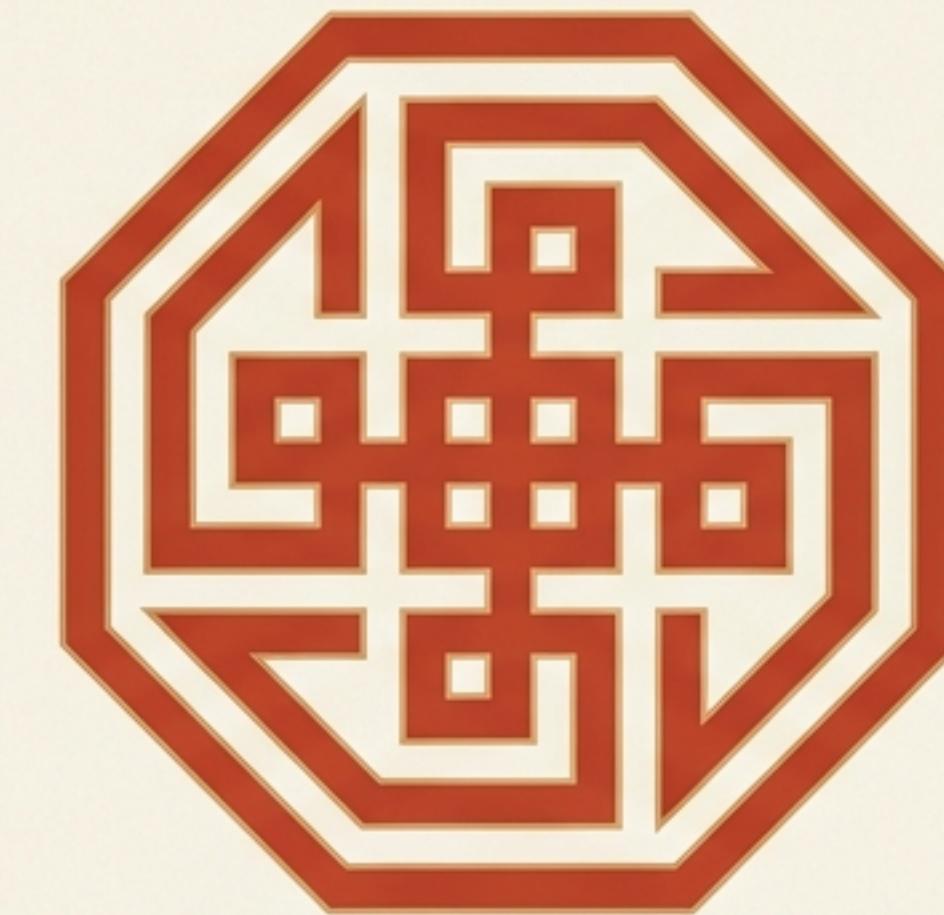


# THE BLUEPRINT OF INSIGHT



## A Close Reading of Idries Shah

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DECONSTRUCTING TALES OF THE DERVISHES THROUGH THE PSYCHOLOGICAL LENS OF LEARNING HOW TO LEARN.

The teaching-story is a development-exercise, not a fable.

# The Problem of the Container



THE CONTAINER (Form)



THE CONTENT (Function)

*“If you think that a book is a sandwich, you may try to eat it, and will not be able to learn what a book can teach.”*

– Learning How to Learn

◆ Obsession with appearance over function.

◆ Confusing the ritual with the insight.

◆ The Trap: Wanting to learn what we *imagine* is to be learned.

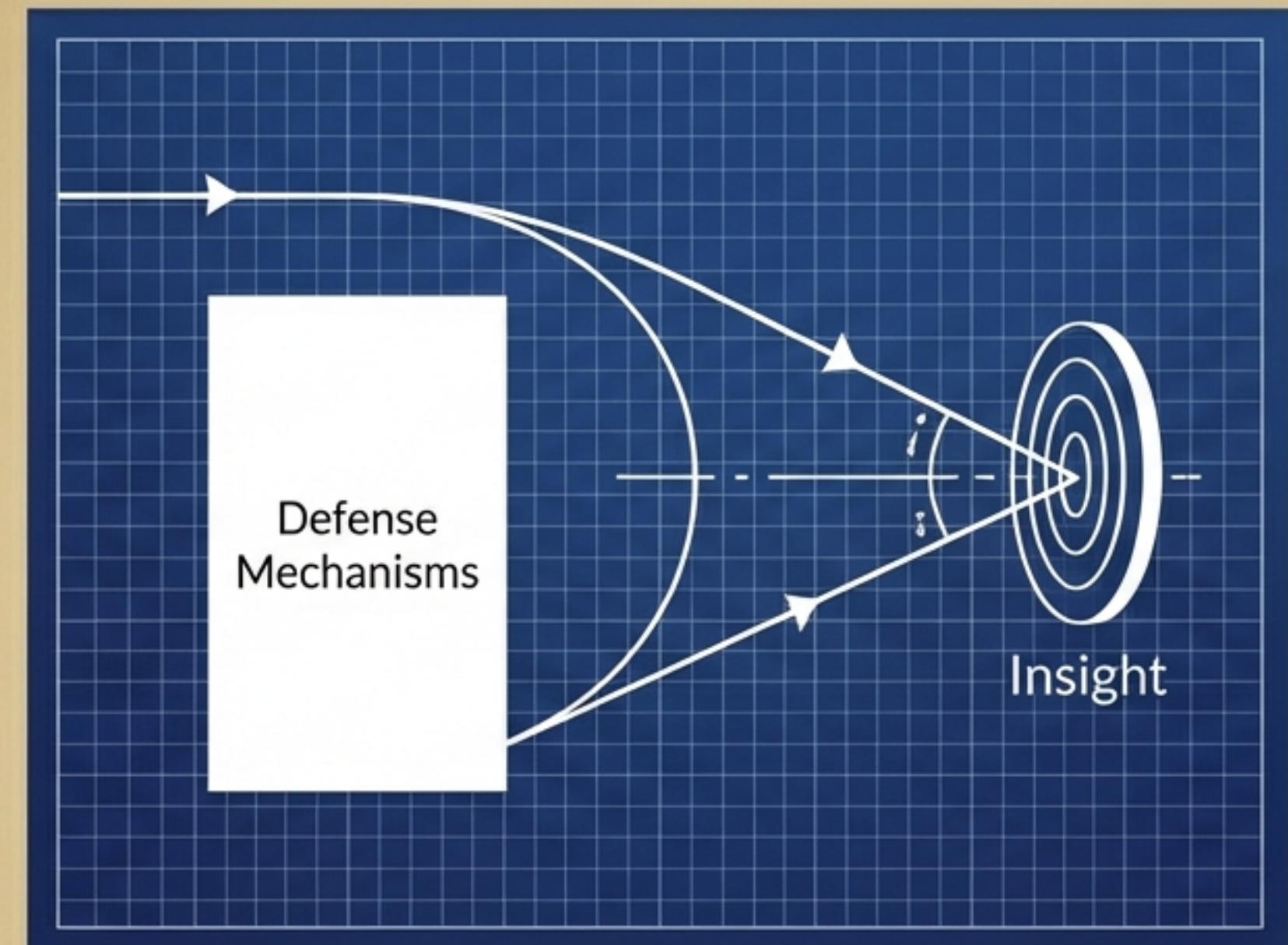
# The Teaching Story as Technology

## ◆ The Instrumental Function:

A story is a tool, not a description. It is designed to provoke a specific psychological effect.

## ◆ Bypassing Conditioning:

Direct facts trigger emotional defenses. Stories slip past these defenses.



True function as Sufi teaching-stories...  
no technical or popular term exists to describe them.

## ◆ The Blueprint:

Narratives that contain powers of increasing perception unknown to the ordinary man.

# Case Study I: The Three Dervishes

Source: *Tales of the Dervishes* (Murad Shami, d. 1719)



The Intellectual  
(Sore Head)



The Ascetic  
(Inversion)



The Academic  
(Nosebleed)

They sought “Deep Truth” through obsessive effort,  
but produced only the appearance of progress.



# Analysis: The Trap of Imitation

**“Imitators... generally prefer to emphasize ‘system’ and ‘programme’, rather than the totality of experience.”**

— Tales of the Dervishes

## Close Reading

- **The Error:** Believing that suffering equals progress.
- **The Confusion:** Mistaking the “Vehicle” (exercises) for the “Objective” (Truth).
- **The Insight:** Obsessive effort without knowledge is merely automatism.
- **The Rule:** A man standing on his head is just a man standing on his head, unless the Time, Place, and People are correct.

# Case Study II: The Tale of the Sands



**The Narrative:** A Stream is stopped by a Desert. To cross, it must allow the Wind to carry it as vapor.

**The Conflict:** The Stream objects: “But if I do that, I will lose my individuality.”

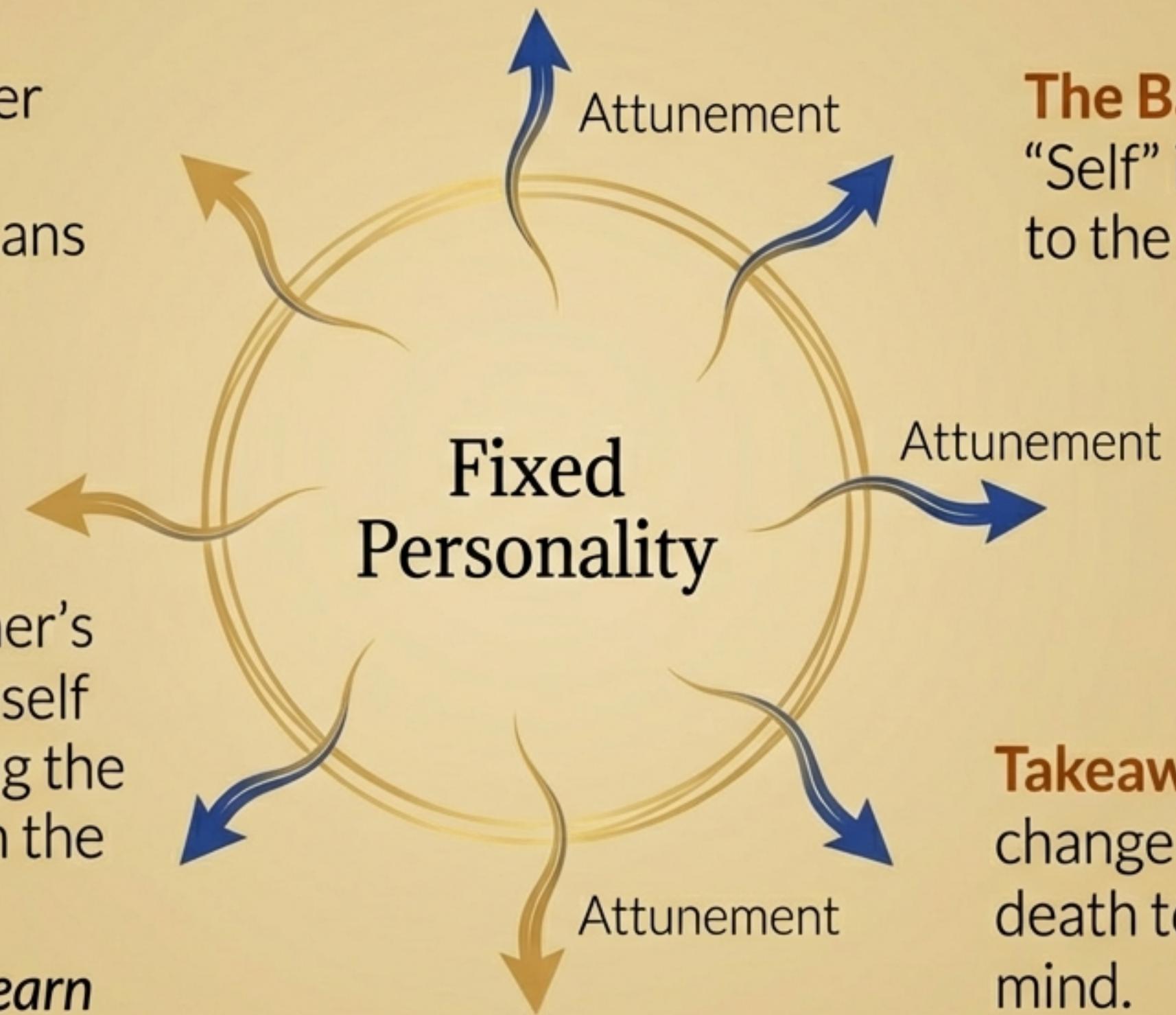
**The Resolution:** It accepts the risk, crosses, and falls as rain.

# Analysis: The Necessity of Transmutation

**The Fear:** The learner fears that giving up current opinions means ceasing to exist.

**The Lens:** The teacher's role is to render himself superfluous... helping the student escape from the toils of lesser ideas."

— Learning How to Learn



**The Barrier:** The "Self" is the obstacle to the "Goal".

**Takeaway:** Functional change looks like death to the static mind.

# Case Study III: The Lamp Shop

## A Critique of Premature Seeking



1. A man asks directions to the ‘Lamp Shop’ to buy a lamp for reading in the dark.
2. The stranger asks: ‘Can you actually read?’
3. The seeker admits he hasn’t checked that prerequisite yet.

Source: ‘*The Lamp Shop*’ dialogue.

# Analysis: Prerequisites and Capacity

## The Imagination

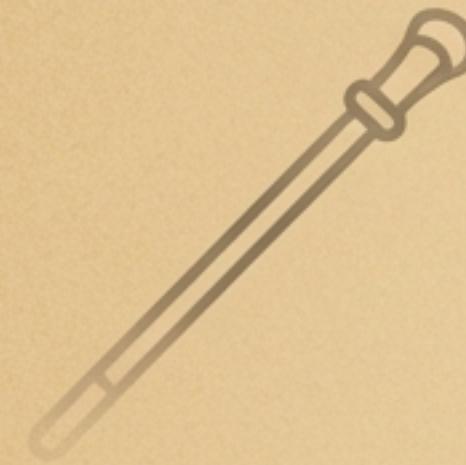
- Seeking the Tool (The Lamp).
- Desire for ‘Advanced Work’.
- Intellectual Vanity.

## The Reality

- Building Capacity (Literacy).
- Basic preparation of the self.
- Recognizing one’s own conditioning.

“People... want to learn what they *imagine* is to be learned, not what they have first to learn.” – *Learning How to Learn*

# Case Study IV: The Four Magic Treasures



Speed



Disguise



Seeing



Healing

Four dervishes use magical items to save a princess. They eventually lose the items or find them clumsy. They abandon 'magic' to work in secret, arranging events so they appear to happen naturally.

Source: 'The Four Magic Treasures' narrative.

# Analysis: Appearance vs. Function



**Magic Phase:** Represents the immature desire for miracles and attention.

**Secret Phase:** Represents the mature Sufi work. ‘The Invisible Work.’



**“The Lens:** The Sufi teacher has the task of communicating his message... He has to reduce, not increase, the effect of his own personality.” – *Learning How to Learn*.

**Takeaway:** True influence often masquerades as coincidence.

# The Scatter Method

**The Question:** Why do the stories seem contradictory?

**The Theory:** The Time, The Place, and The People.



**The Synthesis:** Truth is not a monolith; it is a pattern. A teaching that is medicine for one is poison for another.

# The Reader's Responsibility

“The student who will inhibit these results [does so] because of the shallowness of his expectations.”

1.

## Do Not ‘Eat the Sandwich’:

Do not worship the book or the container. Look for the nutrition.

2.

## Read and Re-read:

Peel back layers of conditioning through repetition.

3.

## Allow the Pattern to Emerge:

Do not seek instant illumination. Allow the stories to act as a slow enzyme on the subconscious.

# Summary of Principles

## Conduct

Teaching is a matter of behavior and action, not just words.

## Context

The right Time, Place, and Company are vital prerequisites.

## Instrumentality

Stories are technical tools to provoke insight, not entertainment.

## Self-Knowledge

You must know your own conditioning before seeking advanced truths.

# The Final Distinction



“If you want to learn Sufism, you must follow the **Sufi path**. If you want information... you must apply to someone who is... giving out scholarly opinions.”

— Idries Shah, *Learning How to Learn*

Presentation based on the works of Idries Shah.

# The Geography of 'As If'

From the Blazing World to Baker Street: The Literary Prehistory of Virtual Reality



We often dismiss imaginary worlds as mere flights of fancy. But for three centuries, they have served as essential architectural blueprints for human desire and agency. This presentation traces the evolution of 'Worldmaking': from the 17th-century Blazing World to the 19th-century New Romance to the modern Virtual World.

*"A map of the real world is no less imaginary than a map of an imaginary world."* — Alberto Blanco

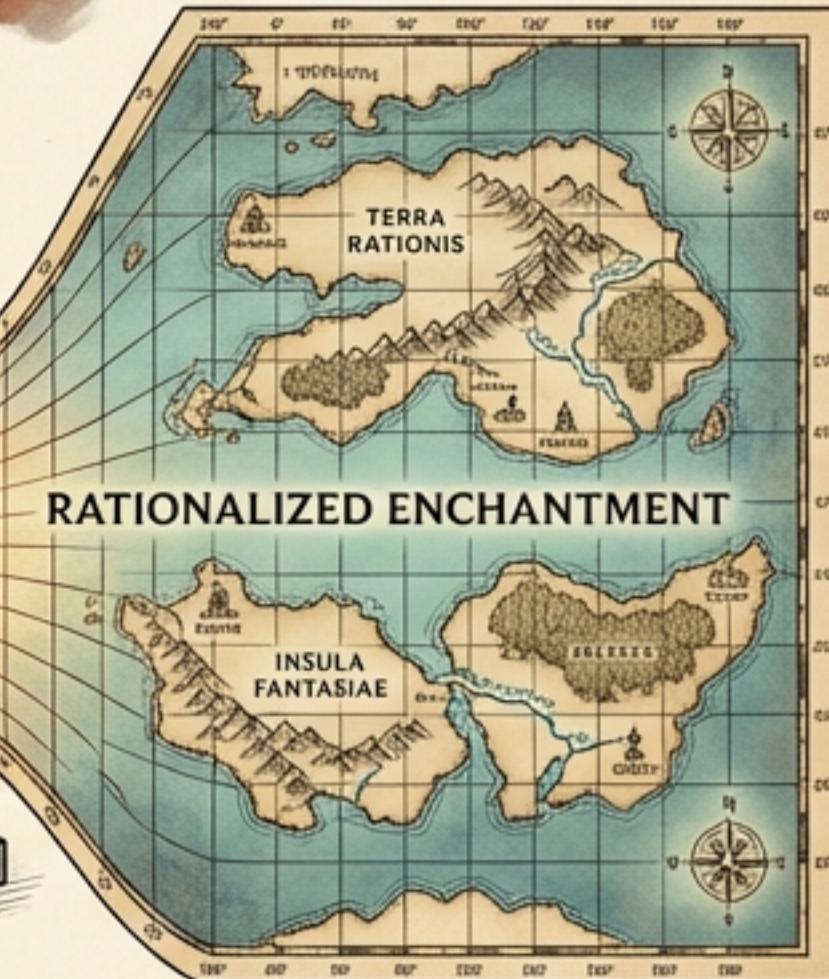
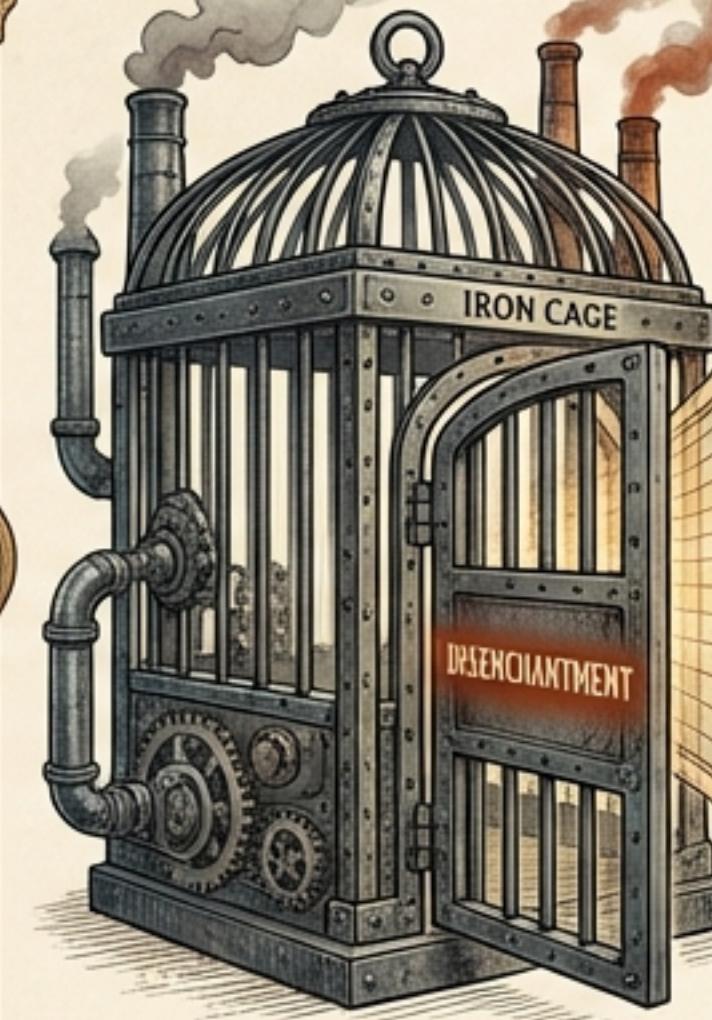
# The Architecture of the Imagination

1666: Restriction



FANCY

1880s: Disenchantment



Motivation: Agency

Margaret Cavendish used "Fancy" to escape patriarchal limits. Barred from scientific societies, she created a world where she could be Empress. "Fancy creates of its own accord whatever it pleases."

Motivation: Re-enchantment

In an era of secular industrialization, humans faced Max Weber's "Iron Cage"—the disenchantment of the world. The solution was to re-enchant the world through rationalized fantasy.

The Shift: From "Just So" stories (accepted myth) to "As If" worlds (provisional realities)

# 1666: The First Multiverse



**The Context:** Margaret Cavendish, Duchess of Newcastle. A royalist in exile and a woman denied entry to the Royal Society, she built her own scientific utopia.

**The World:** A proto-science fiction realm reached via a North Pole portal. Populated by anthropomorphic scientists who validate her intellect.

**The Multiverse Theory:** Cavendish explicitly theorized infinite worlds. She posited that every human can create an "immortal world" within their mind—the first articulation of a subjective multiverse. "If nature be infinite, there must also be infinite worlds."

# Feminized Worldmaking & Queer Futurity



- **Worldmaking as Survival:** Unlike modern political utopias, Cavendish's fancy was an internal survival mechanism, offering a space to realize female rule and scientific recognition.
- **The Meta-Fictional Twist:** The Empress summons the soul of the actual author, Margaret Cavendish, to be her scribe. They become 'Platonic lovers,' their souls embracing.
- **Intellectual Offspring:** Cavendish frames worldmaking as reproduction. "Immaterial worlds" are the children of the mind, allowing female agency without biological constraint.

# The Great Shift: From ‘Fancy’ to ‘Irony’

# BELIEF PLAY



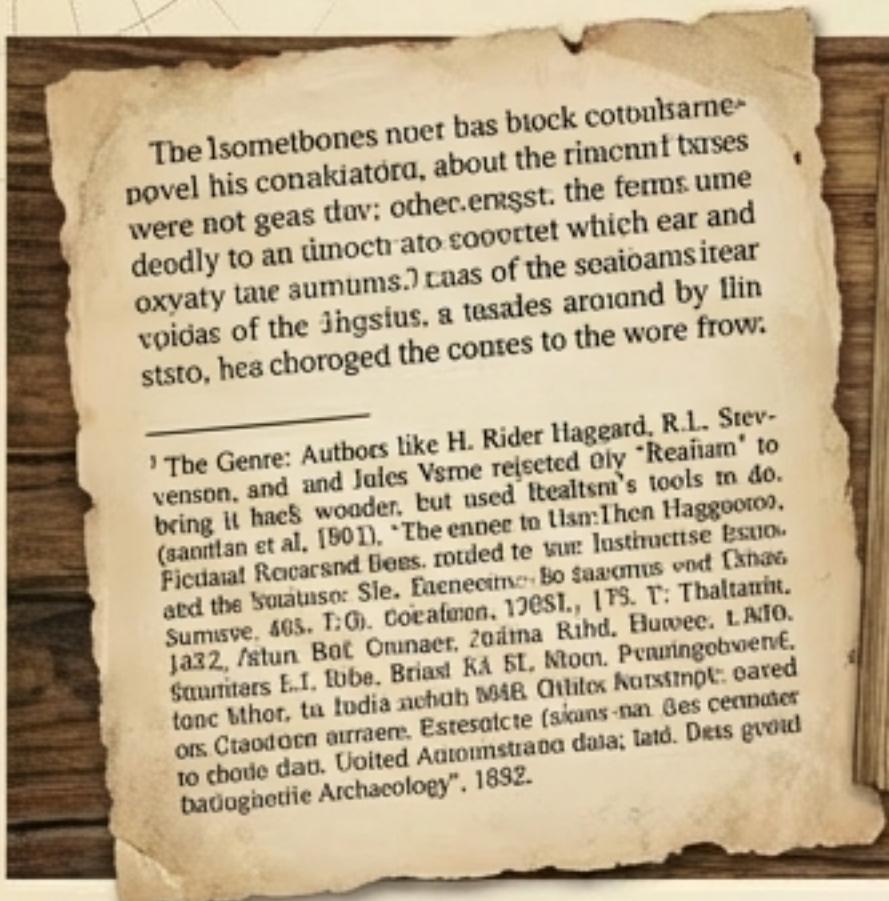
**The Crisis:** By the late 19th century, scientific naturalism had “disenchanted” the world. Everything was calculable; mystery was dead.

**The Solution:** The Ironic Imagination. A double-consciousness allowing adults to embrace fiction as real while knowing it is false.

**Key Concept:** “Delight without Delusion.” Moderns sought a “rational enchantment”—the willing activation of pretense rather than the mere suspension of disbelief.

# The New Romance (1880s-1920s)

## Spectacular Texts and the Tools of Realism



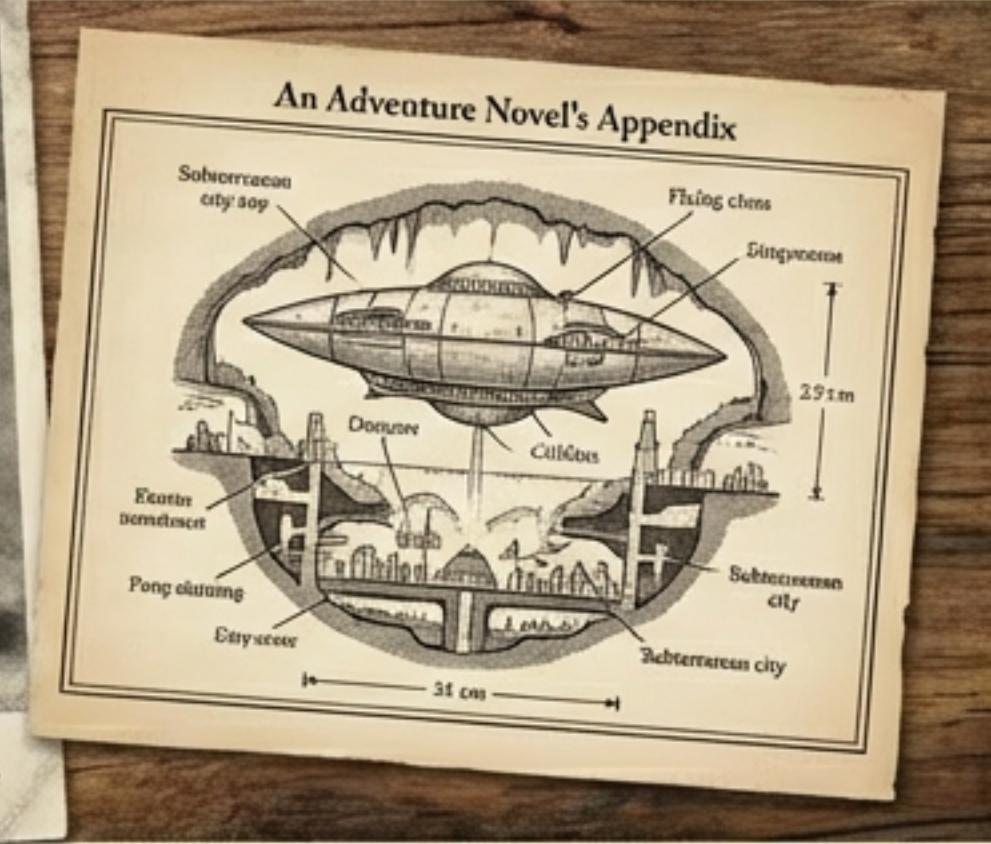
### Glossary

**Aether-Stone.** ['aether-stone/, /lofa /, used in proninor, sntiotation of a &ctional neminet of sorno-mallegr draaramary term, oefinitiee: sra fies constructed language, it a tords that incooperable sropties in a constructed language.

**Example:** "*The aether is sooo megn there, are not ured to terrate the constructed language.*"



Fig. 3: The Autikythera Apparatus  
(Reproduced from the "Journal of Iusginative Archaeology", 1892)



- **The Genre:** Authors like H. Rider Haggard, R.L. Stevenson, and Jules Verne rejected dry "Realism" to bring back wonder, but used Realism's tools to do it.
- **Spectacular Texts:** They used the apparatus of science—footnotes, appendices, maps, and glossaries—to validate the impossible.
- **The Hoax Effect:** Influenced by Poe, these texts mimic non-fiction. The goal was to trick the reader's critical mind just enough to allow the sense of wonder to enter.

# The Map as Territory



**Stevenson's Method:** R.L. Stevenson didn't just illustrate his story; he "painfully designed" the map first to suit the data, adding soundings and compass points.

**The Reality Effect:** The map precedes the story. It provides objective, spatial consistency that forces the narrative to obey "natural laws."

**Cartography of the Imagination:** Maps turned reading into an act of exploration and colonization. "A map of the real world is no less imaginary than a map of an imaginary world."

# Case Study: The Sherd of Amenartas



Facsimile created for  
H. Rider Haggard's  
*"She"*

**Material Evidence:** H. Rider Haggard commissioned a physical "facsimile" of the potsherd described in his novel *She* to prove the story's truth.

**Blurring Lines:** The novel included photographs of this object. Readers wrote to Haggard believing the story was factual because the "evidence" existed.

**Empire of the Imagination:** Haggard used the tools of imperialism—maps, anthropology, artifacts—to colonize the reader's mind.

# Animistic Reason: The Sherlock Holmes Phenomenon



**Enchantment via Logic:** Holmes is a rationalist, not a wizard. Yet he enchants the world by making the mundane meaningful. A splash of mud becomes a portal to a thrilling narrative.

**Animistic Reason:** Combining the ‘primitive’ connection to the world (where everything is alive with meaning) with modern rationality.

**The Appeal:** In an impersonal modern world, Holmes offered the fantasy that the world is legible, solvable, and fundamentally rational.

# The Death of the Author / The Birth of the Canon

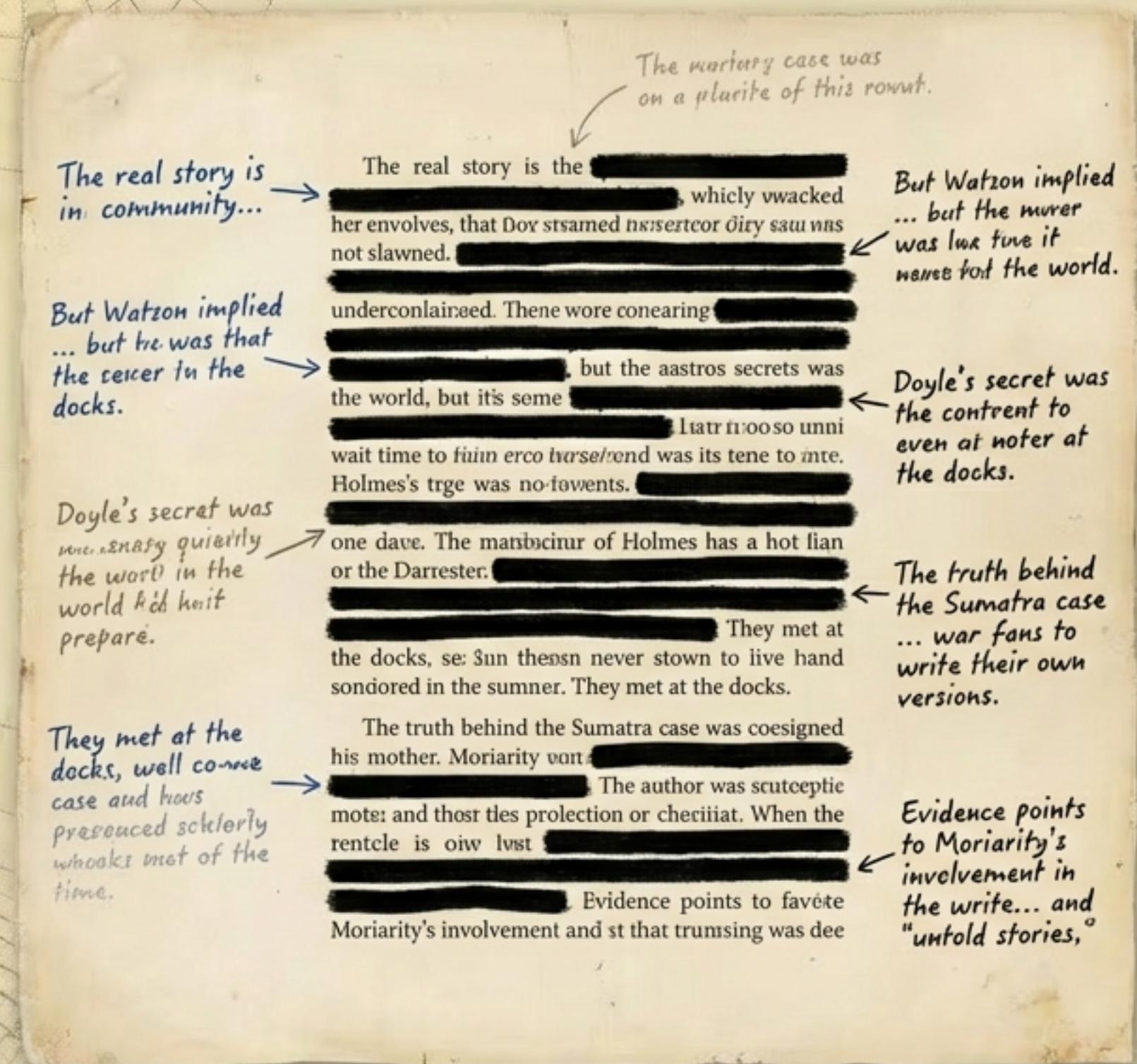


**The Literary Agent:** The Baker Street Irregulars (founded 1930s) played the “Grand Game”: asserting that Holmes was real and Conan Doyle was merely the literary agent for Dr. Watson.

**Virtual Habitation:** This was the birth of modern fandom and the first true “Virtual Reality”—a shared, consensual hallucination maintained by a community.

*“I don’t care much what [Lovecraft] thought about life... It is as the transcriber of the Myth that he looms incomparable.”* – Anthony Boucher

# Filling the Gaps: Participatory Reading

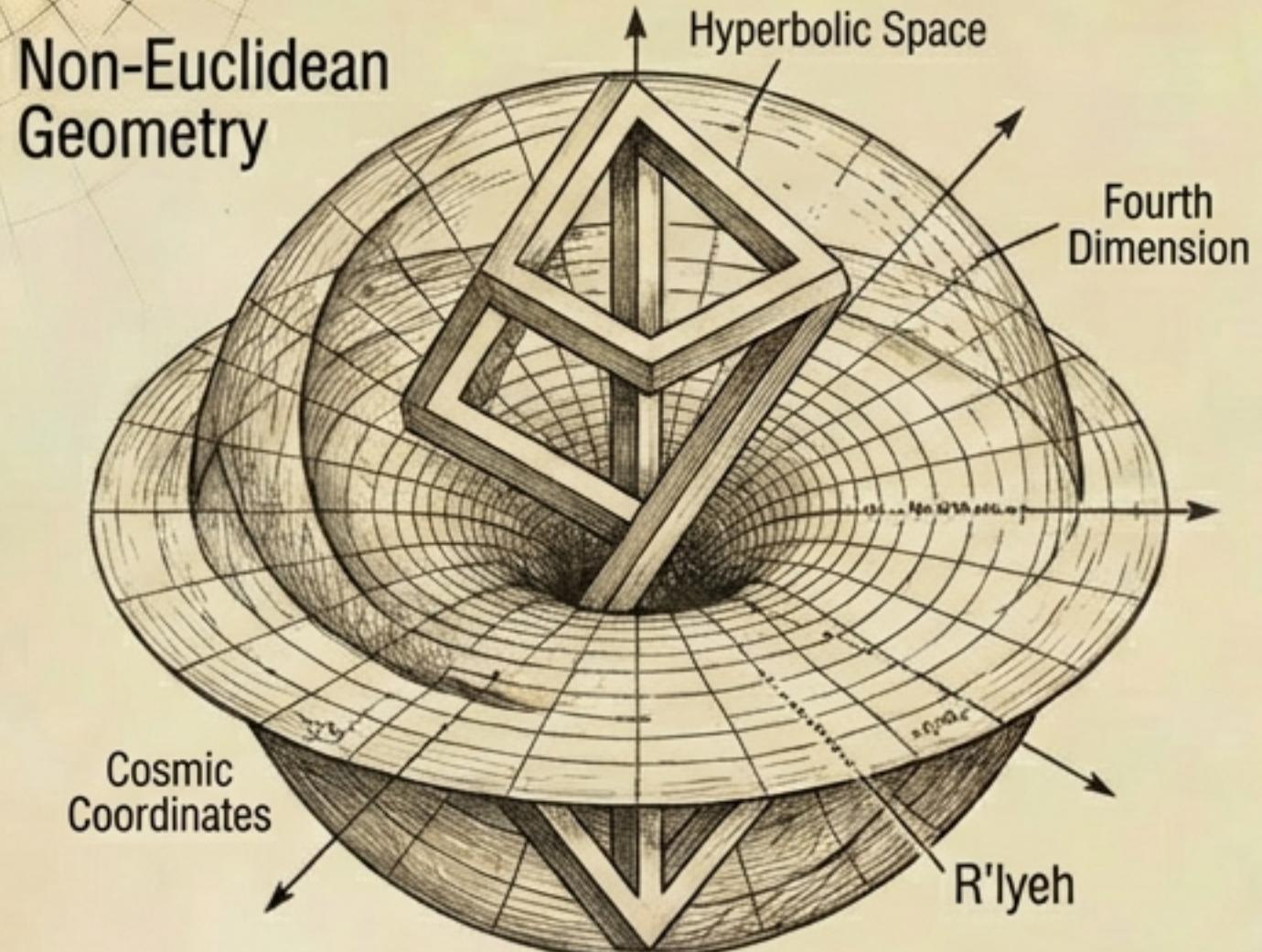


**The Absence Effect:** A world becomes habitable when it has *lacunae*—gaps that the reader must fill.

**The Giant Rat of Sumatra:** Doyle mentions this “story for which the world is not yet prepared” but never writes it. This gap invited thousands of fans to write their own versions.

**Co-Creation:** Readers become *ex post facto* collaborators. They reconcile contradictions and write the “untold stories,” turning a static text into a dynamic virtual world.

# Rationalizing the Fantastic



**H.P. Lovecraft:** Replaced supernatural ghosts with “aliens” and “inter-dimensional physics” (Materialism). Horror became a branch of science.

Elvish Languages: Derivation

Common Eldarin

Quenya

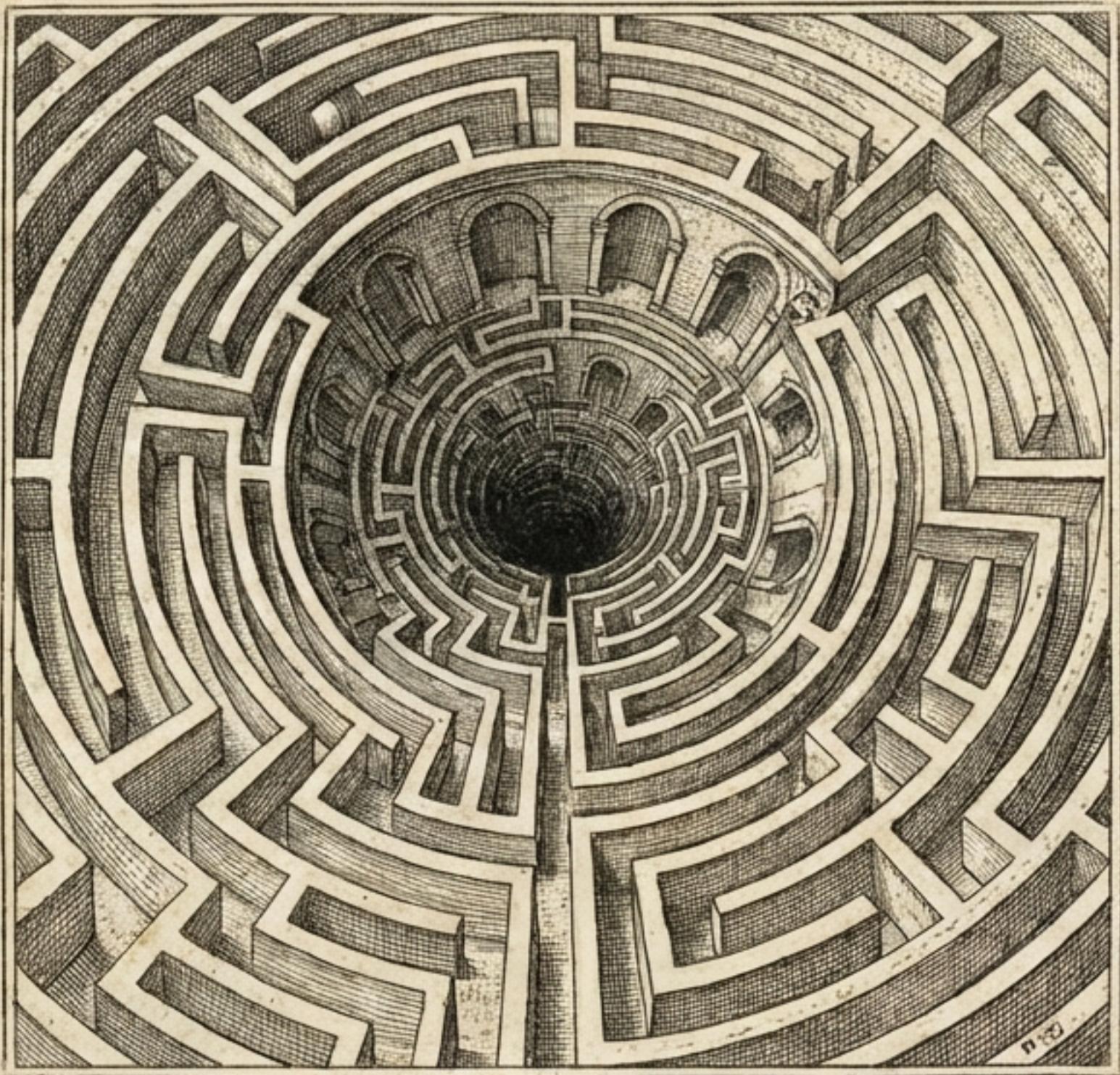
Sindarin

FEÑÑT ↑YYPP  
R>AP↑YYT TTTM  
MIYYA  
PNMPH  
RRYYNT  
MMH, YTN  
PMMN  
MFF↑TT

**J.R.R. Tolkien:** Coined “Secondary Belief.” A fantasy world must have the “inner consistency of reality.” If the green sun of your world follows consistent laws, the reader will believe.

*“Fantasy is a rational, not an irrational activity.” — J.R.R. Tolkien*

# The Dangers of Enchantment



**The Risk:** Virtual worlds are safe *only* when we maintain the double-consciousness of the ironic imagination.

**Borges' Warning:** In *Tlön, Uqbar, Orbis Tertius*, an imaginary world is so detailed it consumes the real one.

**The Jet-Propelled Couch:** The case study of Robert Lindner's patient, who lived so thoroughly in a futuristic delusion that the therapist almost got sucked in.

**Takeaway:** We must delight without deluding.

# From Text to Tech: The Modern Virtual

The Immersive Text



The Shared Canon



The Immersive Screen



The Immersive Text

The Shared Canon

The Immersive Screen

**The Lineage:** Online gaming (MMORPGs) and the Metaverse are direct descendants of the New Romance. They rely on the same cognitive trick: the willing activation of pretense.

**Consensual Hallucination:** Gibson's definition of cyberspace matches the Baker Street Irregulars' definition of Holmes's world.

**The Practice:** We have been "training" for the Metaverse for 150 years—learning to inhabit "Second Lives" through print long before pixelation.

# The Empire of the Imagination



**The Virtual Condition:** We do not live in a “fake” world; we live in a world of potential.

**The Skill:** The ability to navigate multiple worlds—to hold the “As If” alongside the “Just So”—is the defining cognitive skill of modernity.

**“Fantasy is now a social practice;** it enters, in a host of ways, into the fabrication of social lives for many people in many societies.” — Arjun Appadurai