

# Carbons 26 (Class 1)

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*Editor's Note: This file is a brief collection of paras from Old Categories I, VII, XVI, AND XXII. Each Old Category section here is identified with a header. Pages 13 – 22 are "Topical Notes" and thus have no category. They would have been stored in a different set of notebooks such as "Philosopher's Body" for Voice, or "Office Manual" for Editing. At least two people other than the typist or PB himself worked on this file; they were Devon Cottrell (Smith) and myself. It was typed by Lorraine Stevens; all the notes are by her except those on pages 9, 11, and 13.*

*Bernard is Bernard Masson, the brother of Jacques Masson; he was in contact with PB during the 1950s and perhaps early 1960s, but was far less interested in PB's work than Jacques, and often a negative person as well as a troubled one. PB associated with him primarily because the two brothers and their respective wives met with PB (and Evangeline Glass, his wife at the time) as a group. They all met a few times in California in the late 1950s and also in the south of France – though I am not sure if this latter was only with Jacques and his family, or both families.*

*For more information about the people and texts PB quotes or references here, please see the file titled "Wiki Standard Info for Comments." For more information about the editorial standards, spelling changes, and formatting that we have implemented – including page and para numbering – please see the file titled "Introductory Readers' Guide." We have introduced minimal changes to the text; our changes deal with inconsistencies of spelling, educated guesses at illegible words, and the rare modification of grammar for clarity's sake. Whenever there is any question as to whether what is typed is what PB wrote, please consult the associated scan of the original pages, currently to be found in a pdf of the same name. – Timothy Smith (TJS), 2020*

## Old i: Art and Inspiration ... NEW XIV: The Arts in Culture & XXII: Inspiration and the Overself

1  
I  
[1]<sup>1</sup>

(1-1)<sup>2</sup> It is not that he sees beauty where others see ugliness: on the contrary, he recognizes the place of ugliness and its inevitability in this Yin-Yang existence – but that he sees all things as a manifestation of divine Mind, including ugly things.

(1-2) It is curious – contrast and contradiction of Buddha banning music while Beethoven received divine exaltation from it. Buddha said it led astray; Beethoven said it led to God.

(1-3) Much of Emerson’s writing came from his intuition rather than from his intellect.

(1-4) It is the difference between real beauty and mere prettiness, between divine inspiration and practised competence, between a flower and the painting of it.

(1-5) There is the difference between degrading hearers and uplifting them as between raucous noise and true melody.

(1-6) The pillared arcades which transform a street, making it picturesque and giving it dignity ought to be multiplied a hundred-fold.

(1-7) Mere splotches of paint may be read for what they are, but not as a picture.

2<sup>3</sup>  
I  
3  
I  
[2]<sup>4</sup>

(3-1)<sup>5</sup> Ken Rexroth complained about the superficiality of American poetry, of its lack of subtlety and depth and ideas. As for American fiction he called its leaders, like

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<sup>1</sup> Hand written notes at top of page read: “I” and “pg 1” and “Carbons Class I - 3 Pgs”

<sup>2</sup> The paras on this page are unnumbered.

<sup>3</sup> Blank page

<sup>4</sup> Hand written notes at top of page read: “Pg 2.”

<sup>5</sup> The paras on this page are unnumbered.

Hemingway, Faulkner and Tennessee Williams, “the militantly mindless.” And he considered European culture as being far ahead of his country’s own culture.

(3-2) He is sensitive to the beauty of a landscape or the colours of a sunset and this will help his aspiration.

(3-3) Is the brief, but welcome escape from the ego’s cares got from entertainment, theatre or leisure hobby of any spiritual value?

(3-4) Much of modern art is either too obscure or too obscene. Why should the public pay for the work of lunatics or psychotics?

(3-5) The creative mind needs several conditions to promote its work. Among them secrecy during conception and solitude during inspiration are helpful.

(3-6) Sulphur and gold mingle their colours to make one phase of the sunset.

4<sup>6</sup>  
I

5  
I  
[3]<sup>7</sup>

(5-1)<sup>8</sup> We may admire his genius but dislike his personality.

6<sup>9</sup>  
I

## Old vii: The Intellect ... NEW VII: The Intellect

7  
VII  
5

(7-1)<sup>10</sup> He will turn the pages of such books with care not to miss a single worthwhile idea so inspired he feels them to be.

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<sup>6</sup> Blank page

<sup>7</sup> Handwritten notes at top of page read: “Pg. 3”

<sup>8</sup> The paras on this page are unnumbered.

<sup>9</sup> Blank page

<sup>10</sup> The paras on this page are unnumbered.

(7-2) The rhetoric which leads political audiences astray or bemuses religious ones, cannot help the truth-seeker.

(7-3) The book can be one of his mentors at a time when he is too young to have a correct set of values, and he helps to supply the deficiency.

(7-4) The trick of evading a direct question by giving a vague abstract answer, was known to metaphysicians called “eel-wrigglers” by Buddha.

[Ha! Finis]<sup>11</sup>

(7-5) Only a poet could portray these experiences as they deserve; to write of them with outer photographic exactness only is to half-lose them.

[This para not included in Original (VII). It came after original was mailed off.]<sup>12</sup>

8<sup>13</sup>

VII

## Old xvi: The Absolute Mind ... NEW XXVIII: The Alone

9

XVI<sup>14</sup>

1<sup>15</sup>

(9-1)<sup>16</sup> [Shankaracarya<sup>17</sup>'s] Snake-Rope illusion is out of date. Science provides better illustration based on facts of continuous experience instead of exceptional or occasional one. Indians ignore the fact that a 1000 years have travelled on and away since Sankara's time. Human intelligence has probed and discovered much. Modern evidence for mentalism is more solid [today. The]<sup>18</sup> tremendous advance of knowledge

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<sup>11</sup> The original typist inserted “Ha!” (about the eel-wrigglers) and “Finis” and drew a line after this para – then added the subsequent para and its comment.

<sup>12</sup> This note was written by the original typist, who was probably Lorraine Stevens from the handwriting; it is a note to PB himself explaining that she received this para after she had already typed all the other Category VII material. TJS 14

<sup>13</sup> Blank page

<sup>14</sup> Handwritten notes at top of page read: “XVI”

<sup>15</sup> PB himself inserted a note at the top of this page and then erased it; he also crossed out XII and made this page Category XVI. TJS '14

<sup>16</sup> The paras on this page are unnumbered.

<sup>17</sup> TJS 79 changed “Sankara's” to “Sankaracharya's;” this has been changed it to Shankaracarya's as that now the standard spelling. TJS 19

<sup>18</sup> TJS 79 deleted “the” and joined the next phrase to “today” with an arrow.

since his time [has shown that]<sup>19</sup> the substance of which this universe is made turns out to be no substance at all.

10<sup>20</sup>  
XII

## Old xxii: The Reverential Life ... NEW XVIII: The Reverential Life

11  
XXII  
1

(11-1)<sup>21</sup> Each act becomes a holy remembrance: we speak on behalf of the divine being: we work for it: we do everything as if we were It's agent. A letter is written, or a book composed, in this reverential spirit. Hence Shankara in "Soundaryalahari"<sup>22</sup> Let all that I do thus become Thy worship."

(11-2) That which I address as: "O Mind of the World!" and whom the Kabbalists address as: "Master of the Worlds!" That which is without name or face or form, That alone I worship. That upon which all things depend but itself depends on nothing, that I revere. That which is unseen by all beings but which itself sees all, That I [worship.]<sup>23</sup>

(11-3) All that he seems to be must dissolve to let the new self arise.

(11-4) Grace comes upon him of its own accord.

12<sup>24</sup>  
XXII

## PB's Relationships

13

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<sup>19</sup> TJS 79 inserted "has shown" and changed "That" to "that" by hand

<sup>20</sup> Blank page

<sup>21</sup> The paras on this page are unnumbered.

<sup>22</sup> also spelled "Soundarya Lahari"

<sup>23</sup> Devon Smith inserted "Revised" in the left margin and deleted the para after this by hand. It originally read: "What is the difference between Quietism and Mysticism? Quietism is Roman Catholic and seems to have been solely devotional-mantra, repetition japa singing, ascetical in order to find personal salvation, whereas Mysticism is a generic term for all religions and seems to be positive living in God plus Illumination."

<sup>24</sup> Blank page

(13-1) Dear Bernard {Masson}

If you would be so kind as to compile a list of PB's faults sins and mistakes and send it to me I would be pleased to pass it on to him although it is some years since I have seen him. It might possibly be helpful to him should he wish to reform himself and to [this]<sup>26</sup> extent you would then share in the karmic merit of his self-improvement. I plead guilty to not having written you for several years although I lost most of my friends for the same reason.

14<sup>27</sup>

PB'S RELATIONSHIPS

## Voice

15

VOICE

(15-1)<sup>28</sup> A deep voice is needed to express spiritual depth: But "a school-boy's voice" is the very opposite. It comes as a shock; dismays and disappoints. Yet vocal depth can be created and cultivated.

To increase volume and strength of voice draw in a short quick breath, as rapidly and forcefully as possible. If it is to be used in the spiritual sense however then associate it with the catching of breath at the sight of an extremely beautiful phenomenon in Nature or attracted by a most inspired work of art.

Seek to arouse deep quiet feeling so different from passion that the body itself is struck still. It should be gripped in the posture and held in the place where this happens. It becomes a spell of fascination and he himself like a man surprised and mesmerized by the impact.

(15-2) Diction Exercises

- a) How now brown cow
- b) prunes and prisms
- c) trois gros grains d'orge
- d) petit papa, petit pope, petit pupa

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<sup>25</sup> "Bernard" was written in red ink at the top of the page; this was later crossed out and "(PB's Relationships)" written below it by Timothy Smith in 1980. Bernard is Bernard Masson, the brother of Jacques Masson and uncle of Jeffrey Masson.

<sup>26</sup> A blank space was left in the original because the original typist couldn't read PB's handwriting, or because PB himself left a blank in the para. The original editor later inserted "that" by hand, which was then corrected to "this" by PB himself.

<sup>27</sup> Blank page

<sup>28</sup> The paras on this page are unnumbered.

e) Don't drop the end of a line, keep up the tempo, learn to breathe especially when you have some time before the final point. Contain your breath so as not to 'die' on the last word.

16<sup>29</sup>  
VOICE

## **Form**

17  
FORM

(17-1)<sup>30</sup> It is bad form to hasten out of your seat in a car when it stops. Remain in it until the driver opens the door for you and helps you get out. Be dignified to suit your age.

18<sup>31</sup>  
FORM

## **Interview with Frank Goodey**

19  
INTERVIEW WITH FRANK GOODEY

(19-1)<sup>32</sup> Beer, to a much lesser degree, wine and whiskey push out the spiritual self.

(19-2) I practised hypnotism to help others until I found that it got its effects by pushing out the spiritual self. The effect was only temporary, because of this. So I gave it up and used "Conscious Counselling" instead, which enables subject to cooperate and get lasting benefit.

20<sup>33</sup>  
INTERVIEW

## **Editing**

21  
EDITING

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<sup>29</sup> Blank page

<sup>30</sup> The paras on this page are unnumbered.

<sup>31</sup> Blank page

<sup>32</sup> The paras on this page are numbered 1 and 2; they are not consecutive with the previous page.

<sup>33</sup> Blank page

(21-1)<sup>34</sup> When revising old typed notes transform them from “service” to “self-improvement” and from “guru” to English word such as “guide.”<sup>35</sup> For “inspired book”

22<sup>36</sup>  
EDITING

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<sup>34</sup> The paras on this page are unnumbered.

<sup>35</sup> We have inserted a period for grammatical clarity.

<sup>36</sup> Blank page