

52



Synapsia

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Tony Buzan & Raymond Keene talk about the work of Goethe

- Debt Cancellation by Michael Basman
- Racism or Trabalism by Christine McNulty
- Leadership Addiction by Jeremy Moore
- **REGULAR ARTICLES**

Art, Poetry, Mind Maps, Captured Moments, Jigsaw Puzzles

TABLE OF CONTENTS

P.08

JOHANN WOLFGANG VON GOETHE

commentary by Raymond Keene OBE and Tony Buzan

P.22

DEBT CANCELLATION

by regular contributor, Michael Basman

P.24

RACISM OR TRIBALISM

by regular contributor Christine McNulty

P.26

LEADERSHIP ADDICTION

by regular contributor Jeremy (Jezz) Moore

REGULAR FEATURES

WORLD MIND MAPPING DAY WINNERS
ART, POETRY CORNER,
CAPTURED MOMENTS, AND
THE SYNAPSIA JIGSAW PUZZLE







Editor in Chief: Marek Kasperski



From the Editor in Chief

It is with great pleasure that I welcome back three of our regular contributors, Michael Basman, Christine McNulty, and Jez Moore, all who have contributed outstanding articles in the past. I am delighted to read their articles, each one giving us an intelligent take on recent world events.

Our lead article, Johann Wolfgang von Goethe, is an interesting discussion between Goethe expert Raymond Keene OBE, and the late Tony Buzan. This article, part of being a fascinating insight, also provides us with the thoughts and opinions from Tony Buzan. A treat indeed.

In these difficult times, I have noticed that our population is becoming more divisive, with work colleagues, friend and even families becoming bitterly opposed to many controversial issues. American Republican or Democrat, Conservatives or Tories,

Brexit or Bremain, lock-down or not, mask wearing or not. The list seems to be endless. Our regular contributor, Michael Basman introduces us to the issue of Debt Cancellation. This article is a great read.

Christine McNulty, also a returning contributor also weighs in on a controversial is of Racism or Tribalism. She has given me an opportunity to evaluate my thoughts on the issue, and is also a brilliant read.

Jeremy Moore looks at Leadership Addiction, discussing alternatives to the theories of John Maynard



Keynes. In previous articles, Jeremy wrote about interesting alternatives to Human Resource issues, giving us insightful ways of doing things differently. This article is the same, thought provoking and interesting.

Since our previous issue of Synapsia, the World Mind Mapping Day competition was held. This event will be held annually, and will coincide with Tony Buzan's birthday, the 2nd of June. This year, the top three entrants were from Pakistan. Their Mind Maps are displayed starting from page 28.

During my travels to China, I have met extraordinary people, Mind Mappers, poets, teachers, photographers and artists.

On page 34, I have reviewed the work of an incredibly talented artist, Zeng Yingying. Yingying is not a full time artist, and has only begun drawing lessons this year. The very short journey is simply extraordinary.

In this issue, I have published a poem by Tony Buzan, a poem that has never been published before. Tony's life-long partner, artist Lorraine Gill sent me the poem, and has graciously allowed me to publish it. I have another poem for the next issue of Synapsia as well.

In the last issue of Synapsia, I introduced to you Wu Haimeng, photographer, Arbiter, memory trainer and competitor.

Haimeng and I have collaborated to provide you with our favourite photographs from around the world. In each issue we take photographs with a theme. The

theme for this issue is "The Night Scene".

My photograph is from the Fairmont Hotel suite in Singapore, and Haimeng's photograph is from China.

Our challenge for the next issue will be a water theme.

Finally, I have included another jigsaw puzzle challenge. There are three categories of jigsaw puzzle, easy, medium, and hard. Each jigsaw puzzle show an image of Tony Buzan.

Synapsia.net

TOTAL HITS
from April 2015
to September 1st 2020

1,320,954



Johann Wolfgang von Goethe

with comments from Tony Buzan & Raymond Keene OBE



by Raymond Keene OBE & Tony Buzan

Johann Wolfgang von Goethe is regularly listed as one of history's highest IQ's. This paragon of German literature is right up there in the Pantheon of Genius, with Leonardo da Vinci, Shakespeare and the Classical Greek triumvirate of Socrates, Plato and Aristotle. Sadly, though, Goethe, even in Germany, is no longer fashionable. Goethe's Faust is his incontrovertible masterpiece, but even German schools now tend to prefer the politically correct 18th century dramatist, Lessing, to the more dangerous and provocative writings of Goethe.

In the last issue of Synapsia I published my new translation of Goethe's Faust, designed to render the great man more accessible to a contemporary English-speaking audience. As one of his last acts before his tragically premature passing in April 2019, Tony Buzan, the founding editor in chief of Synapsia,

started to compose an introduction to my Faust translation.

What follows is a dialogue which I have created, comprised of what Tony wrote himself, interspersed with my responses, thus producing a kind of duet involving one great mind of the 21st century, commenting on my work, and also giving his in-sights into one of the mightiest intellects of all time.

Tony's original notes can be identified easily in what follows, since I have put them within inverted commas, while my responses are not marked in this way.

"Raymond Keene, OBE, is a Master of Arts Graduate in Modern Languages from Trinity College Cambridge, and a chess Grandmaster. Johann Wolfgang von Goethe



Tony Buzan 2018



(1749-1832) and his Faust were the subject of his special paper at Cambridge. Keene studied German Literature in general and Goethe's Faust in particular and is, therefore, eminently qualified to translate Faust from the original. Keene is already a well-established author of around 200 published books on thinking, genius and chess, the most books published by one person in these areas in the history of authorship.

Specialising in Mind Sports, Chess and Memory, he wrote

a daily column for several decades in The Times, and also every week for The Sunday Times, The Australian and The Spectator. A regular contributor on various additional topics to The Times of London, he also wrote a weekly IQ / Creativity column, as well as being frequently called upon to write feature obituaries for The Times Register. This is of particular relevance, since Goethe's Faust is actually an extended poetic obituary of Faust himself, an account of both his life, and his death. "



Cambridge University

“Even before he went to Cambridge in 1967, Keene had been deeply impressed by Milton’s Paradise Lost (on which topic his examination marks were the highest in the country) and Goethe’s Faust, which he found to be the two most exciting works of world literature that he had hitherto encountered. Although Goethe’s Faust is undoubtedly a masterpiece, Keene now fears that in existing renditions it has not received its proper recognition in the English-speaking community. It has been dismissed as “obscure”, with translations described as “stilted” and primarily designed for the academic market. None of the existing versions is positioned to capture the attention and imagination of the intelligent, contemporary English-Language reader. ”

A parallel is to be observed in the introduction by Nobel Laureate Seamus Heaney to his translation of the epic poem “Beowulf”. Heaney writes of the impression that Beowulf has been written on official paper, which is unfortunate, since what we are dealing with is a work of the greatest imaginative vitality. The same can be said of Goethe’s Faust.

“For some time now, it has been Keene’s ambition to develop a version of Faust which embodies the full energy, spirit and humour of what Goethe actually wrote. Goethe’s original is in many places charmingly direct, earthy, pantomimic, (rather than high tragic, and is throughout extremely humorous. It is, famously, written, to a very large extent in a lilting singsong rhythm, not, as is often assumed, in classic blank verse. ”

“What we have here is a new version, which plays to the

undoubted muscular strength of Goethe’s interpretation of the Faust legend. These include a cracking onward pace, vigorous use of the vernacular and a powerful erotic dimension. This is frequently underestimated by readers of existing translations, who are not led to understand with sufficient clarity that, for the majority of the action, Faust himself is no longer an aged greybeard, but a young man, equipped with all the customary passions and drives.”

Here Tony is absolutely correct. Accordingly, I have created a new summary translation, an easily accessible introduction for non-German readers, to a work which, as Heaney feared with Beowulf, is in danger of finding itself, in the modern world, exiled to a remote outpost of Academe. This exile is, in part, due to its impressive but forbidding length. Faust Part One consists of 4612 lines, Faust Part Two is 7498 lines, while both parts combined total 12,110 lines. In comparison, Sophocles’ Oedipus Tyrannos is 1500 lines, the Anglo-Saxon heroic epic, Beowulf is just over 3182 lines, while Hamlet, Shakespeare’s longest play, is 4042. Marlowe’s Faustus is 2197 lines.

“Keene’s adaptation of Goethe emulates the more easily assimilated total of the Classical Greek model, emphasising the storyline, action and exceptional strength and vitality of the verse. His adaptation also includes new insights into the personality and polymathy of Goethe himself, positioning him appropriately within the pantheon of world genius. ”

The precedents for adapting and abridging Goethe’s



Faust are already well attested and numerous across a number of artistic and cultural spheres. These include: early verse translations by Samuel Taylor Coleridge and Gerard de Nerval, illustrations by Eugene Delacroix, as well as operas by Charles Gounod, Arrigo Boito, Hector Berlioz and a song cycle by Franz Schubert. It is interesting that the stellar attraction of the 2011 spring season at the English National Opera was a new production of Berlioz's Faust, directed by Terry Gilliam of Monty Python

fame. There are also symphonic interpretations by Franz Liszt, Gustav Mahler in his "Symphony of a Thousand", and the largest symphony ever written, Havergal Brian's Gothic Symphony. Additionally, there are F.W. Murnau's 1926 Faust film and a Faust novel by Thomas Mann.

It is more than remarkable that of the four great choral symphonies, Beethoven's 9th, The Liszt, Mahler's 8th and Brian's Gothic, no fewer than three



Ludwig Beethoven

were inspired by Goethe's Faust, while The Beethoven was based originally on the Ode to Freedom-Freiheit in German-by Goethe's closest friend and associate, Schiller.

In all those treatments of Faust, Goethe's original story is used as a template from which the writer, composer or cinematographer is able to orchestrate his own skills. My work seeks to operate within, and is a significant new contribution to, this tradition.

"The tradition here is similar to that of modern films and television, in which creative liberty is taken with the original. It resembles even more closely the tradition of the cadenza in music, in which the virtuoso artist soars free on the basis of the ideas and rhythms which form the main composition. In Keene's translation of Goethe's Faust, this tradition is honoured, in that Keene, himself a man sharing many characteristics with Goethe, creatively expands on areas that, for reasons of political correctness and censorship at the time, Goethe could not safely explore. A parallel in the annals of literature is the treatment of the poems of Omar Khayyam by Fitzgerald, his Rubaiyat being a summary which catches the mood and atmosphere of the original, without being a direct translation. For those readers experiencing Goethe's Faust for the first time, it would be an extremely interesting 'game', for them to try to identify those areas that are original Goethe, and those that are Keene's cadenzas. "

The Faust legend stems from mediaeval Germany, specifically the town of Wittenberg. Shakespeare's

great rival, Christopher Marlowe, seized on this story of the seeker after knowledge, who abjures his faith and strikes a pact with the Devil, signing away his soul in words of blood. Marlowe's Tragical History of Dr Faustus is one of the stellar works of the western literary cannon, and Goethe was certainly aware of it. Indeed, Goethe saw hidden depths in the narrative and was determined to weld an epic from it to equal those of Homer, Virgil, Dante and Milton. Goethe achieved this, as Virgil did with his hero Aeneas, or Homer with Odysseus, by creating the totality of the life of a man and fleshing it out with multiple new dimensions. Marlowe's Faust, as a man, is eloquent, defiant in his rejection of God, but ultimately a mere deceived and defeated conjuror, who is condemned to an eternity of perdition.

"The keys to Keene's new treatment, which focus on bringing out the elements which Goethe had identified, are sexuality, sensuality and humour, engaging the gamut of human passion and empathy. At the beginning, for example, Faust is an old man, an ancient scholar, disillusioned with the aridity of what he has learnt, a philosopher who cannot find fulfilment, warped by disillusionment and inner conflict, and deeply depressed by the realisation of the horrendous nature of his life to date. This realisation opens a wedge for the Devil to enter his psyche, a character who is a shadowy, unpredictable trickster, one who cannot create, only destroy, who twists and mutilates Faust's ambitions into distorted parodies of Faust's grand designs. Once the Devil has entered, what many people fail to realise is that, for the bulk of the rest of the poem, Faust has been transformed



into a virile, rampant, dream-fulfilling young man, an irreverent, highly erotically charged character. This vital element is unrecognisable in many of the translations, which stay as dry as the dust of Faust's crumbling books in the first scene. In fact, the genre of Faust is not so much high classical art, poised on the pinnacle of some frozen iceberg; it is not great tragedy, it is, instead, written in the rowdy pantomimic Commedia del Arte style of knockabout mediaeval humour, with Mephisto as the diabolical Joker in the pack. "

Thus, the Devil is almost childlike in his enthusiastic pursuit of his negative ends, going to absurd lengths to attract Faust's attention and serve up opportunities for satisfaction. At one-point Mephisto assumes the disguise of a whining hound. At another he conceals his identity by assuming the appearance of a servile old woman, more Pantomime Dame, Widow Twanky, than sworn foe of The Almighty. He is perpetually complaining that the numerous Classical characters



Goethe

from Greek antiquity do not accept the Devil's existence, and therefore do not even believe in him. There is something profoundly comic about this, as Faust, for example, while still a very old man, utterly misses the point of some prank which Mephisto misguidedly thinks might make him content-such as Faust's absolute refusal to join in the drunken fun and songs in the beer cellar. Such incongruity, of course, is the very root of humour.

Goethe extracts potential for laughter which, inexplicably, had escaped Marlowe. Comedy continues to the end of the second part, where Mephisto himself, the arch-demon, is distracted from his prey, by some strategically placed naked angels, which God has positioned to deflect the Devil's attention from the escape of Faust's immortal soul.

Goethe's oeuvre fuelled the sense of national identity which Germany began to experience towards the end of the 18th century and the beginning of the 19th, with works such as *Götz von Berlichingen* (1771). This was the play where Goethe described chess as the mind game par excellence, the touchstone of the intellect. Goethe's output at that time was imbued with a spirit of revolt against the political censorship and emotional constraints of the day.

Goethe began to write *Faust* in 1775. He spent the next half century creating and composing the text, publishing the first part in 1808 and the second in 1832. Goethe himself, on its final and complete publication, was immediately hailed as a legendary

Faustian figure, with a limitless thirst for knowledge and investigation.

The themes of *Faust*, which involve alchemy, mysticism, love, death, suicide, Classical learning and ultimately salvation, combine to represent Goethe's core belief: 'Whoever strives throughout life, that person can be saved' (in German: 'Wer immer strebend sich bemüht den können wir erlösen!'). Goethe deeply admired Napoleon, whom he saw as an exemplar of this eternal type of striving, and Napoleon returned the compliment. He kept Goethe's novel *Werther* in his campaign library and claimed to have read it seven times.

"In his later years, Goethe came to be seen by some of his admirers as aloof and Olympian, but this perception would be to deny the man one of the great truths about himself. Throughout his full and long life, Goethe perpetually fell for attractive young women, who at times inspired his work and at others distracted him from it. Following his appointment as a court official in 1776, he held a state post for many decades and enjoyed court life to the full."

"Ray Keene's rendition of Goethe's greatest contribution is a timeless account, modern, fun and witty, not shackled to any particular moment in literature or philosophy. It is presented as something that can be read now and is meant to be valid, in an accessible language, for all time. Keene has built on the traditions, of what is old, hallowed and established, and has gone on to create something



new and original, flying with it, expanding it, giving credit to the reader's intelligence; an open invitation to see something that is human, dynamic and relevant. "

"This is the first time that the translation of Goethe's Faust in English has appeared in English as it appeared in the German original. It gives the English reader the opportunity to experience the flow, energy, vigour and humour of the work, as it must have been experienced by those who read it two hundred years ago. Now, as then, readers can again be swept up in the grand themes of salvation or damnation, and how to lead our lives on this planet, themes which have seized the imagination of thinkers, theologians, philosophers, moralists, musicians and artists, ever since the first human awareness of the cosmic backdrop to the canvas of our existence."

Epic poetry, The Iliad, The Odyssey, The Aeneid, Beowulf, can play, and has played, an important role in the awakening of national consciousness and nation-building, even the building of empires. When Alexander the Great went on campaign to take over the known world, he kept a copy of Homer's Iliad with him. This epic tale of heroism, still then an oral as well as a written narrative, inspired Alexander and his men to deeds which would surpass those of myth and legend and help them to conquer territory to the extreme extent of their geographical awareness.

Similarly, when Augustus needed to unify and consolidate the Roman Empire, which he had partly inherited from Julius Caesar, but had also wrested from the grasp of the moribund Republic and the rival

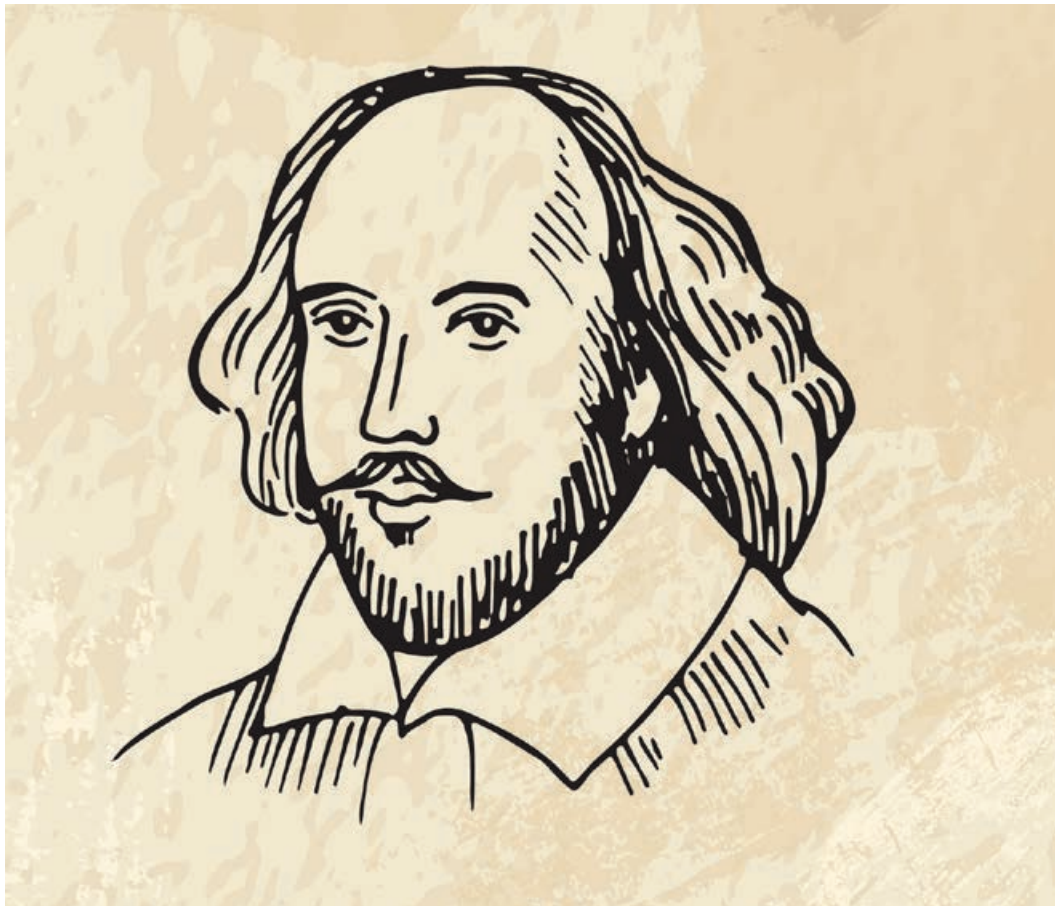
Triumvirs, it was to the poet Virgil he turned. Virgil's epic The Aeneid, provided for Rome the political, military, moral and social justification, which bound the new Empire together and conferred on it common identity and language, whilst simultaneously reinforcing its traditions. Virgil was thought to possess vatic powers and was chosen also by Dante over a millennium later to be his spiritual guide in his journey from the Divine Comedy to the Inferno and the Purgatorio.

Then there is Beowulf, the pre-tenth century Anglo-Saxon epic, miraculously salvaged from destruction by fire and surviving in one precious copy. Beowulf is a manifestation of the Germanic hero code, a morale-booster and unifier of identity conveying a tsunami-like torrent of potent force. Like Faust, Beowulf is predicated on the action of the individual and the responsibility the individual takes for actions chosen. Yet like Faust, there is a somewhat bolted on dimension of formal religion which does not in any serious way direct, influence or amend the deeds of the protagonists Beowulf and Faust. Lip service is paid to religion, but these heroes are essentially acting in life on their own. In both worlds, that of Beowulf and of Faust, the hero is not personally concerned about his soul's destiny in the afterlife. The Beowulf poet, indeed, like Homer, writes of a society governed by a heroic code of honour, one where the attainment of a name for warrior-prowess among the living is the prime directive. This was the common thread which fused the hero with the reader and helped to create a clear identity from the narrative.

In terms of creating identity on a national scale, it could also be said of Dante's 14th century Divine Comedy, that it introduced Italian as the appropriate language for mediaeval Italy, replacing Latin, which only the ruling classes had mastered. It could certainly be said of Shakespeare that his work was the crucible of English consciousness. His history cycle from Richard II, via Henry IV, V and VI, through to Richard III is increasingly recognised as the national epic for

England, which set this nation on the path to linguistic consistency, national awareness and ultimately global empire.

Yet Shakespeare, though the brightest, was not the sole luminary in the pantheon of the literary genius of Elizabethan England. His chief rival for the laurels was Christopher Marlowe, whose work was marked out by immense themes, giant characters and powerful blank verse. One such character was the oriental



William Shakespeare



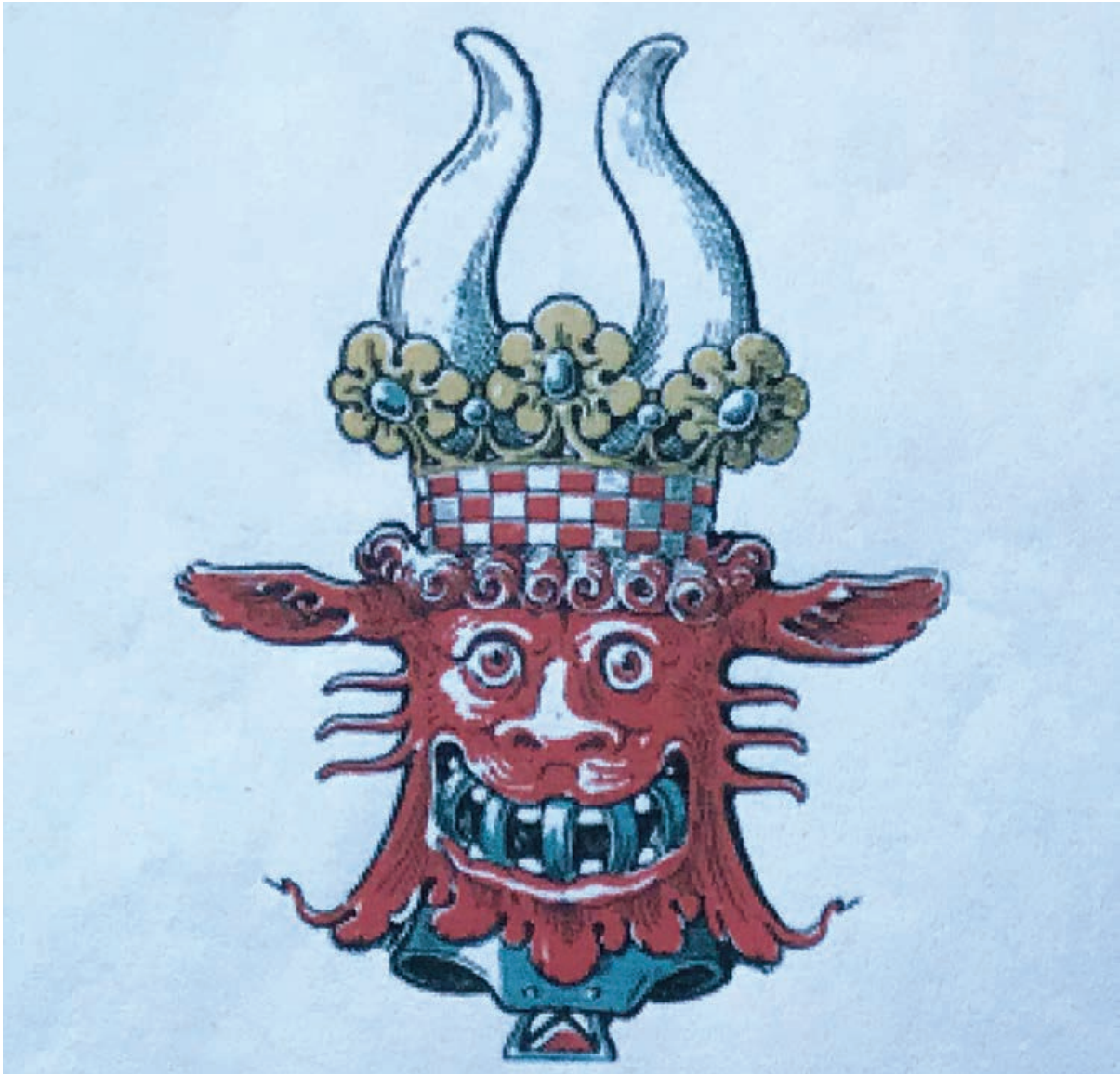


Illustration of Faust by Julian Simpole

conqueror, Tamburlaine, another was Dr Faustus, Faust, an aged professor, a seeker after knowledge from the depths of German myth, who bartered his soul to the Devil for twenty-five years of guaranteed life and the fulfilment of all his desires. It was a powerful story that took its theme from the roots of western beliefs, stretching back to the original challenge to God from the Garden of Eden, with its twin forbidden trees with their equally forbidden fruits of Knowledge of Good and Evil and of Immortal Life.

While England proceeded to assimilate enormous swathes of the world into its empire during the succeeding centuries, what happened to Germany from the 16th to the early 19th century? The fact is, that this country, during this period, did not technically exist. Scattered into three hundred component mini-states and principalities, of which Prussia was by far the most coherent and the most powerful, "Germany" had been dismissed by Napoleon as a mere "Geographical Expression." Germany lacked any clear national identity and it certainly lacked an epic literary masterpiece to coalesce and unify the growing awareness that this fragmented "expression" could aspire to nationhood.

This was the situation facing Goethe in the late 18th century-he had been invited to become an official in one of the smallest of Germanic Princedoms-Weimar, of which he eventually became Prime Minister, as well as filling many of the other cabinet roles himself as side duties. Goethe had met Napoleon and was

impressed by his ideas and energy, Goethe was a court officer, a politician, and he was profoundly cognisant of the nascent national urge to forge the disparate elements of the German territories into a composite whole, with its own part to play on the world stage.

Goethe's historic solution was to reclaim the Faust story from the English, who had appropriated Germany's most potent myth, and reforge it as a harbinger of German identity for a German audience. Even the sing-song earthy verse form Goethe chose for his new epic of a man's life, of a German Odyssey for a contemporary German audience, harked back to the simple language of former times, to the poetry of the shoemaker cum poet Hans Sachs, for example, with its vigorous expression and humorous themes. Goethe in fact, whether he knew it consciously or not when he set out, ultimately resolved to unify Germany through poetry!

This is a huge task, and in his Prologue to the Faust epic, Goethe not only encourages himself, but the whole incipient German nation, to get on with the task, a task which was, in fact, made that much more imperative by Napoleon himself. With the French Emperor parcelling out and repackaging Germany as he saw fit, and with England having purloined the natural material for a German national epic, the time had come for German nationalism to sweep to the fore. Within 39 years of the completion of Faust, Prussia and the remaining minor kingdoms had ceased to exist as formal nation or city states and had



been replaced by the homogenous German Empire.

Nowadays, when, even in Germany, Goethe's original is largely confined to schools and universities, and appears to have been written on dry, academic, official paper, as desiccated as anything in Faust's own library, it is so easy to overlook the dynamic role Faust played in the creation of a new nation.

"As Seamus Heaney wrote of Beowulf, which has suffered a similar fate, what the Faust epic represents in fact is: a work of the greatest imaginative vitality, a masterpiece where the structuring of the tale is as beautiful as the language. As a work of art, it may belong to a previous age, but it lives in its own continuous present, equal to our knowledge of reality in the present time. Faust's enemies, like Beowulf's, come springing at him in encounters with demonic shapes and disguises, the black dog, Mephisto himself, and the latter's disguise as one of the grey witches of classical mythology, not to mention the horde of evil spirits Mephisto can summon to support his evil aims, including the bringing to despair of the girl Faust loves. The classics of the past can come across as having a slightly cardboard effect, but Faust, like Beowulf, is a mixture of technicolour spectacle and ritual chant, an animated cartoon full of mutating graphics and minatory stereophonics."

With the above I leave the final word to Tony Buzan, with grateful thanks that one of the last things he wrote before his untimely passing was a perceptive exegesis of my first attempt to translate a great work of European poetry into a form that would be open and readily accessible to all.



The Late Tony Buzan



Debt Cancellation



by Michael Basman

Andy Haldane, Chief Economist at the Bank of England, indicates that all options are to be considered in the current crisis, but curiously one of them is completely absent in his analysis – the possibility of debt cancellation.

It is obvious that vast sectors of our economy will be crippled after the pandemic is over, and the last thing that businesses and workers need is a massive debt overhang which will make the task of struggling back to solvency even harder. Many economists are predicting that the recovery will take decades.

To date, we have had almost no discussion of debt cancellation in the media, and as a result we will have an even starker widening of the gap between the wealthy and others due to a huge grab of wealth and assets from the middle and lower rungs of society,

and its transfer to the upper echelons.

As David Graeber, maverick anthropologist at the LSE pointed out, debt is one of the major tools of enslavement around the world. This crisis was none of their creation, yet the middle class and poor will be expected to pay for it out of higher taxation.

Meanwhile the elites create money out of thin air, at no cost to themselves, and through no effort on their part; then they pass this money on to the lower percentiles and expect them to repay it by their work and through high taxes; and if that is not sufficient, people will have to part with their savings or their houses or other assets to service the debt.

So, the cycle of oppression continues, the cycle whose operation was neutralised in society long ago, by

the Babylonian debt cancellations and the 50-year jubilees which were instigated at God's word in the early days of the establishment of the state of Israel, as meticulously described in the Bible.

Despite the Jubilee concept figuring prominently as recently as the year 2000, and supported by the likes of Gordon Brown, Tony Blair, Archbishop Welby and the singer Bono from U2, the idea has been largely and perhaps deliberately forgotten today. The 2000 movement resulted in a substantial cancellation of third world debt. It could be argued that what was applicable to the third world is not relevant for the whole world, but surely, mama, we're all third world now.

The financial world will be understandably unwilling to relinquish their grip on power, but they must do

so for the sake of humanity. In the battle of the authorities, who would you sooner place your trust in: a few economics experts (lifespan around 70 years) and their obedient media supporters, or God (if he exists) who has been with us for billions of years and purportedly, is responsible for the creation of the entire universe?

It is time to remove the veils of deception from the financial world order to resume the age-old battle between virtue and mammon and, in the modern argot, to take back control.

Which side will you find yourself on? Where will you place your feet? Where will you stand?

Mike Basman, May 2020



Racism or Tribalism



by Christine McNulty

A mass breakout by the young from the government's legally enforced lockdown restrictions, was inevitable as the weather grew warmer - especially as the coronavirus has targeted the old and ill, not the young and fit. However, that some have ransacked British history for an excuse is not a valid reason to destroy property. Shouting 'racist' has become a magic spell that dissolves all opposition. Even our centuries-old common law which holds that citizens are innocent until proven guilty, has bowed down before the accusation of racism. Uniquely, a person can be held to be racist even if they protest that they are not. We are told that an individual can be 'unconsciously racist' - and the funny thing is that so many believe it!

The default position for human nature is not racism but tribalism. Race is a political construct. Differences

based on geographic origin - adaptation to intense solar radiation: dark skin, adaptation to low levels of sunlight: pale skin - have become a politicised divide-and-rule bandwagon. The reason those with darker skin have suffered disproportionately from the coronavirus is because dark skin blocks what little UV light penetrates northern climes in winter; UV light stimulates the formation of vitamin D, vital for resistance to infection. Northern tribes lost the dark protective pigmentation of their ancestors when they moved out of Africa but the pale adaptation creates a vulnerability to skin cancer when northerners move closer to the equator, as recent British imports into Australia will attest.

Throughout most of history, humans existed in tribes and clans - fighting each other over land and resources. It was normal for conquerors to enslave

the vanquished and all peoples have enslaved each other in their past. Between the 9th and the 18th centuries, Arab tribes successfully monopolised the trafficking of slaves throughout the African continent, extending their raids as far north as Iceland since fair skinned, blue eyed captives were much prized. When the Christian notion that all men are born equal under one God spread with literacy, traders sent missionaries with their bibles into tribal countries to teach reading and the Ten Commandments which forbid killing and theft of property, the basis of our secular legal system. These simple injunctions were so successful that inter-tribal warfare gave way to great nation-states, peacefully trading under the rule of law. It was the British politician and philanthropist William Wilberforce (1759-1833) who led the movement to abolish the slave trade.

Wilberforce was convinced of the importance of religion, morality and education. He championed

British missionary work in India, the creation of a free colony in Sierra Leone and founded the Church Mission Society. The Slavery Abolition Act of 1833 eventually ended slavery throughout the British Empire. Scottish physician, Christian missionary and African explorer, David Livingstone (1813-1873), wrote in a letter to the editor of the New York Herald: "And if my disclosures regarding the terrible Ujijian slavery should lead to the suppression of the East Coast slave trade, I shall regard that as a greater matter by far than the discovery of all the Nile sources together."

Our indoctrinated young have been taught that the success of western civilisation is based on racism when, in fact, the opposite is true. As we are observing, when the rule of law breaks down, tribalism reappears.

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Leadership Addiction



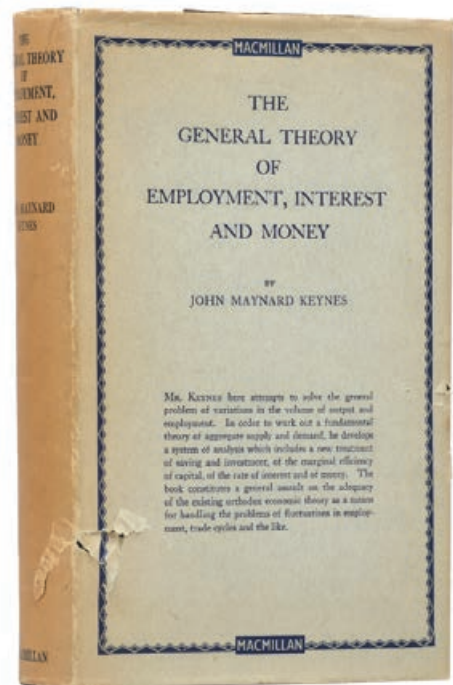
by Jeremy Moore

John Maynard Keynes revolutionised economic analysis by demonstrating that focussing on 'supply' was effectively looking down the wrong end of the telescope.

Our aim is to achieve a similar transformation in the understanding of Leadership.

Keynes' ideas fundamentally changed the theory and practice of macroeconomics and consequently the economic policies of governments for decades thereafter.

He was British, lived in Cambridge and made a fortune trading Treasury Gilts. He formed most of his theories during the great depression of the 1930's. He was bi-sexual; a practising homosexual in his younger days, he was happily married to the



Russian ballet dancer, Lydia Lopokova for the last 20 years of his life.

His most influential publication was the “The General Theory of Employment, Interest and Money” published in 1936.

Why were Keynes’ theories so revolutionary? Prior to him, the prevailing view, shaped by Say’s Law, maintained that the production of goods and services automatically created demand. In other words, they were only looking at the supply side of the equation.

It was also held that the economy would naturally evolve, through market forces and free mobility of labour, etc., to full employment, and that would be its resting equilibrium.

Keynes argued not only could the economy find equilibrium with any level of employment (or indeed high unemployment), but also that Governments had a responsibility to intervene and influence the demand side of the equation in order to drive towards full employment. Effectively Keynes showed that traditional economists had been looking down the wrong end of the telescope!

We believe a similar 180 degree turn is required in our understanding of Leadership.

We believe that there is a similar imbalance between the ‘supply’ and ‘demand’ aspects of leadership training and education.

The focus is on the leaders themselves rather on the

experience they create and the impact that has on those they lead and their productivity.

The disparity is understandable because concepts such as ‘experience’ and ‘impact’ are almost impossible to quantify empirically.

Until now.

The Zoomcow Leadership Impact Score provides that meaningful, simple and trusted measurement which does for the application of leadership what longitude and latitude did for navigation.

It not only provides the telescope, but also makes sure it’s used the right way round!

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World Mind Mapping Day 2020

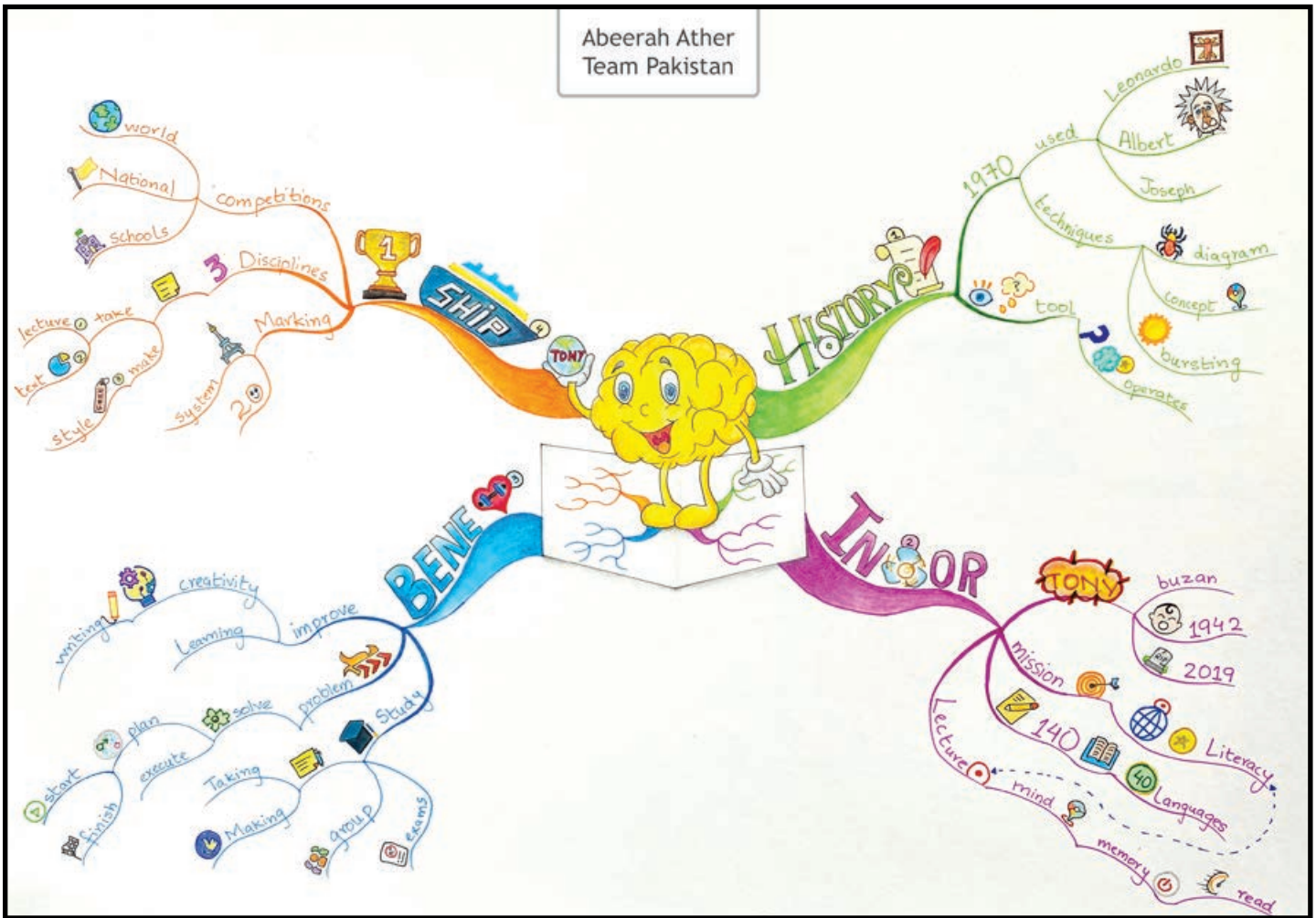
Abeerah Ather



Equal Winner

World Mind Mapping Day 2020

Equal winner: Abeerah Ather



World Mind Mapping Day 2020

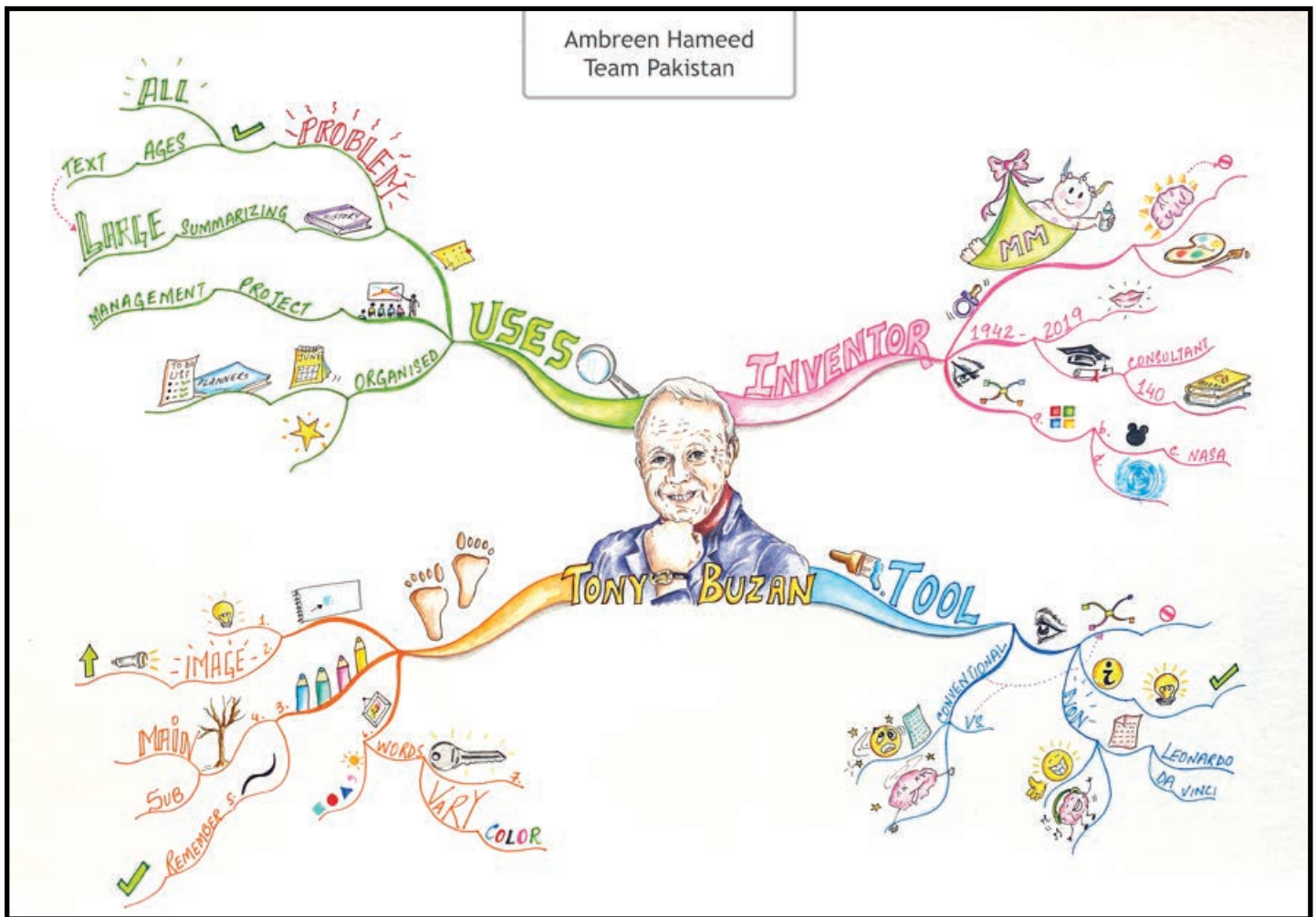
Ambreen Hameed



Equal Winner

World Mind Mapping Day 2020

Equal winner: Ambreen Hameed



World Mind Mapping Day 2020

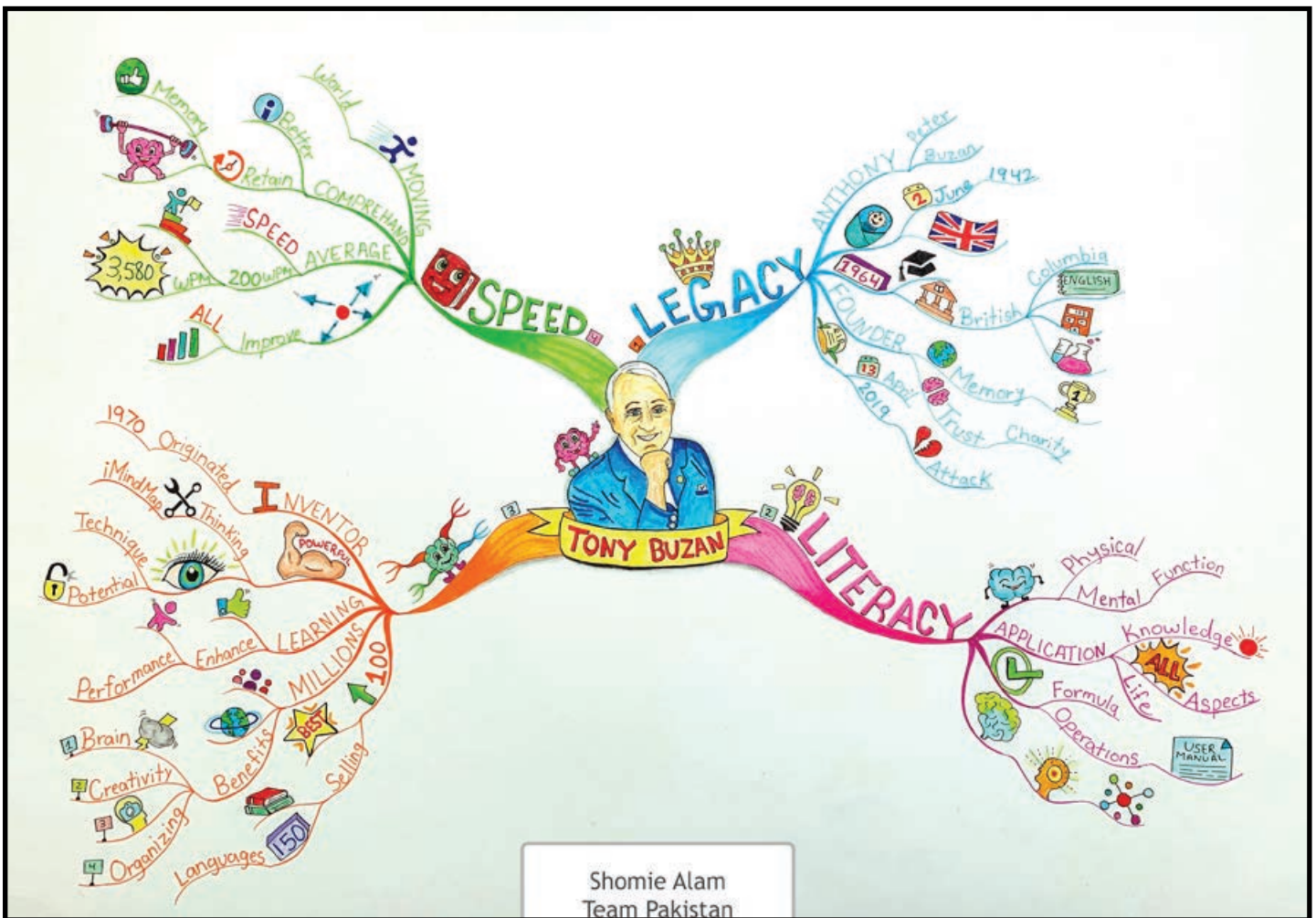
Shomie Alam



Equal Winner

World Mind Mapping Day 2020

Equal winner: Shomie Alam



The Synapsia Art Studio

Featuring Zeng Yingying 曾莹莹



by Marek Kasperski

I first met Yingying on a trip to Guangzhou, China in July 2019.

She was one of a team of people organising my lectures in Mind Mapping.

At that time, Yingying was not doing any serious artwork. She recently told me that the only drawing she had done prior to attending classes was the kind of drawing someone might do to amuse themselves, at school. On the right is an example of the drawings Yingying did before attending classes. Even though this sketch is simple, I think it already shows a natural talent.

Yingying was not a student in my Mind Mapping classes, however, she was attentive and started producing Mind Maps at a high level very quickly.



Drawing by Zeng Yingying



A crucial part of a Mind Mapping is the use of images, and I was pleased to see Yingying's Mind Map showed memorable images. Tony Buzan always recited, "an image is worth a thousand words".

part of her homework. In a very short time, improvement in her art was noticeable. I was pleased that she shared the drawings with me via WeChat.



Drawing by Zeng Yingying



Drawing by Zeng Yingying

Yingying explains that drawing makes her heart quiet. She said it is a beautiful thing. Yingying is not inspired by any famous artist, but paints because it makes her happy, it is as simple as that. She goes on to say that every time she draws, she forgets time and several hours can easily pass.

However, Yingying would like to learn more about artists, as she feels it will help her to paint better.

On the 2nd of March, 2020, Yingying started art classes. Initially, the drawings she produced were

The improvement was remarkable, and I soon realised that I was looking at a remarkable artist blossoming. The drawing above was drawn on the 1st of May 2020, just two months after starting classes.

Next came photos of watercolours. It seems that no matter what challenge was given, Yingying embraced it. I would imagine that going from pencil sketches to water colours would be a daunting task. However, Yingying began in excellent fashion, and continued improving from there.





Drawing by Zeng Yingying

The next watercolour shows such a high degree of artistic talent and understanding. I was truly in awe when this painting arrived in my WeChat feed.



Drawing by Zeng Yingying

The next watercolour shows such a high degree of artistic talent and understanding. I was truly in awe when this painting arrived in my WeChat feed.

The surprises kept coming. More pencil sketches arrive and lightning speed. This next picture is one of my favourites. The sketch has so much character, it is near life-like.

The artistic talent of Yingying is astounding. What makes this story even more remarkable is the fact the Yingyin always says she must do better, and her drawings are not good enough. Her humility is an outstanding quality, and reflects the intelligent and humble person that she is.

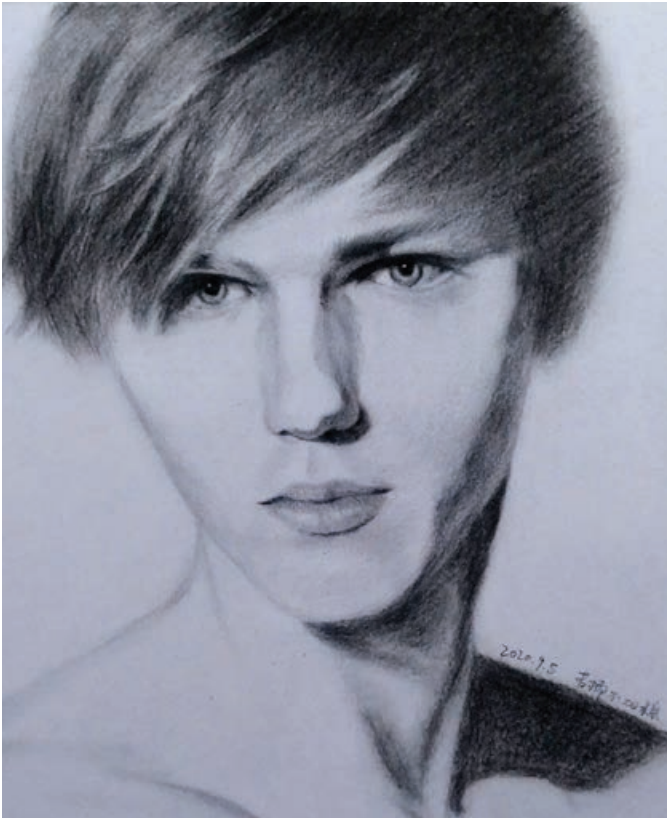


Drawing by Zeng Yingying

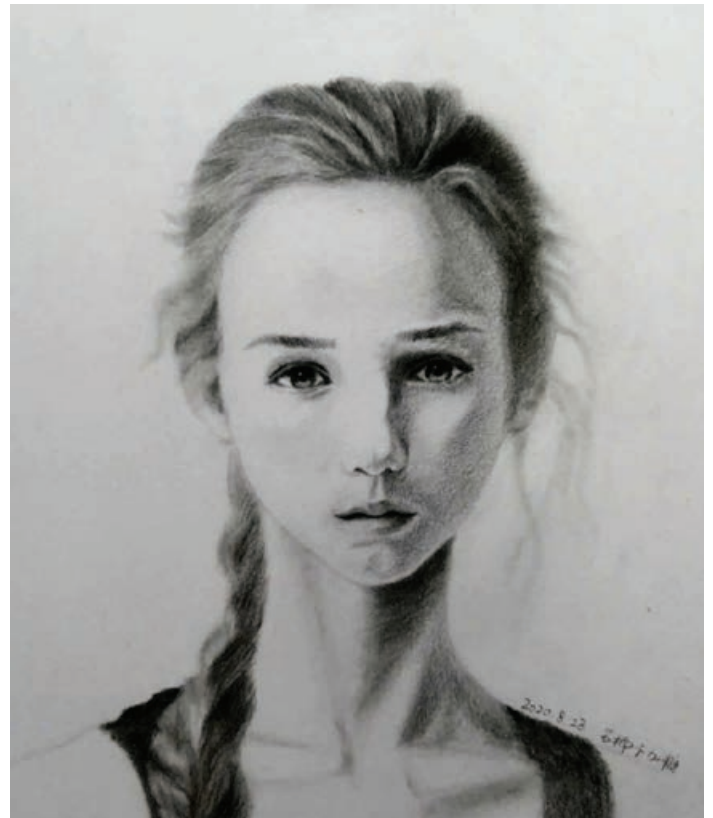


Drawing by Zeng Yingying





Drawing by Zeng Yingying



Drawing by Zeng Yingying



Artist Zeng Yingying 曾莹莹



Poetry Corner

Poem by Tony Buzan (1998)



Released

Released
By the Removal
Of the stopper
Fear,
Poems gush smoothly
Like red liquid gallons of wine
Poured from a giant gourd
Tilted and held
By the Gigantic Hand
Of God



Captured Moments

The Night Scene



City View, Singapore
Photograph by Marek Kasperski

捕捉的时刻

夜景



暮春

Photograph by Wu Haimeng 吴海萌



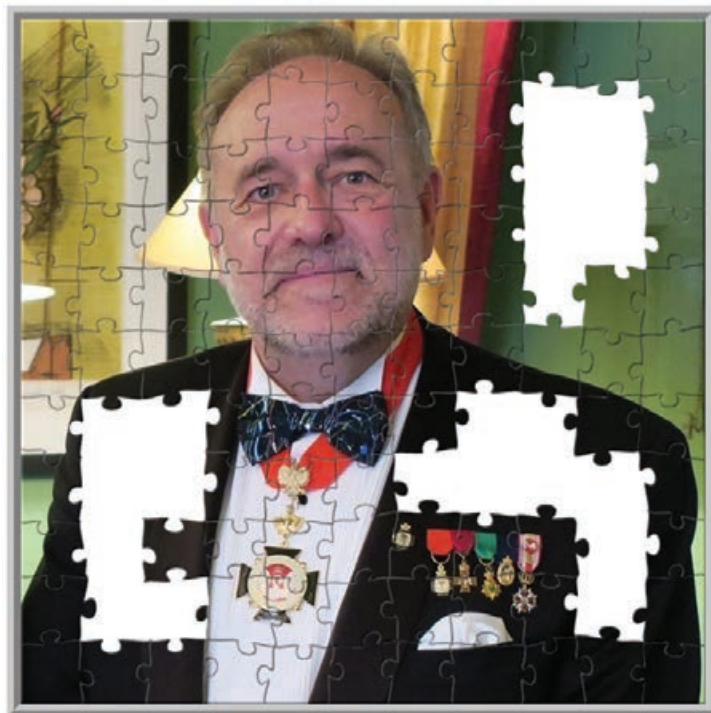
The Synapsia Jigsaw Puzzle

There are three ability levels, hard, medium and easy,
which are detailed in the following pages.

For this issue, I have chosen photographs of Tony Buzan from various
World Memory Championships.

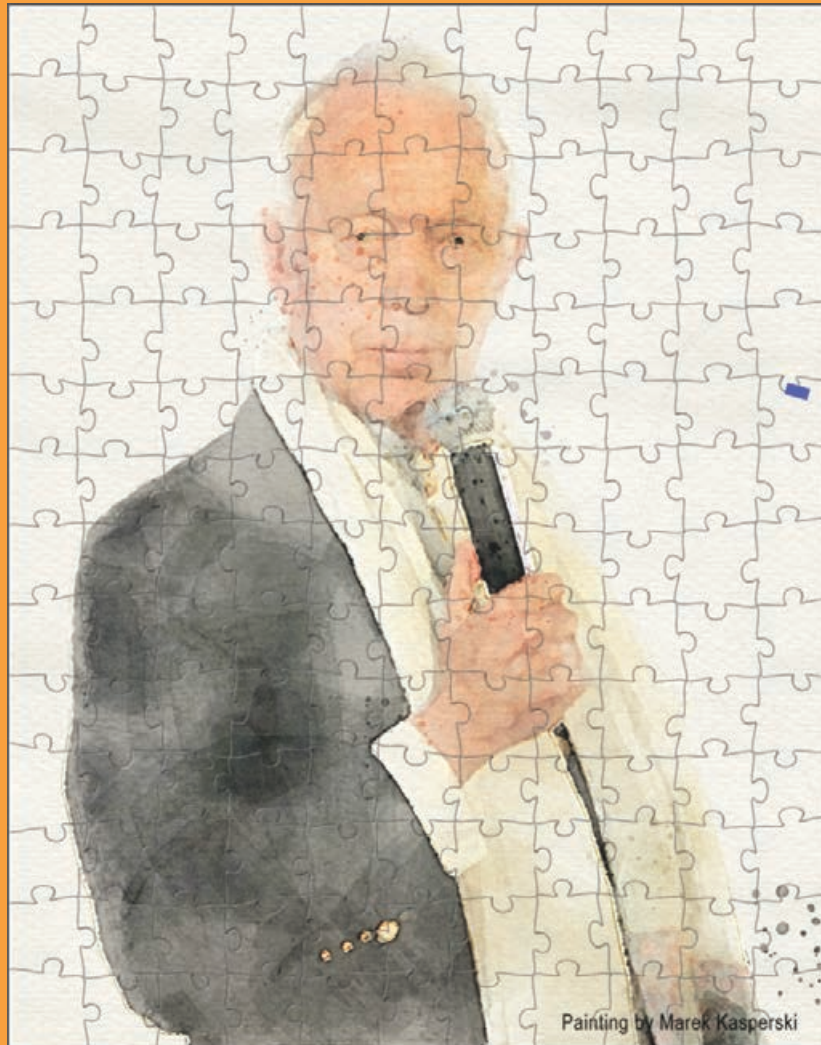
To solve the puzzle, click and drag a piece into the position that
you think is correct. If the choice is wrong, it will not click
together, but if it is correct, the two pieces will click.

Good luck!



by Marek Kasperski

The Synapsia Jigsaw Puzzle



painting by Marek Kasperski

Tony Buzan: Ability - Hard

Copy the link and paste in a browser.

https://im-a-puzzle.com/synapsia_hard_88lDloAq.puzzle



The Synapsia Jigsaw Puzzle



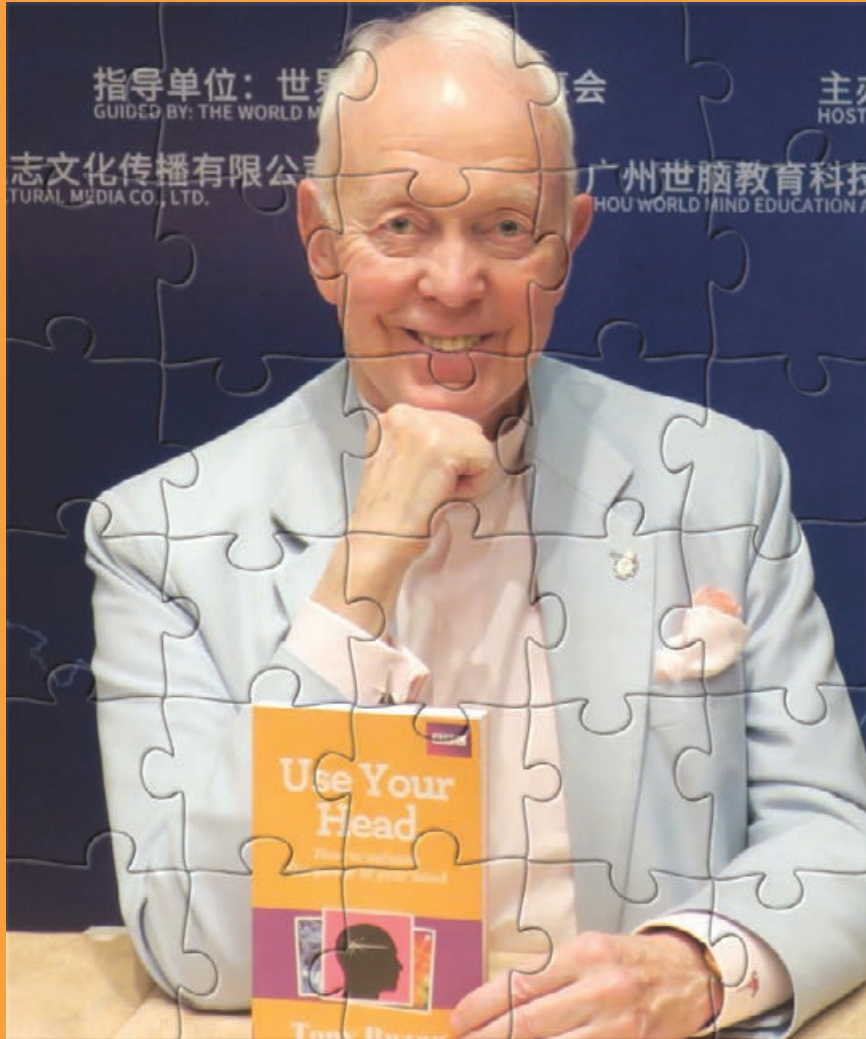
photograph by Marek Kasperski

Tony Buzan:
Ability - Medium

Copy the link and paste in a browser.

https://im-a-puzzle.com/synapsia_medium_8MQKKfim.puzzle

The Synapsia Jigsaw Puzzle



photograph by Marek Kasperski

Tony Buzan: Ability - Easy

Copy the link and paste in a browser.

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