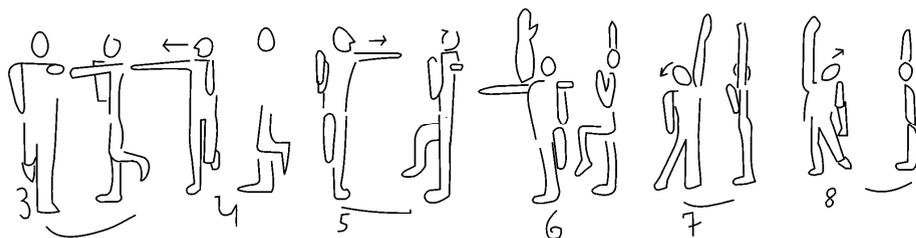
Another geometric structure to study in terms of meaning is the bisectors of the chords, the lines that pass through the center of the circle and divides each chord into two halves.



¹ For the upper 7-1 area, see p. 183.

THE ENNEAGRAM MOVES

“G had had a large Enneagram marked out on the floor of the hall of the Institute for the Harmonious Development of Man. The pupils who took part in the elaborate dances and movements performed in the evenings stood on the points in the circle marked 1 to 9, and were then instructed to move in accordance with the sequence 1, 4, 2, 8, 5, 7, turning round one another at the points of their meeting, that is to say, where the inner lines of the Enneagram crossed each other. By taking part in these movements the dancers learnt to experience the Enneagram as it really was, a diagram which represented the motions of life.”¹



MULTIPLICATION

“I understood him to say that to the person for whom the Enneagrama moves already begins to understand something”².

In movement classes, Gurdjieff gave “multiplication” exercises based on the enneagram.

There are 5 canons by which people are placed at the numbers of the hexade, usually in rows and columns, and change their places according to the sequences of the divisions by 7. The key of multiplication is the series 1-4-2-8-5-7 of the hexade. In search of

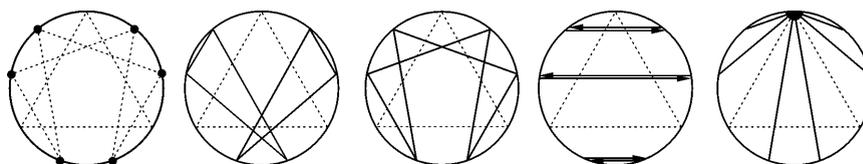
¹ Walker, *A Study*, p. 175.

² Popoff, *Gurdjieff, his work*, p. 159.

reunification, multiplication is done over the division. The triangle stays still.

The mental effort to keep the attention on the shifts of the key number, while the body makes predetermined movements, generates incredible energy of presence.

Irmis Popoff was the first written source that I have found on multiplication exercises with the series 1-4-2-8-5-7 and its connection with the enneagram. She attained her own conclusions and related the multiplication movements to five “new figures” in the enneagram, which moved for her, representing our necessary and reduced *opportunities to change* and evolve.



PUTTING YOURSELF IN THE PLACE OF OTHERS

Starting from changing places in the movements, Popoff drew the 5 figures above. She did not explain them, and now I dare to find meanings in her writings and to add something based on my own studies and experiences. As she said, “I can be lying” — so the reader must do his own exercise of verification and understanding.

All those Multiplication Exercises are based on *putting oneself in the place of others*, one of the most important concepts of the Work. According to Gurdjieff, this concept, foundation of the essence of every bearer of the Divine Reason, is formulated by our Common Father in the following words at the main entrance of the Holy Planet Purgatory:

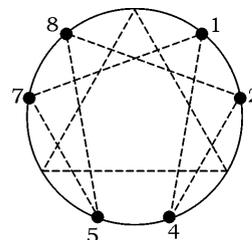
“ONLY - HE - MAY - ENTER - HERE -
WHO - PUTS - HIMSELF - IN - THE - POSITION -
OF - THE - OTHER - RESULTS - OF - MY - LABORS.”¹

As in relation to others, we must also put each of our *many I's* in the place of our other *many I's*, because it is very useful for each of them to know the position of each other — this can be the first link in the direction of unification.

¹ Gurdjieff, *Beelzebub's Tales*, vol. III, p. 354.

FIRST MULTIPLICATION: 0.142857

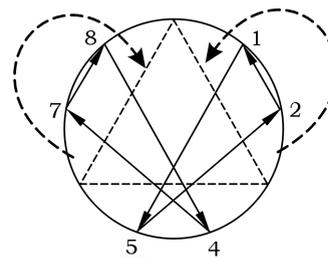
In multiplying by 1, all the points remain where they are and each one worries only about itself. There is no change of place: the hexade is still only a possibility. However, there is movement, because always in parallel with the multiplication, the students make an independent series of movements and inner exercises. We can see this in the final part of the film “*Meetings*.”¹



SECOND MULTIPLICATION: 0.285714

who was 2 8 5 7 1 4
becomes 1 4 2 8 5 7

2 goes to the place of 1
8 goes to the place of 4
5 goes to the place of 2
7 goes to the place of 8
1 goes to the place of 5
4 goes to the place of 7

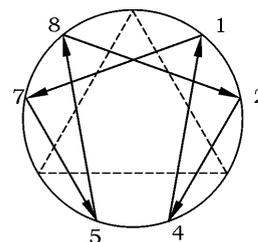


This is where the changing of places begins. Points 4 and 5 seem to be the focuses of two great lights, while 7-8 and 1-2 are away from the physical world. See interpretation in Fourth Multiplication, symmetrical to this.

THIRD MULTIPLICATION: 0.428571

who was 4 2 8 5 7 1
becomes 1 4 2 8 5 7

4 goes to the place of 1
2 goes to the place of 4
8 goes to the place of 2
5 goes to the place of 8
7 goes to the place of 5
1 goes to the place of 7



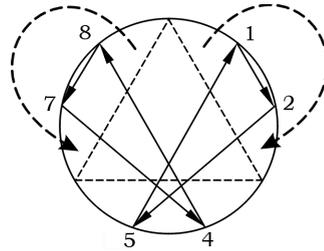
¹ *Meetings with remarkable men*, directed by Peter Brooks, based on Gurdjieff's book with the same name, 1979.

Each point moves to the previous point in the “key” order, and the hexade moves inversely to its normal direction, although the figure remain the same. This seems the “Law of Otherwise,” about which Popoff spoke.¹

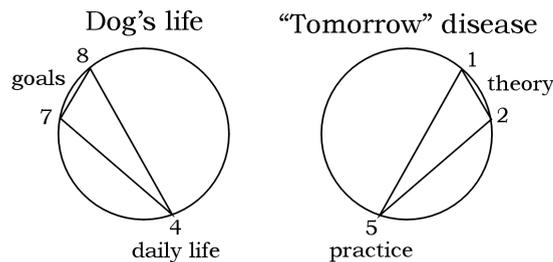
FOURTH MULTIPLICATION: 0.571428

who was 5 7 1 4 2 8
becomes 1 4 2 8 5 7

5 goes to the place of 1
7 goes to the place of 4
1 goes to the place of 2
4 goes to the place of 8
2 goes to the place of 5
8 goes to the place of 7



In Second and Fourth Multiplications, there is an interior crossing of the focuses and the diagrams are similar, but the movements are different.



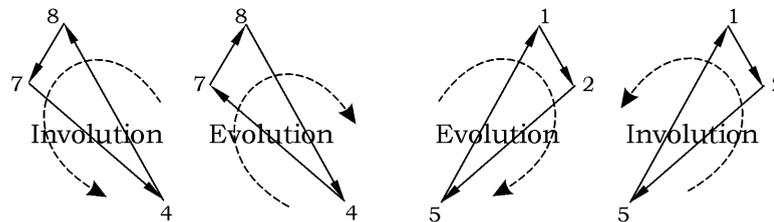
Without movement, in the triangle 4-7-8, there is loss of contact between daily life and the goals. The individual falls into a routine and forgets what he is supposed to do. He lives a “dog’s life,” only “eating, drinking, and sleeping.” In this case, the routine is not done well, for there is still much dependence. Furthermore, nothing will persist without a goal.

Also, if we see it without movement, in the triangle 5-1-2, theory is completely separate from practice. I think about my ideas, my plans, my works, but what I do is totally dissociated from my plans². I live today, with the “tomorrow” disease.³

¹ Popoff, *Gurdjieff, his work*, pp. 136-7, 141-4.

² Romans 7: 15-18. See Note on p. 21.

³ Gurdjieff, *Beelzebub's Tales*, vol. I, pp. 5, 362.



With movement, we can have better relationships. From the point of view of 4 (common life, the basis), to take the place of 8 seems almost impossible, but at least man can see how 8 needs his work. This is like the employee being the boss for one day. And vice-versa, when 8 changes to 4 and the boss becomes employee for one day.

“Those of you that usually do the shopping should try the other side of the counter.”¹

Now the relationship between 4 and 7 is like a draft before the final version. If I never have to read what I write, I won't have any idea that my handwriting may be illegible to others, but if I do this exercise, next time I will try to write better and to improve my writing to facilitate the life of those who need to read it.

When 7 goes to 4, it is as a violinist hearing the boy next door studying scales — something he himself has forgotten he once did. The correct path would be 7-1-4: it makes the 7 remember his initial idea again, so he will end up admiring the boy's persistence at 4.

For 7, taking the place of 8 is like a suitable promotion, while for 8 to take the place of 7 is a lowering — like “you are not ready yet”; in this case, the correct path would be 8-5-7, passing through execution.

The 1 and the 5 are opposite to each other, as are the philosopher and the artisan in the same process — one has the idea and the other puts it into practice.

For 5, the executor, changing places with 2, the planner, is not easy. There would be the inner path 2-8-5, but unfortunately, in our world this triangle has been broken. Although it would be good, it is very rare for the one who plans to have direct contact with the person who executes, and vice-versa.

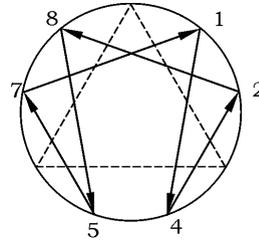
As for 1 and 2, they are opposites like affirming and denying, male and female, the free idea and the restrictions, and they can learn a lot from each other.

¹ Paulo A. S. Rafal, São Paulo.

FIFTH MULTIPLICATION: 0.7 1 4 2 8 5

who was 7 1 4 2 8 5
 becomes 1 4 2 8 5 7

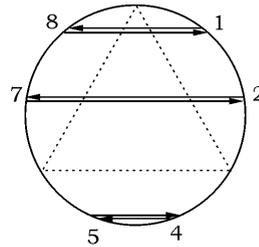
In this multiplication, the hexade moves normally, (1-4-2-8-5-7), and the interpretation is “functioning” in the normal enneagram. This coincides with the main role of 5, which is “action.”



SIXTH MULTIPLICATION: 0.8 5 7 1 4 2

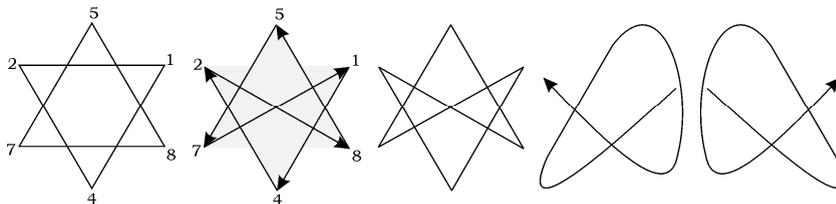
who was 8 5 7 1 4 2
 becomes 1 4 2 8 5 7

8 and 1 change places
 7 and 2 change places
 5 and 4 change places



Here we have a change of places at the same level. This is what we see in the enneagram of levels in a company¹, and it is important that the paired numbers understand each other. As we will see in the “Five Being-Obligolnian-Strivings,”² the pairs 8-1, 7-2, and 5-4 have several similarities.

These six numbers exchange two by two. If we place the pairs vertically, on a Star of David, and link them according to the key of the hexade, we will obtain a new esoteric figure, which represents the Dance of the Octaves³ in a unique diagram.



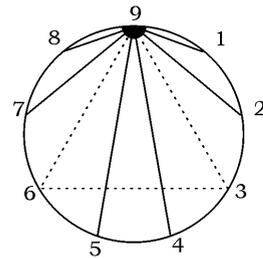
¹ See p. 312.
² See p. 389.
³ See p. 270.

*“By the end of the Sixth Multiplication each person
... has moved to and ‘become’
(played the role of) all other positions.”¹*

SEVENTH MULTIPLICATION: 0.999...

The Seventh Multiplication culminates with the unification by convergence, which may seem theoretical to us. The 9 in the enneagram symbolizes meeting and Unity, and we all desire, in a way, this reality.

The Seventh Multiplication symbolizes the centripetal force of Return.



MULTIPLICATION IN LIFE

Glenn Doman’s method of treating brain damage through physical movements² has similarities with Gurdjieff’s movements effects. More than this, Buzzell talks about the “acquisition of new neural pathways.”³

Now, let us imagine what kind of “new pathways” we could build for ourselves, by not only practicing these Multiplication Exercises, but also applying them in a similar way to all situations in life — exchanging places and roles!

EXPERIENCES WITH MOVEMENTS

*“...the wrong, independent, or automatic work of the moving center
deprives the other centers of support
and they involuntarily follow the moving center.
Often, therefore, the sole possibility
of making the other centers work in a new way is
to begin with the moving center; that is with the body.
A body which is lazy, automatic, and full of stupid habits
stops any kind of work.”⁴*

If I told you how much magic I find in this symbol, you would not believe it. I use it as protection and inspiration, although it has sometimes “inspired” me too much, to the point that I can hardly stand it.

¹ Buzzell, *A Long Thought*, p. 3.

² Glenn Doman, *What to do*.

³ Buzzell, *A Long Thought*, p. 29.

⁴ Ouspensky, *Search*, p. 348.

I have also done some experiences with other people, for instance, about the increase in electromagnetic energy that develops around us if we draw the hexade continually on paper.

There was a time when we would perform the movements on a big enneagram, in the grass among the trees, at the top of a hill. It was charming. On those occasions, I had extraordinary experiences and so did others.

Once I saw a strange phenomenon: the action of a mysterious force that pushed someone away from the enneagram during an exercise. I have not come to a conclusion as to whether this force was physical or hypnotic.

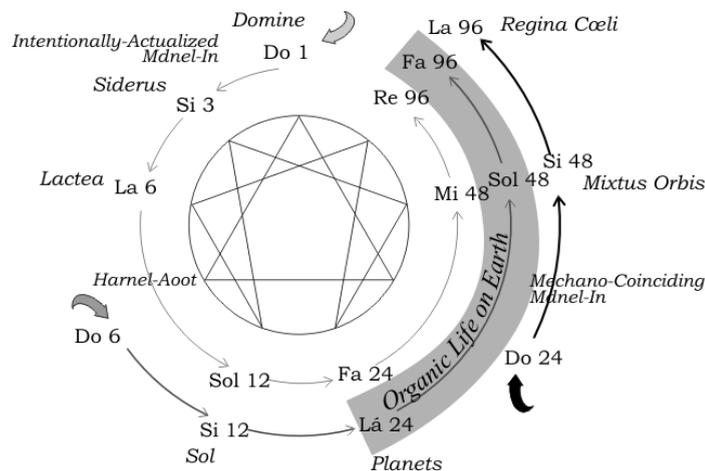
Another strange phenomenon was my super-effort experience. I had done physical work for several hours and then ran up the hill. It was terribly hot. Arriving at the top, my heart was pounding and I was out of breath. I thought that I would die. Everyone was already at his place. The teacher called me and indicated my position. It was time for the movements to begin. I went like a zombie, thinking that at any moment I could have faint of total exhaustion. However, when I entered and took a position in the enneagram, I received an immense influx of energy and felt completely renewed. I was able to perform the movements then, maybe better than ever.

THE ENNEAGRAM OF ENERGIES

The enneagram is absolute, what we put in it is relative.

As we have seen, there is only one stairway by which we can go up or down.¹ For better understanding, we use to separate them when illustrating the processes. Although the stairway is only one, the paths are two: creation and evolution, represented in the two fundamental enneagrams: the Ray of Creation and Nutrition, respectively. We will show them here in terms of energy.

THE RAY OF CREATION



The Ray of Creation is the model of the whole descending stream, when the energy is materialized through three octaves.² Its Great

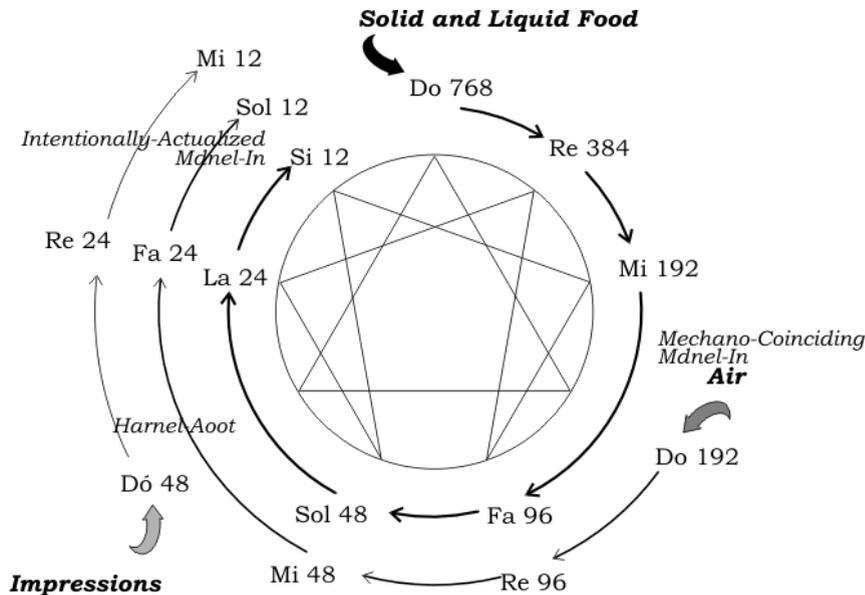
¹ See p. 270 (Dance of the Octaves).

² See p. 126 (Energies).

Octave and two Lateral Octaves are represented in a counterclockwise or involutory direction.

NUTRITION AND ENERGIES

The process of Nutrition in the enneagram, represented in a clockwise direction, is the prototype of all ascending or evolutionary currents.

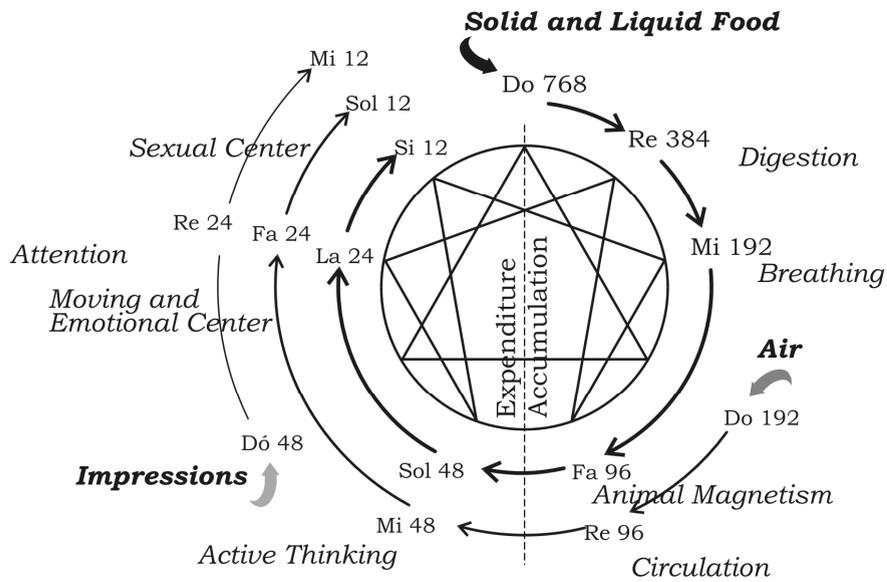


The levels of energy in these two diagrams do not match exactly (in the Ray of Creation, Sol 12 is at point 5, and in Nutrition it is at point 8), because we are dealing with different scales,¹ that of the cosmos and that of man.

Now, with this model, we can better understand the interference of the higher octaves over the lower, providing the correct shocks at the appropriate points. We study this basically in digestion and refining of energies, which leads us to understand other processes related to inner work and to the transmutation of energies for coating higher bodies.

Man's nutritional process is carried out in three interwoven levels: physical, psychic, and spiritual.

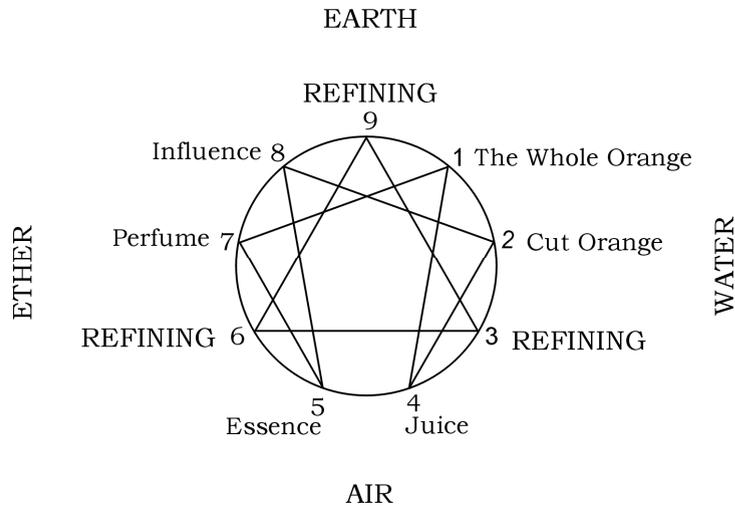
¹ See p. 127 (*movable scales*).



In terms of “beginning, middle, and end,” in evolution by Nutrition, Food would be the *idea* or beginning, because before it is processed by the body it is only *theory*. For instance, from the point of view of topology¹, man has the same form of a doughnut or a tube through which food passes. In the process of nutrition, Food is not “inside” the body until it has received the shock of Air — it can still come back out of the mouth. The octave of Air performs the true incorporation or *action* over the food. The octave of Impressions corresponds to the emotional, and fixes the energies where they need to be fixed, making the process a *reality*.

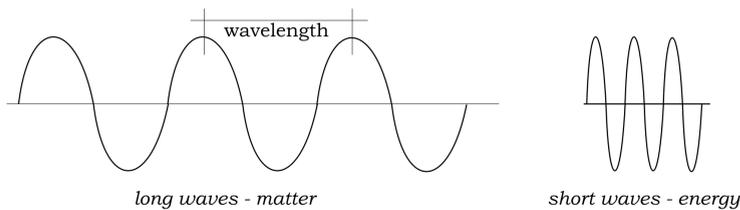
¹ Topology is the study of all different sorts of spaces and their transformations.

ORANGE – AN EXAMPLE OF REFINING



The enneagram of refinement of energies is determined according to the Law of Vibrations. The density of matter is inversely proportional to that of energy. The more dense the material, the lower the frequency of the vibration (and the larger its width or wavelength); and the higher the vibratory frequency, the less material there is and the more intelligent it is.

When we talk about *energy* we usually refer to short and fast waves, that can travel far, while *matter* corresponds to slow and long waves, with no force to go very far — in fact, matter does not go anywhere.



O – ORANGE, GENERAL CONCEPT

The orange is still in the tree. For us it is practically a mere concept. But it has possibilities. The most probable or natural possibility is that it will fall to the ground and become food for the earth. At this moment the orange is an opportunity. And opportunities does not last long. Something then must be done — or involution will take place. The choice at this point will determine the Function.

From the point of view of potentiality, it can undergo many transformations until the state of its maximum influence in the ascending current.

1 – WHOLE ORANGE (MM)

The orange has been picked, separated from the tree, but is still only potential. It can have countless applications, none of them accomplished yet. In this sense, it is nothing, as if it were just the idea of an orange. It contains the idea of the seed, for orange trees to be planted that will multiply the oranges. In its present condition, it can be used by only one person — only if divided would it feed or influence more people.

In the present example, the orange is destined to refining transformations, for feeding and influencing.

A solid and whole orange is a being in itself (1), and cannot attend to the needs of more than one body. It is also one body, and from it, only the external form is seen or evoked (7). Its interior can only be inferred from previous experiences.

It cannot be used as is. If it is not transformed, it will deteriorate as any orange that falls from the tree to the ground. To pass through this stage, it is necessary to consult its structure (4) — for instance, in order to cut it.

2 – CUT ORANGE (PM)

Once the orange is cut, it continues being externally recognizable, not losing its identity as an external Being. It can be divided and served to more than one person. It can also be mixed with water, forming a paste.

For this division it is necessary to use tools involving some physical action (1-4-2) and to have a basic knowledge (2) of the orange's internal structure (4).

According to a plan (2) that involves purpose (8) and the prediction of some possible usefulness, it can be washed, peeled, cut in two, separated into sections, separated from the seeds, and even removed from the membrane covering the sections.

At this point, as Re, it keeps the form of its original cells, and is still recognizable by sight, weight, and touch. However, sight now reveals its interior, which was formerly only underlying (subconscious).

Also the sound that it produces when falling, for instance, or the touch when bitten into, continue to present the specific physical idea of the orange.

3 – FIRST INTERVAL (MM)

The orange being needs to give itself up to external decharacterizing. It is necessary to have an accepting attitude. The transformation tools can be the same as those in the previous stage, but the intensity of the division increases quantitatively.

This interval is frightening, for a transformation is intended and the process will pass to another environment. Something will end here, and this is the orange's individuality.

4 – JUICE (MP)

Liquefied, the orange is no longer an orange. It is now shared matter. It is a liquid, with all of the material properties of any liquid. Its physical state has changed. It has lost its individual form, but it preserves its color, smell, and flavor.

Now, not only can one orange serve several persons, but also we cannot know anymore if the juice came from only one orange or from several.

The juice can be mixed with other substances. It can be used in the form of small droplets, in a spray, for instance. Here the aid of a *container* is necessary.

In terms of natural preparation, without help from external factors, all the possibilities of preparation of the orange as matter seem to have been explored.

Let us observe the relevance of time here. The juice, if it is not used soon, will deteriorate in a short period of time. However, in this same state, if properly processed, it will still be good for storing, freezing, or crystallizing.

5 – ESSENCE (PP)

We can dry the liquid orange, concentrating it, evaporating all its water, leaving just the essence of the orange, which will result in an oil or a concentrate. This is not an orange anymore, but its fundamental components. We can separate the fibers, the vitamins, the mineral salts, and the chemical essence that have given it the property of being like this, so especially an orange.

At this point *technology* has acted and an irreversible processing has taken place. Even if we put back the water that was evaporated, etc, we will no longer have the juice the way it was.

The processing now in use ensues from everything that was planned in the left half of the enneagram (1-2-3-4) and from now on it cannot be modified.

Point 5 is more concerned with the outcomes, so this process is executed in view of their presentation (7) and final distribution (8). There are a lot for many, but there remains a doubt: What for? For whom? There has to be direction and intention, because the transforming function is intelligent and purposive.

There cannot be a long delay, because of the risk of losing the vivifying force, the genetic factor.

6 – SECOND INTERVAL (MP)

How can this essence obtained be presented for distribution?

Here a decision is necessary: a commitment, as a voluntary and active shock. This implies commitment to the new external form (7) and the new inner content (8) of the transformed being.

7 – PERFUME (ME)

The perfume has been concentrated. The refinement produced by the acceleration of the vibrations (5-7), has transformed the product into something very different from the original orange. Now, with our normal senses we would not be able to distinguish between a natural product and a synthetic one.

Point 7 demands an image, a visual archetype. Usually the product needs to be presented with an external label or a suggestive drawing to indicate its content.

On the other hand, refinement increases tremendously the field of action of the vivifying force. The perfume (7) that always existed inside the orange (1) now surpasses its physical possibilities of previous performance. It reaches spaces at a distance and power that makes the original orange only an idea again, formerly imprisoned now free in its vivifying essence.

It now has ease for dispersion such that it needs to be artificially contained, according to the purpose of its use (8), to not drift away.

*Don't forget all these examples are analogies
that you can and must apply to inner Work.*

The final external form, or the container, will take into account aesthetics and the available factors of instinctive or emotional attraction. This is the final product of the cycle, that which will be seen and wanted for using (7-1). It needs to have inner quality, but also external appeal.

8 – INFLUENCE (PE)

The perfume will only be useful if used. As long as it is not distributed and used, it will be only a possibility, just as the orange itself was in the beginning (1), and all efforts would have been in vain.

Therefore, it will only truly exist when it is a reality to someone (relationship 8-2). Like a master, who can have several disciples, performing a multiplying and evolutionary action, the distribution and use of the perfume will influence several people, but each one in a private and different way.

9 – COMPLETE CYCLE (EE)

Now there is nothing else consisting of matter — there just remains the experience itself.

With the accomplishment of this cycle, there has been an increase in the being of everyone and everything involved. A lot was learned, understood, and incorporated into Being, so that the following cycle will be a higher Function (9), in the ascending spiral. Will has also been increased.

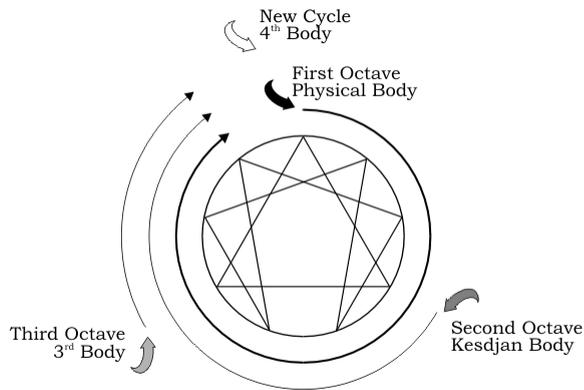
NOTE

We could make several enneagrams for an orange, varying its function (9). We could use it as an image for a picture, as a ball for playing. We could eat it raw in sections, or in the form of a pudding. We could manufacture an essence like cologne or concentrated perfume for personal use, or the essence could be destined to the preparation of cakes and sweets. We could extract its vitamin C or other elements for medicinal purposes. And so on. Each aim would constitute a definite pair 7-8, whose accomplishment would demand a specific enneagram.

BODIES OF MAN

The first three bodies of man correspond to the three octaves of Nutrition, having as an analogy the carriage, the horse, and the coachman. These octaves are superimposed and interwoven through special connections, according to the integral functioning of the enneagram, as well as the links between the elements of the carriage: the shafts, the reins, and the voice.

The fourth body will be part of another cycle, as a new birth. The higher the bodies, the higher and less dense the energies needed to feed them.

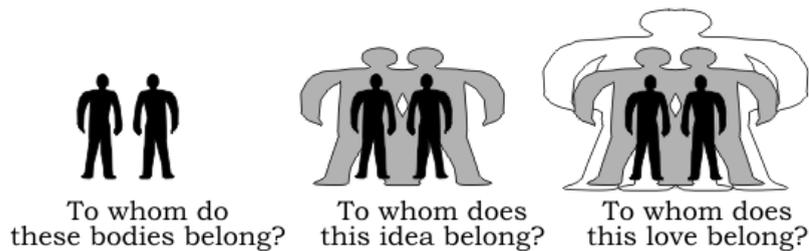


Our physical bodies are separate from each other, because matter creates separation. However, already in the octave of Air, our bodies not only touch each other, but they also exchange matter constantly. People in the same room inhale molecules of air that have already been in the lungs of the others, and they exchange even cells amongst themselves. Therefore, through Air, there is a material connection between organisms.

What can one say about the finest energies of thought and emotion, which interpenetrate the worlds below and being less dense occupy spaces and reach distances that we dare not imagine?

The energies of higher bodies and higher centers are so encompassing, that I can hardly call them “mine,” but only “ours”: “our idea,” “our true love.” This was probably the intuition of the well-known expression “collective unconscious.”

Higher energies have no “owner,” because instead of *I* having them, it is more probable that they have *me*. They do the actual integrating of the whole.



Man is usually very afraid of integrating with the Whole. Identified with the personality and with the physical body, the Outer man has great pride in his “individuality” and considers it his great treasure. Immersed in this illusion, he does not surrender to higher emotions, like true love, in which we are all one and there is no “you”

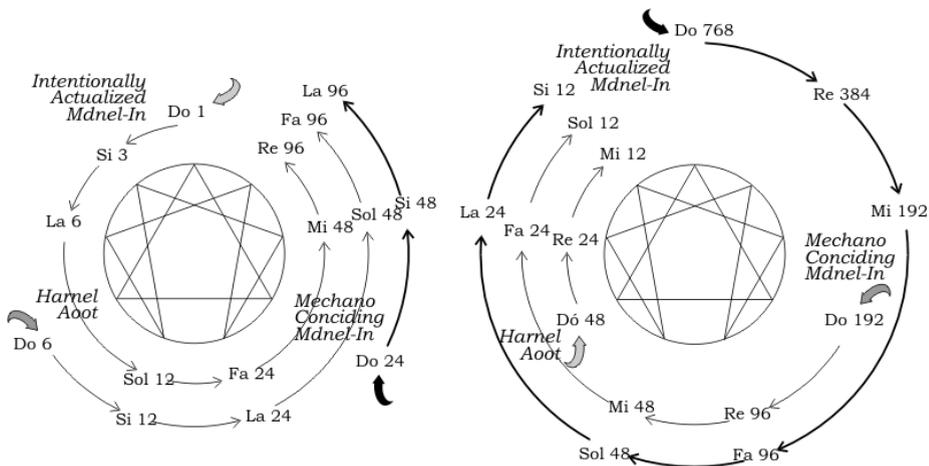
and “me.” He fears sharing as death, thinking about the integration to the Whole as a loss of himself. What he does not see is that, instead of a loss, there is an immense *gain*, because then, besides continuing to be what he is, he becomes more than that, being *also* the others and everything he becomes united with.

The only way to grow and to “remain” is to accumulate higher energies in oneself. If you have energies of a world above, more encompassing and penetrating, you will no longer feel the same separation that you feel in matter, between one stone and another stone. You will start to be first like one water and another water, then like a cloud and another cloud, and later — who knows what...

As Gurdjieff said, we can choose to feed the Moon or the Sun. What does this mean? For the level of the Moon, we only need to become more and more like a stone. However, to serve the Sun, we will need to improve ourselves. If we have in us solar energies, like H12, we will actually participate in the body of the Sun and we will have the possibility to be “one” with the Sun.

“... you are a food for God.
... So, have a good flavor!”¹

THE DANCE OF THE OCTAVES



The two streams are constantly struggling, but maybe it is more appropriate to call this a dance, like the dance of Shiva. It is not by chance that Gurdjieff entitled himself a “Teacher of Dance.”²

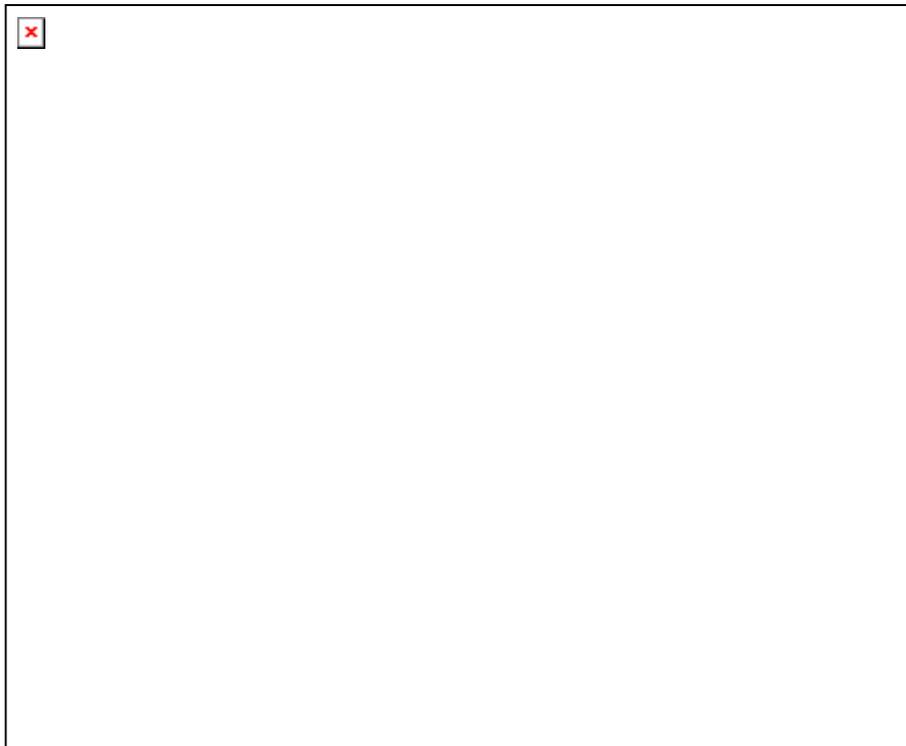
¹ Reshad Field, *The Last Barrier*, Harper, 1976.
² Gurdjieff, *Beelzebub’s Tales*, vol. I, p. 50.

These currents form life itself. If there were only one of them, it would be like “*the sound of one hand clapping*,” as in the famous Zen koan. If opposition did not exist, it would be like punching a cloud, talking to a deaf person, or the Sun shining with no planet to receive his light.

Looking at the two separate enneagrams like this, it can seem very simple. But nothing is as simple as it seems.

THE BATTLE

The two enneagrams are actually superimposed, and we call “dance” or “fight” their united, interlaced functioning. With the following united diagram we can understand better how the fight is at each point, when the ascending stream needs to struggle against the opposition of natural forces — we must not forget that Creation comes down from the Absolute with an immense collective force.



There are several other perspectives to consider. Creation is carried out by the manifestation of the Absolute from Unity to Multiplicity, and Return is the opposite: from Multiplicity to Unity. There possibly exist infinite Rays of Creation at the same time, in all directions, as composing a complex sphere made up of cones

centered in the Absolute. So, there possibly exist infinite Dances of the Octaves, and parallel universes.

On the other hand, the octaves are not planes, but are three-dimensional, acting by *Harnelmiatznel*, in the form of divergent descending or convergent ascending spirals.

It is said that the stairway is the same, to either go up or down, but its own existence is due to an infinitesimal error in the reconstruction of what was divided: there exists a *discrepancy* of 0.999...

If we visualize the “dance,” we also need to consider the density of the energies, because the Absolute is pure and total vibration that slows down as it descends, building matter.

As if this were not enough to challenge the limitations of our understanding, let us remember that all this also occur simultaneously in labyrinths, mazes, or on chessboards.

Thus, thanks to that intentional inexactitude, everything that was separated suffers the constant and living fighting dynamism of reciprocal maintenance in the Trogoautoegocratic system.

So, let us celebrate the fight! Hurrah!

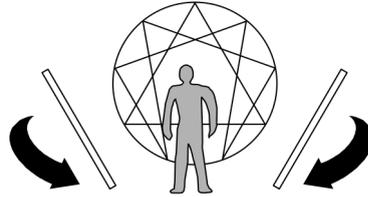
There is an interesting scene in the film “Michael,”¹ where the angel sees a bull and runs happily to challenge it, yelling, “Battle!” This film has clearly taken details from Pistis Sophia, where Jesus, after dying, still in the cross, wins a battle in the skies, and then receives a new “garment” (new body).

Prayer is sometimes symbolized by the battle between angels of light and angels of darkness. Saint Michael and Saint George are victorious in battles with dragons, which symbolize evil, or even illusion, or our false personalities. In Eastern religions, the most important segment of the Mahabharata battle is the Bhagavad-Gita, a dialogue between Krishna, and the hero Arjuna on the meaning of life.

It can seem strange to enjoy fighting. But in thinking about it, if we fight the right fight or dance the right music, we will for sure enjoy it a lot. It is the complete opposite of boredom. Hence, the fascination we have for games of opposition and conquest, and even, maybe, for wars.²

¹ *Michael*, US, 1996, directed by Nora Ephron; story and screenplay by Pete Dexter, Jim Quinlan, Nora Ephron and Delia Ephron.

² See p. 387 (Games).



Let us illustrate this with pinball: man amid the two streams, getting shocks from here to there and from there to here — he himself, at the same time, trying to apply his force on the palettes to dominate the situation instead of being blindly manipulated.

LIGHT AND COLORS

Visible light is the highest section of the electromagnetic spectrum our physical senses can perceive. The word “light” itself has become a symbol of all that is high, intelligent, and spiritual — we call “illuminated” a master or someone who has reached a high level of being.

On the other hand, through quantum physics we can see in *light* the limit between matter and energy, due to energy’s dual characteristic of behaving both as a *wave* (energy) and as a *particle* (matter).

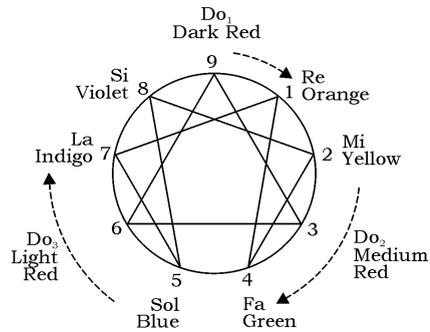
The most fascinating thing here is the esoteric and symbolic fact that light is somehow equivalent to the enneagram, synthesizing the Law of Three and the Law of Seven.

As in the enneagram, we have a *unity*, which is light itself, white light. However, since everything that is manifested has *duality*, to light is opposed the lack of light, or darkness; as white is opposed to black. And since all duality needs to be *neutralized* in existence, there is between them an infinite range of gray tones.

Technically, light is an oscillating electromagnetic field that propagates through free-space. It is energy in movement, different from sound, which propagates in elastic medium and is matter in movement.

As in the enneagram, light has *nine* parts: *seven* visible colors and *two* invisible extensions, infrared (heat) and ultraviolet (chemical reactions).

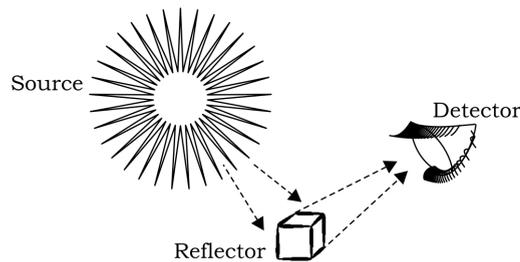
Visible light, white and polychromatic, is a complete octave in which there appear jointly the *seven* colors of the rainbow, monochromatic, called *pure colors*. Color, therefore, is a “note” or a light “chord,” defined as the visual sensation evoked by the spectral composition of light.



The *seven* pure colors, separated by refraction in a *triangular* prism, are: red (longer and slower waves, closer to matter), orange, yellow, green, blue, indigo, and violet (shorter and faster waves, farther away from matter).

Between each of the pure colors, the variation is gradual and analogical. Therefore, there are many other tones or shades, as in the Law of Seven, where the deflections are digital, but the stopinders are analogical.

Seeing colors always occurs by *triads*. For instance, the complete light irradiated from the Sun (source), finds an obstacle (opaque object) that reflects it totally or partially until it reaches a perceiving eye (detector).



The object usually absorbs part of the light, and the color we see in the object is the part of the spectrum of light that it reflects or “does not accept.” This also affects the temperature of the object. For instance, the interior of a white car, which reflects all the colors (white), is cooler than the interior of a black car, which absorbs all the colors and does not reflect any (black).

The influence of color on human beings, therefore, is not only at a subjective and psychological level, but also at the physical level. So, colors have an objective influence on us.

It is not by chance that in mythology red is attributed to Mars, god of war (material) and violet to angels and ascended spirits.

Another aspect that influences us is the “beat” of the color, because a wavelength and a certain person or situation must be in

tune or in harmony, just as occurs in music. It is because of this that among many tones of green, for instance, at a certain moment and for certain applications, we choose the one we “feel” to be the most appropriate or pleasant. Thus, there is space here for some secondary subjectivity. Now let us examine the human eye.

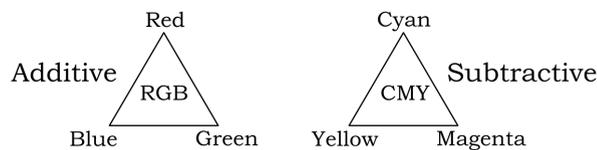
The eye is an extension of the brain, and not a peripheral nerve.

Its external part adjusts the brightness and the focus and projects the image inside, over the retina, where two types of photosensitive neurons, rods and cones, receive it. The rods are sensitive to weak light and only see in black and white (night vision). The cones react to high brightness and are responsible for the vision of color. They react only to the *three* primary colors: red, green, and blue, through sensitive photopigments.

By mixing in different proportions these three primary colors — that cannot be created by mixing any others — all other colors can be obtained.

Here we have the first mystery of color: white light is composed of 7 spectral colors which form infinite shades perceived by our eyes as the combination of only 3 primary colors and brightness.

The second mystery of color is its dual nature. There are two kinds of colors: colors *emitted* by light and colors *reflected* by pigment — therefore, there are also two systems of color combination: the additive and the subtractive.



ADDITIVE SYSTEM (WAVES)

In colors that are emitted or directly received by light, we use the RGB system, with the three primary colors *red*, *green*, and *blue*, which when mixed yield *white* (more light). This is the system used in television, monitors, scanners, and theater projectors, namely, systems that add light to generate color.

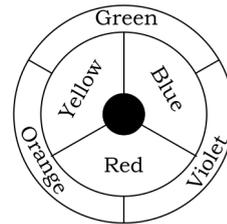
For transmission, the colors are separated into the three components, and at the receiving end, there is a mosaic of pixels, each of them formed by three cells with the primary colors, which reconstitute the images. There is always a certain loss of information, for we need matter even to create emission of light, and matter has always some imperfection. Actually, only the sunlight is pure.

In order to determine a color with the best precision, we use “color information,” for example, the HSV Color Model: hue (tonality), saturation (purity), and value (luminance).

SUBTRACTIVE SYSTEM (PIGMENTS)

The subtractive system is used in reflected light, like paint, pigments, or dyes, where the more pigment, the more the passage of light is hindered or subtracted. Therefore, the sum of the primary colors will result in black, and the absence of colors will result in white, as a non-painted paper.

Traditionally, artists use *red*, *yellow*, and *blue* as the three primaries.

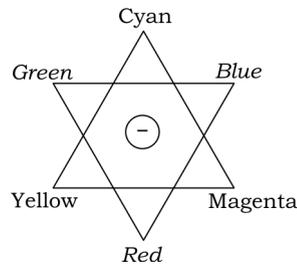
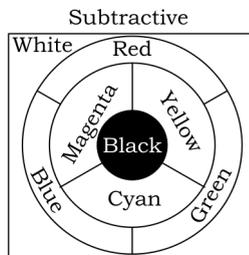
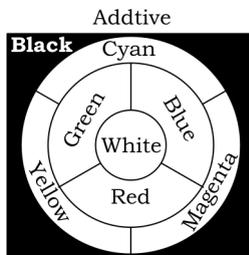


Artist's Pigment

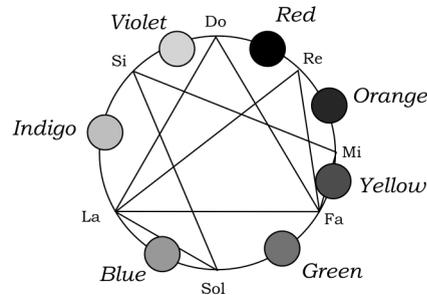
In the subtractive process, the three most appropriate primary colors are *cyan*, which absorbs red, *magenta*, which absorbs green, and *yellow*, which absorbs blue, and this system is called CMY. Theoretically, this system of three colors could be enough, but due to the imperfections of matter, *black* was added and CMYK is used, basically for printing. This gives us an analogy with the Tetragrammaton, where 3 is 4. It works well for paint that is soluble in water or oil, which take on a certain transparency. It is also used in transparent films that “steal” a little of the light for themselves.

THE TWO STREAMS

RGB and CMYK are like the two streams, energy and matter: one is easy, the other difficult. In terms of waves, for instance, in a computer, we can have an almost total control of color definition. However, when printing or painting, the pigment will depend on matter.



COLORS AND THE DIATONIC SCALE



In color, as in music, each octave is always formed by doubling the number of vibrations. The energy of a photon-light is inversely proportional to the wavelength of light. If, on one hand, light in the violet limit has half of the wavelength of the red limit, on the other hand, a violet photon has twice the energy of a red photon.¹

“And as he told me this the thought flashed across my mind that perhaps the design and coloring of the carpets are connected with the music, are its expression in line and color; that perhaps carpets are records of this music, the notes by which the tunes could be reproduced. There was nothing strange in this idea to me as I could often “see” music in the form of a complicated design.”²

It is interesting to note that the long waves of sound can go around a corner, however, the short waves of light go in a straight line and form shadows. Light is hindered by matter, but sound propagates within matter. This explains why we can hear what we do not see.

In the practical application of colors, we must make a distinction between *hot* colors and *cold* colors. The colors of slower vibration, close to infrared, are hotter, while those close to violet, are faster and colder. Hot colors are more akin to matter and cold colors to spirit. In the middle, there is green — for nature.

The appropriate use of colors is a priceless tool for *conscious influence*.³ Although Gurdjieff said that only fragments of the Law of Combination of Colors has reached us, he gives it great importance, chiefly in legominisms.⁴

¹ Asimov, *The Universe*, pp. 273, 275-6.

² Ouspensky, *Search*, p. 35.

³ See p. 39 (B Influences).

⁴ See p. 69.

PERFUMES

In perfumes, we can distinguish 7 primary odors: camphoric, musky, floral, peppermint, ethereal, pungent, and putrid.

At the same time, professionals define 3 characteristic “notes” of a perfume:

- The note of the *head*: the fragrance that dominates immediately, and is responsible for the first impression, being very volatile raw material.
- The note of the *heart*: the second fragrance, which determines the “theme” of the perfume, lasting some hours, with medium volatility.
- The *background* note: this is the final phase of the perfume, which persists after the evaporation of the other notes, lasting some days, and needs heavy and strong raw materials.

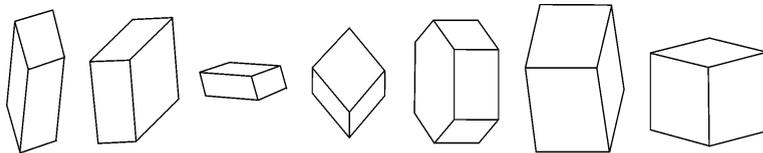
CRYSTALLOGRAPHY

Solid bodies or crystals are bound by natural plane faces that are the external expression of a regular internal arrangement of atoms, molecules, and ions.

Different types of crystals, usually identified by their forms, are studied in crystallography, and can be fascinating for those who are interested in sacred geometry and objective symbolism.

Following the Law of Three, crystallography is studied in 3 areas: geometry, physics, and chemistry.

According to the Heptaparaparshinokh, crystals are grouped, based on the relationships of their 3 axes, into 7 systems: *Triclinic*, *Monoclinic*, *Orthorhombic*, *Trigonal*, *Hexagonal*, *Tetragonal*, and *Cubic*.



PART III – APPLICATIONS

HOW TO USE THE ENNEAGRAM

It is important to begin with some theory, but it is in applying theory to practice that we obtain understanding.

Gurdjieff says that man on this planet has only “automatic Reason,” which makes it impossible for him to understand the cosmic laws. However, all men are born with the seeds of all possibilities for the attainment of “objective Reason,” which characterizes the “representatives of True Divine Essence.”

These seeds can be developed through conscious labors, studies, and efforts, not to satisfy one’s pride or vanity, but to obtain a higher level of Being.

How can we use the enneagram in our lives and how can our beings grow with this?

We will live especially two evolutionary triads, 2-1-3 and 2-3-1 (Evolution and Identity), knowing that by the Harnelmiatznel process we must aim at the higher to achieve the middle.

First of all, let us identify three forces we must put into action. Both triads begin with a *passive* attitude (2), through a theoretical *study*, which can be interesting, but this alone results in nothing. The two other forces will be *active* action or practice (1), and *understanding* (3).

Next, we live the two triads alternatively. Sometimes we will act before understand, most of time making mistakes and correcting them or not (with the other triad). Then, a fewer times, we will act correctly. In both cases the stage of *understanding* is absolutely needed: Did we succeed or not? Why?

Only through *practice*, and a vast training in observing all that exists and that is being done, inside and outside of ourselves, can we prepare ourselves for *understanding*.

Up to this point, in this book, we have looked at a lot of theory, and now several practical examples are provided in order to facilitate the study.

Nevertheless, the stage of understanding should continue beyond this book, all through our lifetime. In trying to recognize the cosmic laws in all and everything, we must remain attentive, conscious, humble, and directed to the truth.

Recognition of the cosmic laws, on the other hand, implies in using the three centers — otherwise this task would be impossible. This will lead us inconspicuously to see that we ourselves are an integral part of the process of life, and this can prepare us for the very rare stage of objective doing.

In order “to do” intentionally, we have to know very well the two fundamental cosmic laws and how they work together.

To recognize the Law of Three, we need to identify the opposing forces and the force that can reconcile them, and next we need to learn how to use the appropriate triads, applying the forces in the correct sequence.

For the study of the Law of Seven, we need not only identify and foresee the intervals, where action tends to stop, but also to be able to apply the necessary shocks according to our intended goals. The art of dealing with the intervals is one of the greatest *secrets* of self-development.

It is absolutely necessary to be familiar with the mechanical interval and to know how to wait and provoke its external shock.

To face consciously the Harnel-Aoot is an attitude that proves and increases our responsibility and our true participation in the Whole. It is possible to modify the subjective action of this interval, seeking or creating appropriate conditions of calm, order, or even chaos.

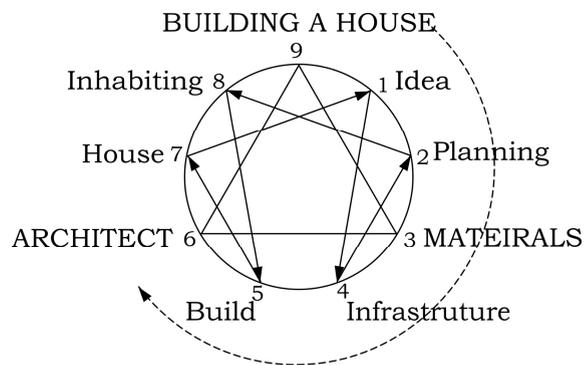
At the third interval, the energy required to overcome it depends on our achievements themselves. Even with a lot of practice, very few people succeed in this stage.

He who reaches such a degree begins to act consciously according to the law, integrated in the processes of life and the universe, as appropriate for a “representative of the True Divine Essence.”

“Often, you could spend an hour examining an object, only to realize it was something common and familiar wearing a different mask! The trick was to recognize the basic patterns of the universe, hiding in different forms. And the only tools at your disposal were volumes of rules and empirical patterns, various paradigms to choose, and a drop of cleverness. The more ways you could look at something, the more connections you could reveal.”¹

¹ *Why I Write Music*, July 2003,
<http://www.red-bean.com/sussman/brain/whyiwritemusic.html>.

BUILDING A HOUSE



*“My prescription for a modern house?
One — a good site. Pick that one at the most difficult spot
— pick a site no one wants — one that has features
making for character: trees, individuality,
a fault of some kind in the realtor's mind.
That means getting out of the city. Then — standing on that site,
look about so that you see what has charm.
What is the reason you want to build there?
Find out. Then build your house so that you may still look from where
you stood upon all that charmed you and lose nothing of what
you saw before the house was built.”¹*

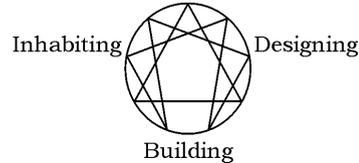
A good project arises from needs. If there were no limitations, an architect would perhaps never be able to decide how to even start building a house on a site.

One of the most complete experiences I have had in life was to project and build my own house, and then to live in it. I had never done a complete project, from planning and designing everything, to then actually constructing it.

¹ Frank Lloyd Wright (1844-1959), North-American architect.

When I began to study the enneagram, I acquired a very special understanding as I experienced this cycle, with this management, and dealing with all the bureaucracy, financing, materials, and workers.

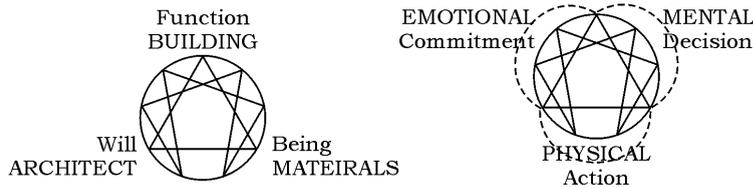
The basic difference between this project and others I had done before was “to use” besides “to do.” The architect, most of the time only does the design, but “doing” and “using” makes everything more real.



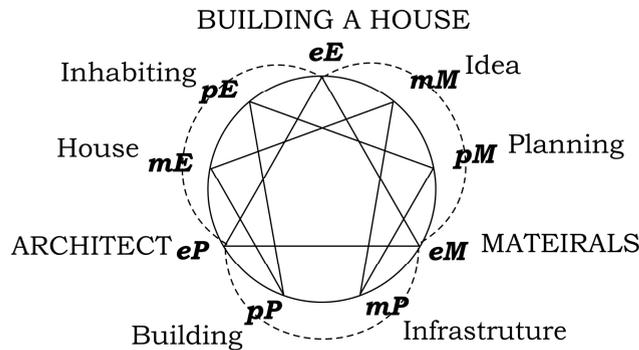
To introduce the application of the enneagram, we will study here this process in only one octave.

THREE FORCES IN THREE ENVIRONMENTS

Initially, we identify the three forces in the vertices of the triangle. *Function* will be Building, the cyclical transformation; *Being* will be the Materials which will undergo transformation; and *Will* will be the Architect and the people which do the building and also who use what is transformed. There are three starting points of contact with the exterior.



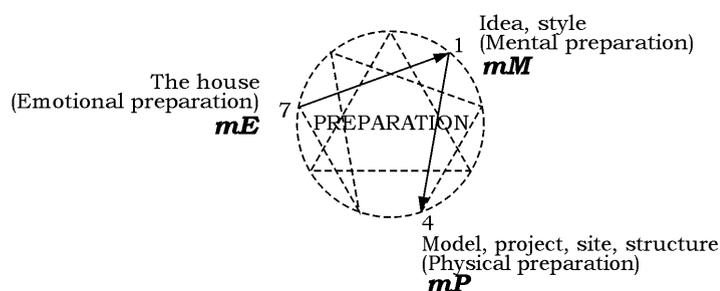
Then, we determine the three different environments. These environments, where the processes occur, we subdivide into three other parts. Thus, we have nine stages of performance.



SEQUENCE OF THE MIND

Functioning follows the Law of Seven, in a path through which the mind wanders during the entire process. The hexade, with its six points, is equivalent to the two “broken” triangles, of *preparation* and *action*.

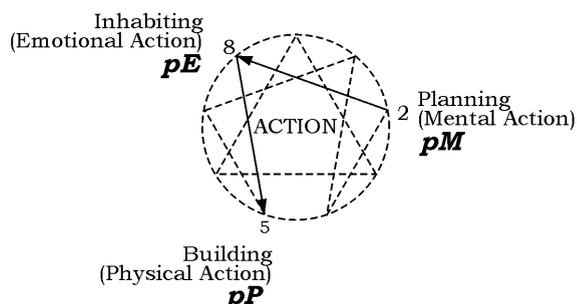
7-1-4 TRIANGLE OF PREPARATION



The Triangle of Preparation is a mental triad, represented by three nouns or *objects*: the Idea (mM), the Project (mP), and the Finished House (mE).

From this point of view, we consider the Finished House (7) to be the emotional part of the triad of preparation. Before being an outcome and an accomplishment, it is a motivating image. Even when finished, it is “mental-emotional,” because a house or any other work, even finished, if not used will only be the “idea” or symbol of itself. True accomplishment will include use, sharing, and life.

2-8-5 TRIANGLE OF ACTION



This is a physical triad, represented by three verbs or *actions*: Planning (pM), Building (pP), and Inhabiting (pE).

CHRONOLOGICAL SEQUENCE

The chronological path in the circle consists of nine defined stages, which should be actualized in time, one after the other, in the physical world. These stages are a consequence of the identification of the forces and environments as we have just described.

STUDY OF THE NINE POINTS

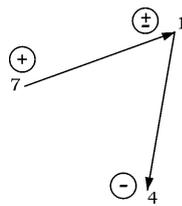
The process of building a house can be stimulated by several different motivations. Here we are simplifying in order to explain the internal dynamics of the enneagram. We suggest the reader observe and analyze other similar processes.

A building can emerge from the basic need for a place to live, but it can also be carried out for investment purposes, or even with specific purposes (a church, a hospital, etc.), or even artistic reasons (a monument). Each motivation will bring forth different processes and outcomes.

1 THE IDEA

Where did this Idea come from? The soil was fertile, because this idea was already in my mind: a long time ago, I had acquired some land. What triggered the process at that exact moment was the information about the possibility of a loan, along with the pressing need for space because the family was increasing.

The possibility of financing would enter at point 3 as a shock or external material help.



Point 1 can also be looked at as the search for a balance between 7, which beckons as an ideal, and 4, with its daily needs, family structure, and physical supporting routine.

2 LIMITATIONS

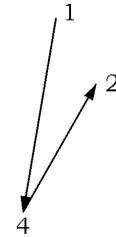
The pathway 1-4-2-1 was retraced many times. I had verified the sites in the neighborhood, the municipal regulations, the availability of resources and materials, and the space and time in my life for this new activity.

This was the point to define the style, do the project, set up the budget, and establish a physical and financial time chart. The hexade was traced many times — from this experience I called point 2 the “Great Simulator.”

People with more experience was consulted (2-8), those responsible for the financing, and neighbors and friends that had done this before. We discussed the subject in family and I submitted the project in advance to people who would approve and concede the building permit.

The goal (8) was already defined. If 7 is the house, 8 is the use of the house. Defining future use is essential for planning. A house to be sold and one to rent would have completely different projects, especially concerning the materials and finishing. Mine would be made “to-order.” Therefore, 8 is considered also the “market.”

Point 2 is a natural point to stop at. Planning is a complete enneagram inside point 2, which will result in a project, specifications and a time chart. Inside this “lateral” enneagram can be the contracting of an architect or a company, or even the decision to acquire a prefabricated house.



3 MATERIALS

I only needed to wait for the right moment. We must know how to recognize opportunities.

“A saddled horse never passes by twice.”

The loan was approved.

The shock that makes it possible to go from the mental to the physical environment is the entering of matter into the process. This does not imply irreversibility yet, because the material, new and without use, can still be returned or resold. Nevertheless, it is an initial commitment.

Point 3 begins another octave. Someone has to be determined and prepared to acquire building material and hire workers. At point 4, the construction site should already be organized. If the 4 is prepared it also means that the project is ready — the connection 4-2 is extremely interactive and some of these activities are practically occurring simultaneously. One cannot make a budget or time chart without the project, nor the project without the site. Here we can note a similarity with the labyrinth, in these going and returning activities.

As the project stage was processed, I began to buy and stock up on some materials of easy storage. This also reminds us of

PERT/CPM¹ method — to do certain things “while” (in the intervals) others things are being done.

When excavating began, I felt a new vitality: something physical had begun to occur — a new Yod.

4 INFRASTRUCTURE

We already have the land and a project to be followed. Material is stocked and prepared according to building methods. Stages are defined, according to deadlines. An entire administrative base is organized, as a supporting activity upon which the construction activity itself will function (5). Bureaucracy is followed, with licenses, permits, and measurements.

This point looks backward more than forward: it is more concerned about planning, material, and resources. What comes ahead promises a lot of change.

5 BUILDING

The work begins and here the process becomes irreversible. Bricks become walls, cement dries and hardens...

Time becomes more and more important. Mistakes now are no longer easily corrected. However, something new appears at each instant and energy seems to flow, providing satisfaction and enthusiasm. The initial idea is not questioned anymore. From now on, we look ahead (7), feeling the future more than the past; however, the present swarms with activity.

The euphoria of physical accomplishment can give the feeling that this was the only objective, and that our duty is being accomplished.

Then, subtly, there appears another interval. The tendency is for inertia in action to set in: to continue doing, doing, improving, without finishing.

6 PEOPLE

This second interval (6) is much more difficult than the first (3). Will has to be present, and at every moment, decisions must be made. In practice, the conditions initially foreseen always undergo alterations and it is necessary to be flexible and “ready and willing” to solve the problems as they appear.

¹ PERT- Performance Evaluation and Review Technique, CPM – Critical Path Method.

We begin to notice that everyone who participates in the process is also being transformed. The owner of the land will now start to become the owner of a house, the architect will have one more accomplishment in his curriculum, each bricklayer will have accumulated more experience, and many workers will be promoted.

At the same time, if the work is not well done, all these people will suffer the consequences. There appears the conscience of value, the questioning of competence, the judgment of effectiveness. Commitment becomes unmistakable. Deadlines are confronted and fears surface, bringing a lot of emotional feeling to the work, which up to this point has been merely physical. The team will disband.

A job finished is also the end of a job.

I will not go into details about the countless difficulties that occurred in this example, but it is good to remember Murphy's laws, from popular wisdom, which apply very well to the *Harnel-Aoot*:

1. Nothing is as easy as it looks.
2. Everything takes longer than you think.
3. If anything can go wrong, it will.

7 THE FINISHED HOUSE

The stage 5-7 needed to go through the interval of Will and the work had to be finished. There was no more time for perfectionism. However, perfection yells: it is not enough to finish the work. It is necessary to clean, remove scaffolds, unclog pipes, and make the garden.

There are still some bureaucratic activities (7-1-4), like obtaining a certificate for occupancy.

Nevertheless, a great change has occurred. We must abandon the “work” (5), because it is now a “house” (7). The sensation of *loss* (6) is substituted by a sensation of *victory*.

8 INHABITING

A house is not a home until it is inhabited. This was the goal.

The result is verified: does it work? Quality is evaluated: is it good?

The Law of Cause and Effect (8-5) shows its validity: if the work has been done well, the results are good, otherwise, the roof can fall, and the walls can crack. All the participants now harvest what they planted, by action or by omission.

But everyone who has arrived at this point has acquired *know-how* and know “*how to do*” — or else they have learned “*how to not do*.” It is up to them, from now on, to use this experience as the basis for new cycles (2-8).

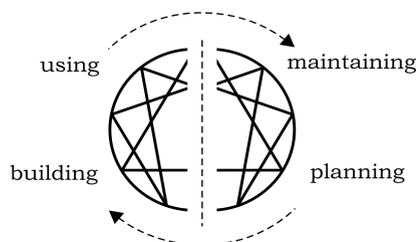
9 BUILDING

Time is over. The process is accomplished. It is time to leave, to abandon the battlefield, and pass the position on to others.

We need a rest period. Silence is necessary, so that one can hear the voice that calls new tasks.

Building, which was a general function, started with a *particular* purpose of building: the building of *this* house. However, now some new construction details or technology can become part of the *general* Function of building. *Function* has also been transformed.

CREATION AND MAINTENANCE



The best thing that I learned by living in the house, which I *made*, was that from the beginning I should have thought about *maintenance*.

Although we live in a highly interactive system, we often forget this and stop relating *cause* with *effect*, as if the enneagram was split down the middle.

Every professional or author should foresee and later supervise the maintenance of his work, not only to assure the continuation of its existence, but also to obtain the necessary feedback for the next cycles, in order to at least not repeat the same mistakes.

Among the most important mysteries of the enneagram, is the close connection between the Law of Three and the Law of Seven, between World-creation and World-maintenance. In his books, Gurdjieff insists in bringing up and repeating these two terms many times.

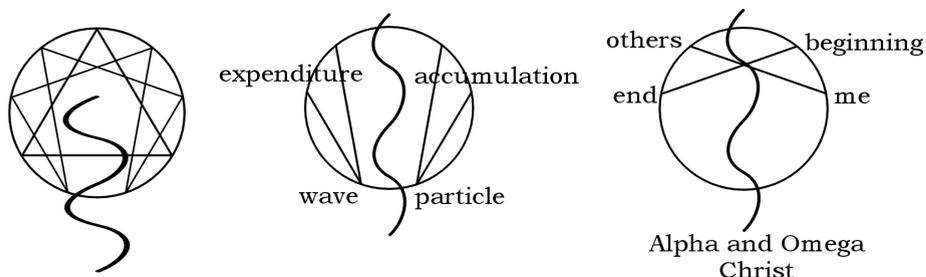
It is really necessary to keep reemphasizing them, for the history of humanity itself shows that man has been very concerned with “conquering” and hardly at all concerned with “maintaining.” You can

buy a car, but if you want to have or keep it, you will have to maintain it, you will have to always spend money on fuel, shelter it, wash it, keep it in good repair — and mainly use it.

Creation occurred with the transformation of the Autoegocratic system into a Trogoautoegocratic system, where everything depends on contact and exchange with the exterior; in other words, Creation occurred through Reciprocal Maintenance.

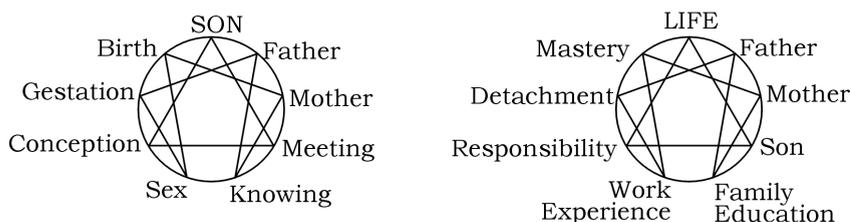
Gurdjieff places the Law of Seven as the first law, and this means that the Megalocosmos was created with its maintenance already assured — and this is what we, beings created in the image of the Creator, should do.

When Gurdjieff says that man, in the state in which he is (a state of “fallen”), “cannot do,” he is referring to complete and actual “doing.” We can see this reality, because man in general has not been able to get past points 4 and 5 in the enneagram — the “quantum leap”. It can be said that humanity has been in this crisis for millennia.



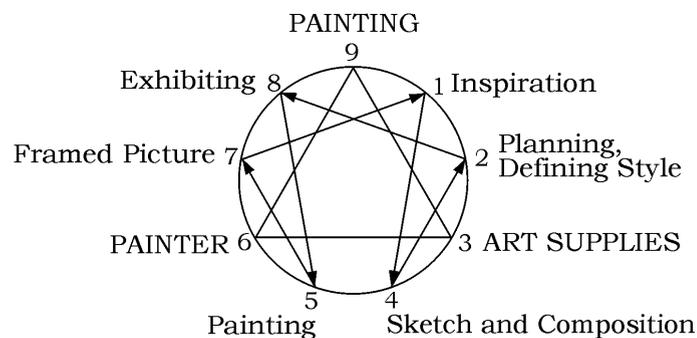
“To do” is not to blow soap bubbles that burst the moment they appear. “To do” is like having a child and raising him. A child is not something to be “done” and abandoned thereafter — it is necessary to feed him, educate him, and give him direction in life.

Even in war, the importance of maintenance is apparent, for a war can be lost because of bad provisioning.



The same occurs with all the works and acquisitions of man. He does not notice that he needs to maintain everything he possesses and everything he conquers. Just as our Father Creator was forced by the Heropass to create a self-maintaining world, we are forced to continually recreate ourselves, investing Will in our own creative maintenance, under the risk of being eliminated. The laws are the same for the Macrocosmos and the Microcosmos.

PAINTING



IMPULSES AND ENVIRONMENTS

The vertices of the triangle show the three basic impulses. The Function is painting a picture; Being, the material, which will be transformed, the canvas, and the paints; Will is the person who paints or the person for whom it is painted.

Not all paintings are the same thing. The order in which the forces conveyed by these impulses appear determines the triad that will be used.

You may have been inspired by the artistic painting function itself (9), by the material when you saw the paints (3) and wished to see them as a picture on your wall, or the picture might have been especially ordered by somebody else (6).

It is said that Michelangelo used the “will of the stone,” becoming a mere instrument to “free” the form that was already inside the marble. This is the triad of “Freedom” (3-2-1): the work of art is done by its own will. “The work of art makes itself” it is not the same as “I make a work of art because I want to.” In an analogy with the Work, Freedom is the triad we should use to free the essence, giving up all the superfluous that is in personality.

It matters for you to identify the restrictive factor, against which you struggle (-), and what impels you to continue (+). This will produce a particular work, with a definite cosmic mission.

Let us remember that here we analyze a triad of ordinary art, not one of objective art.

As for the sides of the triangle, inspiration is translated into idea, and the *mental* is the intention; the *physical* is the environment where the action takes place; and the *emotional* is the product.

The circle, as an expansion of the central point, represents the actualization in existence of something that only existed as possibility. It shows the unavoidable space-time connection, for in material existence, the steps forward in space have temporal sequence.

Following is an explanation of the triad formed at each point in the hexade to reconcile the previous point with the next, which also means past and future reconciled by the present.

1 INSPIRATION (MM)

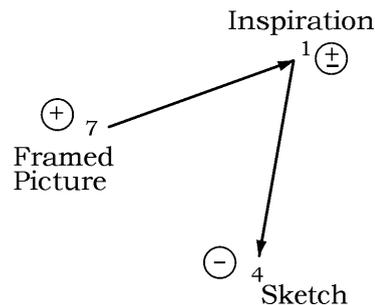
TRIAD TO BALANCE: 7-1-4

You have the idea of painting a picture. You want to paint a picture. Before that, there was something, a prerequisite for you to have this idea. You probably have talent or you imagine you have it. It is unusual for a person to desire something that is completely impossible to achieve. The solution is always implicit in the problem.

You may have been inspired from a visit to a museum or you may have mentally created the image of your work starting from another one you saw in the past. This will be the inspiring factor (7-1) from now on.

In order to continue, you need to find support in physical reality (4). For instance, you need to verify if you will have the time, the place, and the required material.

The complete route of the mind along the hexade in this case is thus: while the idea grows in 1, the mind follows the sequence 1-4-2-8-5-7-1. It goes to 4, evaluating the physical possibilities; then to 2, foreseeing the need for preparation; to 8, determining the future use of the work, to which should correspond the technique (5); to 7, visualizing the finished work, then coming back to 1. In this course

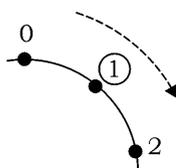


the past is also consulted, in a search, conscious or not, for information about past experiences, whether your own or others’.

CHRONOLOGICAL CYCLE 0-1-2

You may have received the initial impulse from Zero, the first Do. The idea of painting the picture appeared, coming from outside or from your own creative center. The Zero triggered the process, implanting Inspiration in 1.

At 1, the process is purely mental — nothing is happening except in your mind. It is only imagination and illusion, or a possibility, until it is actualized into *existence*.



One is mental preparation (mM) for the mental action (pM) that will take place in 2. Here a Re sounds, still pure imagination, which can be creative or just for “self-calming.”¹ You have the capacity to wish for a lot of things, and this gives you a feeling of power. However, to move forward towards realization can be uncomfortable and restrictive.

When putting an idea (first impulse) into practice, you will find limitations (second impulse) and only from the struggling or agreeing (third impulse) of these two can something emerge.

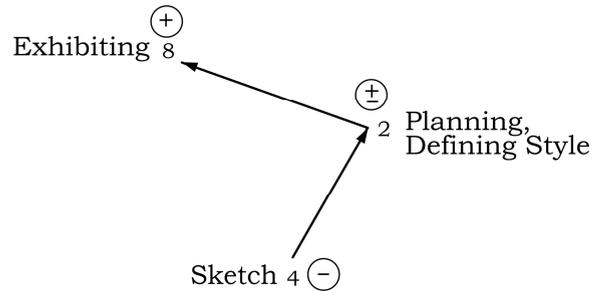
2 PLANNING (PM)

TRIAD TO BALANCE: 4-2-8

Taking into consideration your real possibilities and resources of time, place, and material (4), you make a plan directed to the client or public you must reach with your work (8).

According to the aim of the work, the material will be defined. For instance, a poster to be temporarily used is not planned the same as a picture to be exhibited in a room or in an art gallery, which will require good and durable material.

¹ Gurdjieff, *Beelzebub's Tales*, vol 1, p. 105.



You will probably need to contact the client or the owner of the gallery (8) to decide some of the details as size, form, etc. If the work was not ordered from outside, it is necessary to define yourself how it will be used. Will it be for decoration? Will it be given as a present?

At point 2, the exact definition of the goal (8) is essential for the process to develop satisfactorily. If you do not make a decision in this respect, you will hardly ever succeed in completing anything.

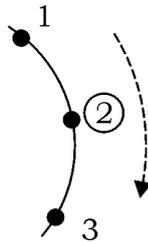
It may be necessary to do a sketch at this point (4).

You may conclude here that you still need to acquire more knowledge — like acquiring drawing skills (2), studying anatomy, or consulting another artist (8) on a new technique. You may need more resources (4), and have to stay at this point until you get them.

CHRONOLOGICAL CYCLE 1-2-3

At 2, you plan and evaluate costs and deadlines. It is a mental action, in other words, a work of the physical part of the intellectual center.

A goal without a deadline is not a goal. If you do not actually establish a deadline, it is possible that you will postpone the task indefinitely.

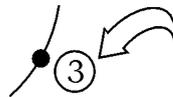


Point 2 comes across the interval Mi-Fa, and because of this, it is long and subject to delays. Many people remain inactive here, daydreaming about their process of wishing, never accomplishing what they are imagining. As 2 is an action point, they are deceiving themselves, because it seems to them that they are already “doing”

something, although it is only the mind that is working, on a one-centered activity.

3 ART SUPPLIES (EM)

The material to be transformed is the passive element, which undergo transformation. In being transformed, it offers resistance, which is proper to matter.

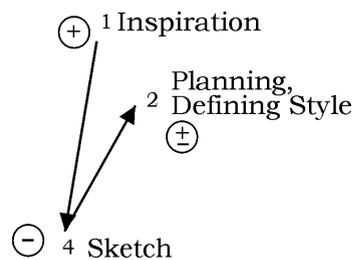


At the same time, this resistance serves as a support point and a challenge, bringing in new vitality. It is like the air, in breathing, which contains an emotional factor, because it foresees the possibility of a relationship with another realm. The material, injecting a new impulse as an external shock, is the Do of the second octave.

4 SKETCH (MP)

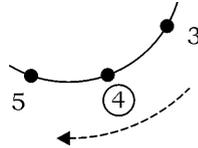
TRIAD TO BALANCE: 1-4-2

In order for the idea (1) to become reality according to the established plan (2), at 4 you organize your studio and the material, schedule time and routines, and make basic preparations — as setting up the canvas, cleaning the brushes, and opening the paints to see if they are in good condition.



Here you may make several sketches, only one of which will be developed, then transfer to the canvas the initial outline with its structure and proportions.

CHRONOLOGICAL CYCLE 3-4-5



Using the additional force (3) of entering the physical world through real contact with the canvas and paints, point 4 prepares everything for the actual physical activity, which will be painting (5).

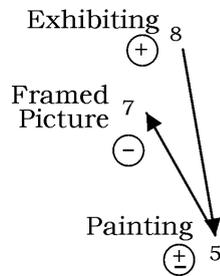
Constantly preparing and supporting life, 4 is a Fa, or vital blood.

In practice, there is an oscillation between 3 and 5. There may be a need to buy more paint, to improve the light in the room, etc. In addition, who knows, even to throw away that canvas and begin another.

5 PAINTING (PP)

TRIAD TO BALANCE: 8-5-7

Technique is the core of the process. At point 5, Sol, finally something is really happening. Something is being transformed or produced.



The painter paints, inspired either by the image of the finished work (7), his challenge, or by the goal (8), which makes demands on him. At this time, he doesn't have any mental contact with the past. He is more linked to the physical support on which he works (4), and has more contact with the future: the intuition of the finished work of art (8-5-7).

However, the present moment offers some dangers. The first danger is the illusion of doing: he is painting, and this may seem to be all there is. The very pleasure of this action or perfectionism may keep him just "doing," and never finishing.

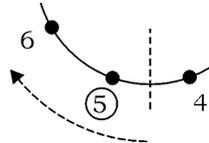
The moment to leave this point is crucial. Just one additional brush stroke can spoil your whole work.

The second danger is fear. If you finish painting, that enjoyment, well-being, that sensation of importance, and that non-concerning with time will end. You know that when you finish something, you will need a next cycle, and you will have to repeat everything from zero to get back to this point again.

CHRONOLOGICAL CYCLE 4-5-6

Five is a point of no return. After the 4-5 passage, the central axis, there is no more going back without harm. The material has already suffered transformation — the canvas is stained, the paints are used, the brushes are worn out. Also, the painter is no longer the same.

There is an easy side and a difficult side to point 5. There is ease because 4 has already prepared everything and now you only need “to do” the best part. There is difficulty because another interval is coming: the great and frightening passage through the Harnel Aoot.



6 RESPONSIBILITY (EP)

The impulse that can help 5 pass to 7 is responsibility. Certain maturity is required in order to decide to finish the work and face everything this can mean: insecurity, loss, fear of criticism and failure, and even fear of success. Ultimately, this means self-transformation.



He who assumes “being a painter,” must also assume his mistakes as well as his success. His work may either please or displease.

Point 6 puts you before a dilemma: the Solomon’s Seal¹, with its two triangles, one pointing downward, and the other upward. One is easy, the childish way, of giving up or stopping at 5; the other is the adult way, where man assumes the responsibilities and consequences of his actions. The 6 will expose you to the exterior, along with everything that you have, whether beautiful or ugly. If there is victory, it will be celebrated, and if there is failure, you must have the courage to turn it into learning.

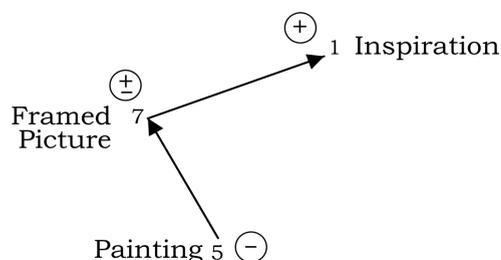
¹ See p. 159.

Even if you don't dare to cross the portal of 6, you are no longer the same. It is better to *dare* and go ahead. This courage comes from a higher level: it corresponds to the third Do, Consciousness. If you make it sound intentionally, you will get motivation and force to proceed.

7 THE WORK (ME)

TRIAD TO BALANCE: 5-7-1

Now you are asked to finish (7), resisting the impulse of going back and giving more finishing touches (5), and feel pleasure in comparing your work with the initial idea (1). You taste victory, even if the end result has not been exactly that you were hoping for. Above all, it has been a victory over yourself. You are a warrior who went to battle and has now come back home.



The vision of 1 and its impelling idea shows how each cycle feeds the next, because after this you will be more capable of doing the next painting. Any experience is, after all, always positive: either you learned how “to do,” or now you know that this is not the way “to do.”

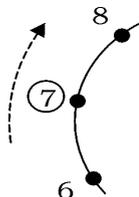
The 7 is the La which sounds with the Fa of the second octave and, who knows, the Re of the third. If they are in balance, this is the point of Pure Beauty.

Seven also implies purification and cleaning for the next cycle. There are actually two 7's because there is a type of secondary work to be done: cleaning the brushes, closing and storing the paints, clearing the place, and framing the picture.

CHRONOLOGICAL CYCLE 6-7-8

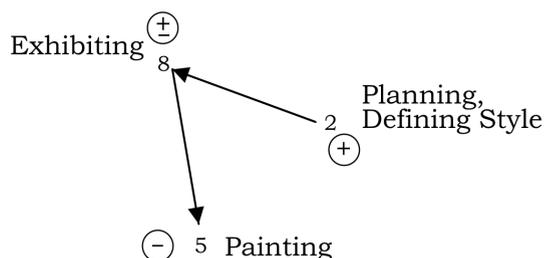
Feeling victorious for having passed the threshold of 6 and having finished the painting, you are at risk of thinking that you don't have anything else to do. Yes, the painting is ready — but what is its

purpose? How will it accomplish its mission? We see then that 7 is a preparation stage (mE) for the emotional action of 8 (pE).



8 EXHIBITING (PE)

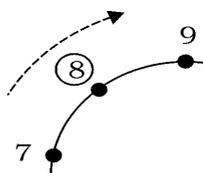
TRIAD TO BALANCE: 2-8-5



Here the consequences of your action (5) are imposing. If it has been done correctly, the result is successful; if not, it is just another experience. However, you have grown (8). You exhibit the work; you offer your work for criticism. If you have learnt, you may now even teach. At this point, you always have something in relation to your life experience to give to someone who needs (2) it.

If you compare the results with your plans (2), you can establish parameters for anticipating a next painting.

CHRONOLOGICAL CYCLE 7-8-9



The finished work (7) is delivered to the Client or to the public (8). What would be the use of a work of art kept in your drawer and never appreciated? The judgment has begun.

The Si of the first octave sounds. Share. Free your work. It is not your property anymore. It belongs to all; it belongs to the world, and has its own life.

One of the main dangers at 8 is the desire to remain the center of attention, crystallizing there. The moment to leave has arrived (9). It is time to separate yourself from the work and let others appear. As long as 8 is shining, 9 cannot take over.

9 SEPARATION (EE)

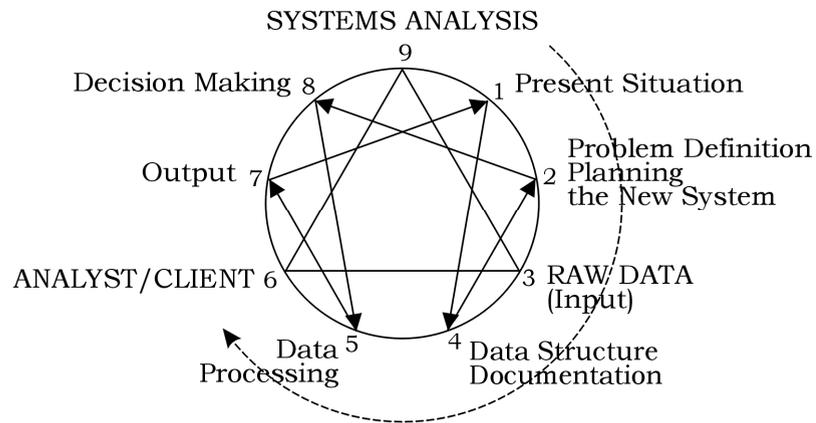
Your function in this cycle is over. Point 9 is difficult to reach, and the last interval can only be overcome with the help of the results themselves.



Now you need to detach, withdraw, and rest, in order to be recharged with natural forces. You are at risk for inertia or laziness to set in now that you feel fulfilled (or frustrated), and you may wish to stop and not to face again the effort to begin something new.

However, having completed this experience, you are now qualified to begin another cycle, either for yourself or for others. The initial Do is now up to you!

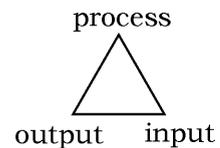
IN A COMPANY



GREAT TRIAD

In this example, a company (Client) hires a computer professional (Analyst) to implement a Computer Information System (Systems Analysis).

The classic triad in data processing is *input-process-output*, but we have to find the three specific forces in each particular case.

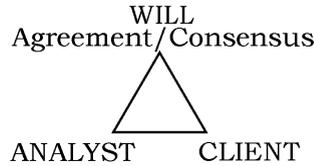


We have identified the three forces as:

9	Function	=	Laws, rules, and models	Systems Analysis
3	Being	-	What will be transformed	Raw Data
6	Will	+	Who, to whom	Analyst/Client

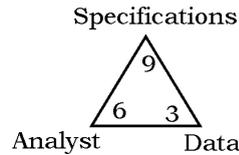
The use of the enneagram is not mathematical; we can use several approaches and adopt several methods. It is necessary to form within ourselves a certain sensibility. We can choose the point of view of the company, of the analyst, or of another. Also, the

broadness of the enneagram needs to be defined, because each part is always a whole in itself. There are systems inside systems.

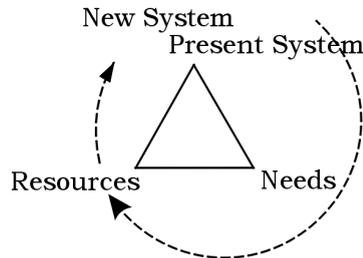


We must notice, at point 6 the duo Analyst/Client. Actually, it is a triad: always “*someone does something for someone.*” Nothing can be done if there is not an understanding between these two. This situation is very common. If the client is a company, there must have an understanding inside the company itself about what is to be done; in other words, the company as a whole must decide what it wants. The Analyst can help with this decision; however, Will should be one and the same. Here we will consider this understanding or Will to be the *Analyst*, because once an understanding or agreement is formed, the Client will work more as a User (8) of the processed information.

The specifications of the system are defined according to the nature of the data to be transformed and its destination. In this case, there are rules to be followed, from general to specific. The general function Systems Analysis must be adapted to a *specific* function in this particular case.



1 PRESENT SITUATION



We begin with the present situation, represented by the Client, who is the main interest in this stage. He has taken the initiative.

Many possibilities should be evaluated and reduced to a proposal for a solution.

In order to determine exactly what is needed, we can form another triad, beginning with the present situation, which we should know well (self-knowledge), because it is the basis of everything that will be done. We need to know what already exists, and why it does not work as is. We compare the present system with the needs to be fulfilled and with all the available resources. Here we see how something *passive*, like “needs,” can be a good *initial impulse*, in an evolutionary triad.

7-1 FORMAL GOAL

Point 1 is inspired by 7, the *output* or result, that which will be used. In this stage, it is necessary to visualize the desired results. In what *form* do we want them? For instance, will we have the output reports printed, or displayed in tables and graphs on the screen of a computer? Will we use a network and real-time? Thus, we define the “formal” goal of the system.

1-4 UNITY OF COMMAND

From the beginning, it must be decided *who* will lead the work, naming a boss, or a coordinator in case more than one person is involved, from both the Client’s side and the Analyst’s side.

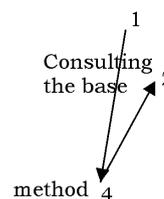
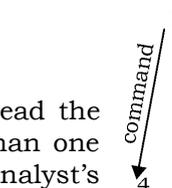
No matter how much everyone is in agreement in this mental stage, without unity of command it will be impossible to execute anything in practice.

2 PLANNING

The analysis and planning of the new system will create the necessary limits to the euphoria of point 1, full of ideas. Point 2 will identify the needs and difficulties, expectations, and constraints, functional requirements, and quantitative technical parameters.

Sometimes it is necessary to make an auxiliary enneagram inside some point of the enneagram itself

— for instance, once the lack of resources is verified, we may need to get a loan, and only later return to this point. It may be that we do not have the necessary knowledge yet, so we may need to stop for training or to get more information.



1-4-2 METHOD

To go from 1 to 2, we pass mentally through 4, analyzing the physical environment before planning in 2. At 4, there are methods, routines, and data structures. Feasibility is analyzed.

A plan is often formed with several projects or sub-projects. “Dividit et impera” (divide and rule) was the Romans classic strategy. It is always better to have small, well-defined goals, inside great goals, to best manage them.

We cannot plan without defining the structure and methods to be used, without feeling which material possibilities we have. We have to examine the place we will work, time schedules, and means. If we want to use certain material or equipment, we need to verify if it is available in the market and its price. All this must be taken into account. It is also good beforehand, to make contact with the people that will be involved in the implementation, consulting the base, becoming aware of the difficulties.

2-8 REAL GOAL

Arriving at 2, we begin to actually plan. The first thing to do will be to accurately define the goal (8). What is the objective Goal of the system, now no longer in terms of *form* (7), but in terms of *content*? What information will be delivered, to whom, and when?

Going to 8 also means to consult people at strategic level, people who know more than we do, who have already tread that path or already experienced similar difficulties. It is more important now to foresee the difficulties than to think about the goal. Point 8 means to consult, either in person or in imagination, people who will use the outcomes of the system, namely, the market. It still represents the feedback of previous enneagrams and supplies data for quality control.

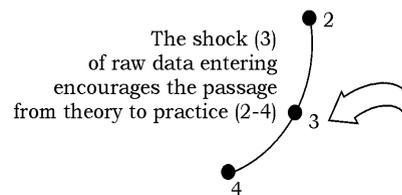
2-8-5-7-1-4-2 SIMULATION

Especially at point 2, the mind consults all other points, simulating the entire system. From 8 we pass to 5, where technique is. There may not be appropriate preparation for the execution of the tasks, so we may end up hiring new workers. Passing to 7, the formal goal may need to be reformulated based on what we have seen through the hexade.

Well, this is what simulation is for. At this point, we can even reformulate the entire project. Nothing has been modified physically yet. These first stages must be exhaustively worked on. Time used in planning is very well employed. After leaving 2, going back will be more and more harmful.

Thus, we establish goals and sub-goals, costs (budget), deadlines (time charts), and methods.

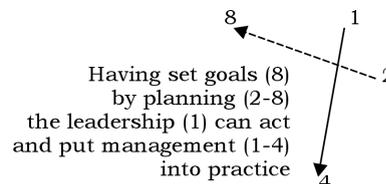
3 FIRST INTERVAL



Now the process tends to stop. The mental stage will only be overcome when something from the next stage is introduced, in this case, something from the physical stage.

However, this is not a difficult commitment. The signing of a contract, for instance, is like picking the ripe fruit yielded by the previous stages. This is where the following are carried out: acquisition of materials, arrangement of the location, training workers, collecting data (input), and finally, everything that makes the process exist in the physical world.

4 STRUCTURE



The physical stage of the process begins. At 4 *preparation* of raw data takes place, so that they can undergo processing at 5.

As in a labyrinth, something from point 4 was done at 2, because planning is a physical-Mental action (pM) and needs something physical to be developed (for instance, a meeting room with pieces of furniture, paper and pencil, time schedules, etc).

1-4 COMMAND

The leadership (1) commands the base (4). The beginning of preparation, after the entrance of the materials (3), depends directly on the command (1). Data need to be structured, classified, checked, codified, etc, usually by supporting personnel. Everything is done and verified, so that processing (5) can proceed well.

4-2 REFORMULATION

At this stage, some reformulation in the plans (4-2-1) is still possible without much damage. However, if 4 crystallizes, it loses its force to go up in the hexade and cannot be renovated or updated. It dwells so far away from final results, that it doesn't remember they exist — this can turn into pure bureaucracy.

There is a tendency at this point to sacrifice the ends for the means and to provoke a delay at 4 with perfectionism that hinders the accomplishment. It is necessary to remember that *time* is running and now, in the physical stage, this matters a lot. Waste of time here is loss of opportunity, money, and motivation.

However, since 4 doesn't bring the satisfaction of "doing," the temptation to pass to the next stage too soon, without the necessary preparation, can also be harmful.

At point 4, we must foresee the *maintenance* of the future system, when it enters the new routine, which will also lean on point 4.

5 PROCESSING

Here the presence of the Analyst, the execution professional, or "author," is crucial.

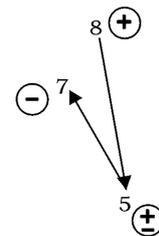
Once the data is prepared, tests are carried out and processing begins. Programs are run and the first outputs appear. We are at the risk of thinking that everything is already done, when it is not. The illusion of accomplishment, when it is only partial, is the worst enemy of complete accomplishment.

Point 5 has more commitment with the end than with the beginning. This is the stage most distant from 1, from the command and from the initial idea. The process is running by itself. Plans and goals cannot be altered now, or everything will go downhill.

8-5 CONTENT MANAGEMENT

The goal (8) demands and charges the 5, mainly in terms of time and quality. Point 8 waives prize or punishment, implicitly or explicitly, considering the law of Cause and Effect. What is done at 5 will be used at 8 and it will not be possible to go back. Mistakes here can cause serious problems.

Sometimes it is necessary to put a specialized technician at 8 as sales manager or content manager. It will be up to him then to control and to press 5 appropriately.



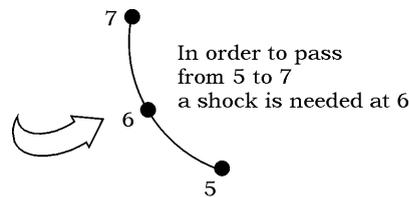
5-7 FORM

Besides being concerned with the content (8), point 5 must be concerned with form (7). Its work determines directly the outcome.

8-5-7 ACTION

Point 5 tends to maintain the *status quo*. The illusion of “doing” is very strong. At this point, there is much individualization in the work, and pride can appear, increasing this illusion. One must be vigilant, against both perfectionism and hurrying, but also against satisfaction and resting.

6 SECOND INTERVAL



This interval is much more difficult than the previous. It demands the active participation of Will, in choices and decisions. All of the previous stages went downwards and this one begins to go upwards — before, gravity was an aid, now the ascent requires effort against the same gravity. The larger the load, the larger the effort needed to reverse directions.

Here the psychological aspects (Mi of the second octave) of the leadership and of the team come into play. Any disunity becomes serious. Fears and apprehensions appear, and the Will must be unified. It is necessary to risk and to accept losses in order to finish the work. Consciousness is brought to the surface and it becomes obvious that all involved will be transformed in the process. The personal fear of no longer being needed after the work is finished appears.

7 OUTPUT

Once the processing is finished, the results are put into appropriate form for presentation and use. Now what becomes relevant are factors such as order, cleaning and beauty, related to inspiration (1) and structure (4). Appearance is the packaging that

will or will not make the product attractive to all who see it from the outside (marketing).

The documentation must be updated. This is the moment to make backup copies and to purge files that are no longer needed.

All difficulties in the previous stages are forgotten. *Metanoia* has occurred: an inner change from *quantitative* to *qualitative* appreciation.

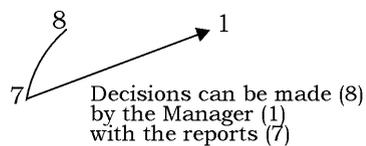
5-7 AUTONOMY

Consciousness should pass from the individual to the result. The output must inform by itself, without the author's presence.

7-1 OUTPUT

At 7, the product will inspire and influence the future; therefore, it is time to prepare the site for the next cycle. It is of maximum importance to clean (housekeeping), to discard the garbage, and throw out everything that is not needed anymore. The next cycle is something that not only refers to another similar process in the future, but also to the continuity of the present cycle in another enneagram: the *maintenance* of the system. If this has not been taken care of here, it will be difficult or impossible to do so from now on.

The finished product influences, in turn, the command itself (7-1).

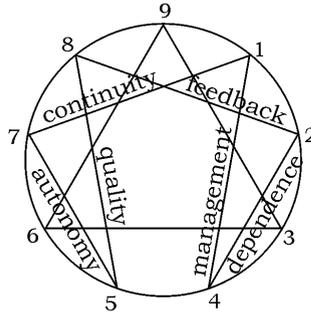


7-1-4-2-8-5-7 REVISION

Just as at 2, here also a long simulation is done, although this time it is more concrete. The reports are shown to the leader (1), who shows them to or discusses them with the support team (4), sometimes for improvement, going on then to the planning staff (2) to check with the goal and to deliver them to the User (8). If necessary, they go back to operation (5) in order to redo or correct something, and then go back to 7 again.

8 DECISION MAKING

The 7-8 passage is not difficult, but it is sometimes simply forgotten, and the product is not used.



In the present case, the new system was created so that the leaders of the company could make management decisions based on the processed information. Until this is done, we cannot say that the cycle has been completed.

2-8 FEEDBACK

We will only close the circle if the right information is in the right place at the right time. Then we can have *quality control* and *feedback* (2-8) of the system in its continuity, maintenance, or future reformulation.

It is at 8 that efficiency and performance, administrative capability, professional maturity, and efficiency are revealed. Now any mistake will be judged.

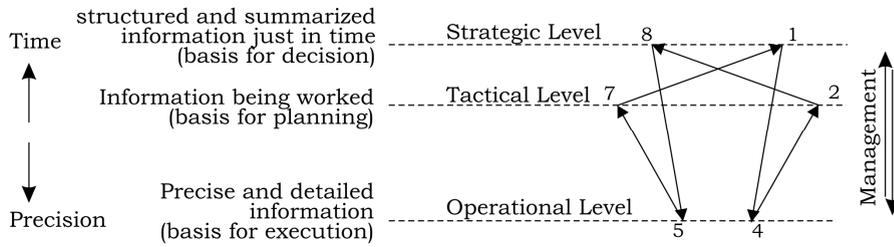
9 END

Not only has the data been transformed, but also the Client (the organization, its leaders and employees) and the Analyst (programmers, etc). Nothing is as it was before.

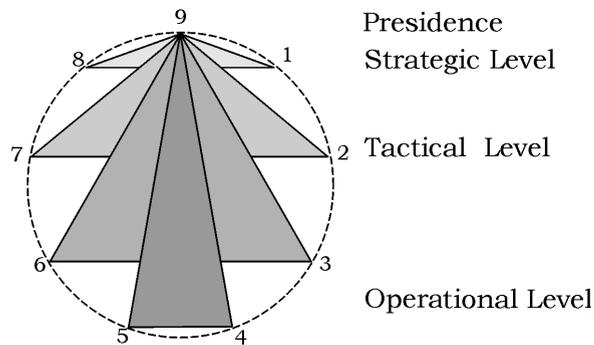
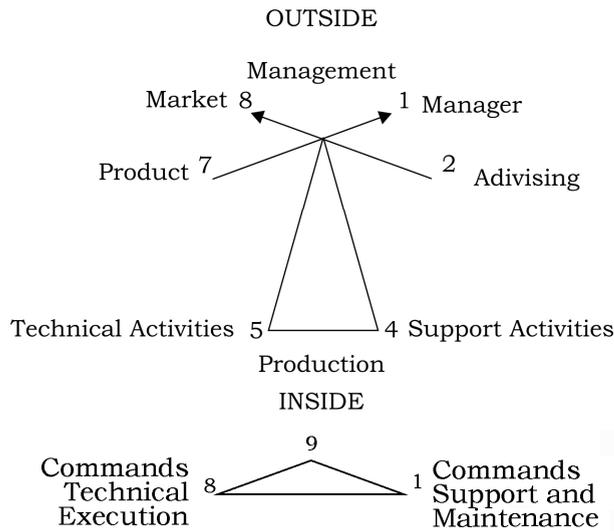
Once the cycle is completed, the Analyst leaves, and the system, properly implanted enters into autonomous operation — it has passed to another level, like a *son* he has produced.

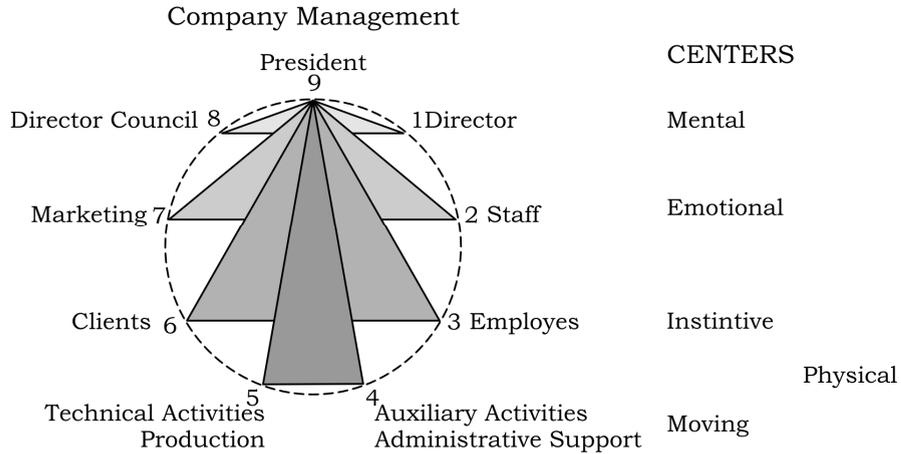
From now on, the Analyst can serve as a Consultant (8), but if he is still necessary in the day-to-day operation, he will not have been victorious.

LEVELS IN A COMPANY



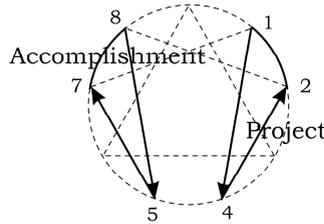
Here we clearly see the pyramid of information: at the base, there is great amount of *data*; at the top, few but summarized data. At the top *time* (periods, opportunity) rather than *precision* is more relevant for decisions.





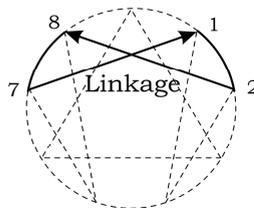
GREAT INTERNAL FIGURES

PROJECT AND ACCOMPLISHMENT



The two triangles, of accumulation and expenditure (1-4-2 and 2-8-5), correspond here to Project and Accomplishment. In the drawing, one can see how autonomous and separate they actually are, as if they were part of two different worlds.

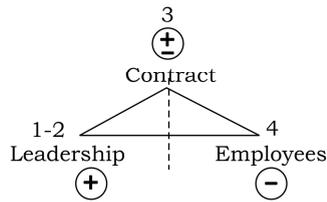
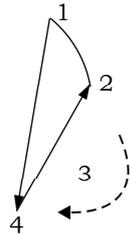
CONNECTION



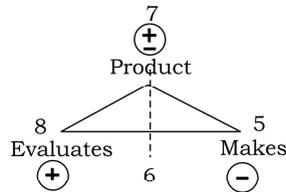
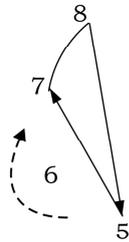
The chords 7-1 and 2-8 of the hexade show graphically how the continuity is accomplished, not only between one cycle and another, but also between the Project and Accomplishment stages.

TRIANGLES

In a process, there are several subprocesses superimposed in the internal triads. They are parallel developments, usually unconscious or intuitive, and it is worthwhile to bring them to consciousness. The reconciling factor is at the same time pre-existent and a consequence.



Finances, supplies, and the company itself, both are an outcome of this structure



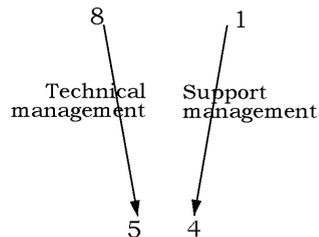
Commitment, also, both pre-exists and is an outcome.

CHORDS OF THE HEXADE

Based on what we have seen, there is another group of meanings and keywords associated to each chord of the hexade.

DESCENDING CHORDS

The descending movements are *easy* and automatic (1-4, 8-5).



1-4 MANAGEMENT OF MEANS

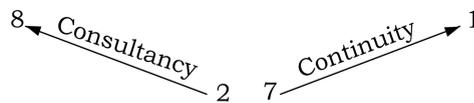
The leadership (1) administers the base (4), giving the orders and necessary directions.

8-5 TECHNICAL MANAGEMENT

The technical leadership or the Client makes demands on the party responsible for processing, that the work be done as planned and on time. This is a pressure that should come from the top down, because point 5 does not have contact with 1 and 2 anymore. Also, it is the 8 who will bear the consequences if things don't go well.

CONNECTING CHORDS

The connecting movements (2-8 and 7-1), both upward, are higher level movements, crossing the ocean 0-9 and the “line-of-fire” 4-5. They are not easy, and are often forgotten, non-intentional, or non-observed.



7-1 CONTINUITY

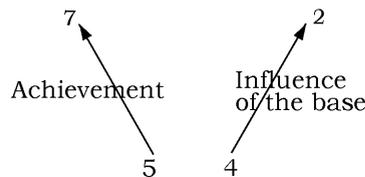
Point 7 completes the product, acting as a factor of attraction for other cycles, preparing everything for the next cycles, thus propitiating continuity.

2-8 CONSULTANCY

Consultancy (2-8) supplies resources for the content manager to drive the execution stage and still uses the experience of 8 for consultancy. Here “consultancy” also refers to consulting the user or market.

ASCENDING CHORDS

The ascending movements (4-2 and 5-7) are very *difficult*, and coincide with the intervals 3 and 6: they need external shocks.



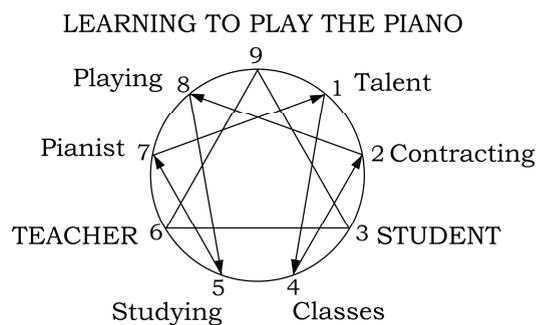
4-2 INFLUENCE OF THE BASE

The base (4) influences planning (2), informing how the situation actually is in practice (4). It also reports the employees' claims.

5-7 INFLUENCE OF THE AUTHOR

The professional responsible for the execution influences directly the product and, consequently, the whole company. This only happens if he succeeds in going through 6 (Harnel Aoot). It is important to remember that “effort and help” are needed — he will not be able to do anything alone. Nobody “does” anything alone.

LEARNING TO PLAY THE PIANO – TEACHERS AND MASTERS



1 IDEA, SITUATION, RESOURCES (MM)

Situation: for a long time I have wanted to play the piano well. I took some classes as a little child, on my grandmother's piano. Then we moved away and as we could not buy a piano, I learned to play the accordion. Now I have a piano. However, I am frustrated, for I know what it is to play well and I don't.

Resources: I have the piano and can pay for the classes. Before, I did not have time, but now I do.

7 (Model) — I know a teacher, whom I heard on the radio and I liked. I think he has everything to do with me. I imagine myself playing like him. That motivates me.

4 (Structure) — I can set up weekly classes and study in the morning, when people are out. I imagine myself going to the classes. I hope it is a location of easy access. I prepare myself to make plans with more concrete data.

2 PLANNING/INFORMATION (PM)

I have the teacher's telephone number (1-4-2).

8 (Goal) — I want to play well just for myself, maybe for some friends, and I want to play Gurdjieff's music. I don't need a diploma nor virtuosity. Private classes will do well.

I will have to return to zero, correcting the mistakes I crystallized a lot along the way, but that will be part of the larger goal, the Work: this will be good for my emotional development, motor skills, attention, self-control, persistence, etc. I feel capable.

4 (Structure) — I know the teacher lives near my house. Will he have a schedule compatible with mine?

3 BEING (EM)

As a student, I prepare myself to be transformed. I call the teacher and make an appointment.

Interval: I do not feel this interval, because the initial impulse was very strong and the previous stages proceeded well. I have the necessary humility to begin everything again.

4 STRUCTURE/DETAILS (MP)

We set up the classes and agreed on the price. I agree to begin from the beginning and follow the method that the teacher (Will) has chosen. I trust him.

I have made the first payment and bought the first two books, establishing a commitment with myself. I go to the classes and study.

5 MAIN ACTION (PP)

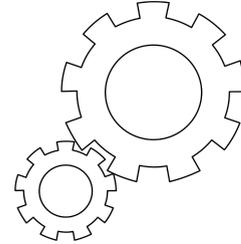
I practice alone a lot of the time (4-5), although the teacher directs me (8-5) and the possibility to play better motivates me (5-7). I need willpower (6), because the exercise (4) is almost purely physical. He wants me to play "like a machine," to train first the moving center. He said that I could not put *emotion* in yet; only after I know the music well.

8 (Goal) — I think I am going in the direction I intended, mainly as far as the Fourth Way is concerned. I observe myself and write down my experiences. The fact that at the same time I am doing Wa-Do karate has been helping a lot: in posture, motility, and persistence. I see the risk of changing the goal, in the intermixing

with other activities of external life. I always need to remember what my priority is.

7 (Model) — The teacher does not play for me. Why not? I received the first two diplomas and passed to the third book, which has beautiful music.

7 (Past Model) — He wants me to forget everything I knew before and not play anything I used to play before. I have to give up the old to get the new.



7 (Future Model) — The day I began the third book, he was enthusiastic, played for me, and I sang. I was very happy.

5 (Harnel-Aoot) — After this a friend appeared, I played for her, and we sang together. I missed some classes and when I returned I was playing worse. I was not as ready as I thought to play for others. If I crystallize new mistakes, it will be very difficult to redo everything again. How many chances can we have in life? I saw the danger of having been without the teacher's guidance (8-5), of thinking that something is ready before it really is (5-7), of adding the emotional (6-7-8) before being prepared (4-5).

6 WILL (EP)

I begin to feel some transformation in me. My will persists. I am deeply involved; I put in a lot of effort. I go back and forth (4-5-6-7). I have courage, but there is a cost!

Interval — I have spent some time “rusty,” conscious of this, without being able to overcome it. I had also stopped the karate and my coordination was worse. Self-confidence was also worse. How could a shock be applied to myself so I do not stop at this point?

I received help. A friend from the Fourth Way suggested that I move the piano to a different place. I remembered the advice of my karate master, a Buddhist monk:

“Can you change others? No? So, change yourself.”

I thought that it was not the piano that should be changed, but I should change. The next morning I woke up disposed to even punish myself if I did not break the inertia. I broke it. Coincidence: the next class, the teacher had moved his piano to a different place.

An enormous difficulty was added to this Harnel-Aoot: getting the scores of Gurdjieff's music — they were almost impossible to find at that time. Someone who had them didn't want to give them to me.

This deeply affected me — maybe he didn't give them to me because he “knew” I did not deserve them? I almost gave up.

7 MODEL (ME)

I often see I have taken a small step up. I complete one stage, then another. I get happy as I move forward and I overcome difficulties (5-6-7-8-5). I would like to have Gurdjieff's scores. I imagine playing them. I feel better for having kept going, more complete, and confident. The possibility to triumph over myself is a wonderful sensation!

1 (resources) — Occasionally I have to review the resources: I have less time, because I am busy with other activities. I cannot permit anything to discourage me!

5 (Main action) — I am still a student. I must not forget this!

8 GOAL (PE)

Regarding the main goal, I can say I am going... I am not concerned about how long it will take. It is good enough to feel that I am headed in the right direction.

I have overcome, for the moment, the tendency to “put the cart ahead of the horse” and also of wanting to share (8) my “successes” before having achieved them (7).

I continue writing down my experiences and observing while I am experiencing them.

2 (Planning) — Everything runs as I planned, except for a few lapses, which I probably knew would occur. It is going even better than I expected.

5 (Main Action) — I am still a student...

9 FUNCTION (EE)

The initial Will remains present in me. I feel that I was not wrong in choosing this goal. It is something I desire very much.

Happiness and coincidences are evidences that I am on the right track.

CONTINUITY

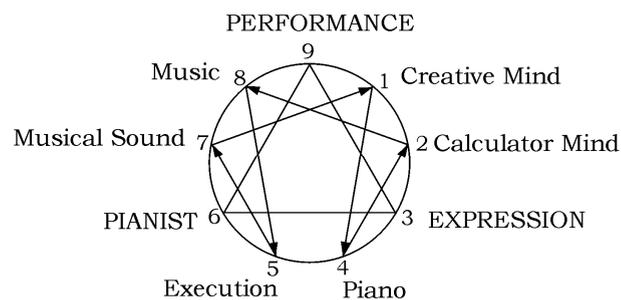
I hoped to finish the course or probably one day to quit the classes voluntarily. However, the unexpected happened: it was the teacher who quit first, because he passed away, which caused me great sadness. Keeping in view that my goal was not exactly to be a pianist nor a professional, I considered that in a certain way I had reached the goal, for now I like to play for myself, rarely for others; and now I play some of Gurdjieff's music.

In learning to play the piano, we feel like being the “carriage:” we must exercise our fingers, which demands good body posture; in the beginning, we feel pain and the entire body must be exercised. We must pay attention to all the fingers, so that they have the right pressure and the appropriate force. The “horse” can only gallop freely after it knows how to obey a controlled trot. The left hand plays one thing and the right hand another, while the music is a whole — that forces the coordinated participation of the two cerebral hemispheres.

The influence of the mind is important in the performance. It was necessary to use the mind to learn, but later it must be quiet. It is amazing how we can make mistakes when the mind “thinks” (1-4-2), because it thinks through the physical (4) and alters all muscular coordination.

THE EFFECTS OF MUSIC

“Even one harmonious sound diminishes the degree of uncertainty in the universe, because it inserts a principle of order.”¹



I began to observe how music affects me and how to use it for self-regulation.

Music tells us stories, if we pay attention. Ascending musical sequences evoke evolution clearly, while the descending pull our

¹ Jacques Attali (1943-), French essayist, economist and writer.

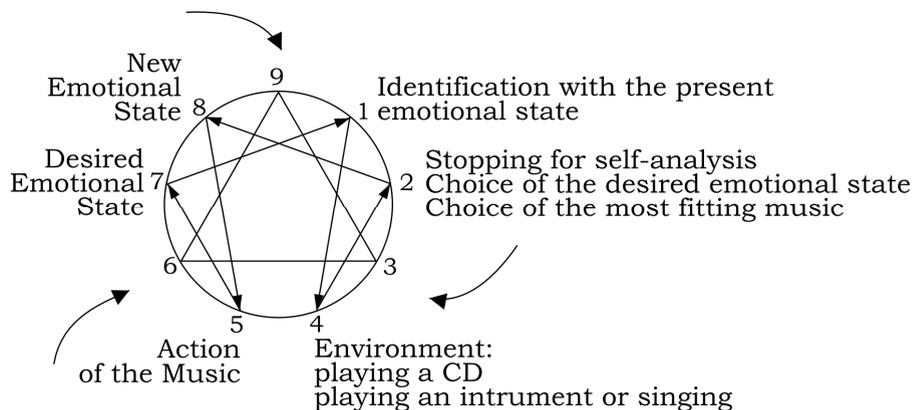
attention to a more material and melancholic mood. The same occurs with major and minor tones — in minor tones, the melancholy comes from that “lack” of a semitone.¹

Due to the structure of the sequences, but also to the gaps between the notes of the *leitmotiv*, some music can be used as sacred, like Bach’s *Jesus, Joy of Men’s Desiring*. Others, like French *Marseillaise* and Russian *Stenka Razin*, due to the ascending proportion Sol-Do, are clearly heroic hymns, giving us enthusiasm and physical energy.

I won’t go into more details on the influence of music, because I have researched enough to guess why Gurdjieff didn’t leave anything technical and clear on that — actually, the influence of music is so strong and so inevitable, that it would be dangerous to indiscriminately popularize such teachings.

We can use music to search for the appropriate influence for ourselves at any given moment — certain music gives us more physical vitality, other music take us to a definite emotional state, and others put us in the right mood for certain studies.

I often use the piano to “tune” my inner rhythm. Before going out, or before any important event, I sit down and play something simple and light, stopping my mind until I feel that simplicity and lightness have impregnated me. It is a good way to get out of states of identification².



By listening to certain music, I also discovered the enneagram in them. For instance, in Verdi’s *Traviata*. Everything that is done well fits this symbol, and this gives us more understanding because,

¹ See p. 103 (*musical chord*).

² See p. 29.

although doing something “well” depends on the level of being of the individual, by knowing the “map” we can use it intentionally and for our own self-improvement.



Some time ago, CDs with the music of Gurdjieff began to appear. Also, some albums have been published. I appreciate hearing, at the same time looking at the sheet music, and comparing the same music played by different persons.

I began to play along with Alain Kremski's CD: it was as if I had another teacher. I could even observe the importance of the piano he plays and the importance of my piano to have good absolute tuning¹ — sometimes, with the guitar, we use relative tuning, which was not good for our ears, nor did it allow us to share. One day I heard him playing live and for the first time I noticed an entire octave inside of a single note.

*“Il faut écouter...”*²

Finally, my greatest teacher has been the enneagram itself, because without all this interest it generates in me, I would never have had the courage for these kinds of experiences, nor would I have understood how we could find so many important lessons from practical life and ordinary activities.

¹ This can make a great difference in objective art.

² “We need to hear...” Alain Kremski (1940-), pianist and composer, student of Jeanne de Salzman in Paris.

LIVING BY THE ENNEAGRAM

A DIAGNOSTIC INSTRUMENT

At what point do our endeavors fail? This can reveal a buffer¹ or our chief feature, which cannot be overcome, according to Gurdjieff, but just “worked on.” Observe and write down that point at which you tend to get frustrated or paralyze your activities and how you justify this.

In the beginning, we need to turn off old associations and ask at each point: Where is my mistake? Where did I wander?

1 — What did I want?

Passive 1 (7-1) — Which model inspired me? How did I see the object of my desire?

Active 1 (1-4) — How did I imagine it would be in the physical world?

2 — Did I plan explicitly? Did I evaluate the pros and cons? Did I try to learn something before beginning?

Passive 2 (4-2) — How did I interpret material limitations?

Active 2 (2-8) — Did I establish a goal? Did I quantify it? Did I establish deadlines and timelines? Did I consult the market? Did I consult more experienced people?

3 — Did I provoke or take advantage of the 1st shock to leave the mental plan and to involve myself with the material actualization of the idea? Did I notice and welcome the 1st shock that was given me free, by life?

4 — Did I structure and organize physically the activities and inputs, in relation to space and time? Did I persist in the necessary routine and support activities, at times boring, but essential?

Passive 4 (1-4) — Did I carry out the routine work always inspired by the initial Will? Or did I become a slave, identifying with the routine and let myself deviate to wherever chance would take me?

¹ See p. 26.

Active 4 (4-2) — Did I feed and reprogram my plans with the data found in the material world, which could alter the initial plan?

5 — Did I have enough courage and presence of mind to execute the required action at the right moment, leaving the preparation routines and facing the irreversible process? Did I transform anything?

Passive 5 (8-5) — At the moment of action, did I remain receptive to the goal, the experience, the market, the client, and the further use of my work?

Active 5 (5-7) — Did I act with responsibility, thinking about the consequences of my actions, the final goal, how it would be when finished, and how it could inspire others?

6 — Did I have enough courage to perceive the moment to halt the action and go on to the stage of real sharing? Was I brave enough to finish the work and involve myself personally with the consequences, to face the losses resulting from this, to face the gains, to face a possible failure or a possible success?

7 — Did I consolidate the object of my desire as a ready and real thing, able to serve in turn as a model for others or for the next cycle? Did I clear the workplace? Did I throw the remains away? Did I arrange the room?

Passive 7 (5-7) — In the stage of final presentation of the product, did I respect the execution processes and the material constraints? Did I package it according to its physical characteristics? Or did I get so wrapped up in perfectionism to the point of making it impossible to complete the project?

Active 7 (7-1) — Did I work enough on the final presentation and divulgation of the product?

8 — Did I persevere until I completed all the stages of the work, and was I altruistic enough to share my work with others?

Passive 8 (2-8) — Did I respect the initial plans, so that the end could correspond to the beginning? Was there a deviation from the goal, or did I accomplish what was planned? Did I allow myself to be appropriately inspired by the needs of market? Did I pay attention to the apprentices who came to me? Did I teach what I have learned?

Active 8 (8-5) — Am I ready to guide the activities in the physical world, based on the experience I have acquired? Do I know how to command when it is necessary? Am I able to recognize and even to promote the law of Cause and Effect?

9 — When I felt my work was completed, in a finished cycle, was I able to leave? Did I capture the essence of this experience? Did I recognize that the end of a cycle is just the seed for the beginning of another, higher cycle? Am I willing to begin again, at the same level,

and to redo everything in case something has gone wrong? Am I willing to begin the following cycle and do better next time?

Have I learned? What have I learned? Have I grown? What has this cycle taught me? Have I understood when to act actively, when to accept, when to speak and when to be silent, when to be neutral or when to harmonize?

DANGERS AND BUFFERS

We should be attentive to the mechanisms by which we avoid commitment at each stage of the self-transforming process, deceiving ourselves by justifying procrastination or the non-accomplishment of tasks and obligations.

Next, we will examine some “escape” situations and their corresponding buffers. At each point, we must examine the keywords in relation to lack or excess. Thus, we may find our chief feature or main weakness.

MENTAL STAGES

There is no time or space. The world of ideas is quite easy, fed by imagination at all levels. Although not real, it is rich and varied in possibilities. Nothing seems to be asked from us. If I want to build a house, in my thoughts I can have many houses at the same time, houses of different types, sizes, and styles. I can have several professions... only if I never decide to choose one of them.

DANGER OF 1: INDECISION

Point 1 lives in the imagination of several possibilities. The mind swarms with creativity. The danger is not facing the restrictions imposed by the necessary choice in order to develop one idea (2).

ESCAPING FROM 1

Going back to 9 Laziness and self-compliance. Stagnation.

Jumping to 4 Instead of just consulting 4 planning (1-4-2), falling directly into and getting stuck in routine, maintenance and detail activities. Since 4 needs material (3), this path of falling many times is traced as 1-3-4: having ideas and going straight to the physical world, buying things, acquiring materials; then continuing in eternal physical preparation, without strength for actually executing. Then, at any new inspiration, we retrace the path 1-3-4, being imprisoned there.

Moving forward incomplete to 2 Going ahead and jumping immediately into planning, time charting and allocation of resources,

without verifying the practical feasibility of the idea (1-4), or when we do not yet really know what we want (7-1).

DANGER OF 2: IMAGINATION

Once one idea is chosen among several others, the commitment for its accomplishment is still at the level of thoughts and words. This is a Mi interval. We need something from the outer world demanding real action. Point 2 puts the idea on paper, makes calculations, and simulates all stages of the process. It develops the idea. If the idea is a house, what is it for? To live there? To rent? To sell? The choice of one of the alternatives will determine the specifications of the project, the budget, and the time chart. Action is required, but the project can dwell here indefinitely, in playful planning activity.

ESCAPING FROM 2

Going back to 1 After verifying its feasibility (1-4-2), returning and doubting the initial idea or the established goal; deciding to aim something else, or aiming anything.

Jumping to 8 Trying to harvest without planting. Thinking we already know everything and wanting to teach without having learned.

Moving forward incomplete to 3 Going ahead and making arrangements in the material world before having completed the necessary stage of 2, for instance, acquiring material before defining what is really needed.

FIRST INTERVAL – 3: PROCRASTINATION

Here procrastination becomes evident. Time begins to matter, however, the material world attracts us, and it seems to matter more than time itself.

ESCAPING FROM 3

Going back to 2 Postponing the commitment to enter the physical world, dwelling in illusion and mental fantasy. Being delighted with planning, and never moving on to execution.

Jumping to 6 Trying to involve other people immediately in the process, assuming premature emotional commitments and making hurried decisions, when nothing has begun yet. Counting the chicks before they hatch.

Moving forward incomplete to 4 Getting into the routine before having the necessary structure, becoming dependent.

PHYSICAL STAGES

Besides being rather difficult, the physical stage is very deceiving, because most people think it is the last one and that any accomplishment in the material realm is enough.

DANGER OF 4: DETAIL AND ANONYMITY

Analytical, concerned with details, point 4 can get lost in eternal perfectionism, taking care of a tree without seeing the forest.

On the other hand, the better the work of 4, the less the author appears. The main danger of 4 is wishing to appear, and to accomplish this it relaxes its functions, getting more attention through *absence* than through presence. We remember the cook when dinner does not appear on the table, and the storeroom boss is called when there is no paper for the copier.

ESCAPING FROM 4

Going back to 1 Trying to escape from routine work, influenced by the force of 1, creating new ideas — therefore, going against the initial idea, which was the basis of the present work.

Going back to 2 Always wanting to reprogram. Reprogramming is a natural movement, but should not be used just to continuously alter the routine. This happens with very creative people, who receive a strong impulse from 1 (1-4-2).

Moving forward incomplete to 5 Beginning to execute the main action without the necessary supporting preparation. The inopportune passage from 4 to 5 is harmful to the whole process. In this passage, transformation is irreversible, and the price to be paid for precipitation at this point is high. Usually the cause is the desire to escape from anonymity and to appear.

DANGER OF 5: ACTIVISM

Here there is the same risk of automatism that there was at 4, however, with the illusion of accomplishment. There is the danger of remaining in activity because of pure mechanical inertia. Further, as 5 transforms material irreversibly, there will be damage if the process is not completed. A good example is when we are painting a picture, and do not know when to stop, so a single additional brushstroke can destroy everything. It is necessary to recognize the moment to stop.

ESCAPING FROM 5

Going back to 4 Returning to preparation and support stages instead of accomplishing the main action, either due to incompetence or to a perfectionism that hinders any achievement. Never feeling

prepared enough for responsibility. It is like the son who, after becoming an independent adult, returns to live with his parents.

Jumping to 7 Ending hastily a task that is not finished yet, in order to be free from the work.

Moving forward incomplete to 6 This is very rare, due to the Harnel-Aoot. The premature emotional involvement at this point is due to a great illusion about oneself, with a lot of self-sacrifice and losses, or overestimating one's real power.

SECOND INTERVAL – 6: FEAR

If nature helps in the first interval, at this point it does the opposite. Moreover, the higher the goal, the more difficulties will appear — because of the cosmic homeostasis. In self-development, this is the portal at which we see ourselves as we really are. Occultist schools call this “the Threshold,” and say that here we face the “terror of the threshold”: ourselves. No matter what the process is in which we are involved, it is impossible not to see ourselves when passing correctly through 6.

At 5, we have the options of living by the pentagram normally or upside down. However, at 6 we must harmonize its light side with its dark side, as in Solomon's Seal.

Some people “declare” their own victory or defeat early: they crystallize a positive or negative self-image and spend the rest of their lives trying to confirm it.

The only word God knows is “Yes”...

I knew an architect who has declared himself a “victim of life,” thinking life always owes him something — and he didn't get to conclude his own house, letting it turn into ruin when there was just a little effort lacking to complete it. He didn't get to face the 6, his own transformation, because he would pass from being a “victim” to a “happy proprietor” and a well-succeeded professional. With his experience, I begun to understand better the Harnel-Aoot.

Many psychological aspects of the second octave Mi are added to the first octave Sol, demanding a conscious shock in this interval. It is common to receive “negative shocks” from the descending movement of the Ray of Creation, which goes down with all its potency at this point. This is good, because it does not allow things to stand still. The negative shocks can be transformed into conscious shocks by intentional acceptance.

From the point of view of the individual, the negative shock can initially seem to be the opposite of help, but in cosmic terms, it is an effort against stagnation. You must react to it in one way or another:

either you fight or you die. We should be thankful for difficulties, since only with them can we become strong and grow.

ESCAPING FROM 6

Going back to 5 Once the execution stage is finished, danger of going back or continuing “doing” after being ready, without submitting to the transformation.

Jumping to 9 Deceiving oneself, thinking that finishing the main action is to finish the process. By dropping things in the middle, it will be practically impossible to continue them afterwards.

Moving forward incomplete to 7 Daring to declare ready and resolved what is not yet ready. Presenting oneself as a winner without deserving it. It is like the premature birth of a baby.

EMOTIONAL STAGES

Starting at 6, commitment and thus responsibility are demanded. They are for the good or for the bad. If there are not consciousness and intention, a descending “default” will be assumed.

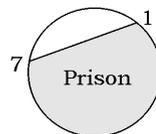
Gurdjieff explained this well in relation to nutrition: some higher energies, if not used for building higher bodies, will go back in an involutory process, causing illnesses and shortening the life.¹

DANGER OF 7: ISOLATION

The work is ready, clean, and beautiful — and again we have the illusion of something that is finished. No. It is not finished yet. A work needs to be seen, shared, and used. Actually, this is not difficult, because here there is no interval and the work itself, if finished with success, will provide the necessary energy to continue.

ESCAPING FROM 7

Going back to 5 Being stuck in a victim's role or attached to personality. Having fear of appearing as a winner or of losing the executioner's *status*.



Jumping to 1 Beginning other things or trying other versions of the same idea, diving into a new activity without having accomplished the previous one. Thus, the process is self-feeding and the author is imprisoned in the 7-1 area.

¹ Gurdjieff, *Beelzebub's Tales*, vol. II, p. 385.

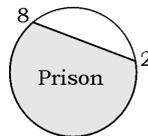
Moving forward incomplete to 8 This is like selling a product without packaging it, or eating without a plate, in a dirty kitchen. Complementary actions have not been accomplished, so the work cannot be left just sitting there, nor be praised.

DANGER OF 8: INGRATITUDE

The work was presented, offered, and celebrated. It is necessary to thank and pay all debts. It is necessary to share the experience.

ESCAPING FROM 8

Going back to 7 Hesitation in leading, in passing on what we have learned, or assuming our own maturity to benefit others. Fear of losing the position achieved, not recognizing that a higher position is now offered. Fear of karmic reaction and of suffering the effects it has caused.



Jumping to 2 Not assuming the higher social position. Not assuming that your future is happening now. Instead of teaching, studying even more. The eternal student and the eternal planner are imprisoned in the 2-8 area.

Moving forward incomplete to 9 Retiring from the process while you still have commitments to it. Ignoring quality control and client satisfaction. Not worrying about the outcomes, the storage of this experience, or the energy for the next cycle.

THIRD INTERVAL – 9: STATUS -QUO

Process completed. Resting before a new cycle. The very satisfaction with the achievement is the biggest danger here. The individual thinks he “has already done” and can now stop. No. He cannot stop.

ESCAPING FROM 9

Going back to 8 Wanting to keep the position of being the responsible party and leader, refusing to withdraw at the moment the position should be left for those who are younger or others that follow. The individual becomes the largest obstacle to his own work and also for the next cycle.

Jumping to 3 Childish attitudes, when maturity demands responsibility. Improper use of the goods received. Hesitation in assuming the natural leadership of age or development.

Moving forward incomplete to 1 Forgetting that resting is as necessary to begin a new cycle as Sunday is to the week. Not respecting natural limits. Denying oneself the task of irradiating the influence of the power achieved.

PERSONAL MANAGEMENT

Everything that is created has to be maintained, and good maintenance means administration. If we do this with the company, the car, and other things we have, why don't we also administer ourselves intentionally and technically?

The Work is, actually, technology. Gurdjieff spoke about the “technique of religion”¹ and all his teaching consists of techniques for the growth of Being.

However, most of us want to tread the Fourth Way without the basic conditions that it demands.

The way of spiritual development begins when there has already been personal development in ordinary life. It is not for people with psychological problems — therefore, if you need to, you must seek specialized help in advance. It is also not for people who don't know how to support themselves materially in life. So, we must study and have a profession before entering a spiritual way.

“Il faut avoir un métier.”²

Even after joining an esoteric school, your ordinary life should continue, and it will be more difficult, because you will live two parallel lives.

So, study, find teachers, read books for your regular daily life, and use the enneagram to affirm yourself in the first being obligolnian strivings — before and after entering a spiritual way.

“Be in the world without being of the world.”

TEAMS

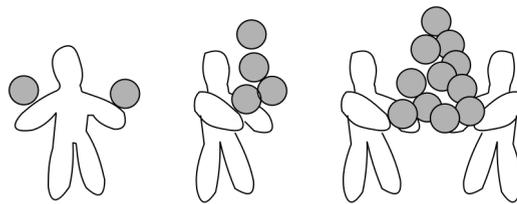
The Trogoautoegocratic system calls out, demanding teamwork. Anyone who has ever tried to work alone and later do the same work in a team will clearly see the difference: in the work in group there is an affluence of higher energies.

In conscious groups (not in masses) each individual is capable of much more than if he were alone.

¹ Ouspensky, *Search*, pp. 303-304.

² Nicolas Tereshchenko: “Everyone must have an occupation.”

A character of a Chekov's play¹ observes that with two hands together he can lift up more weight than double that of each hand alone. I have been verifying that this is true in practice. Also, two people together can lift up more weight than double that of each one alone. This is logical from the point of view of physics and resistance of materials, because with more support points on the soil the forces become separated and the soil itself helps with the effort, as if there were more pillars to support a building.



With shared higher energies it is the same, with both mental and emotional energy. Emotional energy is the true connecting glue among people, the Christ energy. “*Where two or more be gathered in my name, there I will be.*”² — when two or more work in union, the very union generates the third force.

“*One swallow doesn't make a summer.*” In other words, one force alone does not work. Two opposed forces can be mutually catalyzed, but if they are not harmonized, their conflict steals energy from the whole. When there is harmony (three forces), then something can be done, and the more harmonized they are, the better the effect and the lesser the amount of wasted energy.

The power of human relationships or of friendship in any process is amazing, whether in inner life or in any simple “doing.” This means “integrated people,” and can be compared to a generator of higher energies.

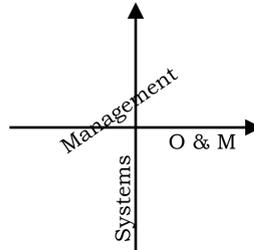
When something is done with the help of the enneagram, it is easy to see how in any process each stage demands a different attitude. I would say that the ideal is to have different people at different points, for instance, one thinking, another doing and another using — harmoniously.

It is ideal in a big project to form teams or to create departments with very defined and structured functions. Certain administrative systems form a squared plot with the works of 4 and 5. On the horizontal lines we can represent supporting activities, or organization and methods (O&M), and on the vertical lines the

¹ Anton Chekhov (1860-1904), Russian dramatist, *The Three Sisters*.

² Matthew 18: 20.

systems or processes. The secret then will be to harmonize these two forces — management.



The person who is in the Work and has a spiritual life cannot forget that he also has a material life: there are two streams. The great secret is harmonious departmentalization. It is necessary to divide oneself among several activities, without mixing them: “to Caesar that which belongs to Caesar.”¹

If you do need to do something alone, without a team, you can organize a team with your *many I's* and *personages*. Any work must have a boss. You have to wake up the “inner boss” in yourself, then stop, sometimes meditate, and define exactly what you want, and what your priorities and deadlines are. Then you will “do”: at that moment you are an employee — obey and don't discuss anything that has been decided.

“Cadets, you will be command. So learn to obey.”²

The enneagram illustrates this: we must be at the same time our own Master, and also the coachman, the horse, and the carriage — each one with its function. We must learn to use the voice of command and the reins, to lubricate the wheels, to recap the tires.

Another thing that hinders us from “doing” is thinking in terms of “like” and “dislike.” As we have seen in the enneagram, the mental stage comes first, and then the physical; to “like” or “dislike” only appears in the third stage. While we are in the two first stages, this is not pertinent.

There is a time for “learning” and a time for “doing.”

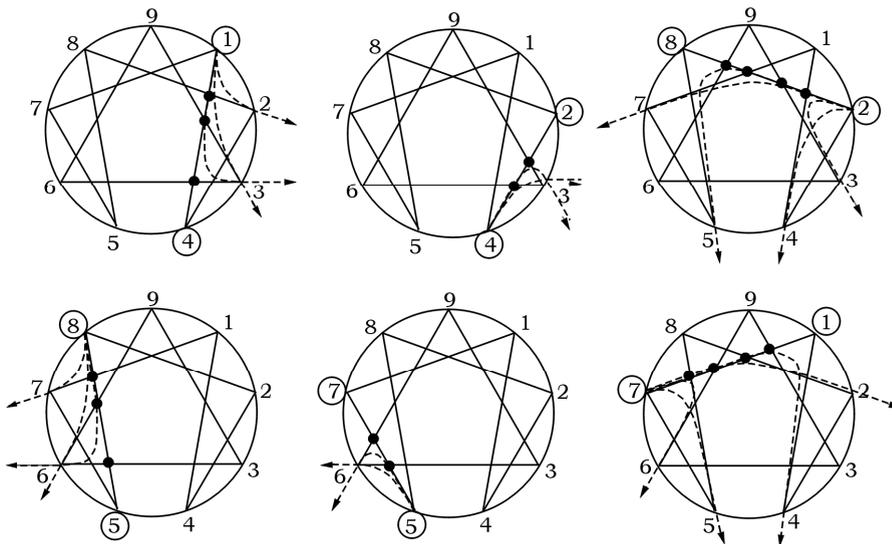
It is good to do a little of everything and to learn mainly the “change of places,” in order to obtain understanding, capacity and compassion. But ultimately, each of us must find that at which we are unique, that which we cannot pay others to do: our own mission.

¹ Matthew 22: 21. Mark 12: 17. Luke 20: 25.

² Words at the porch of the Brazilian Military Academy.

DEVIATIONS

By analyzing the enneagram graphically, in relation to gravity and the directions of the lines, we can identify possible deviations in its course.



For instance, the escape 1-4 has more probability to occur than the right path 1-4-2. At moments of great emotional influence (triangle), the escape can be made as 1-3.

Between 1 and 4 there are three internal crossings that can come as barriers. The first barrier is hexade-hexade intersection, in other words, purely mental.

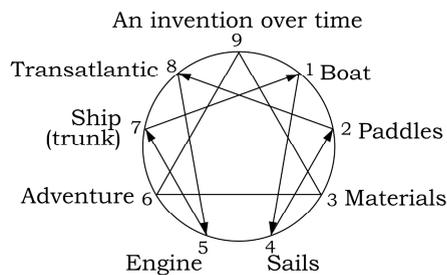
The ascent 4-2 cannot be made when the impulse from 1 (1-4-2) has been weak. Also, the path 4-2 has risks and temptations at two emotional moments.

It would be good to review the keywords already applied to the chords of the hexade¹ and to exercise our ability to interpret things according to everything that has been said in this book.

¹ See p. 314.

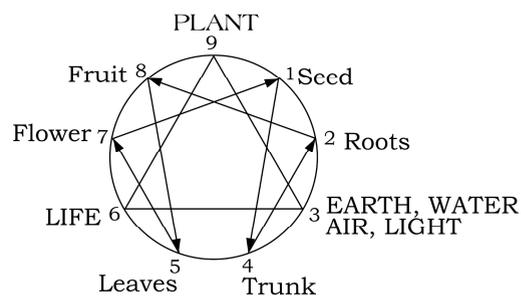
ORDINARY LIFE

BUILDING A SHIP

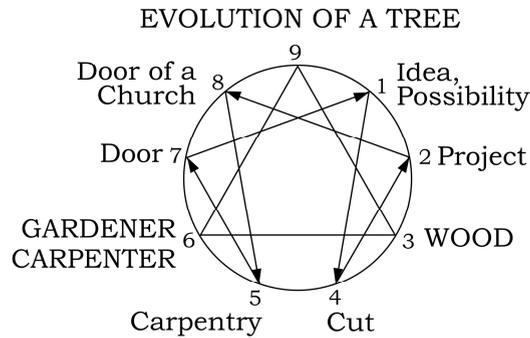


While traveling by ship, when I was a child, I thought about how intelligent the “man who invented the ship” must have been. However, no man “invented” ships. What has existed is a beautiful teamwork over time. One of our ancestors probably saw (7-1) the trunk of a tree floating by on the river and had the idea of making a boat. Later, another one felt the need for paddles, to give it a direction. In the physical world experience, another one discovered different materials and added the sails, counting on the help of the wind (air, the second octave). Others used new technologies, and ventured through the seas, improving the boat with engines and facilities for users, and so on. Then there appeared the transatlantic ocean lines, cargo ships, warships, and yachts.

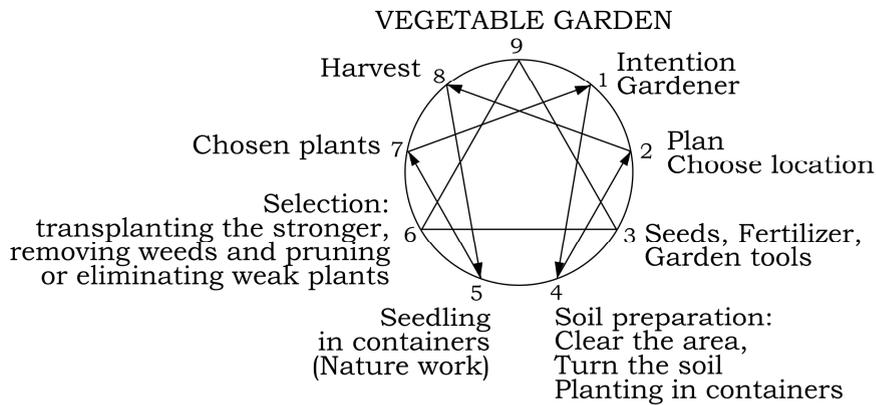
A PLANT



EVOLUTION OF A TREE



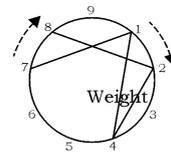
VEGETABLE GARDEN



Point 0-1: The vegetable garden is an artificial process; there must be conscious Will for it to be created. At point 1, we define our intention of making a vegetable garden.

7-1 This intention comes from the influence of other vegetable gardens that have existed before, which I have already seen, or about which I have read — lower intellectual center; or which I have imagined or guessed existed — higher intellectual center. At the same time, this influence comes from the future outcome I may visualize at 7.

1-4-2 Without consulting the physical world, it would be impossible to pass from 1 to 2. In this consultation, I verify if I really have the indispensable basic resources — for instance, an appropriate site, water, the possibility of planting, and the possibility of adhering to the maintenance routine, or even, of hiring a gardener.



Mechanically, this internal triad 1-4-2 acts now as a weight, which makes the chord 7-1 change its position into 2-8.

Therefore, the passage from 1 to 2 sets the reference to the goal (8), taking me to inquire my motivation before rushing into the field. In order to plan this vegetable garden well, I should have in mind my purpose: will it be purely for personal amusement? Will it be food for the family? Will it be a professional activity?

Also, at this moment, I study the cost-benefit relationship. Would it be cheaper and less difficult to buy the vegetables at the market? If so, there is still time to give up the idea with no harm done.

At 2, the vegetable garden will be mentally structured and measured, to assist the purposes of 8. At interval 3, I take care of the material acquisitions: tools, seeds, and fertilizer. At 4, I prepare the plant beds and the seeds are planted in temporary containers. Between 4 and 5, there is time for germination. At 5, the seeds germinate and become seedlings in the containers. There is a certain “passing of command,” because the growth of the germinated seedlings depends more on Nature than on the gardener. Now they are already *plants*, and no longer *seeds* — surviving is up to them now, to their own will or fate.

However, *not all of them* will be able to survive. At interval 6, we have to make choices. We must first separate “the chaff from the wheat.” But it is not enough to remove chaff; the weak plants also must be eliminated so the strong ones can survive, continuing the species, transplanted to the definitive plant beds. If we leave all of them, the weak seedlings will hinder the good development of the best, competing for sunshine and soil nutrients, and we will have a deficient vegetable garden. If some of them are not eliminated, all of them will be weakened. At point 6, then, the *selection* or *pruning* takes place.

*“I am the true vine, and my Father is the gardener.
He cuts off every branch in me that bears no fruit,
while every branch that does bear fruit, he prunes
so that it will be even more fruitful....
I am the vine; you are the branches. If a man remains in me
and I in him, he will bear much fruit...”¹*

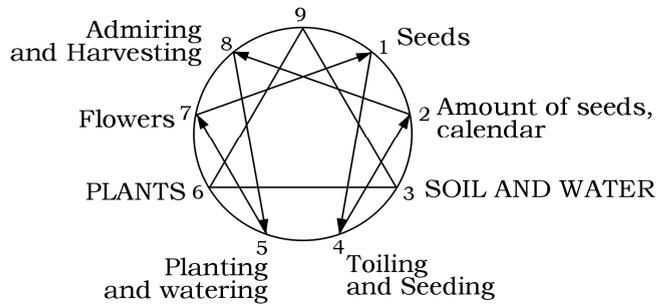
Consequently, at 7 the vegetable garden will be ready and beautiful. At 8, it can accomplish its purpose — the vegetables will be harvested and used. At 9, the cycle is completed and the earth will rest for the next cycle.

¹ John 15: 1-6, *The Vine and the Branches*.

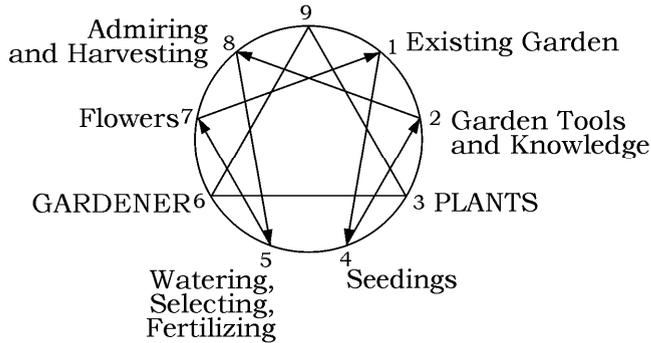
Actually, if our intention is to keep the vegetable garden growing continuously, we can make an “enneagram chain,” maintaining cultivations simultaneously with alternate cycles: while one culture is blooming, another is planted, and so on.

GARDENING

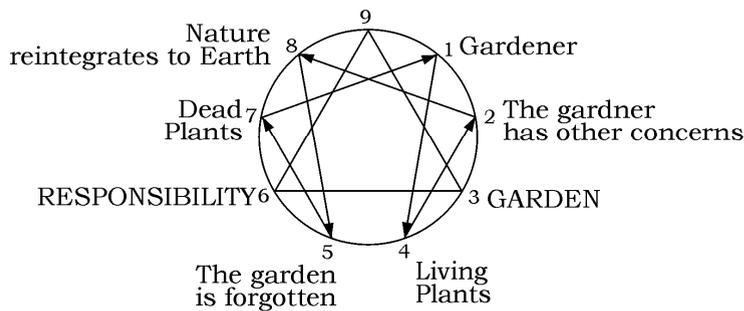
GROWING A FLOWER GARDEN



MANTAINING A GARDEN



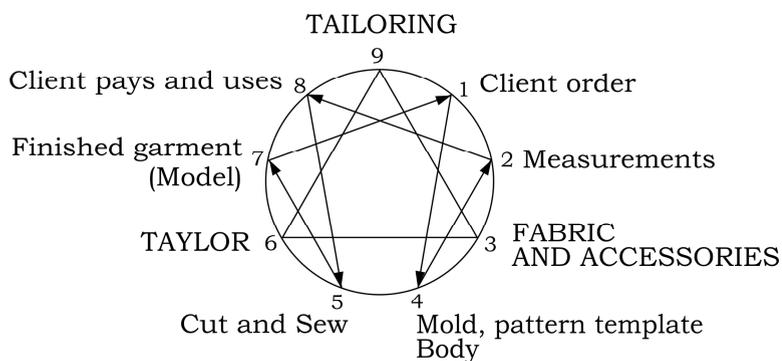
DESTRUCTION OF A GARDEN



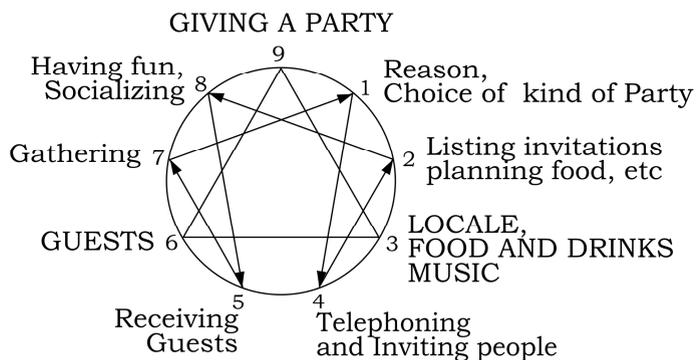
If you remove the plants from their natural habitat, you will have to assume the responsibility of taking care of them, because they will now live in an artificial way. This analogy can be applied to many other processes.

The destruction of a garden can be regarded as a negative evolutionary process.

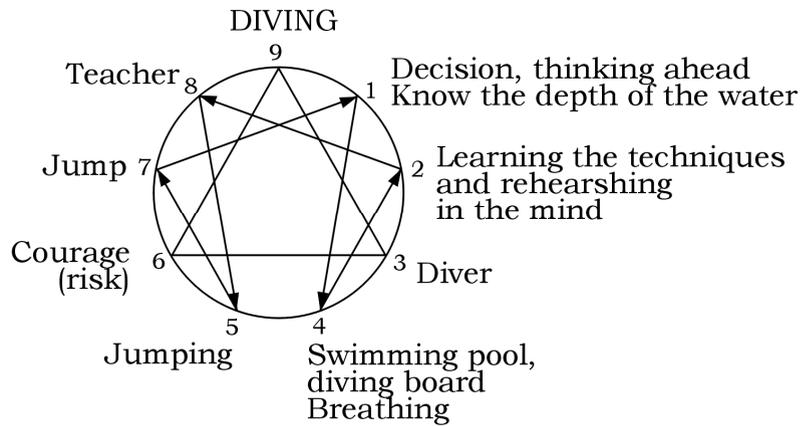
TAILORING



GIVING A PARTY



DIVING



Let us say that I want (1) to learn to dive, to jump from a diving board into a swimming pool. Usually this desire comes from having seen someone diving before (7-1). I check in the physical world (1-4) if this is possible: I am in good health and have access to a swimming pool filled up with water, that has a low diving board, so I can take the risk.

It is amazing how many people have broken their necks jumping into a pool or a lake when the water level was low. This can also be extended to other realms of life.

I analyze the constraints (2) which I will have to triumph over. I am not prepared, because I have never dived before. Thus, I need to hire a teacher (2-8), or someone who can teach me at least by example. I learn the technique in my mind: what posture to assume, how to breathe.

Before pushing off the diving board, I have already conceived all of the stages: how the sequence of the dive will be (8-5-7), which may present some risk (6), etc. I imagine it will be beautiful (7) and the global vision of this possibility (1-4-2-8-5-7-1) helps me to actually decide to do it.

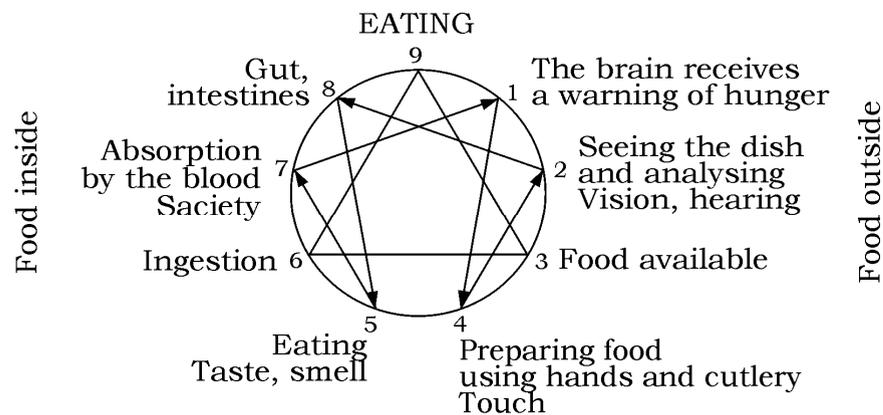
I then leave the mental stage and rush into the physical world (3), putting on bathing clothes, climbing up onto the diving board, and getting ready (4) as I was taught. I jump off (5).

I face courageously the risk I have assumed (6) — and this transforms me (7). I am not the same as before. I have accumulated an experience (7-8), whether my jump was or was not victorious.

If I performed it incorrectly, I suffer the consequence — I may have hurt myself — and in this case I must consult the teacher again and repeat the process until I really learn it. If I performed it correctly, then I have learned and I will be my own teacher (8) from now on.

This whole enneagram could be inside point 4, for instance, as routine training for the Olympics.

EATING



Seeing, feeling and knowing.¹

1 Informed of the hunger (7-1, conditions of the blood), we decide to eat.

1-4-2 Looking at the dish, we see and analyze.

4 Routine moving functions: taking the food to the mouth.

4-2 Verifying if it was what we expected (if it is not, it is rejected).

2-8 Confrontation with the goal: is it satisfactory?

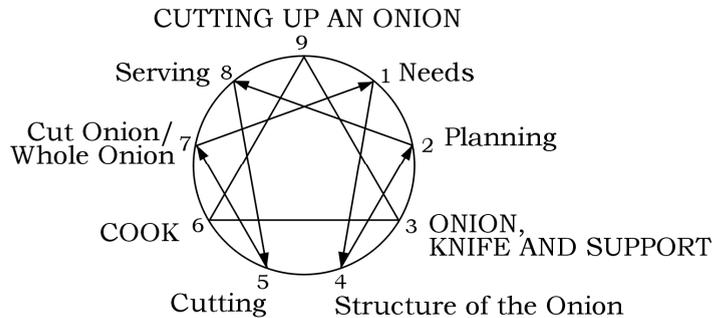
5 Chewing and appreciating while eating. Possibility of choice: eating consciously or not, remembering ourselves.

7-1 Actual satiation occurs in the blood, however, not immediately after ingestion; a certain period of time is needed.

8 Besides the formation of higher energies, the residues are processed for expulsion from the organism.

¹ Anonymous, *A Point in the Work*.

CUTTING UP AN ONION



In order to cut up an onion an entire process is needed.

First comes the need to cut it (1). Next, we should plan the cut according to the goal for the use of this action — we have to keep the application in view (2-8). If we will be making a soup, the uniformity of the cut will not be so important. For a salad, we must slice it, and for a *soufflé*, grate it. For instance, I can decide to cut it myself, or I can order it cut. Finally, the action will be according to what I decide now.

I need to have an idea of the structure of the onion (1-4-2), in order to plan the type of cut I will make — for instance, I won't cut the onion the same way I cut garlic or pineapples. The type of cut will depend on the structure of the onion and the tools I have.

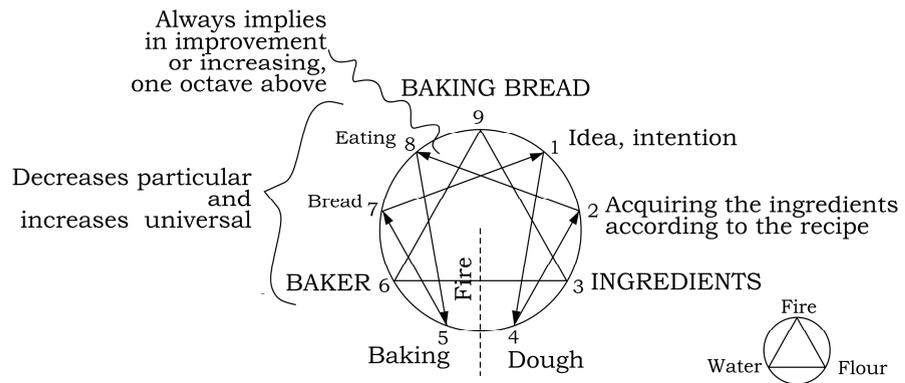
Once planned, the tools (3) enter into action: board, knife, and running water. If I have learned correctly in previous cycles, I know that if I constantly wet the knife, the onion vapor will not hurt my eyes. Respecting its structure (4), I begin to cut (5), separating the peel and cutting up as I have planned. Thinking about the food being ready and those that I am going to share it with (8-5), I finish cutting (6) and put the cut onion in the pot or directly on a dish (7). Then, the onion is served (8) and the cycle (9) is ready to begin over again, for another occasion, each time more successful.

Cutting up an onion shows us that the first time something is done, we usually do it incorrectly, because the structure is *hidden* under the *form* (broken triangle 7-1-4) and we need to know this beforehand. The only way to not make mistakes the first time is to have someone teach us — nevertheless, this does not always work, and we usually need to learn by actually doing it.

“You can't get wet from the word water.”¹

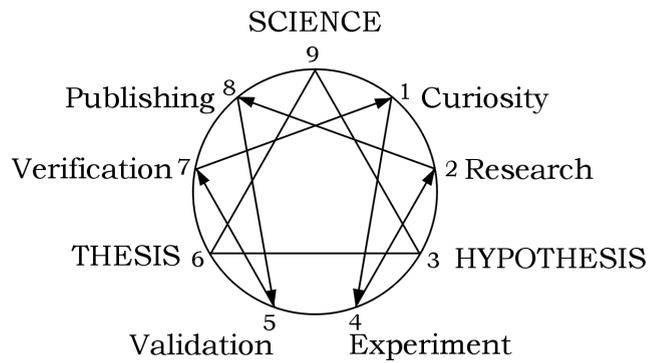
¹ Alan Watts (1915-1973), English theologian, a foremost interpreter of Eastern philosophies for the West.

BAKING BREAD

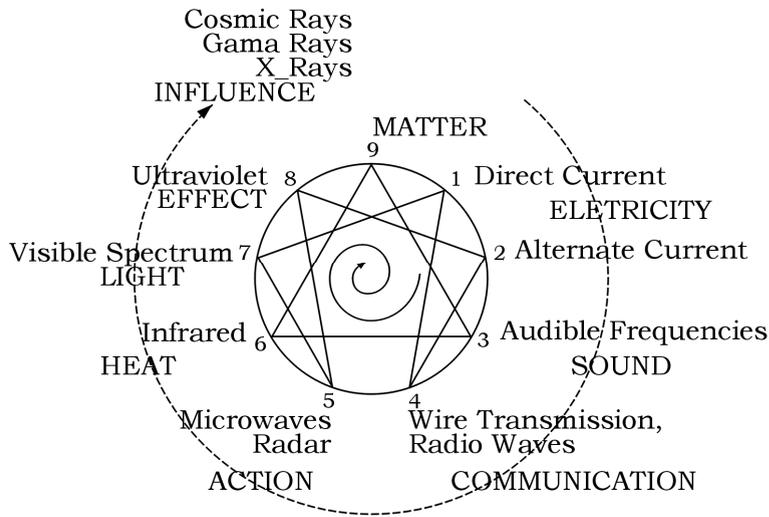


At 7 there was first the image of bread. Bread already existed, and the whole idea of bread has been increased.

SCIENCE



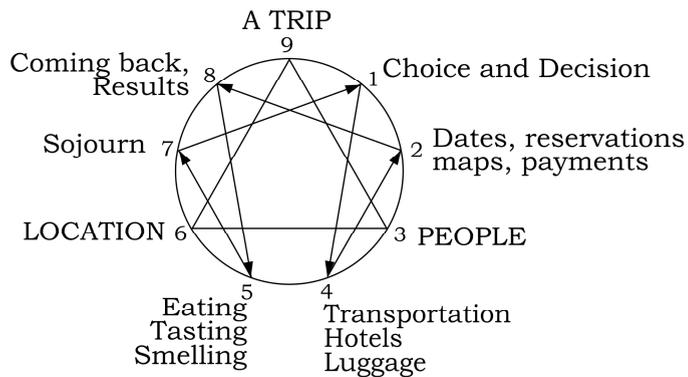
ELECTROMAGNETIC SPECTRUM¹



A TRIP

You must also have a contingency plan, in case things go wrong.

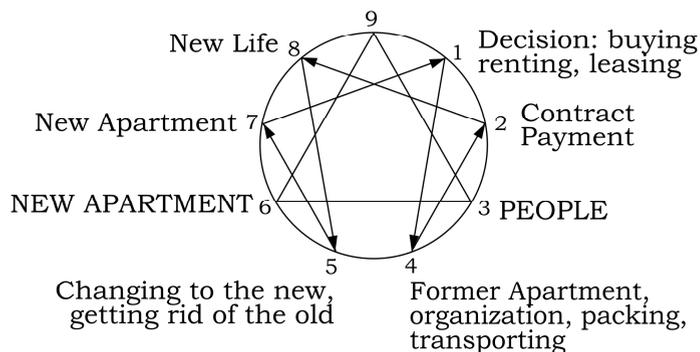
The most important thing I have learned by “enneagramming” my trips is the need to have, as in many other cases, an *alternate plan*, in case things don't go the way I expected them do.



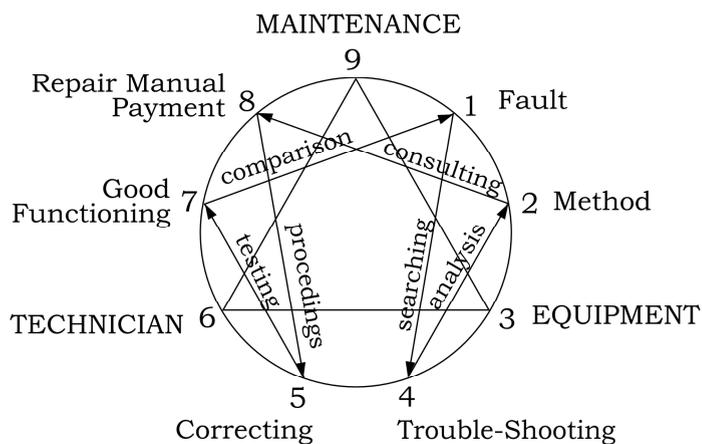
¹ See p. 107 (Electromagnetic Spectrum).

MOVING

MOVING TO A NEW APARTMENT

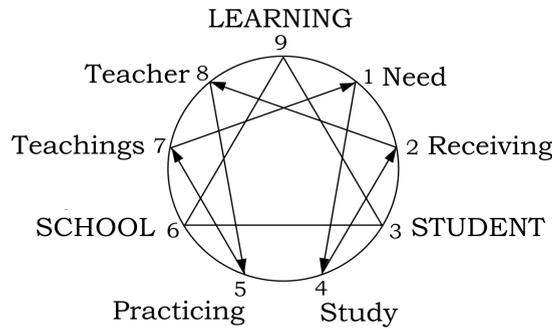


MAINTENANCE OF EQUIPMENT



Once the fault is identified, we check the physical constitution or structure of the device in order to locate the fault and determine, according to the *Service Manual*, which method will be adopted. Then the fault will be corrected (or not). This procedure may provide feedback to the Manual and even change the concept of “good operation” in the future. Point 8 is also the moment of *payment* for the services, which may be the goal of the supplier.

READING AND LEARNING

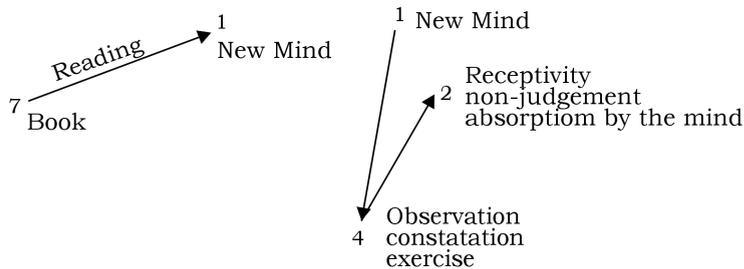


At point 1, the student must desire or ask to be taught; he must at least accept his need for it. This is an *evolutionary triad*, so it begins with Holy Denying. At 5, the student needs to apply the teaching to his life, for it to be consolidated.

A NEW MIND

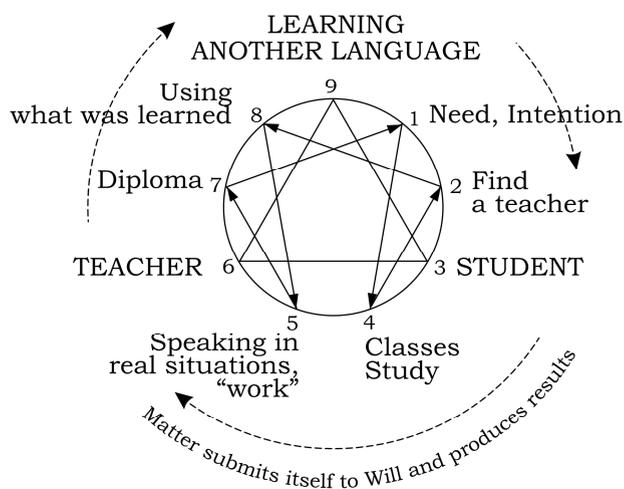
“Is it possible for the human mind, developed throughout 2 million years, enslaved to certain habits (mental structure), at a certain rhythm, to free itself from all this and create for itself a different mentality, a different way of action?”¹

In order to fill a cup, it is necessary to empty it.



¹ J. Krishnamurti (1895-1986), Indian philosopher and educationalist.

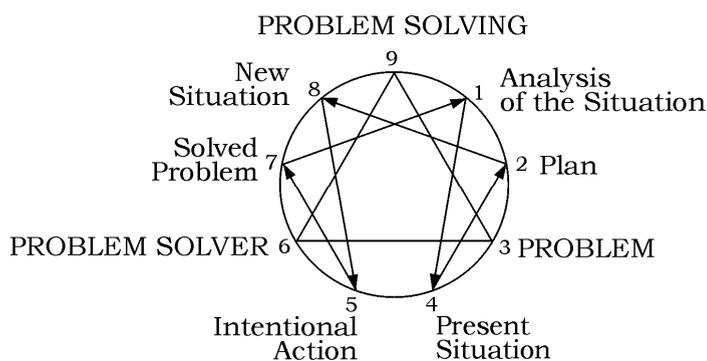
LEARNING ANOTHER LANGUAGE



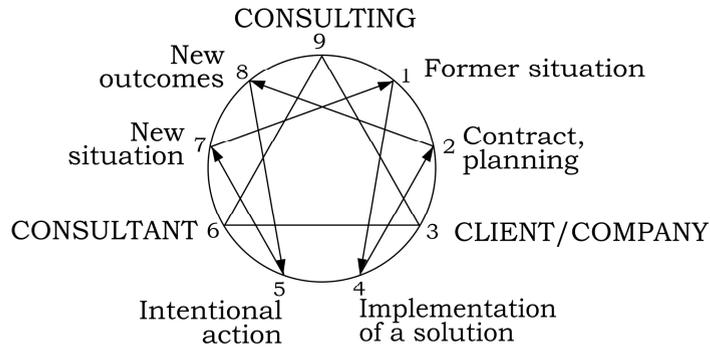
It is important to use the right way to learn a language; otherwise, you can spoil this talent in yourself.

A language is an instinctive-moving skill, so we use the intellect just to teach the physical center, and the emotional to motivate. A language is a means to achieve communication; as well as driving is a means to go somewhere.

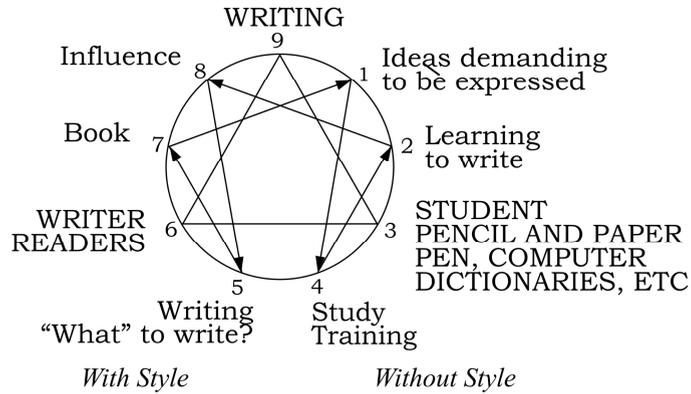
PROBLEM SOLVING



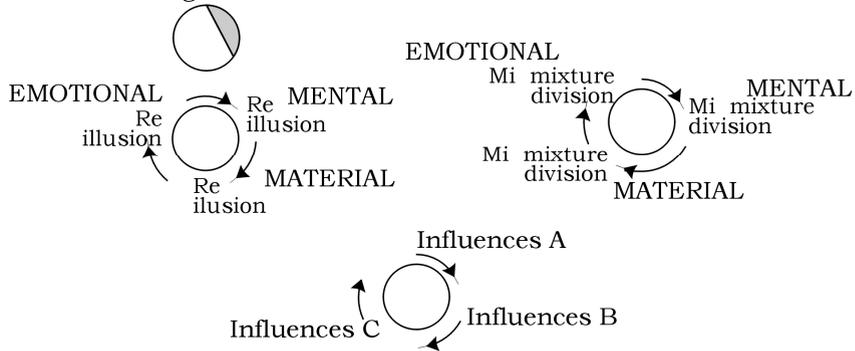
CONSULTING



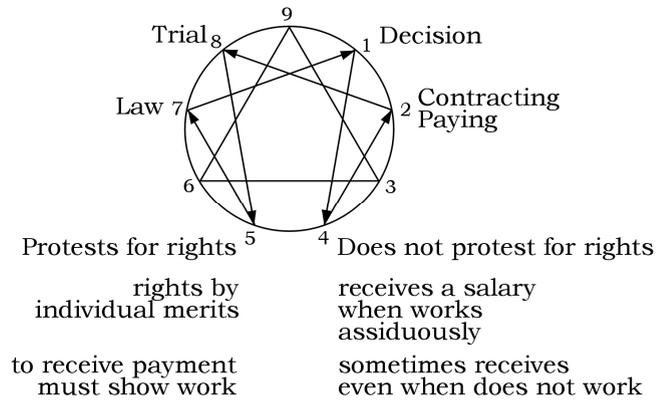
WRITING



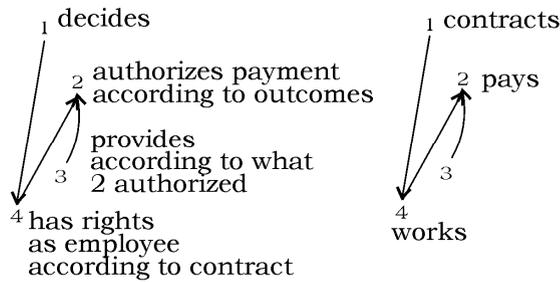
Mind, here, is quite mechanical:
it is not the Higher Intellectual Center



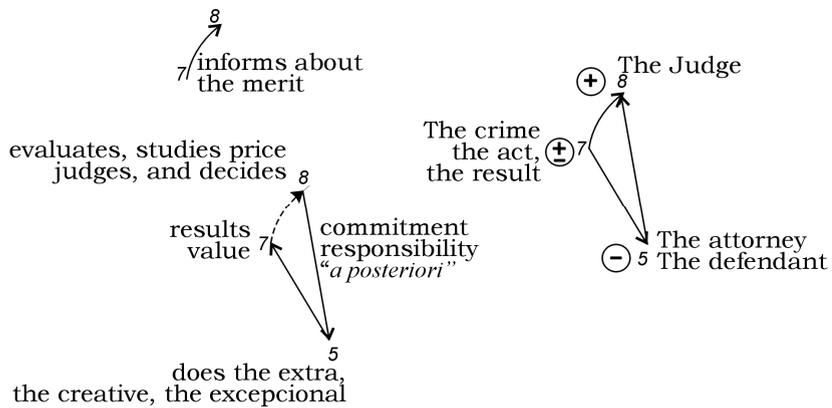
LEGAL ASPECTS



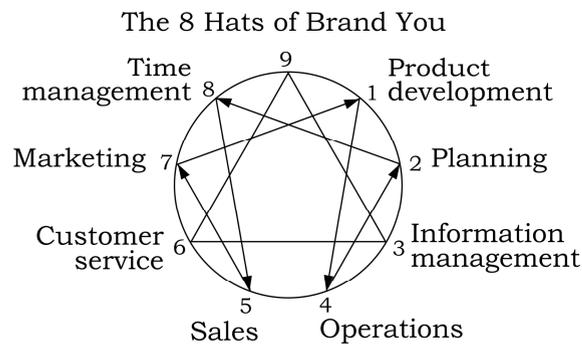
LEFT SIDE: PREPARATION



RIGHT SIDE: ACCOMPLISHMENT



THE EIGHT HATS



Tom Peters¹ stated that William Bridges² recommends we wear 8 hats:

- Marketing: compelling, memorable packaging, with a clear strategy for serving clients;
- Product Development: we cannot afford to become stale; constant upgrading of services is required;
- Operations: the business must run smoothly, appointments kept; superb reports produced;
- Client Service: servicing clients is the highest priority there is;
- Sales: doing WOW projects is a sales game;
- Information Management: filing systems and the computer network should be genuine strategic assets;
- Time Management: if our allocation of time is focused, we will be focused;
- Planning: who I am, what my values are. I must thoughtfully plan how to deliver my project.

The ideal for accomplishing a project is to have different people participating, each in their place, working in harmony.³ However, if we must do something alone, we must become aware of, at each point, which of our personages we are using.

Using my own personages, I prepare my meal, and at this time, I am a *servant*. I sit down to eat — at this time, I am a *king*. Then I remove the dishes and I wash them — when I am again a servant, but

¹ Peters, *The Brand You* 50, p. 57.

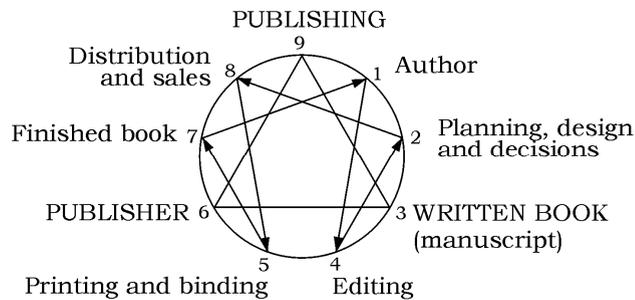
² Bridges, *Creating You & Co: Learn to think like the CEO of your own career*.

³ See p. 333.

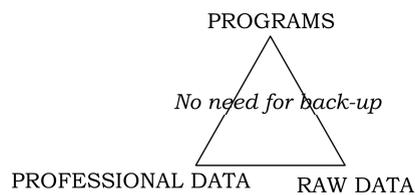
also a *friend*, because I have prepared the environment for myself, for my next slave and king cycle.

Each personage should know the others and respect them. If *I* planned and *I* should execute what has been planned, it is good if *I* understand the need for this change of referential. The path for unification is not to abolish the parts or the personages, but to get them to work in committees¹, in a harmonious whole.

PUBLISHING A BOOK



ORGANIZATION OF MY HD



My hard drive is a mess! I cannot find anything in this computer and I cannot make backups easily. Suddenly I wonder: What is the enneagram for? Click! Sure, why didn't I think about this before?

I drew an enneagram on a big sheet of paper. I could not make it on the computer itself, because I would identify with it. Against identification, there is a quote, attributed to David, who struggled with Goliath²:

*“If you can keep a good distance,
the size of the enemy doesn't matter.”*

¹ From Latin *committere*, to connect, entrust.

² 1 Samuel 17.

GREAT TRIAD

I began by defining the Great Triad: Programs (9), Raw Data (3), and Professional Data (6).

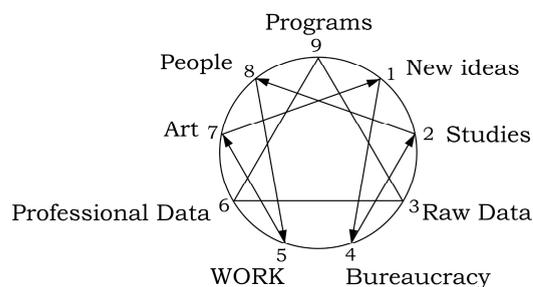
a) At point 9 (Function), are the Programs, which will transform everything.

b) At point 3 (Being) is auxiliary information to be transformed, the Raw Data, which did not originate from me, but are a result of research, either photos, or downloads from the Internet, and scanned or copied (texts, images, music, website addresses). I will be transforming these.

c) At point 6 (Will), is the main information, which really influences and transforms me. Regardless of its source, I call it Professional Data. Though it is also external, it is very different from the auxiliary information, because these are special or processed data that motivates my Will.

Amazingly, the triangle is actually fixed: I don't really need to make a backup of the triangle because things there are “not mine,” they are “always there” and I can get them again, if I happen to lose them.

LARGE GROUPS



I created at 1 a directory for “New Ideas,” where I put everything I invent, not related yet with any organized work.

At 2 are the works I have already defined: everything that already has a title, so they are projects or “Studies.”

At 4 is everything related to administrative or supporting activities, that I need for maintenance of life: routine stuff, banking and accounting, taxes, calendars, purchases, professional correspondence and papers, “Bureaucracy.”

Point 5 is highlighted, because here is the “Work” being processed at the moment, which I am always digging in. This is the point where

it is most *urgent* to have safety copies, because everything is so dynamic, if I lose something here, I would be losing all my real and irreplaceable work.

At 7 I put everything I have produced related to “Art,” but only that which I need to have at hand, for use in other works, or those I enjoy seeing or hearing.

Finally, at 8 are my relationships with “People,” either emotional or practical: friends, relatives, clients, e-mails, letters, works I have done for others, and works others have done.

IN LIFE

This organization was surprisingly simple and has greatly improved my professional life and also and personal life, making it easier to immediately access the files and giving me, at the same time, a more organized vision of myself.

The difference is amazing between working with an intelligently studied pattern, and the previous chaos of my HD. Also, for me to keep this structure means I need to be conscious every time I save a file, in order to save it in the right place and never just at random.

This reminds me of my main *slogans*:

- Do one thing at a time.
- Everything you do, do it well. “If you don’t have time now to do it well, will you have time later to do it again?”¹
- The best is the enemy of the good.

It was not too difficult for me to organize my HD this way because I had already done some organizing before, always trying to separate:

- what is mine from what is not mine.
- what is alive from what is dead: separating files or things of current use from those kept for a long time without accessing them — if possible “burying” the “dead” into CDs, outside of the computer.
- what is close from what is far: only occupying space close to me things that are being used at the moment.

¹ Edward Yourdon, in *Modern Structured Analysis*.

Well, in terms of knowledge about the enneagram, what have I gained with this? I have learned that:

- The more I use the enneagram technology in my daily life, the easier it becomes and I can live and produce more and better.
- In order to categorize we must have a technique. It is no use to divide or arrange things just any way. If I just categorize things into 9 areas, I would be using a simple enneagon. It is necessary to departmentalize with “enneagramatic” logic.
- In reality, most of our time is spent between points 4 and 5, and 4 should never be neglected by 5 (my tendency).

BACKUP

Before, my backup material was all mixed up: I had multiple copies and gaps. One time a virus “ate” large portions of this book. Now 6 CDs or CD boxes are enough for the 6 groups of the hexade, without danger of losing anything.

If I want to, I can create three more groups and keep copies of the triangle, though this is neither indispensable nor urgent.

CHEMISTRY

Something similar to the former situation, of classifying a great number of items, also occurred in chemistry.

When a large number of elements became known, it was difficult to work with them, because there was no logical way to classify them. Dobereiner, a German chemist, noted that some elements were grouped by Triads, and the English Newlands found columns of 7 elements, by atomic weight, which he called Law of the Octaves. Scientists felt all this was only coincidence.

Subsequently, the Russian Mendeleev approached the classification from the valence stance and built a table clearly showing periodic chemical families, in groups from 1 to 8. To be coherent, he was forced to leave “gaps” in the table, stating that they represented undiscovered elements. He was able to predict the properties of some of those elements, and his predictions were confirmed later.

“Although his classification does not correspond at all to reality yet nevertheless according to these atomic weights of his it is possible approximately to establish this classification which was then made by the great terrestrial learned beings of the future China.”¹

The Periodic Table of the Elements is the most beautiful proof that the fundamental laws are in all and everything, and that having this knowledge or knowing them can make it easier for us to understand the world.

Scientists would do better to look for such “coincidences,” and accept the interdisciplinarity of the fundamental laws as a universal pattern to which all particular patterns are connected.

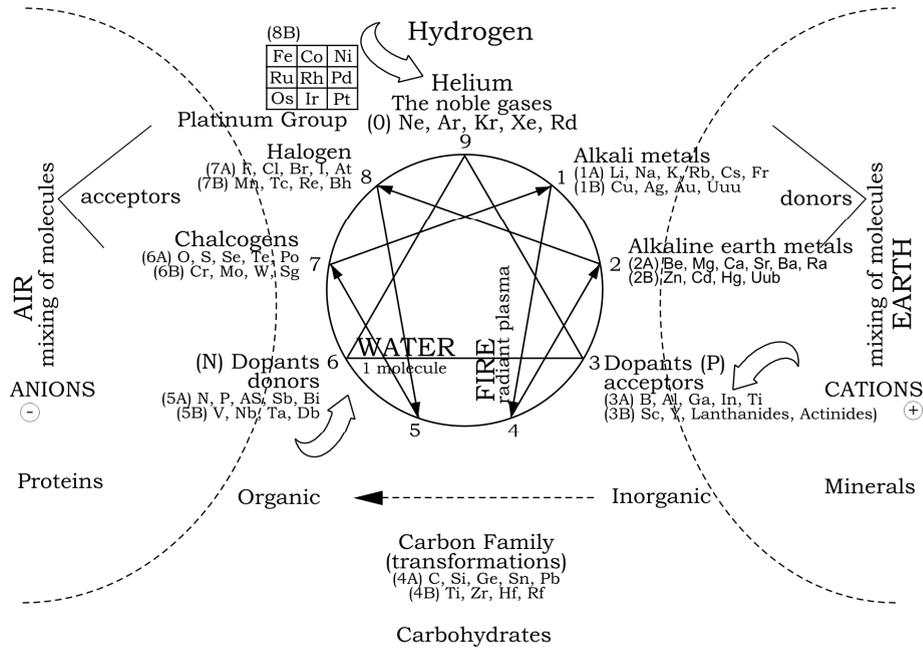
PERIODIC TABLE OF THE ELEMENTS
Atomic masses relative to the Carbon-12 isotope

	1A																										0
①	1 H	2A																									2 He
②	3 Li	4 Be	----- TRANSITION ELEMENTS -----																5 B	6 C	7 N	8 O	9 F	10 Ne			
③	11 Na	12 Mg	3B	4B	5B	6B	7B	8B	1B	2B	13 Al	14 Si	15 P	16 S	17 Cl	18 Ar											
④	19 K	20 Ca	21 Sc	22 Ti	23 V	24 Cr	25 Mn	26 Fe	27 Co	28 Ni	29 Cu	30 Zn	31 Ga	32 Ge	33 As	34 Se	35 Br	36 Kr									
⑤	37 Rb	38 Sr	39 Y	40 Zr	41 Nb	42 Mo	43 Tc	44 Ru	45 Rh	46 Pd	47 Ag	48 Cd	49 In	50 Sn	51 Sb	52 Te	53 I	54 Xe									
⑥	55 Cs	56 Ba	57-71 *	72 Hf	73 Ta	74 W	75 Re	76 Os	77 Ir	78 Pt	79 Au	80 Hg	81 Tl	82 Pb	83 Bi	84 Po	85 At	86 Rn									
⑦	87 Fr	88 Ra	89-103 *	104 Rf	105 Db	106 Sg	107 Bh	108 Hs	109 Mt	110 Uun	111 Uuu	112 Uub															
Atomic Number			57 La	58 Ce	59 Pr	60 Nd	61 Pm	62 Sm	63 Eu	64 Gd	65 Tb	66 Dy	67 Ho	68 Er	69 Tm	70 Yb	71 Lu										
SYMBOL			89 Ac	90 Th	91 Pa	92 U	93 Np	94 Pu	95 Am	96 Cm	97 Bk	98 Cf	99 Es	100 Fm	101 Md	102 No	104 Lr										

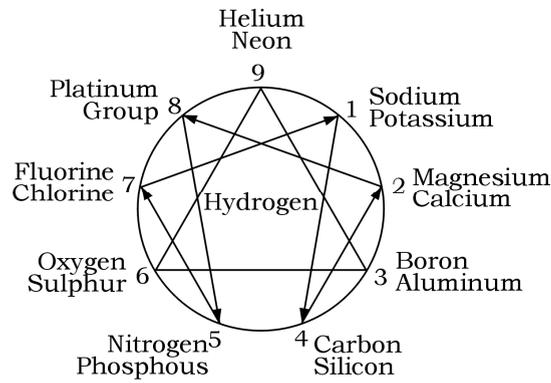
We can use simplifications, to add our study, like a schematic Periodic Table associated with the Tetragramaton (3 and 4), or a simplified enneagram.



¹ Gurdjieff, *Beelzebub's Tales*, vol. III, p. 35 (about Mendeleev).

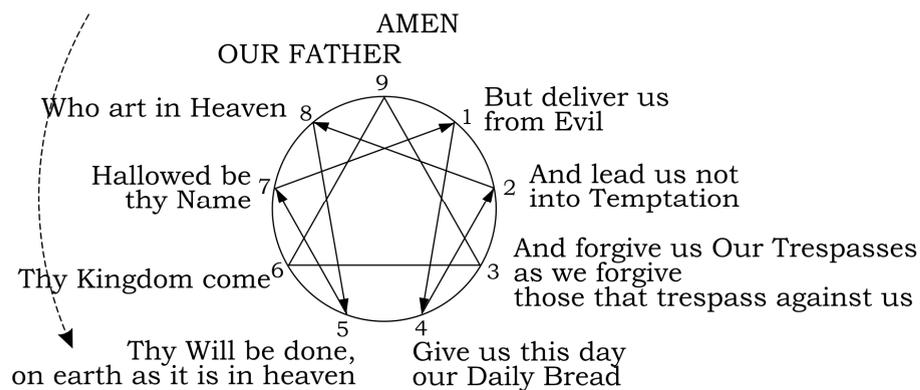


Below is an enneagram of eight pairs and one group that I find interesting to study.



MAN, LIFE, AND THE WAY

THE LORD'S PRAYER



The Lord's Prayer fits a descending enneagram, similar to the Ray of Creation. In this case, at point 5, the *Will* is that of the Creator. At point 4, we need to ask for our daily bread, because it is the daily need of food that maintains Reciprocal Maintenance in constant and disciplined operation. We cannot eat in a single day all the bread for the whole month — this must be done step by step. On the other hand, 4 is evidently a place for exercise, appropriate for this concept of “daily bread,” which must be eaten every day, as “conscious labor and intentional suffering.”¹

Bennett displays this prayer in a clockwise direction², which is the same, just represented in another way.

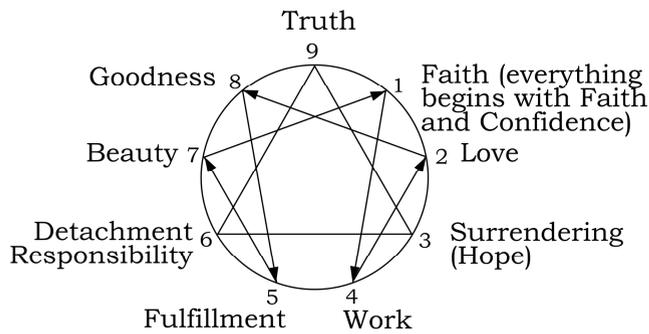
“Don't we always labor and sweat for our daily bread?”³

¹ See p. 113 (Partkdolg-duty and bread).

² Bennett, *Enneagram Studies*, p. 132.

³ Gurdjieff, *Beelzebub's Tales*, vol. I, p. 396.

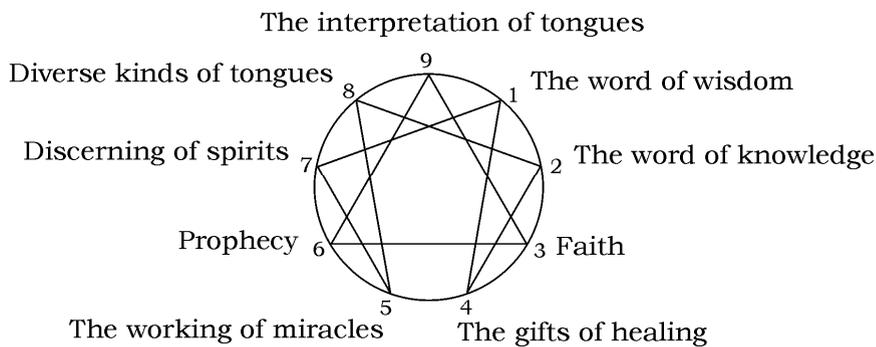
THE MYSTERIES OF THE BIBLE



“Faith comes from hearing the message, and the message is heard through the word of Christ.”¹

“For I know the plans I have for you, declares the Lord, plans to prosper you and not to harm you, plans to give you hope and a future.”²

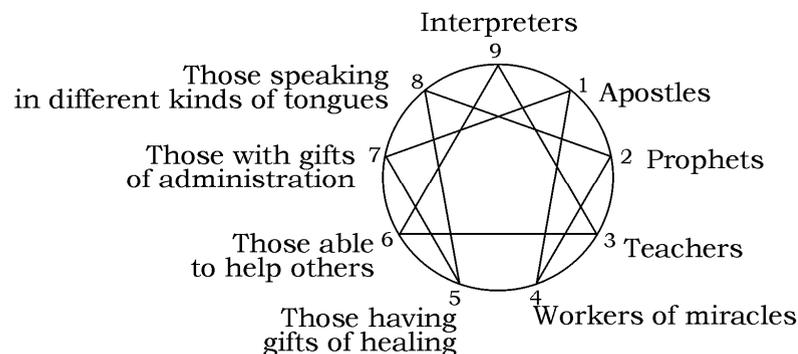
THE NINE GIFTS OF THE SPIRIT



¹ Romans 10: 17.

² Jeremiah 29: 11.

“Now to each one the manifestation of the Spirit
is given for the common good.
To one there is given through the Spirit the message of wisdom,
to another the message of knowledge by means of the same Spirit,
to another faith by the same Spirit,
to another gifts of healing by that one Spirit,
to another miraculous powers, to another prophecy,
to another distinguishing between spirits,
to another speaking in different kinds of tongues,
and to still another the interpretation of tongues.”¹



“And in the church God has appointed first of all apostles,
second prophets, third teachers, then workers of miracles,
also those having gifts of healing, those able to help others,
those with gifts of administration,
and those speaking in different kinds of tongues.”²

There seems to have been a change in positions between 4 and 5 in these two enneagrams, both from I Corinthians 12 (7-10 and 28), especially between *healers* and *workers of miracles*. We do not know if this has been an intentional inexactitude in the Bible, a translation error, or if it has a deeper meaning. We present this here, because it makes us think about it, wanting to know what it means. Nevertheless, “workers” is akin to 4 and “working” to 5.

“...The body is a unit, though it is made up of many parts;
and though all its parts are many, they form one body.”³

¹ I Corinthians 12: 7-10.

² I Corinthians 12: 28.

³ I Corinthians 12: 11-12.

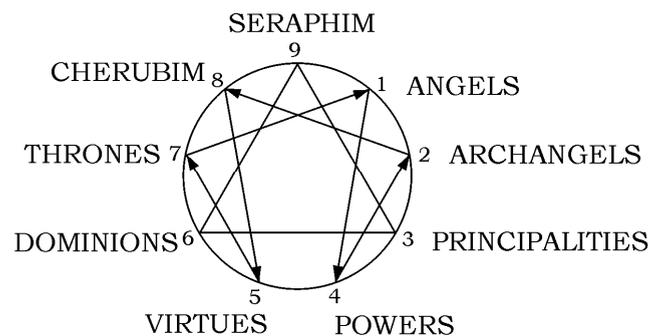
The first sequence (7-10) fits the enneagram better. And these “parts of the body” can also be interpreted as our *many I’s* and personages.

Nevertheless, the Gospels give us a way to unification:

*“But eagerly desire the greater gifts.
And now I will show you the most excellent way:”¹
“If I speak in the tongues of men and of angels, but have not love,
I am only a resounding gong or a clanging cymbal.
If I have the gift of prophecy and can fathom all mysteries
and all knowledge, and if I have a faith that can move mountains,
but have not love, I am nothing.”²*

THE NINE ORDERS OF ANGELS

The nine degrees or orders of the angels correspond to the order of the planetary spheres of influence. From the Old Testament we have the Cherubim and the Seraphim — believed to be winged creatures that guard the throne of God — and from the New Testament we have Thrones, Dominions, Powers, Virtues, Principalities, Archangels, and Angels



Angels of Pure Contemplation, who govern All Creation:
Seraphim, Cherubim, and Thrones

Angels of the Cosmos, who govern All the Cosmos:
Dominions, Powers, and Virtues

Angels of the World, who govern All the World:
Principalities, Archangels, and Angels

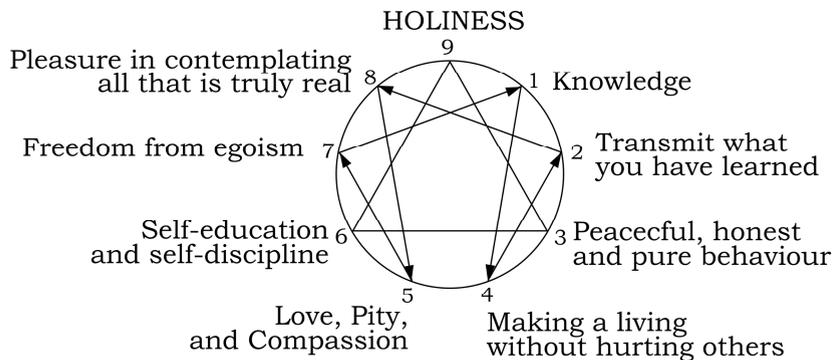
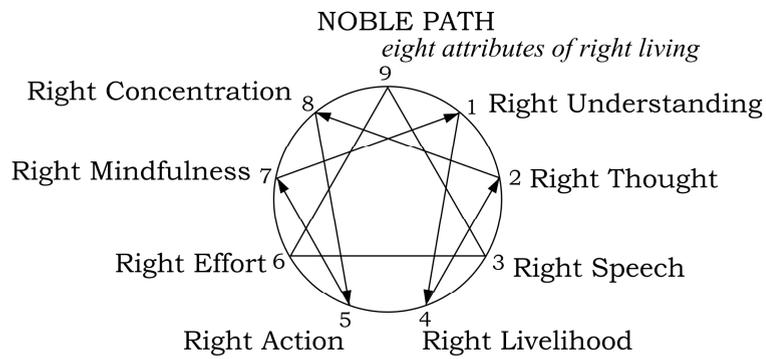
¹ I Corinthians 12: 31.xxx

² I Corinthians 13: 1-3.

THE NOBLE PATH OF BUDDHA

Buddha made an effort to find a way to free humans from poverty and directed them to a state of greater spirituality.¹

The noble path consists of the following eight factors or eight attributes of right living, and eight paths to holiness.



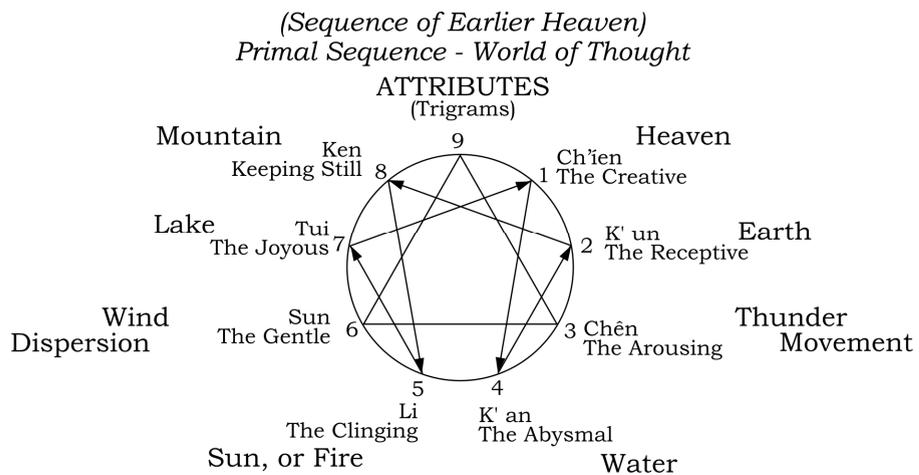
¹ Max Eastman in *Great Lives, Great Deeds, Readers Digest (Inner Peace)*.

In order to analyze the I Ching, we use the pairs:¹

- *Heaven and Earth* (determine the direction)
- *Mountain and Lake* (unite their forces)
- *Thunder and Wind* (stimulate each other)
- *Water and Fire* (do not combat each other)

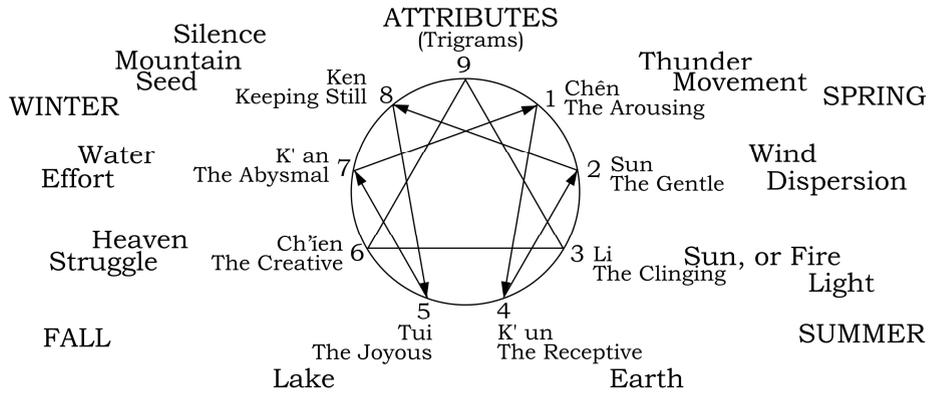
Following, we have the eight “attributes” or basic trigrams of the I Ching placed in the enneagram in two ways, according to the basic sequences: the “Sequence of Earlier Heaven,” or Primal Sequence — World of Thought, and the “Sequence of Later Heaven,” or Inner World — World of Senses, the Sequence of Time.

Then, we see in the enneagram the symbolic animals corresponding to those “attributes.”

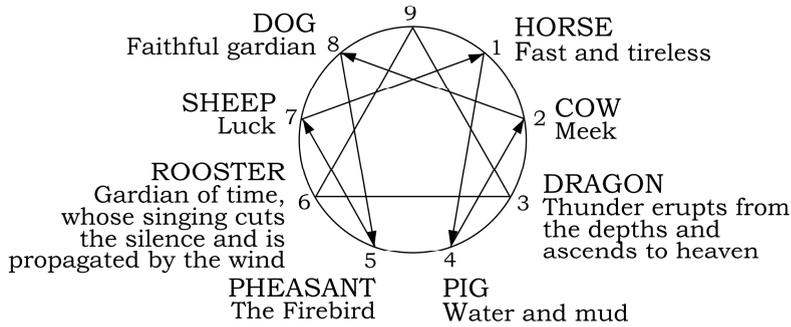


¹ Wilhelm, *I Ching*, p. 205.

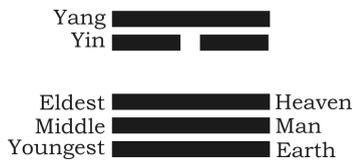
(Sequence of Later Heaven)
 Inner World - World of Senses
 (Sequence of Time)



SYMBOLIC ANIMALS

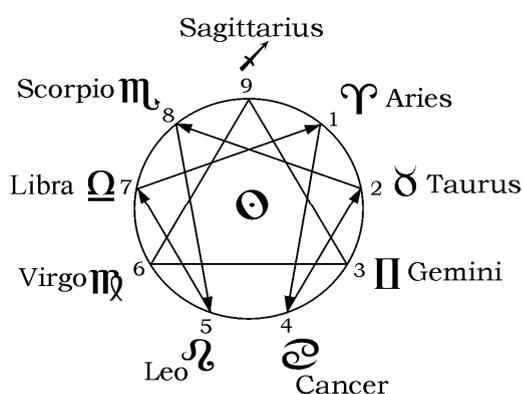


PAIRS AND TRIGAMS



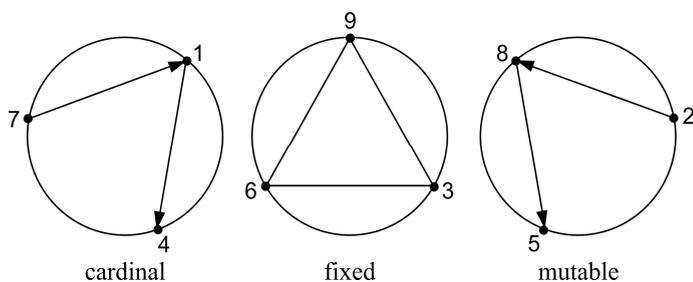
ZODIAC

Apparently, there is no way to link the enneagram, a 9-based system, with the Zodiac, 12-based. The main reason for my attempt is to have found much in common in the meaning of the first nine signs of the zodiac and the quality of the 9 points in the enneagram.



The mathematical relationship between 9 and 12, is that $9=3 \times 3$ (three triads) and $12=3 \times 4$ (four triads). The relationship between 3 and 4 is found in the Tetragramaton: Yod-He-Vau-He, whose fourth letter represents a new cycle — a logical formula to harmonize the enneagram with the zodiac.

In astrology, the 12 signs form four triads, with positions called *cardinal*, *fixed*, and *mutable*, which coincide well with our interpretations of the enneagram:

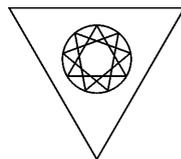


Thus, if we put three triads in the enneagram, there remains a problem to solve: the last three signs. There is certain coherence in the positioning of the signs 10, 11, and 12 over the numbers 1, 2,

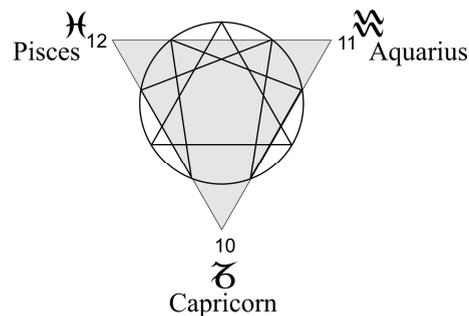
and 3, at a higher level. However, in my practical observations this positioning has not been completely confirmed.

The harmonization of 9 with 12 usually refers to 9 as a part of 12. We can find this in architecture, for instance, in the 12 columned façade of the Grand Théâtre of Bordeaux. Those columns have 12 statues, representing the 9 muses (Epic Poetry, History, Love Poetry, Music, Tragedy, Sacred Poetry, Dancing, Comedy, Astronomy) and the 3 goddess queens (Juno-Ivy, power; Venus-Aphrodite, *love*; and Minerva-Athena, *wisdom*).

In the Rosicrucian Order, there appears the symbol of the triangle with a starry enneagon inside it, emphasizing the composition of 12 as 9+3.



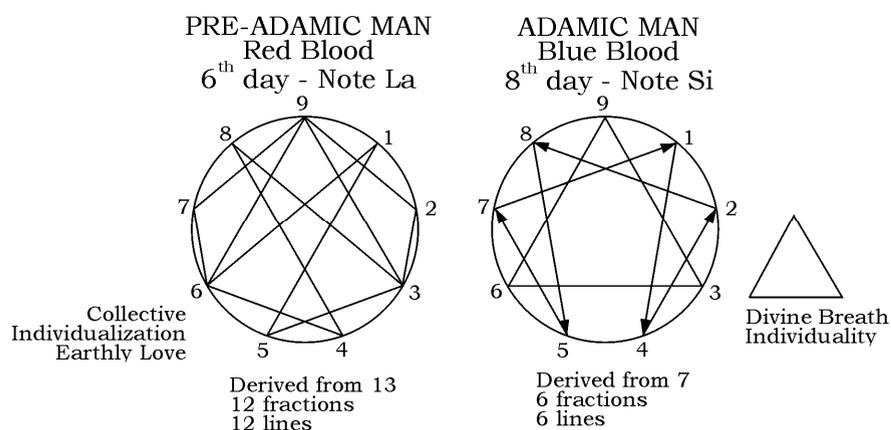
Considering the above and the correspondence between the signs and the locations in the enneagram, I propose to associate the three last signs with the external triangle, which forms the hexade, as follows.



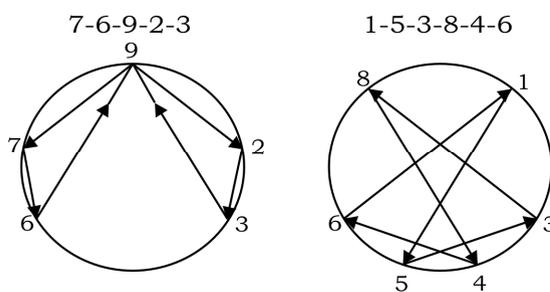
PRE-ADAMIC MAN

Mouravieff¹ mentions the pre-Adamic man, whose enneagram does not have the triangle and is based on the number 13.

He refers to the coexistence of two different races on our planet (Mixtus Orbis), based on the Bible, especially in Genesis 1 and 2.



- 1/13 = 0.076923...
- 2/13 = 0.153846...
- 3/13 = 0.230769...
- 4/13 = 0.307692...
- 5/13 = 0.384615...
- 6/13 = 0.461538...
- 7/13 = 0.538461...
- 8/13 = 0.615384...
- 9/13 = 0.692307...
- 10/13 = 0.769230...
- 11/13 = 0.846153...
- 12/13 = 0.923076...

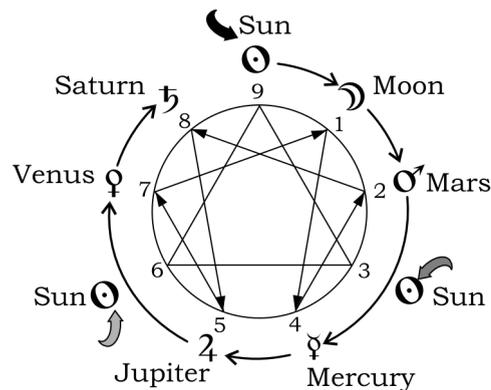


From the division of the unit by 13 we have two types of decimal fractions: x = 0.076923... and y = 0.153846...

These are two periodic series, which form two independent sequences or figures (one is double the other): 76923 and 153846.

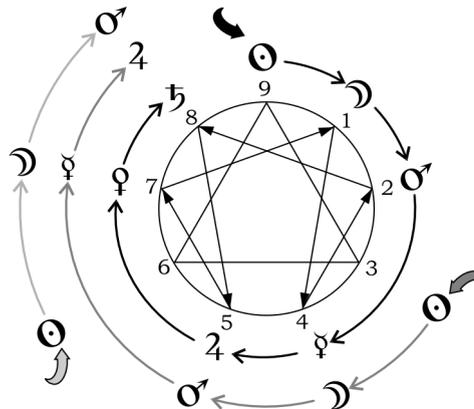
¹ Mouravieff, *Gnōsis*, vol. III, pp. 133-141.

THE GREAT SEPTENARY



According to Ouspensky¹ and Mouravieff, the seven classic planets are placed on the hexade, with the Sun on the triangle, corresponding to the Do. According to the meaning traditionally attributed to these planets, this symbology includes the days of the week. We can associate, in a very simplified way, the Sun being the source of life, the Moon imagination, Mars decision, Mercury communication, Jupiter expansion, Venus beauty, and Saturn restriction.

Mouravieff points² to the need to consider the three octaves:



¹ Ouspensky, *Search*, p. 378.

² Mouravieff, *Gnôsis*, vol. III, p. 152.

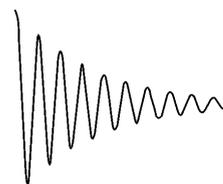
DAYS OF THE WEEK

When any group of seven is placed in the enneagram, the triangle corresponds to the Do. One of the best examples is the week.

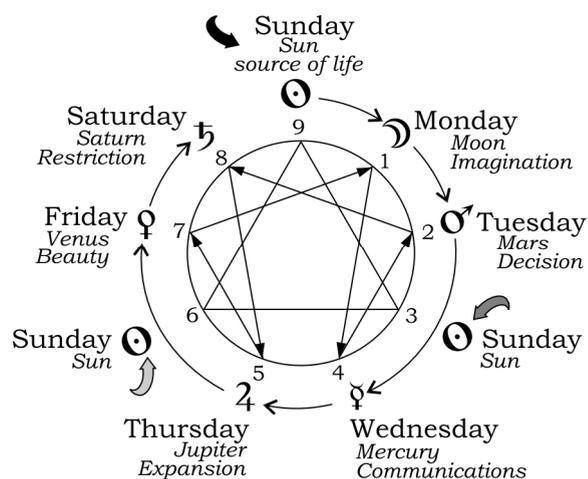
The seven days of the week were already known in Babylon, a fact confirmed by Gurdjieff when he talks about Art.¹

The Bible begins with a week of seven days, the last being the day when God rested. This is a very practical division of time. We can see in the enneagram the importance of observing Sunday, which corresponds to the three Do's, or three shocks, which give color and force to the whole week. The week is really an organic cycle: exactly what we need to rest.

Then we have the intervals: between Tuesday and Wednesday and between Thursday and Friday. As there is no natural continuity, we need to be constantly injecting force there, to keep the rhythm going, which usually tends to weaken.



The days of the week on the hexade are also important as the notion of the past influencing the present: for instance, Saturday influences Thursday, the last and the next one. This can be a good exercise: to observe our life to see if this is confirmed.



¹ Gurdjieff, *Beelzebub's Tales*, vol. III, p. 54.

TWO BEGINNINGS

One of the questions we pose regarding the week is what day is the first day. It is easy to see, with the enneagram, that “everything has two beginnings”: the 0 and the 1. In the week, these are Sunday and Monday. We think our life began the day we were born, however it began at the moment of conception, nine months earlier.

In the enneagram, point 1 corresponds to Re, which is the *second* note. In most languages this is called “Day of the Moon,” and in Portuguese it is called “the second.” Sunday, “Dies Solis,” can be considered the *first* day of the week, as a zero, but the first “week-day” is Monday.

Note	Planets	Latin
Do	Sun	Dies Solis
Re	Moon	Dies Lunae
Mi	Mars	Dies Martis
Fa	Mercury	Dies Mercurius
Sol	Jupiter	Dies Jovis
La	Venus	Dies Veneris
Si	Saturn	Dies Saturni

In most known languages, there is a clear connection between the names of the planets and the days of the week:

	English	French	Spanish	Italian	German	Portuguese
Do	Sunday	Dimanche	Domingo	Domenica	Sonntag	Domingo
Re	Monday	Lundi	Lunes	Lunedì	Montag	Segunda-feira
Mi	Tuesday	Mardi	Martes	Martedì	Dienstag	Terça-feira
Fa	Wednesday	Mercredi	Miércoles	Mercoledì	Mittwoch	Quarta-feira
Sol	Friday	Jeudi	Jueves	Giovedì	Donnerstag	Quinta-feira
La	Thursday	Vendredi	Viernes	Venerdì	Freitag	Sexta-feira
Si	Saturday	Samedi	Sábado	Sabato	Samstag	Sábado

APPLICATION OF THE SEPTENARY

Religions have a special liturgy for every day of the week. In ordinary life, it is also useful to distribute our activities in the week according to the day, not only because of the planet, but also because of the function of the stopinders in the enneagram.

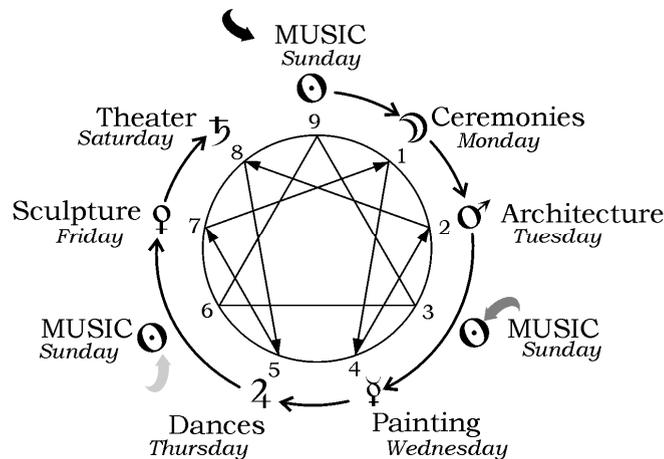
Thus, using this outline more as an orientation than as a limitation, certain activities can be scheduled on certain days. In practice, the week begins on Monday, when we verify the calendar and make external appointments (1-4), preferably for Wednesday or

later. We may reserve Monday and Tuesday for intellectual activities. As Monday is the day of the Moon, here we think about the day-to-day and devote ourselves to things we don't like to do. If on every Monday we do one thing we don't like to do, or which we have been postponing, we will feel better the rest of the week (evolutionary triad). We may reserve Wednesday for external subjects, bureaucracy, or maintenance of daily life. It is good for classes and routine meetings.

Thursday is a good day for “doing” — a day, which always seems productive, mainly if we have used the previous ones well. On Friday, day of Venus, we try to finish something, to do visible things or things related to cleaning, art, and beauty. Saturday is good for sharing, social relationships, lectures, and shows. Sunday should be a special day for everyone, because it influences the whole week.

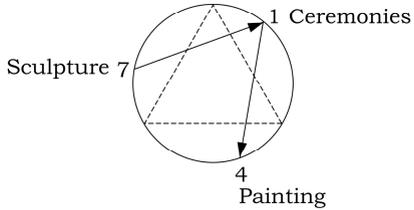
THE ARTS

Gurdjieff tells about a meeting in Babylon¹, of wise men from all over world, who were to prepare legominisms — they attributed one type of art to each day of the week. It is remarkable to notice that Music was attributed to Sunday, so the special character of music is confirmed again.

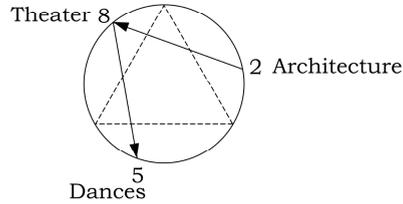


¹ Gurdjieff, *Beelzebub's Tales*, vol. II p. 46.

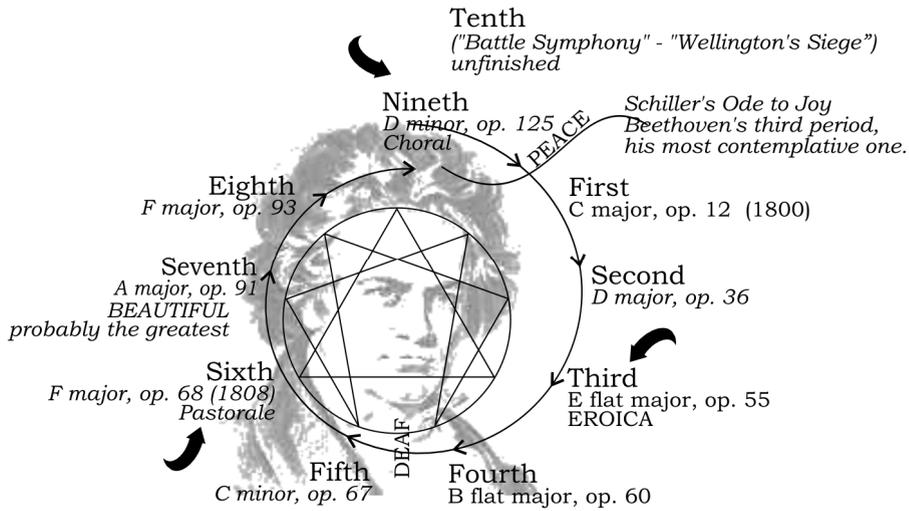
VISUAL, STATIC ARTS



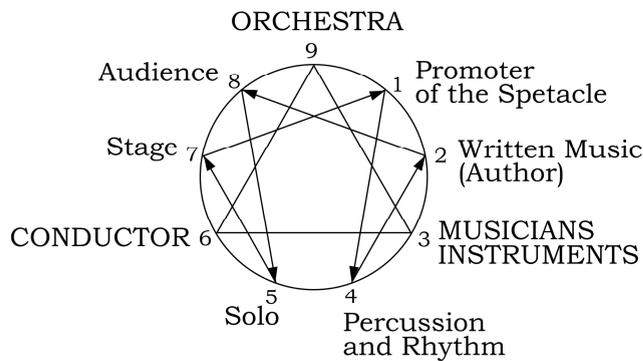
DYNAMIC, PARTICIPATIVE ARTS



BEETHOVEN SYMPHONIES



THE ORCHESTRA



There is only one conductor for the entire orchestra, and one general for the troop. This means that only a few can "get there." In

order for one Sun to shine in the firmament, many planets, satellites, comets, and asteroids are necessary. Nevertheless, there are conductors and then there are conductors...

BEING SOMEONE, MAKING A NAME

There are conductors at point 5, conductors at point 7, and conductors at point 8 (apprentice conductor, conductor, and master conductor).

In order for *one* conductor to be able to conduct an orchestra today, many workers, over a period of time, have built the theater (also *one* architect was necessary). Many workers devoted themselves to the construction of musical instruments, others to paving the streets through which he walks, others to making the clothes, to printing the musical scores (besides *one* composer who wrote the music). Many people administer the theater and the orchestra; many musicians have studied for this (most full time), and a great number of people came to and paid for the show, which, as we see, does not consist only of what we see at that moment.

In terms of the masses, we can say that a refinement is gradually carried out from 1 to 9, and at each point there is a finer sieve.

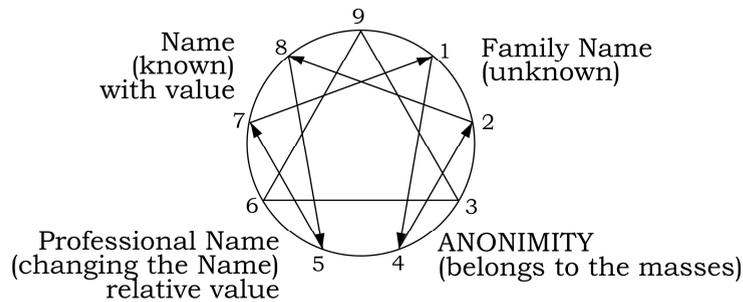
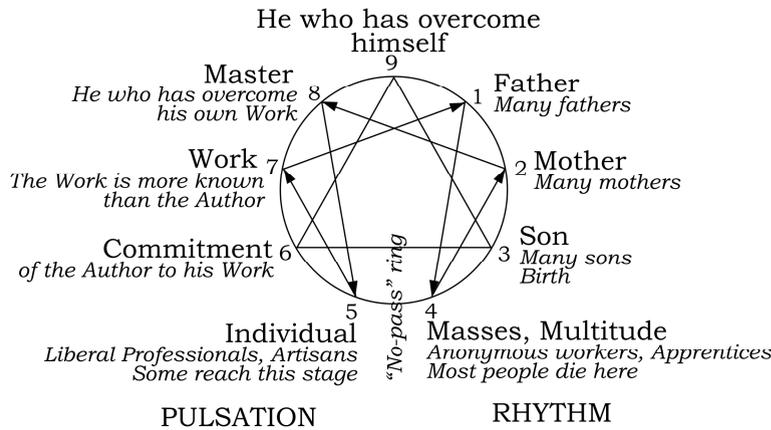
There are a lot of mothers and many parents (1-2), many ideas, pros and cons fluttering around in people's minds — the great majority will never be fulfilled. There are many children (3), many people being born, as there are many ideas being manifested into words, many ideas descending to the physical plane — and because of this the 4 is a very populated point, materially populated. Point 4 is essentially the collective point, the point of mechanical masses, slaves, and anonymous. Most of the individuals in the masses at this point cannot get passed it. They die at 4, without a name and without individuality, usually not noticing their own existence.

An orchestra, therefore, is much more than we think. In order for a conductor to “shine,” the group of favorable conditions that must be present, is much larger than we imagine. There is a crowd of dedicated, efficient and coordinated anonymous people, as an enormous harmonious work of the masses, so that on a certain night, a particular conductor can shine.

Thus is nature. Thus, nature lifts itself, elevating one by one, one at a time.

Nevertheless, each time an event such as an orchestra presentation takes place, each one involved in the process grows. Although there is only one Sun shining with its own brightness, this brightness extends to the entire environment, the present, the past, and the future; this brightness extends to all involved in the

accomplishment of this shining, including all in charge of supporting works and maintenance.



In the enneagram, we can say that the 1 pushes those who are ahead, and the 5, when it is aware, pulls those who are behind. Only a few pass from 4 to 5: those who leave anonymity and carve out a name for themselves.

However, what does "to leave anonymity" mean? How long can someone at 5 remain unknown? To what extent and by how many people will he be known?

There are many people that will soon have their names totally swallowed up by the sands of time. The shining of 5, by itself, is an instantaneous, usually ephemeral shining.

RHYTHM AND PULSATION

*“Tachycardia can be indispensable for transmitting an emotion.
Bach never wrote indications of tempo,
thinking each interpreter should sense the correct time.”¹*

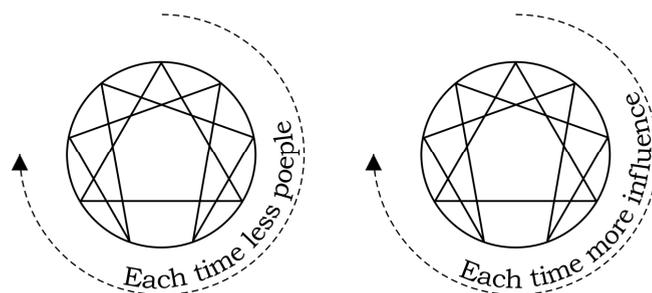
The difference between *rhythm* and *pulsation* is essential. Rhythm (4) is mechanical, like breathing — natural and as necessary as the ground on which you step, like every day of your life for you to live. Pulsation (5) is human, like the heart — it fails, sometimes, to express emotion. At 5, the emotion comes from the 8 itself and from there is reflected to 7, passing underground through 6, which is commitment. Point 5 does the pulsating, altering its own rhythm; namely, we have *all* days of our lives to live, but *each* day is different from all the others.

*“In music, as in life, we must never repeat
the same sentence in the same way.”²*

To go on shining, the 5 needs to pass through another threshold, and face the *Harnel-Aoot*. It needs a commitment (6) to its own work (7); to be responsible for its creation and for the effect its actions will possibly have on others, and on the world. If it does this, it will pass to 8, where it will really shine the whole extent of its galaxy, beyond its own solar system.

In terms of quantity, there is a decreasing scale, from 1 to 9, in which at each point there are less really active participants.

This scale increases if we think in terms of influence: more and more people are influenced, in other words, the beneficiaries increase.



Until point 5, *many* work practically for *one*. But when this *one* grows in quality and power, starting at 5, this *one* works for the others, each time for a larger and larger number of people. His work grows in importance, and in turn reaches and influences *many*.

¹ Attributed to Sergiu Celibidache (1912-1996), Romanian conductor.

² Sergiu Celibidache.

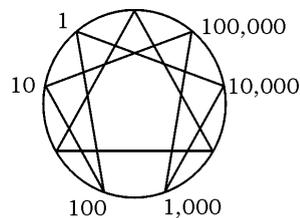
The magic of a conductor on stage lights up and inebriates an audience that is each time larger and larger. This is one of the best analogies for understanding the conquests possible to man, and how humanity can progress.

LAW OF PROPORTIONS

From the top down, expansion is *automatic* and *collective*, almost indiscriminate; but from the bottom up concentration is individual and *selective*. This refinement not only refers to humanity as a whole, but also to the *many I's* of man. It is something like the 80:20 Pareto's Principle, which states that 20% of the whole is responsible for 80% of the outcome, and has proven to be valid in a number of other areas.

Not all can go up together at the same time. For an individual to stand out, he needs the work and the support of many others. At each stage there is, necessarily, a filtering — only some of the candidates get to be approved. We have just seen how many people are necessary for a single conductor to lead a symphony orchestra!

We exemplify this with a generic analogy: everything always begins in the mind, and always with many ideas. As we move forward in the circle, the ideas become concentrated and at each step only a few of them can continue to be implemented in existential reality.



Quantity decreases as *quality* increases. In terms of personal development, many people spend their lives at point 1, just having ideas. A smaller number gets to planning. An even smaller number goes on to practice. Points 1, 2, and 3, represent the great masses of chronically dependent people.

At 4 are those who are able to form a family, which doesn't always mean to "leave their parents' house." At 4, with or without a family, are the anonymous workers. They may not be dependent on their parents, but they depend on the employer, the government or on some organization.

Only at 5 does there begin to be some hope of real continuity. However, it is still a weak hope, because this is where the Harnel-

Aoot is — and most of those who reach individuality and have their name recognized are still under the risk of stopping.

Even less people continue on to 7, 8, and 9.

It is interesting to see this as a whole process on the planet, in Organic Life on Earth, because it is this organism that establishes these proportions according to its needs. Let us call this *homeostasis* or adjustment. An intelligence larger than each one of us chooses, separates, and designs.

Many times, it seems to us that things are unfair, but fairness should always be looked at from a higher level.

It is just like in an army, where there is a sergeant for each battalion of soldiers, a captain for each troop of lieutenants, etc, and at the top only one general. At certain times, when the army needs a general, even if there is no colonel with the due competence to be promoted, one of them must be promoted and will be a *honoris causa* general. At other times there can be several colonels deserving promotion, but only one vacancy for a general, so only one of them is chosen. Thus is life.

FIVE NOTE MUSIC

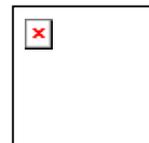
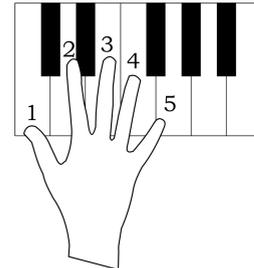
Many songs for children are contained in the first 5 notes, the notes that “fit” in our hand. We can play them without great effort, and hear them distinctly without great effort. In this easy music we do not notice the intervals, for they do not include “black keys” or semitones.

Recognizing the structural limits of our hand, we have observed that in order to play beyond Sol, we need more effort.¹

What does this mean? Well, this incomplete octave, with only 5 notes has been the extent of our *ordinary life*, the total spectrum of action for most of us: going up to the Harnel-Aoot, or close to it, and staying there forever.

If you do not change your fingers in time, at the 1st interval, you can barely make the fifth note sound at the 2nd interval — then you give up... You stay there, like a laboratory mouse, eternally running inside its wheel, obsessively fighting against a fixed axis.

Our goals are octaves inside octaves and to be in the bigger octave depends on a single decision made early in life: to be a winner or a loser. This is the passing to the other stream, where the division



¹ See p. 210 (The Hands on the Piano).

of the waters in “*the river of life*”¹ occurs. To be a loser is the default decision of the man who is asleep, the “five note man.”

At first, it may seem like a lazy decision, so we do not have to make an effort. However, this is absolutely not the case. Many people make a diligent effort in descending processes, the wrong kind of effort. This is a decision usually based on *ignorance*.

This decision then becomes their Great Goal — “to be” or “not-to-be,” as Hamlet said — and all other goals are subordinate to it.

This is the greatest of the mysteries of life: Will. Why do some people decree their own ruin, giving up on struggling and abandoning themselves to “chance”? And why do they continue like this, when they know that it is possible (at least to a point) to revert this decision?

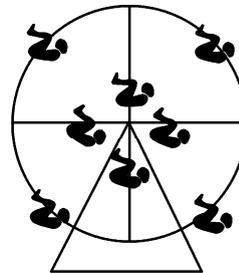


According to the Law of the Moon it is as if the “weight” of 4 were always pulling down, and it does not matter if you are running around, fighting pointless battles against your laboratory wheel or if you are standing still in a plane, as a mouse imprisoned in a box.

What is the way out of such a situation?

We talk a lot about the “squaring of the circle.” Personally, I would prefer the “rounding of the square.”

We need to remember we are not in a box, but in a wheel, which rotates in two directions. As in the wheel of Colker’s ballet “Rota,”² or in Gothic labyrinths, one needs to go back in order to go forward. We need to go back and review the goal.



If we are not capable of seeing the goal clearly, we can seek a counselor.

Stopping at 4 may be death, because this is where gravity stops, and we will not have the strength to go up to 2 to get an impulse again.

It is necessary to try to get to 5, try to leave the masses as an individual responsible for himself and try to get to 6, no matter how difficult it may seem. Like in a pendulum, this movement will give the indispensable momentum to ascend again.

We can only know ourselves and our difficulties by challenging them in practice. We need to find out what the barriers are, what

¹ Gurdjieff, *Beelzebub's Tales*, vol. III pp. 418-419.

² *Rota*, ballet by the Brazilian director and choreographer Deborah Colker.

limits us and ask why we always bang our heads in the same place, not seeking a door, which may be right in front of us.

At this point, we must go back and consciously replan our lives — but this cannot be done overnight. However, all the time we dedicate to obtaining knowledge, self-knowledge and to the “project of ourselves” will certainly bring highly compensatory fruit.

EMBRYOGENESIS

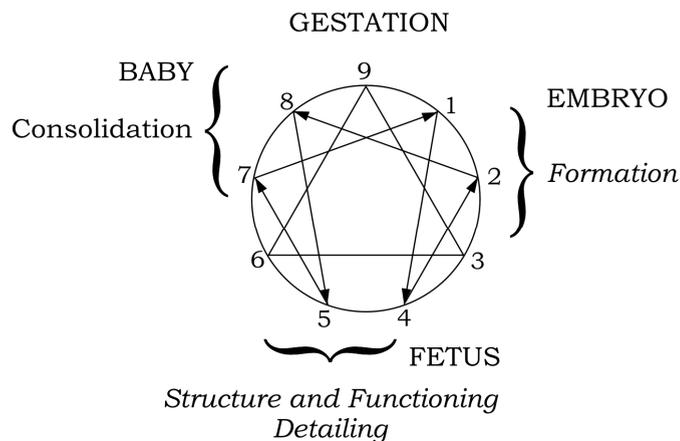
The study of human embryology coincides perfectly with the enneagram. We can see this in the nine months of gestation, which are so clearly divided into three well defined stages:

1-2-3 The first three months are crucial: the *embryo* is created with all of the organs and systems of the organism. It already has individuality.

4-5-6 In the following stage, the *fetus* begins to “breathe” fluids, (which develops its breathing organs) and its systems are structured in terms of functioning. However, it is still not complete for birth. Here the work of refining and detailing takes place.

7-8-9 In the three last months, it is already a *baby* and this consolidation stage occurs as if it were in an incubator, only in order to strengthen it, increasing weight. It can already be born.

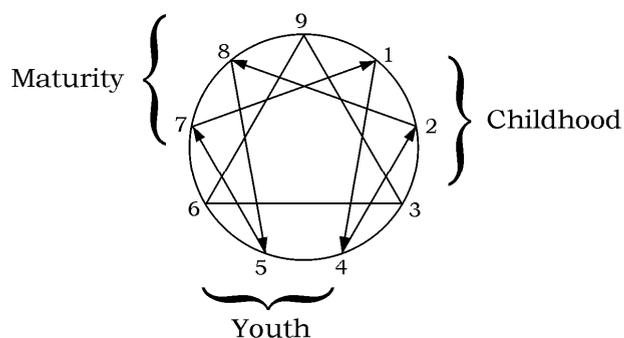
We could go ahead with the exercise of verifying the lines of the hexade and the restructuring Harnelmiatznel process in gestation, but this would be a specialist work.



GROWTH AND LIFE

Gestation is the image of life, like an octave inside one note, proportionally, in the same way as the face in relation to the body, according to the Law of Dimensions¹.

A similar process appears, dividing the total life of man into 3 stages:



In *childhood*, the basis of the personality is formed and there is total dependence. He harvests what others have planted.

In *youth*, man is structured and learns how to “function.” He plants in order to harvest.

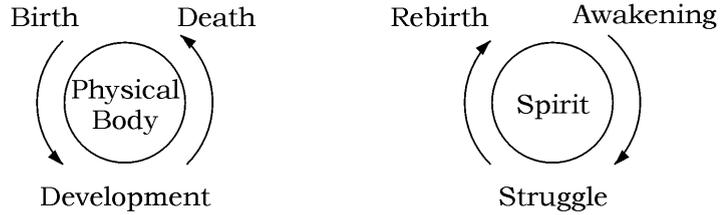
Maturity, then, begins as a consolidation stage for the being's fulfillment. He harvests what he himself has planted and plants for others to harvest.

*“In our system we are similar to God — threefold.
If we consciously receive three matters and send them out,
we can construct outside what we like. This is creation.
When they are received through us it is the creation of the creator.”*²

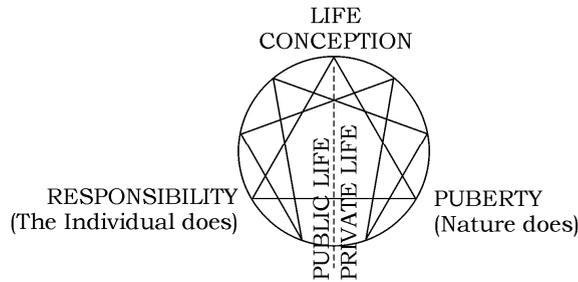
Two streams develop throughout our life. The physical body passes through gestation, birth, growth, reproduction, maturity, aging, and death — this is the Creation stream. Now the spirit is developed in the Evolution stream, which is the process of construction of higher bodies.

¹ See p. 206.

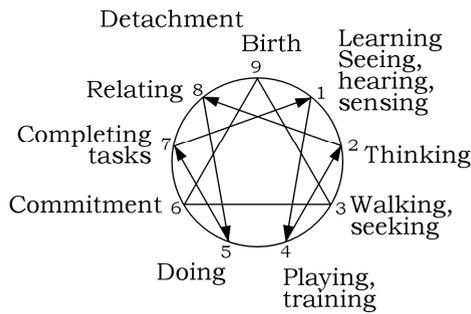
² Gurdjieff, *Views*, p. 197.



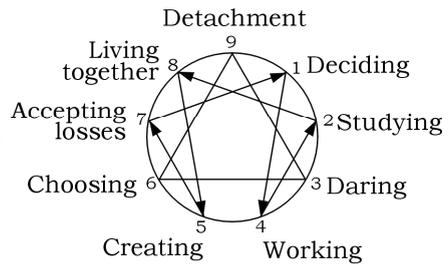
STAGES OF LIFE



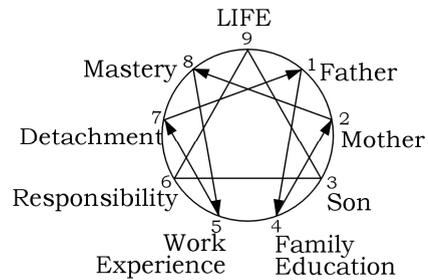
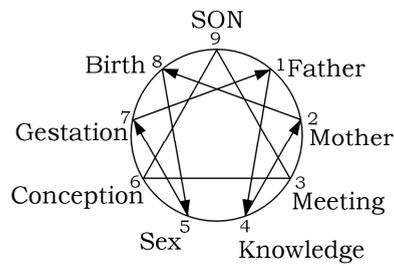
CHILDHOOD



ADOLESCENCE



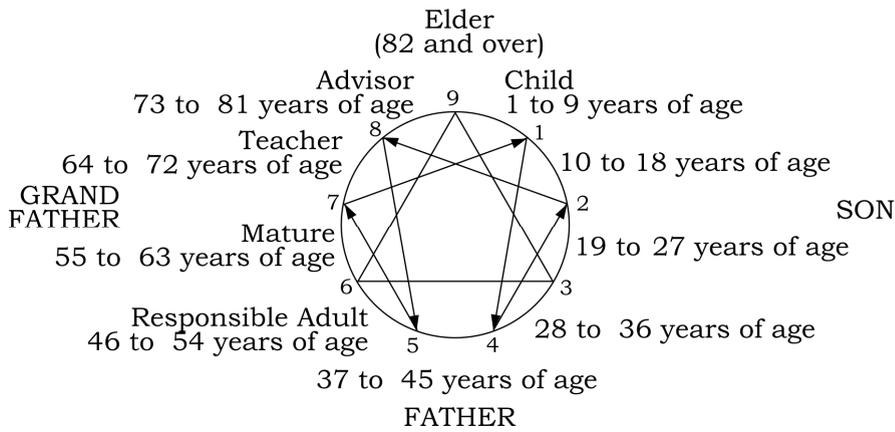
CREATION AND MAINTENANCE



AGES

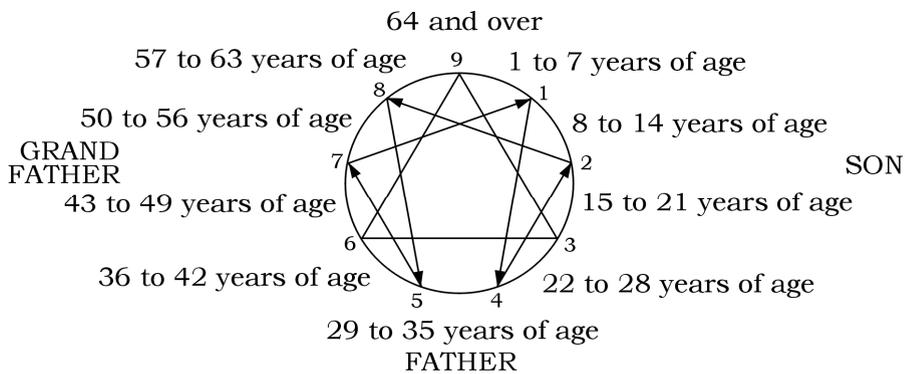
Man's ages can be put into the enneagram in several ways, by different approaches and meanings, for instance, in periods of 9 years, each period at a stopinder. This organization is a guide for us to evaluate ourselves, for instance, as for dependence and responsibility characteristics. At each 9-year stage, the cycle is repeated in a similar way, always demanding the next level of higher development.

NINE YEAR CYCLE

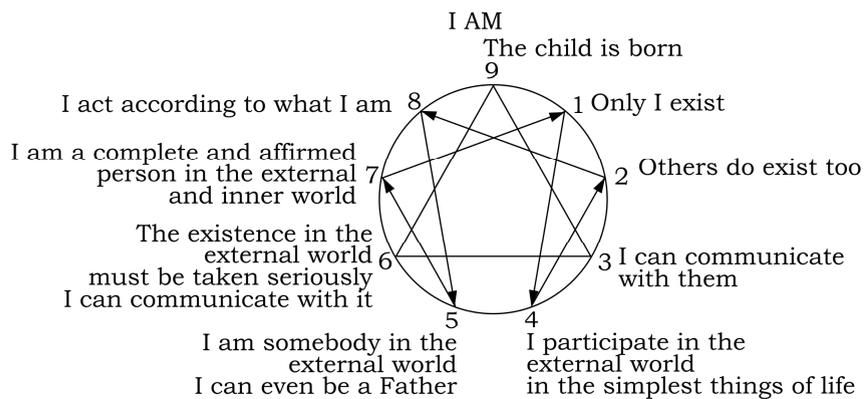
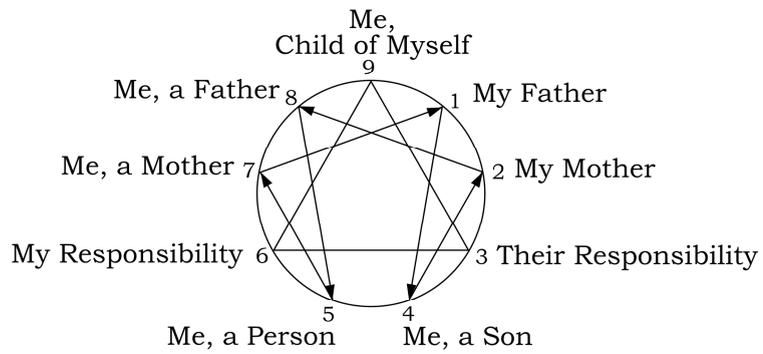
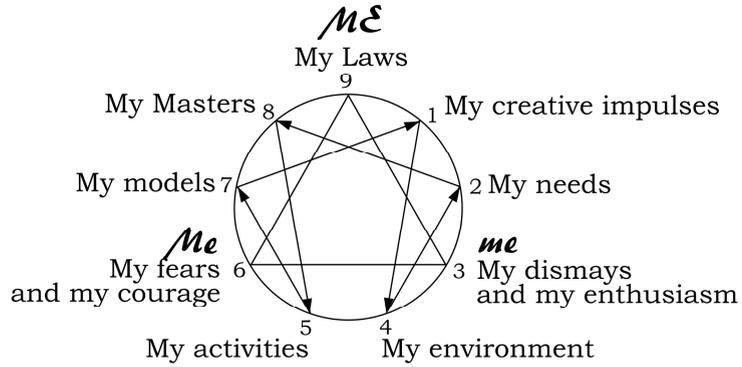


SEVEN YEAR CYCLE

We can use a model with stages of 7 years, on one hand just considering physical life, and on the other hand, substituting the model of 9s due to the current shortening of human life.



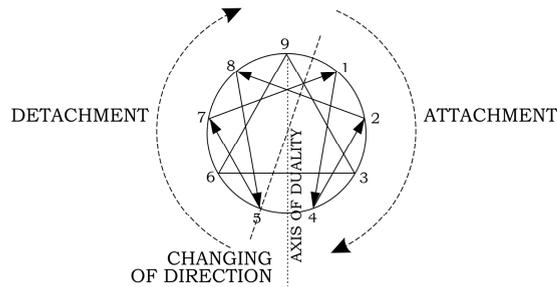
DEVELOPMENT OF THE I



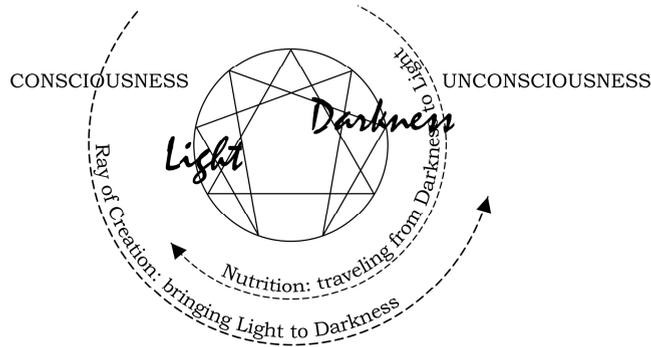
ATTACHMENT AND DETACHMENT

Attachment is the largest cause of human suffering. Detachment can only arrive with responsibility for one's actions.

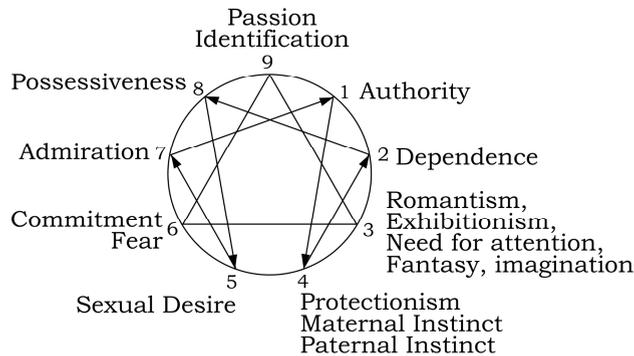
At 5, attachment reaches its maximum point and detachment must begin.



DUALITY



SUBJECTIVE LOVE



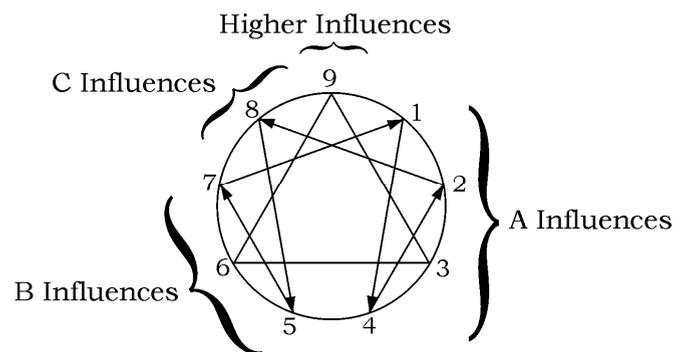
GAMES

Actually, even the man who is asleep does not enjoy easy games¹. The taste of victory is so much stronger when the fight is more difficult. However, many are addicted to point 4 and 5 games, never reaching point 6 games.

At 4 you play just for playing, as a child plays; at 5, you play for money and you win or lose in material terms (money, goods, sex). However, at 6 you bet your life.

If life at the moment is very easy, you are probably at point 4 or 5. If life does not offer you any resistance or difficulty, you must create them yourself. Is it said that Gurdjieff, at his Institute in France, hired a special person with the specific mission of disturbing the students.

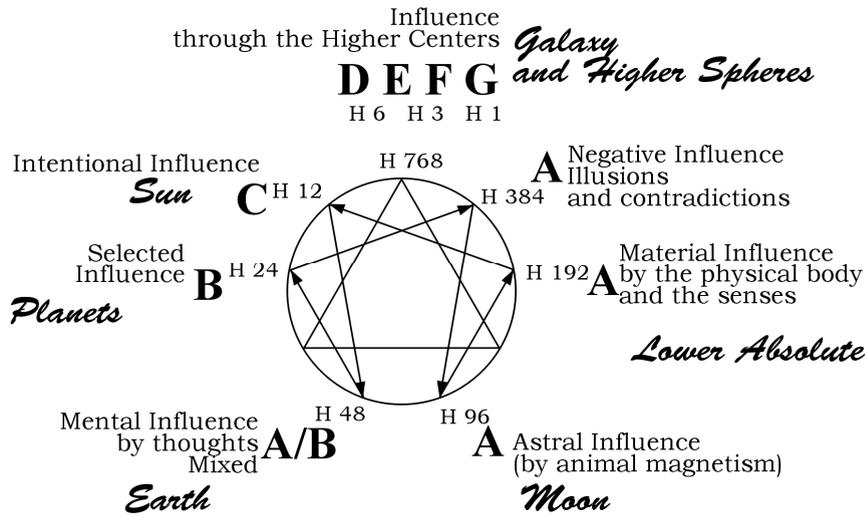
INFLUENCES AND HIGHER BODIES



*“Planets project special influences,
but each special influence stays unmixed only for a short time.”²*

¹ See also pp. 145, p. 200.

² Gurdjieff, *Views*, p. 197.



MOUNT SAINT-MICHEL

Mount Saint-Michel, in France, is explicitly mentioned by Gurdjieff, who also mentions the architect to whom the mission of building it was assigned, Ignatius.¹

This constitutes an interesting embodiment of the enneagram in 3D, surrounded by a defensive wall with towers and chapels. It has a special symbolic structure, where the island itself is the circle, the conical profile of the mount and the building is the triangle, and the complex play of stairways is the hexade. Such a structure is often used in religious constructions, affirming the symbology of “reverencing the Above.”



¹ Gurdjieff, *Beelzebub's Tales*, vol. II, pp. 111-2.

NEEDS

*“Why does one follow this Method, the Fourth Way?
If you feel dissatisfaction, you’ll try something — if you have a need.
A need is an internal disequilibrium.
You can tell by all your interests what your disequilibrium is.
Because your interests are set going by your needs.”¹*

THE FIVE “BEING-OBLIGOLNIAN-STRIVINGS”

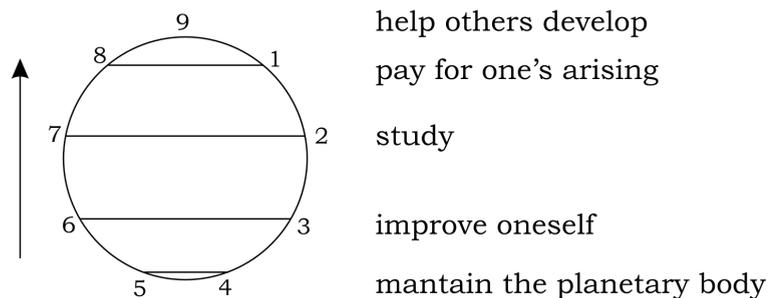
“The first striving: to have in their {all the beings of this planet} ordinary being-existence everything satisfying and really necessary for their planetary body.

“The second striving: to have a constant and unflagging instinctive need for self-perfection in the sense of being.

“The third: the conscious striving to know ever more and more concerning the laws of World-creation and World-maintenance.

“The fourth: the striving from the beginning of their existence to pay for their arising and their individuality as quickly as possible, in order afterwards to be free to lighten as much as possible the Sorrow of our COMMON FATHER.

And the fifth: the striving always to assist the most rapid perfecting of other beings, both those similar to oneself and those of other forms, up to the degree of the sacred “Martfotai,” that is, up to the degree of self-individuality.”²

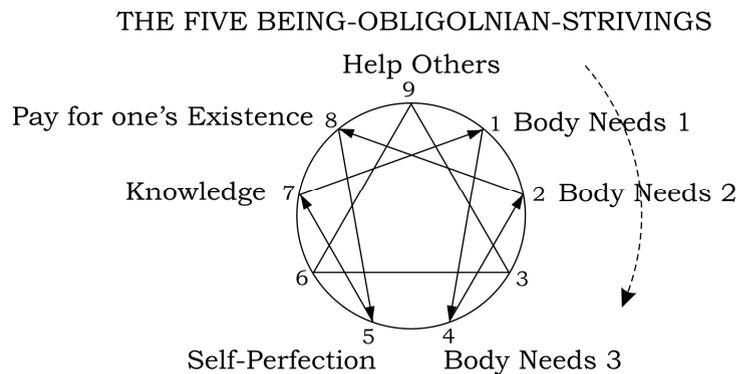


¹ Anderson, *The unknowable Gurdjieff*.

² Gurdjieff, *Beelzebub's Tales*, vol. I, p. 386.

In this placement of the Strivings into the enneagram, there is a great graphic similarity to the exercise of Sixth Multiplication¹. Nevertheless, it is more including, because it includes the triangle (line 3-6) — which is quite significant. It contains the whole journey of a being in the Trogoautoegocratic system, interacting with other beings and with the Megalocosmos itself.

If we look at the striving relative to the planetary body as being composed of three parts, as the centers, we will have the following placement of the Strivings in the enneagram:



The striving to “Help Others” occupies the top, so it sounds like a Do at the three vertices of the triangle. Although it is the last, it is the impulse that initiates each of the three octaves.

MASLOW’S HIERARCHY OF NEEDS

It is interesting to compare the five “Being-Obligolnian-Strivings” with man’s basic needs according to Maslow² — the pyramid³ of human motivation, also called “Maslow pyramid.”

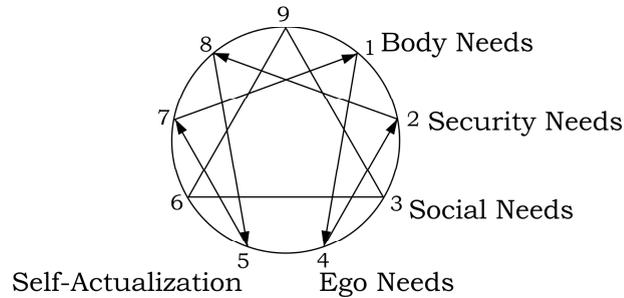
- 1 Body Needs (physiological: hunger, thirst, shelter, sex)
- 2 Security Needs (safety, protection from physical and emotional harm)
- 3 Social Needs (affection, belonging, acceptance, friendship)
- 4 Ego-Needs (esteem)
- 5 Self-Actualization (doing things)

¹ See p. 258.

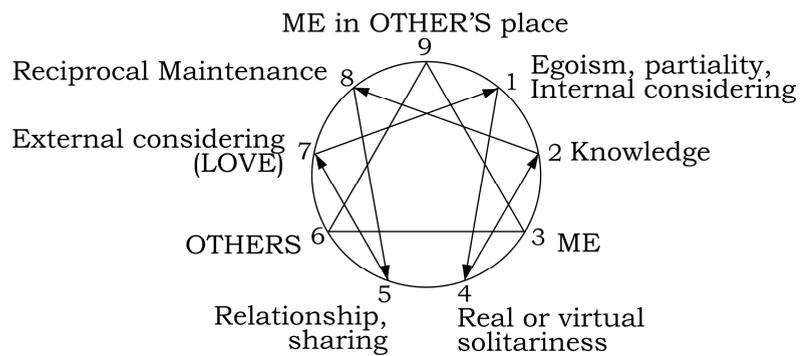
² Abraham Maslow (1908-1970), North-American psychologist, published his theory of human motivation in 1943.

³ See p. 172.

MASLOW PYRAMID



AT THE HOLY PLANET PURGATORY

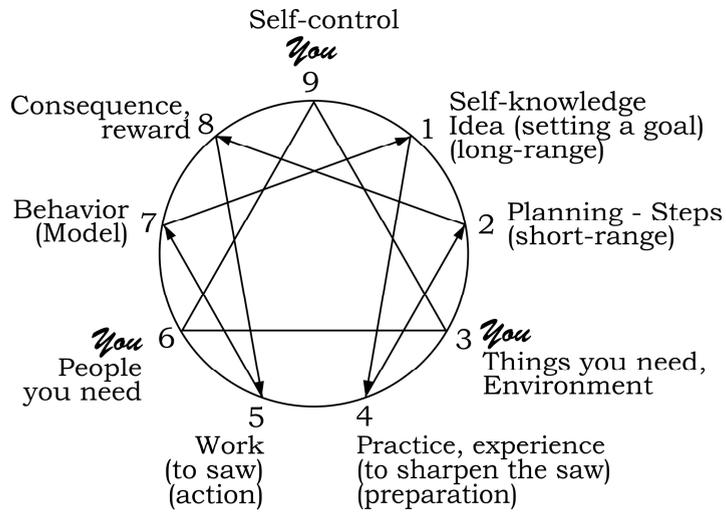


SELF-HELP

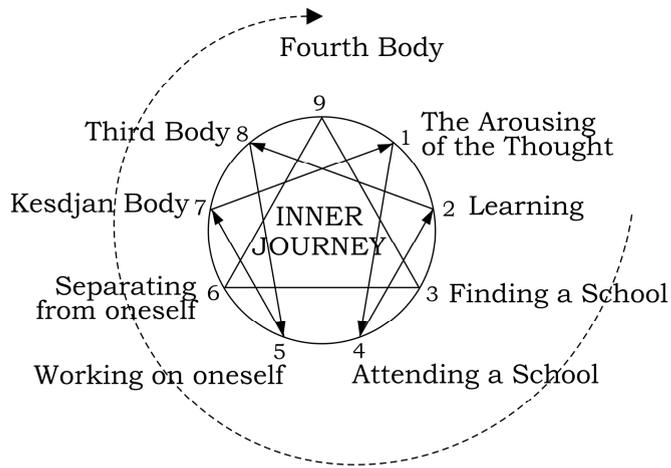
The modern concept of self-help is not so modern as it may seem. Self-help is the basis of Gurdjieff's system: with our own self-development, we are not only able to help ourselves, but also to influence the world. The only difference from the modern concept of self-help is that Gurdjieff emphasizes the need for *external help*, for we live in a Reciprocal Maintenance system. However, we can only change if we start with ourselves.

According to Tucker¹, self-help is *intentional coping*. It is handling our own troublesome situations by exercising deliberate conscious control to improve the outcome of the situation. It is recognizing our own personal weaknesses (chief feature) and working to overcome those faults and improve ourselves.

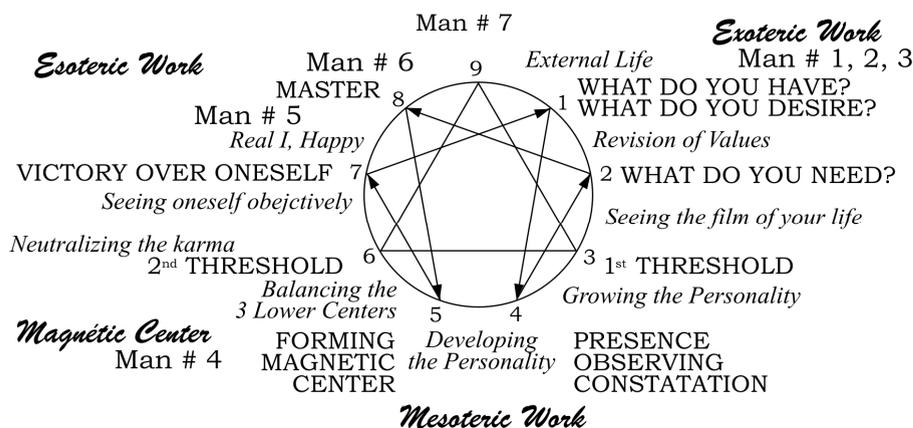
¹ Tucker-Ladd, *Psychological Self-Help*.



INNER JOURNEY



MAN AND THE WAY



THE SYMBOL OF LOVE



The enneagram is the Overall Universal Law itself, transubstantiating the union of the two fundamental cosmic laws, the Law of Seven and the Law of Three. Ultimately, the enneagram is the symbol of union, at its highest level, that is to say Love.

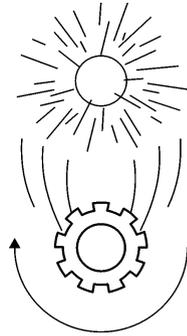
Love created the world and Love can lead us back to God, of whom we are a part, as everything else, for Love is the basis of the Trogoautoegocratic system of reciprocal maintenance.

As long as we are separated, we are only illusion. Only Love, or unity, can make us real.

We must look back to Nature and observe how a tree produces its fruits, and how the animals care for their offspring and help each other in their herds.

Love is the most difficult lesson to learn, not only because we are slaves of negative emotions habits, but mainly because in order to do anything for the sake of Love we must have knowledge and understanding. That is why in ancient sacred texts love is always “married”: Love and Wisdom.

THE PURPOSE OF LIFE



We are part of Nature, which is part of all and everything. We are only a gear in the great system, nevertheless, a very important one. We are the returning point — and this is what is expected from us: to help the return to the Creator.

Our Creator does not need human beings to help with creation, but he does need our help for evolution — that is why he made us in His own image and gave us the possibility to acquire an “Individual Reason.”

Let us use all our possibilities. Let us turn our possibilities into reality.

May knowing ourselves, understanding others and thus loving them, consciously engaging in the Work of transforming matter back into energy, and helping God be the aim and purpose of our lives.

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