

April 2 1980

DIFFERENT VERSIONS OF THE CENTERING
PROCESS

In order to try and come to grips with the centering ~~xxx~~ process we have the following working texts, and hypotheses:

- ~~1.~~ The definition of Fall 1979, expressed in terms of four levels of wholes, and a process which constantly operates at these four levels. This is I believe accurate, but very obscure.
- ~~2.~~ The worked example of Fall 1978, with the shirrtail design, which expresses the speed, and not thinking aspect of the process.
3. The collection of fourteen properties, which have not yet been consolidated into a single well ordered process.
4. The definition of the color "inner light - seeking process" from Winter 1980, of which various versions exist.
- ~~5.~~ The idea of a simplicity seeking process. This relies on the idea that a thing ~~whichever~~ with the right quality is very complex, ~~is~~ and has the simplest form of a very dense pack of relationships. See attached memo.
- ~~6.~~ The idea of a "being". See ~~xxx~~ memo.
7. The mirror of the self criterion, from long ago.
8. The idea of a very careful process, in which every line ~~xxx~~ is tested against the feeling ~~xxx~~ it produces.
9. The need to lose yourself completely.

MY ~~W~~ PRESENT BEST GUESS AT AN ORDERED VERSION OF THE
CENTERING PROCESS April 2 1980 INFORMAL VERSION

Assemble the thing which has to be made, starting large, small, whatever you want, but starting with a clear idea of its functions.

As you assemble the thing, and incorporate its patterns, make each pattern, each part of it, a definite center... with its own clear shape, its own clear identity, and ~~xxxxxxx~~ with well defined centers next to it on all sides. also (pos neg).

~~W~~ Always choose the simplest means for getting the ~~particular~~ ~~xxxxxxxxxxxx~~ wholeness you are seeking.

Always choose the ~~wholeness~~ wholes, locally, which do the most to create a simple overall whole, in the large... this refers to the largest whole over which you have direct responsibility.

Always ~~xxxxxxxx~~ try to make the whole thing - the ~~largest~~ largest you are working on - become part of the still larger whole of the world around it, and choose edge details, especially, and colors, shapes, so that it melts in in this very distinct way.

However, ~~of~~ oddly, it will melt in more, according to how self contained it is: the extent to which it is a being in itself.

CHAPTER: DEFINITION OF CENTERING PROCESS

Fall 1979

~~mhhsnpnobasbmobmsbstbmo6msabmehmn~~

~~mn~~ In order to introduce this process, let us make it even more precise, and more limited.

* Every process of creation is, essentially sequential. That is, it happens in time, step by step. If we are painting, we add one dab of color, at a time. If we are carving, we carve away one chip at a time. If we are conceiving a building, we conceive it by increasing differentiations, one differentiation at a time. Even in a ~~simple~~ pencil drawing, we are adding one spot of pencil, at a time. ~~Of course, at the rate of making these additions, may be var~~

Of course, the rate of creation may be very slow, or very fast.

(A chinese brush painting) ~~of a character~~
In one process, the whole thing might be created in a few seconds, so that each step, each addition, takes no more than a fraction of a second. ~~Another creation, might take hundreds of years~~
In another process
(~~like~~ a gothic cathedral) the work of creation might take hundreds of years, and ~~themselves~~ each step, the addition of a single stone, might itself take *whole* ~~weeks~~ ^{even} days or weeks.

But regardless of the speed of execution, ~~at~~ the crux of the ~~the~~ creative process, lies in the question "What do I do next".

At any given moment the work is in one state. ~~and~~ then, I do something (add something, color something, take something away), and at the next moment it is in another state. ~~Now, of course,~~

~~Now~~ ^{And} of course, the quality of what I do, in the ^{long run,} ~~end~~, will depend entirely, on the quality of what I do next, at each one of these ~~momentary stages~~ ^{moments in the process.}

^{slightly} Suppose, for example, that I ^{simply} have the power, to make the thing more whole, at ^{every} ~~each~~ step. Then, of course, ^{as I create it,} I will ^{slowly} continue to make it more whole, and more whole... and it will, in the end become quite wonderful.

~~But~~ ^{But if, on the other hand,} ~~whereas,~~ if what I do at ~~at~~ any given stage, sometimes makes the thing better, and sometimes makes it worse, ~~when~~ then there is no guarantee at all, that it will become good in the end.

~~And~~ ^{Whenever we try to create anything, always} this observation corresponds to our intuitive knowledge. We are, ^{introspectively aware of the importance of} ~~frustration~~ "what to do next". When I am making a design, the ~~frustration~~ of frustration of not being able to go on, or the knowledge that I am not making the thing good, is experienced, ^{always,} as an immediate ~~frustration~~ frustration with the fact that ~~I do not know how to make the thing better,~~ I do not know ~~how~~ ~~to~~ what to do next, in such a way as to make the thing more beautiful, more one.

^{This is the same at every moment, at every step.} ~~And,~~ in a sense, what I do at each step, is always ~~the same.~~ Of course, concretely, what I do at each step, is always different, as the design evolves. ~~But~~ But as we shall see now, ~~the~~ in the correct process of making things more whole, what I do next, always has the same structure, and it is, ~~is~~ always the same, as a function of what is there. ^{So far.}

entire of making a whole.)
So the ~~whole~~ process, (is essentially contained, in the
specification of what I must do next, ^{at each moment,} as a function of what I
have already. If I ^{once} ~~can~~ understand that correctly, then I shall
always be able to make things ^{whole, simply by repeating this} beautiful, and shall always
~~be able to reach the one.~~ incremental "wholing" process, over and
over again.

For \forall , each

~~If~~ Each time I add a small ~~xxxx~~ dot of color, or of shape,
to the emerging whole, I always make it more ^{whole} ~~one~~ than it was
~~xxx~~ before, then, there is a reasonable chance, a strong chance,
that gradually I shall be able to make it ~~more and more one,~~ ^{whole}
more and more whole, and ultimately bring it to a state
in which ~~ix~~ it is so ^{much, so complete, involved,} whole, that it reaches ~~xxxxxxxxxxxx~~ at least
close to the condition ^{of the one,} which we are trying to attain.

Let us therefore now consider just one ^{step} ~~more~~, in the process of ^{improving an emerging whole} ~~adding to the completed thing~~. ~~The~~

In the following discussion the "^{whole} ~~thing~~" ^{might} ~~could~~ be a building, or a very small thing like a wood carving, or a tiny painting, or a decoration on a tile, or ~~a~~ the emerging development of a town... or a piece of jewellery, or ~~a~~ brocading on a fabric. It is any potential whole, which is growing, and changing, under the impact of continuous improvements.

And We are ~~now concerned~~ ^{concerned} with ^{just one step in the} ~~one cycle of~~ improvements.

We shall define a fundamental sequence of ~~six or seven~~ ^{four} steps, which, together, form the ~~fundamental~~ fundamental cycle. This cycle of ~~seven~~ ^{four} steps, when properly done, will always improve the thing, will always make it more whole, will always, therefore, take it closer to the one.

And It follows, ^{then,} that if we apply this cycle of ~~six or seven~~ ^{four} steps, twenty times, ~~or~~ a hundred times, or a hundred ~~x~~ thousand times, we shall be able to produce a very deep whole ~~indeed~~ indeed.

Look at what you have, and

Step 1: Pay attention to all the wholes, ^{incomplete or latent} ~~partial~~ ^{or} ~~fragmentary~~ centers, which are latent in the thing which you are dealing with.

Step 2: Identify ~~that one of these~~ ^{W₁} latent wholes, which most strongly invites ~~work~~ the creation of a stronger center.

Suppose you have a blank sheet of paper. There are various "latent" centers in it ... the four corners, the middles of the sides, the middle of the whole paper, and a point two thirds of the way up, in the middle of the rectaggle: thus ten possible starting points.

If the sheet has any irregularity, or anything written or drawn on it already, the number of possible emerging wholes is enormous... but of these, one will most strongly suggest itself to you.

It is much better, if you pick one which is not the same as the whole extent ... thus, for instance, in the case of the ~~paper~~ blank paper, the one which ~~has~~ is the exact middle of the sheet, which centers the complete whole of the entire piece of paper, will tend to produce a rigid order....because it does not allow the mind sufficient freedom.

~~From the~~ In the creation of a building, this process of identifying the latent wholes that are present in the site, at the very bgeinning, is ~~perhaps the~~ ^{perhaps the} most important thing you ever do.

If you are going to ornament a wall, the task of ~~see~~ "seeing" some wholes which are latent, and therefore strongly suggested by the wall, is also crucial.

Step 3
~~Step 3~~

that- whole best
Make ~~some~~ mark ~~to~~ intensify, this whole, ^{W₁} to make it a stronger center. Remember, in this definition of a center, that a center is not a point, but a complete whole, which functions in such a way as to focus attention on some point in its middle, by forming a field which does this in virtue of shape, boundary, detail....
~~xxxxxxx In other words, embellish this xxxxxx whole W₁, by doing something which makes it stronger.~~

strengthen this whole W₁
You may ~~do this~~ by strengthening the boundary, by shading the whole, coloring it, adding a spot of color, or an accent, adding some detail, which strengthens the feeling of centeredness which the whole creates, strengthens its shape, accents some corner, or one end, or emphasizes its boundary in some way... perhaps places some new point, in the middle, some additional structure, which in some way helps to accentuate the form, or helps to make it stronger and more calm....

best
There is no one way of doing this. In one case it may be helpful to strengthen the boundary. In another case, *strengthening the boundary*
~~this same action~~ might destroy its wholeness, by separating it too much from its surroundings. *To find the best way,* You must be guided by the whole which is already there, in latent form, as a result of what you have seen in step 2.

Step (3a) ~~Step 4~~ In the course of embellishing the whole W_1 , you must also pay attention to, and help to strengthen, some parallel whole W_2 , ^{which} ~~minimum~~ lies next to it, and x is of comparable size.

The essence of this step, lies in the ^{idea of} property "positive space". Since the whole W_1 has an outside, there is something, undifferentiated space, or partly disorganised space, next to W_1 . In order to make W_1 ^{become whole,} ~~succeed~~, this space next to it, ~~door~~ ^{become} must also ~~be~~ whole, and must ~~itself~~ itself be centered.

This requires that at least one, and perhaps as many as two or three separate ^{new} wholes, on the different sides of W_1 , ^{must} themselves take on as strong and organised a character as W_1 has.

In order to do it, you may have to modify the original edge shaping of W_1 - or if you do it as you should, paying attention to this step at the same time as ~~step~~ that you are ~~doing~~ doing step 3, ~~for~~ this necessity will, of its own accord, help you in shaping W_1 .

To make it properly whole

~~step~~ (3b). In the course of ~~making~~ strengthening W_1 , you must also place, ^{within it} ~~somewhere~~, ^{these} ~~certain details~~ or smaller wholes, at one level smaller than W_1 , which will ^{do the most to} help to ~~strengthen~~ ^{make} W_1 . Let us call these smaller wholes, W_3 .

The essence of this step is given by the ~~property~~ ^{its need for} levels of scale, ~~and~~ boundaries, ~~the void~~, centers, and the void. It requires that the shape of W_1 is somehow supported by this smaller scale stuff, or at least by the beginnings of some smaller scale stuff.

To do it, ^{these smaller wholes W_3} this smaller detail, and the wholes which create this ~~structure~~ ^{detail}, must either be physically inside the whole W_1 , or at least at its edge. In any case, ^{these W_3} ~~they~~ must specifically help to generate the centeredness of W_1 .

^{For} To do this ~~structure~~ ^{detail}, ask yourself what small detail will do the most to enhance the wholeness, or centeredness of W_1 .

~~Example~~ The structure added by W_3 , may be repetitive: thus for instance, a line of dots, or a wavy stroke, repeated, or it may be a cluster of dots, or smaller figures. In any case, it should not be random, but should be something which specifically helps to fasten down the structure of W_1 .

~~Step~~ (3c) And, at the same time, you must also become mindful of some larger whole W_4 , which is much larger than W_1 , of which W_1 and the W_2 's are a part, and which the creation of W_1 helps to strengthen.

This is quite difficult. You must ~~not~~ look at the field of which W_1 is a part, and deliberately look at the larger structure, and ask what ^{is the most beautiful} ~~much~~ larger whole, W_4 ^{that} ~~can~~ ^{is helping} to create.... and then look back at what you are doing to W_1 , and make sure that it is helping to ~~create~~ ^{define} this larger W_4 . To do this, you may, as in the cases of W_2 and W_3 , have to add some structure which is not ~~exactly~~ exactly part of W_1 as you originally saw it, but ~~is~~ ^{has the specific function of marking} which ~~marks~~ the beginning of this larger structure W_4 .

All in all, the steps 3a, 3b, and 3c, may require something extra, over and above the structure which is required by step 3 alone. That is, since they call for the creation of new wholes, and new centers, beyond W_1 itself, ~~that~~ ~~it may~~ means that new structure ^{must be} ~~is~~ created, beyond what W_1 by itself requires. However, if possible, all three of these 3a, 3b, and 3c, should be collapsed into the step 3 itself. ~~That~~ ~~is~~, so that the creation of these extra wholes and ~~new~~ centers, becomes a single act, which cannot be distinguished from the original embellishment, or strengthening, ~~of~~ of the whole ~~W~~ W_1 .

If the creation of these extra wholes, W_2, W_3, W_4 ^{from the center of W_1} is separate, it is still alright... but in any case, ^{it is always best to} keep going back, mentally, to step 3, and the creation, or strengthening of W_1 , so long as you are ^{as} carrying out the embellishment, and toughening, ~~which~~ ^{these other} of wholes W_2, W_3 and W_4 .

It is not necessary that the wholes W_2, W_3 and W_4 be completed at this stage. In fact, there is no such thing as ^{final} completion of any whole, ^{since} ~~since~~ ^{even} W_1 , which you are ^{now} working on directly, will in the end ^{only} be completed, by ^{only} ^{the completion of} these additional structures, ^{and} by others ^{even} not even ~~the~~ thought of ~~you~~ yet.

So it is enough to make the beginnings of W_2, W_3 and W_4 ... and enough, even with W_1 , that it is stronger, more developed, more sure, and more calm, than it was when this cycle began.

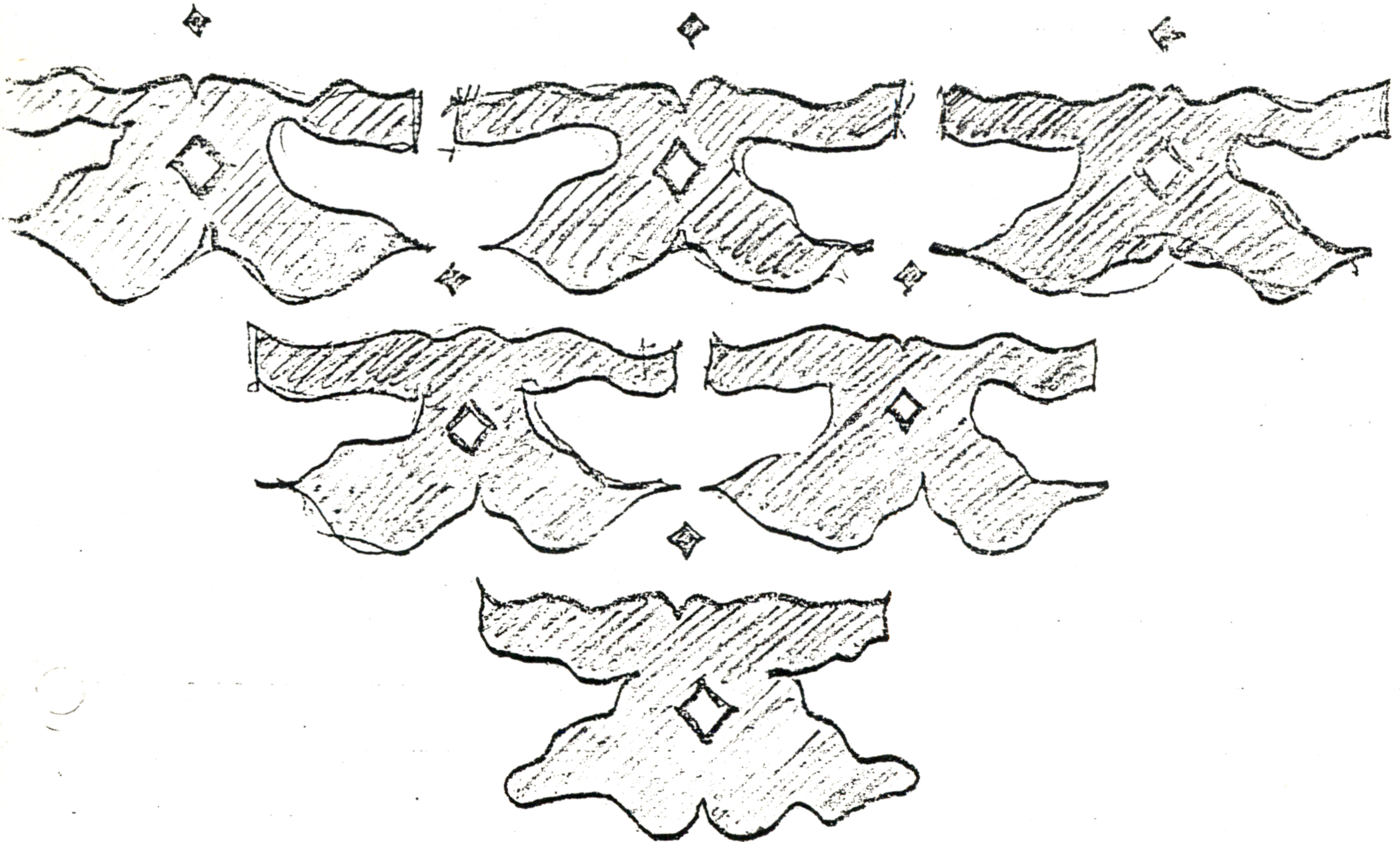
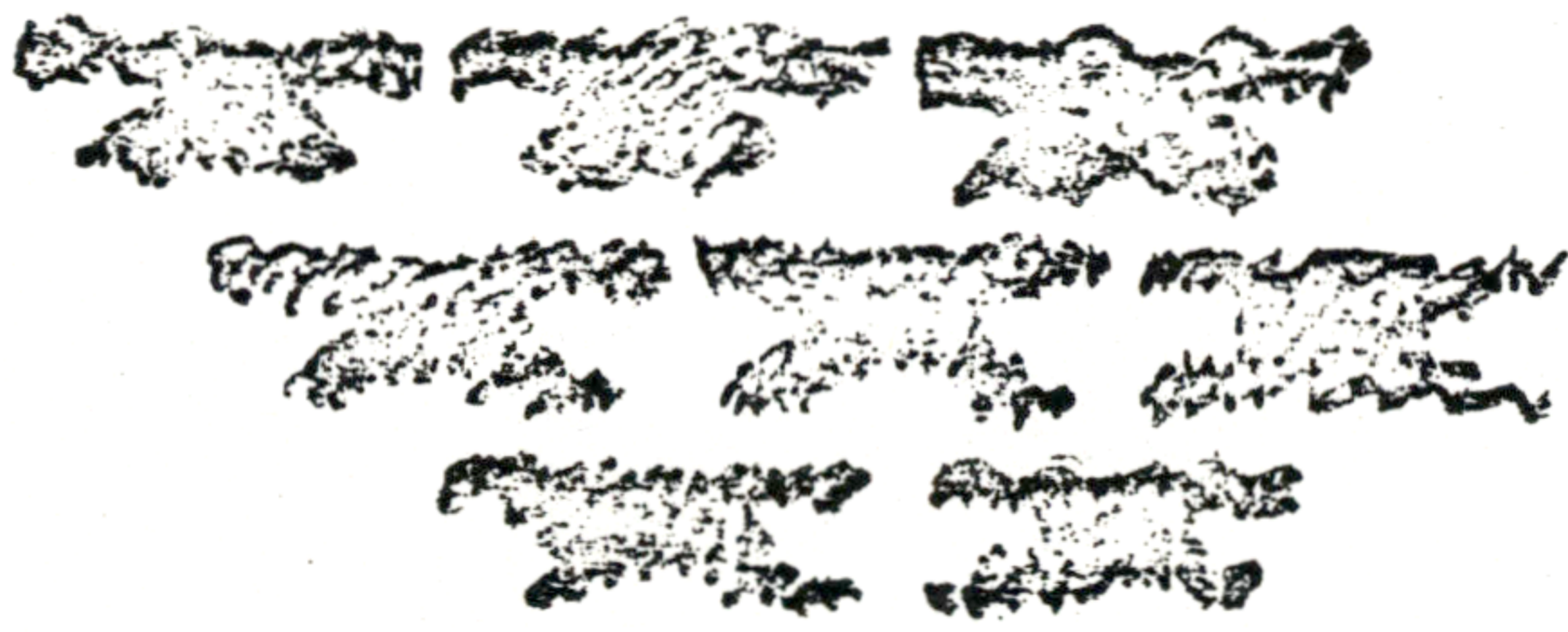
Step § 4: When you have reached a ~~certain stage~~ ^{this stage} of development, ~~where~~ ^{where} ~~and~~ ^{and} ~~W₁ has developed~~ ^{W₁ has developed}, and ~~W₂, W₃ and W₄~~ ^{W₂, W₃ and W₄} have all been started, stop, ~~and~~ ^{Now} begin again, by looking at the overall completed thing, which you ~~are now working on~~ ^{have just done}, and ~~go back to step 1~~ ^{go back to step 1}.

~~As you now go back to step 1, of a new cycle,~~ ^{and start the next} you should, ~~in general,~~ ^{now} pay attention to one of the wholes which has been brought into being by these steps: so that you will now pay attention to one of the ~~W₂, W₃ or the W₄~~ ^{W₂, W₃ or the W₄} which you have just been working on; it is also possible that some new ~~wholeness~~ ^{wholeness} unintended whole, ~~W₅~~ ^{W₅}, has come into existence as a result of what you have been doing.... and this would also be an appropriate ~~the~~ ^{the} whole to focus on.

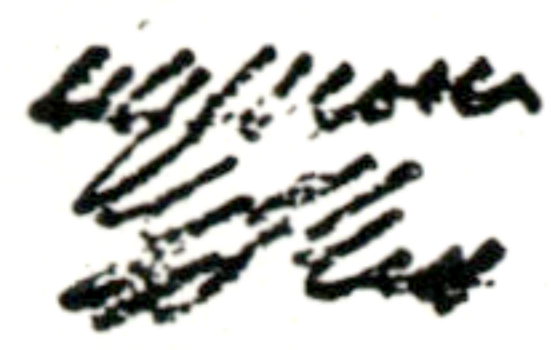
Once you see, which one you are going to focus on, and which of the emerging wholes needs most work, you switch you ~~from~~ ^{from} ~~your~~ ^{your} focus of attention, so that this whole, which has ~~W₂, W₃, W₄ or W₅~~ ^{W₂, W₃, W₄ or W₅} in the last cycle, now occupies the center of your attention, and becomes ~~W₁~~ ^{W₁} in the new cycle. You now go back to step step 3, and go through it, paying attention to this new whole, and once again trying to improve it....

CHAPTER: EXAMPLE OF CENTERING PROCESS

Fall 1978



Now, since this shape is still very amorphous, I began to try and make the whole thing into one single larger center... since the shape is so uneven, I could only see to ~~do~~ do this, by making a mirror image (ink blot style) which repeated the same as what I had, on the right, thus making ~~a~~ ~~z~~ one larger center...



While doing this, I am paying attention to the smaller centers which I have already created, and to maintain their force, I make a wave in the top, which keeps the two upper centers distinct and something (each one is formed by a wavy bulge), that also, begins to create a center in the white below it...



And at the same time I am also paying attention to the same thing in the lower part of the figure... once again, in order to maintain the center which I have already created, at the bottom, I make an indentation in the lower half... if I had smoothed ~~it~~ it out, the bottom would be like a trapezium, and would lose its two smaller centers).



By now I have spent perhaps 6 or 8 seconds drawing...

I now start to pay attention to the white... as ~~warm~~
 you can see, there is already the beginning of a "shape"
 in the white leafe like area betwéen the top of the
 thing, and the bottom of the thing... looking at it,
 I wonder how I can make a center there, out of that,
 and while I am thinking already begin another of these T-shaped
 things to the right, because the presence of the black,
 a little distance ~~ax~~ away, already begins to enclose
 the white, and gives me the promise that I can make
 it into a center...

Specifically, in making this white area into a center,
 I am also, and more specially, paying attention to
 the upper part of the white, the ~~space~~ narrow space
 between the two tops of the adjacent T-s, which is
 a small center in the white, that I have formed rightx
 away... without hardly trying...

As I complete the second T, ~~x~~ and look at the white
 which now lies in between the two, and which is itself
 quite a healthy center, I pay attention to the drawing
 of the black, to be sure that this emerging white center
 has a really nice shape... again, we are talking in
 tenths of a second here... not a long thought out thing..

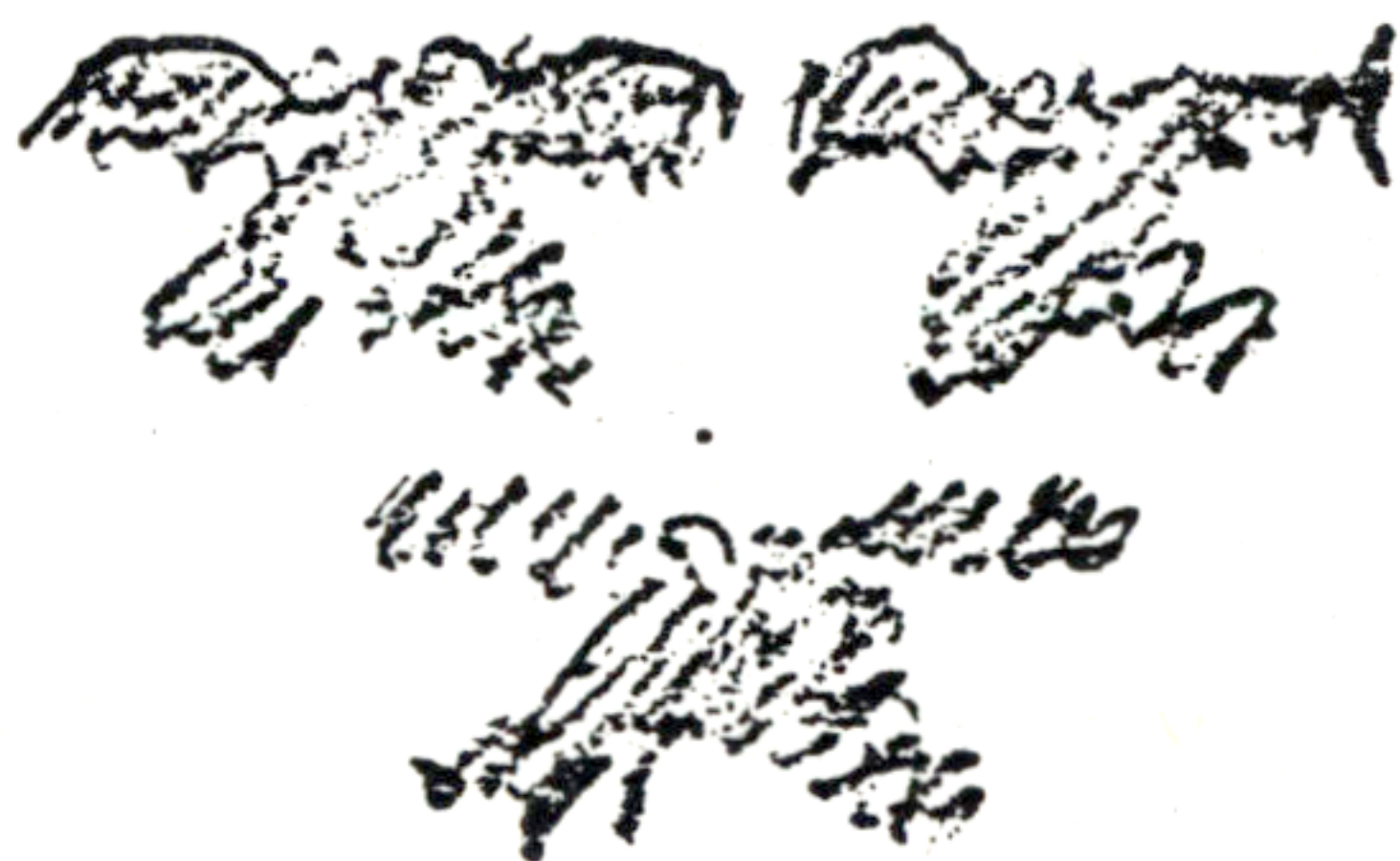
[Handwritten scribbles and arrows]

[Handwritten scribbles and arrows]

[Handwritten scribbles]

I am now struck by a remarkable thing... that the white center which I have just formed, ~~xxxxxx~~ -- the larger one - is very similar in shape, to the bottom of the T-thing, but upside down... so, as I continue in the centering process, I decide to place another T-shaped thing below the two that I have already drawn, in such a position that the wavy ^{thirdblack} bar of the T top, will create a white wavy T-top, upside down, ~~xxxxxx~~ thus making a complete upside down T-like figure in the white...

This is the first time in the whole process, that anything resembling a conscious thought has appeared in my mind.. all of what I described up to now has been almost automatic.. and even this conscious thought I do not allow to linger in my mind, but immediately start to do it as fast as I can.

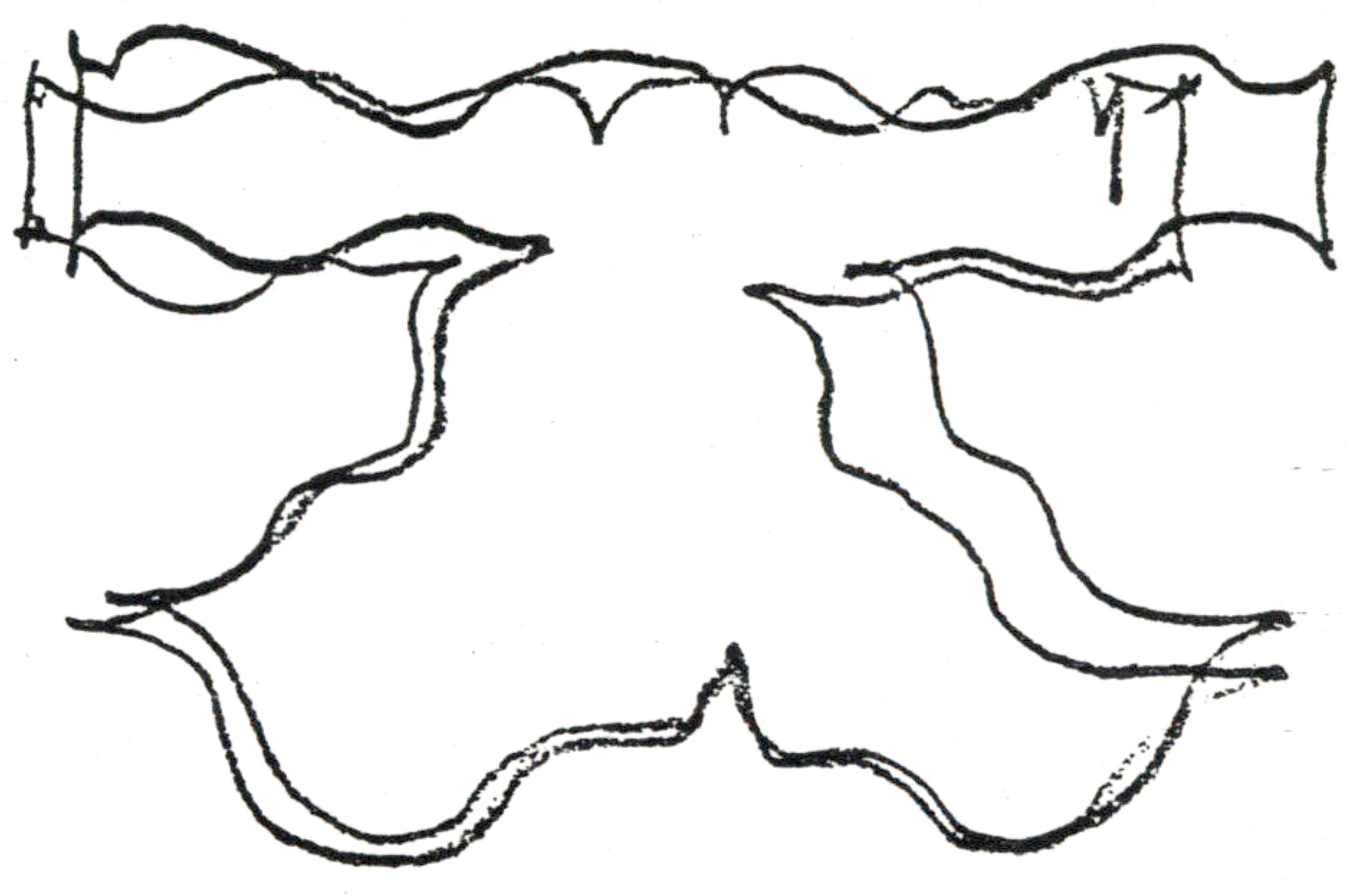


What I have reproduced here, ~~xxxxxx~~ were, actually, the three top ~~xxx~~ left hand figures, in the upper drawing ~~x~~ on the front page. As you can see ^{there,} the white shape, is not exactly like the black shape upside down, but it is very similar... it is also very hard to draw...

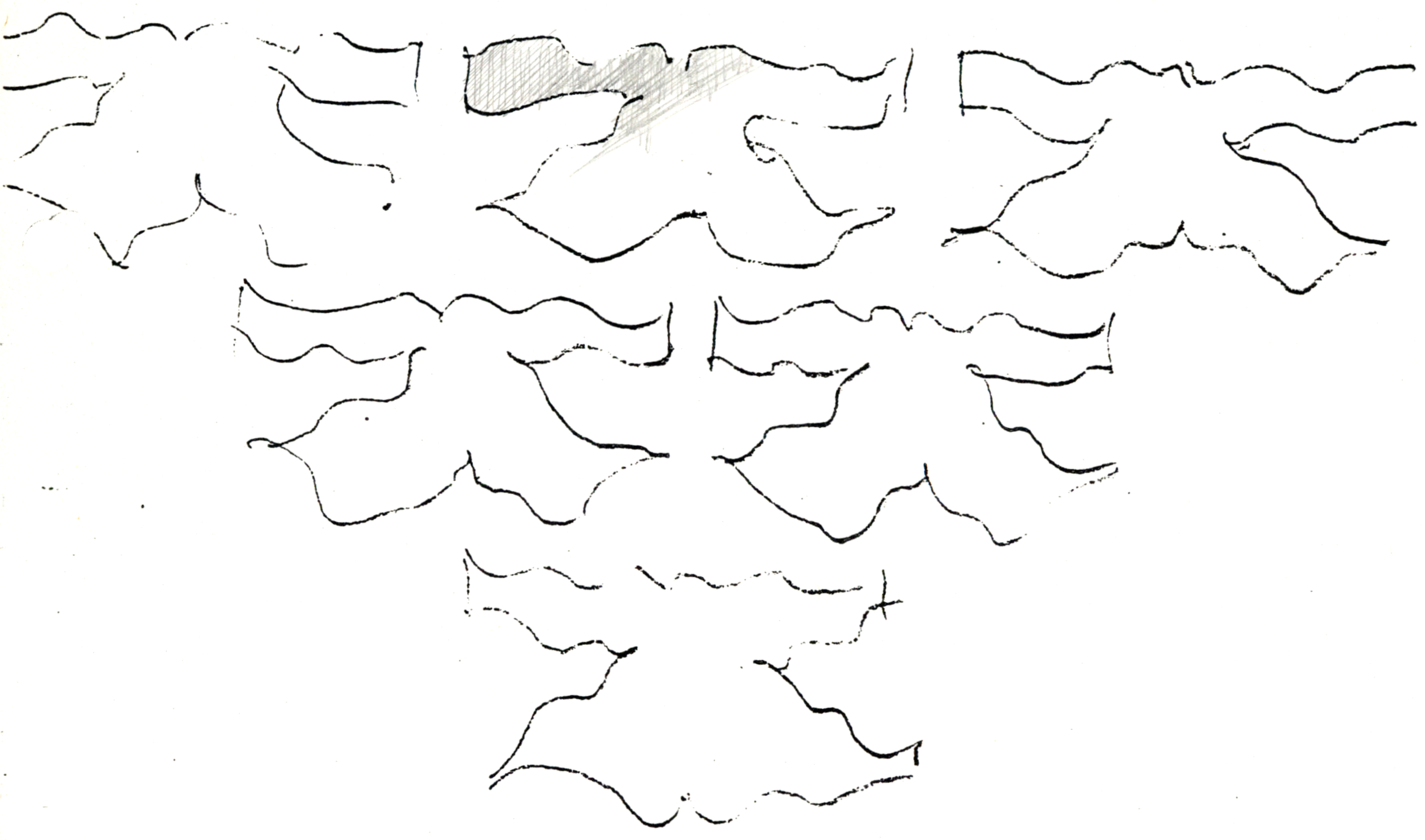
Second, larger, version of the T-forms,

As I drew ~~this~~ ^{this} ~~larger outline,~~ I was now consciously trying to create the smaller centers, which occurred in small places around the boundary of the T-shape, but I had to replace the bulges and waves of the rough shaded drawing, with something more definite... as I went, and with the consciousness of the need for these smaller centers, I found myself making sharp points, at various places, in the middle of the top, in the middle of the bulge at the bottom, at the extremitities of the "shirt tails", and also, later, under the "arm pits"..

mbmnbmngbthbseabpbmababababababm



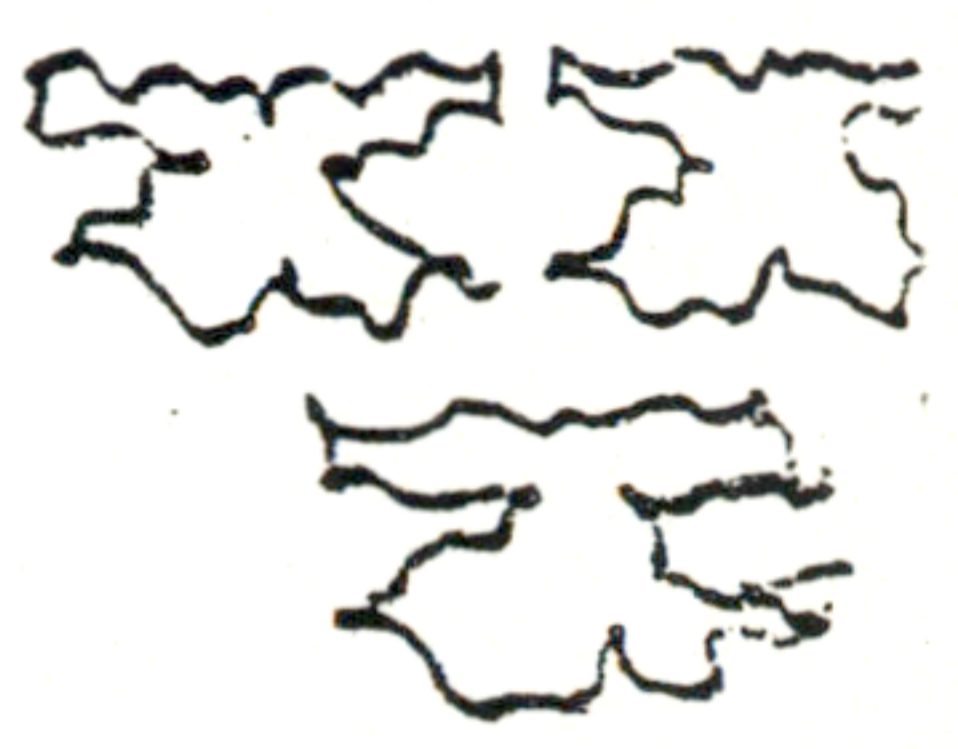
As you can see, I cant even draw it any more, because I am no longer in the same mood, and the curves are hard to grasp... While making this drawing I gradually became aware that each of the eight lines I was using to draw the contour, was the same, a wave, with a bulge, and with a sharpness at the end... and I drew the forms over and over again, to produce the outline of the second large drawing on the front page...



first

On the
the

~~By now~~ When I had drawn the ~~top~~^{four} (the top two rows) of these things, the shapes had become fairly clear, and the space between them also... ^{But} I now felt a strong need for a larger center than anything that I had drawn so far...



first

I drew one more shape at top ~~and~~ ~~is~~ right, to make the whole array symmetrical... and that helped but still didnt make a center out of it... . . .



So now

~~At this stage~~ I drew one more, at the bottom, making an overall triangle, which contained three nicely placed ~~white~~ spaces between, and seemed to come to rest...



This largest ~~of~~ center, at this stage, seemed OK, but still far from powerful enough to hold my attention...

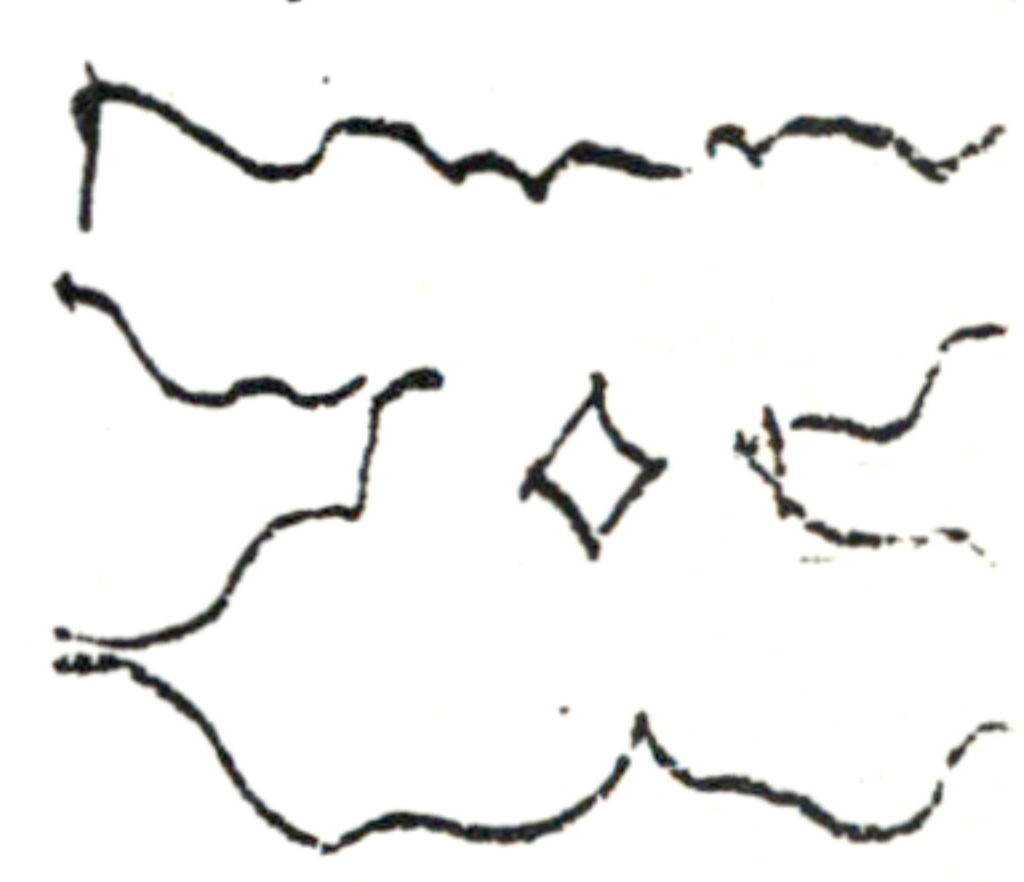
(At this stage, the ~~shirrtails~~ there was still no shading in this drawing).

and in order to knit the entire fabric together more strongly,

In order to give the individual shirrtails more force,

I ~~now~~ ^{now - half idly -} put a diamond inside each one, ~~just~~

~~...~~... and then, since that alone didnt do ~~enough~~, I began to ~~shad~~ shade the figures ^{grey}, leaving the diamond white... this I did



consciously, hoping that I would thus connect the inside ^(the white diamond) of each shirrtail ~~with~~ with the outside of ^{the shirrtails} (also white)...

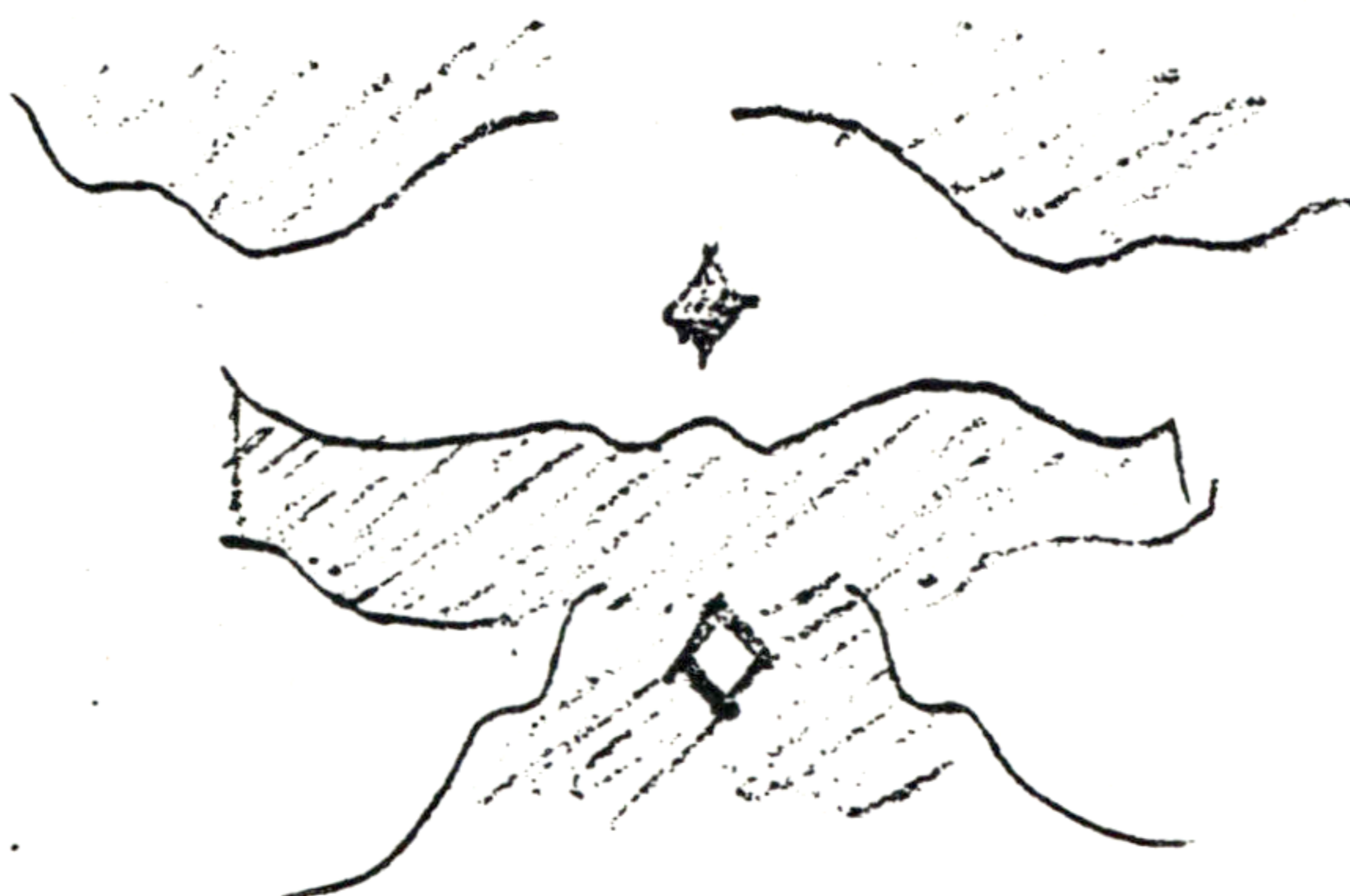
When I did this, the whole thing, began , for the first time, to have a feeling of one overall center, and the feeling of

the smallest centers also began to emerge...

Then I now took three more steps...

First, looking ~~amxm~~ at the ~~x~~ white diamonds which existed in the middle of the shirt tails, I found them too indistinct, and made a black line around them, to offset the white from the grey of the shading... this made these centers much more emphatic... *and also knit them together more strongly as a fabric.*

Then Now, I was also ^{wave} ~~wave~~ that the space between the top of each shirt, and the bottom of the white space above it, was indistinct... it needed a center there.... so I drew a black diamond, above each white diamond, to hold this top together, and to create a center there.... *and to knit together the white and the black*



These ^{pairs of} ~~two~~ diamonds together form a ^{new} system of secondary centers which are quite new in the whole thing...

And, at the same time, the six black diamonds, form a larger triangle of diamonds, which ~~is~~ ^{forms} itself a center, just as the six white diamonds earlier, also formed their own ~~main~~ center ~~known~~ a half step below...



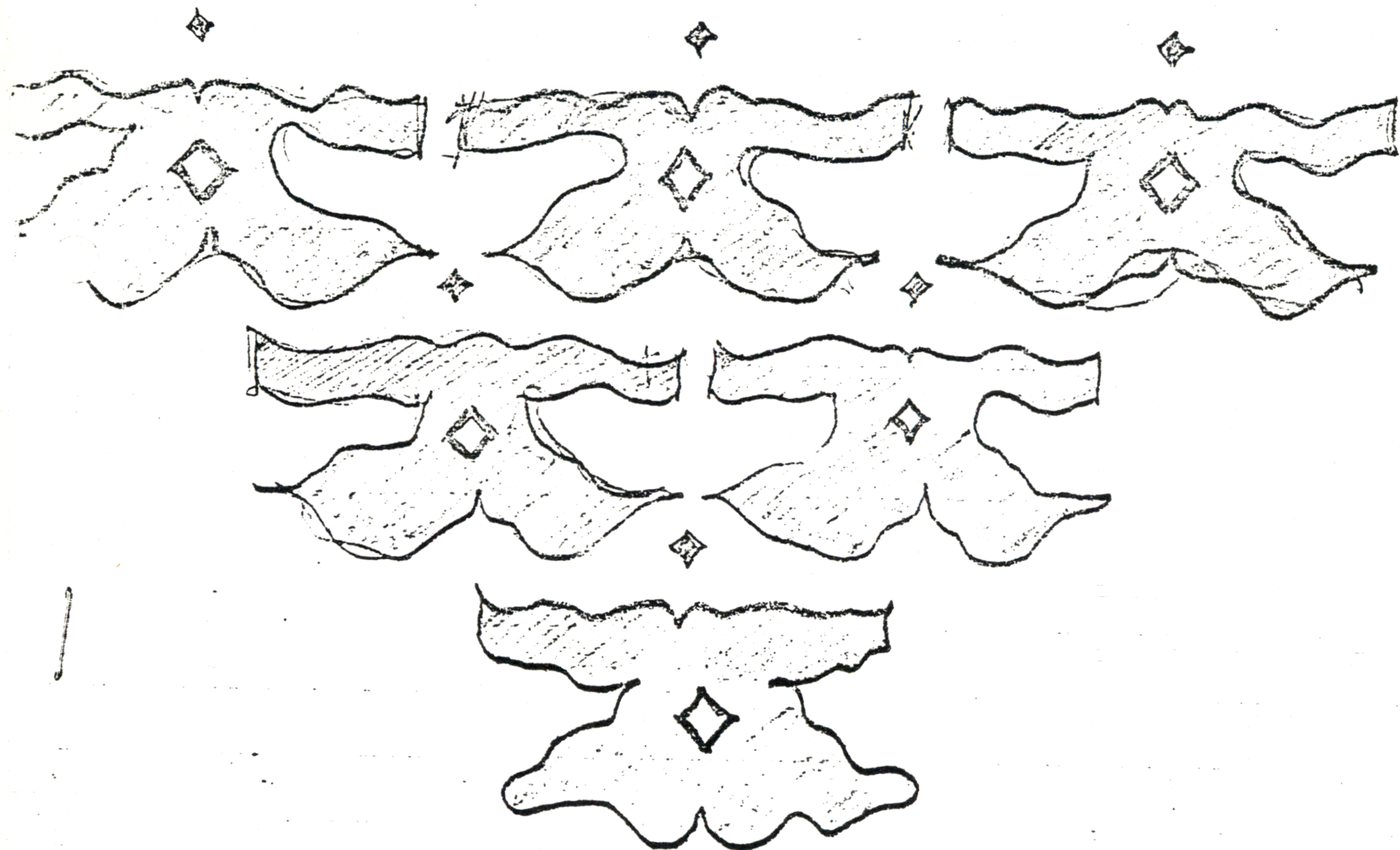
Finally, I drew the outlines of the shirts ^{darker} ~~with~~, with a blacker line, to emphasise the smaller centers created along the ~~g~~ boundaries of the figures.

As you can see, in the drawing on the front page, in the top three shirts, I had been unclear about the way ^{to} ~~the~~ handle the center formed by the negative bulge below each shirt... I had first drawn it rounded, and now sharpeend it to a point, to give it more force... also the blackness of the line made a boundary which helped the grey, and white centers, to emerge more strongly...

Of course, the things which I ~~am~~ have been calling shirts (because they seem like shirts flapping on a laundry line) were never consciously shirts while I was drawing... like everything else, the shapes emerged from ~~the~~ ~~nothing~~ nothing.

The whole thing emerges simply, from the desire to knit space together, ~~as~~ as strongly as possible, by forming centers ^{at all scales}. If you ~~can~~ follow that rule, something ~~will~~ will always emerge...

~~_____~~



5. A SIMPLICITY SEEKING PROCESS

The things which have this quality, are, always, amazing in their simplicity. ~~Some~~ Sometimes this simplicity is very obvious (chinese pagoda), sometimes the simplicity is amazing and unexpected (Persian vase carpet, which is incredibly intricate, but still has unbelievable air of calm).

~~How~~ If this simplicity is not attained, then we have really reached very little. Worst cases of pattern language use, or worst cases of attempted ornament with properties, occur when the result is not simple, but burdensomely boringly detailed and busy.

But this simplicity is very unusual kind of simplicity. It is not the simplicity of typical 20th century product (Josef Albers, Mies, Le Corbusier), which is simple minded, and almost brutal it ~~is~~ its poverty of relationships... Instead, it is an apparent simplicity, but actually the simplicity covers an extreme, almost unbelievable density of relationships, which are ~~surprising~~ ^{surprising} and moving in their density.

Thus, Japanese tea stand, so simple, actually has all the properties, in their most simple form, one curve here, ~~xxxx~~ has a convex thing on one side, creates level of scale, alternating repetition in very economical hint,... it is densely, almost maximally packed with relationships that unify space... so not at all simple in simple sense....

purification of a liquid
analogous

This kind of simplicity arises as a kind of distillation, in which energy, complexity, is compressed, packed, ...

It arises, I believe, when very great attention is paid, and each line, point, corner, curve, is made to do maximum work... and at each moment, the next line, dot, point, shape, chosen, is the one which will contribute the most to the density of packed relationships. This requires great concentration, and care of thought.

6. THE PRESENCE OF A "BEING" ~~MMMMM~~ IN THE
THING MADE.

When we make a drawing, or a thing, as we develop it, and ~~xxxxx~~ there is always, at bottom, the question "What are we looking for"... what manifestation do we accept, when it shows itself, and what do we reject, throw in the waste basket.

One of the most essential things, and most effective, also most profound, is to realise that we are ~~xxxx~~ waiting, as we draw, sketch, imagine, for the moment when a thing which we might call "an autonomous being", comes to life, stares at us from the page, or from the thing... at this moment we recognise a creature, independent of us, with its own essence...

When this comes, it comes, almost always, with a certain strangeness, which is so typical of shaker furniture.. and which is ~~xx~~ like the strangeness of a real person (as opposed to the plastic perfect people of TV ads and magazine ads), who is a person through his (her) own strangeness, and whose wonder comes, in the end just from that,

If we wait for this, and only for this, reject everything that is not like this, and whenever this thing shows itself, hold ~~xxxx~~ onto it, and keep it alive, then we shall produce something of value.

CHAPTER

~~WORKING WITH THE CHILD'S MIND~~

~~THE CHILD'S MIND~~

THE CHILDISH MIND

~~It is~~ It is, unfortunately, not easy to describe the centering process. As we have seen, the structure of wholes, which has to be created, and the structure of an individual whole, is enormously complex, when it has to be described in words.

However, at the same time that it is difficult, and requires great concentration, it is also in another sense, simple and natural. After all, as ~~we~~ we have seen, the objects which have "it" were produced by great varieties of people, at many different times and places in the world's history - and certainly with much greater simple heartedness than ~~the~~ complex descriptions of the last few pages would seem to require.

We must now address this simpleheartedness directly. What it means, in a nutshell, is that there is a way of generating "it", a way of carrying out the centering process, which requires nothing greater than ~~the simplest~~ a child's simplicity. Hard to achieve, because it is so hard to be childlike, hard because it is hard to give up worldly knowledge, to give up the pretensions of ~~a~~ being an adult.... hard because it is hard to be so direct, so earnest, so full of faith, so naive.... but not hard because it is, at bottom complex.

In short, there is a version of this process, which ~~is~~ calls forth our utmost, in spiritual force, in childishness, in playfulness, ... but which is, within the proper framework, extremely easy, simple to do, and not hard to understand, nor needing complex thought.

This simplest process, ~~is~~ merely asks, at each moment, with a child's mind: Where is the right place to put it. Or, again with a child's mind, ~~where~~ what is the right color to make it.

Of course, there is a universe in this "child's mind". It is not just easy, and obvious - for if it were, ~~in~~ there certainly would be ~~quite~~ no need for me to write this book.

But at the same time, what you have to know, or do, to ~~make~~ make something with this child's mind, asks for a kind of effort, almost entirely remote from intellectual effort, remote from skill, remote from complex questions of structure, or geometry, or light. It asks only ~~that~~ for the heart, and that what is done, comes from ~~a~~ the heart.

How can this be done. ^{What} ~~And~~, in detail, does it call for. And why, then, when it is done, does it, as if of its own accord, create this complex structure, which is so ~~exactly~~ hard to describe, and which appears to lie so deep in intellectual contemplation.

CHAPTER: EXISTENCE OF A PROCESS

And that, in turn, also implies that, in principle at least, this process can be specified. If it has existed again and again, in ~~somehow~~ the minds of countless artists who produced the one, then it must also be possible, in principle to specify it exactly, as an algorithm, or as a step by step process.

~~Soberly~~

¶ You may wonder: Well, why must there necessarily be just one process... why not many different processes, which are applied at different times. But of course, ^{this} ~~these~~ boils down to the same. Suppose that there were ~~ten~~ ^{or hundred} processes, for producing the one... and ^{an artist} ~~a person~~ chose sometimes one of them, sometimes another, according to the demands of the situation. If it is true that this ^{artist} ~~person~~ can consistently ~~know~~ produce the one, this implies that he ^(almost always) knows which of the ^{ten} ~~hundred~~ processes to choose, as a function of the situation he is in... ~~and this implies that there is a rule or procedure (for choosing...)~~ ^{so that} even if there are ^{ten} ~~a hundred~~ detailed processes to use, there ^{is} ~~is~~ still ^{be} just one ^{overall} rule for choosing, and therefore, ultimately, after all, just one ^{overall} rule ^(which governs) for the entire ~~thing~~ thing.

~~Now~~

So, on the one hand, there ~~must~~ in principle, be a specifiable, well defined process, which will enable us to produce the one.

But, at the same time, this process, must, in principle, also
be quite unlike any mechanical process. *that we know*

We can say this, first of all, because if the one is indeed
as deep as we now know it to be, then it is unthinkable, or
shall we say, at least highly unlikely, and contrary to intuition,
to suppose that any blind mechanical process should be able to
produce this one.

In short, ~~we~~ however much it is possible to specify the
process, we can be fairly sure that it ~~is~~ will not be a process
that can be used by a computer, or that could be used mechanically
to generate great art. *mechanically.*

*Since it is ~~certainly~~ not possible to
do it mechanically.
Since
it would be quite bizarre,
and unrealistic to ~~imagine~~ that
a purely mechanical computer
might produce the one.*

And we
~~and we~~ can be more specific about the non-mechanical character of
the process.

~~One thing is that~~ Experience teaches us ~~is~~ that the one seems
to make its appearance when we are least expecting it. It comes
when we ~~are~~ are trying least, it seems to be inhibited when we
try to ~~hard~~ ^{hard} ~~and~~ but comes almost of its own accord, when we
least expect it, almost by some kind of back door.

This implies, that this one is deeply ~~and~~ connected, with the
egoless state, with the loss of egocentric self.

We can therefore be sure that however well ~~is~~ defined this process
is, it must somehow encourage, stimulate, allow, the egoless
process to occur, in which we lose ourselves.

The process ^{must be} and

So, at the same time that it is well defined, accurately
specifiable, it must also be a type of process which
encourages the loss of ego, encourages the loss of self, and
arises most profoundly when a person forgets himself.

These

(1)

~~The~~ two requirements, that the process be well defined,
(2)
and that it also encourage the loss of the self, seem, at first
sight almost contradictory. For, a purely mechanical process,
a straightforwardly mechanical algorithm, ~~which~~ like long division,
which carries out a set of operations blindly, ~~which~~ which
requires only that attention be paid step by step, ~~and~~
~~guarantees~~ cannot possibly achieve the spiritual depth of
which we know of the one: nor could it, very easily achieve, for
the artist, that loss of the self, ~~which~~ which we know to be
necessary for the creation of the one.

However, as we shall see now, there is a defineable process
which does, exactly, have the two characteristics which we have
laid out. It is, on the one hand, very well defined. But it
~~is~~ also, on the other ^{hand,} contains an essential vagueness, an
essential loss of control, ~~it is~~ it follows itself, it
is guided by its own products, and it cannot work, ~~nor~~ so long
as the artist tries to control it... ^{and} it succeeds, ^{precisely} ~~immediately~~, and only,
~~we~~ when the artist is willing to ~~give up~~ relinquish his
control.

направо