

# The Style of Life

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## Introduction.

This interest of this contribution is to summarize my work to date on the Ascesis, which as we know is closely related to the Purpose and the Style of Life.

This paper is not a Monograph, but rather a contribution that is intended to circulate among Masters doing a similar work of search and construction.

Thus, its objectives are to organize my own experience and to open the interchange with other masters.

The point of view—the focus—is placed on the Style of Life. In this fascinating and difficult world where it is so easy to get sidetracked, I thought it would be appropriate to organize the experience taking the Style of Life, and ultimately, one's own behavior, as the indicators.

Without a doubt this style of life does not have the aim of obtaining practical benefits in everyday life. I take it as corroboration, as verification and a sampling of the registers obtained.

Neither is it a panacea, since the Style of Life places a framework on our behavior, it is more of an aspiration than a concrete act, but it has a manifestation in the world and is measurable by the one who experiences it, the one who acts and transforms the world.

The present description is more testimonial than explanatory; hence the notes follow at the end of the work rather than appearing as footnotes at the end of each page. This allows the reader to understand the description better without having to interrupt the flow of the main argument.

Being testimonial allows me to describe more freely, as this contribution is not meant to be a guide or a manual, but rather as a collection of descriptions and reflections of a “dissatisfied craftsman” trying to sort his craft. I think the regions and paths that we travel are unlimited, and, as noted by the Spanish saying, “each little master has his own little book.” There will be places and routes where we agree and others where we don't. May this be a good excuse for mutual interchange and enrichment. It is not my intention to highlight some paths in opposition to others, but instead to be clear and precise with those that I've taken.

This contribution is divided into three parts: the Purpose, the Ascesis and the Style of Life, different planes of the same experience. The presentation attempts to be homogeneous by highlighting the mutual implication between these three parts.

In the Purpose I describe the experiences that have been helpful in my work in configuring it. In the Ascesis, I state the flow of work I've followed and enumerate the obstacles that I've faced, relying not on disciplinary procedures but rather on registers and meanings. In the Style of Life I describe the elements that I use as a support to develop it in relation to the work of the Ascesis.

## Purpose.

What do I want to do with my life? Who am I? Where am I going?<sup>1</sup>

I ask myself these questions in the important moments of my life, when confronting situations I must respond to and that have consequences. In these moments of choice, it is common for the calculation of apparent benefits to be set against the direction of my life. These are choices that affect the construction of my life, and go beyond my life's temporary scaffolding of support.

It is at such times when the Purpose is best expressed. If I choose the pragmatism in my decision then I experience internal betrayal, my heart contracts and becomes anesthetized. If I instead choose to give meaning of my action, I am internally moved and my lucidity increases.

It is not only expressed in times of possible deviations, it operates co-presently to guide my action. It resembles the situation where I set myself an objective: I remember the objective if any of the actions I do to develop it jeopardize its achievement. The Purpose is a direction and an objective.<sup>2</sup>

How can I not try to clarify this important meaning so that I may appeal to it not only in extreme situations?

How can I fix registers that I want to preserve so they I can appeal to them when I need them? Working with aphorisms has helped me a lot.<sup>3</sup>

In the same way than an aphorism is based on meaningful experiences, I have formulated the Purpose by searching how it has expressed itself in essential moments of my life.

First I've searched in my life's most contrasting experiences. On the one hand observe those where I've registered self-betrayal, where I am far from the path that I deeply want to follow. On the other hand, I've observed those experiences that impel me towards development, growth, awakening, which have been valid and have stood the test of time.

Without a doubt it is difficult to recapture the first important moment when I diverted from the Purpose, a biographical moment of going out into the world. It is the moment when I "stopped believing," when I betrayed myself, when I was fascinated by something I wanted to achieve, and when what I believed was truly important became second or third priority.

What one ceases to believe in is a compendium of things that revolve around a profound register. I can call it a religious sentiment, or a moral conscience, or a belief in a kind of human being or society, and so on. It is not merely the substitution of a reverie for another, but a question of losing contact with the Sacred.<sup>4</sup>

This is a moment that allows me to register the deviation from what is important, and therefore allows me to register what is important.

At the opposite pole are the moments where the essential direction of my life takes primacy. At what point was I in agreement with others? When did I commit and followed through with my action? What did I take into account when I started work on a Discipline? And more recently, what did I weigh in my entrance to the School? On

such occasions fears arose that I set aside, and apparent losses were reassessed for the benefit of more important but less tangible benefits.

These are moments of need, of commitment, that have consequences; at those times I clearly registered the Purpose.

What I want to express is that defining and giving precision to the Purpose was not so much the construction of something inexistent but rather it was an unveiling and a simple formulation, which allows me to appeal to a register that I have experienced on several occasions.

This formulation, in contrast to other common formulations, is not simply rational; rather the emotion is the primary, although it also includes the head.

It is a kind of prayer that moves me, that puts me in touch with the essential direction of my life, the Meaning of my life. And basically I experience it deep in my heart. It is not a fast heartbeat, but a profound, radiant, luminous relaxation that grows and connects to my being.

And interestingly this purpose does not conflict or oppose others, but includes them in its essence, and communicates me in openness to others.

Only from it can I feel the other person, truly place myself in their place—not just as a healthy mental gymnastics, which oftentimes, while it may train me mentally, is far from the feeling of the other.

Once in conditions of fixing the Purpose and being able to appeal to it, it turns out not to be static, closed, but rather it begins to process and operate as discussed later when addressing the Ascesis and the Style of Life.

The Purpose is also transformed in its expression, because it tends to acquire more relevance in aspects that—due to one's tendency—have been neglected. Thus, a studious person with little social activity tends to complement his or her aspirations with a feeling more oriented towards the world, and vice versa, a militant aspires to greater coherence.

The purpose tends to become fixed in its formulation when the meaning can be projected into the social world or become introjected towards the Profound.

In any case, I take it as an indicator of the purpose becoming fixed when I feel that a new stage is beginning, when it directs me towards seamless space.

## The Ascesis.

When I finished the discipline I had experiences of meaning, of touching the profound. Sometimes I experienced the suspension of the “I,” but I was not able to extend it nor did I become fluent in accessing the Profound. I think this is what the mystics refer to when they speak of “spiritual drought,” and then I understood what was said in the beginning: things barely start when concluding the discipline.<sup>5</sup>

When doing the Ascesis one selects the steps or moments of the discipline that were more meaningful, and one gives them continuity, fixes them and gives them more depth. One also abandons the routine, looking for appropriate or inspired moments.

From the beginning I discovered at least the following difficulties:

1<sup>a</sup>. When not working every day on relaxation, the relax was not as fluid.

2<sup>a</sup>. Not knowing clearly which parts of the discipline to choose, since my experience was recorded with the whole rather than with its parts.

Regarding the subject of relaxation, this is among the most important rediscoveries that many of us realized at the conclusion of the discipline. Working on the relax on a daily basis allows one to verify how tense one is and how beneficial it is to spare ten or fifteen minutes to work on it, so as to better undertake our work in a proper state of mind.

With the Ascesis relaxation becomes, if anything, more relevant. It seems that it is not possible to make contact with the Profound with things of this world, and many of these things are driven by compensations to permanent tensions.

It becomes a question then of managing the work with relaxation and to be able to relax in a short time, regardless of the level of tension one may have. If not, the Ascesis tends to be delayed, waiting for a stroke of inspiration in order to be able to resume its construction.

I understood the importance of being able to relax profoundly in a two or three minute period.<sup>6</sup> This greatly facilitates the representation, the harmonious flow of images, without jumps, and the letting go of things that have nothing to do with the entrance into the profound.

When I do not develop the Ascesis, at least I relax and connect internally. I can work with the Guide, the aphorisms, doing an asking, giving thanks, the Path, a ceremony...

Since I started working the Ascesis I made it a point to share with others who are in the same situation, both those in the same discipline as well as those in another. This has helped me to better understand the registers and meanings, as well as to clarify which parts of the discipline I should choose for the construction of the Ascesis.

The discipline has for oneself a lot of extraordinary and fascinating elements, and one tends to mix procedures, registers and meanings. It requires one to learn to perform procedures with perfection, to accurately describe registers and to reveal the meanings beyond the translations of our own consciousness.

It happens that the more meanings there are, the more registers of interest there are also, and one tends to be blinded with the translated images that arise from this or that procedure, with the tendency to externalize the practice.

It's easy to embroil the description and it's easy to attribute this or that experience to secondary aspects. Consider a story that allegorizes such errors:

*"A person was ill in a remote village and those closest to him went to seek help from a shaman who was passing by. He finds the sick man sweaty and lying down on the inside of a hut, and asks for some food to give to the sick man. The others answer that there is nothing to eat, and the medicine man then asks them to boil water and throw some herbs to give it some flavor. Then he asks them to open something like a window to let some air come inside. Through the window the full moon shines, illuminating the patient. As he speaks carefully and reassuringly, the patient sips from the humble soup and rests, recovering after some sleep. Someone who saw the event returned to his village and found a sick relative. He said he knew how to cure him: you have to wait for a full moon night, look for a hut where the moon shines through the window, give the patient a concoction of nettles, and pat them on the forehead."* Here we see how occasional anecdotes distort the meaning of story that has to do with the willingness to help, beyond the procedure used.

Regarding the duration of work on the Ascesis, there is no fixed limit, although it is usually ten to fifteen minutes. Time in the Profound varies, and if I access it in an instant of calendar time, the subsequent meanings and registers can change my whole life.

Here is a description of the sequence I follow:

1. A good relaxation, 2 or 3 minutes.
2. I ask my Guide to help me connect to the Purpose: The indicator here is simple; I am internally moved when I feel it.
3. I follow the pre-set sequence of steps and significant moments of the discipline.
4. I take notes of the meanings, registers and subsequent translations.

I have briefly described the theme of relaxation and the Purpose. Each person will have their own particular procedures, but the indicators for me are clear, the relaxation should be brief and profound, the Purpose should move me internally.

The theme of the sequence and thread of the most significant moments of the discipline led me to the following reflections:

Access to the Profound is organized into the four disciplines of the Siloist School, each having different procedures. It is not the interest of this work to focus on the procedures but rather on the registers and meanings.

As explained in the material of the four disciplines, what it is common to all is the essential registers obtained. This allows an interchange about the Ascesis without any major inconveniences.

The four disciplines allow one access to a world of meanings. The interchange with others shows that the meanings unveiled have a lot to do with the Purpose that has been fixed.

As we know the process is organized into twelve steps, divided into three quaterns of four steps each.<sup>7</sup>

In the first quatern I enter the world of meanings, exploring and activating areas of my space of representation.<sup>8</sup> In the second quatern I discard the added elements, attached to the activity of the first quatern. I empty my space of any representation of content... and of tensions.<sup>9</sup> In the third quatern, already activated and without any added elements, I introject or project the Purpose with resolution.

This third quatern is the core of the Ascesis; it communicates spaces, the personal and the social, one and the world. I understand that the world is not the problem but part of the solution.<sup>10</sup>

In order to construct the sequence of work of The Ascesis I searched for the most significant moments of Discipline: The registers I'm most moved by in the first quatern, the moments in which I have felt the void most clearly or was most relaxed in the second, and focused on the third.

This construction, with practice and repetition, as a sort of self-transference, gets easier rather than complicated.<sup>11</sup> The indicators I notice are the expression of the Purpose and the decrease of permanent tensions.

Having resolution in each practice helps me to approach a state of working on the Ascesis "as if it were the last time," trying to reach a high tone without tensions.

The meanings appear after the work, they come accompanied by translations, by images. I observe whether there has been any modification of my registers, if I perceive the world with variations or coincidences. I experience this work as similar to an archaeologist. At first it is a bone, a stone, a coin, these objects are similar to others, but upon observing more carefully I perceive there are essential differences. With subsequent discoveries I can reconstruct, based on these remnants, signs or writing, and it becomes possible to reveal a culture or a civilization. The connection between meanings is the Purpose, it is the union that allows me to continue in its unfolding, it is a background that tells me if I am astray or if I am advancing.

It so happens that doing the Ascesis we have important experiences with novel registers that tend to be prioritized over meanings. For example, if for a long time one has a numb area in the space of representation, it can happen that after returning to it, this space it is activated, giving me very satisfactory registers. These registers are afterwards accompanied by important insights. If I prioritize the register over the insight, it could happen that afterwards I continue to look for those same sensations. But this area has now been activated; it has become integrated with the rest, and will no longer have the tendency to produce the same sensations. It's the same with a muscle that falls "asleep." When it is activated it gives very clear signal at the beginning, but afterwards becomes normalized. In this example I am guided above all by the understanding I've reached.

The permanent tensions decrease—and contrary to my expectations, mismatches do occur. The background tone one has is usually tense, and if it is modified, it is experienced in the beginning with insecurity, as a loss of identity. It is something like: "I am my tensions." The world helps here, as discussed in the Style of Life, because it is by corroborating in the world that a different state becomes fixed, thus I can continue to advance in the Ascesis.

The Purpose starts to become more tangible, the heart begins to become de-anesthetized, from deep inside something begins to radiate gently but with increasing potency: a new center.

One lets go of tensions, of sensations, one's way of looking, the perspective, everything becomes quiet, muted, I become detached, I surrender. I am searching but do not expect anything, a sensation of being "home."

This, said like this in a paragraph sounds easy, but it is not, as those who put it to the task know. To go into the Profound without carrying anything is paradoxical. It would seem that one wishes to relax, but my tensions are a part of me that I do not want to let go, they give me identity; they are the motor of many of my interests. If we speak of "sensations" things get more complicated, especially if they are pleasurable. The ways in which one looks, the perspectives—which are more intangible and volatile—complicate matters even further.

I can call it perspective or co-presence or background. We know of artists that revealed these "atmospheres" in their paintings. Thus, Rembrandt painted light, Velazquez air and Leonardo insinuations. Discovering the perspective that operates co-presently in my way of looking has the benefit of allowing me to relax it.

This entrance, this imbalance or light trance, or suspension of the "I," is not controlled by me. But I can want it deeply and create conditions for the transit.

But the construction continues, something continues to evolve as the contraction decreases.

Upon completion of the work of Ascesis, I return to the usual vigil required by my body, by the world. I perceive registers that were not there before, images arise to lead me somewhere, but what I want to focus on are the remnants of the world of meanings.

I have struggled not to wonder whether or not I have reached the Profound; I think expectation is one the hardest tensions to relax. What is certain is that after working with pulchritude and with determination on the Ascesis, when looking for changes in myself, I find them. I think this is essential, and I experience that these meanings come from the Profound, since they were not there before.

I observe what cenesthetic and kinesthetic changes have taken place. As one works one can perceive how the space of representation and the cenesthesia can expand. And as the kinesthesia is cleared of sensations and tensions, this facilitates the access to the Profound.<sup>12</sup> We will have to verify these registers in the world.

In the Profound, time is different from calendar time. Sacred, eternal and suspended time, formless, always leaves a mess for my consciousness. My consciousness tries to structure it because future, present and past become intersected. When images appear that contain all three times, or when feelings that were, are and will be, appear, this is a signal of a meaning to unveil. I have the intuition that this Time transcends and precedes me, that it alters my consciousness and transforms it. This needs to be verified... but I take one step at a time.

Today there is a great joy, another day there was a gentle insight that connected everything, yesterday I became aware of the human in me. These registers together



with others reveal the profound models, which in turn are syntheses of meanings. The Internal Guide, the Ideal Mate, the Protector of Life... they are all examples of this.<sup>13</sup>

These syntheses of meanings are composed of multiple registers. For example, the Internal Guide gives me strength, wisdom and kindness, but there is form of, a “type” of force, a “type” of wisdom<sup>14</sup> and so on. Additionally, the Guide encourages me in my aspirations, protects me and gives me an impulse in a direction.

And there are models that I build with meanings that unfold in time, such as the Social Model, which synthesizes meanings with personal characteristics. The Purpose unfolds.

The social and the world are very helpful to verify, experience, construct and give permanence of these registers and meanings.

## Style of Life

I begin by referencing the definition of Style of Life given by Silo in the *Dictionary of New Humanism*:

Style of Life (From L. *stilum*, from Gr. *stylos*, stick). Historical ensemble of communicational features of and system of images and methods of artistic creation of a personality or group of people, that represents tastes, habits and modes of behavior, reflecting particularities of their internal world through the external forms of human existence. The **s.o.l.** depends, in large part, on the cultural values, psychosocial characteristics and historical traditions of the family, social and ethnic group, and the religion in which a person has been educated. It is connected to the way of life manifested by norms and behavioral stereotypes and consciousness of large human groups, and even of entire generations and civilizations. The **s.o.l.** also includes the corresponding ethical and aesthetic aspects. The most human forms of self-realization and self-education are embodied in the **s.o.l.**, revealing a person's degree of liberty and integrity.

The humanist **s.o.l.** is marked by the respect for diversity, for the rights, opinions and interests of others; by the repudiation of violence and exploitation; by the intention of maintaining harmonious relations with nature and society, and by the desire to deepen one's knowledge and to broaden and perfect one's skills.

In what follows I will summarize the features that make up the style of life, presenting those that I have been working on and relating them to the Ascesis:

One part has to do with the Landscape of Formation, formed by the set of beliefs and behaviors acquired during childhood and adolescence, which constituted one's sensibility and to a great extent the substrate of one's behavior in the present.

Then there is the ethic, which generally reflects the Landscape of Formation that operates in oneself, or which is instead a moral manifestation of the Purpose<sup>15</sup>.

Finally, I conclude this development with the social model, which inspires self-realization, self-education and self-learning, and a style of life that enables the manifestation of a new human being.

## Sensibility and Behavior

In *Self-Liberation*, Luis Ammann describes:

*The landscape of formation acts upon us as a behavior, as a way of being and of interacting with people and things. This landscape is also a general affective tone, a "sensibility" not concordant with the present times.*

Making a relation between this and the style of life, if I want to change the way I behave with people and in the world, I must consider the substrate of such behavior, the general emotional tone, and my sensibility.

I cannot change this sensibility in itself; sometimes it is enough to simply hold an object from my childhood in my hands, or to smell something from about that time, to experience the background of the affective tone.

There is always a remnant of the sensibility acting co-presently—when my interests are at stake, or during extreme situations, it would seem that, rising from its ashes my “identity” is rebuilt, triggering the well-known system of tensions.

What I *can* do is try to place that sensibility in in a small space or a large space within me. I can try to have either my landscape of formation or another affective tone take

the most weight in my way of being, in my decisions. If I do not put the intention, my landscape of formation has the most weight, hence the importance of constructing a different background.

This sensibility formed in the early stages of my life is actually a system of permanent tensions colored with an emotional tint, an atmosphere, a climate that is activated when I exercise tension in order to carry out some action.

Any action requires tension, and if the activity is intense, the tension applied must be correspondingly greater. There is no problem in applying a great tension if it is appropriate with what's required.

The difficulty occurs when, once the effort is made, the tension is not reduced in a reasonable period of time. These permanent tensions have nothing to do with the activity being carried out; they remain because they were there previously.

It is the difference between when I was a child and now when I am adult. The child plays, gets tense and after a short while is relaxed again. With some adults, once the action or difficulty ends, they continue to feel "problematized." Furthermore, they consider that if there are not going to feel "problematized", they are not going to have the "tension" necessary to overcome the difficulty. I observe here the sensibility as an active part of one's own behavior.

This constant tension has nothing to do with action to develop. Rather, it is an indicator of contradictory contents, a way of thinking, feeling and acting in different directions. This permanent tension, once the action is complete, usually indicates incoherence.<sup>16</sup>

It is not the focus of this work to discuss the contents of consciousness, but I make the observation that their non-integration is coupled with a cenesthetic background of tensions that prevents a different tone, and that the degree of integration of these contents is directly related to the style of life, as indicated in the definition given at the beginning.

In the Ascesis I advance in the clearing of the cenesthesia of its tensions, making it possible to develop a different general tone. In the measure that the Purpose is internalized it expresses itself at the beginning as a more neutral tone, and subsequently more expansive and destabilizing.

This new tone affects my system of images, my representation.

And how does it affect it? The theme of the structures of consciousness is developed in *Psychology IV*, by Silo. If we take the Inspired Consciousness, which is a type of altered consciousness, it is of interest to see whether these alterations occur in order to verify that these registers have been obtained. The text says that, "These structures of consciousness compromise my unity, affecting not only ideas, emotions, motor reactions, but my somatic totality."

In further detail: "... inspired consciousness, or better still, the consciousness prepared to achieve inspiration." Therefore, it is in this disposition what can trigger these modifications in the representation.

## **The capacity for learning and the increase in understanding are directly related to Attention.**

To speak of the work on the Ascesis without corroborating an increased attentional capacity is, at the least, dubious. I notice that I cannot maintain attention without activation, without sufficient psychophysical energy. The permanent tensions hoard my energy and prevent me from effectively maintaining the attention.

If I am “taken” by the perceptions, by external phenomena that leverage my consciousness to reverie and divagate, taking these same stimuli as the reality, I lose my attention.

When I attend to the world, exercising apperception, there is no saturation of stimuli. Memory reduces the uncontrolled delivery of contents, and evocation performs better in its directed search of datum. This liberation from the tyranny of memory is related to the fact that it is not necessary for it to constantly provide images to release my tensions, while still providing co-presences to avoid useless repetition.

This is reinforced if as one’s general tone, the climate is more neutral

The look is “detached” not only of external perceptions but also of internal perceptions. I am not a mere result of “objective conditions,” nor the result of a sensibility that is imposed on me. I do not depend as much on whether I eat or sleep or carry a particular climate.

The look observes the mechanisms of consciousness. This, far from producing introspection, allows me to see the structure of interiority and exteriority in mutual implication.

Then, as I develop the attention, I stop becoming “glued” to stimuli, to my sensibility, to my mechanisms.

This being glued or identified goes against learning. And the look advances in detachment and gaining freedom.

When I work with the Ascesis I let go of tensions and I’m left with the search of the profound, it is almost a kinesthetic impulse without sensation, without register. This impulse is similar to my look becoming detached from all tension, an attentional attitude that allows me to be awake “with-and-in-the-world,” as Existentialists write.

There is a new tone, a neutral, warm and expansive feeling that allows me to adhere and give meaning of whatever I undertake. When I am in this state, tensions related to what diverts me from the Purpose appear and disappear, with even more intensity than when the sensibility is strongly acting on me.

The Purpose wakes up the attentional state, I can register it, it is a new center. Whether because I’m developing it, or whether to let me know I’m deviating. The Purpose manifests itself sometimes as coincidences in the world, sometimes as pleasant discoveries, sometimes as a “disgust” of what takes me so far from it; but for the most part, as a wakeup call of what I’m missing when I abandon myself.

This is when the Purpose develops and starts to become fixed, which facilitates and simplifies work on the Ascesis (an the verses of the good poem become less “baroque” and more essential).

The poetic and the mystical burst in, and attention, description, daily observation and dreams, fixate it.

**The Social Model as inspiration of self-realization, self-education and a style of life that make a new human being possible.**

It's frustrating to see how far away one usually is from one's own cherished aspirations, but in turn, this falling into account allows me to gain resolve and strengthen them.

This connection between oneself and the world, rather than seeing it separately, disturbs me and makes me "fragile" at first, but it is from this recognition that I am prepared to understand that I cannot make these internal states fixed without taking a resolution on all planes.

The world we live in is about to explode. But not myself? If this world is not going well it is not because the economic crisis, which is a mere manifestation of other crises. It is because it is organized according to different interests and tensions, and because it lacks the most important, where are we headed. Without clarifying this, without an open future, the diverse types of crises, the exploding tensions indicate that something is wrong. This is similar to what happens to oneself. Unless I recognize who I am, how I am and strengthen on a daily basis where I am going and how can I surpass death, and unless I realize that concerns not only me but also others, things will not be well.

I make allusion to the future and the theme of death and transcendence burst in, which already burst in with the Purpose, as in the beginning of the discipline, then the Asceticism, and is the essential part of the social model and the style of life.

I cannot organize my life with Meaning if the future is closed after death, and this is not one more issue, but the priority that will organize the others. And if I do not want to "forget" this issue, the model that guides me in the world must be marked by a new spirituality.

As commented by Silo in the park of study and reflection in 2005, "Hopefully this signal is translated with kindness." I read this as meaning that this signal should lead to tolerance, growth, unity and compassion for Human Beings.

I have the conviction that from the present state of being, there is no evolutionary way out of this historical moment. The world has been "planetized" and there is not enough time for a flight forward, nor to escape to another place or start over. What happens in one place affects others, and cannot be resolved with just a handful of well-intentioned persons. This will only get fixed if another Meaning bursts in. And it will not be a matter for just a few, many will have to express it and be in disposition.

In turn, in front of this personal and social disposition, the sacred expresses itself helping and giving Meaning, sometimes arbitrarily, sometimes with significant coincidences, understandings, through anomalies or through unexpected revelations.

It is from here that I review the work of Silo and have taken much notice to references to new sensibilities, attitudes, behaviors and directions.

In *The Path* of Silo's Message it is highlighted whether I am or I am not indifferent to the suffering of others; in Silo's *Letters to My Friends* the new sensibilities and priorities of the present moment are described. The definition Style of Life reflects

what constitutes the Humanist Attitude. The Principles of Valid Action in *The Inner Look* describe a valid behavior. *The Internal Landscape* and *The Human Landscape*, give inspiration beyond the Style of Life reaching out to the many facets of social behavior.

It is with these inspirations, the meanings are revealed in the Ascesis, the sediment that is left in oneself due to one's own process, and one's own personal qualities, that I form the social model.

I configure and project to the world this model, and it is by indicators of coherence and growth that it transforms me and others.<sup>17</sup>

This model is necessary and directs my behavior, but it also requires that I like it in order to maintain it over time, hence it is different for each person. One can develop better if one has a liking for the activities that one develops, allowing the development to include one's qualities and accelerate it according to the needs of the "tempo" it's our turn to live.

To define the field of action is part of the social model. It will be in the realm of mysticism, or in the social, the political, the cultural, the study and dissemination, or a mixture of these or other options.

The Purpose is manifested and I begin to recognize the signs of the sacred, recognizing them in the world.

The Purpose encourages the model and the model facilitates the expression of Purpose. And thanks to the development of Purpose I gain access to the profound.

## Conclusions:

The account of experience of this contribution has been based on the meanings and registers, without detailing disciplinary steps or punctual personal aspects. I think this will facilitate the interchange that was stated as the interest.

As for the ordering of experience, the work has been like “pulling oneself up by one’s hairs,” placing the demand to review and gain depth in different experiences in order to homogenize them.

Having being able to develop the Ascesis has led me to fix, formulate and internalize the Purpose, which in turn helped me to access meanings and registers that enable one’s progress. But these indicators are volatile, and the need to understand and fix them involves the development of a style of life consistent with the Ascesis.

This story has allowed me to experience the Purpose, the Ascesis and Style of Life, not so separately but rather as essential aspects of the vital experience, connected together and feeding one another.

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- The Four Disciplines
- Pía Figueroa, *Referencias a los estados de conciencia inspirada en Platón*.
- Dario Ergas, *Investigación sobre la conciencia moral*.
- Mariana Uzielli, *Antecedentes de la Disciplina Morfológica*, (Appendix).
- Federico Palumbo, *La inspiración en el surrealismo*.
- Karen Rohn, *Disciplina Energética y Ascesis en el Occidente Asia menor, Creta e Islas Egeas*.
- Pía Figueroa, *Estudio sobre Fidias*.
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## NOTES

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<sup>1</sup> Refers to the The Path in the book *Silo's Message* (p. 144).

<sup>2</sup> Pía Figueroa, *Estudio sobre Fidias* (p. 30): "The example of a statue like the goddess Athena Parthenos sculpted by Phidias, commissioned by Pericles and the Athenians worshiped by the material cause is the marble and gold which is done, the formal cause is the shape of the statue that pre-existed in the spirit of the sculptor Phidias, when he designed the work, the efficient cause is the same sculptor who acted as agent and the final because the worship that the city pays to the patron goddess, worship that is meant for the statue (which determines both their enormous size as hieratic and solemn demeanor of the figure of Athena made with the finest materials). ... And the final reason is that because of which something is done and put into action all the other causes. It is the good of the thing. That is why Aristotle says that the ultimate cause is the cause of causes."

<sup>3</sup> The purpose of making changes in form, and therefore tends to define its content, but the meaning remains unchanged. When a child makes a sentence like "little Jesus in my life, you're a kid like me, that I love so much and I give you my heart," as an adult can be formulated as Juan de la Cruz, where the bride (the soul) prepares to surrender to the husband (God).

4 Karen Rohn, *Antecedentes de las raíces de las Disciplinas Energética y Ascesis en el Occidente, Asia menor, Creta e Islas Egeas* (p. 48): "In the hierogamos ceremony there was a transpersonal Proposal founded in the belief and desire that the energy of this act would be projected and multiplied for the wellbeing of all living beings and assure continuity of the Universe. There was a profound belief that this energy was the source, mystery and potential for the dynamics of the universe, the generation of life and the response for the necessary sustenance that insured growth and continuity. "

<sup>5</sup> Federico Palumbo, *La Inspiración en el surrealismo* (p. 4): "Getting in touch with the surrealist work and their ideas, it emerged that only exposure is not sufficient to understand how states are inspired, act and develop. We need a broader picture that shows the starting point, the arguments of inspiration, the procedures that largely have to do with the artist's engagement, procedures are processes that go far beyond technique."

<sup>6</sup> Unified relaxation techniques, and internal and mental relaxation (Self-Liberation), are short and effective.

<sup>7</sup> It is complex to see the equivalence between disciplines step by step, and they do not have to be matched, but in general if I can get usually produced by each quad, and describes a possible system of records is what I followed.

<sup>8</sup> The landscape of formation created in me a behavior to avoid some areas of the Space of Representation and prioritize others. I speak not only about behavior of forward or backward in front of the obstacle, but a sensibility that is activated when active interest, or because I can reach, or because they believe threaten their achievement.

<sup>9</sup> To relax tense before, as strains produce deep I can get to represent death itself. Death, the emptiness and relaxation are closely related.

<sup>10</sup> Mariana Uzielli, *Antecedentes de la Disciplina Morfológica* (Appendix, p. 96): "Looking at my conduct in the world could recognize how it manifests in my space representation of life and the return of the same: life or the space of representation other returning influencing or changing my action and my internal environment for better or for worse. Here's an example: once, without even meaning to, being

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in a meeting, I could see my behavior as if seeing it from outside, from others and can almost 'feel' the registration of the others with my behavior."

<sup>11</sup> The first few times working on transferences, the landscape was baroque, ornate, many stresses are translated into images. Then, the landscape is clean. Not that lost content, integrate and gain in depth.

<sup>12</sup> A study remains pending of cultures from the point of view of the development and kinesthetic abilities acquired. It seems that a culture that develops these senses implies other developments, and our assessment of one or another culture can vary widely when we take these parameters into account, instead of the parameters of the present day.

<sup>13</sup> See "The Models of Life" in Silo, *The Internal Landscape* (Chapter XVI, p. 94).

<sup>14</sup> Karen Rogn, *Retreat on the Guide* (2<sup>nd</sup> work—The Condition, page 79), in *Manual de Temas Formativos y Prácticas para Mensajeros*, Parks of Study and Reflection Toledo, 2010.

What are Strength, Kindness and Wisdom for me? Try to connect internally with each one of these words, one by one.

What is Strength for me? ... Is it the immense of the gods... is it the water that softens the stone? ... what kind of strength to I aspire to exactly? ... Who do I know has this quality?

Who has Wisdom? ... How is that Wisdom expressed?

What is Kindness for me? ... Who has treated me with Kindness?

<sup>15</sup> Dario Ergas, *Investigación sobre la conciencia moral* (page 11):

Whether it is an action with meaning, or an action without a meaningful charge, whether it has or doesn't have a moral value, the action will transfer one's own representation to the world and will transform it. But what is affected by the transformation of the "world" is the representation in other consciousness. An action therefore does not end in itself since it modifies not only nature but consciousness as well, not only the individual consciousness, but also the consciousness of a social group. When we describe moments of freedom, the interesting thing about them is that in those moments the consciousness for an instant breaks free of its mechanicity, for a short instant the acts of consciousness are not completed by reveries and representations... The world that we gain access to at those times which we call moments of freedom, is a depth of the consciousness in which time and representations seem to become suspended; but after touching upon that space, the consciousness will become filled with new meanings. The consciousness will transfer these meanings to the world through actions. From this point of view the meaning of actions is to transfer meanings from a world that is timeless and devoid of representations, to the world of space and time.

<sup>16</sup> This is the usual situation, but additionally these permanent tensions give out signals and my body "monitors" them, and if I want to see my incoherence they are a great help since they make their tracking easier. Things get complicated because a permanent tension tends to become anesthetized—before blowing up—but I can activate and de-anesthetize these tensions that in turn will allow me to discover others. This is not "automatic." For example, if I keep a fist for a long time and then I release it, it will hurt before turning normal. On the other hand there are zones in the space of representation that I don't visit, whether because I haven't explore them, or because I recorded them badly when I did, or because they trigger permanent tensions, which tend to indicate contradictory contents that I tend to not see or which to forget. All of this becomes synthetized in the fact that my relation to the world is

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increasingly less harmonic, being unable to locate my images in an adequate place in order to mobilize adaptive responses.

<sup>17</sup> Pía Figueroa, *Referencias a los estados de conciencia inspirada en Platón* (page 9).

Plato allegorizes the inspired state with the image of “the stone that Euripides has called magnetic,” that is, the magnet. In the same fashion as the magnet “not only attracts iron rings,” irresistibly attracting them to the location of the magnetic stone, “but also communicates to them the virtue of producing the same effect and of attracting other rings,” in other words, in turn magnetizing the pieces with which it enters in contact with, who then become capable of attracting, as other magnets, new rings, with whom the original magnet is not in direct relationship, “with the result that one sometimes sees a large chain of pieces of iron and rings suspended from each other, and all these rings take their virtue from that stone.”

This explicit reference to the capacity of an inspired state of attracting and establishing a connection with other consciousness that have not necessarily have had access to exceptional states, but that in any event can place themselves in a situation of inspiration and can even communicate it to others, is an indicator of the utmost importance because it allows us to infer that the communication between spaces of representation is possible, that the communication between spaces is possible.