

## THE FOUR DISCIPLINES



### ANTECEDENTS

Since ancient times there have existed procedures capable of carrying people to exceptional states of consciousness in which the greatest mental amplitude and inspiration is juxtaposed with the dulling of the normal faculties. Those altered states have similarities with dreams, drunkenness, some forms of intoxication and dementia. Frequently the production of these anomalies was associated with personal or animal “entities” or perhaps natural “forces” that were manifested precisely in those special mental landscapes.

As the importance of those phenomena began to be understood, explanations and techniques were honed with the intention of giving direction to processes that, in principle, were out of control. Already in historical times, in diverse cultures (frequently in the shadow of religions), mystical schools developed that practiced their particular ways of accessing the Profound.

Even today, in the material culture, in myths, legends and literary productions, one can recognize fragments of conceptions, as well as group and individual practices, that were very advanced for the times in which these people lived.<sup>1</sup>

### PREPARATION

The crafts prepare one to enter into the works of the Disciplines. A craft teaches internal proportion and how to do things in a balanced way. Thanks to this external work, one goes acquiring internal proportion while dealing with problems of accuracy and detail. There is a tone that associates internal states and external operations. A Discipline, on the other hand, presents a path of internal transformation. In the crafts, one works trying to achieve carefulness, proportion and order at the same time that one goes

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<sup>1</sup> The Profound was reached by way of anomalies and also by intentionally approaching other states, as occurred in some religions' raptures of inspiration. They managed to make contact with the Profound; at times without the use of uncontrollable external agents, like drugs.

We can find traces of these searches for the Profound in Alchemy and in certain sustained Buddhist practices, which, from what we know, reveal an intense process where self-transformation was sought through a mental pathway.

We also find remnants of profound energetic practices in the Dionysian cults that were abolished by a triumphant Christianity. Although this is not totally certain since Dionysism clashed strongly with the established order, and was therefore also persecuted even in ancient Greece.

In Southern India we find the Shaivites, who have nothing to do with Dionysism but whom nevertheless, have similar lines of experience. There are anthropologists who believe that when the same things surface in various locations that these discoveries and cultural models have been transferred from one place to another. In reality, different cultures could have reached similar registers without any direct influence on each other. This simultaneity of register can be explained by their direct contact with certain common regions of the Profound, a register which translates into similar images.

achieving permanence.<sup>2</sup> In the Disciplines, an internal process of transformation is carried out, not one of care, proportion or internal order. The Disciplinary work is calm and is undertaken without a fixed term; rather it is a matter of a path that one travels all one's life.

To enter the Disciplines one must manage to penetrate their language. This is an important point. It is not possible to enter in theme without a mental location similar to that, which gave rise to the development of these activities. It is not possible to enter the worlds of poetry or mysticism transferring language or giving explanations that do not correspond with their experience.

When speaking of the Material Discipline, we work with external objects and the matter of one's own body, trying to destabilize them.<sup>3</sup> When speaking of the Energetic Discipline, we are referring to psychophysical energy: its generation, displacement and transformation. When speaking of the Mental Discipline, we are referring to a work with the various mental acts that are referred to mental objects. When speaking of the Formal Discipline, we are referring to the process of forms, working in their formation and transformation in the interior of the operator.

## THE DISCIPLINES

The paths that we know today are based on discoveries that were made by various peoples in a period of time no greater than 7,000 years. Given the great diversity of fragmentary sources, it is not possible to cover all the knowledge of, and practices for, gaining access to the Profound. Our Four Disciplines work with the manipulation of external material objects (Material Discipline), with psychophysical energy (Energetic Discipline),<sup>4</sup> with mental objects (Mental Discipline), and with mental forms (Morphological Discipline). Clearly, these Disciplines do not exhaust all possible paths.<sup>5</sup>

The Material Discipline is based on the works of Chinese Buddhists and Taoists, as well as the inhabitants of Babylon, Alexandria, Byzantium, Arabia and the West. That assemblage of works in continual transformation and deformation was known as "Alchemy". Toward the end of the 18th Century, alchemy was in a hopeless decline, and many of its discoveries, procedures and instruments were handed over to the nascent science of Chemistry.

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<sup>2</sup> One learns to work in a balanced way and these crafts can deal with various subject matter, whether materials, the plastic arts, or perfumery, etc. They have their rules of work, their tricks and Craft secrets. We have worked only with ceramics, metal and finally, with glass. This range of work deals with kilns and substances that are transformed. This is different from perfumery where fire is rarely used except in the preparation of essences, and perfumes by means of distillation. In general, fire plays no part in perfumery, except when synthetics are involved. On the other hand, fire is involved in those Crafts that we know more closely, e.g. ceramics, where it is essential. The material craft is an interesting work, as is the introduction to it—the work with fire—which allows us to recreate how fire originated and was produced. Its invention came long after we learned to conserve it; at that point it was no longer about stealing and conserving fire, but about producing it. We work with the different forms of conservation of fire but greater care is required in its production. Today, the average person trying to produce fire will not find it easy. The work with fire and kilns is important and we are only at the beginning of the wide-ranging subject of the crafts. While we are learning the craft we go gaining internal proportion, thanks to this external work.

In general, we say that those approaching a Discipline should have a minimal management of a craft. It would be good to have workshops in the Parks, Centers of Study and of Work, for people to be able to work in the crafts. In this way, they will be able to relate what happens in their heads with this type of work. These same workshops, with minor modifications, will also serve the Material Discipline.

<sup>3</sup> We maintain that there has to be instability for change to occur. For better or worse, this is what it's all about: there is no change in static situations; there is no change in stable societies. Institutions are designed to avoid instability. We speak of destabilization in one's own body linked to changes in the material objects with which we work.

<sup>4</sup> We designate this energy as "psychophysical" because psychic phenomena have a physical, not a metaphysical, basis. Already in the experimental psychology of Wundt's time, the relationship between psychic phenomena and the body was being seriously studied. For example, they measured changes in body temperature linked to certain images, resistance to pain, etc. Later psychology, however, is without much experimental basis.

<sup>5</sup> We consider the four pathways that we know and have developed, even though there could be others that we do not know. The diverse systems of yoga, the practices of Mount Athos, and certain Sufi practices, all give us an idea of this possibility, although they would need to be systematic and have sufficient depth to be considered disciplines. Ours is not a closed or sacrosanct model, rather it admits other variants. We take inspiration from the four Aristotelian causes, which were explained 300 years before the present era: Formal Cause, Material Cause, Initial (efficient) Cause, and Final Cause..

The Energetic Discipline finds its roots in Asia Minor from where cults of Orpheus and Dionysius spread toward Crete and Greece. In that process, they underwent major modifications until they were finally eradicated by triumphant Christianity. Fragments of extraordinarily rich experience can also be recovered from certain Shaivite and Tantric lines.

The Mental Discipline encounters its greatest source of knowledge in Buddhism. To support the distinctions between mental acts and objects, it appeals to the rigorous language of a particular contemporary philosophical current.

The Morphological Discipline recognizes significant antecedents in certain pre-Attic currents of thought that flourished under the "oriental" influence of Egypt, Asia Minor and Mesopotamia. The Pythagorean School represents one such case.

The Disciplines work with routines that are repeated in each moment of process (step), until the operator obtains the indicated register. By convention, the entire process is organized in twelve steps separated into three quaterns. Just as each step has a designation that approximates the idea of the register being sought, each quatern marks a significant change of phase.

The Disciplines take the operator in the direction of the profound spaces.<sup>6</sup> Concluding the Disciplinary process, one is in condition to organize an Ascesis devoid of steps, quaterns and routines.<sup>7</sup>

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<sup>6</sup> We are making a different cross section with each Discipline. The work is intentional, always with a purpose, but along different paths. To enter by way of material objects is very different from entering through acts and objects. But even though the entrances are different, they work with the same psychophysical energy.

<sup>7</sup> For anyone educated in a particular culture there are things that escape them or which are impenetrable because of their social values and the codes. This has to do with an acting memory, with that which you remember. There is a deep memory that determines your way of seeing the world, which is the "landscape of formation". An individual cannot approach these subjects simply by desiring to do so; it depends on the historical moment they find themselves in. In earlier times, the question of how many angels could fit on the head of a pin was a matter of public debate. Today, discussions are about business. In 1970, the historical tone was that, we knew where we were going. Today no one knows where things are heading. This is the acting memory, it is not "flat", it gets into everything, and it has to do with what we value and what we search for. When we speak of deep transformations we are making a kind of substitution of the landscape of formation for something more conscious. One is not conscious of the world in which one was formed and yet this landscape acts over one, it is the past that pushes us forward. But when we substitute it, we replace this world in order to move with the purposes that we ourselves have formed. The formation of the purpose is a long work and has to do with values, affective tones and searches. To leave the given landscape of formation and enter into a landscape constructed by oneself is something serious. To form a purpose is to form a different landscape of formation. There are also social accidents that cause huge modifications in the landscape of formation. It sometimes changes and a whole posture in front of the world collapses, and suddenly a different landscape appears that clashes with the established. For example, the transformations produced in the eruption of major religions have to be seen, where there is a huge change in the subject of the landscapes. You change by intentional action or you change by accident. There is a conflict between what is remembered and what one experiences today. There is a great difference and the emotional charges are decisive. Without the emotional charge, nothing changes because the emotional charge is deeply coenesthetic. When you work with the profound senses, their representations are also profound.

## **MATERIAL DISCIPLINE <sup>1</sup>**



This is a Discipline that works with a powerfully allegorical and associative mental system. The “body” that goes suffering a process of transformation is the representation of the operator. Hence, it is not sufficient to carry out operations with materials; it is necessary for the operator to “resonate” with them in a transformative narrative. This is about the direction of the process in which the operator proceeds fulfilling steps of which he must obtain precise registers (indicators).

Unlike in the situations of daily life where one does not resonate with objects but only uses them, in the Discipline the operator must “resonate” with the substances in a specific mental frequency. The operator follows a process marked by steps of which they must obtain precise indicators, precise registers. When they do not attain the indicator, they must reflect and repeat the steps up to that point.

All of this comes from very ancient times. The alchemists worked with indicators. For example, as a way of depicting how nitric acid acted on sulfur, they created an entire allegory about the Green Dragon eating the sun. The productions of the ancient alchemists are replete with such indicators, or as we say, registers. Only if we pour the acid onto the sulfur do we obtain these indicators and not otherwise. It’s no surprise that we find many precursors among these ancients; it could not be otherwise.

There are no typical forms of work; alchemical practices were very varied and differed among themselves. They originated in a number of cultures, and from a variety of interests that continued up to their decline in the 18th century. The alchemists of different times based themselves in the idea of process. Already in Babylonian alchemy they sought to understand agricultural phenomena: floods, fertility, and crops, in which they saw certain constants and repetitions. These are agricultural things, cycles that show their importance in formulations like, "summer is gone but it will return". They considered the day, the night, summer, and winter, as agents of these changes. They related them to cosmic events, with certain moments of the sun, the moon, the houses of the gods, their horoscope. This alchemy is related to what we know later as astrology, a system of allegories and indicators that was a precursor of astronomy.

At the same time, without any causal relationship, they came to similar conclusions in other latitudes. For example, in Egypt there appeared another alchemy more connected to the material, and not as abstract as the Babylonian. The Egyptians were more interested in objects. They worked with fires, with stone, and metals. They were the ones who discovered glass. In various peoples there appear manifestations of this thinking, always with its agricultural roots. The domestication of plants, agriculture, is a major milestone in human history, and one that even today continues to evolve.

Animals are domesticated, and with this we are no longer in the time of the hunt. They had to be domesticated and then reproduce by themselves. Domestication was even extended to other human beings. Compared with previous phases of confrontation with, and the mass murder of, other human groups, slavery was paradoxically an evolutionary step in human organization. Direction was given to natural processes through deferred acts that allowed the accumulation of

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<sup>1</sup> The ambit in which the Material Discipline is practiced is referred to as a *workshop*; it should have adequate air exchange and ventilation since the work involves acids and toxic vapors. Attention must also be given to the dangers of fires and to burns from burners, blowtorches, boiling acids, and the explosion of glass instruments. Also, care must be taken to avoid contact between the skin and poisonous substances such as mercury.

surplus and the expansion of possibilities. This management of nature began with the management of water, with hydraulics and irrigation. Then there arose domestication of the components. This was a moment of great consequences. How can we convert things, vegetable or mineral, so that they are useful for evolution? With that we are in the presence of alchemical thought, which is always evolutionist, always trying to go further. This appears, with variants, in different cultures. On occasion these discoveries pass from one people to another.

The idea is to domesticate nature, going to the most elementary things in order to cause them to evolve, until arriving to things of greater value, such as gold. The basis of gold's value is its scarcity. Gold, being easy to transport, replaced salt as the standard of value. How can we begin to produce what is nowhere around us? It was thought that gold arises from previous metals, cruder metals that mature and evolve. In its time alchemy gave importance to this, but while there have certainly been transformations they have nothing to do with internal transformations. It is not alchemy but the historic process that has changed how nature is conceived. And so we arrive to the alchemical conception and to fire as a transforming element.

The Iron Age is the last phase of the work with metals. Nevertheless iron was, paradoxically, the first metal that was worked. It was iron that appeared from the heavens in sidereal (from where the Spanish word for iron and steel industry is derived) meteorites. It was worked with Stone Age tools and used in both domestic and ritual objects. All this took place before the age of metals, thanks to this small aid from the skies. Later there arose the idea of processing metals. This was domestication taken to another level. Without widespread domestication it would not have been possible to think about these types of transformations.

To produce transformations in people, Chinese alchemy used metals, the pill of eternal youth. Chinese alchemists served the state and worked within the imperial apparatus. They sought eternal youth or the prolongation of life. It was a direction that made for a very utilitarian alchemy. In fact it was close to being a form of medicine. They were not looking for gold; the emperors had riches. Rather the need was for youth, so they ingested certain preparations meant to preserve life, often with deadly results for the emperor (and, no doubt, for those alchemists who had worked on them). All of this gave rise to myths that translated these properties, like those of the fountains of youth, and pills of immortality. These myths often led to territorial expansion, because of the search for these elements in ever more distant locations.

Even until recent times physicians used allegories about metals to refer to certain illnesses. In relation to syphilis they said: "for a few moments of Venus, many years of Mercury" (in reference to the treatment with mercury that was given as a cure for that illness). But the idea of the operator's transformation is not there; the change of the operator who is working with the substances is more recent.

One works producing the prime matter, this androgynous creature composed of mercury and sulfur. In this work with fires and acids, the Artist might breathe in the neurotoxic vapors of mercury, which are related to hallucinations as well as to some extraordinary phenomena. The imperceptible and extremely toxic mercury vapors go directly to the nervous system. There is always this background of danger and a lot of intuition in all this. It is not that they were intentionally exposing themselves to these vapors, but they suffered the effects of this type of work.<sup>2</sup> The same thing does not occur with the sulfur; its vapors are asphyxiating but not toxic. It is possible that in these dangerous practices, these hidden sciences, the idea was born that combining certain metals could produce internal modifications in the operator.

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<sup>2</sup> In other moments and contexts (shamanic, mantic, sorcerous, as well as those of witchcraft, and magical traditions) they worked intentionally seeking toxic substances that when ingested produce experiences and alterations of the consciousness. They worked with unguents: substances that passed into the blood stream and produced their effects. Some of these pagan magical practices, with Alexandrian roots, produced serious collisions when they entered into Christian culture. They maintained that the world is not as perceived, but that it was hidden behind the phenomena.

The prime matter is not one; two combine to initiate the process: mercury and sulfur. The theme of androgyny already appears in the Neolithic. This has a biological background, a powerful intuition about the ovum and spermatozoa.

They worked extensively with metals and their transformations, and had a great deal of interest in discovering the prime matter. Many of them thought this would be found in "insignificant" materials discovered in what people cast aside. Materials perhaps found in urine. Processing it, they produced luminescent white phosphorus. The search for the prime matter allowed for a great deal of experimentation and led, through trial and error, to the discovery of acids, alkalis, and many other discoveries. In order to do all this, they developed very sophisticated instruments, some of which were transferred to chemistry and survive to the present day. The gentle Bain Marie (used to heat substances without exposing them to direct fire) derives from a procedure used in the work of the alchemist "Maria the Jewess". Many of their discoveries were a question of accident or intuition.

Hence, when chemistry appeared we find it already well equipped. It had been endowed with a panorama of apparatuses and substances, which in their moment represented a great advance. The history of alchemy is complex because it expressed itself in diverse forms in various cultures and times. Thus we arrive at alchemy as universal science, which takes its name from the Arabic language of those travelers who gathered information and established contact with other cultures.

By the Renaissance, alchemy was quite close to science. The 17th century laboratory was very sophisticated and counted on an arsenal of instruments. By then, and until its decline into chemistry, there was a great deal of experience and literature. And until its end it was evolving, being perfected and developed through this mental pathway that carried it. Alchemy did many things in this period; among them it sought the transformation of the operator. Later it became psychologized, remaining with the theme of transformation, but abandoning its material practices.

### **STEPS IN THE MATERIAL DISCIPLINE**

The major phases in the process can be summarized as in the structure of various universal myths: birth and life – death and darkness – resurrection and ascent. The material that is being utilized suffers all the changes proposed in the steps of the Discipline; at the same time the operator registers the corresponding allegorical concomitances. The initial prime matter is cinnabar (a compound of sulfur and mercury) that continues transforming throughout the entire Discipline.

#### ***First quatern: birth and life***

**1<sup>o</sup>- Depuration.** This step deals with the purification of two substances.<sup>3</sup> The mercury is filtered with a chamois or piece of fine leather until it is free of impurities. The sulfur is repeatedly washed with warm water until some impurities precipitate, others float up and the clean sulfur can be removed. Finally, the purified substances are mixed in a proportion of 1:3 and a slate-black body with metallic flecks is obtained.<sup>4</sup>

**2<sup>o</sup>- Growth.** Hydrochloric Acid in 2 parts of pure water. The body is introduced into a glass sphere (round bottom Florence, or boiling flask) and covered with the dilution. In the trap and the recipient containing pure water, a few bubbles are registered. The process begins with a gentle flame that increases gradually until the indicator of the bubbles appears. The rhythm at which the bubbles

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<sup>3</sup> We are not going to find the Prime Matter, one must produce it and it derives from two principles that interact. This is rooted in a certain type of alchemy, based on sulfur and mercury that allegorize two opposite principles, just as was explained in the medieval Alchemy that was brought by the Arabs. The Cinnabar that is found in Nature is composed of well-mixed sulfur and mercury. That mixture of two principles, that in more than one sense are antagonistic and complementary, is what we want to process. This is the evolutionist idea: to do in a little time what takes Nature millions of years. In this step, the substances and the operator are purified.

<sup>4</sup> The identity of the "Prime Matter" has always been in dispute. However, it is acceptable to treat it as an "Androgyn" considering the two different elements, sulfur and mercury, as the constituents of a single body. After mixing, by stirring the substance in the "Mortar", the coloring of the body becomes increasingly black with small metallic specks until resembling the "Raven's Wing". This moment of "Mortification" will continue in the following step when the temperature is gradually increased using a very interesting procedure known as the "Wheel of Fire". The body has been "Mortified" but still has "Growth" and other functions." Death" will occur in the following quatern.

appear should be as consistent as possible but in any case should increase and not diminish. The flame is increased until traces of the colors appear in the glass sphere. At this point the temperature is maintained. The step ends with the appearance of brilliant red groupings.<sup>5</sup>

**3<sup>o</sup>- Separation.** With the appearance of the red groupings the fire is gradually reduced until the sphere is cooled off. The scabs are mechanically detached. Under these is found a red substance that contrasts with the black calcinated substance.<sup>6</sup> The black substance is dissolved in the hot diluted acid that is kept at a temperature below boiling. It is always stirred in the same direction until obtaining a red body that is then dried by evaporation. This bears repeated washes with pure water until no trace of acidity remains.<sup>7</sup>

**4<sup>o</sup> Repetition.** Perfect mixture of the red body with purified mercury 3:1. Division into three groups. Introduction of the first group in the sphere and gradual increase of the fire until obtaining the mirror. This appears with greater clarity in the neck. Again the bubbles are observed in order to control the fire. The indicators should be carefully verified since the mirror is produced between the fusion temperatures of tin and lead.<sup>8</sup> This range of temperature is maintained without producing fusion of the lead. Then, having obtained the mirror by mixture and sublimation of the first group (1R or First Repetition), the material is mechanically detached and finely pulverized and mixed with the second group (2R). The mirror reappears. Complete the previous procedure and end with the mixture of the third group (3R). In this step, movements of white ashes can be produced in the sphere, these serve as indicators of the conclusion of this stage. Finally by detaching, pulverizing and washing, a more fixed red body is obtained than that in step 3. The greater fixity of this body is verified by the fire test – a pinch of the body placed on a piece of glass and repeatedly placed in the flame shows no alteration in its coloring. The fixity of this body is also tested by applying the three acids: Hydrochloric, Sulfuric, and Nitric. The case of a reaction with any of the acids indicates previous errors in the process. If there is no reaction one continues. The fixed red body that is obtained has the color of the seeds of a ripe pomegranate,<sup>9</sup> more intense in its coloration than the non-fixed red body of step 3.<sup>10</sup>

### **Second quatern: death and darkness**<sup>11</sup>

**5<sup>o</sup>- Fermentation.** The fixed red body is mixed with fine lead filings; these should end up covering the mixture. All of this is bathed in sulfuric acid and the temperature is increased to that of the skin. Fermentation begins and the indicator bubbles appear. Later, increase the fire until producing a

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<sup>5</sup> In this step the substance is first *mortified* with a gentle acid. This could be lemon juice or vinegar, but in our case, diluted hydrochloric acid (*muratic acid*). Later there are changing colors: in this step appears the eye-catching “Alchemical Banner” with its red, white and black colors. Later, small groupings of brilliant red appear, and spread. These brilliant red groupings are known as “Rubies”. The apparatus known as the “trap” allows the exit of gases, which can be followed by observing the release in the water. If the release stops because of the cooling of the environment, the volume of the gases contract and the lower temperature produces a suctioning of the water (called “regression”), which ends up causing the glass sphere to explode.

<sup>6</sup> In metallurgy, slag is waste. In the waste we might find the essential. This is a principle for us. The Red Salt that is extracted from the obscurity of the mine is an unstable red substance.

<sup>7</sup> It is necessary to use the utmost care when removing the fragments of the calcinated body, which adhere to the sphere. When fragmented they show red striations in their interior, which is why they are called “gills”. Immediately proceed to obtain the “unfixed red salt”, so called because it does not withstand the “fire test” or the acid test, and the “green dragon” (acid) can “digest it”.

<sup>8</sup> This is controlled thanks to the “witnesses” suspended from a bronze or brass collar placed around the neck of the sphere. The witnesses are positioned across from each other so as to be very clearly visible. The tin witness will melt at 232°, and lead at 327°. These “witnesses” serve for measuring the temperatures since when the tin but not the lead melts the desired heat has been achieved.

<sup>9</sup> The red body obtained at the end of this step is known as “fixed red salt” or, because of its coloration, “pomegranate”. Pomegranates appear in the myth of Persephone. She was abducted and carried to Hades in the world of the profundities. When Persephone was about to leave the world of Hades, she was fed a mysterious pomegranate seed so that she would soon return to its shadowy dominion.

<sup>10</sup> This procedure has been called the “REBIS” (the “reiteration of the thing”), or “3R” (“reiterated three times”). The indicator of this step is a mirror-ing of the glass that reflects the image of the operator; hence it was called “TheMirror”.

<sup>11</sup> This entire quatern describes the process and the indicators (internally the operator’s registers) of darkness and the death of the body.

violent reaction. Reduce the fire and cool. Add pure water to the substance, stir and leave to precipitate. The acid water is extracted. This is repeated until all the acidity is eliminated. Drying and calcination with fire until obtaining a body like gray-white powder.

**6<sup>o</sup>- Circulation.** Sulfo-nitric solution is prepared (1 of sulfuric acid to 2 of nitric acid). Heating and vaporization of the substance in a closed cycle, that is to say, the vapors are recovered and passed through the substance again. The apparatus used here has been known since antiquity as a "swan". The operator manufactures it from white ceramic and subsequently glazes it.<sup>12</sup> The process is complete when the entire body is attacked and reduced to a dark gray paste.<sup>13</sup>

**7<sup>o</sup>- Wash.** Washings as in step 5<sup>o</sup>; vaporizations with water and drying with heat. The process is repeated several times until obtaining a body of a very fine gray powder.

**8<sup>o</sup>- Agglutination.** The body is mixed with antimony, copper and iron. The quantity of white gray powder should be greater than the quantity of the other materials (together). These should be ordered from greatest to smallest. Thus, values should be assigned as follows: body 7, antimony 3, copper 2, iron 1<sup>14</sup>. The mixture is placed within the crucible and submitted to a temperature of 1500<sup>o</sup> (at this temperature the crucible and the mixture become "red white"). The substance is recognized as completely fixed when the fire does not attack it. The fire is maintained until all the elements involved melt homogeneously. On cooling, and separating the slag, the veins of distinct material appear as if this was a mountain in miniature. The body is introduced into the sulfo-nitric solution: 1 of sulfuric acid to 2 of nitric acid, and heated very gently. The temperature is increased until producing the violent reaction and the appearance of colors—in succession: green, blue, yellow, red and white in vapors and in the decanted liquids.<sup>15</sup>

The body ends up as a moist greenish paste bearing the signs of death. The temperature is maintained until the calcinated body is converted into an ashen gray powder in which appear some tiny, brilliant crystals.<sup>16</sup>

### ***Third quatern: resurrection and ascent***<sup>17</sup>

**9<sup>o</sup>- Quickening.** Washing with dense water. This is obtained by distilling water until left with 1/10.000 of the volume, which is collected, achieving the desired quantity. Wash as in the 5th step. Drying and the fragrance of the body.<sup>18</sup>

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<sup>12</sup> The "swan" is related to the earliest distillation apparatus. These date back some 5500 years and were found in Tepe Gawra Mesopotamia. It is thought that they were used for perfumery.

<sup>13</sup> The process in the "swan" tends to produce the loss of the body's "spirit". Through the reiterated boiling of the acids until the body is left totally "digested". We cannot in this step attempt to recuperate the "spirit" as in common distillation (it's from there that drinks of "spirits" and distillation of alcohol are related) but rather the contrary. It is a matter of remaining with the body until it is totally inanimate (without "anima"). There are post mortem phenomena.

*Below death is diffuse vitality.* Not long ago, in the XIII century, a simple graphic "machine" was used to see process, the tree of life of the Kabbalah. There we can see Malkuth located below death. To render the body lifeless demands other works that end with the burial of the body in the "mountain". After numerous extractions and calcinations we are in conditions to obtain a body that is finally "dead" (first without "spirit" and later without a "soul"). This is about the ashes of what once was a living being.

<sup>14</sup> The different proportions in this step respond to the different melting and sublimation temperatures of the agglutinated metals. Hence iron is used in a smaller quantity than copper and antimony, since these have a lower melting point.

<sup>15</sup> These indicators of color have at times been known as the "peacock's tail". They must be obtained at risk of not successfully concluding the operation. Frequently, impatience results in the loss of some color indicator and the process is clearly left incomplete.

<sup>16</sup> This is the step of the "mountain" and the "ashes". It presents various technical difficulties around bringing the flame of the oxyacetylene torch (which avoids unnecessary delays) to 1500<sup>o</sup>. This work must be done very rapidly preventing the elements of low melting point from being sublimated or volatilized, losing the possibility of integrating them into the mountain. Of course the work with the atanor or alchemical oven is replaced with other instruments.

<sup>17</sup> This entire quatern describes the process and the indicators (internally for the operator, "registers") of the resurrection of the body.

<sup>18</sup> Once again we have a procedure that deals with evaporating all of the "spirit" proper to or "charged" in the water. This is a matter of conserving the heaviest molecules of the "universal solvent" (the water). In this case they will serve for dissolving and agglutinating the "remains" of the body without adding other properties that are always present in the water. This type of procedure, ("solve et coagula") was commonly used with diverse substances by western alchemists. "Light water," dew of the morning, or "the dew of May" was obtained by the alchemists for the cosmic properties with which it was "charged" moments before the rising of the sun. In that case it

**10° Purification.** The body is covered with pure silver and nitric acid is added (the temperature should be lower than the boiling point of water). Then the temperature is elevated slowly until the body begins to take on a green-gray color.

**11° Conversion.** Pure antimony is added and the temperature is raised until the body fuses with the antimony. Significant flashes are produced. Change of quality of the body.<sup>19</sup>

**12° Multiplication.** The glass sphere is left dyed a golden color. The sphere is ground into a very fine glass powder, which in the presence of heat is capable of staining an adequate body in a proportion 1/10.000.<sup>20</sup>

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deals with "light water" as opposed to the "dense water" of this laborious step. Another indicator that the step has been achieved correctly is the "fragrance of life" which is similar to the fragrance exhaled by newborn children. The gentle odor released in washing the body with dense water, is very helpful in configuring the mythical argument.

<sup>19</sup> This operation was called "the triumph of antimony" because of the radiant light which appeared in the interior of the balloon in a quite surprising fashion. This step and the accompanying phenomena are very variable and depend in some measure on the handling of the "wheel of fire". Exceeding the limit temperature leads to the explosion of the balloon; not reaching the minimal temperature impedes the "change of quality" of the body. The "change of quality" was also called "transmutation" and at times, "transubstantiation". Such procedures and designations dragged the alchemists head-on into collision with official medieval religion, since in ecclesiastical ambits it was believed that "transubstantiation" was a "mystery" proper to the conversion of bread and wine in the "body and blood" of Christ. On the other hand it only appears to be an imitation of the Christian procedure, when, in reality, its inspiration stems from the classical environment of the Mysteries of Eleusis. Long before that epoch there are indications of a "change of quality of the substances" in the tectonic cults of Asia Minor in which Cybele is one of the most significant divinities. Of course there are also antecedents in Chinese Alchemy.

<sup>20</sup> This step called "the Phoenix" finds in this fabled bird an image that corresponded to resurrection by fire as the alchemist's device has it: "Igne Natura Renovatur Integra" (All Nature is Renewed By Fire). The Cornucopia was also an adequate allegory. From the horn of plenty there endlessly pours forth benefits of all kinds such as immortality, regeneration, and gifts of both spiritual and material wealth. More than a few adventurers in the epoch of the discovery of America had their imagination inflamed by myths and legends (of alchemical origin) like those of "Eldorado", and the "fountain of youth". In this last step the balloon (the alchemic egg) is left dyed a golden color. Once pulverized one has a substance with multiplicative properties like that of tinting other bodies in the presence of fire. There is also the case of the "golden pill" produced by the Chinese alchemists (a golden pill made with mercury, sulfur and other substances). From there no lack of excesses developed, some emperors and numerous officials seeking the "pill of youth" dedicated themselves to consuming these toxic substances.

## ***ENERGETIC DISCIPLINE***



### **INTRODUCTION**

The Energetic Discipline works with the generation, displacement, and transformation of psychophysical energy.

We base ourselves on two energetic principles:

1. If the energy is not diffused you will not be able to access it. If the energy is concentrated, it will first have to be diffused in order to later summon it from different parts of the body.
2. To work in this Discipline, it is necessary to train one's ability to internally feel the psychophysical charges, using the nervous plexuses to verify the production and passage of the energy, plexus by plexus.

In the Energetic Discipline we work with psychophysical energy, not with any other kind of energy. We can rapidly see how the psychophysical energy works, for example with the visual images that appear on our screen of representation.

The permanence of the image has to do with the conservation of the psychophysical energy. As we move towards the level of sleep the permanence lessens; the more tired one is, the less the image can be maintained. By trying to maintain the image during the day we are able to see that it fluctuates according to the cycles of the psychophysical energy. This occurs with images in the same way it does with all psychophysical activities.

An image's brilliance has to do with the focusing of the energy. Brilliant images can be achieved with training. This brilliance demonstrates an important characteristic: intensity.

Intensity is important for other energetic works. Unless there is a sufficient intensity, certain works in the more advanced steps of the Discipline will not be possible.

Intensity, brilliance, and permanence. We are speaking about psychophysical energy and we are using the example of the image.

In terms of psychophysical energy, we have to comprehend that everything that moves as an image moves by quanta of energy. Images however, are not only visual; they correspond to the different senses. There are people that have specialized in different images corresponding to the different senses. Take auditory images for example, deaf people who can write a complete symphony, or olfactory images, which can be developed through the craft of perfumery. There are taste images, like those of the gourmets who work with their taste buds; they also work with images, memories that they compare with their perception. A wine taster can look for the taste of strawberries in the different varieties that they taste and almost without realizing it they can capture the flavor. From the samples they know this is not strawberry but hazelnut. All of this works with images that are compared with the memory. In general this works through a process of elimination and goes calibrating itself by appealing to the memory as a representation and comparing it with the perceptions.

We have spoken of different images of the external senses. There are also images that do not correspond to the external senses, but rather to the internal ones.

The force of the representations of internal images is of great interest for the Energetic Discipline. Images that come from the external world are registered as within one's own body, but many images originate in the internal world. We classify these images as coenesthetic and kinesthetic. The first register changes in the internal environment and the kinesthetic ones register changes in the corporal position.

This play of images among the perceptions, the representations, and the senses, gives us very important keys about the functioning of the psychophysical energy. When we speak of the theme of the internal senses we are speaking of images that are more difficult to register. At times the internal senses interfere with external perception. We are speaking of the phenomenon of translation of one sense into another. This is easily recognized in the sense of taste: "How sweet you are," "what a bitter or sour way of speaking." Also in the olfactory sense: "This situation stinks." We can find multiple examples of these kinds of translations in poetry.

These translations from one sense to another function almost at the speed of light and have to do with the nervous current. They are trains of impulses that leave one sense and are transformed into another. We can reduce the sensations and the translations to their minimum atom, which is the impulse. We reduce them to impulses and we see their properties; how they are transformed, how they work with their sensory pathways: taste, auditory impulses, etc. These impulses move through nervous currents. For example, faced with a dangerous situation, adrenaline pours into the blood stream, the flow of nervous activity accelerates, the muscles become stimulated. The organism emits substances that accelerate or slow it down. There are others that block or slow the neuronal connections. It is not the thoughts but the transmissions that are slowed. The "toxic" phenomena produced hinder the transmission. These trains of impulses can be transformed and deformed. This phenomenon can be clearly observed in the case of drug use.

We are speaking about the internal senses that, without one realizing it, receive signals of changes that are occurring: variations of temperature, changes of alkalinity or acidity, changes in pressure. Often these variations are produced subliminally, and in order to detect them we have to place ourselves in a subliminal situation, at the limit of perceptions. These senses are often giving signals that are translated and so at times their origins are not understood.

Another subject is the circuit of representations. The perception and the sensation form an inseparable atom. Perception is the sensation plus something more. They are trains of structured images and not isolated sensations, they are structured perceptions.

The translations also present great advantages, verifying the structures of perception. Structures are very important for the economy of the psychism. They are always given in association with charges in other senses. It's incredibly complicated. To speak of reality is a bit complicated: structures of perception that are assembled into a structure of representation and which lead us to consider it as the external world. This brings about certain humility when considering what is known as criteria of truth.

What you see is what is; well it's not like that. That's like what occurred in an earlier time with the rising and setting of the sun, when they lacked information about celestial bodies. Today we still say that the sun rises and sets. So this matter of criteria of truth about the world should alert those who study these things that one studies from a particular angle, from a given perspective. The "truth" can be put together thanks to the structuring of the images, but it depends on one's location or perspective.

This theme of the translation and the structuring of images allows one to discover qualities in external objects in an elliptical way, i.e. translated, as in when you calculate the weight of an object without touching it. They are complex and interesting phenomena and have significant consequences if one wishes to work with how the psychism is configured.

If we want to destabilize the psychological system, there are many ways to do so, and one of which is the alteration of the nervous system. Not only can this be produced by the action of external substances, but certain glands in that circuit also secrete specific endorphins that produce alterations through the action of internal substances. So you could have the case of a person who hasn't drunk any wine but nevertheless extraordinary things happen to him. No doubt just as certain aptitudes can be trained in this field, so can certain forms of entering those worlds. But you need moments of inspiration, to put yourself on the train, to get into theme. Some put themselves there by doing mathematics, placing themselves in a certain coenesthetic frequency. It's a theme of internal senses and the translation of impulses. It's as if there are layers and one could enter into one stratum or another; like the Tibetans who enter different bardos. There are some whose lives are linked to a bardo. Some don't even realize that there are different layers and if you want to get someone out of a particular bardo they must be destabilized.

With the Discipline we enter fully into this theme. It's a long sequence of things that can be grasped very well. Differences can be made in light of the learning that comes from reason and experience, not just theory. We felt that this was an adequate way of proposing things, first the practice and not diving into the Discipline head on. One learns, compares things, and reflects about all this, one goes working with memory, but also with experience. These are things that normally one does not study, they are experienced but left in the "realm of the strange".

### **WAY OF WORKING**

In each quatern and each step, the work of the Energetic Discipline is reduced daily to only two points: consciousness of self supported by the productive plexus, and the practice of perfecting the steps at some point in the day.

The first point: Consciousness of Self supported by the productive plexus, which is a coenesthetic reference and therefore, one that is located internally in the body. This is done for as much time as possible during the activities of the day, without losing awareness of yourself. If you lose it, you can take advantage of any stimulus that appears and that triggers the productive plexus, in order to become aware of it again, and then try to maintain it, but without trying to do any work with the energy... simply being aware of oneself.

The second point: practice of perfecting the steps during some moment of the day.

### **STEPS IN THE ENERGETIC DISCIPLINE**

#### ***First Quatern: creation of the energy***

**1º.- Preparation.** An adequate mental environment is created upon locating oneself in a "space" isolated from the external conditions.

A lot of importance is given to the creation of a proper physical ambit, purified of influences that are not proper to the work.

**2º.- Accumulation.** The tension is raised slowly and moderately with the support of muscular contractions around the vegetative-sexual plexus.

From here on it will be referred to as the "productive plexus". From the beginning of the process, it should be understood that it is not the plexuses that produce the psychophysical energy. Rather, they are used as the sources of sensations and as attentional references. The work with the plexuses allows the mobility of images and registers (at the beginning external visual and tactile) and subsequently the mobility of registers (internal tactile and coenesthetic images). Traditionally, the practice of "raising" the energy from the productive plexus followed the movement of the energy

going up the back so that at different heights of the spinal column the nervous current arrived to the plexuses located in the front part of the body.<sup>1</sup>

Certain muscular contractions produce a register experienced in the productive plexus and manifest as shivers. The general psychophysical energy of the body goes concentrating in the productive plexus; it gets concentrated in the zone and the tension goes augmenting in the point.

From our point of view, the productive plexus is a remarkable nervous terminus related to vital functions as well as the perpetuation of the species. Its pendulum-like characteristic of charging and discharging like a capacitor is also of interest. We add intention to those qualities in order to orient the energy with a different purpose and not only with the continuation of the species. This is the starting point of the Energetic Discipline. We also know that the capacity of this nervous terminus is accentuated by the action of both internal and external substances.

**3º.- Disconnection.** On the one hand, from the physical source of the stimulus, and on the other hand, from stimulating perceptions and images. One begins by dividing the stimulating images from the sensations, remaining only with the latter located in the point. The stimulus image disappears and one retains only the coenesthetic image-support that reinforces the sensation.

**4º.- Ascent.** The sensations are raised plexus by plexus, encountering obstacles that must be dissolved until reaching the Summit and obtaining the "light" there.

The work with the plexuses makes the mobility of images possible since the plexuses deliver information about the internal spatial location of the psychophysical energy.

The following could be a good sequence in the step of the Ascent:

**A. Production of the charge** from the productive plexus. The main thing is to achieve a sufficiently intense charge in order to mobilize it toward the different plexuses. **B. From the productive plexus** to the epigastric plexus, below the navel (tends to be registered as increasing heat and expansion of the energy through the entire body); **C. From the epigastric plexus to the solar plexus** (tends to be registered as tension and movements in the body since it is the motor center that is being affected). **D. From the solar plexus to the cardiac plexus** (tends to be registered as emotional movement, as waves of emotions); **E. From the cardiac to the pharyngeal plexus**, in the middle of the neck and below the throat (tends to be registered as an increase of heat toward the head); **F. From the pharyngeal plexus to the head**, toward the middle, behind the eyes, using the sensation of the eyes as a reference (tends to be registered as light, colors and movement of images).

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<sup>1</sup> In Tantrism and Tibetan Buddhism it is known that the energy starts from the productive plexus. The starting point of the psychophysical energy is situated there, in a physical location but also a spiritual one. They observed or imagined the existence of the chakras, which are nervous endings that originate in the spinal column. But the energy does not simply pass through the chakras; rather it ascends and descends through the nadis that they consider to be mystical channels. That concept later passed to Western psychology, but it is clearer in Tibetan Buddhism and in Tantrism.

The experimental psychology of Wilhelm Wundt, which was dedicated to experiment and measurement, was able to establish the following. He saw the physical concomitances of certain mental experiences. For example, he placed a subject on a stretcher, which was balanced on an axis. When the subject was carrying out mental activities, like mathematical operations, he observed that the blood went towards the head and the bed inclined in that direction. He also made tests with temperatures: a subject holding very sensitive thermometers in each hand was instructed to think about holding a burning hot coal in one hand, while imagining freezing ice in the other. The thermometers demonstrated that the temperature of one hand slowly rose while the other lowered.

During that same era J. Randal Brown of the United States began to give demonstrations of what he claimed was mindreading. He showed a remarkable ability to detect hidden objects, and carry out tasks imagined by his audience. Brown's demonstrations were made possible by his ability use touch to detect the internal muscular movements generated by the subjects as they imagined various scenarios. The charge carrying images moved their body in one direction or another depending on where the image was placed. If it was placed on the z axis, it moved towards the outside or towards the inside. Not only the body but also the intrabody followed the action of the image. His assistant Washington Irving Bishop eventually learned Brown's secret and became a rival in the mindreading business. Over time other performers learned the secret and this kind of "mindreading" became known by various names. Cumberlandism (after Stewart Cumberland, Bishop's assistant), Hellstromism (after Alex Hellstrom), etc. This was the discovery of muscular tonicity.

If you are not able to elevate the energy, it's not because of some dysfunction of the plexuses but rather because of lack of management of the images (it's a game of imagery); one tries to educate the coenesthetic image, which is something that is very abstract. At first the bulk of the tension is physical, but later one manages to separate the coenesthetic image from the physical tension. There has to be both capacity and minimum skill to reach the point in question and capacity translated as sparks, as light.

Only by perfecting the practice can the differences among the plexuses be recognized. Upon finishing this quatern, what was the routine of repeating each step, becomes the repetition of the quatern without a break in continuity.

**Comment:** This quatern is registered as an “awakening” of the internal sensations and the opening to an internal and external world that is perceived as having greater brilliance and volume, as stimulating and full of meanings.

### ***Second Quatern: consolidation of the energy***

**5º.- Evanescence.** The sensations are transformed into sparkles or naturally lose force until diluted. Activation in the summit until the process evaporates.

The activation of the summit continues until it diminishes. This is not the “circulation of the light” of which the Taoists speak. The sparkles lose strength and diminish. Even if one tries, it is not possible to maintain and increase this activation.

**6º.- Recuperation.** Falls of tension are produced and a return to the productive plexus, recuperating all kinds of sensations (without new stimuli in this plexus).

In the previous step the energy gradually weakened and now falls of tension are produced. One returns to the productive plexus, which puts the energy into motion. We try to recuperate sufficient remnants of energy remaining in the body to have enough to raise it up again.

**7º.- Fixation.** A new fall of sensation is produced at the same time maintaining in the summit a tone of tension independent of the images. These are pure sensations without images, or more exactly, coenesthetic and/or kinesthetic images without images from the external senses.

There is a fall of sensation to the productive plexus while maintaining the sensation in the summit. Considering that the brain does not register sensation, how is possible to have an image that condenses in the nothing? Here we continue with imaginings, phantasmagoria. These are pure sensations, without images. They are coenesthetic or kinesthetic images.

**8º.- Concentration.** Recuperating all the sensations of the body from the productive plexus (experiencing the "world" through the productive plexus and the sensations continue moving “upwards”).

It is convenient to repeat the complete process (all the steps continuously from 1 to 8 inclusive) 3 or 4 times continuously in each session. It is important that there is no “jerking” and no muscular tension of any type, in order for the respiration to be continuous, and without interruptions. It is only now that the muscles contract so as to act as a “trigger” of the process, and the ascent should not involve any other muscles or interfere with breathing.

### **Observations on Steps 7 and 8**

Advancing from step 7 (the sensations are maintained in the summit as long as seems opportune), step 8 marks the moment of “descent” to the productive plexus investigating the different sensory options: these could include sounds; tactile sensations that can go on changing; odorific sensations; and visual sensations that have an impact on the productive plexus. It is important that the different sensations used manage to mobilize the productive plexus transforming themselves in representations (in energy that will be utilized to rise through the plexuses). The sources generating the sensations are very diverse, very personal. In this field everything is subject to experimentation,

which will also help gain understanding of the mechanisms of translation and the mechanisms of translations of sensations to psychophysical energy.

It is important to register the successive impact of the various senses, verifying how they "hit", how they are translated in the productive plexus. When it seems that those sensations have been translated sufficiently, one begins to bring this "whole of sensations" (without precise distinctions between the different senses), as a sum of energy, towards the summit. That charge will remain there, assuming that over the course of hours it will go redistributing itself throughout the body until everything is left in complete equilibrium without tensions or overcharges.

The work of the second quatern is of sensitizing the energy just as the first quatern was a work of producing and directing the energy and the work of the third quatern will be one of energetic transformation.

**Comments:** This quatern is psychologically complicated; it works with pure sensations, without conversion of images. The process darkens and by the end of this quatern the register is predominately of darkness and being lost. Tibetan psychology would say that one is inside a "bardo" where the register is that there is no exit.

### ***Third Quatern: disposition of the energy***

**The Purpose:** Before beginning the work in the third quatern one meditates on the Purpose, gradually configuring it so as to give direction to the energy in Step 12. The Purpose corresponds to one's deepest aspirations; it works in the field of the transcendent meaning of life. It is something that goes beyond space and time and is recognized by the commotion that it produces. This configuration takes place over time. The Purpose works in the copresence, it stays and acts there, it's a "great magic" and it generates very important automatisms. The Purpose has to have sufficient emotional charge. As anyone who is trained in sports can understand, it is charged through repetition until it is automatic, oriented by the automatisms and not by concentrated attention<sup>2</sup>. It becomes independent of the attention and is set loose. You have to know how to insert it well inside yourself. Mastering the affectivity will produce the phenomena of automatism of the copresence. It is through repetition that the Purpose becomes adequately implanted. It is senseless to speak of a work without a purpose.

Before beginning the routine the Purpose is worked with and the automatism begins to be generated. This quatern takes into account the Concentration of step 8, which diffusely translates the impulses of the various senses, the memory, and imagination (the 3 pathways of experience) until the charging of the productive plexus begins. The Second Accumulation of direct charge of step 9 (and the attentional division between the productive plexus and the summit) begins with the charging of the productive plexus. Without detaining the charge one continues to separate the sensations in the summit from those of the productive plexus until discarding the reference of the productive plexus and attending only to the summit. With this the Separation of step 10 goes on developing. The moment of the leap between step 10 and 11 approaches, in which the transformation of energy begins. This leap will be produced in the measure that the charge is increased and the limit of tolerance amplified. If upon arriving to the limit without being able to pass it, or if the charge disconnects, diffuse the energy as occurs in every finalization of this quatern.

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<sup>2</sup> We are speaking of phenomena that occur frequently in everyday life, phenomena that are expressed in opportune moments although the subject's attention is not concentrated on that objective. This occurs, for example, with a person who has planned to arrive to a location on a street in their city. The purpose was elaborated before leaving the house. In this case, the direction taken by the subject is overseen by certain automatisms and not by concentrated attention. There are critical moments in which the objective becomes more present and this occurs when something compromises or deviates the initial purpose. The mechanism that we can call "co-presence" is at the basis of daily phenomenon and also of the most extraordinary ones. This occurs when an affectively charged purpose is repeated until the automatism becomes independent of the attention and is "released" in the foreseen situation.

**9º.- Second Accumulation.** Growing attentional division between the sensation in the summit and the tension in the productive plexus.

Attentional division is possible as was confirmed in Step 7.<sup>3</sup> The intention is to simultaneously register the sensation in both plexuses. Here we are forcing the attention to its maximum level. The separation takes place in growing intensity, as if one was thinking with two brains.

**10º.- Separation of Pure Sensations.** Releasing below, and pure sensations remain in the summit. Elimination of any image that impedes the accumulation of energy in the summit. New sparkles and light.

One lets go of the sensation of the productive plexus and only the sensations in the summit remain. This produces an “elastic effect” as occurs with the release of a coiled spring. Many images tend to translate and convert themselves, as normally happens when the consciousness is in mechanical divagation, and this is what should be avoided by reinforcing the attention. The tension grows in the summit while eliminating the conversion of images. An image appears and is ricocheted away, it is ignored and the tension goes increasing.

**11º.- Transformation of the Energy.** A change in the organism's general energy is registered and observed in the mental "tone". Phenomena proper to the Force. Concomitances in all the plexuses. Control and circulation of the light.

There are new sparkles, and “light.” There are no other images. A change in the general tone is registered; there is more oxygen and adrenaline released. There is a type of general energization that lasts instants. It is not a change in the tone of the image but in the corporal tone - more awake, more energized. Phenomena of the Force and the circulation of light. Everything is energized and the situation becomes radiant.

**12º.- Projection of the Energy.** Possibility of introjecting or externalizing the psychophysical energy.

The projection or introjection of the psychophysical energy is guided co-presently by the previously configured Purpose. It is like when one Asks and puts themselves in a mental situation where what they are asking for is fervently desired. It is an asking that gives the impression that it goes out with force and intensity. The sensation is that something goes out of you, that something “leaves” you. Or on the other hand, when it is about introjecting the energy, that one has taken something that will return to one. It is as if one asks for oneself, for example, for intelligence, clarity, a greater level of consciousness and one has a register of this.

Introjection is verified by its maximum lucidity while externalization manifests some of the characteristics of altered states of consciousness.

### **Observations on steps 11 and 12**

When the phenomena of the circulation of the Light, of the Force and the concomitances in all the plexuses begin to be observed in the daily routine, one has the conditions needed to raise the potential of the energy. Hence, the routine begins with the creation of the ambit and the charge is developed in the productive plexus while the energy rises to the summit. Beginning in step 9, one lets go of the productive plexus as a reference and all the attention goes to the space located in the summit that has gone on being constituted as the “point of control”. By increasing the charge to the limit, one goes on amplifying the threshold of tolerance producing the conditions for Separation. It is there that step 11's transformation of energy begins. With the attention concentrated on the point of control, the growth of the tension there should produce the “rupture of level”. Thus step 12's projection of the energy will be expressed from the point of control at the moment of the rupture of

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<sup>3</sup> We already know the mechanism of attentional division. For example, paying attention to two texts that are read simultaneously. The attention is exerted, there is no room for divagating, it is exercised and later you can speak about both texts.

level. This is possible because one has worked with the Purpose of externalizing or introjecting the energy before beginning the routine.

The phenomenon will be expressed at the moment of “rupture of level”. The ruptures of level are anomalies of the psychism. We are referring to the rupture of the habitual level of operation of the consciousness, not to the levels of consciousness. The themes of the Force and of concomitances are phenomena of rupture of the normal sequence.

It is clear that the strongly configured Purpose will orient the displacement of energy, not from the attentional center (occupied in the point of control) but co-presently.

### **METHODICAL WORK IN THE ENERGETIC DISCIPLINE**

This work, in its more important points, can be understood when the Purpose is clear prior to the execution of the total routine and one has good command of the practice of all the steps.

A. Purification of tensions, tones and climates orienting the work towards diffusion.

B. Creation of the mental ambit. **Preparation, Step 1.**

C. Relying on the 3 pathways increases the elevation of the general energetic tone even while maintaining it as diffuse. Gradually, the diffusion goes disappearing and the diverse impulses go on being translated as localized energy until arriving at the **Concentration of step 8.**

D. Begin the direct charge in the productive plexus and the energy rapidly rises through the plexuses to the summit. With attentional division arriving to the **Second accumulation of step 9.** Charging continues while letting go of the reference of the productive plexus and remaining with the attention concentrated in the summit. The **Separation of step 10.** The continued amplification of the limits of tolerance until the registers begin. The **Energetic Transformation of step 11** and the **Energetic Projection of step 12.**

E. The charge is distributed diffusing tensions, tones and climates.

## **MENTAL DISCIPLINE**



In the essence of the Mental Discipline is the search for that freedom which allows the operator to remove him/herself from the conditionings and determinations of their own consciousness, transcending towards universal structures.

The *modus operandi* of this Discipline is meditation. We can distinguish several types of meditation. We should first agree on defining what meditation is, and also in defining the different types of meditation that exist.

There is a natural meditation where, in the face of stimuli, thinking operates as a reflex; it is a reflexive activity of the consciousness starting from things perceived. For example: I see the stairs and meditate about them. Natural meditation takes into consideration the external phenomena. It is not a type of meditation proper, but rather a natural activity of the consciousness that attempts to recover the presentations with which nature, or the environment in general, confronts it.

In simple meditation the attitude of thinking goes beyond reflex in the face of a stimulus. The mind goes deeper and searches for the roots of unknowns or interests in general. Simple meditation is a more advanced step that goes beyond the “dictatorship” of the objects that present themselves before my eyes. Here one goes further than simple presentation, looking to resolve unknowns. This inquisitive attitude, this searching below the surface is a bridge to the third type of meditation, which is the Mental Discipline.

Simple meditation is indispensable for preparing the meditative terrain. Little by little producing a cessation of the reveries, conflicts and subjects alien to this practice.

Although the Mental Discipline needs to continuously refer to the objects of consciousness, it does not place the emphasis there, but rather on the acts of consciousness. The meditator moves in a climate of certainty and doubt, of certainties and ambiguities, until reaching the true experiential point. That is to say: although the steps are clearly expressed, the experience of each one of them is an arduous task, realized by testing one or several routes until the exact meaning is given precisely and there arises certainty and confidence from the meditation. It is interesting to take this into account because it is the nature of thinking and of meditation that doubt and certainty alternate.

There are numerous themes related to the Mental Discipline, for example, that of the levels of consciousness. Here the conception of the consciousness is essentially dynamic and historical. The differentiation in levels illuminates diverse classes of acts depending on whether they occur in semi-sleep, sleep, vigil or consciousness of self.

Mental objects take on characteristics proper to the level of work of the consciousness. I move through different levels and therefore these acts and objects suffer modifications. It is interesting to draw attention to this point so as not to believe that only the most lucid acts are of importance to the Discipline.

It is important to note, moreover, that the process of thinking corresponds to the functioning of the centers of response.

Therefore, having determined the region of mental work, one begins from the entrance to the consciousness in order to dive into it, discovering in Step 5 the mental form, in order to transcend towards universal structures.

## **STEPS OF THE MENTAL DISCIPLINE<sup>1</sup>**

### ***First Quatern: Learning***

**1º.- Learn to see.** Attention is paid to the perception, purifying it of representations, associations, etc. Only the attention plus the perception... I am left only with the act of “seeing”. What I see is accompanied by other phenomena; hence my efforts to only “see”, eliminating other mental operations. I see differently. I verify the action of reveries, memories, and the sensory “search” as interferences.

I see the supposed “reality” in a certain manner. The way we “learn to see” is not given naturally. Therefore, the attention is placed in how I see the object, the centre of gravity has moved. Only attention plus perception. It is there that *learning to see* operates.

**2º.- See in all the things the senses.** In every thing that is perceived there is the sensation (the data of the senses) plus the thing. For example, the perception of a tree. The visual, auditory, and tactile sensations, etc. give different results about the same object since they each have only a region of perception of that same object, and in that way all knowledge is enchained to the senses... The “distance” between the object and me appears. The sensation and the thing. I do not remain with the thing but with the perceptions. I place my attention in the sensation that I perceive and in what that thing is in reality. Surely they do not coincide.

The mechanisms of “identification” are comprehended in this step. The fact that the object perceived and the sense that perceives it appear “fused” in one single phenomenon.

It is not like in the sensualist conception or like in the old conception of the consciousness as a *tabula rasa* free of contents, where everything is provided from the outside. So if the senses are wrong...we are in trouble.

We attend to seeing the difference between the sensation and the thing. Depending on whether the data arrive from one sense or another, I have different regions of perception of reality. If the data present themselves through my vision I have certain registers, through hearing I have others, through touch others, and so on with the various senses. The image that I obtain from the noise produced by an object is very different from that produced by visualizing the same object. The senses carry out an activity of “discriminating” (differences between perceptual regions of the phenomenal world). Then it is through the regions of data that reach me from my different senses that I make the final configuration of an object. For example, that liquid is black to my sight, but it is coffee to my taste and warm to my touch.

In the same way, different positions, different viewpoints, that is, different perspectives of the same object, provide different “realities” of it.

Many considerations arise from the comprehensions gained in these first two steps. Questions appear about the reliability of perception and about the regions from where these perceptions arise.

**3º.- See in the senses the consciousness.** In all perception there is a structure that is not in the senses but in the consciousness, for example a “tree”. This is because the various sensations are

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<sup>1</sup> The steps are learned and the routines practiced in the setting of daily life. This takes us quite a ways from the ideas one has about silence, calm and the withdrawal of the senses as the situations one must seek in order to realize a constructive meditation. Surely, in the repetition of the routines of the complete quaterns, and in the routine of the whole discipline, the meditator needs to put a certain distance between his or herself and the sensory demands. However, this is not a condition but a matter of the economy of force needed to obtain adequate mental concentration. Frequently the same type of landscape is used in the exercise of the steps and this allows the differences in the procedures used to stand out.

organized in perception and this perception is organized in a greater structure or ambit (the consciousness). One should distinguish the perceptions dividing them from the structure that the consciousness organizes. Further, this division should not only be understood but carried out... It is not separate things (isolated forms and colors) that arrive to me but structures, e.g. forms and depths. I observe the activity of something that is not the sense, but the consciousness. It is registered as something known.

In every vision of reality the consciousness is present. Although the regions of “reality” that reach me are different, it is the consciousness that is determinative in this matter. It performs the structuring and gives the final touch that makes me say, “This is a Martian”. The “dictator” consciousness has the final word. Consciousness always intervenes in the configuration of the object. It is like “an old busybody” who gets involved in everything, wanting the perceived to be reliable, always trying to guide me to a “safe harbor”. That is, consciousness always ends up configuring, representing all the information that reaches it through perception. There are unknowns that appear in these operations and ways are sought to resolve them. Same as the object “gets involved” with me, now I “get involved” with the object. It is here that one comprehends how the consciousness infers more than it perceives. The illusory originates from this phenomenon.

**4º.- See in the consciousness the memory.** It is observed that the senses are in every perception, that the consciousness organizes the sense data, and finally, that these data as organized in the consciousness have a structure thanks to the representation, or memory, of previous perceptions. Thus it is that the consciousness organizes and recognizes thanks to the memory, to the previous recordings. The effort is made to cause all the perceptions to disappear so as to be left with only the consciousness and its images—representation plus the attention paid to it.

Structuring does not take place in a closed circle, but resorts to the memory. It is thanks to memory that I can recognize something that comes from the senses: “This is a Martian and I have seen him elsewhere”.

We also see the fallacy of some currents of thought. For example: some propose to see things without conditionings. This is simply a phrase. It is not possible. Consciousness of reality without memory is not possible because there are conditionings that come from the memory, from the accumulation of experience. Of course I aspire to that, to seeing without conditionings but...how will I do that? There are the different regions of perception, what reaches me, but now a third term appears to complicate it all. There is the object, then the senses, the consciousness, and now the memory. This third element complicates everything. The appearance of the memory is very interesting in the resolution of unknowns. We can now add the “dictatorship” of memory to the “dictatorships” of the object, the senses and the consciousness.

Here ends the first quatern, which leaves me with many unknowns, without providing answers. If I were to remain in this quatern I would have doubts even about going out to the street. I would not know what to rely on. Should I pay attention to myself or to the horn that I hear? There is a certain loss of reference; old beliefs fall, while new comprehensions about “reality” arise.

### ***Second quatern: Determinism***

**5º.- See in the memory the tendency.** Observation of the “mental form” not as representation but as an act that tends to be linked to an object of representation. Therefore, the tendency is observed in the representations. This effort demonstrates the tendency of the memory (representations) to arise, completing acts. All the phenomena that appear to me do so in the memory. The memory completes the acts launched by the consciousness.

At this point something else appears. What is this of the tendency? What is that about? I will see the determinism in the memory. An operating mechanism with ceaseless acts and objects that condition me in one direction. The memory, which looked so docile a reproduction of reality, appears now with impositions. With both a tendency, and impositions. In this way, we can observe the mental form, that

act-object structure. Up to now I have seen objects but now I need to observe the mental form. It is not a representation or an image. What is it then? It is something in which I am enmeshed. It is that ambit of my consciousness that moves within certain parameters. But it is not a representation. I study this form as a structure, not as an object. Now I do not see objects but this mental form that is in me. The mental form is an attribute of my consciousness. I cannot visualize it as an object but rather as an array of acts. I establish differences between a mental act and an object. I see that the acts are always working and pointing to objects where the consciousness seeks to rest. The mental form has to do with the articulation of those acts that are completed in objects. I am "subjugated," conditioned, by the mental form. I am within a mental form of acts that seek completion, correctly or not. Inevitably the acts are linked to objects. They are noetic-noematic structures. Within this structure I cannot separate acts from objects because they share an indivisible relationship. We are not talking only of hyletic (material) data, but also of mental objects.

I am presented with the fact of this act-object structure. This determinism imposes itself on me as mental form.

**6<sup>o</sup>. - See in the tendency the enchainment.** Even when dispensing with the representations, it is observed that the effort to eliminate them emerges expectation, as an instant in which this state is or is not achieved, as directed but determined attention. In short: the experiences of the mental resistances and the efforts, are observed as "forces" or "tendencies" to which the consciousness is enchained and without which it does not seem to possess an organized structure. This step shows that without the "tendency" in general, the consciousness cannot act. That is, it is a matter of attending to the "mechanicity" of thinking, attending to the enchainment of the consciousness or to the opposition to the "tendency". I try to stop the acts and the functioning. I attempt "to empty" everything but there are always acts and objects and movement.

And so there is an enchainment in the tendency. I say to myself, "I will think but without representations". But this is psychologically naive since I also have images and coenesthetic representations. Let's try a test; let us imagine a 12-inch screw. Now I remove that representation. I say to myself, now I am not going to see it. Yes, but it will reappear again; it remains co-present, and later it reappears. It appears again. The effort to eliminate it now emerges as expectation. For an instant I managed to not see the screw...and there it is again. It's "screwed" into my brain. The damn expectation enchains me. There I am, always aiming at the next moment. These are the determinisms of thinking, acts and objects that require each other.

**7<sup>o</sup>. - See in the enchainment the permanent.** It is observed that what is permanent is the enchainment, notwithstanding variations in the expectations, the "resistances", or the instants of consciousness. There is no form of activity that is not enchained.

Then with so much "dictatorship", it appears that everything is enchainment and determinism. I discover that in the enchainment is the permanent. They are different mental operations but all of them are impositions in which I observe the enchainment of acts and objects. I change the channel. I try to see another film. But there they are, the expectations. I do experiments to see in which configuration I feel free and I discover that it is not possible. I am absolutely "controlled". These are determinisms and I call them "enchainment".

There is a search for freedom that could remove me from this enchainment, but I discover the only thing that is permanent is the enchainment of mental acts and objects. I may say, "So then I will dedicate myself only to "empty acts". Well, that is not possible. I am enclosed in an enchained consciousness, in its basic structure. It is observed that the consciousness has a structure and a functioning that for me are inescapable.

**8<sup>o</sup>. - See the permanent in one and all.** It is observed that the diversity of the phenomena is only apparent and that every phenomenon is in itself, enchainment. This holds for the consciousness in itself as much as for the thing in itself. Therefore the consciousness and the things are identified in

themselves and not as phenomena. Thus it is that identity is permanent and diversity is variable. The One and the all are identical and permanent. No distinctions exist between the one and the all. I inquire about the other-than-I. The “external” world is also presented to me as structured.

This is curious. I see the trees growing, and in autumn and winter everything changes. How is it that I see the permanent? How is this? I encounter nature’s diversity, diversity in the phenomena, but in all of this there is the enchainment. I find that every mental phenomenon in itself implies enchainment. The thing in itself and the consciousness in itself are enchained. They are identified in themselves; they have identity as such, not as phenomena. Every time I find more things that impede me from liberating myself.

The question of intersubjectivity appears. How is it possible that one consciousness can communicate with another? How is it possible that the same representation can be in two different consciousnesses? Where is what they have in common: in the representation or in the nature of consciousness? We are in a continuous work of investigation and this is an enormous tension.

Here ends the second quatern, with more complications than the first but with deeper comprehensions about the functioning of the consciousness, its conditionings and limitations.

### ***Third quatern: Liberty***

**9<sup>o</sup>.**- See the permanent form in action. It is observed that the permanent form appears even in the diversity of phenomena, whether subjective or objective. The permanent form acts from its own necessity. The leap in the sequence. Rupture of the solipsism.<sup>2</sup>

Even in the diversity of the phenomena there is a permanent form, understanding as form the structure of act-object, consciousness-world. It is possible to have a diversity of presentations, but they are ephemeral. It moves from a point A to a point B, it changes positions, but the permanent form is always present. I confirm that this diverse reality is the same presentation but in different fields. I observe that the permanent can change position. The permanent can be seen in dynamic.

This permanent form always has this fixity in itself. Things are presented to me with variations but behind the variations the permanence of the form can be observed. The world and the consciousness exist in a permanent manner, but there are variations of this permanence. The form is permanent in itself but diverse in its manifestations.

These acts–objects mutually require each other. One cannot be explained without the other. Everything that occurs in the economy of the consciousness has to do with the world. It is the consciousness that gives reason to that world. There we find the natural phenomena. How could their meaning be revealed were it not for the fact that a consciousness exists? The world as such does not exist without the consciousness. The planet Earth does not exist as a world without the participation of the consciousness that gives identity to everything.

The discovery that the structure consciousness-world is valid for every consciousness and acts by its own necessity, it breaks the solipsism that began with the question about intersubjectivity (in step 8).

**10<sup>o</sup>.**- See what is not movement–form. An ambit alien to form and movement can be intuited. It does not emerge as “nothing” but rather as “that which is not movement-form”. That is to say, as that which is apprehended as existing in relation to the movement although its characteristics are distinct from those of the object taken as reference. This, which “is not movement–form”, does not depend on the enchainment.

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<sup>2</sup> Solipsism: (From Lat *solus ipse*, one alone). A radical form of subjectivism according to which only oneself exists or can be known.

We move in structural acts. What is not act–object is the complement of what is object. It is like the complement of the world. What is missing from the angle to be completed. It's like the negative of a film. It is all that my consciousness lacks, and thanks to that, it can move.

What is not movement–form does not emerge as nothing. I do not remain with nothing. What is this that is not movement–form that escapes? It does not depend on the enchainment. So a non-movement–form that does not remain enchainment, that has a lot of arbitrariness, is possible. Either you remain in the enchainment or you leave it. When I refuse the enchainment, I find something that escapes the consciousness, the enchainment of objects, of landscapes. Something that is not dependent on those determinations that we have been encountering.

With this intuition–comprehension, a rupture of level is produced.

**11°.- See what is and what is not as the same.** Movement–form and what is not movement–form are observed as that which is.

I discover that the movement–form and the non-movement–form ARE. Their essential identity is one and the same.

**12°.- See in one and all the same.** It is observed that the "world" and consequently oneself and each thing are, at the root and independently of the perceived phenomena, the same. All distinctions between I and the other, and between things themselves, disappear.

Here these extraordinary reflections come to an end, a way of meditating about the enchainment of presentations, about everything that appears to me, whether coming from outside or inside; about the phenomena of consciousness, which like the water unseen by the fish, are there, always acting, though rarely observed. This reflection takes us to the maximum abstraction, to that experience of the profound where what is and what is not are registered as the *same*. We are not talking of an acute theoretical reduction, but of the consciousness that has transcended the conditionings of its origin, the conditionings of the species.

An exit to that situation of "asphyxia" of the second quatern can finally be found in the third quatern if, working these steps with perfection, we arrive to the experience of the definitive universal structures. Another reality appears.

### **Summary of the steps**

This is a method of reviewing all the steps. The processes of "going and returning" allows the sequence to be destructured, making each step independent of the prior or subsequent steps. This de-conditioning is very interesting and could also be a good training for entering the Discipline. With these steps of going and returning, along with some other considerations, one has the minimal conditions to ask about the world. It is a very good preparation for beginning these works.

### **Sequence from 1 to 12. Vision of going and returning.**

#### **Going:**

- 1° Attention to the external objects through different senses (reverie).
- 2° The object is abandoned and the sensation–perception is made evident (identification).
- 3° Division between the perception and the organization of the consciousness, supporting oneself, or not, in the representation (different organizations give rise to different illusions).
- 4° One discovers in the memory the continuous recording and updating that allows objects to be recognized (comprehension).
- 5° The intentionality of both the consciousness and the memory is experienced as a "tendency" (mental form).
- 6° Through the tendency, acts are structured with objects (determinisms).

- 7° This enchainment is permanent (determinism of the consciousness).
- 8° This enchainment is common to the consciousness and to the world, to acts with objects, to objects among each other (consciousness–world, intersubjectivity).
- 9° Act–object, consciousness–world, are “movement–form” (structural ambit).
- 10° What is not act–object is completely relative to the act–object.
- 11° Act–object and its complement are one same structure.
- 12° This same structure is valid for everything. It is common to everything, great or small.

**Sequence from 12 to 1. Vision of going and returning.**

These are approaches, exercises of going and returning. The sequence from 1 to 12 that prepares the meditator can be also attempted from step 12 to 11, from there to 10 and so on. There are relations when arriving to step 9, the consciousness and world are different, but they come from the same ambit.

Consciousness in continuous activity towards objects. The intercrossing of times that take place in an instant. It is the future time that determines the past. In that intercrossing is the instant, and from there I can go towards the future. I can imagine forward and remember what has happened. Projects are this acting from that which is not yet. That, which is there to be completed, the acts of consciousness that are not yet, is the future.

The consciousness also has the capacity to structure. The data from the world fall within its field and consciousness performs the work of structuring them. The world is not just made; it is made so that there is a consciousness to organize it.

**Returning:**

- 12° The total structure.
- 11° Here appear the ambits of that which is and that which is not.
- 10° That which is not appears as a void or the complement of that which is.
- 9° That which is appears as movement–form, consciousness–world.
- 8° The world is continuously perceived by the consciousness. They are in relation.
- 7° This relation is made possible by the permanence of the enchainment.
- 6° The relation act–object is a continuous and indissoluble chain.
- 5° The tendency of the consciousness toward objects is constant activity.
- 4° The consciousness has three times: past, present and future. This is thanks to memory; otherwise there would be a flat present without memory or future.
- 3° The consciousness is in itself a structure, but furthermore it has the capacity to structure, the capacity to organize the data that arrive to it.
- 2° Data are previously brought to the senses and delivered to the consciousness as perception.
- 1° Outside of the consciousness, its structure, its memories, and of perception-sensation, is externality, filled with objects and phenomena, to which it is interesting to attend.

**WORKS OF APPROXIMATION**

It is possible to do exercises approximating the steps without confusing them with the steps as such. For step 1: attention on an external object using different senses. For step 2: evidence of the activity of each sense and of the whole of these in perception (observing the senses more than the objects). For step 3: division between the structuring consciousness and the perception (eliminating the external object), for example, taking a sound, and verifying how it is organized by the consciousness. For step 4: memory exercises. Exploring for objects, and submerged memories in

general (first book read, first memory of my family, etc). Taking into account that the memory can be recent, mediate or ancient. For step 5: you attend to an object, which someone quickly removes from the perceptual field. In this way verifying that the observer is left "hanging" (in tension towards the object). Whether the objects are concrete or abstract, the point is to see the tendency of searching for it in the future, past, or present. For step 6: empty the consciousness, clearing it of perceptual and representable objects, thus making evident the impossibility of achieving that and revealing the permanent chain of acts-objects and the subsequent acts. Steps 6 and 7 are experienced. For step 8: examples of enchainment in the world and consciousness are seen and hence the relation consciousness–world is studied. It is possible to observe in a room how various objects are chained to each other. The wall with the wall, the door with the bolt, etc. that is to say the chain of consecutive objects. While this is observed, the copresence of the acts and objects, and subsequent acts is maintained. For step 9: one experiences both activities (external and internal), not so much simultaneously, but as a whole (that is as the experience of movement-form, the structure consciousness-world). For step 10: one creates the "dynamic void", not only a void of objects but also of acts. Of course, leaving aside what is seen, heard, etc. That is to say, leaving aside perception. Experiencing in this effort "that-which-is-not-nothing", that is, the complement of the movement–form. For step 11: one takes up again what was done in steps 9 and 10. In this way, the consciousness-world appears (with those internal and external supports) as if floating in that emptiness (it is possible to carry out a simpler exercise for step 11: one could see the act directed toward an external object while avoiding all the other acts directed to objects alien to that one). For step 12: the work consists of registering the previous as a totality that can be progressively expanded or be reduced. In the effort to expand that total structure (in which there is the movement–form and its complement), the amplification or concentration of the consciousness is experienced.

## **MORPHOLOGICAL DISCIPLINE**



### **ANTECEDENTS**

The antecedents of the Morphological or Formal Discipline can be found in the West with the pre-Socratics and, more specifically, with the Pythagoreans and Plato.

The theme of Forms (which is what the Morphological Discipline deals with) has its antecedents in the pre-Socratics. The theme of the Supreme Form appears in all them and in Pythagoras. For Pythagoras, everything is number: number is form and has internal structure.

One can see the mechanisms that the Pythagoreans worked with, and the nuclei through the forms: numbers, geometry, music, ascending through Gnosis (knowledge).

Parmenides, a disciple of Pythagoras, said that the spherical form is the perfect form. Being is Form.

For Plato, Forms have value in themselves because of their structure and meaning. He constructs the world and the human being on the basis of Forms.

It is possible to trace these antecedents historically and spatially.

The influence of Eastern schools can be seen in Pythagoras, who in his youth traveled to Egypt, Mesopotamia and Asia Minor.

Forms were sought as the essence of reality. This lasted until Plato, who studied the essence of reality from the formal point of view, especially in the *Timaeus*. Reality is driven by forms, based on triangles and other forms, looking for a first reason. Even what is biological – and this is very difficult to grasp – is intuited as a transformation of triangles that, as they change, can feed on others and grow.

So, the transformations of forms can explain living things; they are forms in action. It's an oddity of magisterial proportions. Rhombuses, triangles that explain living things; forms in action and not static forms. In this proto-discipline, higher things that have to do with the development of the consciousness are sought. It is the pure form that is sought, and this demands maximum effort and grinds one's mental gears.

Searching for the pure form requires a totally different mental effort, and one begins to think and position oneself differently, and have other types of experiences. Regardless of whether it's true or theory, in the search for the pure form there is a positioning that leads to another way of thinking and to another experience.

There is no ingestion of substances; in this case there is internal work. These efforts and these things lead to the appearance of almost hallucinogenic experiences. One is working with forms and suddenly reality is illuminated and is perceived differently; and it is because of everything that is done with the mental mechanisms that this experience is produced. It is not because of the form but because of the work with them that all these levels and sub-levels of the consciousness are put in motion.

### **INTRODUCTION**

In the Discipline one works with a routine, that is with repetition of the works. The mental substance is so unstable and mobile that one does not know how it will be presented. The routine helps

consolidate the work. If certain indicators of the steps are not achieved, one cannot move forward, because one would be confused further on. It is very unstable and a routine with clear indicators is needed because the registers cannot be imprecise. They are indicators of the moments of process. When this indicator is reached, you jump to another step. And this is done by repeating routines. One evolves to another scale, another step. But it happens that in all this experience one finds exceptional moments. The steps and indicators progressively form a mental structure that is crowned by the comprehensions about the extraordinary phenomena that occur throughout the process.

In the space of representation, the represented object can be differentiated from the look or from the register from where it is observed or where there is notion of the object. This is very clear in visual representation, but it is also true for all external and internal senses.

Moreover, we distinguish three types of profundity where the representations are emplaced: 1 - representation on the "screen"; 2 - integration; 3 - inclusion or coincidence of the limit form with the "external screen". These different types of representation are worked with in the preliminary exercises of the Discipline.

In the Discipline, one works only with representations in which one is included. One works with the spatiality of the consciousness. This spatiality is what enables us to speak of container and content.

This spatiality is configured according to the forms through which one passes and, depending on the limit; the action of this spatiality and other contents (proper to it) will be affected. We are speaking of a variable, elastic spatiality that adapts to the representations. There is no fixed mental space; it is the space itself that takes on different characteristics.

In the Discipline, one uses forms that are not altered by the phenomena of compensation. The evoked stimulus of a geometric-type is unique in that it is not compensated by the consciousness in the same way as other evocations, and this is because the geometric form keeps its essential identity. Whether larger or smaller, it is always equal to itself and, therefore, the action of the form one experiences is similar. One could represent the limit of this figure by making it transparent. In doing so, its spatiality would again be the spatiality of the consciousness itself, and not that of the limit form.

Of the consequences seen so far regarding the action of the form of a geometric figure, its ability to modify the mental form (the action of form on form) is of greatest interest. Of course, it is not the representable form that we use as support that has this ability, but the one we attain through the process.

### **AMBIT OF WORK**

It is suggested to work daily in a tranquil place, as quiet as possible, sitting down in a relaxed psychophysical posture, with eyes closed, so that the body gives the fewest signals possible.

### **DURATION OF THE WORK**

The preparation, the routine and subsequent notes generally do not exceed half an hour.

### **PROCESS**

Registers (indicators) are what give the internal times and the dynamics of the process. The psychophysical registers (concomitances of the action of the form) indicate the moment of passage from one form to another. So, when the operator is included in the figure, there is a register of the action of the form of this step. The registers become clearer in the reiterations of the process and in the change from one form to another.

### **STEPS OF THE MORPHOLOGICAL DISCIPLINE**

#### ***First Quatern: internal space***

In this quatern one is included in the Form.

**1°.- Entrance.** Configuration. Space. Inclusion in the form. The internal walls of the sphere. Distance of the form from the center of register. Emphasizing three different moments: the threshold, the expanding space, and the sphere.

In this step we work on the Entrance, configuring a Threshold that leads us to a space that is different from everyday space, wherein the whole work with the Discipline will be carried out. Each person should construct their own allegory, defining if there are steps or not, the form of the Threshold, what material every element is made of, colors, textures, etc. This should be done to perfection until attaining a fixed and "sacred" Entrance (in the sense that it marks the difference from the everyday spaces and registers).

From there one reaches a white plane that extends infinitely in all directions. There is a sensation of "going towards the world of forms". One advances across the plane that extends in all directions until reaching its center.

The horizon in front is drawn nearer. The horizons on both sides are drawn nearer. The horizon behind is drawn nearer. A square is formed on which one is standing. This square turns into a circle. One is in the circle and, around it, petal-like shapes rise, as though they belonged to a flower, and as they close above one's head, end up taking the shape of a semi-sphere. One is included in the center of a semi-sphere.

Now the plane starts curving downwards, forming a sphere. One remains floating in the center of the sphere, equidistant from its walls.

One makes the limit of the sphere coincide with the space of representation. There is nothing outside the sphere. It is omnipresent.

From observing from "outside" and being supported by the "plane", one passes to being included. This marks an interesting change of position and perspective, in short of registers in front of the forms.

**2°.- Concentration.** One starts to concentrate until reaching the maximum reduction of color-extension, for the center of register as well as the sphere, always maintaining the same distance to the walls of the sphere, until arriving to a single point where there is now no more difference between the form and the center of register.

It is a reduction to the most minimal point of extension-color. It is desirable that the reduction be produced without interruptions. What matters is to register the point: "the universe fits in this point", because act and object are identified there. Furthermore, this shaping of the space of representation will drag with it all the mental activities and registers. It should be the minimum point possible, to which corresponds the minimum possible register in an instant in which the notion of elapsing time is lost. This "adimensional point of maximum compression" only manifests through an effort of concentration in which the point disappears and, therefore, so does all space, all time and all representation. One is not trying to reach that in this step. Rather, what is being said is that by maintaining the attention one can enter a "space" of another level, without representations. This makes possible an experience that may be unfolded through the memory (deformed), since it is not possible to record a (visual) non-representation and the absence of all space of representation.<sup>3</sup>

When the point is reached, one can no longer register the difference with the sphere. There is a mental limit that is hard to conceive, but the sphere and the register are fused into one point.

Should this concentration be continued, it could happen that everything would disappear.

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<sup>3</sup> Of course the phenomena continue but the effort towards the minimum as object identified with the register shortens the instant. If this "elapsing void" could be extended, one would grasp the idea of "sacred time" which is not the external sacred time (of religious celebrations, of equinoxes, etc.). Sacred time, as well as sacred space, are touched on in this way, and remain uncontaminated by the "sacred space" referred to temples, places of worship and pilgrimage, etc.

**3°.- Extension.** Separation of the look from one's own register. Note that while the second step is very much about concentration, the third is the opposite – like a pendulum continuously swinging as corresponds to a process, but for now one keeps on “building”.

From the point that is reached in step 2, one begins to amplify the sphere without differentiating the register from the form, until arriving to a "manageable" size.

One is diffused within this enlarged space. One is not the center of operations. One expands with the sphere and all the concentration of step 2 allowed me to fuse with it. Now I am the sphere.

**4°.- Transit.** Through the five solids. Exit to the sphere. The registers that accompany the transformation of the "bodies" in terms of tensions, symmetries and masses, show that it is possible to reach the space of representation, "massage" and, eventually, modify it.

One begins with the sphere with a manageable size, in order to then transform it into cylinder, cone, pyramid, cube and sphere.

The following are examples and very personal associated contents about the way these transformations from one body to another can be produced. These are only examples and there may be different variations to convert one body into another. The important thing is to go from one to another seamlessly, without jumps.

For example, the initial sphere transforms into a cylinder by flattening the top and bottom, which become the base and top of the cylinder. The sides are drawn in and stretched as if modified by a lathe. I register the action of its form: I feel stretched lengthwise and made slender.

The cylinder is transformed into a cone by broadening the circular base and refining the walls towards the vertex. The main thing is the broad base and the tip that generates tension towards it.

Then the walls start turning into facets. I experience the solid, square base, and the rigidity of the 4 walls or triangles. The tensions of the vertexes of the base are compensated by the tension of the upper point.

Then the cube, also hard and rigid, is formed starting from that square base, but the cube is registered as more ample and proportioned. It does not impose itself as much as the pyramid. The action of its form has tensions compensated by its symmetry.

Then the angles are softened and the vertices rounded, growing the sphere and softening the cube from the inside out.

The quatern is completed returning to the sphere, where now the image is differentiated from one's own register. One once again seeks to separate the register from the form. The sphere includes me.

The exercise is not done in order to understand the forms but rather, to manage the space. The whole thing is a trick to massage one's head. A geometer might be interested in understanding this subject of forms; but ours is a work on the space of representation using geometric bodies to "massage" that space.

That is why this work is undertaken as a Discipline. It is a process in which one goes on representing forms, and where one cannot move from one step to another until one has the register.

### ***Second Quatern: the internal void.***

It should be noted that the general tone of this quatern is the Internal Void.

**5°.- Diffusion.** From the general diffuse register of the sphere in its interiority, toward the register of the limits, creating the central void. This occurs when the internal limits are reinforced.

From the five solids, one ends again in the sphere. Starting from Step 4 with a general diffuse register of floating in the sphere, I have the clear register of having "massaged", of having modified, the Space of Representation thanks to the changing properties of the previously represented

bodies. Now I put my interest in the limits of the sphere and I disappear as the center of register. I am configuring the limit (always internal, of course).

**Step 6°.- Verticality.** The reinforcement of the opposing limits in the concave, from the "bowl" to the "dome". The vertical separation as a "mandorla". The high and the low in the space of representation.

Once the concave "shields" are reinforced in their complete circularities, the previous limits, which permitted the spherical shape, disappear. The shields appear separately, generating a void within the previous limits, which tends to be "filled" by the memory, by the copresence of the work in the interior of the sphere. In trying to avoid the spherical shape reforming on the basis of the shields, a constant and dynamic void between the two "shields" is generated and experienced.

I take as reference the vertical dimension (y). From there I reinforce the dome (superior shield) and the bowl below (inferior shield) until the tension produced by the mandorla appears. The previous limits that permitted the spherical shape disappear.

Both shields must be complete, forwards and back, and always internal.

**7°.- Horizontality.** The reinforcement of the limits opposed in the horizontal tension: width and depth.

I take as reference the horizontal dimension of the width (x), reinforcing the two shields or sphere segments (internal, of course), one on each side, which width-wise are opposed in horizontal tension.

Finally in the dimension of the depth (z), I reinforce the two shields or sphere segments: one in front and one behind (of course, internal), which depth-wise are opposed in horizontal tension.

The transformation from one dimension to another is as if we were alternately illuminating first the two verticals, then the two horizontals, and so on.

**8°.- Annulment.** The central void in the different dimensions and the disappearance of the instant. Oscillation between the spatio-temporal void and the memory of the spatio-temporal void.

In this step, the shields of the sphere of Step 7 also disappear (as visual representation) and the internal limits of the sphere are reconfigured, now copresent (in reality they are "present" but as a coenesthetic-kinesthetic register). My attention is placed on the entire internal surface of the sphere, with centrifugal tension towards the limits of the sphere, creating the central void.

Let's remember that:

In this 8th step we arrive at the "central void", but using different mechanics than that of the 2nd step. This does not imply compression but rather the reinforcement of the limits. In this step we return to configuring the internal limits of the sphere, diffusing the attention toward the internal walls with centrifugal tension towards the entire internal surface of the sphere. This forcefully leads to the central void, produced by the reinforcement of the exteriority or materiality of the walls of the sphere (whether present or copresent, since even they have disappeared as representation they continue, despite their dilution, to act as limits). Even if the hyletic (material) data of the representation have been eliminated, attention is in any case placed on the internal limits that tend to vanish, remaining copresent but not represented as a visual image. It is possible then to produce the central void, aiming strongly at the internal walls of the sphere, even if these lose their "materiality". Even if the limits also dissolve as representation, they are there copresently (or "presently" as non-visual representations), and trap the attention that goes toward them centrifugally. The "void of the void" is present in the central void, because it "operates" without copresences of the central, while the walls of the sphere (although already vanished as far as their "materiality") are copresent and the attention is referred to them.

It is possible to make hyletic data disappear, and nevertheless, the tensions continue to act from memory, in the absence of those previously considered limits.

Those limits are not seen, but the tendency towards them continues. They are not seen because they have been eliminated but they continue acting even though they are not present. Here the effect of copresent action is made evident.

This is a case of the action of the form upon the form itself. You do not produce the void by saying, "I will now remain in a mental void." It is not possible that way – it would be filled with things. There is no other possible way to produce the void but to reinforce the walls. Later the tendency towards the non-existent walls continues operating. Hence, all that remains is a void on another void, and not because one intended to produce the void.

### ***Third Quatern: Communication of Spaces***

The First Quatern is dedicated to the internal spaces. In it, we included ourselves in the Form. The Second Quatern is dedicated to the empty spaces. The Third Quatern is dedicated to the communication between spaces. Here we find the spaces without limits, how we move from one space to another, the communication between the plane and the body. The organization of the spaces.

**9°.- Arising.** The plane and the body displaced in mutually enveloping spaces. The entrance and exit of the concave to the convex. The different sensory forms and their convergence in the space of representation.

In the void arises the register of the "central" which can be associated with a luminous point. This luminous point grows into a sphere until surrounding me completely. The register and notion of the walls of the sphere expand until they are permanently stabilized. Taking the vertical register, begin to raise the "plane", the lower part of the sphere starts rising, and the petals start unfolding until they coincide with the same white plane that extends infinitely in all directions. I experience the white space without limits in all directions, and I am "outside". The register subtly "rests" (as a kinesthetic representation) on the plane. The plane is depressed, becoming an increasingly deeper concave space that carries the register along with it. Once stabilized, the registers of the situation are left at liberty. Subsequently, it goes rising until arriving to the level of the plane and going beyond it as a convex prominence that grows "higher" each time. Once stabilized, the registers of the situation are left at liberty.

Even though in the concavity and in the convexity the phenomena are equally external to the plane, the registers and representations correspond with the interiority and exteriority of the internal space.

The various sensory forms converge transformed in the concavity of the space of representation; the different effector forms act transformed from the convexity of the space of representation.

One is within a concavity. To see everything from "above" is very different to seeing it from "below".

It is good to distinguish between the stimuli that are received and those that are given out, the perceptual and the effector sensations. This also happens in normal consciousness – the effector sensations are closer to the limits of the space of representation.

When one wants to grab something, one launches the image towards the outside of the space of representation. One is at the point of exit thanks to having carried the image towards the external space. Conversely, when one is located in coenesthesia, one is in a more internal space, very far from the limit, which is why it becomes more difficult to go out.

What is explained in Psychology IV about the "biconcave film" is related to that: *"...the 'I' can be located in the interior of the space of representation but in the kinesthetic tactile limits that give the notion of the external world and inversely, in the coenesthetic tactile limits that give the notion of the*

*internal world. In any case, we can use the image of a biconcave film (as the limit between worlds) that dilates or contracts, and in this way focuses or blurs the register of external or internal objects."*

Either one goes towards the convex or towards the concave; but it is thanks to the configuration of the space of representation that one begins to have the register of what is outside and what is inside. In reality this division does not exist, either everything is internal or everything is external. That biconvexity is what establishes the differences. Every activity is carried out from a position in that lens that communicates with the world – you can go towards the world or towards the inside.

**10°.- The form of personal representation.** Life in the space of representation and the space of representation in life. Given the horizontal plane, the representations make evident a limit. The elaboration of the form that includes the representations and the limit.

There is the infinite plane on which I stand, and the register of myself. Now I include both within a coenesthetic form (register).

The point of view is outside, and from there I observe the plane and the myself, and the separation between them.

It is a form, a look, an enveloping coenesthetic register that includes both the plane and myself. It is a look that is located behind me, and that includes me.

The emphasis is placed on the limit that separates, but which also communicates with both my interiority and the world.

In the Discipline I encounter the *real endeavour of life* (in a symbolic reduction). It is that structure (of the external and internal world). Plato considered that structure an "idea", which was the only "real" thing. That is why this kind of vision was called, "realist". It was the realism of the ideas and not "idealism", as might be thought at first glance.

I can realize clearly my limitations for perceiving the whole of external reality, and how I can act on it is limited. That possibility is finite. Here our work emphasizes the observation of the plane and the myself, as well as the look that can include both.

The viewpoint is outside, and it is from there that I observe the plane and the myself, and the separation between both. The form that includes both is coenesthetic.

In daily life, I'm looking at myself and at things. I have a different register of myself and of things. It is an inclusive look that looks at both of these "faces" and sees "reality". That reality is a structure.

Step 10 is a leap of perspective, a change of look. It is inclusive. Reality, external and internal, is one. Those are external and internal spaces (in which internal phenomena are given). It is about the communication of spaces.

What one does in the world and what returns, what is valid action and what is contradiction? We have a register of what we do thanks to the feedback circuit, thanks to the taking of samples. This takes place during vigil as well as sleep, in the internal and external senses, in the functioning of the memory (register of fitting or not-fitting), and in coenesthesia and kinesthesia.

**11°.- The pure form.** Limitless time. Limitless space. Non-representable meanings. Entrance to the profound.

Given the inclusive form of the representation and the limit, I recognize a spatial "distance" that is the perspective from which I observe the representation and the limit. Whether I rely on the representation and then the limit (or vice versa), there is always a perspective that compares the retention of the representation with the limit (and vice versa). This results in the illusion that the perspective is part of that representation or that limit. Therefore, I recognize a perspective that acts copresently. In order to maintain that "perspective" without observing it from another point (so that it does not become a new object of a new act), the perceptions and representations are isolated until arriving to the "silence" of the external and internal senses, as well as the "silence" of all

representation (present, past or imagined in the future). I proceed in silence to dampen every remaining impulse, leaving only the coenesthetic register that I deepen toward the "rear", until the instant in which all spatial and temporal representation stops. I have entered "the Profound".

Starting from Step 10, a coenesthetic form is configured, the characteristic of which is that it includes the world, the register of myself, and the limit or contact point. It is an inclusive coenesthetic form of the representation and the limit, and the point of view is located further back. Hence there is a spatial distance from which I look at the representation and the limit, and a perspective that acts copresently. I have a coenesthetic register of that perspective. I pay attention to the register and maintain it while silencing the perceptions and representations. I go with the register to the back of my head, every time further inside and deeper, letting myself fall, always having copresent to maintain the suspension of impulses.

This must be achieved smoothly, without breaks in the continuity.

**From Step 11 onwards, one starts working with the Purpose.**

The Purpose is the response to the question: what is it that I want to achieve with the Discipline? It has to have great resonance for oneself. It is something that one wishes for deeply, and that one feels could give meaning to one's life and perhaps beyond it.

This Purpose requires time to be shaped well, and it goes configuring a style of life. The Purpose is personal, and there is no need to communicate it.

One works on the Purpose before the routine. It is based on the mechanisms of copresence, and is released automatically, always provided that we have charged it emotionally. One works with it before the moment in which it has to be released. Everything is mobilized at that moment. It has a great magic. It has a different mechanics than that of the will. It does not act in the present moment; it acts in the future, when it coincides with the image that was placed earlier. It is powered up and put in action. The emotional charge is key, for introjection as well as projection. The significant desire to produce an achievement is what produces that achievement. The greater the necessity there is, the greater the emotional charge that is mobilized. The Purpose is the aspiration, the internal level to achieve.

**12°.- Projection of the Pure Form.** The impulses immediately place me in the "world" since I cannot maintain being in "the profound" if my attention is not applied to that effort. I verify the paradox that, I either maintain the suspension of impulses (which is what expels me from the "profound") or, vice versa, the annulment of the suspension (which also expels me from the "profound"). If in some instant I have achieved the suspension of impulses and, exercising that practice, have dilated the suspension, it is because I have eluded the presence of the attention confused with the "I". Therefore, if I recognize as the central operation, the intention of maintaining the suspension without being expelled from "the profound", it is because this intention acts copresently like a Purpose that I project or introject. The pure form excludes the "I" and the "world" and I only have subsequent translations of its meanings.