

# Awakening the Genius Within

## An Introduction to Triformal Learning

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*The beauty of a piece of music is not in its technique but in the Soul of its creator; nor is it in the sound vibrations of the piece but in the silence of the Light from which the sound springs. —Walter Russell*

*Music is the one incorporeal entrance into the higher world of knowledge which comprehends mankind but which mankind cannot comprehend. "I am that which is. I am all that was, that is, and that shall be. —Ludwig van Beethoven*

### 1. INADEQUACY OF THE "HOW TO" APPROACH TO CREATIVITY AND GENIUSHOOD

Books, tapes, and workshops abound on the theme of creativity. Most, however, ask the question "how to be creative?" and try to provide an answer for it, without realizing that they are asking the wrong question and therefore no answer they supply can ever produce the result they intend to produce, that is, creativity or geniushood. For instance, if you want to become a concert pianist, you will need to learn how to play the piano. The art of playing the piano can be reduced to many incremental steps, the learning and mastering of which can make you a competent concert pianist. Yet, you will not become a Wilhelm Kempff or a Vladimir Ashkenazy by just knowing how to play the piano or even by just mastering the skills of playing the piano. The knowledge and the skills are necessary, but are never sufficient to make you a genius pianist. This is the reason why there are hundreds of competent pianists, but geniuses at the level of Kempff, Ashkenazy, or Horowitz are extremely rare. The same can be said for every other field of creative pursuit from the arts and literature to science, mathematics, philosophy, and business.

Creativity cannot be reduced to some "how to" steps. All "how to" steps come from the past, useful and necessary for learning in the manner of memorizing and repeating that which has been already tried and established, such as the basic procedures for how to play the piano or how to operate an airplane. Creativity, on the other hand, cannot be developed by the method of memorizing and repeating the past. Creativity by definition is the ability to bring forth that which is original or has never been seen before. Thus, the process of developing creativity is diametrically opposite to that of learning by memorizing and repeating. Furthermore, the very nature of creativity is such that it is entirely irreducible to any kinds of "how to" steps, for it is an expression of the dynamic wholeness that is the excitatory intelligence that permeates the universe as its organizing principle—as its creativity-as-such. It is a wholeness, which is irreducible to parts, not a totality, which is reducible to parts. Thus, the whole secret of creativity

and geniushood defies any of the reductionistic or rationalistic approaches which are prevalent in academic discourse, especially in the humanities, where reductionism is in fact least appropriate.

Creation is a holistic process, a holomovement, to use the term coined by David Bohm<sup>1</sup>. In *Wholeness and the Implicate Order*, Bohm has the following to say about the concepts of the implicate order, the explicate order, and the holomovement: “[The implicate] order is not to be understood solely in terms of a regular arrangement of *objects* (for example in rows) or as a regular arrangement of *events* (for example in a series). Rather, a *total order* is contained, in some implicit sense, in each region of space and time.” (p. 149) “Thus, in a television broadcast, the visual image is translated into a time order, which is ‘carried’ by the radio wave ... The function of the receiver is then to *explicate* this order, that is to ‘unfold’ it in the form of a new visual image.” (p. 149) “To generalize so as to emphasize undivided wholeness... what ‘carries’ an implicate order is the *holomovement*, which is an unbroken and undivided totality.” (p. 151) The implicate order, the holomovement, and the explicate order are three holistic facets of one whole process, one undivided and indivisible wholeness, described separately and linearly only for discursive purposes so as to be made comprehensible inside our linear and distinction-based language.<sup>2</sup>

From this perspective, an individual is a singular explicator of the implicate order in the holomovement of the whole. Creation lies in the holomovement-*cum*-explication, while inspiration lies in the attunement with the implicate order, and therefore with the whole. It is the spirituality or the supraconscious ecstatic intensity of the whole that inspires the individual who is in tune with the whole’s implicate order in its holomovement. It is the implicate order existing as the singularity of his/her being that explicates or unfolds in the act of his/her creation. Thus, creativity requires that the individual be tuned-in with the creativity of the universe—the primal intensity/energy of the universe giving birth to the holomovement, which is the process of the universe’s unceasing self-unfoldment. Therefore, the question is not “how can I be creative?” but it is “who am I as a singular implicate order in the universe?” or “what am I as a singular holomovement that carries the implicate order that I am to be explicated through the unfoldment of my embodied and enworlded life?” Who are you as a singular implicate order in the universe? What are you as a singular holomovement or singular kosmic destiny that carries the implicate order that you are to be explicated in and through the unfoldment of your life?

Who am I? What am I? These are the fundamental questions of life which all conscious, intelligent beings must answer in order to live a life that is worthy of a conscious being. However, you cannot know the answers to these questions in a rational, reductionistic, analytical manner, but only in a holistic, universal, kosmic manner through a deeply-felt experiential knowing or “innerstanding” of who you are. A genius knows the answers, although he or she may not be able to articulate them in any written or spoken language. The answers are always given in the language of light, in the form of inspiration, which are translated into the genius’ creative work. For Beethoven it was his compositions, and for Kempff it was his playing of Beethoven’s piano music, that expressed, brilliantly and magnificently, their self-knowledge, and therefore who and what they were as singular kosmic implicate orders-holomovements. Therefore, the key to creativity or geniushood is to know who and what you are in the language of light through an authentic deeply-felt experiential knowing or innerstanding.

You are a singular kosmic destiny, or a singular holomovement of the universe, through which the whole unfolds and realizes itself. You are a singular point through which the creativity of the

whole expresses itself. It is your responsibility to the whole as well as to yourself to know and manifest the kosmic singularity that you are. So long as you do not know who you are, so long as you remain unknown to yourself, you will also remain an imitation human being. For your geniushood is your own most unique ability to be you. Without this your-own-most-unique-ability-to-be-you, no matter how clever and skillful you are in your chosen field, you will only be one of the many competent professionals, never a genius. You can authentically become only who and what you already are. Therefore, you can only be your kind of genius, entirely *sui generis*. Thus, to self-bestow genius means to bestow self-knowledge, while to awaken the genius within means to tap the singular holomovement that you are and to awaken your own most unique ability to be you.

Now, you may ask, “How can I know myself?” But how can a singularity be known by a method of inquiry designed to address questions that already have established answers? Singularity defies all forms of standardization, and “how to” questions are designed to lead only to answers that are standardized and standardizable. A singularity can only be known by being that singularity in a manner that is singular. Therefore, the path of self-knowledge is a pathless path. The path of creativity and geniushood is a pathless path. The path, your path, is created only as you walk on the path. The Tao, the Way, is in the Going. It is only when you realize this simple but solemn truth that you can begin to walk on the path of self-knowledge, self-realization, creativity, and geniushood. You are a singular kosmic destiny, and to realize and manifest your singular kosmic destiny *is* to realize and manifest your geniushood. In this realization lies “one incorporeal entrance into the higher world of knowledge, which comprehends mankind but which mankind cannot comprehend.” For, paradoxical though it may sound, singularity or haecceity is the gateway to and of universality. In the knowing of who you are, you will know that anthropocosmic wholeness which is the universe.

## 2. PASSION: YOUR CREATIVE VISION

*If you do not extend love from your Soul to your product or creation, you do not give it life. Not having life or love given to it, it cannot regive life of love to inspire others. A masterpiece of any product whatsoever is that to which the life and love of the Creator’s Soul has been extended to be reflected from Soul to Soul.*

*When the genius of your Soul sends out a visual or an audible message, which awakens the genius in another Soul and re-inspires him with your inspiration, you have then extended your immortality to another, and he then recognizes his own genius to the measure of your awakening of the knowledge of his immortality in him. —Walter Russell*

“Who and what am I as a singular kosmic destiny?” This is the most important question in life for you to answer. A powerful key to answering this question is to know what your passion is. Passion is not primarily an emotion, but the knowledge of your creative vision. Your creative vision is the calling of the Universal Soul that beckons you to be. Your creative vision is the calling of the implicate order (the universal-potential facet of you) that calls forth the explicator (the individual-conscious facet of you) to explicate it (the universal-potential facet of you) through the holomovement (the individual-creative facet of you). Passion is felt as an intense appreciation for the fulfillment of your creative vision, which appreciation confers meaning to your existence, and which meaning in turn answers the question not only of “who and what am

I?" but also of "why am I here and where am I going?" Passion is that intensity/energy of your Soul which suffuses your creations with love, light, and life. Passion is that radiant energy which infuses Soul to your creations. Passion is the ecstasy of love and the brilliance of light that imbue your creations with a mark of genius.

In my two-day seminar, The Passion Workshop<sup>3</sup>, which is the initial part of the Evolutionary Ethics Seminar Series<sup>3</sup>, I ask my participants a series of over thirty questions designed to reveal or "unconceal" their deepest passion in life, of which the following are ten easy-to-answer sample questions.

By answering these questions honestly, you will come to know and understand your passion, your creative vision, with increasing appreciation. There are no right answers but only truthful answers:

### THE PASSION WORKSHOP SAMPLE QUESTIONS

What is Your Passion?

1. Recall the times when you were passionate.
2. Do you live your life passionately?
  - 2.1. If not, what stops you from living your life passionately? (What you think stops you at first, such as fear, is not what stops you in truth. Knowing what stops you will liberate you from it. This is how you can know whether or not you actually know the answer to this question, which indeed has the right answer.)
  - 2.2. Are you willing to allow your passion to unfold and be integrated into your life?
  - 2.3. Will you give yourself a full permission to transcend your self-imposed limitations for living a passionate life?
3. What is it that you always wanted to do but never did (to the extent to which you wanted to do)?
4. If you have all the money you need to live for the rest of your life exactly in the way you want to live without ever needing to "make a living," what will you do (after buying everything you want to buy and traveling to everywhere you want to go)?
5. If this were the last day of your life and you had everything at your disposal,
  - 5.1. What gift would you give to humanity?
  - 5.2. What message would you leave for humanity?
  - 5.3. What would you like to receive as a gift from humanity?

6. Suppose that you had chosen your life for yourself the way it has been so far—your parents, family, country, environment, culture, intellectual/emotional/physical propensities or talents, what do you think would be the reason?
7. Suppose that you had chosen your life for yourself the way it has been in order to prepare you and to uniquely qualify you to accomplish a mission, what would that be?
8. If you could live as long as you wanted to live—hundreds or thousands of years, or even forever, what would be your lifework(s)?
9. What is the primary color of your soul?
10. What is the primary sound of your soul?

### 3. CREATIVITY AND THE LOGIC OF THE CREATIVE PROCESS

*Meditation, or the Creative Process, is the journey from the zero of Mind-knowing through the action of Mind-thinking to the rest point which centers two-way thinking, and back again to that zero of Mind-knowing. —Walter Russell*

The universe is intelligent. The universe that is known is identical with the intelligence that knows it.<sup>4</sup> This intelligence, which is the universe, thinks in the sense of continually explicating the omnipresent implicate order through its holomovement. This *thinking* is what creation is. This process of thinking is what the creative process of the universe is. Your intelligence is a sub-whole of this cosmic intelligence and your thinking or creation is a sub-whole of this cosmic thinking or creation. The difference between the cosmic intelligence and yours is that while the former creates creation itself and thinks thinking itself, and therefore thinks and creates the logic and process of creation themselves, the latter only follows the logic and process of creation to create its product. However, when you understand the logic of the creative process of the cosmic creation, you can re-create it, and thereby you can make it your own, instead of merely following it. The secret of creativity and genius lies in part in your ability to re-create and own the logic of the creative process by understanding or innerstanding it, which means not merely to think but to think thinking or not merely to have thoughts but to give birth to thoughts.

This is a thought-wave universe with its supraconscious cognitive intensity in continual creation through thinking's thinking. That-which-is of the universe is thought-*qua*-light, the "access" to which is what Herbert Guenther calls *originary awareness*,<sup>5</sup> the atemporal awareness that originates awareness-as-such and the atemporal inspiration that inspires inspiration itself. Spirituality is the dynamic flow in the movement of consciousness *into* this originary awareness, whereas creativity is the dynamic flow in the movement of consciousness *from* this originary awareness. Creativity is thus the outward effulgence of spirituality, while spirituality is the inward radiance of creativity. The source of both is originary awareness, which is the excitatory intelligence or the supraconscious cognitive intensity of the whole presencing itself through human awareness. Originary awareness is the atemporal awareness of the implicate order and is, in itself, a holomovement with its supraconscious ecstatic intensity. In originary awareness, not only space but also time is omnidirectional such that what emerges in the event horizon of omnidirectional time-space is the primordial binary complementary of yin-yang, of extensity-intensity, which is voided as it emerges, registered as it is voided, and repeated as it is registered.

It is a lighting-up that is a radiant voidance and voiding radiance, the very phenomenality or ephemerality of existence-as-such.

The logic of creation is the logic of holomovement that carries and unfolds the implicate order. The wholeness that is the implicate order-*cum*-holomovement-*cum*-explicate order is called Tao, while the logic that underlies the whole process of holomovement is called Li. Tao is the dynamic unity of stillness-potentiality and motility-actuality, and motility-actuality is the dynamic complementarity of extensity and intensity. Hence, Tao is the uni-trinity of stillness-potentiality (shuan<sup>6</sup>), extensity (yin), and intensity (yang). These three aspects of Tao are the triune qualities present in all three facets of the whole—the implicate order, the holomovement, and the explicate order ( $3 \times 3 = 9$ ). Li, on the other hand, is the ternary logic of creation or of the holomovement, consisting of yin (no/off), yang (yes/on), and kong (maybe/indeterminate<sup>7</sup>). Here, kong is the Chinese word that corresponds to the Sanskrit “shunyata” and the Tibetan “stong-pa-nyid,” which means “voiding” in the sense of “not allowing permanent structures to persist (Alfred North Whitehead)” or “utter openness.”<sup>8</sup> Kong signifies the possibility of all possibilities and the freedom/free-hood inherent in existence that allows spontaneous order to take place within the conditioning and determining boundary of the designed order dictated by the binary logic of yes/on and no/off or yang and yin. (See Figures 1 & 2)

Tao is the super logic of the whole that gives rise to Li, the logic of the holomovement. The fundamental key to creativity and genius-hood is to have the access to shuan (utter stillness-potentiality) and kong (utter openness-possibility), which requires that you be utterly still and open. This is what is meant in Zen by the terms “the quiet mind” and “the unconditioned mind.”<sup>9</sup> The creativity of the universe and of humans lies in shuan and kong, in stillness and openness, which are identical with different metaphoric meanings of “the sea/depth” and “the sky/expanse”. What originary awareness is *is* the atemporal awareness of and from shuan and kong. Orignary awareness is what Ralph Waldo Trine calls the state of being “in tune with the Infinite,”<sup>10</sup> where the Infinite is not a mathematical quantity but an experiential quality of unboundedness, devoid of mind-mentation-generated obstructions.

As Tao and Li are interlaced in the state of originary awareness, in the state of stillness and openness, they form what is known in Judaism as Magen David or Star of David. (See Figure 3) Tao-Li signifies the Universal Principle in Chinese (Dou-Li in Japanese). The identity of stillness-potentiality (shuan) and openness-possibility (kong) renders the hexagon of Magen David to a quincunx (Figure 4), a Buddhist symbol of “Being’s [the whole’s] self-geometrization: a center that sets up its four cardinal points along which it orients itself in a world of its own making.”<sup>11</sup> This Buddhist quincunx symbol is a two-dimensional representation of the three-dimensional cube-sphere (the cubic field) of the Russellian Cosmogony<sup>12</sup>. The cube-sphere, which we now call the “holomatrix,” in turn represents the basic geometry in the language of light, which inspires you to create and by which you weave the patterns of your creation.

The creative process follows the logic of creation wherein you center your awareness in the center (“zero-point”) of the quincunx/cube-sphere where there is stillness-openness. This is where you “receive” inspiration, in the language of light, in originary awareness, in utter stillness-silence. This is where the implicate order atemporally auto-presences as a primal pattern-integrity (an “idea”) in originary awareness, and then starts to explicate its holistic and holonic facet (an “image”) in and as a holomovement through a rhythmic balanced interchange between intensity-concentration and extensity-decentration, which engenders temporality. In the intensity-

concentration phase, the image *emerges* (appears) from the original idea with an increasingly greater distinction, while in the extensity-decentration phase, the image *immerses* (disappears) to the original idea so as to become regenerated with a greater distinction in the intensity-concentration phase that follows. Creativity requires that the originary awareness mode is continuously present as the mode of your awareness so that the rhythmic balanced interchange between intensity-concentration and extensity-decentration takes place in the field of originary awareness. Originary awareness is a listening to a message in the language of light and a seeing of a pattern in the geometry of light, while the cyclic process of intensity-extensity/concentration-decentration is the process of thinking in which the language and geometry of light is translated into the language and pattern of the humans.

#### 4. THE TRIFORMATIONAL LEARNING MATRIX

*Meditation is the most important of all the functions of human life which further human life.*

—Walter Russell

*Silence is a perennial flow of language, interrupted by words. It is just like electricity. Where there is resistance to its passage, it glows as a lamp or revolves as a fan. But in the wire it remains as pure energy. In the same way, silence is the eternal flow of language.* —Ramana Maharshi

Evolution is an open-ended and ever-expanding process of learning. The more evolved you are, the more open to and capable for learning you become. Real intelligence is this openness to and capability for learning. Creativity grows with intelligence, because the openness to and capability for learning co-evolve with the source of creativity, which is originary awareness. The Triformational Learning Matrix is a matrix designed for the integral development of your intelligence and consciousness so that your creativity and spirituality may also develop naturally. It is an integral mode of learning in the language of light/silence as well as of word/sound based on the knowledge of what needs to be present for evolution to occur as an open-ended and ever-expanding learning process.

Triformation is information plus metaformation plus transformation. Information is the mode of external-internal learning in which you gain knowledge through reading books and attending lectures, through introspection combined with extrospection—the mode of learning which is in line with the memorize-and-repeat method practiced in a regular educational institution from the elementary school to the graduate school. Information is the process of converting that which you know that you do not know to that which you know that you know. Informational learning is the learning wherein you learn the skills and techniques for playing musical instruments, painting pictures, composing poems, operating computers, solving mathematical equations, or selling products. Information is indispensable for integral learning and growth but it is far from sufficient for making you evolve in intelligence, consciousness, creativity, and spirituality.

Metaformation is the mode of transcendental learning in which you gain knowledge by the process of what Walter Russell calls “recollection” or what Plato calls “anamnesis” in which you “recollect” a facet of universal knowledge which you did not know that you already and always knew because it belongs to the cosmic source of knowledge or the resonant pattern-integrity of the excitatory intelligence which is the organizing principle of the universe. Metaformation is the recollection of knowledge through meditation and involves the process of returning to one’s own

source, which is what in Gnosticism is called “anachoresis” or in the original Japanese language is called “kamikaeru” (the root word for “to think”). Padmasambhava, one of the most creative Buddhist thinkers and rDzogs-chen masters in history, uses the term “rang-sa” which intimates a return to the “legitimate dwelling place” (‘chos-dbyings’) which signifies (in the creative rendering of Herbert Guenther) “the dimensionality from which one has strayed into mistaken identifications” or “the dimensionality where meanings are stored in their *status nascendi* (nascent state).”<sup>13</sup>

Metaformation is the process of converting that which you do not know that you know to that which you know that you know. The knowledge that is recollected or revealed through metaformation is of the universal or cosmic nature, yet entirely original because it comes from the origin of your being. It is a singular implicate order that contains the whole that becomes explicated in the form of cognition through the holomovement that originates and is centered in originary awareness. Metaformation is re-collection and thus re-creation, and as such it is creative. It is knowing that is creating, or knowledge that is creation. It is being at one with the creativity and the creative process of the whole in and through the originary awareness mode with its supraconscious ecstatic intensity. It is the ecstatic knowing that is holistic through and through. It is but an awakening into Universal Knowledge, which comprises the cosmic pattern-integrity that gives rise to the awakening itself.

Metaformation initiates the process of reconfiguration and recontextualization of your whole knowledge base, including your premises, your assumptions, and your structure of interpretations (thus the name “meta-formation”), whereas information only adds to or builds upon your premises, assumptions, and structure of interpretations. Thus, the metaformational learning initiates a *vertical* (spirally ascending/expanding) evolution of knowledge, while the informational learning results only in a *horizontal* (concentrically expanding) accumulation. What Beethoven calls “the higher world of knowledge which comprehends mankind but which mankind cannot comprehend” is impossible without a metaformational leap. Yet, metaformation alone without integrating the informational learning cannot bring about transformation (integral evolution), which will be essential if geniushood is to become a permanent feature in the character of your being.

Transformation is the integral process of knowledge-formation through the integration of metaformation and information, which involves the evolution of your consciousness, intelligence, and character. Transformation is the process of grounding metaformational knowledge in the language of informational knowledge, that is, the language of word/sound, and reconfiguring informational knowledge in the language of metaformational knowledge or the language of light/silence. Metaformational knowledge, to be complete and communicable, needs to be interpreted and transcribed on the basis of informational knowledge; while informational knowledge, to serve as a structure of interpretation for interpreting new metaformational knowledge, needs to be recontextualized in the light of metaformational knowledge. Transformation concerns the entirety of your being, for knowledge is coevolutionary with consciousness, intelligence, and character. Without the development in consciousness, intelligence, and character, higher knowledge is not possible, and vice versa. Transformation is thus the integral and harmonious evolution of your knowledge, consciousness, intelligence, and character.

Transformation involves four distinct modes of thinking: (1) representational thinking; (2) intuitive thinking; (3) interpretive (hermeneutical) thinking; (4) meditative thinking (in and as the originary awareness mode). Representational thinking is the dominant mode of informational learning with its tendency toward thematization, reductionism, and dichotomization between analysis and synthesis. When experience is of primary importance, and when metaformational learning enters the whole equation of learning, intuitive thinking and interpretive thinking start to take precedence over representational thinking. Modern science allows only representational thinking with its rampant reductionism, while depending upon intuitive thinking for its new “insights” and “inspirations.” In this respect, it is the German poet-scientist Johann Wolfgang von Goethe’s primary contribution to science that he based his scientific work primarily on hermeneutical or phenomenological thinking in conjunction with intuitive thinking and representational thinking.<sup>14</sup> As elaborated in my brief essay, “The Third Enlightenment,” Walter Russell went even further to base his scientific work on meditative thinking in conjunction with the other three modes of thinking.

My work and that of my colleagues in the furtherance of Russell’s work involve all four modes of thinking, and, in my view, a new revolution in knowledge can come about only when we exercise all four modes of thinking harmoniously — only when we transform ourselves not only in knowledge, but also in consciousness, intelligence, and character. The curriculum of integral learning that we are in the process of developing at the University of Science and Philosophy, an Open University for Integral Learning, is based on the Triformal Learning Matrix in which informational learning in a wide variety of fields from physics to philosophy, and from the arts, music, and literature to business, economic, and politics are fully integrated with metaformational learning within the designed structure of transformational learning. Inside this structure, your creativity will develop naturally as an effulgence of your growing spirituality and character, while your ability to manifest your creative genius will also develop as you acquire skills and techniques from your informational learning. Genius with underdeveloped character is an oxymoron and at best is accidental and short lived. That the University of Science and Philosophy is in the business of teaching the art of self-bestowing genius means that we are in the business of teaching the art of character development.

## 5. ECSTASY OF CREATION

Originary awareness, the mode of creativity, is the excitatory intelligence of the universe presencing itself through human awareness. Excitatory intelligence is supraconscious *ecstatic* intensity. As such it is ecstasy in the sense of *ecstasis* (ek-stasis), which, according to Martin Heidegger, means “being-outside-self that comes-toward-self, comes-back-to-self, and enpresents.”<sup>15</sup> Ecstasy is not primarily an emotion but the state of being out-of-a-stasis (ek-stasis) or being continuously “unstuck” from a particular way of being a self, a state of being that is diametrically opposite to the rigidly habitual way of being that characterizes the majority of human beings who have strayed from their “legitimate dwelling place” into their “mistaken identifications” or their ego-logical selves. It is this ecstasy that is experienced in the originary awareness mode as a radiant voiding and a voiding radiance — the lighting-up of the energy/intensity that is thought-*qua*-light, which is the “substance” of the universe. This ecstasy is the expression, in originary awareness, of supraconscious ecstatic intensity’s own-unique-ability-to-be-itself.

Through this ecstatic experience in and of originary awareness, you will realize that the phenomenal universe is God's (supraconscious ecstatic intensity's) play in his/her/its pristine playfulness in the playground of his/her/its own making. Creation is sublime ecstasy. Creativity is sheer energy. It is to suffuse creation with ecstasy that God creates the universe; it is to infuse creation with energy/intensity that God creates the universe. This ecstasy, this energy, is another name for love. Hence, there is no other purpose for creation than for God to enlighten and illumine the whole creation in and with love. The universe is supraconscious ecstatic intensity self-illuminating with ecstatic intensity. Thus, when you awaken your creative genius within, you start to create only to share your ecstasy with your fellow human beings. You create only to suffuse your world with your energy, your intensity, your passion, and your love. It is a playful abandon and joyful abundance. There is no other purpose for your creativity, for your genius. And there is no other reason for your existence, for your life.

Let me close this brief essay on creativity and geniushood with a quote from the great contemporary American philosopher David Michael Levin:<sup>16</sup>

To see the world with joy *brings* joy into it. But in the world, this joy is mirrored. To see this joy mirrored in the world—mirrored not only by things but much more so through other people—is itself a great joy. Joy is always returned, *reflected* in the *vision* of the beautiful, the good, the true. Since it is not a question of some causal relationship, but rather of a correspondence, i.e., a co-emergent co-responding, a reciprocity, the glowing and shining of the things which are visible presents a vision of *beauty* that quite naturally heightens the visionary experience of joy. The radiance of things reflects, and is simultaneously reflected by, the 'equivalent' radiance of the gaze. As it alights and lights things up, the gaze itself lights up in its delight. The two, the seer and the seen, are thus gathered together in an *ecstasy* of light.

#### NOTES:

1. See David Bohm, *Wholeness and the Implicate Order*, Routledge & Kegan Paul plc., 1980.
2. As I pointed out in "The Third Enlightenment," there is a slight remnant of materialism as well as a category confusion of transcendence with subcendence in Bohm's thinking. However, if we use the concepts (or syncepts) of the holomovement in the sense of the super-holomovement of pure thought-wave and of the implicate order in the sense of super-implicate order of pure thought with its supraconscious cognitive intensity inside the anthropocosmic context as is done brilliantly in the writing of Herbert Guenther as well as in that of Walter Russell (albeit in a different language), the whole notion of the holomovement and the implicate order comes alive, descriptive of the creativity of both the Universal Being and the human being.
3. The Lifeworkshop was developed by Yasuhiko Kimura for his Metaconsulting Institute in 1998 as a part of a nine-month program in career development. The Evolutionary Ethics Seminar Series, to be launched in 2001, is being developed by Yasuhiko Kimura for The Twilight Club/Center for Evolutionary Ethics and The University of Science and Philosophy.
4. See "The Third Enlightenment," *The Cosmic Light*, Vol. 2, No. 2, The University of Science and Philosophy. The insight that the universe is intelligent is universal in the esoteric literature of the world, the most intricate and elaborate version of which can be seen in the rDzogs-chen tradition

of Tibetan Buddhism. (See Herbert Guenther, *From Reductionism to Creativity*, Shambhala, 1989.)  
Walter Russell was the first to develop a scientific system of the intelligent universe. (See Walter Russell, *The Universal One*, The University of Science and Philosophy, 1974, first edition, 1926.)

5. The term *originary* awareness is Herbert Guenther's English rendering of the technical Tibetan term, *ye-she*, also translated as atemporal awareness or pristine cognitiveness. The interpretation or meaning assigned to this term in this article is mine, based on my reading of Herbert Guenther and Walter Russell as well as on my own experience.

6. *Shuan* literally means "darkness" and in *Tao Teh Ching* means the "ultimate darkness/dullness" in the sense of "the poet's and the (modern) physicist's 'black light,' the as yet undivided and unfolded and hence not intellectually encapsulated, can become a person's unfolding that is his/her becoming alight." (Herbert Guenther, *The Teachings of Padmasambhava*, p. 34, E.J. Brill, 1996) In my translation of *Tao Teh Ching*, I render it as the "invisible" (*The Book of Balance*, The University of Science and Philosophy, 2001). In this article, in order to address its ontological "nature," I have used the term "stillness-potentiality" for *shuan*.

7. The ternary logic of "yes, no, and maybe" was first identified by the Chinese-born physicist-systems scientist-philosopher Wing Pon in his unpublished work.

8. Herbert Guenther, "Three, Two, Five," (an unpublished manuscript).

9. The use of the term "mind" in "the quiet mind" or "the unconditioned mind" is not accurate. It is not a mind but the (groundless) ground of being that gives rise to a mind that is quite/still and unconditioned/open.

10. Ralph Waldo Trine, *In Tune With The Infinite*, Thorsons, 1965 (first edition, 1899).

11. Herbert Guenther, "Three, Two, Five," (an unpublished manuscript).

12. Walter Russell, *The Universal One*, The University of Science and Philosophy, 1974 (first edition, 1926).

13. Herbert Guenther, "Three, Two, Five," (an unpublished manuscript). Also, *The Teachings of Padmasambhava*, E.J. Brill, 1996.

14. Jeremy Naydler, *Goethe on Science: An Anthology of Goethe's Scientific Writings*, Floris Books, 1996. Also, Henri Bortoft, *The Wholeness of Nature*, Lindisfarne Books, 1996.

15. Martin Heidegger, *The Basic Problems of Phenomenology*, p. 267, quoted in Herbert Guenther, *The Teachings of Padmasambhava*, E.J. Brill, 1996.

16. *The Opening of Vision*, pp. 394-395, quoted in Herbert Guenther, "Three, Two, Five."