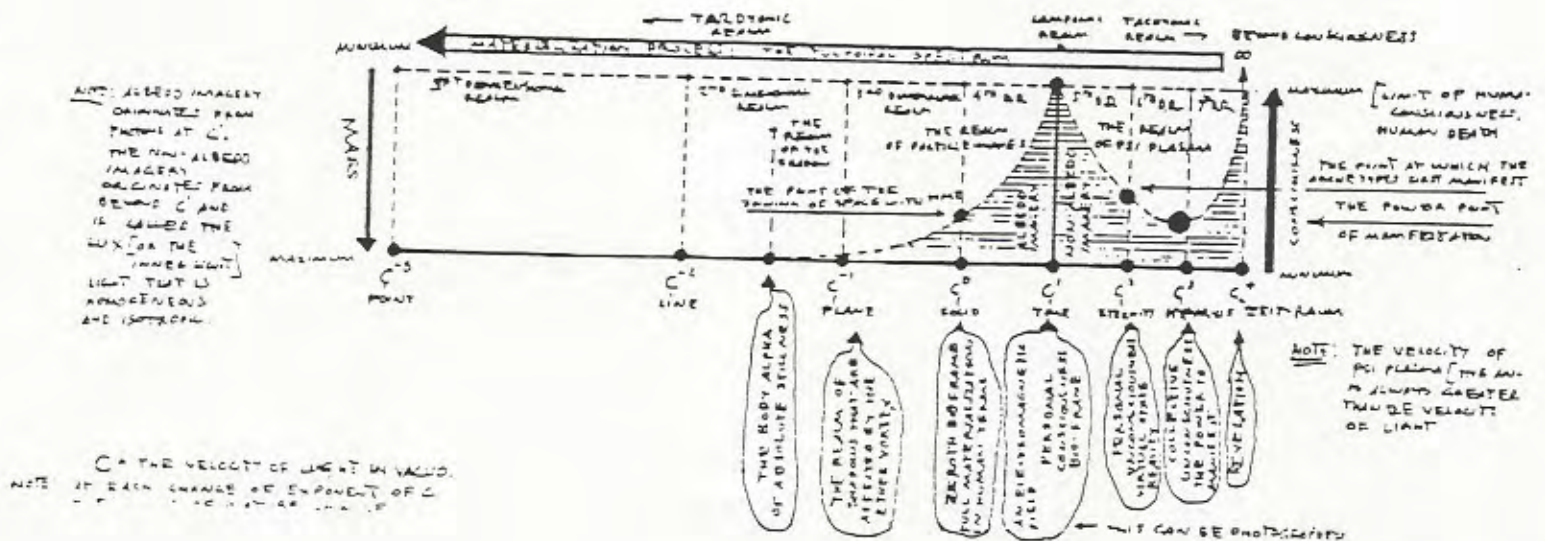


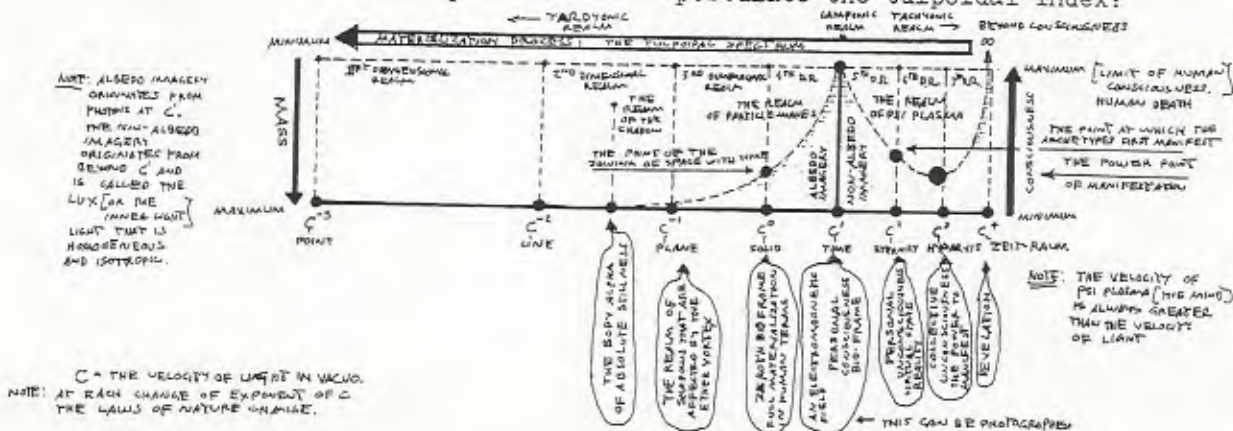
SOMAKATOLIGON

BY: PAUL LAFFOLEY, 1996





THE TULPOIDAL INDEX OR SPECTRUM: The tulpa is a Tibetan Buddhist term for the materialized "transformation body" (the tulku) from one lifetime to the next - the discovered reincarnation of a previously deceased person. In psychical research the tulpa has come to mean projections from the collective unconscious materialized into the ordinary physical world with 3 states: (1) virtual state reality, (2) bio-frame (an electromagnetic field which can be photographed), and (3) the so-called Zeroth Bioframe (full materialization). We are extending, therefore, the current definition of the tulpa in order to postulate the tulpoidal index:



SOMAKATOLIGAN: DEGREES OF EMBODIMENT - ART AND MINDPHYSICS
The visual implications of Mind-Physics (the physics of the
21st Century) .

Homage to : Leonard Thompson Troland, Nikola Tesla, Léon Thérémin,
Saint Thomas Aquinas, Hermann Finsterlin, Frederick Kiesler, Hans
Schmidhals, Naum Gabo, Antoine Pevsner .

BACKGROUND:

In 9600 B.C. Atlantis sank, all hope was gone. ANCIENT WISDOM again
came to an end. Being and Becoming sundered as THE ONE fell into
THE MANY, shattering the Silence of THE SYMBOL. Epistemology (trans-
disciplinary knowledge) suddenly became epistemology dividing into
ALETHEIA:TRUTH, which has no history, and DOXA:OPINION, which has only
history.

The cycles of the history of LIFE and DEATH recommenced, bringing back
the will to survive and fear of extinction, both of which split the joy
of Mysticism, so that by 3112 B.C. the world was separated into the
seekers of The Spirit (those who wanted the secret of absolute life),
and the seekers of The Matter (those who wished to leave existence itself
and enter absolute oblivion).

By 1790, the nadir of history was reached. The Sacred had been totally
transformed into The Profane. SPIRIT was reduced to "consciousness",
and MATTER to "mass". Consciousness became the problem of "experience":
"Why should the mass of a physical system give rise to experience?"
Mass, as an invariant unfolding of NATURE was considered as a mindless,
purposeless, algorithmic evolutionary construct, gives birth to The
ZeitGeist of history.

On the verge of Modernism (1850) the Mind-Body problem was without apparent
resolution. Those of The Spirit were now The Occultists (practitioners
of "methodological revelation") and those of The Matter were The Scientists
(practitioners of "methodological sensation").

But The ZeitGeist moved on and up as the "spiritualism" and the
"materialism" of the 19th Century began to merge:

1. Wittgenstein, a nature mystic, became the titular head of "Scientism"
and the "Logical Positivists" who dismissed the metaphysical as
meaningless.
2. The Symbolist Artists encouraged scientists to study one of the more
corporeal visions of The Afterlife - THE ASTRAL BODY - and para-
psychology was born.
3. In 1905 the cosmologist Einstein introduced the non-repeatable
"thought experiment".
4. Freud and Jung explored new areas of MindStuff.
5. Leonard Troland in 1930 developed the first phase of Mind-Physics
just as the Vedic concept of The Tulpa was introduced into Western
thought.

Today consciousness and mass are recognized as the ends of a spectrum of embodiment of THE LUX - that nonalbedo light which is capable of modeling The Universe through all time, forward and backward. While Mind-Physics is but a first step back to ANCIENT WISDOM, it is proto-transdisciplinary and , therefore, deserves the artistic expression of Symbolism.

SUBJECT MATTER:

A list of possible subjects, in terms of content and imagery that in some way relate to the to the theoretical structures of Mind-Physics:

1. Ghosts: phantoms (visible to all), apparitions (visible to only particular individuals), apports (objects that suddenly appear ex nihilo), occasions of mediumship, ectoplasmic emanations, poltergeists;
2. Angels, genii, UFOs, extraterrestrials, OOPARTS (out of place artifacts), OFODS (objects from other dimensions)
3. Gods, goddesses, demons, vampires, devas, archetypes, symbols, mythological beings, elementals;
4. The Soul: psyche, pneuma, nephesh, the individual human soul, The World Soul, The OverSoul, the souls of animals and plants, parts of the soul: the chakras, acupuncture points and meridians, astral bodies (for the out-of-the-body-experiences), auras, thought-forms, attached spirits;
5. Tulpas, golems, automata (artificial intelligence), monsters;
6. Levitations, higher and alternative dimensions, free energy sources, miracles, charisms: such as bilocation, stigmata, etc., religious relics that appear to have the attributes of consciousness.

AN EXAMPLE: THE TULPA

The tulpa is a Tibetan Buddhist term for the materialized "transformation body" (the tulku or the principle of intentional rebirth from one lifetime to the next - the discovered reincarnation of a previously deceased person). In terms of contemporary psychical research the tulpa has come to mean projections from the "Collective Unconscious" materialized into the physical world. The "Collective Unconscious" as a current term proceeds from a Western and an Eastern source - from the minds of two individuals who lived at the same time: Carl Jung (1875-1961, the Swiss psychoanalyst who collaborated with Freud until 1912) and Daio Sōggaku Harada (1870-1961, one of the most important Zen masters of modern Japan who showed how individual consciousness issues from pure consciousness). The concept of the tulpa is the exact inverse (as an explanation of the growth mechanism of consciousness) to the idea of biological evolution that began with Aristotle (384-322 B.C.), Epicurus (341-270 B.C.) and Lucretius (95-55 B.C.) carried through by Julien Offray De Le Mettrie (1709-1751) and David Hume (1711-1776), and ended with Charles Darwin (1809-1882) and Herbert Spencer (1820-1903).

KATOLIGON (κατ'ἄλγαν) = BY DEGREES, therefore SOMAKATOLIGON = Degrees Of Embodiment.

SOMA (σῶμα) = BODY ,

As a concept Mind-Physics made its cultural debut at the end of the 19th Century. It was part of the reaction to the scientific-materialist world-view that was in flower at that time. As a world-view, it was based on a sensory - dependent model of science which declared that consciousness is produced by mass and its various systems, and not the traditional view of science held by the Medieval Alchemists who believed consciousness was transmitted by mass. Or in their terms: Matter could act as or provide the circumstances of epiphanies of Spirit.

It was not so much the dismissal of the Alchemist's way of thinking that led to the success of Scientism, but The Industrial Revolution and its proponents that saw in Scientism a potential apologist for its program of continual progress by means of a plethora of superhuman scaled machine products.

By the 1920's and 30's, this model of science was codified in a reform movement in philosophy known as "The Vienna Circle Of Logical Positivists", or just "The Vienna Circle". The Movement centered around the University Of Vienna (its spiritual father was the physicist Ernst Mach who had died in 1916), and was directed toward creating a scientific philosophy and the elimination of what its advocates considered as "pseudo-propositions", including the propositions of metaphysics ! Their position on consciousness is that thought and thereby consciousness is a productive function of the brain; and when the brain perishes consciousness ceases to be produced. To their satisfaction the Mind-Body Problem was solved.

"THE VIENNA CIRCLE" in essence paved the way for the return of classical ontological-mechanical-materialism which states that consciousness has its origin as the result of the interaction of systems of mindless elements of matter. Their position has rekindled the debate between DARWINIAN EVOLUTION THEORY and CREATIONISM that began in the 1880's, only now CREATIONISM cannot be dismissed so easily by its critics because it is driven not only by ideology, but also by political power as well.

It was the artists and intellectuals of THE INTERNATIONAL SYMBOLIST MOVEMENT that formed around 1870 that provided a way to recast that most persistent of problems in the history of philosophy: the Mind-Body Problem. They held a third position in relation to consciousness: Panpsychism (everything is possessed of mind). They did not oppose the idea of science per se but wished only to substitute The Monad of the Medieval Alchemists, Giordano Bruno (1548-1600), and Gottfried Wilhelm Leibniz (1646-1716) for the Atom of the Atomic Theory of John Dalton (1766-1844). The Monad of The Symbolists as opposed to the Atom could be studied by all from the scientist to the psychic.

What The Symbolists of 1890's did not ask for was an "open forum" about the subject of Mind-Physics at their time - they knew they could not receive a hearing. (It is only in our own "fin de siècle" the Age Of Forums that such an enterprise could be fostered.) Instead they ignored the assumptions of the prevailing scientific world-view and went right after those anti-scientific tendencies that prevail in the popular culture of any period of history and used them to develop a new artistic agenda.

The list would include: occultism, utopianism, mysticism, mythology, higher dimensionality, spiritualism, etc., in other words those subjects and study of them that most scholars would consider as tedious, repellent and undignified. The Symbolists added to the list the sense of the exotic of both time and space. As examples :

- (1) The Proto Science-Fiction of Edgar Allan Poe (1809 - 1849):
- (2) Religions not within the Western Tradition like Buddhism, Hindusim, Taoism or Zen (a Japanese sect of Manayana Buddhism), Voodoo, the religions of Native North and Meso America, and Theosophy and Anthroposophy.

(3) Fringe scientific theories and instrumentality concerning medical healing and the nature of the Universe.

In essence The Symbolists pushed the genteel eclecticism, so typical of 19th Century Western Aesthetics, to a devouring extreme. For instance when Sir John Woodroffe (pen-named Arthur Avalon), who was an English Justice of the High Court of India at Calcutta, first introduced texts and images of The Cult Tantra to Victorian Europe of the last decade of the 19th Century, it was for the purpose of demeaning the people of India - a people who were in the process of revolting against British rule. The vision of Cosmic Sexuality with its mythic rituals, religious art and implied lifestyles of The Cult Tantra was, as Sir Woodroffe had surmised, just enough to rouse the righteous prudery of the Europe of his time.

But it was The Symbolists who picked up right away on the diagrammatic and fragmented formats, of "hallucinatory color schemes of Tantric Art. It has been recently noted, since about 1985, that work of The Symbolists (there have been references as early as 1914) was the major influence for the development of "abstract art", the art-form which has dominated the aesthetics of the 20th Century. But at the same time art historians have claimed that The International Symbolist Movement ended in 1910. A strange thing to say when so many artists like Piet Mondrian (1872 - 1944), Kazimir Malevich (1878 - 1935), and Wassily Kandinsky (1866 - 1944) were following the Symbolist agenda and expanding on it. But that is another subject entirely.

It was left to maverick scientists of the fin-de-siècle, like William James (1842- 1910) who studied the Boston medium Mrs. Leonora E. Piper, Sir William Crookes (1832 - 1919) who studied the Edinburgh medium and levitationist Daniel Douglas Home (1833 - 1893) to begin the Symbolists' quest for Mind-Physics. From their efforts THE SOCIETY FOR PSYCHICAL RESEARCH was founded in London in 1882, and later THE AMERICAN SOCIETY FOR PSYCHICAL RESEARCH was founded in New York City in 1885. During the 20th Century Mind-Physics remained less than a concern for main stream science. There were, of course, hypotheses put forward and various attempts to place Mind-Physics within the accepted model of science, such as the work of Dr. J.B. Rhine, director of the Foundation for Research on The Nature of Man at Duke University in the 1930's and 40's, or Charles Honorton of The Miamonides Group in Brooklyn New York in the 1960's.

But as Curt J. Ducasse (1881-1969), chairman of the Department of Philosophy at Brown University, long an advocate of Mind-Physics, said in the 1950's that the nature of the psychological demands a creative change in the nature of how science is conducted in order to effectively reveal the phenomenon for study. The traditional model of science (from the 18th and 19th Centuries) is based on degrees of quantity and the open, repeatable experiment has often been considered too restrictive and reductive in nature to deal with subject matter and entities that often transcend the physical senses.

The non-repeatable experiment was put forth as an idea by the Symbolist, Jean Delville (1867 - 1953), painter and alchemist from Belgium in 1895 as the "experiment of the imagination". Later Albert Einstein (1879 - 1955) would call this concept "das gedankenexperimenten" (the thought-experiment) which he applied to the science of cosmology.

Approaching the 21st Century, the Symbolist concept of Mind-Physics has reached a new level of both general and academic interest, spurred on no doubt by the various "New-Age" agendas of the past 30 or more years. But so far only two conclusions have been reached:

- (1) Mind-Physics is a transdisciplinary subject spanning and intergrating science, technology, the arts, and the humanities;
- (2) Mind-Physics will be the focus of major breakthroughs of knowledge in the 21st Century.

The working definition of Mind-Physics that most people are familiar with, is that of a system of hypotheses for explaining the nature and limits of paranormal phenomena such as telepathy, clairvoyance (remote perception), psychokinesis, pre and retro-cognition. This definition, which comes from the 1950's, has placed Mind-Physics on The Procrustean Bed of Scientism, requiring, on the one hand, that all paranormal phenomena be analyzed by the sense-dominated repeatable experiment, and on the other hand, eschewing all phenomena that can not be observed in this way, such as the content of: the mystical experience, astral-projection, the near-death-experience, pleasure, pain, color, miracles, etc.

In fact the very concept of the paranormal itself implies that it is possible to place a value judgement, that goes beyond the moral, upon aspects of human experience. The search for the most comprehensive definition of Mind-Physics does not mean, however, that all human experience should be considered to be levelled to the same degree of the habitual. While it is true that to raise one's arm can be interpreted as a biologically habituated form of psychokinesis, authentic cases of the energy of psychokinesis extending beyond the limits of the human body are not.

During the 20th Century there has never been an overt and complete presentation of a theory of Mind-Physics, including such aspects as the arts, the sciences and mathematics. But there was one person who made the attempt at approximately 1931.

His name is Leonard Thompson Troland, S.B., A.M., Ph.D., Assistant Professor of Psychology at Harvard University, born in Norwich Connecticut on April 26, 1889. He taught at Harvard from 1916 until his death under mysterious circumstances on May 27, 1932 at the age of 43. Coming back from a trip to The Mount Wilson Observatory, he was killed by a fall into "Devils Canyon", in The San Gabriel Mountains Wilderness 20 miles North East of Central Los Angeles. He was a scientist, artist, inventor, a pioneer of color cinematography, early television, laser developments, and an expert on optics.

In terms of Mind-Physics, Troland was awarded The William James Foundation Grant in Psychical Research the first time it was offered. With the grant he set up a Parapsychology Laboratory at Harvard. One of his first students was J.B. Rhine. Troland created prototypes of most of the equipment that has been used for years in every parapsychology laboratory such as:

- (1) ZENER CARDS (simple standardized visual symbols used in telepathy experiments);
- (2) GRAVITY DICE RANDOMIZERS (miniature sets of stairs by which psychokinesis can be tested by rolling dice down them);
- (3) THE USE OF THE FARADAY CAGE (exceptionally talented mediums were placed in these cages in order to test null hypotheses such as: can telepathy be blocked by appropriate shielding)

Of course, contemporary equipment utilizes computers, etc.

But, Troland at the time of his death was working on a complete Mind-Physics, complete in the sense that all concepts and propositions were described by mathematics. For a concept such as the continuity between mass and consciousness, for instance, he utilized Topology or Analysis Situs which in the 1920's and 30's was considered "a pure mathematics" with no application possible. Mind-Physics was to be the "coda" to his "Magnum Opus": "The Principles Of Psychophysiology" especially volume IV entitled: THE ULTIMATE THEORY OF MIND AND MATTER. In turn Troland's work was based upon such works as: "The Elements Of Psychophysics" (1860), by Gustav Theodor Fechner (1801-1887), Charles Henry's (1859-1926) "Psychophysics: The Mathematics Of Life" (1890), and the philosophical neutral monism of William James (1842-1910) his mentor. Troland's own philosophical panpsychism is dependent upon the ancient Greek concept of the YLEM (the primordial that which is neither consciousness nor mass and is the source of all Cosmic expressions, manifestations or epiphanies).

Troland's work on Mind-Physics only reached the stage of extensive notes to himself, not really in publishable form that would have to have included the necessary background material for a full understanding of the material. Since he died intestate all his private papers were seized immediately by the Probate Court of Massachusetts, because he maintained only one bank account and a safe deposit box at The Cambridge Trust Company in Cambridge Massachusetts. He had no accounts in any other areas.

At the end of 2 years (1934) the judicial determination was made, and his assets were disbursed. The bulk of his estate went to his widow Florence Crockford Troland, which included his private papers. Her only wish was for a trust to be set up for her own needs, and to have her husband's manuscripts, both published and unpublished donated to Harvard. To accomplish this goal she went to The Cambridge Trust Company, the only banking and legal referral institution that she trusted.

As fate would have it, this apparently routine trust was assigned to a young assistant trust officer just beginning his career in banking - my father. In his perusal of Troland's papers his first reaction was to agree with Troland's wife and donate everything to Troland's colleagues at Harvard, especially the ones who were continuing the area of research Troland was engaged in just before his death - psychophysical optics. When my father got to the notes on Mind-Physics and psychical research, he was astounded at what he saw and decided to enlist the help of someone more knowledgeable. My father's family was always concerned with the psychic often attending seances. At one time he admitted to me that he conducted one himself. And he was always involving me in ad hoc telepathy experiments. He contacted a friend of his, Gardner Murphy, a graduate student in psychology at Harvard and a member of The American Society For Psychical Research in New York City. Later he was to become the Director of Research at The Manning Foundation, Topeka Kansas.

Both Murphy and my father agreed that this final work of Troland should be placed in an "academic timecapsule" to be opened sometime in the mid 21st Century.

Their reasoning was:

- (1) By the 21st Century his work will be understood to such a point that it can participate productively in the research of the day, or it will have been completely subsumed by the work of others and then its true significance can be assessed by the history of science;
- (2) If the notes on Mind-Physics are given to one of Troland's colleagues in the present (the 1930's), there is no assurance that the potential and the significance of the work will be developed, since the content of the notes are his original to science and culture in general;
- (3) The originality of Troland's notes would make his work the target of intellectual theft, especially since in his lifetime he had a reputation for being unaggressive and without sufficient social and professional contacts to help with his promotion of his ideas.

(A) We are planning a symposium (lectures by video and a panel discussion) for one evening on the subject of Mind-Physics. The symposium will be dedicated to the memory of Troland. The object of the symposium will be to define in as extensive a manner as possible the nature and limits of Mind-Physics, while "historicism" (an instance of the genetic fallacy - q.v. - explaining a phenomenon away by reference to its origin) ^{IS NATURALLY LIMITING}. For instance, when Mind-Physics was first conceived, it was driven by popular interest in the Spiritualist Movement of the late 19th Century: ghosts, ectoplasm, seances, etc.. During the Mid-20th Century it was fringe science that held sway: variations on psychokinetic instrumentality such as psychotronics, radionics and radiesthetics - that is consciousness mass interactive devices that proclaim the use use of alternative forms of energy (odic, etheric, vrilic, orgonic, etc.) for the purpose of producing dowsing, "free energy motors", color healing, psychic healing, levitation, etc. At the end of the 20th Century, it seems Mind-Physics is being driven by a search for an explanation for: the-near-death experience, lucid-dreaming, UFO's and the prospect of contact with extraterrestrials from our own and other dimensions. There must be, however, a theory of Mind-Physics that can account for all these phenomena and be predictive of new phenomena. Our assumption is that Troland was on to such a theory and we will speculate as much as possible about its nature. Our results will be placed in our own time-capsule to be opened in the year 2050; so that those of the future can compare our ideas with those of Troland's.

(B) We are planning an exhibit of artworks in differing media: drawing, painting, sculpture, architecture, photography, installation, performance, poetry, etc., that have as subject-matter, content and imagery that is in some way related to the theory of Mind-Physics.

A list of possible subject-matter might be:

- (1) Ghosts: phantoms (visible to all), apparitions (visible to only particular individuals), apports (objects that suddenly appear ex nihilo), occasions of mediumship, ectoplasmic emanations, poltergeists;
- (2) Angels, genii, UFO's, extraterrestrials, OOPARTS (out-of-place artifacts), OFOD's (objects from other dimensions);
- (3) Gods, goddesses, demons, vampires, devas, archetypes, symbols, mythological beings, elementals;
- (4) The Soul: psyche, pneuma, anima, nephesh, the individual human soul, The World-Soul, The Oversoul, the souls of animals and plants, parts of the soul: the chakras, acupuncture points and meridians, astral bodies (for the out-of-the-body-experiences), auras, thought-forms, attached spirits,
- (5) Tulpas, golems, automata (artificial intelligence), monsters;
- (6) Levitations, higher and alternative dimensions, free energy sources, miracles, charisms: such as bilocation, stigmata, etc.; religious relics that appear to have the attributes of consciousness.

- (C) In order to make the project understandable to the viewing public there will be the need for explanation displays covering the ways of grouping the artworks so that they can act as the source materials for the symposium.

EXAMPLES:

- (A) THE TULPOIDAL INDEX OR SPECTRUM: The tulpa is a Tibetan Buddhist term for the materialized "transformation body" (the tulku) from one lifetime to the next - the discovered reincarnation of a previously deceased person. In psychical research the tulpa has come to mean projections from the collective unconscious materialized into the ordinary physical world with 3 states: (1) virtual state reality, (2) bio-frame (an electromagnetic field which can be photographed), and (3) the so-called Zeroth Bioframe (full materialization). We are extending, therefore, the current definition of the tulpa in order to postulate the tulpoidal index:
- (B) THE ALBEDO - NONALBEDO SPECTRUM: This spectrum concerns three aspects of light which, while having differentiated characteristics, nevertheless, expresses or implies continuity.
- (1) ALBEDO LIGHT is the fraction of incident light or electromagnetic radiation that is reflected by the surface of a body. It is the appearance of light within an environment of mass, i.e. objects in space, point sources of photons, the principles of perspective etc.;
- (2) NONALBEDO LIGHT or THE LUX is the light generated within an environment of consciousness. It is the light associated with visions, imaginings, daydreams, or nightdreams. THE LUX does not appear necessarily to derive from a point source which is continuous with darkness. THE LUX can appear completely distinct from darkness, occupying a volumetric extension which is both homogeneous and isotropic throughout that extension.
- (3) BIOLUMINESCENCE is the mediation between ALBEDO and NONALBEDO LIGHT. There is an emission of photons as in ALBEDO LIGHT but without the point source of radiant heat like a star, flame or electric discharge. It is the so-called "cold light" associated with some plants, animals, and humans. HUMAN BIOLUMINESCENCE is often considered to be evidence of the presence of a religious charism. BIOLUMINESCENCE is produced in organisms when oxidative or peroxidative enzymes that couple the chemical energy released from the enzyme reaction, create an electrical excitation of a luminescent compound. The compound, that is oxidized with subsequent light emission is usually referred to as luciferin. The enzyme which catalyzes the reaction is known as luciferase.

Now consider the concept of ECTOPLASM - that substance which is self-luminescent, can be felt, and often has an odor of ozone; it exudes from various orifices of a trance medium producing materializations under the control of discarnate intelligences. It is described as matter which is invisible and impalpable in its primary state (the continuity between mass and consciousness), can become a charged plasma, a gas, a liquid or solid. It is in essence the materialized astral body of a person. ECTOPLASM in its various forms can be described by ALBEDO, NONALBEDO and BIOLUMINESCENT LIGHT.

(C) THE REPEATABLE - NONREPEATABLE EXPERIMENT SPECTRUM:
In terms of the analysis of the subject-matter for the exhibition, an important spectrum would be the determination of the suitability of the phenomena

to the classical scientific experiment.

(1) THE OPEN REPEATABLE EXPERIMENT available to all audiences is the goal of science (METHODOLOGICAL SENSATION). While this has been the ideal of science, the practicality of science recognizes that it is impossible to control or obtain all of the identical circumstances that have made up the event-horizon of a defined experiment. Even if but one circumstance is different each time the experiment is attempted, there exists another experiment.

(2) THE NON-REPEATABLE EXPERIMENT which THE SYMBOLIST derived from THE MEDIEVAL ALCHEMISTS is, of course, another way of describing the process of creating an artwork. Not any artwork - THE VISIONARY ARTWORK - the artwork that does not eschew the scientific impulse regardless of when it occurred in history. THE VISIONARY ARTWORK - the goal of THE SYMBOLIST agenda could be described as (METHODOLOGICAL REVELATION). THE SYMBOLISTS were the first group in recent history to call for a revival of what they called "ANCIENT WISDOM" - the transdisciplinary process of integrating all knowledge and in doing so revealing its own principles of organization - the continuity of "METHODOLOGICAL SENSATION" with "METHODOLOGICAL REVELATION" - true objectivity. Einstein knew that "DAS GEDANKENEXPERIMENTEN" ("The Thought-Experiment") derived from Delville's "Experiment Of The Imagination" would yield an advancement in knowledge because (as a type of NON-REPEATABLE EXPERIMENT) there would always be some repeating of the circumstances and, therefore, the possibility of public communication of objectivity.