

**EXCERPTS** OF THE FIRST CHAPTERS OF:

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# THE ART OF THINKING

On dance, G15 PMN  
programming, meditation,  
intuition and more

Compact Edition

EXCERPTS OF BEGINNING

The Art of Thinking  
is a 5-volume book  
by same author, and  
this is a compact  
edition as one pocket  
book volume of all five.



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#### ACKNOWLEDGEMENTS

This author has had the benefit of having several, even many mentors, each of whom can be said to be masters in their fields. Most of these are mentioned in the EcoNomy column, in particular its archive pages, of [yoga6d.org/economy.htm](http://yoga6d.org/economy.htm). For instance, see the first long essay on esthetics, photos and more that also raises questions about physics, in the permanent section of Archive Page #10 in the EcoNomy column.

A recognised master in the field of modern dance, Monica Emilie Herstad, has been a source influence and provided many impulses that have gone into my own meditations over dance. What I here present is of course on my own responsibility.

#### SPELLING, GRAMMATICAL ISSUES, AND THE LIKE

It is the view of this author that every artist who loves drawings, sketches, and impressionistic paintings of some sort ought to move beyond the petty overfocus on fixing grammatical issues, spellings and so on when the meaning comes well enough forth. I admit that when an essay is solely humorously intended, or is for legal purposes such as a job contract, then, for different reasons, the language ought to be ironed out, or washed, or whatever metaphor is suitable. To leave spelling issues inside essays and so on is not mere laziness, although it is very true that it can increase productivity to do so. It is a question of giving especially the digital text, with its standard font, a body language and a touch of soul, a reflection of something of the process—stuff that for the reader so inclined can give additional insights, and a more meditative fluidity.



# CHAPTER 1

Do you remember how, as a little child, you felt curiosity flooding in over you, as a distinct pleasant feeling, when you caught sight of something or someone, or a particular feature of somebody's face or foot or anything? It made look and look, and perhaps you had, at the same time as you were absorbed in that looking, a wonder about what it is about that which you are looking at that makes it so fascinating or attractive or whatever it is. You don't need all these words to wonder about why you feel the way you feel about something you watch. The wonder is a feeling that can arise together with the feeling of being interested in something, and having perhaps a kind of glow inside connected to it.

I don't mean to say that you were equally interested in all and everything. On the contrary -- that particular something, perhaps unnoticed by other people around you, puts you in a mood of seeing something important. You respond to it. And you wonder why you respond.

This wonder is the beginning of consciousness.

And parallel--even many--feelings in your mind at the same time is what you have when you improvise good dance.

Yet even if this is the beginning of consciousness in the young child, there is something which exists before this moment, and which, so to speak, floods into the child and which isn't created by the creation of the child. And that is mindfulness itself.

How good is your English? Perhaps you have an easy time with somewhat long and complicated words like mindfulness, parallel, consciousness and improvisation. If not, you can come to it by making yourself friends with these words, using dictionaries and various methods for repeating these words and looking them up in different texts until you get a good sense of them. There are many such longer words, and the more you know of them, the more you can have the pleasure of thinking alongside with them. It may take a lot of work, but it'll improve absolutely everything about you and your mind and work and humour and dance and sexuality, for the brain is tied up to every little and big muscle in the body, and to all the emotional activity. Knowing good long words to think with is part of the beginnings of the art of thinking.

So 'consciousness' is, as you perhaps already know, a word by which we speak of the whole lot of what we do in our thinking lives, our emotional lives, all that goes on as dreams, memories of dreams, hopes, plans, intentions, and it is where a lot of ordering and clearing up takes

place when we meditate or read good long texts which have a clarity and a beauty about them; or when we listen to a well-written story read up, or read it ourselves, and it takes away any worries and gives us a sense of other worlds and other possibilities.

Consciousness, then, is a word which means more than merely being mindful, or aware of something. You can pay attention to your brain, such as when you stretch out, but consciousness is the holder of your sense of a whole story that you have just completed. Consciousness has more to do with stories, time, the past and the future, all such things. And there are several different ways of using many of these long words. One mustn't be too definite about how exactly a word must be used. They, too, are dancing in a way.

We may say 'psyche', a word which is part of the long word 'psychological', to mean something of the same as consciousness; yet when we use it, we would want to mean something which is perhaps a little more deep and hidden and sublime. So when we say that souls and spirits exist and are beyond the brain and the body, and immortal, then we may next say that soul has to do with psyche and that it has its own deeper kind of consciousness. And so the word 'mindful', and other words like 'aware', may be coming from a yet deeper source, yet more hidden, and this may connect to the word 'spirit' -- at least that is how I in this book would typically use these words.

The word 'parallel' is an image, in a way, of what it means, when you look at the letters: it has two l's in the middle, two lines beside one another, and so parallel means, then, together, neatly, without making noise, just going along smoothly alongside.

There is also the longer word 'meditation': this is the type of harmonious good flow of life you can get into by relaxing after great dance, great music listening, great swimming, great sex, or just by sitting very upright yet relaxed, perhaps cross-legged in a chair, where you have given quiet attention to something which has created a sense of harmony and peace in you. Perhaps you repeated a word like 'goodness' or 'harmony' or a whole sentence which is happiness-reminding. Or you were studying a painting, or watching a good photo, perhaps porn photo: sexuality can be a deep part of finding good thinking. There is the sexuality that is thirsting for a release, and then it is good to give it that release in a way that makes sense. But right after that release, when you are healthy and have energy, you will have benefits of the sexuality, benefits in that you can think more clearly.

Let us also have mentioned the long word 'improvisation' --how we use it here. As we use it, it can be anything whatsoever that you do where you sense your way at least to some extent, you find out, you probe, you try out or use intuition, you are creative. Again many words! But the point about improvisation is that you have a sense of using your mind, you vary but vary while you think about how you best might vary. It isn't a variation

done in your sleep as it were. It is done while very awake to the fact that it is of value to change and vary here, and not merely do it according to habit. So that's something that ties in with being alive and funny and awake to the day and to the newnews of others! Some things are better not improvised, at least not very much. When we handle things which can burn or cause great harm if it falls or the like, we want to be on the safe side: we have so-called safety routines. We want to keep kids from recklessly exploring all sorts of alternatives when it comes to certain situations: we explain to them that they must calm down and rely on the judgement of those who are older than them when for instance it's about cars and going out in a road with cars.

Creativity is what you call on when you improvise: the sense of doing new things, of being alive to that of creating something new -- new dance, new movement, new jokes, new pathways through the city, new cartoons, new paintings, new programs. Creativity is then a stronger and broader word than 'improvisation'. Improvisation is usually used when you are already within an action, an action, which, like dance or martial arts, requires some technique, some finesse, some training, perhaps much of it--and nevertheless you add a component of your own, you are creative within that area. So creativity is the source, we might say. And you must use intuition in this, --that is, you must do more than merely reason or guess wildly, you must learn to listen to what alternatives which speak somehow to the good glow of your gut, your stomach,--intuition is something marvellous, and very much in need of being sought out and cultivated when we want to do anything great in any area whatever. And we need to think about it. So these themes--creativity, improvisation, intuition and talent, they are woven together.

And so some of the themes we explore in these five volumes, entitled *The Art of Thinking*, are easy and others are more subtle. The word 'subtle' means something like 'finely woven' in its roots, the roots being 'sub' and 'texture', if I'm not mistaken. Suppose you watch a painting and then you suddenly realise that some patterns of light in the sky in the background make up a perfectly recognisable shape, a face perhaps, or an organ, maybe even a sexual organ. You can be sure that some part of your mind,--we sometimes say 'subconsciousness' or even 'unconscious mind' about this part of the mind--picked it up a good while before it surfaced. And so there are patterns all over daily life which are seen but not always seen in the most conscious way if you get my meaning. And that is when we can say that they are 'subtle'. They are there but they may be a bit invisible, not fully invisible but a bit invisible, before we think more about them.

But what is very clear and obvious and right there to be seen is sometimes called 'manifest'. And so that is the opposite to subtle. It is very manifest,--that is the same as to say it is not very subtle. But if it is

very subtle, that is the same as to say that it is not very manifest.

The reason that this is a five-volume book is that the theme, the Art of Thinking, is such a huge, grand and lovely theme, and it deserves that many books. That is an intuition I have. It is not that one can ever say all that has to be said about it! But it is such a wonderfully great and important subject for all people at all times that it would seem strange to try and put it all into merely one book. So I have this intuition that five volumes are about right. That should cover what, in the main, I would like to say about this theme in this phase. These books are divided into chapters not because one can really divide sharply up such an essential theme into chapters and volumes, but because it is easier to read it when there is some sense of pause and fresh beginnings and some degree of gathering of the red threads or whatever we call it--the themes--every now and then. But unlike a novel or a short story or a cartoon story such as Anais Blondin, the computer cartoons with light texts and a bit rough drawing pixels on the screen, when we explore any grand theme of life like thinking, we must accept that somehow the story begins afresh almost in every sentence, and completes there also. We are talking about something we do as it were from Nature, something which is natural for us. And we are intending to become better --that's fine, let us intend to become better at it! The way we become better is however not by thinking that there is a fixed recipe, like when bread is baked, but rather that, like sex, it gets better with practise, when we give attention to what we do and how it worked out, and have a sense of playfulness about it all, and an underlying current of optimism that it is possible to get better at it.

That also means that when it comes to themes such as thinking, meditation, creating art, and so on, it is more often the case that you can start anywhere and continue anywhere. When it is a book it also means that it is usually possible to look for interesting passages and stick to them and not insist on having to go through every page in sequence.

Let us remind ourselves, though, that in most areas, and that also includes some forms of thinking, there are some bits which require a bit of step 1, step 2, step 3 type of learning. To master English well enough for an adult is an enormous task, and yet when we live and have fun amongst people who are speaking English as their mother tongue, and doing daily tasks also on the Personal Computer, the PC, in this language, then we naturally get better every day, without trying hard. But you can speed it up by setting aside an hour every now and then which are dedicated to getting fresh understanding of new words and phrases, with or without help from a human, with or without the context of a school.

When you have English understanding enough to read and think for yourself rather advanced thoughts in it, then



it is a lot of music, as it were, you can pick out of books with adult, complex language written in English, whether by P.G. Wodehouse or more philosophical stuff like this. And a similar yet different theme is learning to program computers, learning not just English but what is called G15 PMN, which is the preferred language as I see it to communicate with Personal Computers and dictate to these PCs new tasks that other people haven't before set them up to do.

It is part of the art of thinking to learn the art of thinking with a formalism--the word 'formalism' covers any language which is a bit stricter and formal and less talkative than English, and which is usually written by words or symbols which are rather technical.

But note that 'technical' doesn't have to mean 'difficult'. That something is technical may mean that it is very clear-cut. It may have an exact meaning. So in a sense it can be easier than English, which is more like a dance or an orgy, things change meaning all the time.

For instance, every time you type, into a PC which has G15 PMN going,

^Hi you!

pp

Then the PC will, at the screen, right underneath the two letters 'pp' you typed, show this text:

Hi you!

So the two letters 'pp' is part of a formalism, it urges the PC to put to print, we can say, what you just put in, and you did put a quote to it,--that's the hat ^ stuff. You can write

^Let's dance!

pp

and you and me know very well that a computer can't really dance because that's a thing for living human beings. The PC isn't reading the text AT ALL. It is merely a machine doing its rule-thing. And the rule-thing, in this case, means that it will say on the screen:

Let's dance!

When you make a program you put in a number of such rules. WHEN you start the program, the rules start ticking off, and sometimes unexpected things arise because one rule makes something that affects another rule and the other rule affects yet another in a way you perhaps didn't quite think about. The effect might be funny, though. Or you may want to change the program when you see it and understand something of how the effect comes about.

So when you make a program you are doing something which in a way is an experiment with a computer: let us see what happens if we instruct it this way and that way. Hm. Let us ponder about what came about there. And so there is an element of learning--sometimes a strong element of learning in playfully programming a PC.

One of the things which is interesting about a PC, when programmed in G15 PMN, and which is different from most things in life is that the G15 PMN is always the same, entirely responding to exactly what you type in today,

no matter weather, news, how much money you have, what friends think about you, how you danced yesterday, and what you are hoping to achieve this weekend. So G15 PMN and the PC as a whole, when woven around G15 PMN, is something rather unique, and sometimes very emotionally valuable--something permanent in life, something that you can depend on, rather like a friend of an almost absolute trustworthiness. We are all full of life and we all know that we must be careful not to invest too much faith into our relationships, right? We mustn't expect total harmony and absolute generosity in manifest daily life. There is this and that and some egotism and sudden frustrations and one thing leads to another and there is forgetfulness, confusions, this and that. But the PC is something you can cleanse your emotions against, you can consider it just about a spiritual practise to sometimes program in G15 PMN.

For while the computer, unlike God, is a machine, the computer, like God, represents lasting and enduring values in life. And so, with a faith in God and his lovely muses, or angel-beings, or what we call them, you can have a view of the universe as flowing from a very intelligent source, where there is a lot of caring for enlightenment and beauty and good sexuality and such, --and this view can give you a sense of harmony. But it is also the case that when your own emotions fluctuate, it is wise to know of ways in which you can calm them, so that you can meditate better--also so that you can engage in prayer, when you do so, relative to these supreme beings. And the computer has the capacity of being such a tranquil feature in your life, especially when you use G15 PMN. There are programs which also, without trying to mimick mind, have been made with just such an idea, and in particular we should mention the Eliza program which is on the first utility menu. Type in what you want, and there's always some little response, which may have nothing to do with what you typed, but the set of responses are neat and tidy and sometimes funny. These programs are made in a benevolent spirit, so as to make it easier for you to find harmonious, fun, stable ways of living in exciting ways. And indeed the whole G15 PMN programming language is made in this way. And so, and this is the big point now, I hope that you find time to learn more and more of G15 PMN and then also read some of the passages in this and that volume which handle some theme also by means of some programming.

# CHAPTER 2

What is it that attracts you sexually? When you get into watching photos and art and listen to stories and such connected to sex, you find that your tastes widen, and you respond to beauty and health in a wider and deeper sense, also sexually. What attracts you, what fascinates you, may not be what you actually want to indulge in. But the potpourri of sexual attractions can become as absorbing --when you feed it right, and nurture the activation on your own body simultaneously, as masturbation--as many other activities. There is a certain distinct value in getting so aroused by so many impressions that you largely forget who or what you are. And this is that you take a holiday from your ego, and your personality, your job, your friends, all that. You can also do this so as to create a sense of exercise about it, and find that it indeed rejuvenates your skin and hightens metabolism nicely, so that energy from food gets converted into a pulse of life and not stored up as fat somewhere it shouldn't be.

AFTER such a session, you may find that it is quite possible to think more clearly, far more clearly, than before it. You are stepping from what we can call the Porn Mode, or PM, and into the business mode, or BM. But you are also coming to the BM, as we can call it, with a sense of peace, quietude, a sense of having had fresh contact with life and beauty. And so when you then think about your duties, studies, job, your living situation, your money, all that, you may find that you suddenly see patterns and get a sense of order and harmony about it which weren't quite there before.

If you permit, if you do not find it wholly another world and a complete breaking with the flow of this writing about life and thinking, we will again bring in the theme of programming--just a little bit. This time we'll bring in the idea of how to make a new word in the language, or at least in the particular session you have with the computer. By naming a fresh word, and giving it a meaning that makes sense to the computer--such as the printing out of a small greeting--you will find that the computer can do one or more commands several times over with ease, without you having to specify it over and over again. So, in a sense, we are touching on the computer equivalent to memory. We must be careful not to invest the computer with feelings, likes, understanding, mind and such things. So usually we would use such a human word like understanding in quotes, if we applied it for a moment to a PC. Like this: the PC seems to "understand" this.

So exploring mind is also to know that mind is more than a machine, more than merely a set of rules, no matter how clever these rules are. But when you do know that,

your mind may benefit from engaging with machines, and in that way, we as it were lend the machines something of our mind, at least for that moment.

Some human words like "memory" have however gotten into the jargon, the way we talk about a PC, so we can speak of a PC memory without quotes and it is still good enough language use.

Are you ready to type?

hil=

^Hi you!

pp.

You see that there is the equivalence sign, the = sign, right after the new word hil. It is perhaps not much of a word, two letters with a digit, but it is enough for now. After the hil= line comes a phrase with the hat ^ sign, which is used as quote for the computer, as we also saw earlier on in this volume. Then comes the pp which is instructing the computer to print it out on the screen. But in this case, there is a dot after the pp, so you type in pp. rather than just pp and then press the ENTER button, the lineshift button, as you already are doing after each line, if you have tried out these things in a PC with a G15 PMN terminal started.

So we made a new word, hil. Nothing happened. Sometimes, when we program, no news is good news. If however it gave a message of some sort, perhaps with a question-mark, then exit the G15 PMN by typing

qu

and then restart it by clicking on the arrow or hand or flower-like symbol which you probably did click on just before you started this session. In this way, by quitting PMN and restarting it, you clear it up--in fact, you clear something of the PC memory. It is like giving the PC a meditation or so.

So type it in again. I imagine that you have got it typed now, the hil= stuff, without any message. Then try type hil three times, like this:

hil

hil

hil

And each time the computer greets you with a Hi you!

Well, that proves the point: we are in a way "teaching" the PC something--notice the quotes around the word here, for the computer is just a machine. We do not believe in any artificial intelligence, in any machine intelligence, so we do not believe in "AI". And those who do not believe in AI must take care to get the quotes around many or most human words when they are applied to machines such as computers or their extensions with motors as robots and such.

Try this also:

saymore=

hil

hil

hil.

After typing these three lines, after saymore=, again

nothing should happen. Remember to get the dot in place after the last line. The = sign expects the dot . sign.

Now try to type in just that last word:

saymore

And the PC should respond with Hi you! three times. Well, that was an easy enough way of getting it to repeat it. We can now type in saymore as many times as we like. When you type qu and press lineshift, the ENTER button on the keyboard, it will "forget" the program. And, yes, this was a little program. For some, it will be their first experience with G15 PMN programming, their first experience with PC programming altogether maybe. And in such a case, congratulations!

And, to get a program to be more permanently kept, we can simply put it to a card and load it from there. That's pleasant enough to do with larger programs in any case, for it allows us to fix things in the middle of them, and refresh the PC between each time we have fixed something.

To be good at thinking we should explore harmony in a variety of situations, for harmony means that things have an order, an intelligence, a ratio, that they have good proportions--and all this is connected to thinking well, living well, being healthy, acting radiantly and well.

Some are wrapped up in a personality virus that emits scorn about all and everything, or at least about quite a grand part of life. Recognise it, if you are caught up in such a pattern! And then, tell yourself that you want to go beyond scorn, that you want to embrace life more. Sit very still and affirm love for all, love for youth,-- watch yourself, if you like, using such as a computer with a camera when you do it. Tell yourself that it is likable and lovely to engage in like and love, at least of what is fairly harmonious.

And so, if you have noticed, the most creative and rejuvenating people always tend to include a natural attraction towards youth and children. They do not regret that they are not totally perfect when they see a glimpse of perfect skin, or a young budding human who may grow up to radiate something greatly lovely and who has this radiance already now. They congratulate these folks, at least inwardly, and they are happy about their own perception, their seeing of new fresh humanity. It is healthy to be attracted to health, to be attracted to youth, and to see something sexual in that.

This attraction always has a teaching in it: a teaching of mind and insight. This calls on the brain. Sexuality calls on activation of hormones, the clit, lips, nipples and so on, and through the brain also all of the body. Thinking is perhaps more 'business mode' but as we have already pointed out, the switching between porn mode and business mode, to call it that, is part of any healthy creative normal young individual's daily life and night. And the switching means that these two modes support one another. But all this also ties up with how we are able to avoid eating when we shouldn't eat, and that when we

do eat, we have a contemplation first as to what the body and its brain, and muscles, organs, all of the body, do require, really require. We must strive always to put these requirements before the question of making it tasty. In this way, we heighten the general pleasure and joy of living, when we are not narrowly focussed on the pleasure of a particular meal.

When you aim to do a greatly demanding thing in a couple of days, you should prepare, meditate, and also find out what it is to make the body relaxed, as well as refuelled as regards essential nutrition. You may want to sleep more in anticipation of a couple of days with some less time to sleep. You may want to have protein-rich food more than food with much sugar and starch and such the day before, so as to recharge muscles and brain; and yet be sure that you have enough sugar-content in the muscles and for the brain when the demanding action is upcoming.

When we are going to engage the best of ourselves, we must also delve into the art of motivating ourselves to do work--and not just sit in a chair and wait for motivation to arise. Sometimes, though, motivation arises as if by itself--we may wake up with a great idea and just feel spurred on to action immediately--and it may come from what somebody else does or says or from a book or from a photo, porn or otherwise--from all sorts of influences. But clearly, we can and should explore the art of self-motivation more and more. Here we'll just say a few words about it each time we touch the theme,--it is a vast theme. But just think of it: how much easier it is to do anything at all when you're motivated. Motivation is like having yourself recharged with energy. And without it even the simplest task can seem to be tough going.

Suppose you have a vague intention to go for a swim, but you're not certain you can muster the energy to go through all that it takes to do it. Then first of all, you check with yourself, reason and intuition, are you going to do it? Then, if you are, you can go ahead and do a premeditation or what we call it. You can close your eyes--sit very upright--and inside yourself think, or whisper to yourself, "I really want to go for swim and it will be lovely." Or something like that. As you say it several times, you may find yourself imagining yourself doing it, quite spontaneously. Why not feed that image. When you get both words and images to support an action which is upcoming, you can be pretty sure that emotions will be coming on as well. This, too, is part of the art of thinking, and it is also useful to know how to motivate yourself to learn things which are valuable in your development of your skills of thinking, as some of these things are sometimes boring to begin with.

Also, there are a couple of tricks as to how you arrange your working environment. GET ON THE RIGHT MUSIC. It may be a complex set of sounds, both music and some kind of radio-talking going on at the same time. The rhythm should be fast if you are doing something which requires a speedy

attitude right now.

GET ON THE RIGHT BEAUTY PHOTO. I assume you have some PCs in your working environment. Think of what you are about to do, and ask yourself for each image in a pretty wild series of some kind of computer images--or screen-savers, or whatever--could this help? Could that one inspire? It may be just a glint in a girl's eyes, which gets you going with an action--don't ask for explanations if it does provide fruitful, harmonious help, just enlist the help and get goin'!

GET ON THE RIGHT CLOTHES AND SHOES. No explanation needed on this point, right?

Finally, let's mention here a point which concerns more complex tasks. MAKE IT EASY TO START doing it each time. It may be so complex even to start that this itself is making the start a bit difficult to want to do. Then,--and this is so especially when you have some time at hand, find out what you can do to arrange things so that it will be easier to start working on it. If it is a thing you need to do regularly the next weeks, is it possible to arrange things so that each time it will be easy as a breath to get goin' with it? In some cases, this is a magical solution. You can motivate yourself to prepare for the action, then you take a pause, and, having prepared, it is easier to motivate yourself to actually do it.

When we do things together with others we must relate to how others feel and how others prefer to do things, and this requires some flexibility, sometimes a lot. Try and see the action from the viewpoint of the other, from the shoes of the other or others. Do they really want to participate in this activity? Or do they merely say that they want, but perhaps have no enthusiasm? Then perhaps you must realize this and sometimes quietly get things done in different ways--it is not necessarily right to try and impose some activity on people who really don't want to be part of it. Nor is it always right to raise the issue, because you may have reasons to act politely and to help 'saving the other's face', as it is called. Try and sense whether the other or others have enthusiasm for something, and if so, be patient and flexible as to concrete arrangements around it, when such flexibility does make sense. Even if you are a boss, it may be good to save the 'command voice' for really important tasks, and as often as possible do things in the spirit of collaboration between friends who do things out of their own spirits and not merely because of a formal contract and because of money.

Let us also get it said, in the matter of motivation, that money is part of the essential flow, the bloodflow we can say, of both society as a whole and of the life of each person. If money has been promised, pay it in time or even before time; don't delay payment and expect perfect tolerance for this if you are the boss and the situation involves regular money payments. Stick to agreements and try and avoid the sense of 'loans' and 'borrowing': be

generous, try and wash the money-look out of the face of those who you are supposed to collaborate with by handling the money aspect courteously. Then, having cleared the money, the pecuniary elements away, you are free to work together with others, and, indeed, to practise the ART OF THINKING TOGETHER with others.



# CHAPTER 3

In the art of thinking, we must explore EVERYTHING it is to be alive and whole and happy and healthy and rational. We must not exclude any area of life no matter how much it might have been typically excluded from explorations into the philosophy of the mind.

To think clearly needs a life force. It also needs a peacefulness. This peacefulness requires that we aren't so worked up sexually that the mind is wrapped up in a desire for release. The solution is simple: get the release. But for girls, this means that they must also know how to get the release all by themselves and with machines and dildoes and vibrators and such. It isn't nearly always enough to do it with own fingers, and one shouldn't rely on others every time. One must have the inner smile of knowing that one can do it blastingly well by oneself. Now this means, for a girl, to be a trifle more explicit, that it isn't enough to rub at the clit, however totally central this is: it must often, although not always, be combined with a sense of fulfilment in the pussy. This can happen by means of a vibrating smooth clean item, alongside the fantasy and the clit-activity for instance by means of own fingers--and sometimes this requires a building-up by means of exploring a lot of sexual thoughts and images and feelings and getting into right clothes and cleanliness and so on.

Then we can turn attention to good thinking, to business mode, when the porn mode has had its right and proper place, and the brain is relaxed and whole, and the mind, as a whole, together the body, soul, spirit, all levels, as one, have a sense of fluid coherence. This fluid coherence becomes crisp-clear language and good logic and a capacity to be intuitive and also funny in work.

There are four more things we will mention here in connection to getting peace of mind. First is, walk, for it cleanses the brain. Walk on a pretty empty stomach but with a bit of coffee and energizing element with sugar just before, and get resupplies along the way. A girl using high-heeled shoes when walking gets a lot of toning in certain muscles. Sometimes have on flatter shoes as variation and to walk faster and longer.

Second is, when angry or the like, do shadow boxing. What you do is to get into a totally private room, and tell yourself that this is shadow boxing, ie, a zone where your thoughts are merely used in connection with movement to clarify and empty yourself of needlessly strong emotions. It is a private zone. It isn't a prayer, it certainly isn't an affirmation, and what you do in the private zone of shadow boxing is meant to clear yourself and not meant to imply that it reflects what you actually want to do, at all, outside of that imaginary zone.

In stamash, such an exercise begins with letting the

thumb and index finger of the right hand (usually) meet in one 'tap', like a tap on a computer mouse, -- and the completion, when done with the shadow boxing for now, is by means of two such taps with the same fingers. 1 and 2.

So the shadow boxing allows you to visualise grey shapes or shadows or clouds and allows you also to connect these to real people or things or groups, and you hit out against these shadows or shapes. In that way, the muscles get toned, as you kick or hit lightly in the air--taking care to watch out for furniture and your own balance and also taking care to do it only when you are rather sure you're not seen. For otherwise people might cock an eyebrow and wonder about it, and it isn't so private anymore. After a few minutes, you have damaged these imaginary shapes. And that means that your emotions inside your mind are getting clarified, eased, some of them dissolve. As you complete the exercise, you take on a normal polite nonhostile view of the world and its people and things. You maintain the idea that the shadow boxing was merely a personal hygienics and that what you decide to do in the world is an entirely different matter where more important things than worked-up emotions are going to decide. Normally, it is much easier to be kind and effective in own work when you regularly do such a catharsis. But it is also important to LABEL it "shadow boxing" and to DEFINE it as a private hygienics, so that you feel that you have a zone to shamelessly take it all out and that you are not engaging in anything even vaguely like 'planning'.

There are deeper forces in this world and it is part of what this author considers a good and rational faith that you allow these deeper forces to act fairly on people rather than bother about at all times being judgemental. Generosity turns out, after all, to be remarkably much also a self-serving thing: for people tend to respect those who are harmonious and not suspicious and flaring up with meaningless tempers and tantrums thrown about at random. It is then possible to say things with an emphasis on the positive which includes also in a by-the-way manner a constructive proposal for change, in a calm and harmonious tone, so that those who are given such hints pick them up rather than emotionally dismiss them. And if they don't--well--then there are the deeper forces; and in some cases there are the laws of the society also coming in and assisting those who are righteous relative to those who aren't. As simple as that.

So the third point is this point: generosity as a foundational quality in your personality, to cultivate it, meditate on it. You can still be ambitious and make things which require a forcefulness and other factors than generosity, but it is a general characteristic of harmony. And this requires regular meditation, prayer and such.

And the fourth point we mention now as for peace of mind is to realize that everybody has physical feature which ought to be downplayed in order for the more beautiful features to come forth. And so radiating beauty in daily

life and having a meaningful degree of self-confidence is compatible with having a less than perfect body. Just that. While you do what you can to stay skinny and smooth-skinned and radiant and not full of alcohol or other toxins which deteriorate the skin from within, it is also a matter of being an artist in getting forth what you are having as your best features, and elegantly tucking the other features away, without being hysterical about it. This is a realistic attitude. Only the muses, the highest beings, are perfect. God and his muses are perfect but mere manifest beings aren't. Right? And so peace of mind means to consciously let go of absurd ambitions to be perfect, and be an artist in getting the best of yourself up front; and to do this not merely to be liked by fellow men but to honor these higher beings who, I think for sure, take pleasure also in mere manifest human beauty when it is at its best. Dare, here, to be an elitist, and support those who are on top of whatever beauty scales that exist, for they have the greatest potential for --when helped also by you--to unleash still more beauty in all society and so lift up the radiance of humanity.

When you have been exerting your energies, or had a cold or something, you must recognise when the time is right for a recovery and rebuilding of your energies from within, and a replenishment of your inner wholeness and clarity. This is also part of laying the foundation for harmony and rationality in thinking. In this picture, sleep comes in as enormously important. You can invest something by sleeping extra when you anticipate a period of stress; and then also sleep extra after that period. It doesn't matter if the sleep is full of exhausting dreams: it is still doing its work.

The brain must have sleep, much sleep, and each week should have a sum total of quite a few hours. The brain will, when the body is otherwise healthy and the food has suitable richness of proteins and sugars and variations of fats, as well as vitamin and mineral supplements, make itself more and more whole as it gets the sleep and relaxation and meditation that it must regularly have. This becomes a light of mind that also is a light of the body, a healthy youth-vigour of the skin, a fullness of the hair, a relaxed shine in the eyes, and a natural aptitude for sex.

I have to say that with my knowledge of books, ancient as modern, I have been through, there is a certain challenge in writing *The Art of Thinking*, several volumes, in-depth, in a holistic, nondivisive, inclusive manner, with sufficient depth at all points. For the tradition, enforced almost universally, has been to keep things that concern livelihood and intimacy far, far away from things that demands the finer concepts and patterns of reasoning of the intellect.

So, when it comes to more superficial books, treating these subjects lightly, there has been plenty where the themes have been blended. But when it comes to very

serious-minded books, going deep into questions of logic and such, how many of them--even when written as a series of several volumes, or compiled by later followers into several volumes for instance based on talks--how many treat for instance both love and logic?

With all respect for such as the ancient hellene Aristoteles, he seems to treat such as logic as rather independent from themes involving ethics, friendship and love, and such, but at least he is all-comprehensive enough to go into all these themes. There are a few additional philosophers who do this, notably mostly ancient ones, also in the Indo-Aryan Sanskrit tradition, though heavily slanted with pantheistic ideas about the universe. (Not that I am against pantheism, but I regard it as entirely an incomplete view if presented on its own, as the only religious alternative.)

I mention this because to less enlightened readers than you, yourself, it might appear peculiar that one part of a chapter concerns themes of personal intimacy and sexual relations, while another part might connect to the logic of pure reasoning for instance as employed in computer programming. Fortunately, you and I are so unbiased and full of shared insights and light that we are beyond such immature reflections. To us, it is not peculiar. We are joyously together, exploring this. And with this sorted out, let's do a bout of programming, starting more or less at where we left it, earlier in this chapter.

So one of the wonderful things about a computer is that, given a suitable setup, it is at ease with doing things repetitively, while we human beings want only so much exact repetition; we thrive on variations, improvisations and on using our minds, right? It isn't meaningful to spend all ones day adding tens of thousands of numbers. But if you wish, you might give a computer a task to add thosuands of numbers; indeed we will, if you go with me in this book--we will try and get the computer to give us answers which are sort of hidden within plain arithmetic, but which borne out clearly only given lots and lots repetitions. One of these things connect to the artistic golden ratio, and I hope that this ratio will become a lot clearer to everyone as we move through the volumes. If you have learned already that the relationship between 5 and 3, but even more precisely, between 8 and 5, have something to do with the golden ratio, so essential in both art and sex, have you also encountered the claim that 89:55 is even more precise? And let us give the PC the task of working out more such numbers, and we'll also give the golden ratio more flesh and think also about other forms of harmony than the one dictated by it, of course.

To get started on instructing the PC to do something repetitive, let us go very simple. One thing it can do is to say 'Hi lovely!' and why not make a function that is called hi5 that does this:

```
hi5=  
&Hi lovely!&
```

pp.

That was easy. Pop up the PMN on the front home page of your G15 PMN PC, and type it in, and if it doesn't complain, then 'no news is good news' in this case. You can test it by typing the word hi5 and pressing lineshift, if you wish.

So we want a loop, say, that first gives us this nice response. Then how about ten repetitions--it could be a thousand, but let's be moderate at first--of Good luck! So let us make another function, let's call it luck8, which says just this:

```
luck8=  
&Good luck!&
```

pp.

Be sure to notice that all the 'words' in G15 PMN of the type that does something, like hi5 or luck8 or any of the two-letter commands like 'pp' to print out on screen are all without a blank, and they have always a letter first, and no other funny characters in it, but digits 0 to 9 are of course okay. Whenever there is a blank it should be within a &..& quote (or at a line which begins with ^ to signal that the rest of the line is a quote). But things with blanks aren't names of new functions. We do not write anything such as luck 8 = but rather the compact luck8= as beginning of a function. And we complete the definition by a dot (.) after the completing word in the function.

Well, we have hi5, and luck8. These will exist for as long as our session with the PMN 'Terminal' you are in is active, ie, it will exist until you type qu to quit the PMN programming. We will soon look at how to store programs more permanently on disk, but one of the great beauties of G15 PMN, and which is rare in anyone of the whole lot of classical programming languages we've seen in the 20th century and beginning of the 21st century, is this intense interactiveness, that you can sort of talk with PMN.

Have a look at this code--I'll explain it as soon as you have had a look at it:

```
showme10=  
hi5  
11:10  
luck8  
lo.
```

First, appreciate how devastatingly simple this is--in the sense of short, concise, even beautiful. It looks formal and it is formal, and yet it almost looks poetic. No? At least I think so. And this was the spirit in which all the elements of this language was designed, or part of this spirit anyway. Now Show Me 10, shortened into showme10, does a couple of things. First, it runs hi5, which gives you the first greeting. Then, it says 11:10. What does that mean? It means, roughly, Let's have a Loop, for 10 times. In other words, this is the sort of thing you write when you want one or more things (which follows) to be done several times by the PC.

What is to be done several times--indeed, 10 times? The

answer is luck8. And to signal that we have done with all the specification of our neat little loop, we write 'lo', which you can think of as eg 'Loop Over' or 'L0op complete at this point', or, if you are more poetic, and know of the phrase Lo and Behold!, you might be inclined to read it this way: LO and behold, the loop is complete here!

So to test this wonderous machine, type showme10 and the PC ought to oblige by first giving you the nice greeting, and then wish you luck 10 times. If it doesn't, type qu, get out of it, go back into the PMN, and type it again, with even more attention to detail. I hope that whatever huge quantity I have of miscpellings and such in my typed-in English, there is very little of errors about the program statements. As you know, PCs aren't very flexible about these types of things.

#### CHAPTER 4

You know, the art of thinking is also the art of dancing. You are not a machine; you are not a robot. Your brain, mind is alive. You have a soul, a spirit,--or, in some worldviews, it is said that you have a whole soul level, a spirit level. You are a total organism and you have a living mentality. When you refine the way you think, you are doing something which means getting clearer, better, sharper, but also wittier, better at turning perspectives surprisingly around, more eloquent, more logical, and that you have better memory capacities, and a more astute sense of logic, as well as better connection to intuition. All this means that you are doing something which calls on more than mere technique; and yet there is plenty of technique in it. Just this can be said about dance as well: obviously,--all great masters in dance have said that--the technique must be as great as it can, but the moment of dance must have a feeling in it that transcends mere technique. It mustn't be something you merely do or perform, but something that swoops away the ego in the moment. Its a moment of a grace.

And so, the art of thinking is beyond the mechanical, it involves attaining to a greatness in the dance of your mind; and since your mind is entwined in several ways with your body, it is physically connecting to dance as well. And so, any insightful book on thinking must also in some way deeply touch on the art of dancing. And it is certainly room for discussing dance in our five volumes on the art of thinking!

The more people who attend to your dance, the dance performance of you, or you and your dance partner or partners, your group, and the more time you are going to dance in front of them, the more it matters that the dance is orchestrated around a good idea. This idea you and your dance friends must share between yourself; whether or not something of it should be told to the audience is a

completely different question.

The idea must be entertained as a kind of mild hypnosis or trance by each dancer throughout the dance. No matter what the audience does, or what happens to the lights, or to the music--without limits--a good dance idea or visualisation is maintained throughout as an otherworldliness, a nothingness we can say, that cannot easily be upset or ruffled by anything in the environment. It is to give the dancers a glow of grace that they work out and then resonate themselves with the idea.

The idea mustn't block the environment. Rather, it is to be relating to the environment to some extent, or, rather, the dancer, each dancer, in own mind, meditates on the idea alongside a meditation on the whole environment, including its music, its audience, and all sorts of features about the place, and about how the body is feeling the whole event, the performance.

So the idea provides as it were a fountain of fruitful improvisations. It is not providing any more exact instruction than that which is necessary, but rather is a guiding-line--something that each dancer can hold on to, as an idea of identity and flow. It can be a lofty big visualisation, but if we also think of it a bit like a prayer, it may be as well that we don't overdo the size of the visualisation. Please don't imagine that you are the central Sun of the Galaxy or even a remote star in it, nor that you are a super-muse or any such thing. Stick to ideas of that which is uplifting and beautiful, yet connected to daily life and not over-ambitious. Some people, at some times, have very lively minds, that with ease can uphold very complicated and fun visualisations; but if you dance with others, you should accommodate the fact that at times, a simple visualisation is about as far as some people can get. Obviously, the full state of the body, how one has slept, what one has eaten, what type of exercise one is doing these days, what type of sex one gets, what music one typically hears, what one usually reads, and so on and so forth affect how one is able to engage in a visualisation. And even a mild cold may make the brain too occupied with healing that cold that it can do any deep thinking about dance.

As some initial sketchy ideas: you and your dancers can visualize that you are a bunch of flowers stretching towards the light; you can imagine that you are the scent of flowers, spreading pleasantly in the room; or that you are water being poured onto flowers; that you are the rocky part of a wild beach upon which young feet gently walk; or even that you are the waves of that beach. A dance visualisation ought to be poetic, nice, but not so sexual that the sex can distract too much from the technical features of the dance.

The music of a dance performance ought to be shaped so that once it is on, there is the sense that something is about to take place--namely, something good, the dance performance is about to begin. It should mark the change. It should also call on attention so much that

conversation naturally vanishes. Remember people may have all sorts of things that they want to say to one another, fast, as if the world depends on it. The dancers must appreciate that while to them, their next dance performance may be something they have trained hard on for weeks, while to many in the audience--if there is, indeed, many in the audience--they may have just happened to be there, and have little or not interest in dance to begin with. They may be trying to get a new job, and hope to do so in the very moment the dance is beginning. All these almost impossible-to-stop conversations must be gently washed away by the dance music. When it is put on, and--usually, at the same time--the lights are also adjusted--it must as if by magic steal the attention of all. The music doesn't have to be hard, but it ought to be strange, and sharply different from the sound landscape that was there just a minute earlier.

The dancers may have shown themselves before the dance begin. If they do, they should radiate peace and graceful smiles and ease of being. No matter how much they feel the strain, they should radiate effortlessness: this is of course central in very much dance indeed. Only when it is a definite and well-thought part of the dance performance that some effort should be put at display, should effort be put at display, but then even that should be done as it were without effort. This sets up also a kind of 'resonance field' between the dancers and the audience, so that they share a meditation about it all.

To train in some symmetries, some sharp symmetries, in concerted action, concerted moves, involving two or more dancers, especially if these also beautifully, as in a sketch or drawing or sensationally good photo show acrobatic flexibility and graceful young firm slim and well-trained lines, can be a lovely part of a dance performance. The more seconds of this type of stuff, however, the more hard and long training has to precede it. One of the things to look for is that the actual dance performance ought to have only such dance motions as are WELL WITHIN the mastery of the dancers or dancers. One doesn't plan to show acrobatic symmetry that only five or seven out of ten times work out as planned in the training up to the event or events. It must be rare, very rare, that it doesn't work out as planned, for it to be a part of the public performance. And there must be some training in how to handle the unexpected during such complicated set-ups.

Since, usually, for dance, both music and lights and the positioning of the audience relative to the dancers are of importance, great importance, one must give attention to how to have alternate plans should the main idea not work out. Is there an alternative way to get the right music played, if the main player suddenly doesn't work? Some people are remarkably good at, as it were, step into the future and see what may happen and work out alternatives based on that, responsibly. So some should have responsibilities attached to them, and



time to sleep on the ideas and to come up with whatever it takes of extra resources to handle alternatives. Even if the foundation of the performance of a dance group connects to the spirit, and to enthusiasm, and such, there is a need for structure to carry the thing through, usually. And this structure means hierarchy, a boss, and part-responsibilities that are clearly assigned, and meaningfully so. It is part also of this to take care of the money situation in a way that is experienced as fair enough by all involved. This idea of fairness means that there must be prior agreements what to do if there is more income than expected, and also if there is less income than expected. Usually, in any such small enterprises, or businesses--and dance is also a business, in a way--the best bet is that money things aren't kept any too much a secret, but are rather much transparent, at least as concerns the main points of possible worry. When money is well dealt with, it ceases to be an issue of concern, and at the same time, nobody engages in meaningful waste of resources, but are together in working up the good economy of the project or business.

It certainly helps the shaping of the dance itself that those in charge of the choreography, the main layout of the dance, and indeed each of the dancers, are working with many photos and artworks and sketches, at least in the sense of experiencing them and quite possibly also in the sense of making some stuff on one's own. This participation in visual beauty--and it should be glorious images of fantastic girl bodies in an inspiring and also quite often sexual way--means that it is easier to see the dance from the viewers' perspective, and to answer the question of what it takes to radiate something truly fresh, delightful, uplifting, inspiring to the audience. What is that they really want to see? They have had perhaps a day or days with much work, or much sex, or much party, or much training, or they are recovering from this or that, or had just been through a childbirth period,--all sorts of variations--and now they are so fortunate that they are going to experience your dance. What is it that will lift them out of their ego? What will make them abandon their defenses, and bow to the beauty of this moment, and enjoy life more, and come away with heightened grace inside?

So some of the dancers have longer legs, some have fuller lips, some have more graceful feet, some have more exciting thigh muscles, some have more flexible slender hands and wrists, some have more dramatic glorious blonde hairs, some move more fluidly, or can make more wavelike motions rippling through their stomach muscles--and so on and on the list goes, and the dancers must pick of the best of what they have got and put that up in glimpses to be loved and enjoyed. Nobody is equal. There are all sorts of differences and the audience deserves to get the best of you; this is not a psychotherapy session that says, 'everything about everyone is totally beautiful and qually worthy of total enduring attention by all'. That's

sheer bullshit. Dance is about letting go of mediocrity and attaining to that which most divine about each other, without jealousy, without envy, in a state of generosity. This generosity, then, must be cultivated. As a leader, if that is what you are, you must gently, pointing out that this is something you are all sharing as a common challenge--having to raise above envy. Above such petty-minded competitiveness that could make the dance less worthy. You must drink the wine of generosity, and put yourself in the trance where you lift the best of one another up even if in other contexts you might have, or certainly would have, competed.

If you are dancing alone, that also means to take a good self-critical yet playful and graceful look at yourself and also listen to hints others can provide: what is the best you can offer? What is the bit of you that is most hard to imitate, that is most unbelievably radiant about yourself? There's always SOMETHING. And this is indeed why you are a dancer in the first place. It has gotta be something. So you must be generous to that and you must work out what about yourself you must play down so it doesn't distract from what is really the best.

There is one thing photo can never clearly provide, but which we can see something of, or indeed much of, when we program computers in various ways: it is the capacity for movement ITSELF to be graceful and mysterious, to mesmerize and seduce, not merely the body doing the movement. And so one thing is to ask, what is the best of what the body can show, but another, and just as clearly important, is to ask, what is the best of the movement that the body can show. How movement can be enthralling and divinely uplifting can be understood in much the same lines as how a painting can be enthralling beyond what mere photo can show. A painting can suggest a range of possible movements about to take place or just having taken place, or thought of as having taken place somehow, by the participants 'inside' the painting, and these motions can mesmerize, beyond the physical shapes themselves. And so dance is this even more lively, of course.

It may be that speed is significant to convey the gracefulness of that motion. And it may be that it is so complicated that it must be trained in slowly, step by step first, perhaps by many private hours of strenuous work utilising various equipments such as a camera in the mirror mode to see oneself doing it and to correct oneself, and keep on pushing oneself until it is really objectively getting fascinating beyond one's own ideas and hopes. Objectively. That's always the challenge for the dancer. The dancer is about truth. The dancer must connect to the objective realities of what is radiated, it is not about persuading oneself to believe that something is good when it isn't. One must be tough against oneself and accept that a teacher can be tough against oneself so that what is great can shine through. Dance training must allow criticism. But it is also true that

dancers are human beings and so we must try and put praise in before, during and after criticism, and also try and phrase criticism as 'never mind about the past, but the upcoming attempts you do, rather try and do so and so'. In other words constructively, suggestions for the future. Praise, and constructive criticism. P and CC.

Perhaps you have milelong legs and these legs are also so well-trained that you with ease can stand on one and have the other pointing straight up. But since you yourself can do this with such great ease, you may believe that others won't appreciate it as very much. Instead, you become fascinated about what you saw your friend was doing one day, in terms of dance, and you put in many hours trying to do the same thing, and you want to show it on stage so that 'everybody can love you'. I hope you see the fallacy of such an approach. That which comes easy to you may be what you should show. That which you work hard to achieve may at some time shine so well that it deserves being put into the limelight and under the scrutiny of the many, but it may also be that it should not be put there at all. What fascinates you may fail to grip the others. You must empty yourself of ALL preconceived notions to successfully find what grips the audience, and does so righteously and lovely enough. If you have milelong legs and can do things which others must train years for in order to achieve, then should you not do it? If it is a graceful part of the dance, and your body is at ease with it, and you find that people open up like flowers if they see it, often enough, isn't this worthy to be put onto the stage?

And yet, if it is your friend who has this ease and you yourself do not have the ease with which you can put such a marvel on the stage, you may find that you have a hard time with your ego--your envy may prevent you from enjoying the dance, if it is in togetherness with somebody who has such features. But are there no features about yourself, none at all, that cannot be said to be greater about yourself than most others, and perhaps also greater than in this friend of yours? Lean on this, then; find out what your greatest contribution can be, and try and identify again and again with the wholeness of the dance group you are in, and with the higher notion of contribution to the beauty in the honor of all humanity and in honor of all those supreme beings who have shaped this existence.

On the more mundane level, there are two things dancers should do prior to any performance: to do the right little things with their bodies to maximalise their perfection, having shining smooth young limbs and good radiant looks in as many ways as possible; and work to only make such agreements connected to times and dates that you can fulfill, and turn the world around to stick to those agreements. Dancers must be on time. A dance performance requires good timing. Push through sticking to the appointments you make as if the world dependent on it. If you are in the habit of making appointments and then

delaying, delaying, delaying, fight that habit, with all you've got. Dancers must be on time. Gracefully on time. It is the decent thing, to be on time. Dance depends on it. It is a mundane thing to say, but it must be said, we must teach ourselves this, affirm it, pray for it, meditate on it, write it to ourselves,--that we must make time our friend. Time also to do the right things for our bodies, and fight the lust for the little pleasures that doesn't add to the glamour of the body.

When it comes to after-representation of dance, it is my constant viewpoint that some photos can do dance a great deal of justice, but that one shouldn't try and over represent it. Avoid all sorts of video-like photo-series. One meditative photo has more movement in it than a hundred photos in succession, and avoid such illusions as when 25 photos or more pr seconds are poured forth so as to fool the brain into thinking it sees movement. Some words, perhaps poetically, perhaps timeless words, perhaps with some religious component, may make sense also. But dance shouldn't be too explained. Quite simply, it isn't really explainable, when it's good. It is, like the good painting, something one doesn't stop marvelling at, at least not for a great long while.

Dance, modern dance as we can call it, or modern ballet, then learns from all the forms of dance in dance history, but takes elements together in a free, eclectic manner. Similarly, in what we call HMMH, or Harmonious Messy Mixed House Dance, or so, we can go from strict rhythm into the more mind-stimulating arrhythmic and by getting to know this type of music, you can dance to it. It takes a bit of creative ideas to relate to passages where rhythms are unruly, but that can be seen as part of the dance challenge.

You can then resonate, in that dance, with all features of life, also death and killing, also the struggles, but when the darker components are brought in, let the light be there before, during, and after, so that the overall effect is to use such elements for contrast rather than have people be pulled down by them. We shouldn't strongly fight the idea that dance also is entertainment. But it isn't restricted to that; it is also a light-giving event, speaking spiritually.

In talking over dance, let us also talk over two additional aspects. The first is to be vary of over-training. This also has to do with growing up.

The second aspect is to what extent a well-choreographed dance performance can meaningfully invoke very sexual parts. It can and perhaps should, under certain circumstances.

First, though, about growing up. Very cute children can grow, before they are much more than knee-height compared to an adult, almost, fantastic muscles. They can do all sorts of acrobatic things almost before learning to talk long sentences. But in growing much muscles as a child, they may also develop testoteron growing, and the growing of related hormones, in their bodies. As a result, their

cuteness can be altered a bit harshly when puberty arrives or thereabouts. Their cute little feet and cute little noses of these dancer kids can become manly feet and over-elongated man's noses, for these are the types of things that overdone training can create. And so adults must be willing, when they have a say relative to an eager dancer kid, to say: look, go for walks, don't just run; dance slowly, don't just swirl around in the air as if you were an angel in gravitationless space; don't use up all your cuteness in a flash of hard muscle-work now, there's a lot of seasons to come, and you want to have beauty in the future also. This is a tough thing to say but we must be realistic about its importance, EVEN AS WE AT THE SAME TIME ACTIVELY SUPPORT DANCE-ENTHUSIASM IN KIDS, and that includes much training. But it must be a training that takes care of the child as child, and not overdevelop muscles.

In addition, of course, it matters for the infants and little children that their legs aren't overused too early, but that they get a possibility of straightening themselves straight out without getting any too much bowed; the jamiacian leg-elongation massage techniques can be helpful here, as can safe and well-tasted exercise machines particularly made for children--such that do not emphasize jumping or too much push on the legs. So all this goes into the assistance that dancing children deserve to get. And this is of course a theme that has a lot of additional things about it; we are merely laying out what appear to be the main premises.

Practically, in choreographing children and adults in dance together, the libido or tantric force of children seems to be upward-pointed (in the intuition of this writer), while young adult healthy girls have a more forward-pointing libido. This is a complementarity that excitingly seeks one another and can release one another. We will explore more about these forces other places also in these volumes.

Over to the second question.

We now consider a well-trained dance performance group, doing modern dance, or modern ballet as we can call it--calling on the graceful gravitationless effortless-looking features of ballet, but also willing to indulge in moments where the heavy and the crushed and the dead is somehow mimicked in dance,--in ways that have music of the type that is crossing rhythms, dabbling with the arrhythmic--and in such well-choreographed sessions with dance, should there be sex? If so, much? How far should it go? The challenges here are threefold: first, if sex is intense, how will the dance pick itself up as dance, rather than float out into a mere free orgy? Second, if it gets the audience going, how can the audience be given a sense of peace and release without actually inviting them? Thirdly, how much release should the dancers themselves feel that they should get IN THE MIDST OF THE PERFORMANCE?

These questions are all related. Considered as

meditation, there is no reason why there cannot be both an excitement, and a release, all at the meditative level, beyond what the bodies are doing concretely. A dancer girl may or may not get an orgasm while leaping in the air in a certain way in the midst of a dance, but there is not reason why a big release should be craved. The big physical releases can easily come later that day. Let them wait.

For the meditative realm, the trance-like realm of dance can see a building up, and an activity that charges up the sexual, AND a release, by means of the waves of the tantric flowing in between and around the dancers and in between the dancers and the audience.

It should in this connection say that one of the things that can enliven an audience--however it should be used with caution, so that the dance performance is indeed a performance, not merely a rather chaotic flux--is that ways are found in which the audience is being engaged, somehow, as part of the dance. Perhaps they are touched, or brought up, or the dancers move in between them, or some material safe fun element is brought by the dancers to the audience or for some sharing with them, in the beginning, middle or end of the dance. If the dancers get all naked, perhaps their clothes are thrown to the audience.

It is part of many religious traditions to see the tantric as an important part of the spiritual but one that the masters of the practise do not let overtake the practise. In the same way, dancers can do orgy-like things and get the sexual current going between themselves to great intensities--without getting so carried away that timing and the overall flow of the dance get in any way pushed aside. And so they can do certain harder types of actions, and music can do so too--also if mixed realtime while the dance is going on--so that both the dancers and the audience are getting a sense of switched attention away from the sexual and over to other features of the dance.

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END OF EXCERPT of:

The Art of Thinking, compact edition, by Aristo Tacoma