

# THE POWER OF LIFE

## DISCOVERING

# THE MYSTERY OF BEING

Second part - Psychosynthesis n°31

Translation by Alberto Gabba

We continue the work begun in the last issue of the magazine, which we refer to, about the Seven Types of Assagioli's Psychosynthesis.

As we have already seen, Being and Life, intimately intertwined, form the Mystery of our earthly existence; the unveiling of Being in this existence, however, can also be grasped through the analysis of human Typologies; this allows us to glimpse, by resemblance, which aspect of Being is analogous to our nature and how we can bring it to full light.

### 3 - Active/Practical Type

As for the Active/Practical Type, we are going to bother a well-known, but at the same time non-existent, character, whose name in Italy is Archimede Pitagorico (Pythagorean Archimedes).

His English name is *Gyro Gearloose*, an imaginary Disney character of comics and cartoons, created by Carl Barks in 1951; he debuted in 1952 on n. 140 of the Walt Disney's Comics and Stories magazine and since then he has appeared in thousands of comic books in several countries of the world.

Archimede's inventions in Barks' stories are innumerable, sometimes absurd, sometimes useless, sometimes brilliant, and often with final catastrophic consequences. Space rockets, futuristic machines, electronic noses to search for treasures, personal flying saucers: these are some of the inventions that Archimedes realizes and sells in his bizarre laboratory. Archimedes also spends part of his time by designing new weapons for Paperinik (in English, *Duck Avenger*), for which he created a secret shelter under Donald Duck's home and most of the gadgets used in his secret missions.

Archimedes (the real one, born in Syracuse in 287 BC and died there around 212 BC) has many affinities with Gyro Gearloose.

As we read in an article by Luca Novelli: "*Archimedes invents extraordinary devices for King Hiero, tyrant of Syracuse. Archimede Pitagorico invents them for Uncle Scrooge, another type of dictator. Archimedes in his bathtub shouts "Eureka! Eureka! (I have found!)" while Archimede Pitagorico exclaims in the same way, but only after having placed his head under his "thinking cap". Archimedes discovers the physical laws that make ships float, lift huge weights and concentrate sun's rays. Archimede Pitagorico invents impossible physical laws, which only work in Mouseton and Duckburg and that in any case are valid only for one story at a time. The machines attributed to the real Archimedes are truly extraordinary ...but the extraordinary machines by Archimede Pitagorico in the long run only cause trouble. But they make us smile, which is often more important than any physical law.*"

Here is the third typology as described by Assagioli:

*"The Third Ray represents the Divine Life manifested in Nature, in every form, in every being. The specific quality of this Ray is the marvellous Intelligence inherent in every particle of matter, in every atom, in every organism. It is the Life of the Third Logos, of the Brahma of the Indians, who pervades, vivifies, evolves, transforms everything. It is the power of choice, of discrimination, which already operates in the so-called inorganic matter, and which reveals itself more clearly in the very fine reactions, in the surprising and complex coordination of the living matter of the cellular and organic psyche. (...) In Humanity the Ray of Intelligent Activity is at the base of every Civilization: from it derive all forms of social life, every technical and cultural progress, all the Arts and Sciences, all that is produced of humanly specific origin..."*

### 4 - Creative/Artistic Type

Let us turn now to the analysis of the Creative/Artistic typology, whose goal is to reach the Mastery, that fullness of Being that allows a complete expression of what

has been perceived by intuition, of that share of transcendence that has been known through “direct knowledge” and that one would like to transfer to immanence. In this regard we can refer to two great personalities, Plato and Leonardo Da Vinci.

We refer the former to this typology because many of the Platonic writings are dedicated to Beauty, the rule that every Creative/Artist feels as the rule of his life.

In works such as *Hippias Major*, *Symposium* and *Phaedrus* the philosopher outlines the eternal idea of Beauty, incorruptible and uniform, closely linked to eros and therefore to the spiritual ascent of the soul, stating that: *“That, dear Socrates, said the foreigner of Mantinea, is the time, if ever there is one, when life is worth living, spent in contemplation of the beautiful itself.”*

What makes more problematic the reflection on Beauty is the relationship with the sensible, since Beauty lays the possibility of perception - and therefore of contemplation - on our senses, it can enchant and seduce them and make us forget that there is an ideal and superior reality, or it can elevate them and push the rational part of man in search of supramundane reality.

Thus, to be grasped, the idea of Beauty turns out to be needful of the senses: besides being harmony, rationality and absolute identity with the Good, Beauty is also pleasure of the senses, as suggested by the root of the word “aesthetics”, i.e. *aisthesis*, sensation. However, Beauty must be anchored to a more stable value, that forms its foundation; Beauty, in fact, appears to Plato as Good in its sensible manifestation, and Plato’s examination brings the nature of Beauty to a metaphysical origin, at the very root of Being, through the identification of Beauty with Good, and then with the One, with the Absolute. Beauty is related to the One: it is Unity because it is order, harmony and Good; but for its expression Duality is also necessary, a principle of differentiation, that indeterminate multiplicity that, acting as a substratum for the action of the One, allows this to be grasped, starting from sensitive multiplicity.

The Good and the One are therefore graspable through Beauty, that is their revelation.

From this we also understand the lacerating dualism that is often impressed in the psyche of those who belong to this type. In this context we highlight only one aspect of Leonardo Da Vinci. We know of his mastery as an artist, but also of his skills as an engineer, architect, scientist and philosopher. We focus here on one of the most famous symbols born from his mind: that perfect figure, harmonic and symbolic that has gone down in history as Vitruvian Man or the *Man of Leonardo*.

This figure is related to the Fourth Typology because it expresses man in his aspect of mediator between kingdoms and between heaven and earth, because it highlights human ability to connect matter and spirit, because it highlights the importance of harmony of forms as a reflection of the superior Harmony, whose manifest image is Beauty.

Assagioli about this type states:

*“This Ray has two great functions that indicate its nature and specific characters. The former is expressed outwardly and in the concrete worlds, and it is that to create harmonious forms such as to manifest perfectly the life that animates them, therefore beautiful forms. But since Matter is Tamasic, that is, dense, heavy, torpid, obscure, it resists the shaping action of the energies that operate on its substance. Therefore, before Matter yields, it is refined and modelled, there is a more or less long stage of impact, of labour, of conflict. So, it would be more precise to give this Ray the name of Ray of Conflict that leads to Harmony. The second and most essential function, which is carried out above all in higher planes, in which forms are transcended, consists in connecting, uniting, synthesizing what is above and what is below. (...) A Spiritual Manifestation of this Ray that has special value is the Revelation on earth of the world of meanings, that which is beyond truth.”*

##### 5 - Scientific Type

We relate Scientific Typology to a giant of thought, Albert Einstein, but we must not forget that what moves this typology is the thirst for knowledge, the desire to push thought beyond its limits to probe the universe

and not so much the form through which knowledge is expressed.

We know Einstein's brilliant, innovative mind; he was able to go beyond common sense and classic canons to launch himself into unexplored fields, supported by a never banal thought, able to carve new paths thanks to his open, virgin, curious quality.

Speaking of knowledge, Einstein said: *"I have no special talents. I am only passionately curious"* or *"The search for truth is more precious than its possession"*. And again *"The important thing is to not stop questioning"*.

In the famous book *"The world as I see it"* Einstein offers a rich harvest of reflections about his vision of the world; in particular, it deals with scientific research, which in his opinion *"leads to the awareness that in the laws of the universe manifests itself a spirit, vastly superior to that of man, and in the face of which we, with our miniscule means, should feel humble. I cannot conceive of a genuine scientist without that profound faith. The situation may be expressed by an image: science without religion is lame, religion without science is blind"*.

We can see from these ideas that the elements connected to the fifth Typology, and consequently to the being that it brings into manifestation, are: curiosity, amazement, astonishment in front of creation, constructive use of thought as a way to achieve Truth, however partial it may be, since the path of science is indeed the search for Truth, but is also an infinite road.

Speaking of the infinite, Einstein said: *"Only two things are infinite, the universe and human stupidity, and I'm not sure about the former"*.

Even Leonardo da Vinci, artist, poet, scientist and engineer, which we also mentioned in the previous typology, looked for Truth, or rather he sought in the plots of reality the Real that was hidden there. He used forms to find essence, he used what was manifest to reach the unmanifest (spiritual) principle that is its reason and rule.

We know a variety of artistic and scientific expressions by Leonardo; through a sentence by Leonardo himself

we want to highlight the yearning for knowledge that is an essential element of the fifth energy of the Being *"He who is fixed to a star does not change his mind"*. That is, there can be no distractions when mind and heart are fixed to a higher target; the tendency of the fifth energy is to focus on a research object and to forget all the remainder (remember the classic image of the scientist who does not know how to boil an egg or who goes out with two socks of different colour...). This energy makes sure that the being is assaulted, that we focus on unveiling the real to reach the truth that lies behind, even at the cost of seeming arid, anaffective, obstinate and misanthropes.

Assagioli says, about the energy of the Fifth Type:

*"To modern man, whose mind is developed and active, it is not difficult to understand the generic nature of this ray: since it is, in fact, operating and active in his mind, it urges him to investigate natural phenomena, evokes in him a never satisfied thirst for knowledge. (...) The Law that corresponds to this Ray is the Law of Fixation. This Law operates above all in the Fifth Plan: the Mental one, and has a correspondence in the cosmic levels with the great Law of Karma. "A man is as he thinks": that is, his desires and his deeds, and therefore the results for the future, are such as his thoughts. This Law has been called the Law of Fixation for two reasons: first because this name indicates the power of the Thinker to forge and, therefore, to fix his own destiny. Secondly, because the Ego gradually develops the faculty to form concrete and stable thought-forms, and to dominate through these the fluctuations of his emotional part. (...) "*