



Online Editions

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A Word From The Editor - by Florian Schröder

Dear friends,

this year is coming to an end and what a year that has been for WIN! Plenty of new members and a steep rise in activity proves wrong those who believed different High-IQ Societies under one common roof could not be established.

This rise in activity also reflects in the newest edition of the WIN, World Intelligence Network Online Editions, which you are about to read. I'm happy that so many members of WIN were willing to contribute to this members' magazine. As in the first edition you will find a variety of texts and art which are only a rough cut through what the members of WIN have to offer. Thanks to all of you who filled this 2nd edition of our magazine with life!

Since this is going to be the last edition of WIN in 2004 I want to wish all of you a good start into the year 2005 and before that peace- and joyful christmas days.

All the best to you!

Yours

Florian

Phenomenology and Theology - by Dai Takeuchi

My newest interest is the relationship between phenomenology and theology. It is my intent to inquire from a viewpoint of phenomenology into significance of the theology at the present age. Indeed Edmund Husserl who was the founder of phenomenology was primarily an anti-metaphysicist. But even phenomenology could not escape from the tradition of metaphysics. Martin Heidegger posited phe-

nomen-ology into the metaphysical tradition, and after that, he criticized metaphysics as "Onto-Theology".

But some French phenomenologists, Emanuel Levinas, Jean-Luc Marion, etc. claimed independence of theology from ontology. This is called "theological turn of phenomenology". What they made much of then were Judaism, negative theology etc.. That God is not being, but beyond be-

ing, meon in Greek. In Germany Eugen Fink who was a disciple of Husserl and Heidegger had already developed "Meontology" under the influence of negative theology in Neoplatonism. But his meontology is not simply transcendence-theory. He understood, following Hegel, the absolute as life (Leben). German Idealism in general criticized Spinoza's substance as static, and grasped it rather as dynamic.

That's to say, transcendence and immanence could be unified in a temporal becoming of the absolute. Such as a temporal meontic dimension is the horizon from which being is to be understood.

Later, Fink gets the opinion that God is immanent throughout in the world. That is called "cosmological phenomenology". But he did not get into theological controversy, and engaged in study of Mythos. Both pantheism and mythos assert immanence of God.

In my opinion this cosmological thought leads to Gilles Deleuze's. Sure it looks atheistic, but the thought by which Deleuze was influenced is the univocatio entis of Duns Scottus.

He was a monk of the Franciscan order which advocated the direct Relationship between Individuality and God.

I think ontology or theology has 3 types.

1. analogia entis (affirmative theology) : St. Thomas Aquinas, Husserl, Heidegger

2. aequivocatio entis (negative theology) : Neoplatonist, Fink's meontology

3. univocatio entis: Duns Scottus, Spinoza, Deleuze, Fink's cosmology

Roughly speaking, phenomenology in Husserl and Heidegger tacitly premises the thought of the analogia entis. Fink opened two other possibilities for the development of phenomenology.

Nonverbal Communication in Intercultural Context

- by Thomas Baumer

Many aspects of communication in the various cultures of our world are conceived differently, even oppositely to one's usual experience, including behavioural aspects. Beside situatively adapted self-confidence and empathy, it is essential to have knowledge about the partner and his background in order not to be misunderstood but successful.

An essential part of any interaction is the nonverbal communication. The following forms can be differentiated:

- Kinesics (body-language)
- Proxemics (space, distance)
- Orientation angle (angle between the concerned persons)
- Appearance (including clothes, jewels etc.)
- Posture (standing, sitting, etc.)
- Movements of the head
- Gestures
- Eye contact
- Paralinguistic (intensity and way of talking, loudness etc.)

Manifestation

The manifestation of nonverbal communication is highly shaped

by cultural influences – an identical form may signify something else, even opposite in different cultures. For example smiling or laughing is interpreted in most western European countries together with jokes and happiness, while in Japan it is often an indication of confusion, uncertainty or embarrassment (For the Japanese smiling after an American outburst of anger might lead to unintended misunderstandings!).

Behaviour

In Asian cultures, respect forbids (especially women) to watch directly into the eyes of someone else, while in western countries the eye contact is defined as a base of education and decency. A strong, intense eye contact is usual in Arab countries, in the Mediterranean region, the Roman Europe and in Latin America; a

firm or moderate eye contact in Western and Northern Europe, Korea and Thailand; an indirect eye contact in most other Asian countries.

If a Japanese points at his nose, he means himself, like the corresponding sign of the Western Europeans by pointing on their chest. To point at someone with the index is extremely impolite in all Eastern and Southern Asian countries – it is advised to use, instead, the open hand: downwards in Japan, more closed with thumb upwards in most other Asian countries. Even easier is to move the chin into the desired direction, or simply to look into the intended direction. To beckon someone with the index – in Europe and Northern America quite accustomed – is used in all Asian countries only towards

dogs and prostitutes. More decent is a repeated fan with the right hand. Tapping with the index on the own forehead means in France, Italy and Germany „you are an idiot”, in Spain „I am very clever”, while in the Netherlands it means – if the high-up index tips the right forehead – „you are clever”, but if the horizontal index touches the forehead, „you are feebleminded”.

Sign language

In Latin America, especially in Brazil an upward thumb signifies “everything ok” which is used on many occasions. In Central Europe it means the number „one”, but for a Muslim it describes a sexual activity (intercourse, rape).

The „victory”- or „peace”-sign (upward index and middle-finger) only has this denotation if the flat of the hand shows outwards (away from oneself). The same sign with the flat of the hand inwards corresponds to the upward middle-finger which has almost everywhere a vulgar meaning (call for sexual intercourse, deceived/cuckolded partner or expression of extreme contempt, similar to hitting the upward left forearm with the right hand).

It is advised to apply caution as well with the „ok”-sign (thumb and index showing a circle): for pilots and divers it signifies „everything ok”, in Japan it means „we may talk now about money”, in Southern France it means the contrary „nothing, worthless”; on the Iberian Peninsula, in many parts of Southern America, in Eastern Europe and Russia et stands often for a vulgar

sexual gesture (call for anal intercourse).

Shaking hands has carried well worldwide as sign of greeting and parting, except in China where, if ever, it is allowed often only hesitantly and briefly, with a rather unpleasant feeling. By comparison, „contact-cultures” in the Asian continent are the Indians and Pakistani who touch each other quite often, stand closer together, search eye contact and also talk with a louder voice. Such contacts are less welcome e. g. in the Scandinavian countries.

Speaking habits

US-Americans usually like talking with a louder voice and don’t worry about other people listening (as they don’t want to hide anything), while the British are skilled to focus the loudness precisely onto the partner. The speed of speaking differs between the Finnish (unhurried) and Roman people. Talking much (USA, Arab countries) contrasts with taciturnity or even silence in Japan, where the silence between words may have a crucial meaning, sometimes even opposite to the one of the words used. There, an extended silence offers a thoroughly cosy feeling, while in Europe and Northern America this leads soon towards uncertainty and embarrassment.

Forms of expression

In India shaking of the head means “yes”, in sharp contrast to its Western interpretation, and the voice drops at the end of a question (in the Hindi language) - so, if an Indian talks English and uses intonations corresponding to his mother tongue, questions

seem rude (which obviously would not be intended).

Nodding signifies in the European cultures generally „yes”, but in the Near East it is distinguished between nodding downwards which indicates consent, and nodding upwards which indicates declination or rejection.

Raising eyebrows stands, in Northern America, for interest and surprise, in England for scepticism, in Germany it means „oh, you are clever”, in the Philippines „hello”, in the Arab culture „no” and in China „rather no”.

„To be blue“ connotes for the English to be in a melancholic mood, and for a German to be drunk, while being drunk is expressed in the US as „being black”.

In the Arab culture area people often sit on the floor; to show someone else the soles (of the shoes) is not only impolite, but a plain insult.

The left hand signifies uncleanness for Muslims, Hindus and Buddhists (toilets are often equipped only with a water tap, but no toilet paper), therefore it has to be avoided to touch someone with the left hand or to deliver something to someone with the left hand. The dilemma to have handed over a gift or business card with both hands in the Asian countries can be bypassed in the Hindu or Buddhist societies by delivering the object with the right hand while the left hand supports the right elbow: in this way both arms are involved – and show respect – while only the right (clean) hand touches the object to be delivered.



A child should not be touched at the head in Buddhist societies because, according to their faith, the soul is located in the head; touching or stroking the head may damage the soul.

People who live in two or several culture areas often adapt their body language to their verbal expressions, therefore they behave

differently with respect to the actually spoken language. This ability to empathize and adapt may be learned in the intercultural contact.

© Thomas Baumer: *Handbook Intercultural Competence (Orell Füssli Publishers, Zurich); volume 1 (in German language, ISBN 3-280-02691-1; publication in English planned for 2005)*
CICB Center of Intercultural Competence, www.cicb.net

The Haiku - by Claudia Maria Favero

“From ancient times, those with a feeling for refinement [...] find joy in knowing the truth and insight of things” (*Haikai Ronshu, Collected Haiku Theories* by Basho). What Basho, the great haiku master, observed centuries ago, is still true in our days.

The haiku is a miniature masterpiece of immediate perception, a snapshot of life (what Shiki calls *shasei*). The haiku must be perceived through intuition and enjoyed, not understood or explained. It conveys its meaning through concrete images that speak for themselves. There is an enormous power hidden behind apparently insignificant particulars, no word is superfluous in the haiku.

The haiku poet conveys images without intervening, without being affected by emotions. He must be receptive. Otsuji says that the haiku poet must be sincere and humble at the same time and surrender to his own experience, and that in this experience “the poet’s nature and environment are one”, and any dualism between subject and object, or art and life, disappears.

Basho says that “there is no subject whatever that is not fit for hokku”, as the haiku poet discovers and perceives a whole world in particulars the common man doesn’t notice. “In the sound of the frog leaping from the bank overgrown with wild grass, a haikai is heard. There is the seen; there is the heard. Where there is hokku as the poet has felt it, there is poetic truth.” (*Haikai Ronshu*).

Everyone is a potential haiku poet, and yet most people are blinded by convention, tradition, or the routine of daily life, and are unable to perceive the higher order of reality behind appearances. The haiku poet is gifted and trains his giftedness and the sharpness of his senses daily, trying to “grasp” his experiences, which are always “funded” experiences, as well as the magic of the moment. The haiku poet must also be curious, regress to an almost childlike state in his discovery and perception of the world, that is to say, discover the world without preconceptions and prejudices, “as it is”. Haiku “happen”, they are not constructed or elaborated, they are

“an act of intuition or vision” (Herbert Read), an act of enlightenment or *satori*, as it is called in the Zen religion. Their function is to open the reader’s eyes, not to make him think rationally.

Let’s take for example one of Basho’s most famous haiku:

*Listen! A frog
Jumping into the stillness
Of an ancient pond!*

The pond could be the ultimate truth, God, eternity, it becomes a transcendental symbol that goes beyond the limits of words.

Significantly, many haiku masters were pilgrims who wandered through the world “picking up” moments of life.

Haiku are not limited by time or space because they convey universal experiences. We enjoy Basho as if he were a contemporary poet.

A haiku like
*On a withered bow
A crow alone is perching;
Autumn evening now*

is revealing and delightful today as it was centuries ago with its simple, basic elements of object, time, and space.

In spite of the universality and

simplicity of the images it conveys, it is not easy to write a good haiku. Basho calls the haiku poet who creates ten haiku in his lifetime a master¹, which reminds us somehow of Ezra Pound's remark in "A Few Don't's by an Imagist"²: "It is better to present one Image in a lifetime than to produce voluminous work."

Truly good haiku are unforgettable, not because of their breath-like shortness, but because they change your life, like a sudden revelation.

Historically, the haiku developed from *renga* to *haikai* (*haikai no renga*, a form of comical *renga*) to *hokku* to *haiku*. In the Heian court life (8-12th cent.), the long *choka* gradually lost in popularity to the short *tanka*, which then developed into the *renga*. Its starting triplet, the *hokku*, was always composed by the most distinguished poet of the group. Basho made it an independent poetic form, the *haiku*.

Today the haiku has established itself as a 5-7-5-syllable poetic form, although in English it is not compulsory to adhere to this rule. Attempts to change this structure have been made, but have not been successful.

Usually, the "twist" happens at the fifth or twelfth syllable (at the end of the first or of the second line), offering the haiku a sense of balance and symmetry. Yet the haiku can be perfectly balanced and crystallized also without this turning.

Attempts have also been made to reform the haiku by omitting the traditional season word or seasonal reference. These attempts have also been unsuccessful in themselves, although they have developed into a new form of po-

etry, the *senryu*. The haiku itself though has retained its seasonal reference, which makes it so unique.

The haiku makes use of quite common words, again a trait it shares with the Imagists of the Western world: "To use the language of common speech, but to employ always the *exact* word, not the merely decorative word." Significantly, Basho says: "In the poetry of haikai ordinary words are used", adding that the true merit of poetry is "to correct ordinary words".

The haiku is perfectly structured and formed in its simplicity, if we believe what Louis Danz has said: "Form is that kind of organization to which nothing can be added and from which nothing can be taken."³ It is perfect as it is, "inevitable", as Basho puts it. Any change or "polishing" would ruin the effect. If we changed the crow to a crane in the above mentioned haiku by Basho, for example, the haiku would be spoiled.

The haiku also has a rhythm of its own that is unique and manifests itself as the pulsation the poet feels when he has the revelation that urges him to write a haiku. To render this rhythm in the language into which a haiku is translated is of fundamental importance, as in the following example:

*Brushing the leaves, fell
A white camellia blossom
Into the dark well.*

Sometimes words are also rhymed, as in this example, in order to "complete the circle" and create a perfect, encompassing whole. Rhyme is unsuited to the Japanese language, but in English it can help to achieve the original elegance.

Alliteration is also a quite common technique used in haiku, and can be of different kinds⁴, the most popular and easily recognizable being the initial alliteration:

*A falling flower, thought I,
Fluttering back to the branch –
Was a butterfly.*

Finding the technique that most appropriately conveys the original image when translating a Japanese haiku is not an easy task. It is up to the translator to find the most suitable technique, sometimes also employing personal devices and tricks. Which tricks should be used, also depends on the target language. The above mentioned techniques refer mainly to the English language.

There are a few rules the haiku poet has to comply with in order to write a haiku.

The main – still valid – rule is the season word (*kigo*).

Similes or metaphors should be avoided. Associations, comparisons or contrasts should be implicit, not explained.

In her *Haiku Primer*, Betty Drevniok mentions several interesting techniques for writing a good haiku, for example the techniques of sense-switching, narrowing focus, double entendre, word play, pun, paradox, and the technique of the improbable word.

Other rules that should be taken into consideration when writing a haiku are that a haiku should never be a complete sentence in itself, but rather consist of sentence fragments (with a cutting at the end of the first or of the second line, as mentioned above), that it should be written in the present tense, possibly avoiding the use of personal pronouns, gerunds, and adverbs. Articles and even prepositions are also often



omitted. If the haiku holds together without the preposition, it is probably better to leave it out. Punctuation is often also considered unnecessary. Sometimes its omission is a deliberate means to create ambiguity.

Images can evoke simple rustic seclusion or poverty (*sabi*), classical elegant distinctiveness (*shuburni*), romantic beauty (*wabi*), or mysterious solitude (*yugen*), or anything else which is not too complicated or abstruse. These rules are particularly important for aspirant haiku poets who still need some directives. As Basho said, rules have to be learnt and forgotten again. This is particularly valid for the haiku.

Some haiku written by the masters:

Basho (1644-1694):
Temple bells die out.
The fragrant blossoms remain.
A perfect evening!

The air shimmers.
Whitish flight
Of an unknown insect.

Buson (1716 – 1783):
Sleep on horseback,
The far moon in a continuing
dream,
Steam of roasting tea.
A whale!
Down it goes, and more and more
up goes its tail!

Issa (1763 – 1827):
A sudden shower falls -
and naked I am riding
on a naked horse!
A giant firefly:
that way, this way, that way, this
-
and it passes by.

Shiki Masaoka (1867 – 1902):
A lightning flash:
between the forest trees
I have seen water.
I want to sleep
Swat the flies
Softly, please.

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 A Net of Fireflies, translated by Harold Stewart, 1972 Charles E. Tuttle Company, Rutland, Vermont & Tokyo
 www.ahapoetry.com

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- 1 He himself wrote about one thousand. We can categorize Basho's haiku into the following periods: 1. Haiku as Pastime (1662-72); 2. Technique of Surprising Comparison (1673-80); In Search of Identity (1681-85); 4. Manifestation of Sabi (1686-91); 5. Last Phase (1692-94).
 - 2 Poetry: A Magazine of Verse, Vol. I (October – March, 1912-1913), p.200
 - 3 The Psychologist Looks at Art, London, Longman, 1937, p.78
 - 4 Initial, stressed, syllable, oblique, buried, and crossed alliteration
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Four years of WIN - a statistical comprehension - by Evangelos Katsioulis

Celebrating the first four years of the World Intelligence Network, CIVIQ, HELLIQ and OLYMPIQ High IQ societies, I present you an overview of each of the WIN member societies.

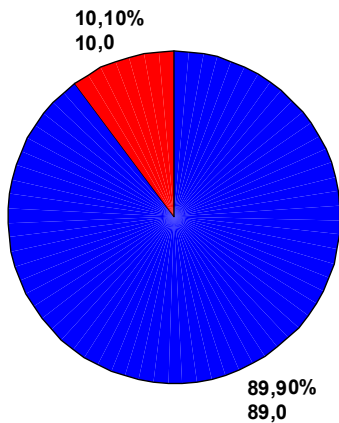
This presentation is based on a comparison of each society synthesis on specific selected interesting qualities.

All the information used for this research has been collected and processed during the period 2001-2004. Monitoring of each society has been up to date till 01 November 2004. At the specific time frame, CIVIQ society has 99 members, HELLIQ society 39, OLYMPIQ society 15, PARS society 37 and GIGA society 6. I used a very friendly Statistical software (SPSS Manager 10.0 for Windows) and all tables and graphs are products of this program. Each approach is followed by a brief discussion and my remarks.

Axon 1: Gender

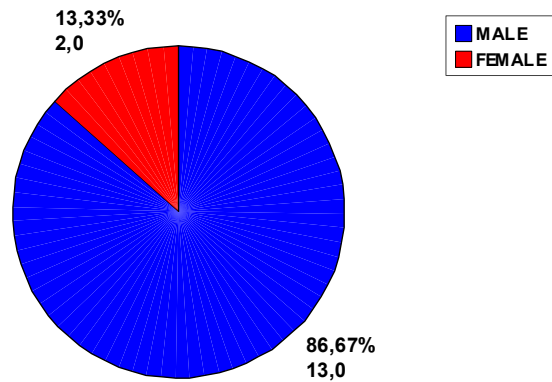
CIVIQ society members

Gender



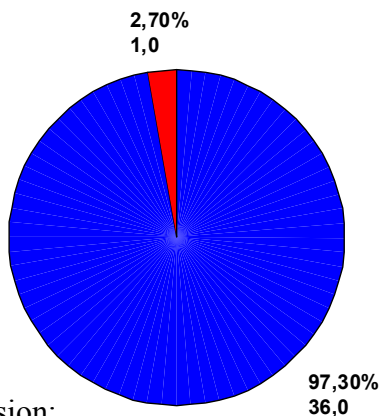
OLYMPIQ members

Gender



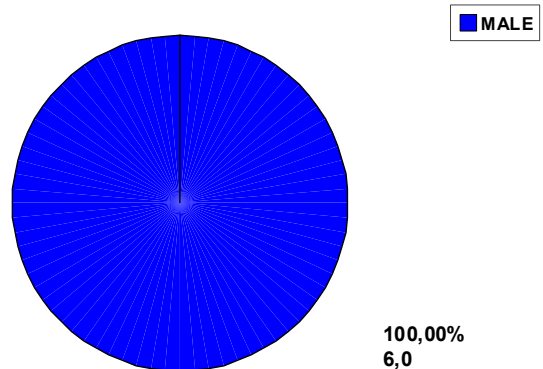
PARS members

Gender



GIGA members

Gender



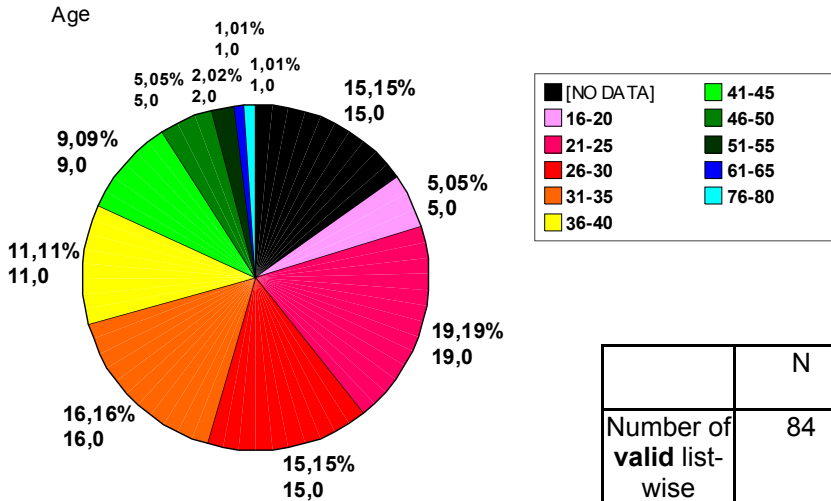
Discussion:

1. Apparently, women are not as interested as the men in getting involved in intelligence societies
2. Elevation of the requirements for the membership in a high IQ society is followed by a direct decrease in the percentage of the female members
3. The sequence of the increasing percentage of females in the WIN societies is:
GIGA < PARS < HELLIQ < CIVIQ < OLYMPIQ

Axon II: Age

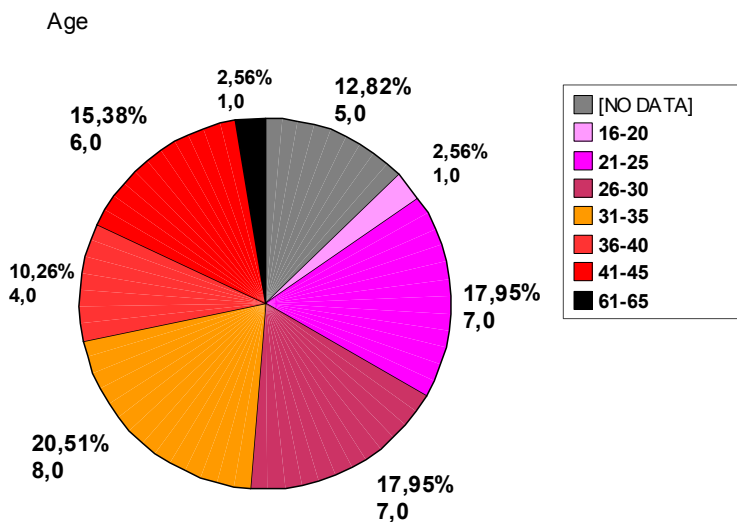
Presentation of the population of each society into groups of 5 years size for better visualization of the internal distribution is followed by the statistical description of the synthesis commending limits, mean age and standard deviation.

CIVIQ society members



| | N | Minimum | Maximum | Mean | Std. Deviation |
|--------------------------------|----|---------|---------|-------|----------------|
| Number of valid listwise cases | 84 | 17 | 78 | 32,79 | 10,52 |
| Missing cases | 15 | | | | |
| Total cases | 99 | | | | |

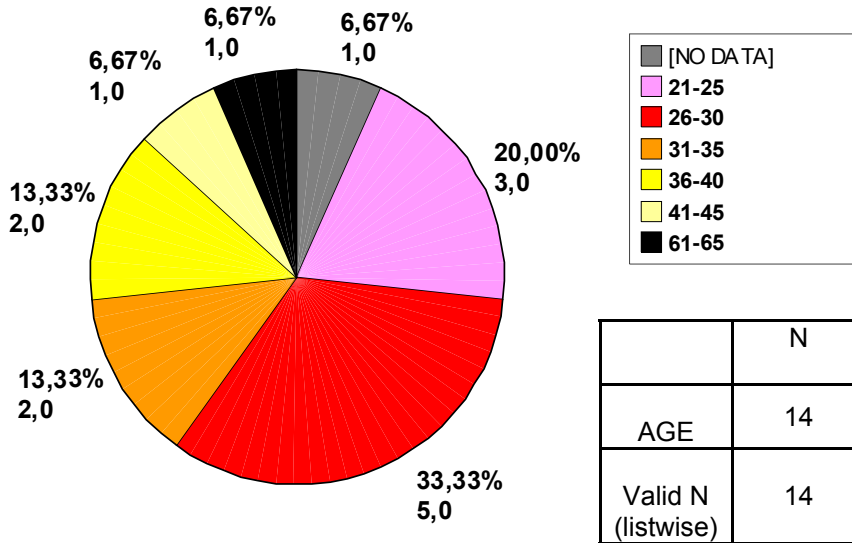
HELLIQ members



| | N | Minimum | Maximum | Mean | Std. Deviation |
|--------------------|----|---------|---------|-------|----------------|
| AGE | 34 | 20 | 61 | 32,65 | 8,66 |
| Valid N (listwise) | 34 | | | | |

OLYMPIQ members

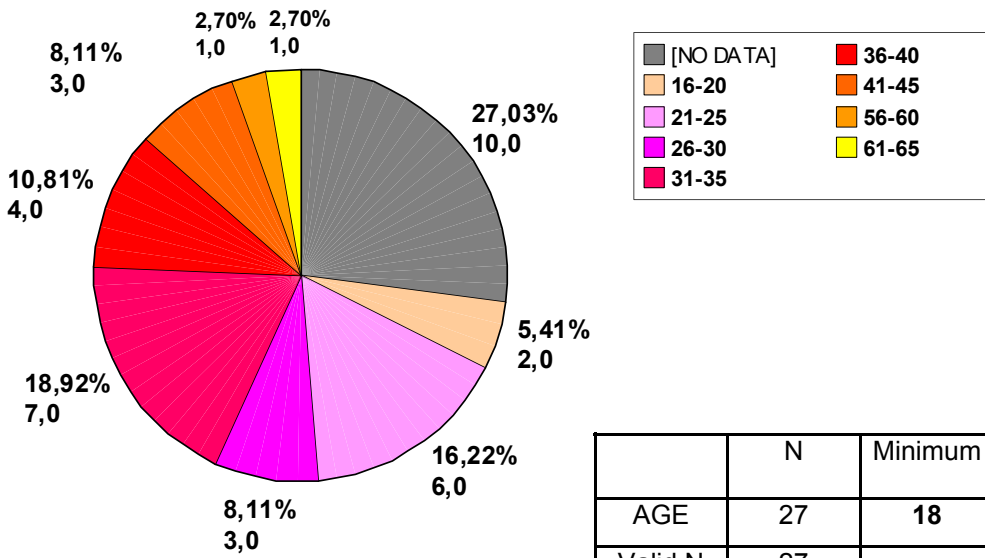
Age



| | N | Minimum | Maximum | Mean | Std. De- viation |
|-----------------------|----|---------|---------|-------|---------------------|
| AGE | 14 | 22 | 61 | 32,79 | 10,24 |
| Valid N (listwise) | 14 | | | | |

PARS members

Age

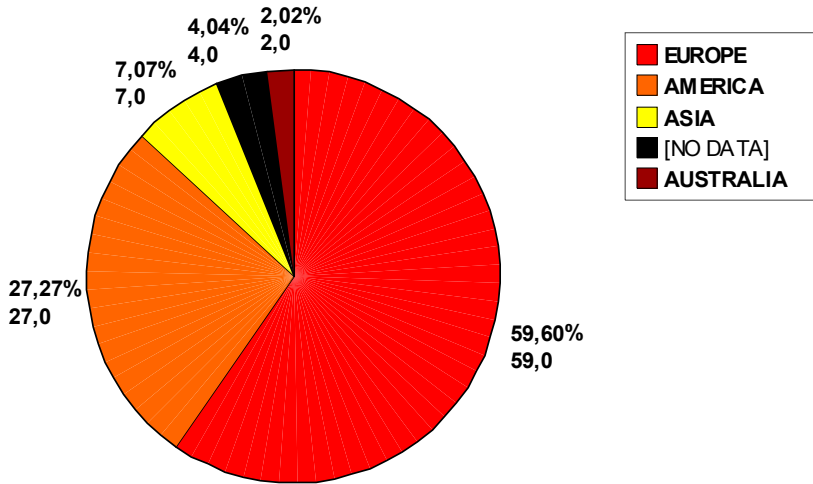


| | N | Minimum | Maximum | Mean | Std. De- viation |
|-----------------------|----|---------|---------|-------|---------------------|
| AGE | 27 | 18 | 61 | 32,63 | 10,96 |
| Valid N (listwise) | 27 | | | | |



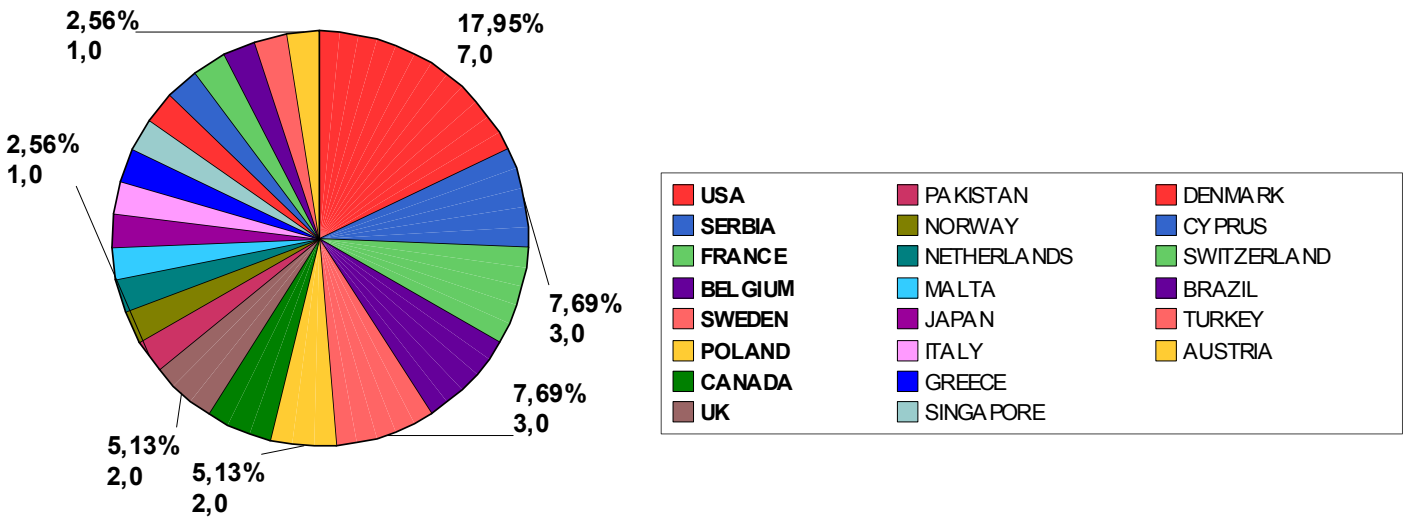
CIVIQ society members

Location - Continent



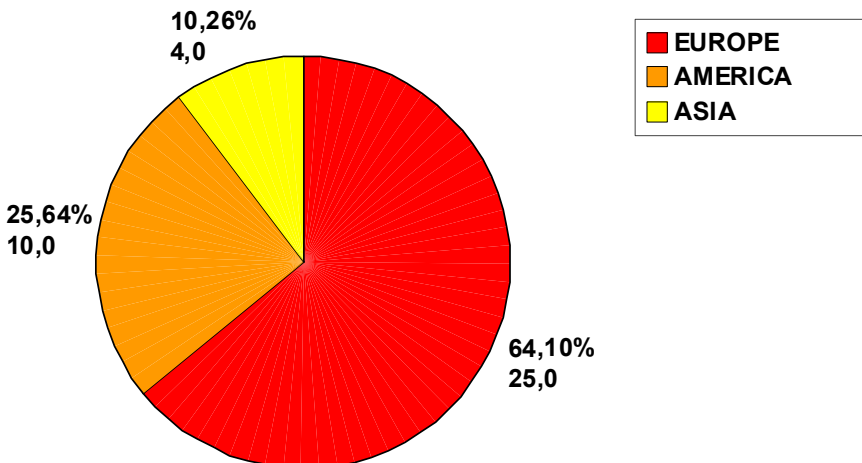
HELLIQ members

Location - Countries



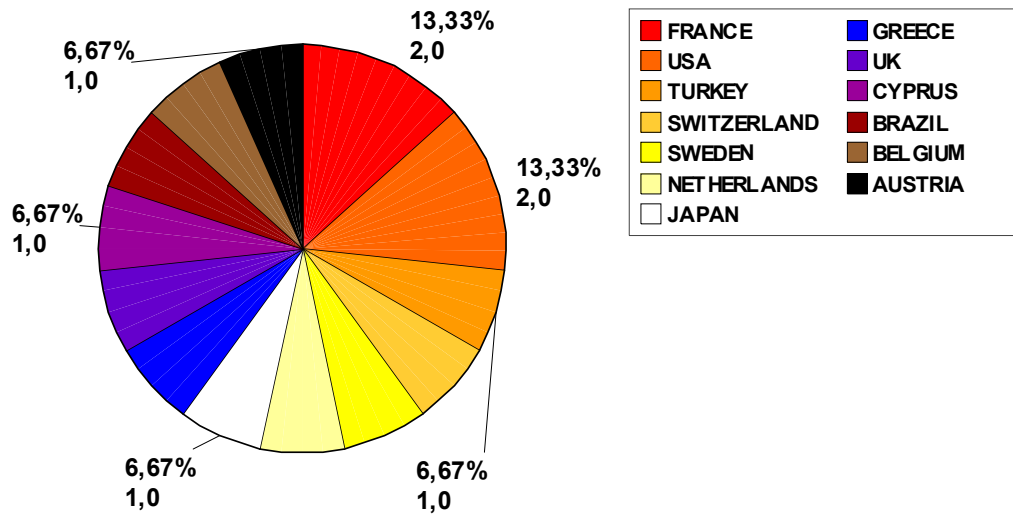
HELLIQ members

Location - Continent



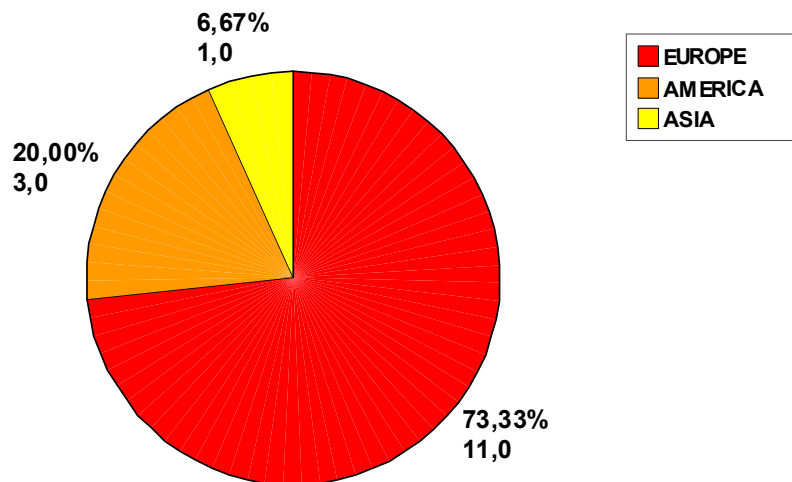
OLYMPIQ members

Location - Countries



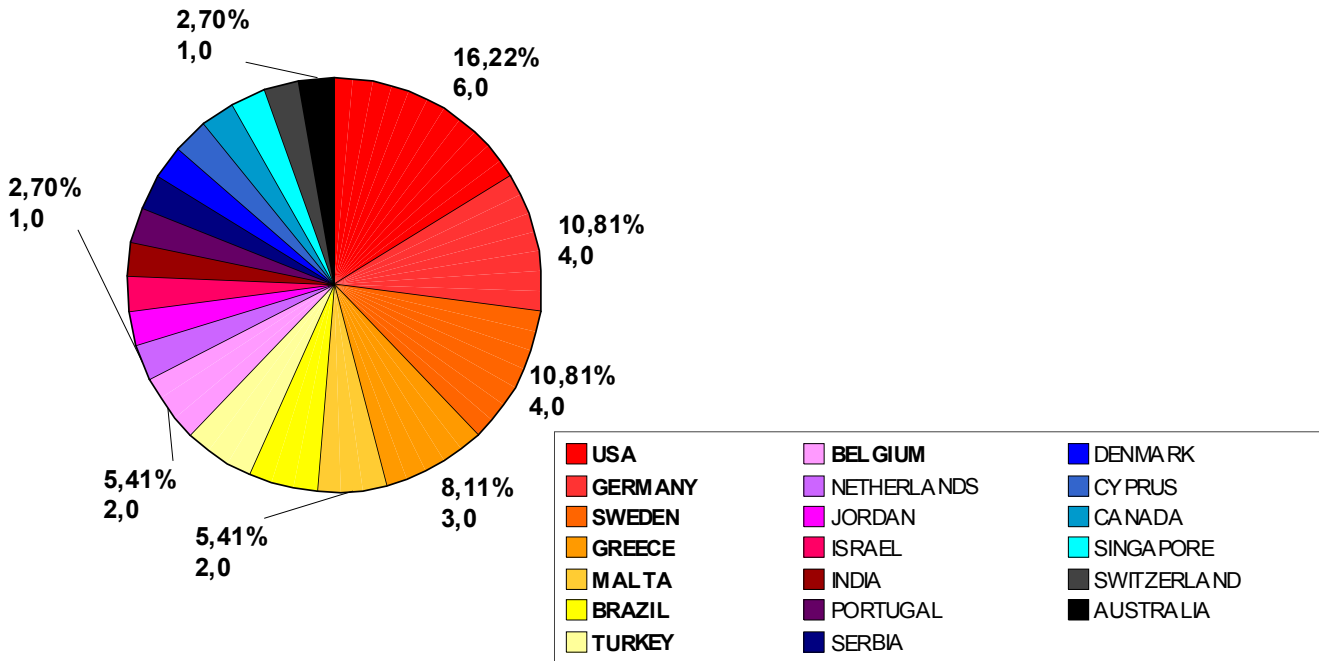
OLYMPIQ members

Location -Continent



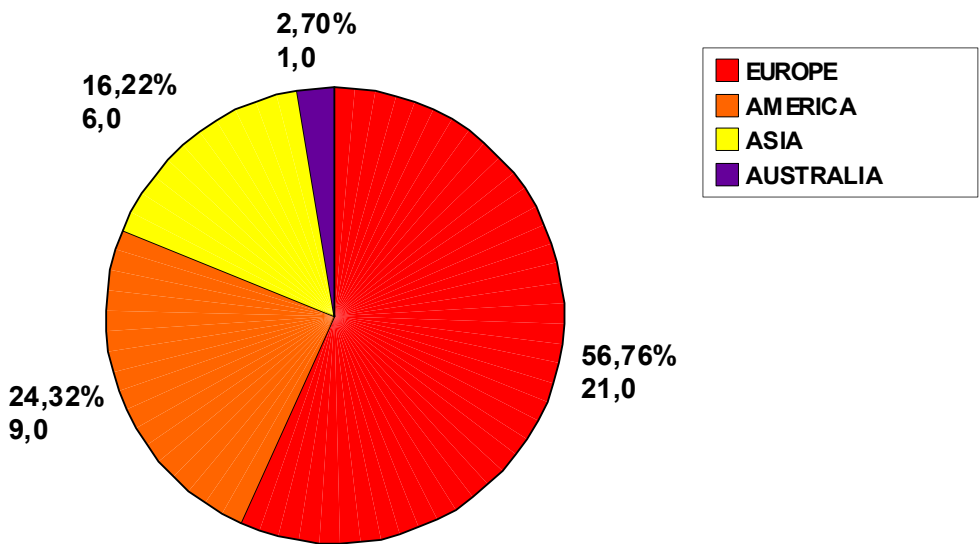
PARS members

Location - Countries



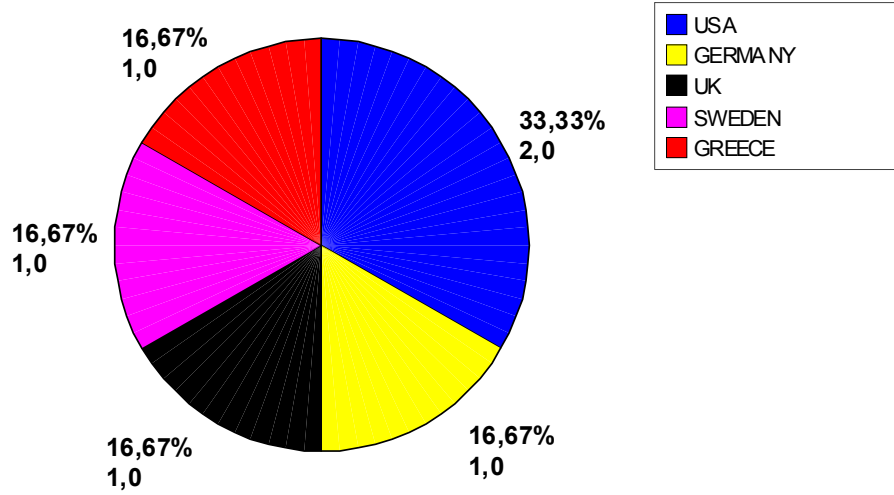
PARS members

Location - Continent



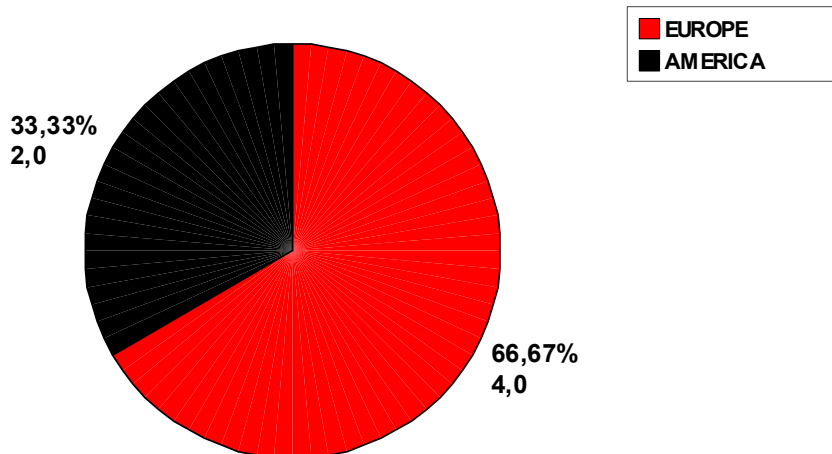
GIGA members

Location - Countries



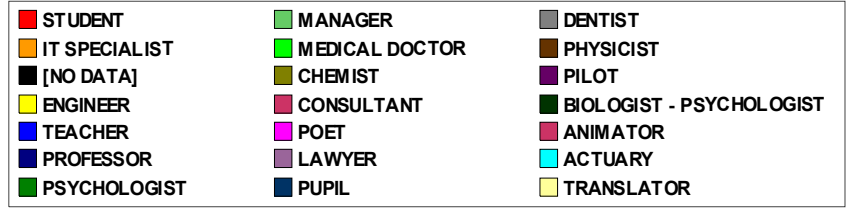
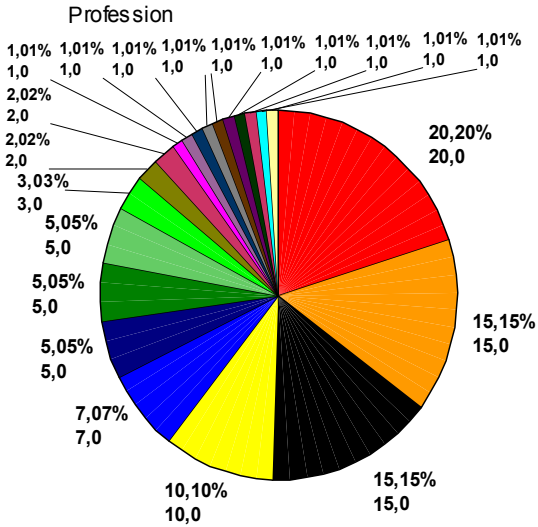
GIGA members

Location - Continent

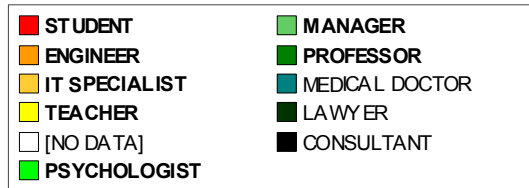
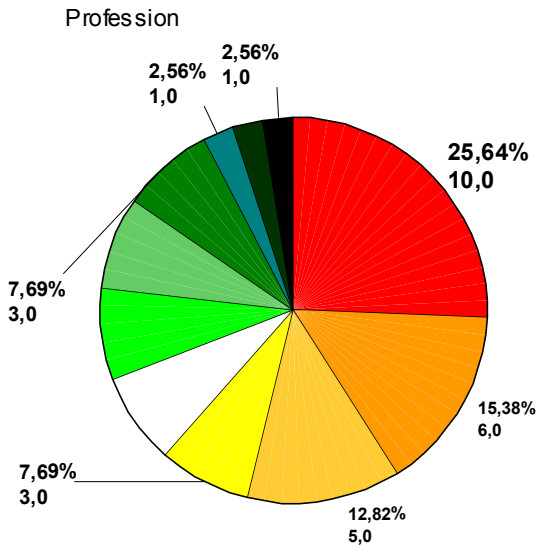


Axon IV : Profession

CIVIQ society members

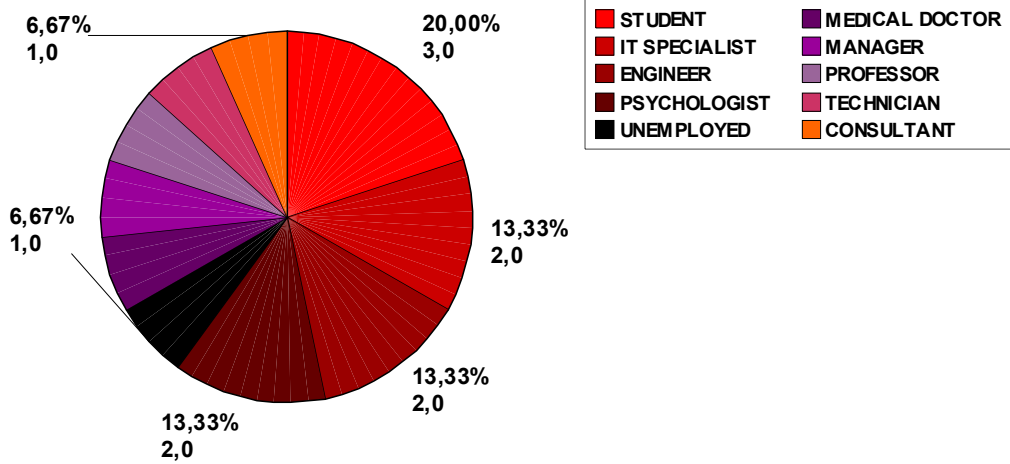


HELLIQ members



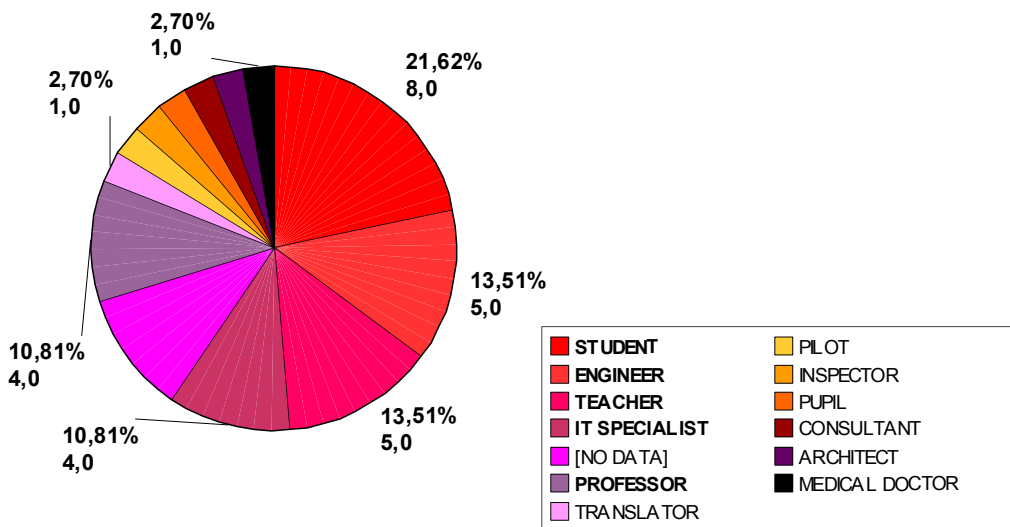
OLYMPIQ members

Profession



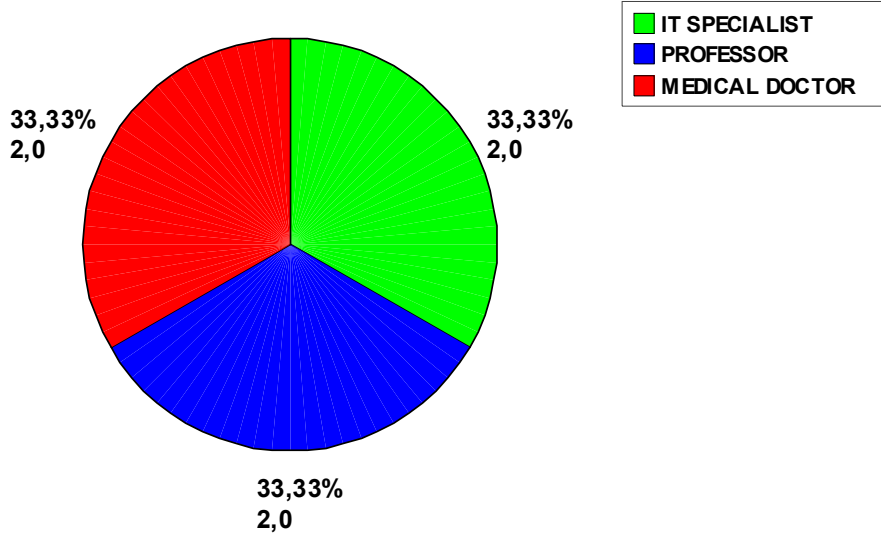
PARS members

Profession



GIGA members

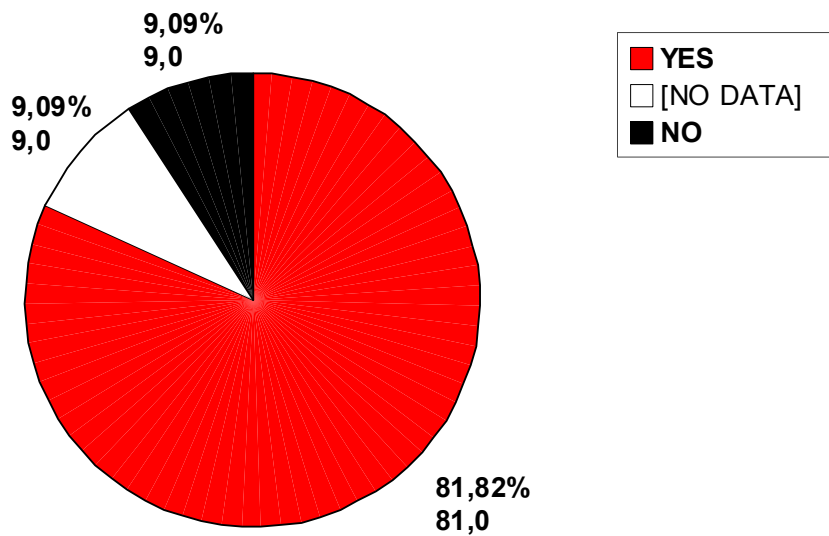
Profession



Axon V : Academic – Higher Education

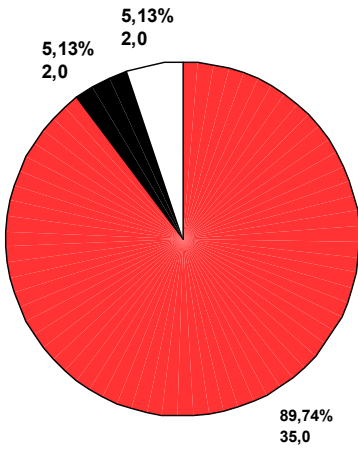
CIVIQ society members

Academic - Higher education (+/-)



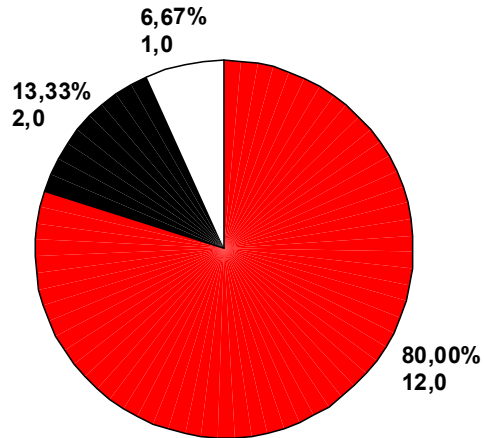
HELLIQ members

Academic - Higher Education (+/-)



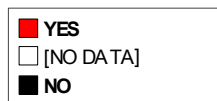
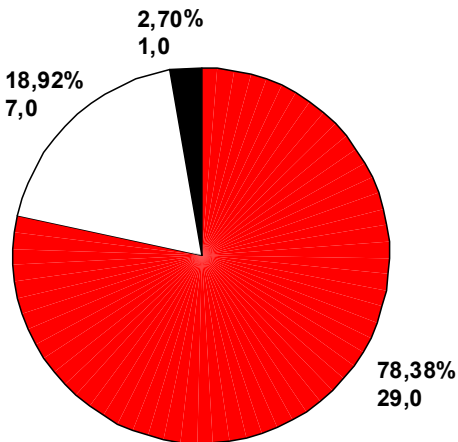
OLYMPIQ members

Academic - Higher Studies (+/-)



PARS members

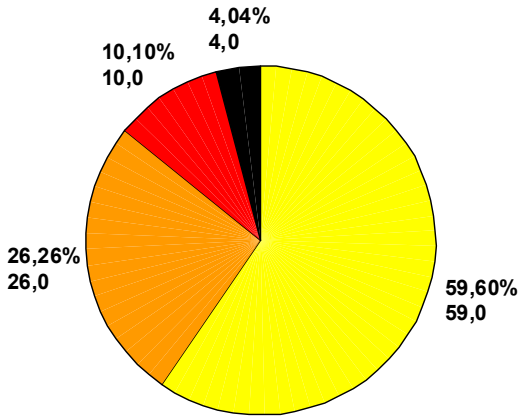
Academic - Higher Education (+/-)



Axon VI : Post – Graduate Studies

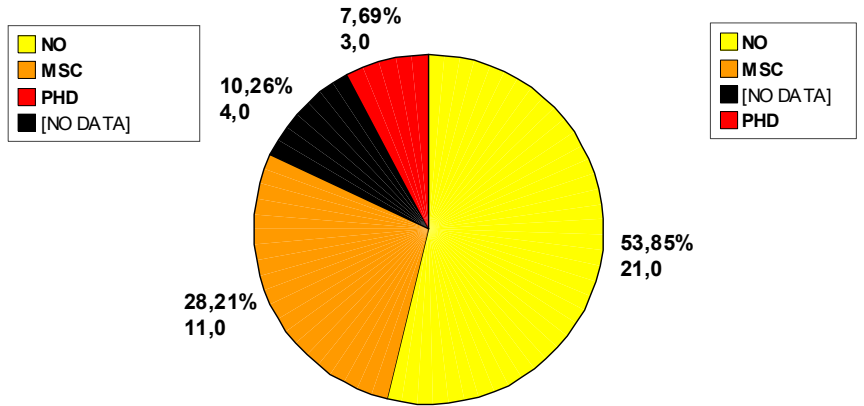
CIVIQ society members

Post-Graduate Studies



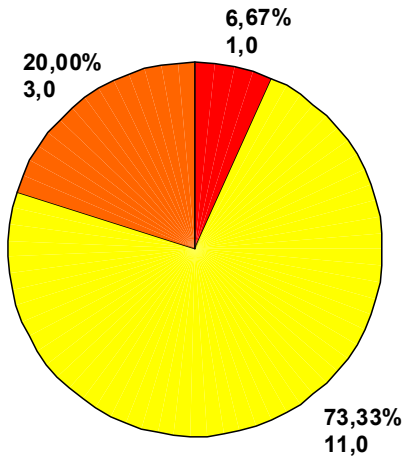
HELLIQ members

Post- Graduate Studies



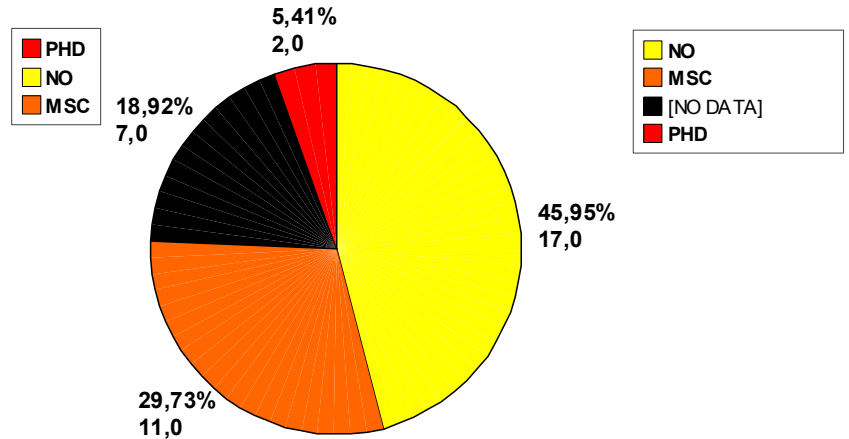
OLYMPIQ members

Post - Graduate Studies



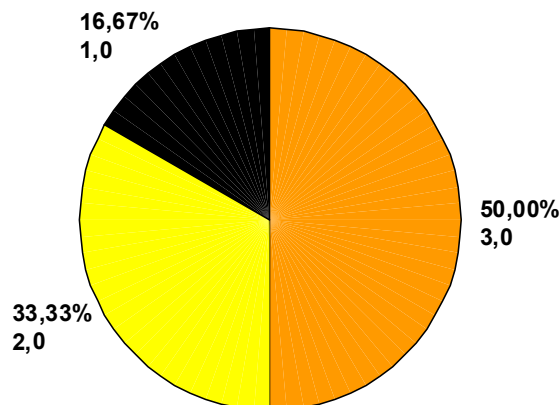
PARS members

Post - Graduate Studies (+/-)



GIGA members

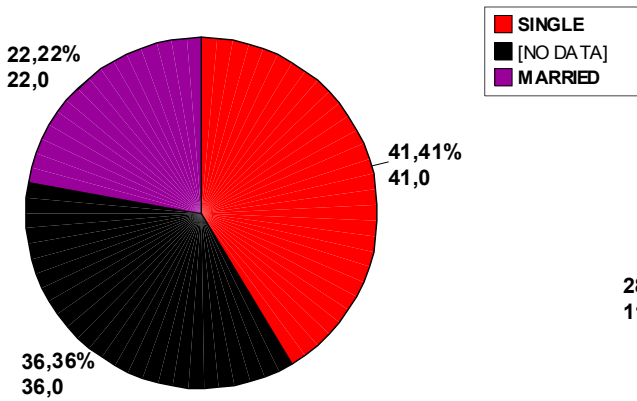
Post - Graduate Studies (+/-)



Axon VII : Marital Status

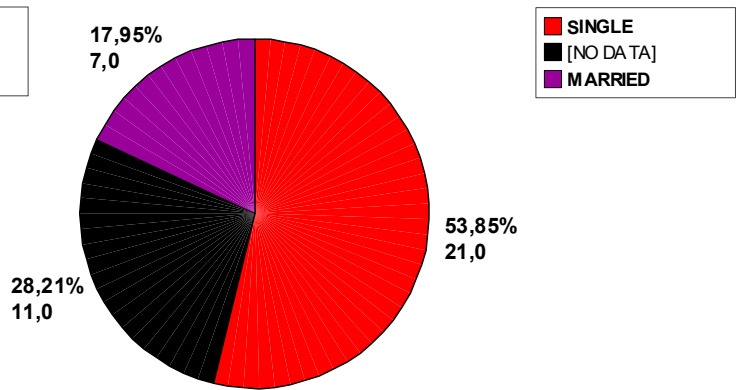
CIVIQ society members

Marital Status



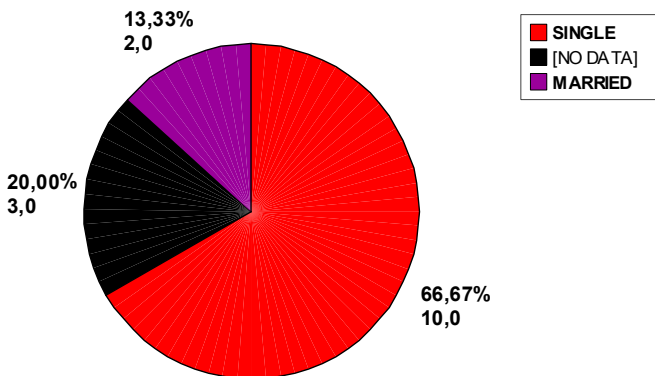
HELLIQ members

Marital Status



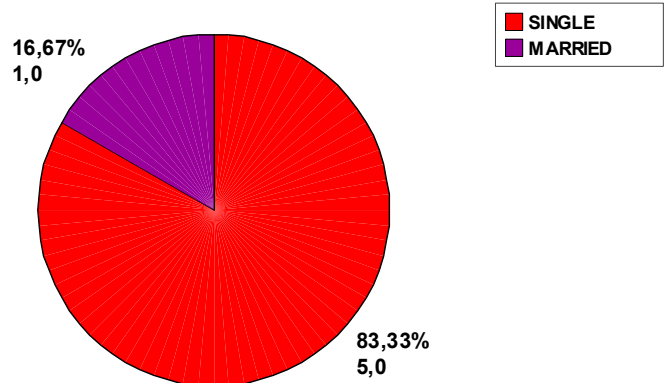
OLYMPIQ members

Marital Status



GIGA members

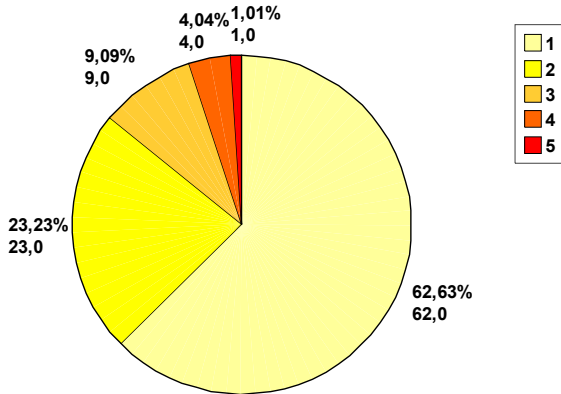
Marital Status



Axon VIII : WIN societies memberships

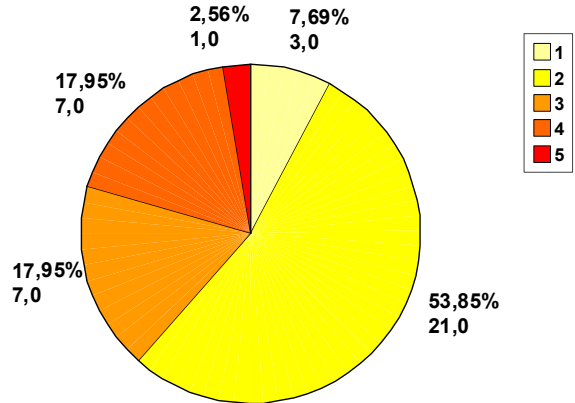
CIVIQ society members

WIN societies memberships



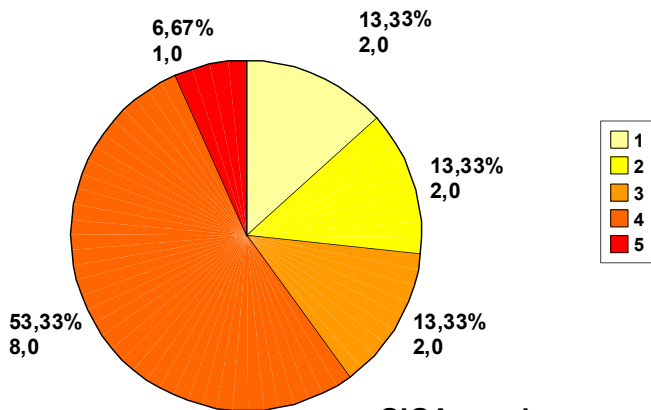
HELLIQ members

WIN societies memberships



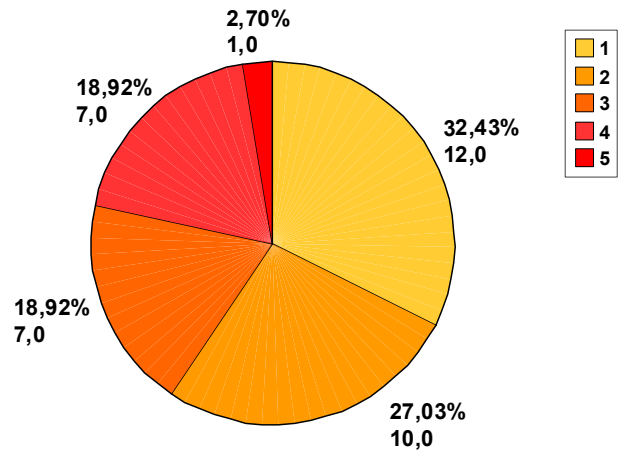
OLYMPIQ members

WIN societies memberships



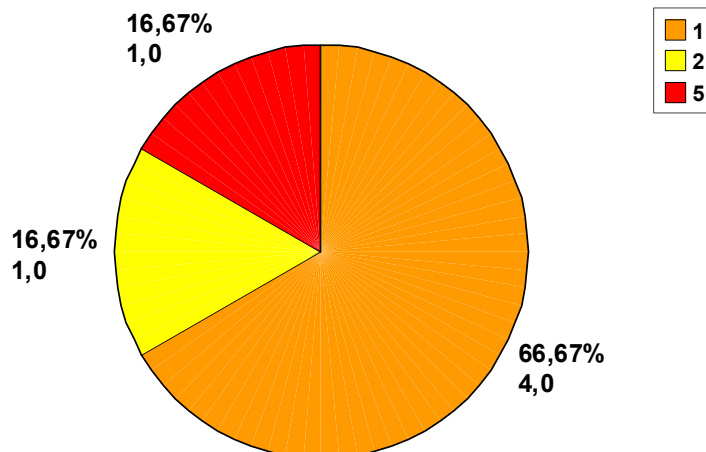
PARS members

WIN societies memberships



GIGA members

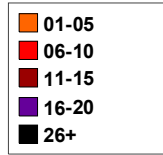
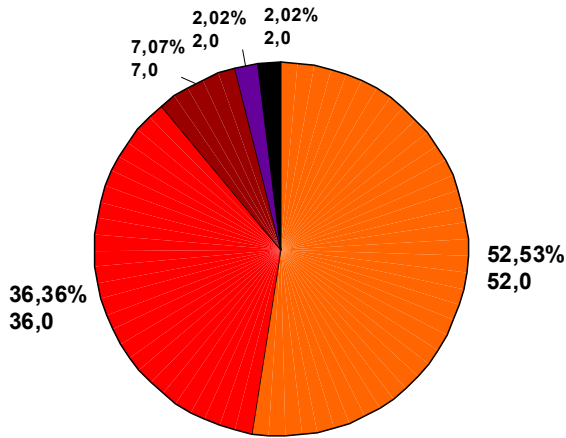
WIN societies memberships



Axon IX : IQ societies memberships

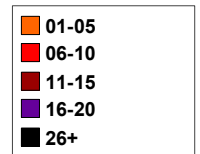
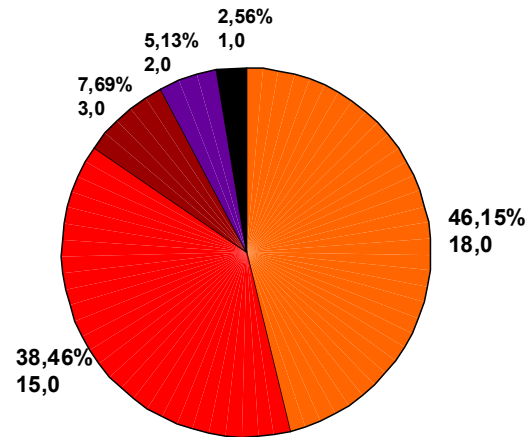
CIVIQ society members

IQ societies memberships



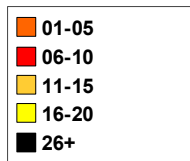
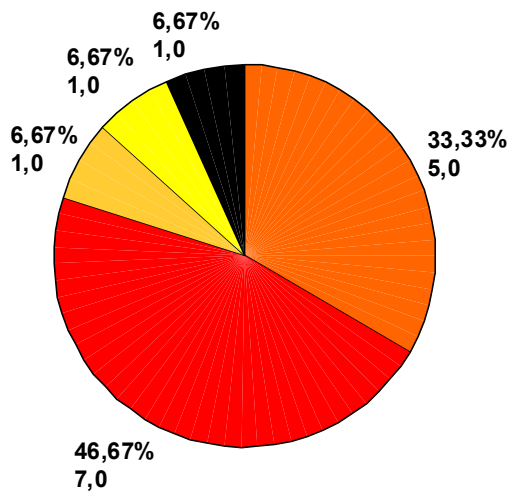
HELLIQ members

IQ societies memberships



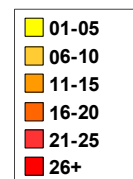
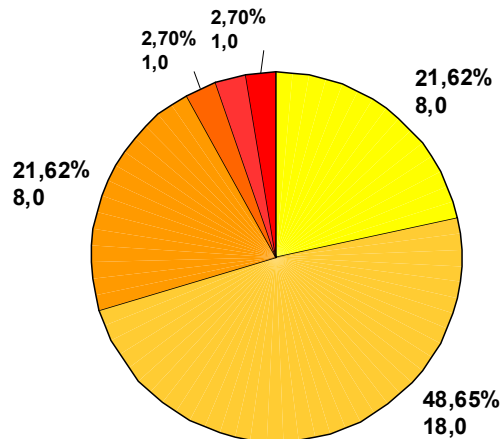
OLYMPIQ members

IQ societies memberships



PARS members

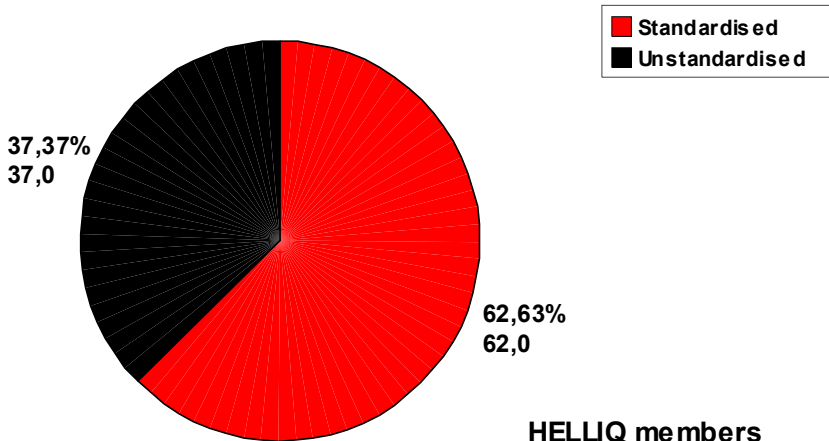
IQ societies memberships



Axon X : Standardized or not admission tests

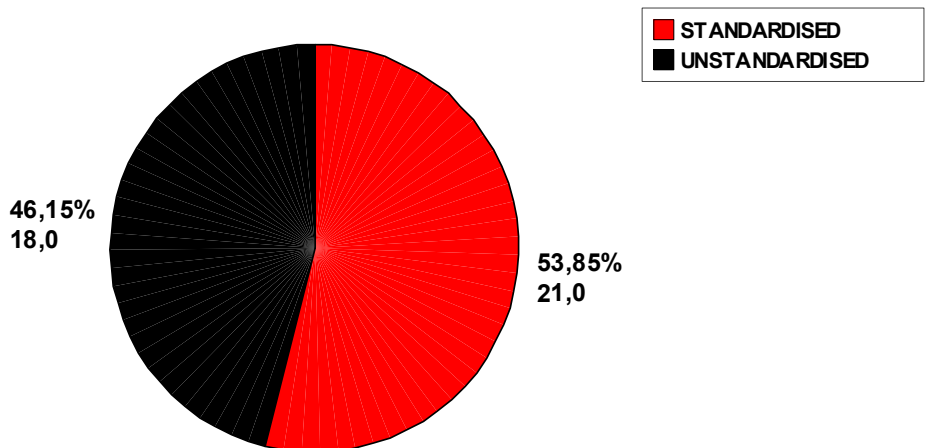
CIVIQ society members

Standardised qualifying test (+/-)



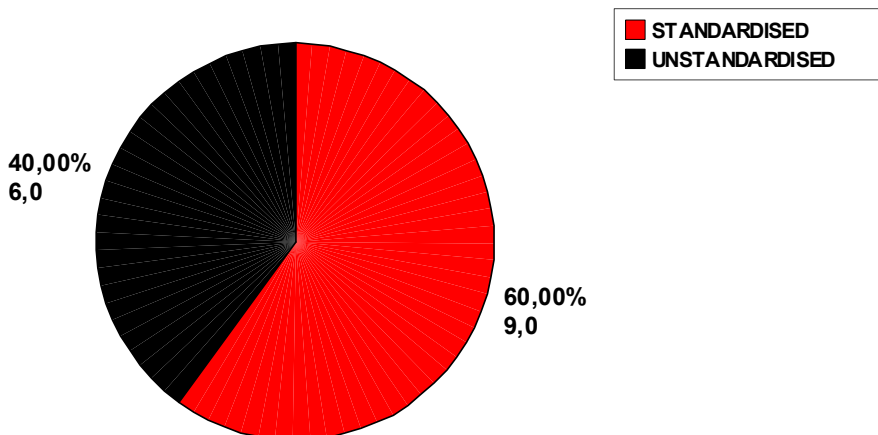
HELLIQ members

Standardised qualifying test (+/-)



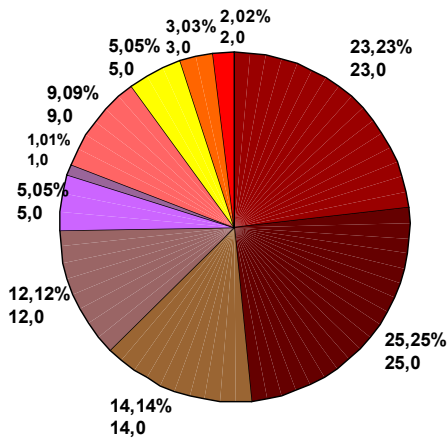
OLYMPIQ members

Standardised qualifying test (+/-)



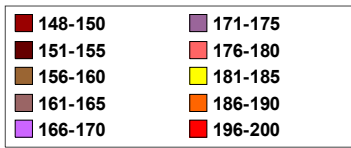
CIVIQ society members

IQ



Axion XI: IQ

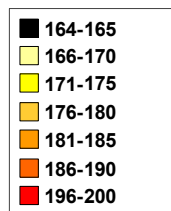
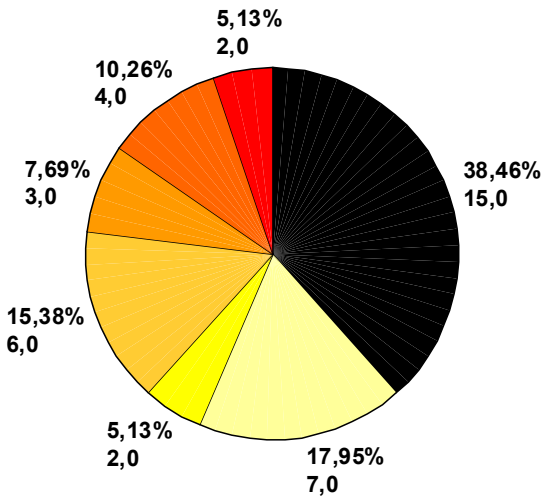
The description and calculation of all IQ scores following has been applied using a standard deviation of 16



| | N | Minimum | Maximum | Mean | Std. Deviation |
|--------------------|----|------------|------------|---------------|----------------|
| IQ | 99 | 148 | 200 | 160,74 | 12,73 |
| Valid N (listwise) | 99 | | | | |

HELLIQ members

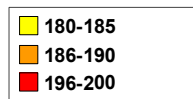
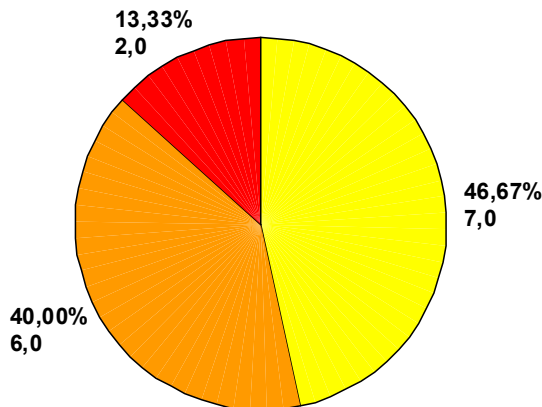
IQ



| | N | Minimum | Maximum | Mean | Std. Deviation |
|--------------------|----|------------|------------|---------------|----------------|
| IQ | 39 | 164 | 200 | 173,15 | 10,02 |
| Valid N (listwise) | 39 | | | | |

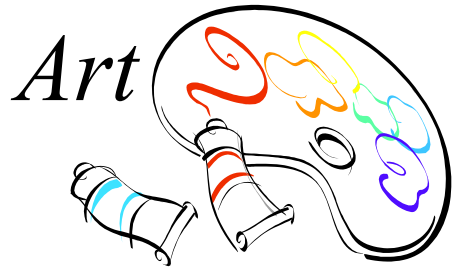
OLYMPIQ members

IQ



| | N | Minimum | Maximum | Mean | Std. Deviation |
|--------------------|----|------------|------------|---------------|----------------|
| IQ | 15 | 180 | 200 | 185,67 | 6,11 |
| Valid N (listwise) | 15 | | | | |

A lot can be discussed on the fore-mentioned charts concerning the societies and all the friends around. Hope I helped in knowing more of us, essential parameter to walk ahead.



Le lac Monet - by Julie Tribes



The Angel - by Hernan Chang

If an angel could come here now
and told you what the Truth was.
And if he told you about the meaning of things
in this world and the value of existence.
Would you stay here? or
Would you try to follow him to Heaven?

If the angel asked you to stay
despite all the suffering and troubles,
to fight for your highest ideals and
for the things that you had always fought.
Would you stay here? or
Would you try to follow him to Heaven?

And if the angel after talking to you
just smiled and looked into your eyes.
And then slowly vanished while saying:
“You know what to do, you don’t need me”.
Would you stay here? or
Would you still try to follow him to Heaven?

It is the umpteen time that somebody
asked me whether I saw that angel or not
I just said: “yes, I saw the angel” and
“I also told him that I will stay here till the end”
Then they asked me: “And then what he said...”,
“He didn’t said anything else except...”, I replied.

If an angel could come here now
And told you what the Truth was.
And if he told you about the meaning of things
in this world and the value of existence.
Would you stay here?
Or would you try to follow him to Heaven?



Poetry

Spider - by Kay Lindgren

Resplendent in black sequins,
poised as a funambulist,
she walks a boxwood twig
with stunning stiletto stealth.

She plumbs a filament,
then plummets down the line.
Bold bungee jumper!

Soon, she will have framed
a rose window worthy of Chartres.

She reels out highwires;
she swings through the air.
She always catches on.
She knows her ropes.

She flies like a Wallenda.
All eyes on her glaze in amazement.
Even the wind oohs and ahs.

Ah, but the wind
upstages the performer, twisting
a glistening thread about her middle.

Oh, but the wind
is cruel, for it just
leaves her hanging.

So, circus girl, can you tumble
and trapeze your way
out of this wretched web
you have unwittingly spun?

Inteligencia - by Irene Alexandra Taboada

De la inexistencia de lo factual,
Una muy alta cognición es implicada.

Silencio y Observación,
Son sus minuciosos y detallistas aliados,
Y si a uno solo de ellos conocieras,
El resto al completo implicado quedaría.

Exploración haciendo honor a Silencio y Observación acompaña,
Pues invisible suele desear ser a sus propios ojos...

Metacognición su inseparable compañera es,
Siempre dentro de sí misma,
y tan amiga también de Silencio y Observación.
Abstraída siempre deambula...

Peligro se esconde al otear a diferencia,
La cual deja siempre a Curiosidad obnubilada y totalmente absorta...
A veces vuelve en sí, y llama a Exploración...

Inteligencia se enamora perdidamente de Excelencia
Que con significados verdaderos aguarda la llegada de esta su amada.
No siempre son entendidas y aceptadas,
Ni por altas ni por enamoradas.

Significados, Desentuerros,
Símbolos, Implicaciones,
Diferencias, Crucigramas,
Puzles y Cribas,
a su encuentro siempre viven cual sombras,
Y mientras ocurre,
La vida sucede...

Nueva York, 22 Abril 2004

Intelligence (translation of the original)

Of the inexistence of the factual,
A very high cognition is implied...

Silence and Observation,
Are her meticulous and detailist allied,
And if to one only of them you would met,
The rest completely implied will be.

Exploration making honor to Silence and Observation accompanies,
As invisible he often wishes to be to his own eyes...

Metacognition his inseparable partner is,
Always inside herself,
And so good friend also from Silence and Observation.
Abstracted always she saunters...

Danger hides himself at the scan of Difference,
That always lets to Curiosity obnubiled and totally absorted...
Sometimes (Curiosity) comes to herself and calls to Exploration...

Intelligence falls in love desperately of Excellence
That with truthful meanings awaits the arriving of this her beloved.
Not always they are understood and accepted,
Nor for high nor for enamored.

Meanings, Afterpoints,
Simils, Implications,
Differences, Crosswords,
Puzzles and Riddles,
to her encounter always live
Like shadows,
And while it occurs,
The life happens...



My Love has a Sixth Sense - by Hernan Chang

Let me tell you my friend
Something that you may not believe
That in the world of freaky things
My love has no comparison
She has a sixth sense
Yes, she has a sixth sense
And she can tell you whether or not UFOs exist
And she can tell you whether the man was in the moon or not
And she can tell you whether there is something on the other side or not
And she can tell you if the machines will take over humanity or not
Yes, she is freaky but I love her so much
My freaky love has a sixth sense
But she ain't act like she knows all that
She is just a simple girl
That's why I love her some much
'cause she is freaky but she doesn't freak me out
'cause she tells me over and over again
"don't worry, nothing bad will happen"

Sometimes, I don't where she is
But she surely knows where I am
and that's fine with me
and that's fine with me

Let me tell you my friend
That in the world of freaky things
My love has no comparison
She has a sixth sense
Yes, she has a sixth sense, my love has one
Yes, she has a sixth sense, my love has one
And that's fine with me
And that's fine with me

The solution to the riddle published in the 1st edition

- by Maria Claudia Faverio

First: Ingenious (white hat); second: Laborious (blue hat); third: Keen-Witted (black hat) and fourth Judicious (grey hat). If Ingenious arrives before the member who wears a blue hat, and this member is not Judicious, obviously he must be either Keen-Witted or Laborious (first clue). From the fifth clue, we know that Judicious doesn't arrive first, and we also know that he is not second (from the fourth clue), so he must be either third or fourth. Let's assume that Judicious arrived third. Then the order of arrival would be: Ingenious, Keen-Witted, Judicious and Laborious (Laborious didn't arrive just before Judicious, fifth clue). Now we know from the fourth clue that Keen-Witted cannot be second, so we have to discard the possibility that Judicious is third, and we have to start again with Judicious as fourth. In this case the order of arrival would be: Ingenious, Laborious, Keen-Witted and Judicious. (The order of arrival cannot be Laborious, Ingenious, Keen-Witted and Judicious, as Ingenious must be the member with the white hat, and the member with the white hat cannot be second, according to the fourth clue. Moreover, if this were the order of arrival, Laborious would be the member with a white hat, an obvious contradiction.) This time, if we go through the clues, we cannot find any contradiction in the order of arrival. Let's see if we can also match the colours of the hats. Laborious is obviously the one with the blue hat (first clue). Then we know from the fourth clue that the member with the white hat is not Judicious, not the member who arrived second or Keen-Witted. So it must obviously be Ingenious who wears a white hat. Now we know from the second clue that Keen-Witted doesn't wear a grey hat, so it must be Judicious who wears a grey hat, and Keen-Witted wears a black hat.