

DECISION: CAUSE AND EFFECT

A lecture given on
20 May 1952

Now we'll take up the second part of this talk: cause and effect and decision as they relate to "to be," "not to be" and going up the line on the dynamics—how you expand through the dynamics on the basis of cause and effect.

Let me say first what I mean by cause and effect. Back in the ninth, tenth century, there was quite a bit written on cause and effect. Those were the days when men were very oppressed about saying what they thought. Now they are not oppressed, so they don't bother to think.

But the day was when they had to join into secret cults and hide in the mountains in order to think anything. And when they thought of something, to commit it to writing was tantamount to being burned at the stake. And so when they committed these things to writing, they committed them in symbols.

Some of the old books—Roger Bacon and so forth—are very interesting for the complete indecipherability. Matter of fact, they've left riddles around which cryptographers are very fond of working with; they are the most marvelous riddles.

They are—nothing really, more or less, than a code. A few of the stupider ones went around trying to make gold out of lead, but actually what the alchemist was doing was trying to transmute the lead of a human being into the gold of spirit. And it was so flagrantly and directly into the teeth of the existing church and was so swiftly punishable by the rack and the stake that they put it in code form. You read an alchemist textbook, and if you think you're reading about chemicals . . . Nope, it's code. Also, there are alchemist books which are about chemicals, which, of course, confused everybody.

Now, one of the prime principles that they worked on in those days was the principles of cause and effect. They were all very interested in this problem of cause and effect. They were interested in it on a very, very high echelon; they were interested in the cause being the Prime Mover Unmoved, or what was he? and the effect being the whole universe. Cause and effect—puzzle, puzzle, puzzle. Well, it needn't be very much of a puzzle for you—not that I have resolved the riddles which they have propounded, since those riddles are not necessarily susceptible of solution and fortunately do not necessarily need to be resolved to resolve the problem of the human mind.

He's cause and effect. There are only two rules really: Always be cause. Be cause as yourself, or be of a group which is cause or a species which is cause, or be cause as life, or be cause as the material universe, or be cause as theta itself or be cause on the infinity of all cause. That's rule one. Of course, that says without saying in rule one, "Never be effect." This was, with all its pristine purity, the highest goal that you could attain: to always be cause, never be effect.

Of course, you say right away that's impossible. When you look it over it becomes impossible, unless you changed your state in some fashion or other. Not in the existing state could you always be cause. No, you couldn't be. But by looking at these rules of the game, you can change your state and always be cause and still have good interpersonal relations and still be happy.

And the other one is Never be the effect of your own cause. And that was the deadliest sin of all. Never be the effect of your own cause. Don't cause something and then become an effect of it. Actually, every time you postulate something you become an effect of your own postulate; that's why Postulate Processing works so beautifully.

The fellow—"So, all right," he says, "I am a man." Two seconds later on the time track he's a man, if he were postulating like that. He's now thinking of himself as a man. He's saying, "I will now be a man!" Two seconds later he's now being a man. So he sweeps on down the time track now being the man. The only trouble is he goes into a solution—I mean, a problem where the solution is not to be quite this man.

Maybe he goes into a problem where swinging a little hot music on the "git-box" would resolve it a little better—under a window or something of the sort—instead of being the man. Well, if he's hung up with this solution and he wants this girl, and this girl doesn't appreciate a man but just loved that fellow twiddling on a "git-fiddle," he's stuck! With what?

It isn't that he can't resolve the problem; it's the fact he's made a postulate which makes the problem impossible to solve. Because the second he goes up against one of his own postulates, he says, "I'm wrong," and that's the bottom of the tone scale. So he can't go down to the bottom of the tone scale just to be right, because if he did he'd be wrong. Maybe, see? So what's he going to do? There isn't anything he can do about it, I guess—except, of course, pick up the postulate; that's rather obvious.

If you're in good shape, you can pick up all the postulates you ever made clear back to the beginning of time. I won't say what you'll come out to be here though; you might suddenly turn into a griffin. But that's a danger you can risk.

So it doesn't matter what postulate you've made, that postulate is bound to make you into an effect by it. So you must be willing to some degree - if you're going to live in a time stream, in a time span—to be an effect. See how that is? I mean, if you're going to be in a time stream at all, you must be willing to be an effect at least of yourself. And of course, most everybody is affected by everything; this society makes a complete dance out of being effect; never be cause, be effect.

Or, if you wanted to avoid this utterly, you'd have to live in no time. Maybe that's desirable. I don't know. Here's no time. It's desirable if it's up here at the top of the tone scale, because you can get everything done in the world. Because up at the top of the tone scale, you see, you don't have any concept of time, you have concept of action, which you can change at will. Down here at the bottom, why, it affects you. Effect down here, cause up here.

All right, let's talk about going out on these dynamics. Now, you think you have experienced being somebody else when very often you have only experienced being the effect of somebody else. Do you get the difference? This is important—important—in Technique 80. That's one of the most important things about it, is the cause-effect relationship of what you are along the dynamics. Because right now there's hardly anybody who isn't simply an effect. He's an effect on the first dynamic. That's gorgeous. I mean, you can't get any less than being an effect on the first dynamic, 90 that's why you must go up the tone scale with the one, two, three, four, five. Last night I told you about going up the tone scale one, two, three, four, five, six, seven, eight, by just being into the other dynamics. Well, there's that; it's perfectly true.

But "To be" is cause. And "not to be" is effect. And so "to be" along the dynamics you have to be cause along the dynamics. And when you go into another person's valence you can say to yourself "Yes, I am being that other person." No, you're not. If you were being that other person, you would be able, actually, to see that other person change if you were cause. Whereas by going into his valence, you become effect a little bit and you change, see? Different. When you go out along the dynamics, you want to go out along the dynamics so that by being the couch, you don't become the couch, the couch becomes you. See the difference? Now, there's a very important difference.

You go into this group. Now, maybe everybody who goes into this group . . . And by the way, everybody, if they're way up on tone and so forth, or even if they've postulated themselves way up on tone, or they act way up on tone, actually could be very high-level

cause. Everybody in the group could be high level cause. And being high-level cause, this becomes a terrifically powerful group, because anything that faces the group sort of has an effect of being an effect. And then what happens? It becomes part of the group, so the group keeps on being, being, being, which is the same thing as saying owning, owning, owning. You couldn't get a group of people together who—all of them were high-level cause—who would fail to do anything but own practically everything they laid their eyes on. Impossible, see?

Now, here is what an aberrated effect-level action amounts to when you try Technique 80. This is a low-level aberrative effect. Here are two people: they're both really effects; they're both effects amongst effects; they're really down tone scale. Somebody goes thumpity-thump-bumpity-bump on a bass fiddle or something like that and they go thumpity-thump-bumpity-bump, you know? Somebody turns on a television set and says, "Buy Wheaties! The breakfast of Dianeticists," or something, and they go out and they buy Wheaties. Somebody says, "Smoke Luckies," they smoke Luckies. Somebody says, "You have to have a car so you'll have transportation," so they drive a car.

Here's the point: You take these two people. Each one of them is about 98 percent effect, and they are so leery of being more effect than they are—because if they go any further down the effect scale, they're dead—that they get next to each other and they never really make a group. They just stand here and they say, "Which one of us is going to be cause?" because it's an anxiety. Because they're each saying, "Maybe I won't be." An insecurity, an anxiety, "Maybe I won't be cause." And so they never are able to get together; they can't form a group. They Can't form a group for the excellent reason that they have an anxiety, each one, that he may not be cause.

In order to be cause such an individual has to assert his causativeness on the first dynamic only, and he has to do the damndest things to convince himself.

He's really not trying to convince anybody else if he's on the first dynamic, he's just trying to convince himself that he's cause. He's sort of presenting the picture of "Well, here I go now. Here I go. This is what I'm going to say. That's a good boy, at's a good boy. You said that all right. You really caused that. Okay. Did I do all right? Yes, I guess I did all right that time; of course, I'm not sure. Yeah, they look like they were affected all right. Well, I'm not sure that they were." The first dynamic in action on the aberrated level—confusing.

Take two high toned people - and this guy is cause. He knows he's knows he's cause, but the first thing he's done is become cause to himself. He's such cause to himself that he doesn't even have to observe himself. I mean, that's open and shut; he's just cause, that's all. He says "Jump" and he jumps. He knows. Instant action, because he has made a very important division. He has made the division of cause delineation: where and what is causing what? He knows that his body is never anything under the sun, moon or stars, and never will be, anything but an effect! And there's where your full argument comes in. "Am I cause or am I effect?" You're saving "Am I theta body or am I MEST body?"

Of course your MEST body is always an effect; anybody can come along, kick it, boot it, run over it, play things at it, do anything to it. It's created so you have something whereby you can become an effect. And then somebody came along and said, "You are your body." That was the second part of the operation. "Now, we're going to take you as a theta body and we're going to fix you up so you have a body and then we [you] can be an effect"—that's stage one. And then they say, "All right, now you're your body and you don't exist over there anymore. And you're your body, and now here's the whips, swoosh-pop! We're all set now. Go to work at nine! Get off at five! Draw your paycheck! Eat Wheaties!" They got you!

So the first place we take the riddle to pieces is right here on the basis of "What are you?" And the first moment you realize you're not your body—bang! You can at least stand over here. Your body will always be an effect, and there is no reason for you to go on through life going and winding this riddle round and round and round on "Am I a cause or am I an effect?"

Or am I an effect or am I a cause? Because if I step on a nail I hurt; therefore, I am an effect. Therefore, I could never be completely at cause, because if I step on a nail, why, then I hurt and that automatically makes me an effect.”

You better locate that part of you which is always cause and then recognize that you are that part. And that’s very simple—very, very simple.

Right here on the middle of “youness” is an imperishable, completely indestructible motion source. It is a motion source which itself has no motion. That is your inheritance as part of divine beingness. That is it, and don’t think that is a small part of you or merely a part of you, because it’s not. That’s you. You have immortality in that part of you which is you; that is immortal. If you didn’t have that, you wouldn’t be here.

Every cell basically has a tiny spark of this, but you, your beingness, is so tremendous, actually, that the force and power of this small “you” can actually burn down mountains. If it couldn’t, why do they go to so much trouble to fix you so you can’t? Now, that’s one of those problems that proves itself. Nobody would have taken any trouble to get you aberrated and get you under the thumb if you weren’t dangerous. You’re dangerous! Ornerly, mean, causative! Do you know you’re liable to go down the street and cause something? “Hem him in, pin him down. Put the ball and chain on him quick, because in the center of his beingness, he is. And don’t let him ever find it out, because then he will be.”

I told you last night that you’re going to have a little bit of difficulty finding out which is you—finding out which is you.

Earlier lectures I told you about entity. These entities are very interesting. Your theta body has been chopped up, cut up and given impressions so that you have a position in your body into which a new personality can be injected—actual other life injected into it parasitically.

There are two operations on an entity: one is fixing you up—your theta beingness—fixing it up in a certain way so that it can have another thought implanted. This is the basis of all of your demon circuits and everything else. This is where the little voices in your head that talk to you—they’d a soft spot in you into which a new thought can be implanted, and that’s an entity. That thought, by the way, can be injected long range. It can be injected as a whole personality a beingness. A very, very interesting operation. And you could eye handle that personality to such a degree that it has actual life, and elsewhere it does have actual life. But you can be affected that way.

Well, you don’t have to process all these things to get rid of them. That’s just a soft spot in your personality. And with all of these entities—and sometimes there are seven, and sometimes twenty-one basic circuits or basic entities, twenty-one. And every one of those injected personalities is sitting on a soft spot in you where you are—really been made an effect, somewhere on the track. Well, where are you?

You stop and think about it for a moment: “Let’s see, where am I? Who am I? Where am I? Am I on this side of my head or that side of my head, or the bridge of my nose? Or am I resident down here? Or am I back here?” You can get pretty excited about this problem. You keep on saying to yourself, “Gee! Gee, I better find out where I am! Gosh, I might get lost. Where am I, down here? Gee, this is a rough deal. Where am I? Who am I? Just what part of my being am I? Let’s see, I’ve got to find it.”

Well, stand at ease. If every entity and being in your head and in your body was a balloon, a hydrogen balloon, you’re just one of them. The “you” which you know as “you” is just one of them. And if somebody suddenly chopped the top of your head off and let all the hydrogen balloons out—whoosh!—the one that’s you has still got “you” on it! It’s marked; it says “I” as it goes floating up in the air.

Well, I stress this point because you—as you use this technique you’re going to have preclears becoming very excited. They’re going to say, “Well, let’s see, which am I?” And the reason I’m stressing this is because this technique makes you emanate from your point of beingness. And you start emanating from the point of your beingness, and the first thing a fellow wants to know is “Where is my point of beingness?”

And you say, “Well, you emanate, and you will be emanating from your point of beingness.”

“Well, where is it?”

“Well, you see, it doesn’t matter where it is, because if you start emanating, you will emanate from it.”

The fellow says, “Where am I?”

Good, huh?

So where are you? There I was.

Well, the answer is—the answer to this is—is geographically you aren’t anyplace; you aren’t anyplace. But if you’re alive, if you breathe (and some people do), if your heart beats, or even if you’re out of your body living comfortably without these mechanical motions distracting you all the time, you have a point of beingness and you are that beingness. And that is very important. This is the point from which you emanate. And beingness, in this regard and to this degree, has to be tracked down, because that beingness is cause. And it is the one single cause and the rest is effect.

(If you’ll hold it for a moment, I’ll draw the only diagram I’m going to draw and then you can put it down.) [See diagram at the end of this lecture.]

Here is the first dynamic, actually. That point of beingness is the first dynamic. Now, it might be having an effect upon your body which is so tiny—so tiny—that you are only affecting, actually, directly, maybe your right ear. You may be in no more real possession of your body than that, and the rest of you running off sort of mechanically. But there is a point of beingness!

Now, the first thing that point of beingness must do (and by the way, with the techniques I’ll tell you about tomorrow night you can bypass entities soft spots, everything else)—you just spread this point of beingness out until its in full command of you. It’s got you!

Now, this point of awareness that preclears sometimes tell you about and so forth, you can attain it directly—very, very directly—in this fashion. But this is you—this point of beingness—and here, the next line out is, of course, the first MEST that you contact—the first MEST that you contact—and that’s your body. Your body isn’t you and never will be and never has been. The first point of MEST you contact is your body, so be sure you don’t omit that step, because it’s something like trying to cross a very wide river and a range of mountains which lie . . . Here’s the river and here are the mountains, you’re over here and you just cross the mountains.

If you do this, and there’s an observer over here, I guarantee something: this observer is never going to see you cross the mountains if you don’t cross the river first! Now, it’s just one of those funny geographical facts that in your conquest of the material universe and the emanation of you—until you can be cause to the widest possible sphere—starts with your being cause on the first neuron. And this cause dot is not even located in a neuron, it’s not in a cell, it’s not anywhere. It has zero size, and it has potential of infinity size. And when you start out, it’s pretty close to zero size.

So let's take it out here and hit the first dynamic. And that includes from the top of your head to the tip of your toes, from the right fingers to the left fingers. And that includes not only awareness of these points but the right and ability to cause this object, your body, to do anything you want it to do without even thinking about it; it's complete unawareness.

You're so causative that as far as your own body is concerned, it doesn't exist. It exists. You can reach up and touch it. You can hit your right hand, your left hand, you say, "Well, I'm here. Think of that."

Oddly enough, your aesthetics come way up the line; your gratefulness comes way up the line, everything comes up the line if you do this. That's all you have to do. You're not trying to attain awareness, you're trying to obtain complete cause! If you can attain complete cause, believe me, you know you're complete cause; you aren't just aware.

All right. Let's take, then, this next step—the next step out. There's two kinds of MEST you are interested in here, and one is the kind of MEST that breathes and lives; that's easy to take over because it's already partly been in conquest. Theta has already captured it to some degree. It's a living organism; therefore, it's easier for another theta to come over and take it. You don't like to eat rocks, but you rather enjoy eating strawberries: Well, that's because theta has already fixed up the strawberries so they're edible for you. And they haven't fixed up the rocks, or has fixed that up too darn well. Okay.

Your next level out here, then, goes into the most immediate concern which you have, which would be the most intimate personal relationship which you have. Did you ever run into anybody who was very sick one day and then next week he meets a beautiful girl and he's radiant too! "I'm in love! I'm in love! I'm in love! Hooray, hooray, hooray!" He is sick as a dog, and then all of a sudden— wham! He's in love!

Well, it's just he forgot about himself and got over here into the second dynamic, or the second organism, and he all of a sudden found out that he was cause. Or she found out that she was cause. And the second they found that out, they come up the tone scale enough to make them utterly delirious, or at least uptone! All right. So there's his Second Dynamic.

You take a kid. You get a new kid around him—a nice kid and so forth. Gee, if you're really in good shape, this is really fine. Huh, because boy, can you be cause with a kid. (God help the kid!)

Anyway, your next one out here is a group, a group. You become causative with a group. That is to say, you must exist with this group to the degree that you're the group with complete unawareness and are causing with that group whatever that group wants to cause, or you can cause that group to cause something else.

We're not dealing in awareness, we're dealing with the tools of beingness. Beingness actually needs few tools, but once it has conquered these tools such as your body, the group body, your sweetheart and so on, your kids, all this—tools, house—the causativeness is automatic. And it's automatic: The graceful dancer never thinks of what he is causing very much, he just causes. Now, there is one of the main things.

So, you get out to the group, then you're getting out to any man you run into, any woman you run into. And then out here you're getting out in your sphere of activity—way out here—you're getting out into all life forms.

Actually, just for a gag as far as cause is concerned, you should be able to take a good look at a cat and be the cat. But that doesn't mean go in and be an effect of the cat. You get the difference? You be the cat. Well, you could be the cat and you could make the cat jump up and down off the curb. You're being a cat. You're jumping up and down off the curb. The cat's body will obey you because you are more causative than that cat's body. All right.

This is just giving you the *reductio ad absurdum* of the thing. The actual point of it is, as even Rhine in his experiments has recently discovered (big discovery, this; they've been doing this since Daniel)—anyway, you take a dog's nose and you hold the dog's nose shut and you think "Go to the red dish, go to the red dish, go to the red dish," and you let his nose go, he'll go over to the red dish. Of course, you planted an engram in him. But you got his attention fixed on you, you see, by causing a little pain, and then you just entered his head and thought. That's animal magnetism. Known to Moses, known to a lot of fellows who weren't as good as Moses were at this sort of thing.

Moses, by the way, was probably so good that he could enter into a cane and have it wriggle and bite somebody! All right.

The next line up here, we start out in a gradient scale of theta; you can be across the line in theta. A lot of people say "Well, I'm very telepathy." Actually, what they are is they're telepathic receivers that's quiz causative telepath A causative telepath is a person who sends. And what you want to get is something you can send or get messages back on that you want. Okay?

Then, of course, we get out here along the line—you can be all with total unconsciousness. When you can be all and be aware—first, aware of all and then be all with total "unconsciousness," we're going to start the universe over anyhow. A lot of reconstruction work to be done. Any of you that get up to this point start it over again.

Now, that's being facetious, perhaps, but this is actually a divine line.

All right. You get out here, you can be the MEST universe if you want to be. But when you get out to the line, there's how far out poltergeist is. It gives to laugh, somebody who has never become complete cause to himself, saying, "Well, I'm going to cause this ashtray to move." The point with everything on cause is that you can effect it, but it can only affect you as you wish it. You always have a power of choice over being an effect So it isn't good enough to sit down and concentrate and say "Well, now I'm going to move this ashtray." No, because you're not going to make the grade. If you can't make yourself jump six feet off the ground—whap!—without even breathing hard, don't try to move any ashtrays. All things in their places. All right.

This target is the universe in all of its aspects, and that is the target you will want to be cause to. It doesn't matter how far up the line you go or how far out you cause. You will find out as you start being cause that you will attract to you other people who are cause. And as you enter other people who are cause and they enter you, your individuality increases. Now, that sounds funny, doesn't it?

If you start in at the bottom of the tone scale and you're way down at the bottom of the tone scale, you start into other people and you start to merge. See, you don't know who you are. You don't know who you are. You must be Joe or you must be Bill, and "Gee, I feel like Agnes today." You know, back and forth, back and forth

As you go up the tone scale, don't think that you merge, because you don't! You become more independently alert as "I." And you get up to a point where you're never anybody else but you.

But the ultimate personality of you and the personality which you are happiest in - the personality happens to have certain definite characteristics, and they are written across the top of the Chart of Attitudes. But you're happy to be those struggling to be those and you're merging on up the line. Only the very aberrated love their eccentricities. You're not getting out into a limp something or other. I don't think there's anything more devilish than somebody at about 32.0 on the tone scale.

I know one preclear, by the way, that I stopped working on. I wasn't tough enough to take it. I could take working on this preclear all right, but I couldn't take what would happen to the human race if this preclear came all the way on up the line, because this preclear was coming all the way on up the line, but too causative, too causative. So I said, "Well, I'll let that aside for the moment, because I want some of the race left for you people to practice on." And I want you to thank me for that. I think that's very considerate.

All right. There is cause, "to be," and "not to be." The very funny part of this it you can get into some of its expression simply through action. You can make a decision all of a sudden to be perfectly willing to use your body for he second you do that you take this tremendous value off the body so that life becomes much less serious. And when life becomes much less serious it becomes much less worrisome, and you become much more able to know, and you're able to think and able to do. So you take the value off, this tremendous value that you're putting on the body: "Must keep my hands clean; must keep my fingernails clean." Well, you will anyhow. I mean, the higher you get up the tone scale, the cleaner you get anyhow.

But if it's a strain to do all this and so forth, you say, "Oh, I'd never squash a spider with my foot. Huh, a bare foot on a spider?" Well, why? Why? When did your MEST get that valuable? That's a fact.

Just think of some of the things which you wouldn't even begin to do with this piece of MEST which you have, a human body. Just think of it. Every single one of them is an aberration! Heavy.

Just practice action! Be willing to use your body to its complete endurance.

Be willing to use it in any direction to accomplish a purpose which you have decided on beforehand. And if you do that, all by itself, you'll come up the tone scale—whsht! And you can go on from there with more processing.

Thank you very much for coming out here tonight and listening to me.

