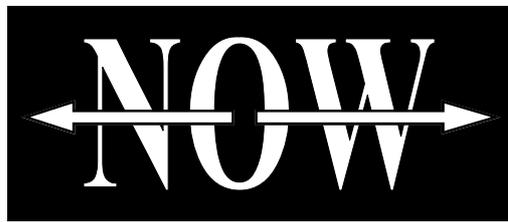


Greville Street
Meetings
18 May 97
15 June 97



Issue No. 34
May 97

*Special 'Dialogue' edition for
The Work of this Moment gathering
Springbrook, Queensland May 1997*

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Editor's Note

This issue has been prepared to double as a handout for the 'Work of this Moment' gathering. The emphasis on Dialogue in this edition is intended to provide background for those at the gathering who have had little experience of the process as well as reinforcement for those who have had too much. Also to introduce the Headless movement by including the article by Alan Rowlands.

We didn't get the numbers to hold the gathering at Diamond Beach. We hope to organise something closer to Sydney either later this year or early next. The final number for 'Kuranda' looks like being around 40. I hope to include a summary of events in the next edition.

I apologise to those of you awaiting answers to outstanding questions from Dennis Balson arising from the publication of his 'Mystic Message'. Dennis has told me that he cannot reply on the terms I thought necessary for a meaningful exchange in this newsletter.

The NOWletter is an occasional paper which appears whenever there is sufficient material from readers and other sources to justify a mailing. (Between 8 & 12 issues every year) We seek relevant and coherent personal views, experiences and responses and try to avoid preaching and recycled 'guruspeak'. It started in 1992 as a spin-off from the 1991 visit of Douglas Harding and is concerned primarily with the question of waking up to what we really are. It is also designed as an extension to the Dialogue meetings and as a link with those unable to attend the meetings.

The annual subscription is \$10

Dialogue - Principles

This is the list of Dialogue 'principles' we hang on the wall at Greville Street from time to time to remind us of what we are supposed to be doing and not doing.

Dialogue - Principles

1 Not a debate

2 An exploration of awareness through enquiry into the process of thought

3 Questioning not asserting

4 Question assumptions:

of the speaker

and mine as they arise to meet the speakers

5 Listening:

by suspending my point of view

by giving priority to ear over mouth

6 Group interest before self interest

Allow speaker to finish

Make space for all to speak

7 The process is more important than content or outcome

Dialogue - Why do people do it?

(Dialogue means different things to different people. The following is an extract from a summary in NOWletter 31, of Mario Cayer's doctoral dissertation which is now being circulated amongst Sydney dialoguers. Mario analysed the reasons people gave when surveyed as to their motivation for continued involvement in Dialogue groups. Ed.)

"An Enquiry into the Experience of Bohm's Dialogue".

The research provides a fresh perspective on what dialogue is about. It deals with such questions as why do people practise dialogue and addresses the difficulties of implementation many of which we have wrestled with ourselves from time to time. The method involved circulating a questionnaire for completion by 18 people who had been engaged in regular dialogue for at least three years plus supplementary input based on direct contact or correspondence with the participants.

As a result of the information he gathered, Mario has been able to classify the reasons for dialoguing in what he calls 'Dimensions of Dialogue'.

Dialogue as inquiry

Dialogue as conversation

Dialogue as creating shared meaning

Dialogue as collective meditation

Dialogue as participatory process

I found this a very helpful model both as far as managing my confusion about dialogue is concerned and in dealing with the difference between my expectations and what others seem to think it should be all about. Each of the above dimensions is considered in detail and includes suggested references. The range of references was an eye-opener for me as it revealed a much wider context in which

dialogue is developing than I had been aware of.

Part 1 of the dissertation deals with the research itself, Part 2 deals with the findings and covers such matters as 'Why Do They Practise Dialogue, Characteristics of Bohm's Dialogue, What is Missing?, Effects of the Practice of Dialogue, Difficulties Encountered in the Practice of Dialogue, Side effects Resulting from the Practice of Dialogue and The Facilitator's Role. In considering these questions, Mario allows the respondents to speak for themselves through extensive quotations from their replies. This is particularly interesting in view of our own struggles with the same issues.

I conclude with Mario's closing paragraph:

"One must not be naive and think that the presentation of this model will resolve all problems. No model can resolve problems. Models are a creation of the human mind. And when we grow attached to our models, to the creations of our minds, we then give up our capacity to create. The price is much too high. Let us hope that individually and collectively we have the courage not to become too attached to the creations of our minds and, consequently, keep our capacity to create. It is what the practice of dialogue invites us to do".

(Mario is Assistant Professor with the Department of Management, Faculty of Administrative Studies, Laval University, Quebec.)

Why am I going to Dialogue today?

(Cherith Adams sent me the latest batch of comments on Dialogue from the Lancaster group which I hope to include in total with the next NOWletter. I extracted this one by Jill Robinson from the batch as it seems to capture the uncertainty most of us feel as well as the indefinable whatever it is that keeps us coming back for more Ed.)

Why am I going to Dialogue today, or any day, come to that? This question came into my mind as I settled down for my daily meditation practice. I like the people who go there very much and I seem to have been accepted by them. I look forward to seeing them once a month so is this why I go? Is it just that I am a lonely, middle-aged woman who wants something to do on a Saturday once a month? Well, it certainly feels to be more rewarding than some things I could be doing like housework gardening or shopping, and probably less expensive too! However, this month I could use the time to work on the project for my management course as the deadline for this is looming nearer and nearer. And a whole day every month in my busy schedule takes some finding, so whilst there could be some truth in all of this, I'm not sure that it is really why I go to Dialogue.

I've been going to Dialogue pretty regularly for more than 18 months now and I'm still not sure I can say what it is about or why I go. It seems a bit odd to say that I go to sit with maybe 15 to 20 other people and spend a day enquiring into the meaning of life. And yet this is what it seems to be about for me and this seems to be the main reason I go. If

feel that I have been on a journey, or at least searching, for some sort of truths about life for along time, consciously for at least 15 years. A lot of that time has been spent reading and studying, in various ways, religion, psychology and philosophy and although I do know people with whom I can talk about these things in an open and free way, the opportunity to spend a whole day enquiring into what it means to be human seems such a gift.

That is not to say that I find Dialogue easy. On the contrary, I am often surprised at how difficult it is for me to make a contribution even when I feel I have something worth saying as well as how difficult it can be to hear what other people are saying, especially when that challenges my particular 'world view'. However, the opportunity to focus on the crucial issues of our day; to try to become more aware of the values, beliefs and assumptions out of which I live as well as learning about the values, beliefs and assumptions of others is such a fascinating process for me that feel almost compelled to attend.

The word which characterises Dialogue best for me is probably FRUSTRATION! It can be an extremely frustrating process. For instance, sometimes the topic is extremely interesting but it is difficult to find a 'space' in which to express my views and opinions; sometimes the topic is fairly meaningless to me and I struggle to stay attentive. Sometimes, what another person says can touch me so deeply that I feel a strong connection and sometimes it is possible to acknowledge this and sometimes not. Sometimes I feel that I have not been 'heard' or understood or that another person has not been 'heard' or understood and that the Dialogue has gone off at a tangent which feels 'wrong' to me. Another huge frustration can be feeling that somehow we want to move deeper into our enquiry but that somehow we don't quite know how to do this.

Sometimes the group falls into silence or perhaps starts off in silence and this can feel very special. Personally I would value more periods of silence as this would give me more time to reflect on what is happening. It seems to me that Dialogue somehow exists in the gap between 'normal' conversation and meditation and even though it probably moves slower than 'normal' conversation, sometimes it feels that it is still moving too fast for me to keep up. Keeping my attention there for long periods can be very demanding and I find it ebbs and flows throughout the day. I do find it difficult to give my full attention to what is happening and formulate my own response. As a result, I am probably one of the quietest members of the group. I have recently been reflecting on whether Dialogue highlights personality traits such as introversion/extroversion and how easy or difficult it can be to behave differently in the group situation.

Apart from the formal Dialogue sessions, a lot can happen during the tea and lunch breaks as well as over the evening meal which we generally share together.

So although it is still not very clear to me why I do try to go to Dialogue regularly because I'm not sure I could honestly

say that I enjoy it in the normal accepted sense of enjoying something, probably because of the frustration involved I do get a sense of adventure and also of satisfaction from knowing that other people share the search, and that we can join together occasionally to try to explore our potential and deepen our understanding of what it is to be human in the late 20th century. Also I find that being involved in Dialogue is more than just sitting with a few other people one day per month. It has an effect on my life on-goingly, on my relationship with myself and with other people I come into contact with as I think that I appreciate more and more the complexity of life and how difficult and exciting this can be.

Jill Robinson

Dialogue & Change 1

(The following is a recent contribution to the email Dialogue conference by Don Factor, one of the early initiators of the movement. Ed.)

I guess I too had better come out of the shadows again. For a while now, other urgencies have kept me from playing seriously with all these ideas, but I do keep track. This stuff is important.

One point I want to toss in here is that, for me, dialogue does have a purpose. It is not a fixed one but rather involves something like a close examination and perhaps a dissolving of the structures that make humans think and act the way they do. I concur with Bohm and Krishnamurti that change is necessary and that it is urgent. The practice of dialogue, for me, is a means to that end.

To gather together and do dialogue can feel fulfilling and important - even pleasurable on occasion - and sometimes it is all these things. But I think that leaving it at that - as a practice that someone else's theory (Bohm's, or whoever) tells us will bring about increased harmony, coherence and creativity - isn't good enough.

Dialogue isn't just doing it. For me, the practice must lead to a search for a deeper understanding of the processes involved in human thought, in other words, of the meaning behind human interactions, not only with one another but with the world at large. And it may lead us to places where even our fondest beliefs ie. those that we take to be the actualities if not the necessities of our experience and existence - have to be discarded. If proprioception of thought, for example, doesn't happen immediately, then let's see if something like it can happen on reflection. And if it can't let's look further, perhaps for another approach. Dialogue is not a competition to see who can live up to some preconceived ideal but an ongoing job of work for all concerned.

A process such as this simply doesn't happen all by itself. Risks have to be taken, difficult questions have to be addressed and the full panoply of our imaginations needs to be called into play. The project involves our intellects, our knowledge and our emotions. And all of it has to be fed

back into an ongoing dialogue - it all has to be shared - because any meaningful transformation, if it is ever to occur, can only be a product of all of us and of all that we each have to bring to it. Whether we are confronted with blocks or dissatisfactions, anger or frustration, boredom or even illumination, it is all, finally, food for the dialogue which goes on and on.

I guess my need for this rant or lecture or whatever it is comes out of a reaction to some months of relative silence. But I am also saying these things especially to those who like to organise dialogues without participating in them, who say that they prefer doing dialogue rather than thinking about it or, yes, debating it, or exploring and trying to extend the theory, and to those who think (perhaps only tacitly) that they already know what lies at the end of the road.

Dialogue, if it is important, is more than sitting in circles and talking and listening. It is nothing more nor less than a way of engaging the world whatever that might mean. And I for one would like to find out.

Don

Don Factor, Thursday 1997-03-13

Dialogue & Change 2

(This is an extract from my summary of a thesis by Cherith Adams of the Lancaster UK group. The full review, from which I have taken this extract, is in NOWletter 32. The dissertation itself is now going the rounds in Sydney.Ed.)

Who am I? A study of the impact of long-term participation in a Dialogue group on members' belief in, or sense of, individuality.

The study is an investigation into the impact of long term membership of a Dialogue group on members' belief in, or sense of, individuality. In her preface the author explains that the study is prompted by a long standing concern with the way that human society is behaving and that *"...whilst action is urgently needed, it will be prevented, or not very effective, if the underlying root of the problem, an inability to see the unity beyond individuality, is not tackled. The motive behind this research is to discover whether Dialogue groups can have any effect on our notion of individuality hence form some part of the solution to our human predicament"*.

In explaining the relevance of the study, Cherith concludes a section (p7) dealing with the intention in Dialogue with this comment:

....Dialogue can be seen as a bridge between psychotherapy, spirituality and social action.

Cherith describes her route to this enquiry through Systems Theory and her involvement in psychotherapy bringing her face to face with the consequences of a breakdown in community. She starts off by looking at Dialogue groups and provides a comprehensive literature review which I found very illuminating. The method involved interviewing

five long term dialoguers, three men & two women from the Lancaster group, selected by a blind system she devised, and getting eleven others to complete a questionnaire and autobiography. On completion, the collected questionnaires and autobiographies were returned to all participants for further feedback.

The results take the form of a discussion which is categorised under the following headings:

- 1 The participants' belief in individuality before joining the group.
- 2 The effect of early experiences in Dialogue on the sense of individuality.
- 3 Changes in belief in, and sense of, individuality after long-term membership of the group.
- 4 Changes in members' lives as a result of changes in their perception of individuality.
- 5 Disturbance and unconscious factors.
- 6 Reasons given for the change in belief in, or sense of, individuality brought about by Dialogue.

The discussion draws on extensive quotes of the participants and these should be read to get a real feel for the enquiry and outcome. In her conclusion Cherith says *"...The result of the study should be taken as very provisional, but the general consensus of the research group is that participation over a lengthy period of time (i.e. over a year) deepens and expands awareness around the whole notion of individuality, involving an ongoing unfolding of the meaning of the concept of individuality. This deepening of understanding for most members of the group has produced at least some change in their sense of being separate individuals, reflected in changes in their internal perceptions and in their behaviour in relationships"*.

Dialogue & Change 3

(This is a note from Don Factor, which points to what Bohm had in mind about change:)

When Bohm proposed these ideas he took them very seriously. He had a purpose. It may have been subtle but it wasn't simply "an exploration... not for the purpose of stopping something, or starting something or getting somewhere." If I understood him at all, he was deeply concerned about the situation that humanity was in and therefore he needed to give that situation his attention. I believe he wanted to do something about it. To, at the very least, make a contribution to humanity's survival.

He felt an urgent need to address what he called the fragmentation and pervasive incoherence that dominated human activity. For him, dialogue and proprioception and suspension and ideas like "thoughts and felts" and so on, were simply possible modes of addressing a serious problem that was leading mankind down the road to its own destruction. It was much more than just an exploration with no particular purpose. Rather, as he put it, it was part of an attempt to reach a place that was upstream of the source of the pollution.

He felt that if we could get there and see the meaning of that polluting source and really see it with some passionate intensity, that in itself could bring about a change of meaning which would also, of course, be a change of being. Maybe I'm just projecting my own desires on him, but I don't think so. A lot of this is all there in his texts.

Don Factor

Dialogue & Change 4

I find the Dialogue meeting nearly always works as an effective medium of change. If the principles outlined on page 2 above are observed and allowed to guide the group, then change is inevitable for, in following them, I have adopted a basis of relationship which does not normally apply in my everyday life.

By 'surrendering' to the group priorities I weaken the grip of ego and make it more likely that 'being' or 'what is' will prevail. This happens quite frequently at the personal level but I suppose the real issue is whether it comes about in the group as a whole; so that we get a 'free flow of meaning' or reach together that 'place upstream of the source of the pollution'.

The Dialogue environment fosters an interactive clarity which seems more relevant to living than my normal 'isolated' approach. I think the key lies in the capacity to shift from my normal state of consciousness which is based on thinking-knowing to a state of mind which is predominantly seeing-apprehending. That, I think, is the essential change.

Alan Mann

K Gatherings and Headlessness

(This article appeared in 'The Autumn 96 edition of 'The Headless Way' and was written by Alan Rowlands who shares my interest in both Krishnamurti and Douglas Harding Ed.)

What a lovely moment that was, in September 1971, when I first saw into my Original Nature! It was my first visit to Nacton and I had arrived feeling nervous, shy and almost as depressed as I had been that morning, practically unable to get out of bed and on to the train at Liverpool Street. I did get to Under Shollond but was then harried, night and morning, by a group of intense ladies who could not seem to

*A blind man, groping through a brilliant shaft
Of moonlight, stumbled into me and laughed!*

Buson

understand that I did not understand a word they were talking about. being in the paper bag with Douglas meant

nothing to me and only brought the thought, "Good Heavens, what is he doing to me!". The next morning I was only too glad to get out of the house for a walk along the banks of the Orwell, but the intense ladies came with me and the harrying went on. Being particularly egged on by one of them, I finally, almost in desperation, looked down to see what I looked like to myself. And then, 'wonder of wonders. it happened! There was no head, only space, full of light and colour. It was a moment of pure satori, a sheer delight, and I laughed. "There you are", they said, "You've got it!"

I certainly had, and it has never left me. Thank you, Jane, you did it. Bless you, if you are reading this. I weep now as I think of it. You changed my life.

After this, they said I was like a different person and, back at the house, was already showing newcomers what it was all about. I've gone on doing this ever since, in my own way and usually successfully, but perhaps a little over-enthusiastically at the start. I know I got a very funny reputation at the Royal College of Music and at Brockwood Park, the Krishnamurti school, where I've taught piano for 26 years. I found out fairly recently that my nickname there during the 'seventies was The Headless Piano. One staff member, who later became Principal, said to me with great earnestness, "Alan, I beg you as a friend not to go on with this", and Krishnamurti himself, at a staff-meeting, asked, "why do you want to go and see some extraordinary man?" - this was Douglas, I'm sure.

After this I rather moderated my activities, realising it's no use trying to push this insight on to people. But I couldn't help sharing it at times, it meant so much to me. At first I didn't care for workshops, as I then disliked group activities, and could never imagine myself actually directing one. But in recent years all this has changed - the est-training was one help in releasing some inhibition in me. Also getting older - you care much less what other people think of you, and you don't want to waste time on inessentials any more. This work seemed to me to be more and more important.

So lately I've been taking on lots of workshops and hugely enjoying it. This started in 1994 at Saanen, Switzerland, where there is a Krishnamurti video-gathering every summer which I'd been attending, partly to give piano recitals. I shared the point with a new friend, Norman Taylor, who seemed somewhat stunned and later went to the organiser and said, "Can't we have this on the official programme for next year?" Somewhat to my amazement, she agreed, and so we did it in 1995, four workshops during one week. We made lots of gear, plenty of cards with holes in, and specially strong paper tubes made of tracing-paper with reinforced tape around the edges and ventilation holes top and bottom. And lots of other things of course. We got ourselves into shape by doing small workshops with friends at my home in Chelsea and Norman's in Bath.

When the first day arrived we didn't know how many people to expect- it had been advertised as 'visual awareness exercises' and I had tried to explain at the general morning

session what that really meant. The organiser thought we might get 14 - 15 people, but we thought we should be ready for 20 - 30. So we made a big circle of chairs but it kept on having to be made bigger and bigger. When it was past time to begin a rather agitated Norman said, "They're still coming up the stairs!" We finally had over 50 people, a situation I'd never been faced with. There was nothing to do but go ahead, but I was almost thrown as I began by a man suddenly saying in a loud voice. "Sir, do you consider that awareness can be taught?" I said no, of course, but added something to the effect that one's attention can be directed in certain ways.

We started with the self-portrait. I usually hand round paper, pencils and stiff cardboard backing to make the drawing easier. We had some interesting results and several people drew their own faces in spite of the clearest possible directions (there may have been a language difficulty as all I said had to be translated into French). But these cases are always helpful, as one can use them - without making the drawer wrong - to point up the difference between perception of oneself as 1st or 3rd person. One or two drew themselves without heads but the 'right' way up, feet at the bottom, a clear case of the mind interfering with what one actually sees. We did various other things and people found it quite funny - which it is - but when it came to the paper tube there was so much laughter and talking in different languages that the room almost got out of control. I had to stand in the centre and clap my hands and practically command silence. We eventually did the exercise seriously.

It seemed many had come the first day only out of curiosity and the subsequent meetings were smaller, more manageable and more serious. Over those four days we did all the important games or experiments I had learned at Nacton, but always recapitulating some basic ones in case of newcomers. I got much more confident in doing the closed-eye meditation, which I'd always fought shy of in earlier days, though sometimes I still write myself a script. We ended the week with 'losing and taking shape' and at the end of that I was told that one person was weeping. There was a knock-on effect from these events in Switzerland, for the following term at Brockwood a student asked me if I couldn't do the workshop there. I said he'd have to talk to the Director and other people made encouraging noises. The Director, Len Peters, knowing nothing about it, came to me and said, "Alan, what is this workshop you do?" So I said, "Well, if you'll get a small group of staff together, I'll show you." And so it was done: we had a group of 8 or 9 including Len; it went like a dream, everybody got it, there was no resistance or quibbling. They thought it would be good for the students, so later I did a workshop for 25 or them also. Some of them seemed rather puzzled, I must admit; I would have thought they might have dropped their self-image a little more easily (some did, of course).

I did think it was a great breakthrough that I was able to share this work with friends in the Krishnamurti world, where there had previously been considerable resistance and misunderstanding; I feel it reflects great credit (if I may say

this) on those involved, in terms of their openness and willingness to experiment. I do think there are profound links with Krishnamurti's teaching, though I try in the workshops never to insist on this, but let people discover them for themselves, if it is so. At one point I did discuss all this with Krishnamurti himself and have kept a transcript of the interview, which I would love to make known at some stage.

Another lovely experience around this time was sharing this in-looking with some students at the Royal College of Music. I teach at the Junior Department on Saturdays and one day I decided I had had enough of piano-teaching and would do some of this instead (I hope the Director is not reading this). The first girl, a very talented 17 year-old, got the point quite quickly and seemed fascinated. She is also a gifted actress and I had been working a lot with the Shakespeare quotes - our 'glassy essence', Richard II's being 'eas'd with being nothing' and Hamlet's saying he could be 'bounded in a nutshell' and be 'king of infinite space'. She said, "Oh, Mr Rowlands, you do cheer me up." The next pupil, a 16 year-oldboy, was intrigued by the gear on my table and said, "I love that sort of thing", so I showed him too. He was a pushover. He came to a later workshop at my home and was immensely supportive and as clear as a bell. The third, a slightly younger boy, I thought would be a non-starter. His piano-playing seemed to be getting worse and worse, owing to his consistent inability to play the right notes, and relations were becoming strained. I began rather doubtfully and to my amazement he was quicker than any of the others. He had already thought of such things and discussed with a school-mate whether there was a place in the universe where one would see nothing. Our relationship changed almost in a flash; we were like old-time buddies and I thought, "this is really a marvellous way to communicate with people". (A few months later, having left the College, he came to hear me play the Ireland Piano Concerto at St. John's, Smith Square, and proudly showed me his latest exam result - a very good one.)

The most recent workshops I've done were in Denmark (a first, as Douglas told me he'd never been there) and they came about as a result of a meeting with another new friend, Karsten Lieberkind, at Brockwood last August. He had already pretty well taken the point, having been directed to The Headless Way on the Internet, and when he found that I had done workshops he invited me to Denmark to do that and a piano recital. I was rather thrilled to be asked to do both, and in the event it all went extremely well - quite a big project for me. Karsten had organised everything superbly; locations, logistics and publicity were all well managed; people paid to be at the workshops (to cover expenses) and were there with serious intent and spirit of enquiry.

We had two 3-hour sessions in a very nice large flat in Copenhagen; two big rooms were available and another for refreshments. There were about 20 people, many interested in Krishnamurti, who included musicians, psychologists, computer experts, students (some training in Alexander Technique and Aikido), two Indologists (one of whom is

also a Danish billiards champion) and one or two people in very humble jobs.

I didn't quite know how to introduce myself or explain why I should be doing such a thing, but I had a shot at it. I didn't feel different from anyone else, but knew I could deliver the contents of the workshop and that was not in the least dependent on 'persons' or their conditioning or degrees of psychological or intuitive understanding. It was rather nice, in Denmark, to be able to bring in those Kierkegaard quotes about self-understanding and the way the true 'I' soon gets dulled into a 3rd person.

As usual we started with the self-portrait and as usual someone drew their own face. As usual that was very helpful, giving point to the idea of 3rd personhood and how it is the opposite of what one actually sees. Two bespectacled students drew themselves headless, feet at the top, but with a small pair of spectacles in place of the head. Getting close, but surely it should have been one large spectacle frame enclosing most of the scene? One man simply drew his chair.

Each day the group was slow to warm up, but each day I sensed a point where there was a sudden increase of interest and a greater intensity. There was no problem of communication, as the Danes seem so at home in English - which also meant that they fell into the trap of 'Paris in the Spring' very nicely. We did pointing, the card, the unclassifiable, spinning, cupping faces, mirrors, the foursome, Brahman's eye (one of mine), touching, closed-eye and so on, keeping the paper tube for the second day. In the Tree of Life, I had three circles sitting up in two rooms and stood at the juncture to direct operations. I found it a good idea to ask for volunteers to do quick sketches, which were then handed round to everybody. Some were very beautiful trees with variegated fruit (the faces) and wide trunk disappearing into the ground (oneself). I think this is an inspired exercise because one can point out how the fruit must inevitably mature and ultimately drop off, while the ground, the Ground of Being, can never change or disappear, even when the tree dies (lying back). It moves me every time.

There was some interesting feedback and good conversation during the tea-breaks and afterwards. Perhaps half the people got the point and were really touched by it. One student, who was having to write something on the Bhagavad-Gita and the Atman, said she understood it for the first time. Another said, "I just see my spectacles floating in space". There were some shining people and some oddities - they made me sad, the latter, to see how people can get so caught up and trapped in the creations of their own minds.

So thank you, Karsten, for this splendid opportunity to share this unique and precious insight, so obvious and yet so easily missed, with another group of delightful people; Truly, man is most asur'd 'of what he's usually most ignorant - his 'glassy essence'. And thank you once again,

Jane Rolfe, for sharing this with me twenty five years ago. We should celebrate a Silver Jubilee, were it not that every day is a celebration. It has stood the test of time, though itself beyond time, and is as fresh and clear today as it was then and has been a focal point (orno-point) of my life ever since.

Above all, thank you Douglas. What can one say? You have brought a marvellous gift to the world. I love you. The Aikido people have asked me to go back to Denmark and do a workshop for their group in April. I should like to do more and more of this. I seem to have gone public, come out of the closet, as it were, not only as 'gay', but as a total, irrecoverable, unrepentant, over-the-moon Douglas-Harding-freak.

And now I'm going to India in two weeks and have offered this workshop to all three of the Krishnamurti schools I'll be visiting. Of course I don't know whether they'll take me up. But let us see. Yes, indeed, let us see - in all senses of that phrase!

A reading test in which it is all too easy to see what one thinks is there rather than what is actually there.

An experiment where participants, sitting in a circle on the floor with feet touching at the centre, notice what they actually see - not a circle but a line of heads at the top of the field of vision (the fruit), bodies meeting at the feet half-way down the field of vision (the branches of the tree), and one's own body disappearing off the bottom of the field of vision (the trunk disappearing into the 'ground'). The metaphor of the tree and the ground lends itself to an exploration of the changeable 'fruits' of seeing into the unchanging 'ground of being'.

Alan Rowlands

SOS
Would whoever is reading
Cherith Adam's thesis
please ring me on (02)9419
7394

LOCATION	DAY OF MONTH	SYDNEY DIALOGUE MEETINGS	TIME & CONTACT	Phone Nos.
North Ryde	First Saturday	Swedenborg Centre , Avon Road	12.30pm Barry Hora	043 622 843 Wk.9997 4412
McMahons Point	First Wednesday	Community Centre 165 Blues Point Rd	7.30pm Terry O'Brien	044 438 353
City	Second Saturday	Theosophical Society 484 Kent St	2.30pm Barry Hora	043 622 843 Wk.9997 4412
Chatswood	Second Sunday	Telefriend- Cnr Albert Ave & Albert Lane- Near Pacific Highway	2.30pm Terry O'Brien	044 438 353
Chatswood	Third Sunday	81 Greville St. (off Fullers Rd)	10.30 am Alan Mann	By Arrangement Ring 9419 7394
Ourimbah	Fourth Sunday	RMB 6445 Enterprise Drive	11.30am Barry Hora	By Arrangement Ring 043 622 843
Manly	Second Sun		am Brie	044 438 353