Spacation: Energy, Particles and Time

A Lecture given by L. Ron Hubbard
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Today we're going to continue to talk about spacation. We're going to go into energy, particles, and then go into time. We're going to cover this all very rapidly and if anybody gets left behind, that's too bad.

We have a couple of questions here which have been asked; they'll probably be answered in this lecture just in general.

Now the subject of spacation is the subject of the creation, handling of, or concept of space. What's space? Very difficult problem at this time. It is sufficient to answer the problem in this wise. Actually the physicist has no definition for space – now isn't that a heck of a thing? He operates in space all the time and he doesn't have a definition for it. He says, „space," and everybody knows what he means, only he doesn't know what he means.

Now, uh… a mathematician has a viewpoint for space. He says „point, a point is something with location but without dimension. It has no length, breadth, or thickness." That is a point, mathematician's definition of a point. Now that's all very well, but uh… what about this space?

Well, I'll tell you what a space is, and a space is something, uh… well, you see it's like this. Time… time, you see, you have time and you have, uh… well uh… the two interlocked and uh… and you, have time. That's… that's motion, and uh… what motion is… is uh… well, that's time, uh… uh… well, operating in space. You see how that is?

Now that's all very clear and I'm very glad that you have that, because that is the limits of uh… our understanding the subject. Now, I want you to get into something very practical like building a steam locomotive, uh… weights, balances, and all into other complicated things here in this subject of physics because we haven't got the time to spend on these basic fundamentals like what is space.

All right, let's… let's take a look at space. Now when you… when… when your physicist starts talking, remember the other day I was telling you, you can do an awful lot if you have three frames of reference. And you compare each frame of reference to the other frame of reference, then you're all right.

If you have three frames of reference just as you have if you have three summer lines of position, you've got a position. You can orient yourself, but don't just take three, think you have something very thorough, if you merely have three things, each one defined in terms of the other two and without any further definition.

Don't think you have something defined. That is definition, as you find in the HANDBOOK FOR PRECLEARS, that's definition by association. Uh… what is a cow? Well uh… a cow is like uh… yeah, well, you know what a bull is. Well, uh… well, a cow is not a bull but it is like a bull, and uh… they're in a barn so that's like a barn. low you understand of course what a cow is. That's silly, isn't it?

And yet, the physicist has been doing this. He says, „What's space? Well, space is something in which uh… operates, uh… well, it's motion, motion, and that's time and… and motion… motion is change of position in space, and you see that changes position by time and time is a change of a… of a… a action or something in space."

„You know, what is a cow? A cow is a… it's like a bull, but it's not a bull, but cows and bulls have something about this thing, otherwise you wouldn't have barns. And uh… the barn, that's a… we don't know anything else about a barn. Actually it's a far clearer explanation than…

„Well, I'll tell you. Space is something that is determined by time and energy, and energy is something determined by space and time, and time is something determined by energy and space." Now I tell you, get up… get an airplane up in this rat race and you get going around this field. And you go round and round and round. And you've got to get out of this rat race before you ever land or go anyplace with the airplane. Now that's the solid truth of the matter.

Physics, nuclear physics, atomic and molecular phenomena, is going round and round in that rat race right now. What's space? Space is a dimension in which a motion can operate and that's time.

What is time? Time uh… well, time is a measurement of change of a motion in space. Well, now, what is a motion? Well, that's something operating in time and space, of course. Now I want you to get clearly there that if you have uh… some sort of a rat race like this, it adds up to space, energy and time, and that stands for S E T and that is SET.

And SET was the most incredible, to read, of all Egyptian cats. And that was night itself. Now, actually, when… when you said… when you said this, you… you actually have a slightly wider range of comparison. We've said, what is space, energy and time. Well, space, energy and time adds up to SET and SET is a cat and that is an Egyptian cat, and it was a black cat. Now that's all there is to it. But actually you've said more than energy, space and time. Space is time and energy, and time is space and energy. You're not out of any rat race, I mean, we're just there.

And we've got to get out of this association of ideas and get over into another association of ideas before we can determine this and before we can use these concepts actually and handily in human experience – not just build uh… atom bombs and child's toys and so forth with them.

Before we can do anything with these things we have to have them in a framework where man can experience. Now you are motion in space and time. You're quite aware of that. But unless you compare that immediately and exactly to understandable experience, these three things aren't worth much to you.

You build an atom bomb, so what? That's nothing. So what are they? Space is a viewpoint of dimension. That's a good definition. Thought it up myself and recommend it to you very thoroughly. Space is a viewpoint of dimension.

Now we have such a thing as height, length and breadth. And you would get here uh… from an origin, you would get X Y Z. Now actually that's a sort of a floor there and this back area here is a… a wall. You see how that would be there, you got a quadrant. You've got a chunk of space; it's a viewpoint of dimension, that's all, just a viewpoint of dimension.

Now that doesn't mean that you necessarily have to be at the point of view of your space. You can make some space that has a viewpoint of dimension way over there. Or you can be at the viewpoint of dimension yourself. You can mock up one, put one out here. You can be at it yourself, or you can be operating in a hidden viewpoint of dimension. That is to say, here's a viewpoint of dimension over here someplace and you can actually operate without Knowing exactly where it is. You just know you've got some space.

And if you do that you have to put in a false viewpoint of dimension. You have to add then a viewpoint of dimension of your own. Now supposing you didn't know where 0 was and you were out here. And you were operating in 0's space, X Y Z 0 space, and you're at… you're at this little point here which is point one. And you want to use X, Y, Z coordinate space and you don't know where 0 is.

You've got to postulate something to use that adequately. You've got to say you know where 0 is. You've got to sort of assume you know where 0 is. That is the physical universe. You're assuming you know where 0 is. 0 exists in the physical universe.

What is the point of origin of the coordinates of the physical universe three-dimensional space? Actually this type of space is the idiot's delight. This type of space goes into minus coordinates and down here you have a quadrant. Here you have a quadrant, back there a quadrant, here a quadrant. You've got eight quadrants.

If you take three intersecting planes there it gives you all these beautiful quadrants. Three intersecting planes – it's very lovely, beautiful, and uh… the planes don't exist, all they are is a viewpoint of dimension. Now to each one of you postulating a viewpoint of dimension: as long as you postulate that you do not know where origin is, you cannot then yourself say you are origin. As long as… as you think, „Well, there's an origin someplace, and that's really what the origin is, why, I'll just kind of tap in and say, „Well, I… I'll be origin too, I mean I'll just view this thing from this.""

But it's a sort of diffident thing; it's something – you don't say I'm origin for the MEST universe. Just… just think of this. Just think of this as the thought to yourself right now: I am the origin point of the whole MEST universe.

Sometimes people get pale when they think of that. „That's just, oh no, I am the point of creation of the MEST universe. No, no, uh-uh." Now, what he does instead, he says, „Origin, I don't know anything about that – wherever the origin is, but I sort of look at what is there in terms of origin. I sort of look at this from a viewpoint here that, well, uh… it's a secondary viewpoint and somebody must have given it to me."

And here we get the whole theory of God made the physical universe and God made me but uh… I am – by His good offices, good graces and by a charter which I don't quite have a copy of – am able to view all this space by His leave. And that's where you get that.

Now, what kind of self-determinism is this? This is pretty horrible self-determinism. Now what… what's the viewpoint of space of the MEST universe? Well, the truth of the matter is, you are at the viewpoint of the space of the MEST universe with an extensional line from the viewpoint of space of… of dimension of the MEST universe. You're actually at that point. You want to know where you are? Well, you're actually at that point. And you want to know what you're doing? You're kidding yourself you're someplace else. Now, that's the trick of the MEST universe.

If you can tell a fellow, „All right, now look, we're going to coincide our viewpoints of dimension. Now you agree that uh… it's that-a-way and that-a-way and that-a-way. Now you agree that, don't you? All right, now that you've agreed that, you have that, now you know you couldn't possibly have made that, now we'll move you someplace else and you pretend you're at this new place.

It's very simple to take a thetan and knock him into a state of somnolence and make him believe he is someplace else and then actually operate with him at that new place. You could, for instance, take a… go down the street here and find a lady of easy virtue and uh… put her into a super trance and then tell her very convincingly while she's in this super trance that you're going to take care of her body, but you simply want her to go down and uh… uh… uh… be Mrs. Eisenhower. The darndest things would happen to Mrs. Eisenhower. This is one of the oldest political gimmicks in this universe. This is so old and so worn out as a political gimmick that nearly everybody has done it and he is now guilty of an overt act every time he thinks of it.

You take somebody's body here and you just change this false viewpoint of dimension. Because it is a false viewpoint of dimension from which he is operating, an extended viewpoint of dimension of the same point in space, he can then be shifted anywhere because he's already lost. He'll already believe he's anywhere if he doesn't know where he is. All you've got to do is get somebody thoroughly lost and then tell him that he's at Broadway and 42nd Street while he's standing out in the middle of Albuquerque, and if he's so thoroughly lost he couldn't even recognize Broadway and 42nd Street he would shake you by the hand and pant with gratitude. You've at least given him a name for the place he is and the point he is.

Now you recognize that, he's… he's so anxious to be found that he's willing to believe he's lost. All right, we take this fellow and bring him into the MEST universe, and you say, „All right, now, uh… you're coming in here at the point of origin viewpoint. And uh… here you are and you see all these beautiful dimensions. Now you're here. Now just out of a favor we're going to let you into this place and you can go someplace else and take a look at it." Of course, the viewpoint of dimension is right there.

He's never been anyplace else from the moment he first heard about the MEST universe until right this instant. You want to play around with this with a preclear, you can feel the walls start creaking. Now we'll say something about it takes two to disagree. If two di-

sagree with the MEST universe, it'll go by the boards or something like that. It's almost… it's almost that delicately in balance. It's something you have to be very, very careful about, not something which you have to fight and hit over the head with a sledgehammer.

The only reason people are hard to process is they're scared that they'll find just that and go zip and here won't be anything. And so they… they won't move over here and touch this viewpoint of dimension but they're at the viewpoint of dimension; they've never been anyplace else because they can't be anyplace else in the MEST universe but at the viewpoint of dimension. But that's a point of no space.

And origin is a point of no dimension. A point has neither length, breadth nor depth, but it is something from which you could view length, breadth, and depth. Now if you very adventurously suddenly start out and postulate that you are a viewpoint of dimension, you have broken agreement with, as far as you are concerned, with being where you are.

You are saying I am at my own point of origin; naturally, how could you ever be anywhere else. If you've agreed that you were at the MEST universe's point of origin and then the MEST universe has given you a point of origin which you can now use, you have abandoned your own ability to be a viewpoint of dimension. And if you've abandoned being a viewpoint of dimension yourself then you don't think you can create space.

What's space? Space is a viewpoint of dimension. That's why in mock-up processing you get this odd phenomena: An individual goes ahead and he looks at these mock-ups and they fade out and they get thin and they do this and they wobble around. He thinks he's viewing them in somebody else's space.

He doesn't know he's really viewing them in his own space, that he's never had anything but his own space, there isn't anything but his own space, he… he doesn't know this so he thinks they wobble around. Get him to postulate first a viewpoint of dimension. Get him to postulate and look and make the area in which he's going to place the mock-up. Now the way you make this area, is simply to give it dimension from the viewpoint of the individual. You just give it dimension, you say, it's uh… uh… long that-a-way and that-a-way and it's… it's… it's tall that-a-way and that-a-way to a certain distance. And it's… it's wide this-a-way and that-a-way, and it just goes out there.

And uh… it's uh… it's a very finite dimension. I got… I've extended a shell out there and got this shell all around this particular area and, all right, now we've got a space here. Now we're going to put a particle in this and we're going to make the particle go into motion and we are going to have a mock-up.

And actually, if he goes at it a long… this isn't a ritual line, this is really the only way you can do it. He's been doing that other automatic and let's get out of the automaticity bracket. He's been doing the other automatically so you just say to dickens with this automatic. It's getting postulated space, and you'll find something very peculiar – that the things are more durable.

His… his mock-up won't… are… he looks at them and he's much more interested in them and they're much more durable and he's more careful of his space. So, whenever you have a preclear doing a mock-up, he will think he's using MEST universe space and as such

he… he really won't have too much brrrr doing this because he knows he's just working on borrowed space, and… but that's the biggest gag that could happen to anybody, isn't it?

Fellow comes along and he says, „Now look," he says, „here you are at this point of dimension? Now you're going to look at our dimension. Ha-ha. Now you're going to look at our dimension. Now look out that-a-way and this-a-way and tall-a-way and wide-a-way and… and just… just look at this all. And that's our viewpoint of dimension. How do you like it?" Rrrrr.

You see, all he's done is make this fellow make some space. I mean, „Now you've seen our viewpoint of dimension, isn't that nice? That's a nice viewpoint of dimension. Now we're going to let you go into one of the coordinate points from this viewpoint of dimension and uh… you after that will be able to view our space. And that's very nice and we're not going to charge you anything for it. That's very nice of us."

So, he is told he is at the viewpoint of a dimension and after he's told he's at the viewpoint of dimension, so help me, he is permitted then to go to a coordinate point in these dimensions and thereafter operate.

Position one, the only space there is as far as he's concerned is, the space which he is manufacturing every instant from viewpoint one. But he's manufacturing from viewpoint one a backtrack back to origin point and he's keeping this space manufactured all the time very arduously in order to have viewpoint one.

Now, there isn't any reason why he just can't start manufacturing space from viewpoint one. He just manufactures space out here and here and here. No reason why he can't. It's idiotic that he doesn't, except for one thing: If he did that too thoroughly the MEST universe would vanish.

Now he does this very diffidently because he's afraid that if he does this the MEST universe will vanish and then he won't know how to get back to that point of origin. That's cute, because the only way he can get back to the point of origin is to say, „Well, let's see, I'm… I'm viewing this thing now from the point of origin of the MEST universe. Okay, now that I'm there I shall now extend myself to the coordinate point one. Okay, I'm at the coordinate point one, I shall now view the MEST universe."

And he will again. He doesn't get lost. That's elementary, an elementary dissertation on the thing.

What do we mean by space then? We mean a viewpoint of dimension. That's just an elementary definition, but it's a very workable definition. That definition will work in physics, by the way.

What is the space of… what is the space of an electric motor? The space of an electric motor would be two things: the viewer's – the viewer could consider himself at point of origin and space would be his dimensional set-up, see – I mean he'd be at point of origin looking at electric motor, that would put the electric motor at coordinate point one in the viewer's space. Now he could look at it just exactly in reverse. We could say the electric motor is a point of origin and the viewer is at coordinate point one. And the viewer is using the electric motor's space in which to view the electric motor. Yeah, we could do that.

Now, we could go further than that. We could say: The viewer is at origin point and the electric motor as a coordinate point one. But the electric motor and the viewer are both viewable because of the existence of an unknown, get that, unknown coordinate point.

Of course, neither the viewer nor the electric motor would be viewing with own space and therefore would not be viewing with any great clarity. Get that unknown. All you have to tell somebody and convince them of, is that it's unknown. There's a fellow by the name of Herbert Spencer, old favorite of mine. He talks about the knowable and the unknowable. Well, that's just great. Any time you say that this thing is unknowable, you postulate that somebody has postulated it already, and then you don't know what he postulated.

That would be all there would be to the unknowable. I'll go over that again. The unknowable, the unknowable would mean that somebody knows that somebody has postulated something, but this person doesn't know what that somebody else postulated. And then that the individual himself is willing to make a postulate, that he will now never know what the other individual has postulated.

All knowledge is, is a series of postulates. Now, anything can work out from these postulates, so when you say something is unknowable you have to go through that… that complete complexity of conditions. You've got… you've got to postulate that something exists to be known and that then nothing can be known about it. Big trick.

All right, let's look how that applies here to point of origin. We have to postulate that this universe, uh… work as it does, we have to postulate that there is a point of origin and that is unknown. And, furthermore, when you start a preclear working, one of the first things your preclear does is run into the postulate that he can't know because somebody else has made a postulate, now he can't know what that postulate was. That he's running across an unknowable. You're running across the fact that the preclear is certain that if he knows something it will blow up.

Or if a mystery is exposed the power will be gone in it. Ah, ah, true, true, if a mystery is exposed, the power will be gone in it. The uh… whole principle of the unknowable though and the unknown and the „We've got to know but it doesn't exist," and that sort of thing depends mostly upon the confidence that somebody else can make a more powerful postulate than yourself.

All right, if you believe that other people can make much more powerful postulates and they're in full control of their minds and situation at all times, why, you of course have set yourself up a continuing and continual unknown.

You see, that doesn't happen to be true at all. You get up into the telepathy bands some time and find the postulates other people are making around you. „Let's see, will I have chocolate or vanilla? Well, let's see, the waitress looked at me rather hard when I said „chocolate," so I guess I think I'd better take vanilla, but I don't like vanilla. But then you can't ever have what you like anyway, so the best thing to do is – probably they haven't got vanilla anyway – well, I won't order it."

Yes, indeed, there are much more powerful postulates around than both you and me.

All right, don't get confused about this viewpoint of dimension. We could go much further into this, but that's about all we got there. We got a viewpoint of dimension. That's a very simple way to view this.

You say it's down there that-a-way, there's a point and there's a distance between myself and that point. There's a dimension between myself and that point. It's a very interesting thing that the meter is a metal rod of certain length which resides in Paris. That's a meter. It isn't even the number of something or others, uh… it isn't even the number of something or others as a hemisphere, uh… yards, or something of that sort. It's some equidistant point on the equator. The French tried to make it this and they sent a big expedition down to Equador to measure all this and then they flubbed it up, and so the meter doesn't mean that.

It could have been circumference, something to do with the circumference of Earth, but they missed it by enough to make it unworkable, unusable. So, uh… it… it is really a length of a piece of metal at a certain temperature which is in Paris.

What is a yard? Well, a yard is the length of a… of a… of a… something in England, uh… that's a yard. There's this down… there's a couple of these things have been duplicated down here at the Bureau of Standards, US Bureau of Standards, and they are kept down there in cages, so that they won't get out and measure people. And… and they're… that's… that's… that's feet and yards and meters and so forth. All right, that's what they are.

Now it's a funny thing, you just take it for granted that those things exist and if you went down there what would you have to do? You'd say, „Let's… let's look… look, let's see now, this… this goes from this distance over here, from this viewpoint of dimension over here to this viewpoint of dimension with relationship to me. That's what your view of it says.

You say it looks from this viewpoint of dimension to this viewpoint of dimension and it exists in space which has been postulated from a point of origin by a fellow by the name God or Johnson or somebody. I mean, they're just that foggy on it. They… they wou… you would say, „Space, well, they…"

First thing they tell you, „God is everywhere." Rrrrr. You mean we can't have any of our own space in this universe because that's all God's space. That's the neatest trick of the universe. That's been perpetuated for 76 trillion years. You think that's new?

It's all somebody else's space so you be careful what you put into it. And you be careful what you take out of it, but the only thing you ever see which is the most mysterious thing to you, the most mysterious thing is all you ever see; if you were going to look at the standard meter, you would see that it existed from this far maybe to your left to that far to your right. Or you could go around to the end of it and look down along the length of it and say, „It exists from this point here out there. There it is." Or if you, your… your visio was pretty good, instead of seeing with MEST eyes, why, you just turn around to the thing and you'd say, „Well, it goes from a certain distance from here out that-a-way to there."

Well, if you were to lie down on a bench and take a look at this meter, you'd say, „Well, it goes from a certain distance below my feet." And now if you turn around on the bench you'd say that you went from a certain distance from my head, that's all the same meter. You'll notice it keeps occupying different points in space.

Well, it's an awfully neat trick of you to be able to do this because you see you're viewing it all the time from a point of origin which you don't know about and you don't own. You want to keep that firmly in mind all the time you're looking at that meter. That it exists, it exists from a viewpoint that is being viewed all the time.

That's why, somebody's got his eye on you. Viewpoint of origin, that's what we've got here. And all these things I've been saying, you got an X Y Z coordinate there. Now there's no reason at all why we can't have space that looks this way. That's the Z coordinate and that is the uh… Y coordinate and that is the X coordinate and this is the G coordinate. And back this-a-way – we get more complicated space now. Back this-a-way from the point of origin we always have a spiral. And that's twisted space when viewed backwards from the point of origin. This would merely be a fixed point of origin, a more fixed viewpoint – you would say the forward look in this space gives you this picture and objects which are in that conform to that pattern and are distorted to that degree and back of this there is a negative viewpoint and everything just all sort of twists away.

Once upon a time you probably made a lot of experiments with this sort of thing. The space is terribly interesting in that it is, uh… well, this, by the way, this is, by the way, uh… torsional G space. And that is… it would be the general viewpoint, I'm sure, taken by the torsional people.

You've seen contortionists, well, they're… they're operating in that kind of space. Now… now, here, this is… this is very solid mathematics. Somebody cores along to you, and he says, „Oh, that fourth dimension, that's very mysterious stuff." It sure is.

You know, you could have fourth dimension that was a twist, a spiral, just like this, existing in an X Y Z coordinate. You could say, „Well, that's time." Oh boy, how far fouled up can we get? I mean, time is really the fourth dimension, after all. Now let's make it a little more unknown and say that although all the space of the MEST universe is from the viewpoint of origin, let's… let's be very careful now to say at the same time that this space is from the viewpoint of origin.

Time happens to come from another viewpoint of origin. And if time comes from this other viewpoint of origin, you get motion created elsewise and uh… time actually comes from S… from uh… Saturn, everybody knows that, and time is space. When they say time is the fourth dimension they're saying time is space. Oh, oh no, time can't be space because time is one of the dependencies for motion, and space, and matter, and energy.

So time can't be space, not fourth-dimensional space nor eighty-eight dimensional space, nor contortional space, nor G space nor anything else. You see, it couldn't be space, because space can be postulated in any way, shape or form.

Now there… here's an interesting space over here. Uh… this, by the way, is figure two, this torsional G space. Uh… here we have over here, we have three-dimensional time. Now, I want you to watch this on three-dimensional time.

Uh… three-dimensional time works this-a-way. Now this is linear time out this way, and it's going where this arrow is pointing. Now, linear time from viewpoint AB moves forward and goes to second A prime S prime. Follow this very carefully. Uh… this goes forward

to viewpoint A prime prime and BB prime prime. That's really what time is. I… I hope you're paying attention to this; that's really what time is, because there's always from each one of these coordinates a sideways time.

Now it's obvious that there is such a thing as sidewise time for this good reason: There's sidewise time because something happens simultaneously to somebody else someplace else right this minute that you didn't know about. Isn't that true?

There was somebody had something else that you didn't know about, something happened to him simultaneously that you were here. Isn't that right? All right, now, if that's the case, that's the case, there's such a thing as sidewise time, obviously. It might be called simultaneous time, you see how simple that is? So there's such a thing as simultaneous time, that's sidewise time.

And now… now when you get sidewise time, that would be known as G-Q and G-Q, uh… G prime, Q prime. I hope you're following this very closely because this is very important here. Uh… you see, that goes forward and that shows you immediately that this linear time which is to point K, that's linear time that's going out here from origin point, this is for figure three uh… out here from origin point out to K is linear time, so you've got that.

Well now, you've got to be able to stand up in time, haven't you? Time isn't just hitting you in the stomach or something like that. It's hitting you in the head, in the feet at the same time. They're aging simultaneously, aren't they? Well, sure they are, they… they're absolutely aging simultaneously and you look at almost anybody and you can tell that's so, so obviously there is vertical time which is measured by this coordinate.

Now, in other words, there's a sheet of time moving forward through space, and that makes it obvious that there's a sheet which is merely following this sheet so that all three of these sheets are coming forward at the same time, A' to B, A, prime, B prime, air. Those coordinate shields and so forth in time are sweeping forward simultaneously.

And after we get through living this moment, it being rather secondhand, somebody comes along right afterwards and lives through this moment. Well, that demonstrates conclusively, actually, I'm making more sense up here than a physics professor does.

Now this is grand 0. And this is grand Z, and this is grand… grand Y and this is grand X. Now those things can exist then from any point of origin inside the coordinates of origin, can't they? Now there are eight coordinates of origin so that demonstrates conclusively that there must be linear lines of K at any time there and at all points of origin so that demonstrates that there's an infinity of time which is running linearly in all directions.

Therefore you have… you have three-dimensional time and three-dimensional space, which obviously give you in its various coordinates the fact that there are… there are coordinates of this space which have partially negative time and partially positive time and which are going in opposite directions at the same time. That demonstrates there's an infinity of universes and coordinates and that somewhere in this universe there is a viewpoint of origin and if you went beyond that you would find one of the factors of time negatively; you'd wind the clocks backwards or something of the sort.

Now that we've made it very clear to you we will go on. You see how silly you can get when it comes to saying time is space. When you… every time you say time is space, you're saying space is static and time moves, so you could say space is a static sort of viewpoint that just stays there all the time and then time moves through this in some fashion or another. Boy, that'd be wonderful, wouldn't it?

Well, let's look at something a little more actual with regards to space. Now, I'm… I'm glad you got all those points. And I hope you get a good note on there because the actuality is that the mind runs in torsional G space. Oh, in all psychology departments it runs in torsional G space and that's why they get so twisted.

Now, here's where we have… here's where we have a very nice pleasant thought for you. I mean, this is a quiet thought, and… and I'm… you agreed to be in this universe that there was an origin. There's an origin for space, but you didn't agree to be that origin, because if you agreed to be that origin, the only space… it would be you alone who would be there uh… manufacturing that space, and therefore responsible for everything in it. And you would not find that very desirable because it would be impossible for you to engage in any football games, or randomity.

Well, let's… let's say… let's say, then, that you say here is an origin point of space. That means there's a viewpoint of dimension. You get this kind of a thing all the time. You say, that corner of that room goes up that way and it goes across this way and goes out that way and there's a floor downstairs and it's an extended line out there and that other line can extend theoretically from that corner.

You say, „That's a… an origin point". So, let's look at you. We'll put down here „I" the observer and let's put „I" the observer here, and he… he's at this point and let's put him uh… there at that point. Now he's got this kind of an idea on things. He says, „All right, now here we go. We… we've got a room here", and he says, „This is origin point one or prime origin prime prime, origin point prime prime prime and origin point four." Now there's… there he's got those.

Now he pins down and postulates four origin points. He can pin down and postulate eight origin points. He knows that if he was in that point and viewed that area what he would see from that point. So he can – he also knows how these things are modified one way or the other.

So he says, „Look at this room, there are four origin points, there are eight origin points, it doesn't matter. There can be an origin point for every dot on that acoustic shielding up there", but he… he knows what these origin points are; he's accustomed to that as viewpoint because he's been around himself and looked, so he can postulate these as origin points and then he leaves himself free to be an observer.

And he can then swing himself back and forth on origin points which are all around him and he can postulate that he isn't the origin point and in that wise he goes into action. You see, if he were the origin point only of dimension, he would never be in motion himself. He would be pinned in one place and that would be the end of that; but by letting other things take the responsibility for being origin points he can shift himself around in any confined area which he himself has uniformly postulated.

Now he has been in agreement in one lifetime, he's in agreement since childhood, with origin points. Origin points? He knows what origin points the family made; he knows what origin points he himself has made. Well, there was a time in his life when he was so careless about this and he knew so little about it – he'd never taken the anatomy of it apart – origin points would shift all over the place on him.

All you got to do is feed somebody some hashish, by the way, and, boy, do his origin points go by the boards. He becomes sufficiently non compos mentis to be unable to control the origin points of any area or postulate origin points of view.

I just talked as though they existed, they exist for him. He's… he becomes unable to control and postulate the origin points of any area. And if he does that, he gets distortional shapes of things. He… he lies down on the bed and the bed is 18 miles high. It is 87 miles to the door, the corridor is one inch long. He gets this kind of upset because it throws him out of „orientation" – so what is orig… orientation?

Orientation is the principle here of being able to have an „0" moving – that's origin point in motion. „I" is the origin point in motion. „I can be here, then… or second point uh… origin point motion two or it can be over here – origin point motion three, this is origin point motion one. Now that… he could be at this… this here two, three, you see, he apparently is in motion.

All he's got to do is keep shifting these origin points and other people have agreed these origin points and coincided with their agreement with him so he can keep shifting these things in accordance and in viewpoint of everybody else.

Here on Earth he knows how to shift his origin points according to this society. This is one of the things he had to learn in order to know how to walk, fall, talk, anything else. That's the first thing he had to know and that's the first principle of education, is you have to learn origin points.

If you learn the principle of points of origin and that's an origin of dimension, that's a… an origin point is just a viewpoint of dimension, you understand, so when we say „origin", we merely mean viewpoint of dimension.

He's got to be able to postulate their existence instantaneously in order to perceive, and if he's learned how to do that properly then he as X has four, six, ten thousand points of reference which he handily has nailed down, pinned down, and he knows they're not going to move around and it gives him a feeling of security.

If you want to give your preclear a fantastic feeling of security, start picking up his origin points and moving them around. Now I'll give you an example of that.

Shut your eyes, shut your eyes and take the upper corner… oh, pardon me, open your eyes again, look at that upper corner of that room over there. Okay, now shut your eyes again. Now move that corner, postulate that corner out into the middle of the room, now put it back where it was in the first place, now let's move it out into the middle of the room again. Now let's put it back there and let's look over to the other side here of the stage and let's look at that origin point over there. That's a postulated origin point.

Now close your eyes. Now take both of these origin points and bring ‘em slowly together just up above my head. Interesting feeling, isn’t it? Put them back where they belong. The second you do that it leaves some people sitting outside. It leaves some people no place.

All right, now shut your eyes again and take that origin point and move it over uh… to your right about four feet and then back again. Move it over about four feet and back again. Now take these two forward origin points on the roof and move them both over four feet simultaneously to the right and then back over about to four feet to the left and then just move them back and forth, back and forth, till you get a sensation of motion.

Isn’t that interesting? Well, that’s what motion is. It is, isn’t it? You… you can experience that. And uh… one of the first things you want to… want to show your preclear… want to show your preclear is something like that. He… he’ll have an idea then what motion is, better than anything else you can tell him.

Motion, all he’s… all you’ve got to do for motion is just keep shifting OM-1 up here back and forth, up and down, back and forth. Well, how do you do that? It’s just by repostulating origin 1, origin 2, origin 3, origin 4. You just keep postulating those and you know how the society thinks and you’re in agreement with the society and you know how this universe is and you’re in agreement with that. And you’ve learned all these things very arduously, there’s some universe race out there, the darn fools, which have postulated that it’s only four inches across one galaxy. And, of course, if they postulated they only have to shift that particle across one galaxy and they’d never get a chance to look at it because the galaxy is too small. And yet if you want to go from one corner – assuming it has a corner – of this universe to another corner of this universe, all you have to do is take a very, very clear view of some origin point, postulate it, take a clear view of another origin point, postulate it and shift. Just move those origin points and you’re there. That’s space.

That’s the most fundamental thing about teleportation. You’ve agreed on the origin points for everything else because you’ve agreed so hard. Well, you’re never going to get a solid object to move as long as you continue in complete agreement that you will never change the origin points of an environment.

It’s just as though you went down and swore your boy scout oath. And, and, and uh… gave your pledged word as a knight, that you would never at any time disagree with the rest of the society on what the origin points were. We have a… corners of a room. Look how standard they are for every… corners of a room, floors, ceilings, roofs of buildings, ground levels of buildings, and that would be anything from a Nipa hut straight on through to skyscrapers. Uh… that there is a center to every cube – you’ve agreed that. And that these things can be movable in or not movable in. You can move in ‘em or not move in ‘em. It’s very upsetting to a preclear to find himself sailing through walls for the first time. Well, he’s just… he’s just postulated that you can’t move in that area.

Now in order to perceive motion, all you have to do… well, we’re in the subject of motion right away. All you have to do is perceive motion – and we will have uh… point uh… N here as uh… as uh… uh… an origin to point N as an origin, point NO-1 as an origin… All right, observe from… from ON-1 here, now let’s… uh… let’s… let’s look at this chair. Take

a good look at this chair. Now this is point uh… NO, it's point NO right this minute. Now we'll move it over here to point NO-1. Now it's at point NO, NO-1.

Look at that chair now. Okay, shut your eyes and move that chair. Shift it from point NO, now to point NO-1. Just from NO-1 back to NO. Now shift it from NO to NO-1. Now get to shifting it so fast that it's a blur. Did you make that chair move back and forth for yourself? That's motion.

„It becomes a solid block".

„Ummm?"

„It becomes a solid block".

„Yes, it's true, it becomes a solid block. Thank you."

You've said that this point of you is shifting and in view of the fact the point of view is shifting, it's unoccupiable. You get anything that's shifting that fast, becomes unoccupiable and you finally say, „That is solid".

Now each one of these points has a viewpoint of dimension. Each point in this chair has a viewpoint of dimension.

„Well, then if you shift as fast as that chair you can get inside that chair".

„Sure."

All right, viewpoint of dimension then can be existing from any origin point, and if you have a multiple series of origin points you can at any time get what is laughingly called matter.

You can get uh… energy. Anything you want to say you get you can get, but the mechanics that you use are this.

Now, if you want to operate in five-dimensional space, it becomes very simple to simply postulate different points of origin and different complexities to these points of origin and it's wonderful mental exercise for a preclear to start operating in five-dimensional space and do this.

He's taken this uh… here; now he's got 0-1, 0-2, 0-3, 0-4, 0-5, and he is at X-l. And he has postulated that in any five-dimensional pentagon of that character – of course in any pentagon, you understand, there are many, many areas where nothing is there at all. You understand that. And no matter how… how much looks like it's there, there's just a lot of nothing there. You look at any pentagon and it's true. So… that was a labored joke.

All right, there's… this bears no similarity to any buildings. Uh… we'll just say there's nothing in the center here. So therefore the center at all times is avoided as a point of origin. It's all times avoided.

Now what are you going to get if you have X-1 and… and uh… X-1 moving to X-2? That's all right. X-1 to X-2 in that pentagon. That will be okay, but uh… what about moving X-1 to uh… T-I? What about moving that? T is not for time; we're just being very snide about time by using time's sacred symbol for something else.

Uh… X to T, well, it's gotta follow a route like this. That right? It's gotta go from here back through there. It's gotta avoid that because nothing then goes through that point. All right, now what happens here when we move X-2 down here to T-2? If we moved it directly and those two things were moving you would get a flow action, whereby the X-l, T-1 flow would push out of line the X-2, T-2 flow. It would get sort of crowded in there.

It couldn't help but get crowded because you… when you had… can't have the shortest line, uh… a line is the shortest distance between two points, why, you're naturally going to get a lot of lines coinciding in there someplace or another. So you get it going and get a different type of wave in that type of space; it's going to look different, it's going to feel different and so forth.

Sound can't go, then, straight from X-1 to T-1; sound has to detour over here by the dotted line. So therefore sound with sound here's bunched up so there would be a higher intensity of sound at point S. So everybody knows, who lived in that universe, everybody would know that uh… this was just an S point, and everybody would know sound got more intense at an S point. So therefore it would be a very, very good thing uh… to get a seat closer to the S point.

What do you know, over here in this figure, your previous draft uh… over here everybody knows that sound in three-dimensional space goes back here to the back wall and hits and comes forward this way and the greatest intensity of sound is here, right in the center. So this is intensity. And uh… the sound is blurred though.

There's more sound action there at point „IN" but it's blurred, and your greatest sound clarity would probably be then at back „B". Well, that's just a freak of three-dimensional space. It is distorted because of three-dimensional space and the insistence on putting walls up in three – dimensional space and so on. And so you'd get a different type of behavior of waves only if you had pentagonal space of some sort and supposing you made a real postulated space that every pentagonal space would go over to the right as a warp here. And this warp is where you put in the furniture you don't want. Therefore you could… you could actually train somebody who would see no motion at those points.

At that point of warp he would not make any points of origin; he would collapse a point of origin, and the furniture which was „in there" would never be there for anybody. You could train anybody you wanted to, in other words. Just start out from scratch and train people to view things differently than they are viewing them and they would get a different universe.

They would not only get a different universe, they would not necessarily get this one at all. If you would just want to make an experiment sometime, get somebody trained to take every point, every uh… this ought to have a name on this… on this figure 1 here, 0-1 uh… 0-1 ought to be uh… called an anchor point. And just train him to have an anchor… here's… here's his anchor points. Anything which he ordinarily orients his scenery by would be his anchor points; without those anchor points he wouldn't have any dimension.

He'd have to have that, uh… pardon me, he wouldn't have any motion; he would have dimension, but if he had to use OM-1 here all the time for his origin point only and his dimensional point only, you see, he couldn't get any… any… any motion himself. He couldn't get into motion. He would eventually get to a point where everything… everything else moved

but he didn't. And he would see motion and freeze and, what do you know, that's one of the commonest things you find out wrong with a preclear. He's gotten to a point where everything else is in uncontrolled motion and so then he conceives that he can't move. In order to control it he says, „I am these dimensions and they are running in me. And therefore I'll stop them by not moving." You get that as one of the first reactions in a preclear. He sees something going fast, he stops.

The best way to anchor anything, one of the first and fundamental ways to anchor anything down is to be the viewpoint of dimension of that thing, because it is then owned. God owns the universe because he is a viewpoint of dimension.

We've all said that he exists, but we've never said where the viewpoint of dimension is and then all of us handily operate in groups and postulate viewpoints of dimension for that particular area of the universe and we're off.

We're all set, then we can see everything everybody else sees. We can get the same motions everybody else gets; we've trained ourselves to do that. It was training, agreement that does that.

Now, what about somebody who is unable to control a motion? Let's say he is unable to control a motion. Let's say that at OM-1 up there is out of control. There's too much motion in there. How do you solve OM-1's concept. of being in too frantic a motion? That's a dispersal case, mind you.

He's in too frantic a motion. You'll find out… the first thing you will find out is that these corner points, these anchor points here, O-l, 0-2, 0-3, 0-4, are in vibration. He won't pin himself down as… as something to move in relationship to these viewpoints of dimension, these anchor points, because he doesn't dare, things always get him out of there.

They chase him out of there. So he… he's just gotten… gotten unconfident about the whole thing and he no longer desires to have, in figure l, 0-l, 0-2, 0-3 and 0-4 to be very static. He… he doesn't want those things to be motionless.

He wants to… he's trying to shift the room out from underneath him on the theory that he might not be able to shift himself out of the room fast enough. Now you take a little test to that. You'll find most of your occluded cases when you have them shut their eyes and try to hold an anchor point still. Go ahead and shut your eyes and do that. Take that anchor point over there and hold that thing still.

Don't let it move, hold it still. Now take that in relationship to the other anchor point in this room, 0-2, and hold those things the same distance apart. And hold each one of them dead still. Don't let 'em shift. Any difficulty with that? All right.

What you're doing, you see, is you've… you've already agreed that, those were static and stable and there and then you thereafter didn't uh… uh… like that agreement and your agreement left to disaster for yourself so you had decided then that the best thing that you can do is to he kind of cautious about that agreement, and you are actually kicking sideways from that agreement and you don't want those points to stay still and that's why you can't step easily out of the body and anchor up the atmosphere. You know what space is then? Viewpoint of dimension.

So you can have three kinds of space; you can have point of origin, you can have the viewpoint of dimension such as OM-1. You have… this is the big, the big point of origin down here, 0. This is mythical. Then you've got OM-1, and then you've got anchor points 0-1, 0-2, 0-3, and 0-4, so that you can get motion into OM-1. Nothing will move unless you do that. Okay, let's take a break.

(TAPE ENDS)