

NON-IMAGE IDENTIFICATION

Lesson 4

Our subject in this lesson is creativity in non-image identification. I consider this one of the most important lessons that it is possible for Vitvan to give because the coming cycle, the next stage, is going to be characterized by the creative power which lies within each and every one. To develop, to cultivate, and bring out that creative power from its potential into actual, functional ability delineates the work that lies ahead of each and every one, particularly the treaders of the path. To describe this methodology of creativity in non-image identification is next to impossible, but we get around the impossibility of describing it by telling how it is to be done. Then the doing brings the realization of the how. To reduce that “how it is done” to the verbal level is beyond the power of verbalism to describe. So I’m going to begin by showing the steps leading from image identification in creative efforts as here listed to the creative force in non-image identification. I believe that it would be well to set up a little contrast with which everyone is familiar and then go to that which is not so familiar.

We are all familiar with the structure-function-order which operates functionally on all things in the arts, in religions, in industry, in literature (that’s creating literature, writing), and in philosophy, psychology, science, and ideologies. We all know that one has a picture, one has an ideal. One visualizes something to do. Therefore, it is all summed up by saying that he must have an image; he identifies with that image which is abstracted from the dynamic energy system that we call this world. He develops a picture, an image, whether he labels it an idea, or he labels it an ideal. In whatever line of endeavor, he attempts to create. Then he organizes on the cortical level, he organizes the details, the successive steps and puts into operation the accomplishment of his objective in these various lines of work, endeavor, aspirations, goals, things, objects, and so forth. Now we’re all familiar with that; we’ve been working that way for a long time with image identifications. Then we idealize the image, we embellish the image, particularly now in the arts, where image identification was a beautification of the image. Now that’s all passé; the artists don’t want anything to appear objective, but only non-objective. No matter how they label it, it is non-objective. They want to bring out the non-objective that is a symbol of the non-image identification.

That is where we are today, 1960, in the arts and in literature, and largely in philosophy and psychology, if you have followed the existentialism that is becoming prevalent. See? Non-

identification. Now watch carefully. It is the undermining, the destruction of image identification with anything, *but without substituting something else which should follow right on the heels of image identification*. So this lesson is to set forth that which follows right quickly upon the destruction and nihilism or annihilation of all image identification. This is where the work and the teaching and instruction of the School of the Natural Order parts company with existentialism and all modern philosophy based upon the destruction of image identification. We part company with them radically because we are not going to utilize our time and energy just to destroy the old systems of creative effort in image identification called Aristotelianism. We're not turning destructive upon the old order; we're focusing our attention upon the creative process of the new order. By reason of focusing attention upon the creative process of the new order, we don't have any company with this destruction that is rampant in the arts, literature, philosophy and psychology, and so forth, with the destruction of image identification.

So much for the past. Let us take up *how* the creative forces, the potential, in everyone is going to be brought out and brought under the control of conscious direction in the creative process of the new order, the next stage. This is where we begin this lesson.

Now I'm going to begin with a question. *How would one create if he didn't have any configuration in which and with which to function?* In other words, how would one create if he didn't have any brain? If I can answer that question, I can set up the creativity in the next stage of development. I think I'll begin by giving you an example in industry, and then I'm going to turn to science. I'll show you a few who have become past masters in doing it.

I'm going to tell you a true story of John D. Rockefeller. He developed the oil industry and became the controlling stockholder in two or three companies, and, of course, occupied the position of chairman of the board of those companies. There was one particular occasion at a board meeting, where he set forth a policy that was going to be inaugurated. When he presented it to the hard-headed business men sitting around that table and constituting the board of one of his biggest companies, he received unanimous opposition without a single one agreeing with him; they opposed the idea – and vigorously opposed it – and said it will not work, it cannot be done. Rockefeller controlled that particular company, holding a majority of the stock. So he was able to tell the members of that board that if it was submitted to a vote of the stockholders, he would vote for this method that he was going to inaugurate. That stopped it; that stopped the opposition. That new policy was put into effect and later on it accomplished

dumbfounding results beyond any expectations. The returns into the company were enormous by reason of the policy that was inaugurated. Then one after one the members of that board came to Rockefeller and said, “How in the world did you know how to do that? How in the world did you ever get on to that? We opposed you so terribly.” He said, in answer, “There is something that tells me what to do – and I follow it. I learned early in life to follow it.” That was his answer. There it is. I’m going to show you that creativity, that ‘something’ that he obeyed.

Now I’m going to turn to science. I’m going to give you an autobiographical sketch that pertains to Albert Einstein. When Albert Einstein was working on the most recondite and difficult problems in high mathematics, the language of modern physics, he sometimes came to a problem he couldn’t solve. In order to get it, he stopped thinking and turned to his violin. You know he was an accomplished violinist. He would play and play on his violin, even improvising on it. Pretty soon he would lay his violin down, go and get his pencil, and write it all out. He arrived at an insight that he could not get cortically, but he could get it by occupying the slack of the mental processes in playing his violin because to play that way one has to have a technique of playing the violin until he doesn’t have to think of it, just do it without having to think of technique. And there occupying himself, it came through. The creativity came through! It is so far beyond intellectualizing, mentalizing, corticalizing, that there is no comparison.

I’ve got to tell you another story, because this one has intrigued me for years. Friedrich Nietzsche has said in his autobiographical sketches that thoughts which do not come to one when he is not walking are not worth registering. So he practiced walking. He went from Germany to Genoa, Italy where he would hike in the hills - and hike, hike, hike, hike, hike. He carried a pad and pencil with him, and as he hiked around the hills of Genoa, ideas and thoughts would come to him. One day on one of these hikes in the hills of Genoa, the whole book *Also Sprach Zarathustra* came, just like that. He rushed like a madman back to his cabin and sat down; he never got up from the table, never ate, never did anything until he got through writing the book. In one sitting, he wrote it. In trying to describe it, he said, “Something took possession of me and wrote the book.” Now that ‘something’ is the creativity in non-image identification.

Now I have given you three incidents: outstanding in industry, outstanding in science, outstanding in philosophy. *Can this creativity be consciously cultivated? Can we learn to function in that creative process?* The answer is Yea and Amen. It can be accomplished, it can

be cultivated; it can be developed until we swing into it and work only in it and never out of it. Now if that isn't something to know, I don't know what there is to know.

How? I said that I'm going to talk on the creative process in non-image identification. I said that it is impossible to verbalize it, but I can tell how it can be done, and in telling how it is done, we learn to do it. Then we know how it is done, without trying to verbalize that which is impossible to verbalize. Or that which is impossible for Vitvan to verbalize. It may be the limitation of his vocabulary that doesn't enable him to put it in words. Well, I'm going to start this way.

When we get beyond the image identification with our configuration, we clearly experience that we have a 'physical body', we have a configuration, and that we also have a psychic nature, that we function in our psychic nature far more than we function in the configuration. But on the mental level, in our private world, mental level, we *think* that we function in our configuration when actually we are functioning in our psychic nature. Every time that we feel or desire or love or emote or react or think, we're functioning in the psychic nature, because the configuration left alone is nothing but a corpse and it wouldn't love or hate or desire or feel or think. So it is obvious that we function largely in our psychic nature. While we function so much (better than 90% of our life) in our psychic nature, we still think objectively. We still think in image identification; we still think that the image, the 'physical body' identified with the configuration, is the reality. We think all this that we call functioning in the psychic nature is going on inside the image. See? We think it is going on inside the image, and it is not at all! The image, meaning objective, anything objective, the image is in the psyche, not the psyche in the image. See? It is just reversed.

The point I'm trying to make is this. Better than 90% of our life, we function in the psychic nature. But we are not conscious of so doing. We are not conscious of it at all, because we are eclipsed by the image identified. See? That identification of the image cuts us off from knowing it. To learn the creative process in non-image identification, we have to begin by becoming conscious of the way we function. Period. *The way we function*. See? We have to begin by learning how to be conscious of the way we function in the psychic nature.

The way to do it is simply to pay attention to it. That's all! Pay attention! Now to pay attention to the functions in the psyche, you have got to stop thinking, because the moment you start to think about the way you function, you cut yourself right off from *knowing* how you function. Shall I say that again? The moment you start to think about the way you function, you

cut yourself right off from *knowing* how you function. So you have to begin by bypassing the thinking, even thinking about how you function, because you can only think in images. Analyze anytime you think, I don't care what you think about. Turn and analyze the way you think, and you are thinking in words, you are thinking in concepts, you are thinking in ideas, you are thinking in images. See? So if you are going to learn how to function in non-image identification, you can't sit up thinking in images to learn how to function in non-image identification.

Years ago, about 40 years ago, this was a very serious problem to me, because, with might and main, I tried to stop the mind. I tried to stop it, so that I could *feel* or *know* without thinking. After several years of sweating it with a stiff neck and set jaw and will power, trying to stop the mind, I had to give it up! It can't be done. With the mind, mental mind, I was setting the neck. See? I was using the very instrumentality to stop the instrument and it can't be done. So I got on to something. I got on to a trick. I call it a trick and I found out, later on, that it is ancient. I began to focus attention upon the centers in my psyche, just focus and try to feel the frequency activity pertaining to those centers, and little by little I became conscious of frequency activity in the centers. Here was the big discovery. The moment that I became absorbed or interested in frequency registration in the centers, I found out that I couldn't think, the mind stopped. Cortical activity falls into abeyance the moment that you are conscious of frequency activity in the centers, the psychic centers. That was the trick and to me it was a great discovery. The discovery loomed large by reason of the struggle that I had put forth *a priori* in might and main trying to control the activity of the brain, of the cortex. When I got on to that trick, the activity of the lower manas, the activity of the cortex, fell into abeyance the moment that I became conscious of the frequency registration in the centers of the psyche. That was so wonderful that then I put forth extraordinary effort in focusing attention on frequency registration in the centers of the psyche. By putting forth that effort, day after day, month after month, year after year, utilizing all of my spare time in focusing attention upon frequency activities in the centers, I gradually became so conscious of the frequency activities in the centers that it took precedence over all other forms of awareness.

Then the next step was that the whole focus of consciousness changed from objectivity, image identification, to functioning in the psyche and identification therewith. From there on, I didn't consider the alternatives of anything mentally. From there on I began to *feel* – is this good? Do I want it? All right. Is this something else good for me? If it didn't feel good, I didn't

want it. See? I governed myself by the guna quality in frequency registration until sharp discrimination developed between that which was constructive, made me feel good, and that which didn't, that which was disturbing, or hurtful or uncomfortable. It was the same with places and persons and things. Now watch, I avoided places, persons, and things that didn't have a harmonious feel. Even books. I would go into a bookstore where I would pick up a book; I always held it out, feeling, "Do I want to lend myself to this or don't I?" I would gingerly read a paragraph here and there, and sort of *feel* that, ah, I don't want it. See? Once in a rare time, browsing in bookstores, I'd pick up a book, Boy! I'd take it right there. I didn't even know what the book was about, but it had the right *feel*. See? Then I discovered that books in public libraries, or second-hand books, contain the quality of those who have been reading the book. That quality of those who have been reading the book was so inharmonious (sometimes, in some cases), that I wouldn't touch the book, whereas if it was new and no one had read it, it was something I wanted. So even the quality of the readers of the book became impregnated on the cellular structure of the configuration. Now I'm illustrating the way we learn how to function in frequency registration. And this is only the first step in learning the creative process in non-image identification.

Now let us go to the second step. The second step is to bring the forces of the psychic nature up to a higher level, relatively speaking. Let us say that one is functioning largely in the solar center or in the genital center. If the forces are in the genital center and you get them up to the solar, then you're doing well, at that stage. I don't mean anybody here, of course not. It doesn't pertain to anybody here. But let us say that you have your forces up to the solar center, and then work and get them up to the heart center and then work and get them up above the heart center. For this reason: *the higher the level in the psychic nature that the forces function on, the greater the power in all creative effort*. It is so deceptive that one has to experience this to grasp the far-reaching significance; the higher the center upon which one is conscious in frequency registration, the more subtle, the more ineffable, the more delicate, the more non-verbal the experience is. See? So ineffable, so delicate, and yet it is so powerful. The shorter the wave, the greater number of waves per time, the more subtle and delicate it is. Because of the subtlety, the delicacy, the ineffable *feel* of the higher frequencies in the psyche, one undervalues it, underrates it. One is accustomed to more of a bump-bump-bump, thump-thump-thump, earthquake, shut him up, and then we're caught. Then we say it is high power because we are shaken up like an earthquake with the lower frequencies - and we often are. I've

been shaken clear out of my bed at night with them, and literally, shaken clear out on the floor with nothing but psychic force. We might say, oh boy, that's a lot of power, but not at all, not at all! *The more refined delicate power is the greater power.* So much so that one has to be careful with what he says because what he says will happen and so one becomes very careful even with his words. That scriptural admonition applies *at that stage*. "Let your 'Yes', be 'Yes', and your 'No', 'No'. For whatever is more than these is from the evil one" [Matthew 5:37]. Down on a lower level, you can verbalize all over the place and it won't amount to anything. But in the subtle frequency where creative power is so much greater, you have got to be very careful, even with what you think, even with the quality of your thoughts. The path becomes like a razor's edge at that stage of creativity.

After one has taken the first step and is familiar with the frequency registration in the centers, and then takes the second step and brings his forces up to a higher level in the psyche, he is ready for the third step. The third step is where the creative power comes in. The third step is this. As the psychic forces are brought up, it awakens a response from the Higher Self. The forces of the Higher Self begin to come in to synchronize with the ascending forces of the psyche. When the forces of the Higher Self begin to come in and infiltrate the psyche of the configuration, then in due course, we have what is called the mystical marriage. I told you about the negative psyche, relative to the positive Higher Self, within one's own members, within one's own consciousness, within one's own total organization. There comes a blending of the positive power and the negative substance - the mystical marriage. With the mystical marriage, the blending of those two great powers, psychic force is brought up, influence of the Christos we call it. A perfect blending takes place between the rising forces of the psyche and the descending forces of the Light Body Self. The mystical marriage and that blending become resident in the heart center - not in the head centers - in the heart center. The heart center becomes the residence of the perfected, positive/negative self, the perfected Self.

Now you have the third step. From there on you are in the flow, the creative flow. From there on you can go back to industry, ideologies, if you want to, psychology, philosophy, literature. You can create religions, and even create images for those who have to worship images because they are not out beyond the worship of images (that means mythology). You can tell stories, parables, and analogies, and indulge in simile and metaphor, images. (I'm telling tales out of school.) You see? One can *use* images, he is conscious all the time of using them. He is not back in image identification, where he is pursuing and giving values to images

and doesn't know it. I want you to get this difference of consciously employing images, *consciously employing images*, for specific purposes - and the non-employment of images, but pursuing images and giving value to them as reality. Do you get the difference? Do you get the difference? It's a very subtle and very important difference. *The creative one in non-image identification employs images*. That is, simile, metaphor, stories, parables, and allegories. See? *The creative one in non-image identification employs images*. BUT – he is conscious all the time of doing it. There's the difference.

Let me use analogy right now. When we study semantics, we learn that the second order in abstracting is the identification of word with thing. Instead of giving value to the word/image identified, one can employ the identification of word with thing, but he knows that he is doing it all the time! Therefore he has no semantic reaction of identification. Now the same thing takes place. He's in a creative flow after the third step, when the mystical marriage of the positive power and the negative substance, of the psychic force with the force of the Christos, of the Higher Self that is formed, is united, and takes up its residence in the heart center. There he is free to create even though he uses images in the creative process.



“There is nothing absent; it is all here, Now, in your consciousness.
I could go on and on and give a wonderful lesson on that.
Everything in the universe is the same way,
In your consciousness, awaiting your recognition of it.
As you develop your recognition, little by little,
We call that self-development,
We call that expanding consciousness,
We call it growth and so forth.
It is only recognition, learning to give recognition.”

-Vitvan, *The First Crossing*