Goethean Studies

at Rudolf Steiner College

✣ 1999 ✣ 2000 ✣

with Dennis Klocek

and many others

Notebook by

Seth Miller

The space OUTSIDE of our bodies is the source of the will.

- 1. THOUGHT
- 2. WILL
- 3. EQUINAMITY ← Balance of FEAR, DOUBT, HATRED
- 4. POSITIVITY
- 5. OPENMINDEDNESS

FEAR BANISHES THE WILL.

★ We are not human beings seeking spiritual experiences, we are spiritual beings seeking human experiences.

THE MASTER IS SELF-LIMITING.

★ How you get there is what you get. ★

FEELING → MOVEMENT → CONCEPT

THOUGHT is a corpse of THINKING.

Thinking has no manifest element in it.

THOUGHT • INTELLECT — filter
THINKING • INTELLIGENCE — Creative

The certainty of pathology IS pathology.

THE ALCHEMICAL PROTOCOL FOR ASKING QUESTIONS.

What is reversing?

ENANTIADROMIA - Excess into its opposite.

What is CHANGING?

What is the WHOLE?

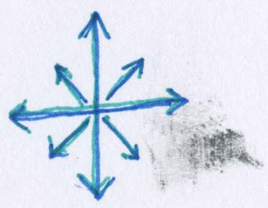
What is DIFFERENT?
(Listing)

Overload the intellect until it succumbs to the intelligence.

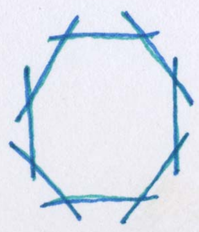
IMAGES SPEAK IN ARCHETYPES.

RHYTHM REPLACES POWER.

Expectations are based on memory.
Memory allows us to say "I".



CENTRIC



PERIPHERAL

2 conditions of an ARCHETYPE:
ALWAYS THE SAME
ALWAYS DIFFERENT
THE SAME THING IS CHANGING

PEACE EXERCISE:

A calm drive to LET GO and simply NOT HAVE THOUGHTS. A recognition of CHOICE in the matter ... it's a GAME.

* ↻ Redirection. Return to awareness.
* Exciting / Energetic calm
* Calm purposefulness

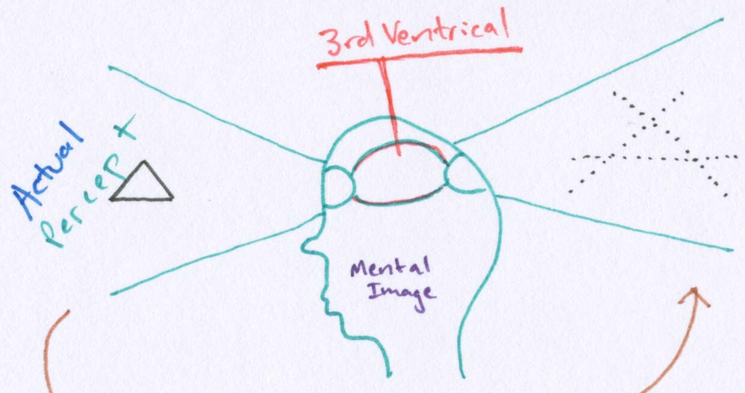
There is a difference between MEDITATION (concentration - NO THOUGHT) and SLEEP.

Mental Image is GIVEN

Archetypal ideas are GIVEN
(Δ, □, Justice)

THE GIVEN

Sensation
Perception



Idea
Ideation
Cognition

Connect Seeing/Hearing w/ Knowing = feeling of completeness in the soul.

Day-waking consciousness

In day-waking consciousness exists the possibility of experiencing/thinking the NOT-GIVEN.

Our ability to know is limited by what we know.

POLARITY

- Opposites
- Complementary
- Reciprocals

Not a REAL line but an IMAGE of a line.

IDEA (wisdom) → MOVEMENT (Process) → FORM (Corpus)

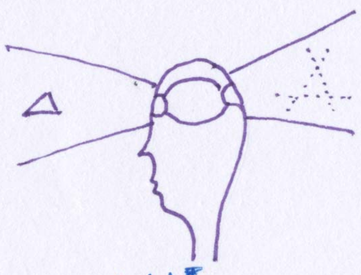
A Corpus of the movement (force) process of that formed the line.

CRYSTAL LIGHT		WATER DARKNESS
Straight		Curved
Quick		Slow
Awakening		Renewal
Contracting		Expansive
Cool		Warm
Consciousness		Lose consciousness / Sleep
Thinking		Willing
Antipathetic		Sympathetic
Forms		Moves
Upright		Horizontal

Substantia { Being — (Heirarchies)
Revelation – (Archetypes)
Ongoing Work-(Manifestation of Archetypes)
Wrought Work-(This object)

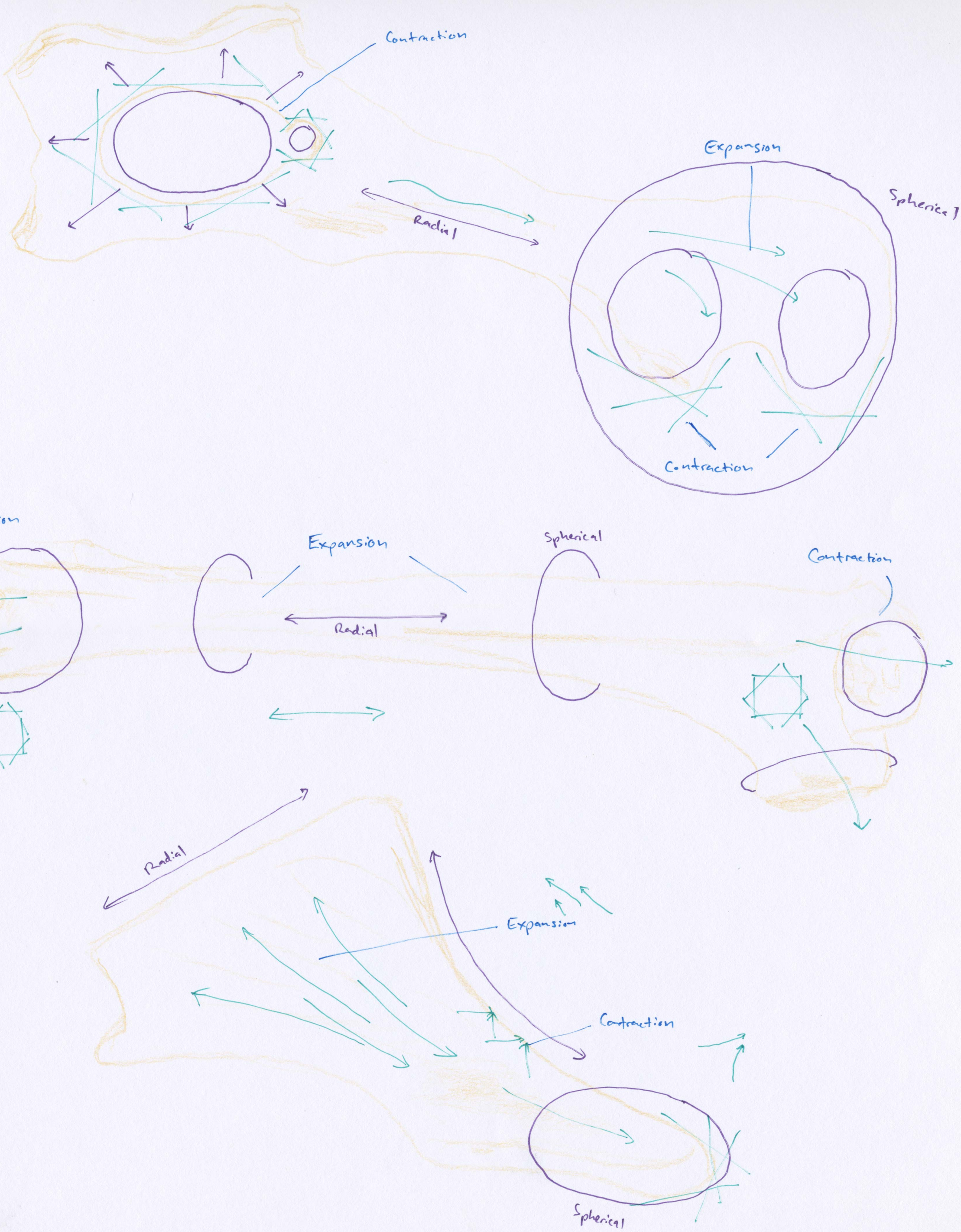
Eternal All
Trinity
Heirarchies
Archetype
Living Concept
Idea
Activity
Percept

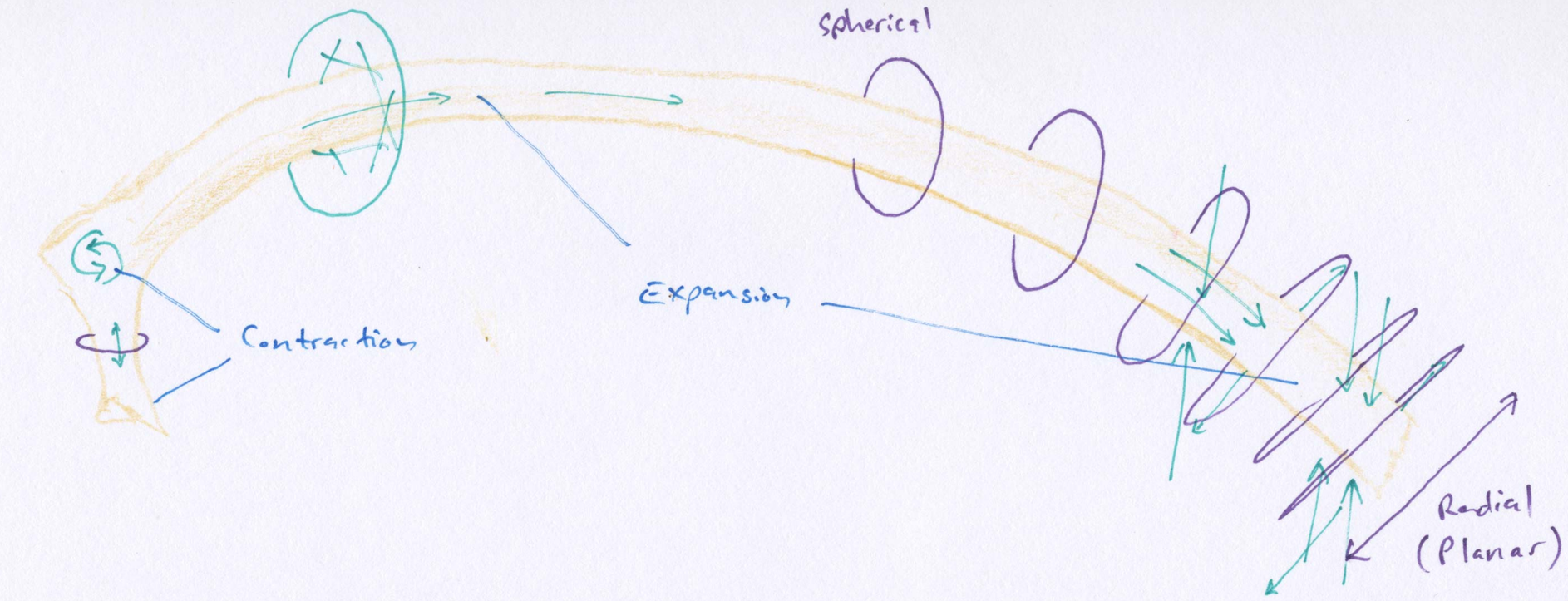
Eternal ALL
Trinity
Heirarchies
Archetype
Living Concept
Dead Concept

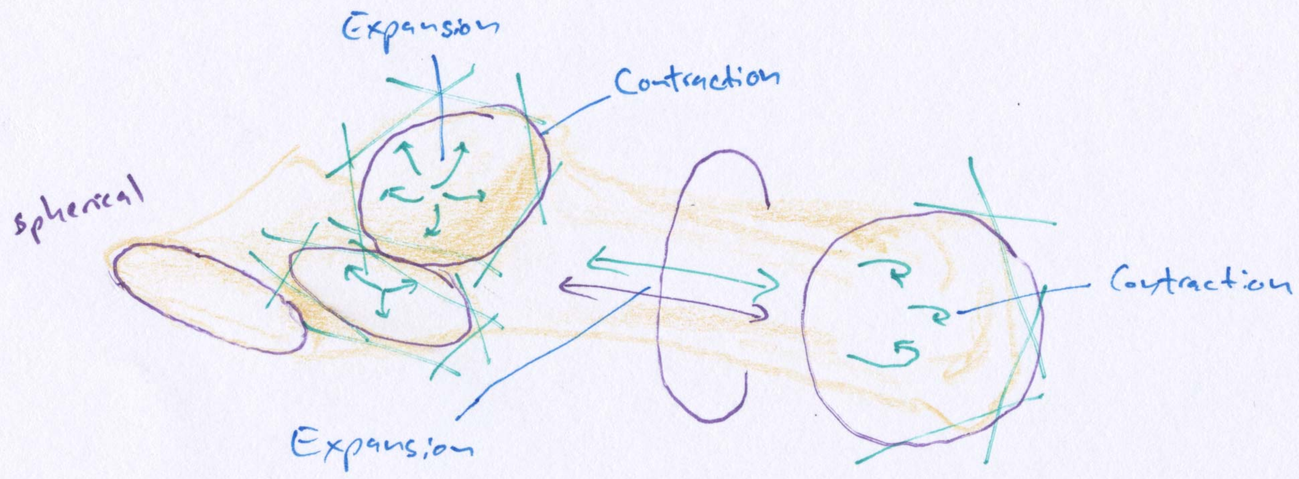


I am a RECTIFIER.

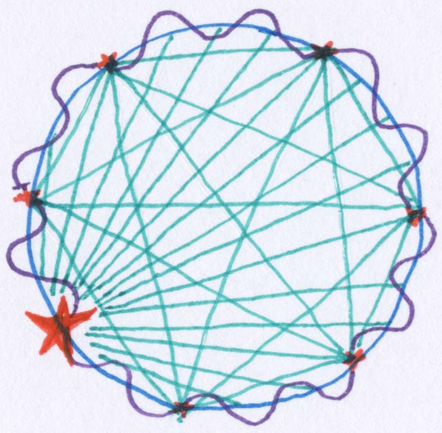
Peace Exercise: The location of SLEEP and the location of AWARENESS are different.
A thought remains as a mental residue for a short period of time – until another thought occurs.
This is a diagram of a THOUGHT:

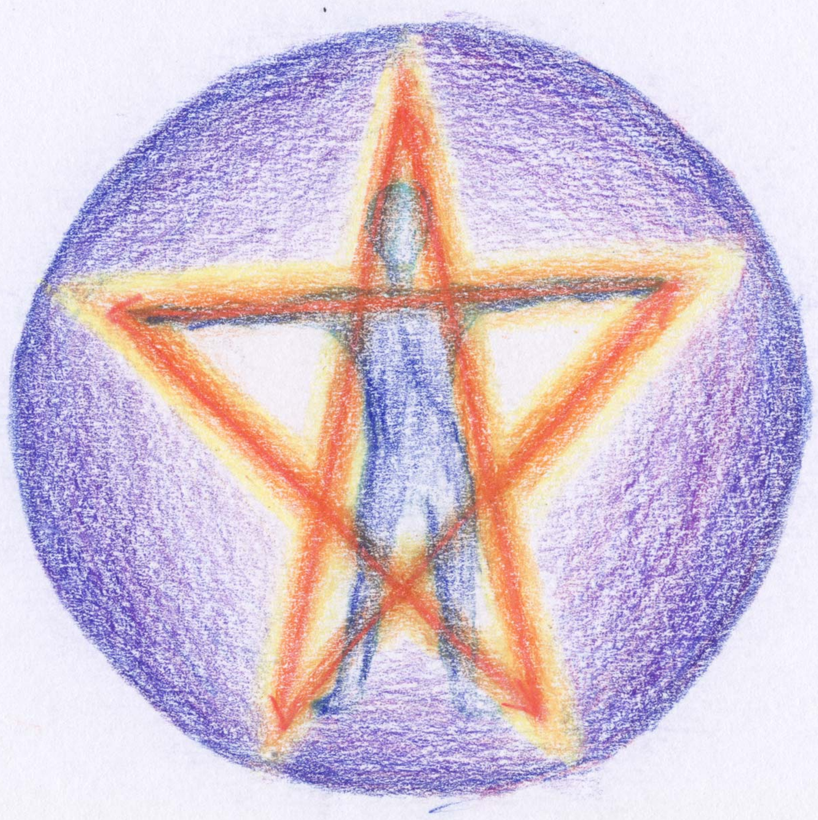

Contraction
Radial
Expansion
Spherical
Contraction
Contraction
Expansion
Spherical
Contraction
Radial
Expansion
Contraction
Spherical





MY STRENGHT IS MADE PERFECT IN MY WEAKNESS. ST. PAUL





THE ETHERIC STAR

Organs are processes.

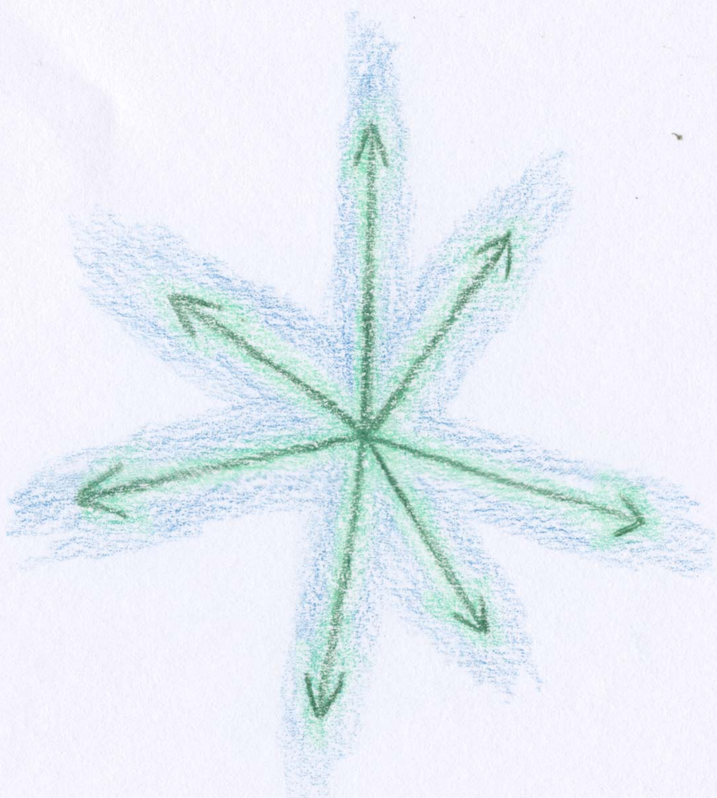
PHYSICAL Earth. Words themselves. "This is not that"
Lung.

ETHERIC Water. Motion. "This is changing into that"
Liver.

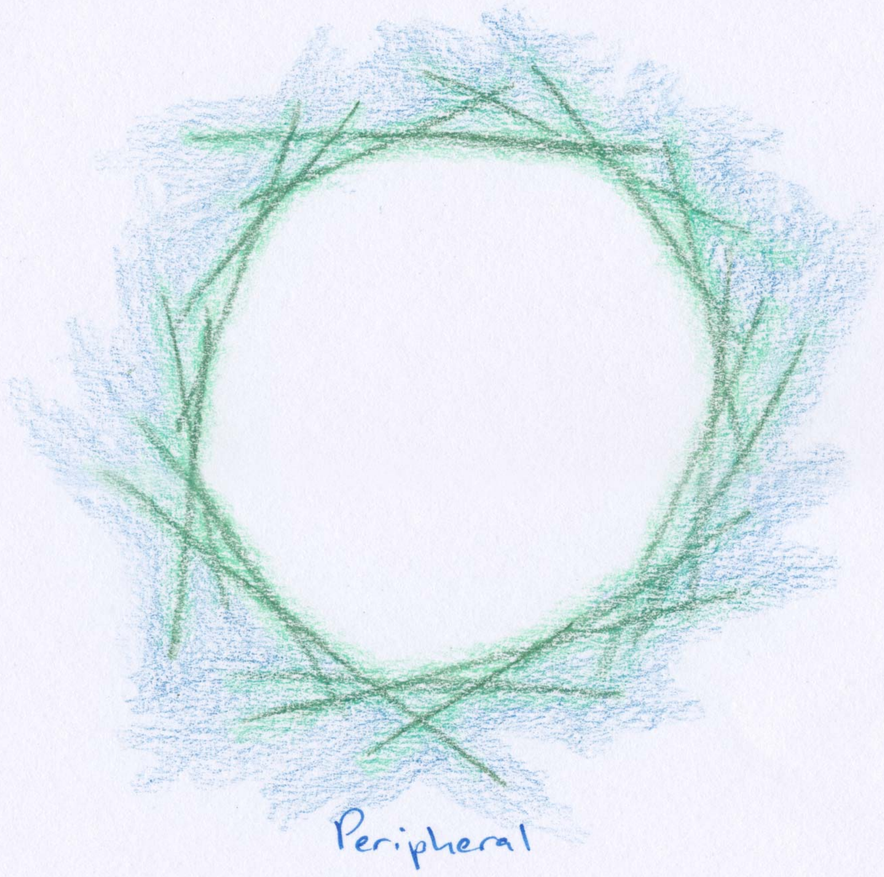
ASTRAL Air. Mood. "This is reversing into that"
Kidney.

The 4 Meteorological organs: Lung, Liver, Kidney, Heart.
In the body, 95% fluid.

Meteorological → constantly changing

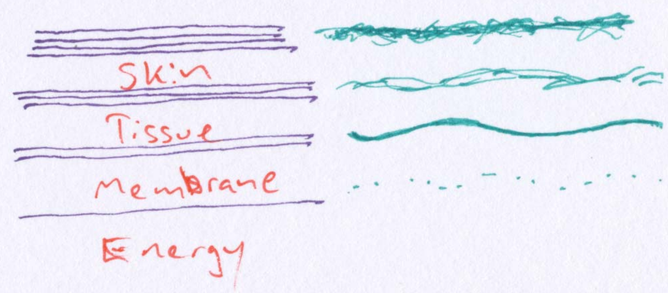


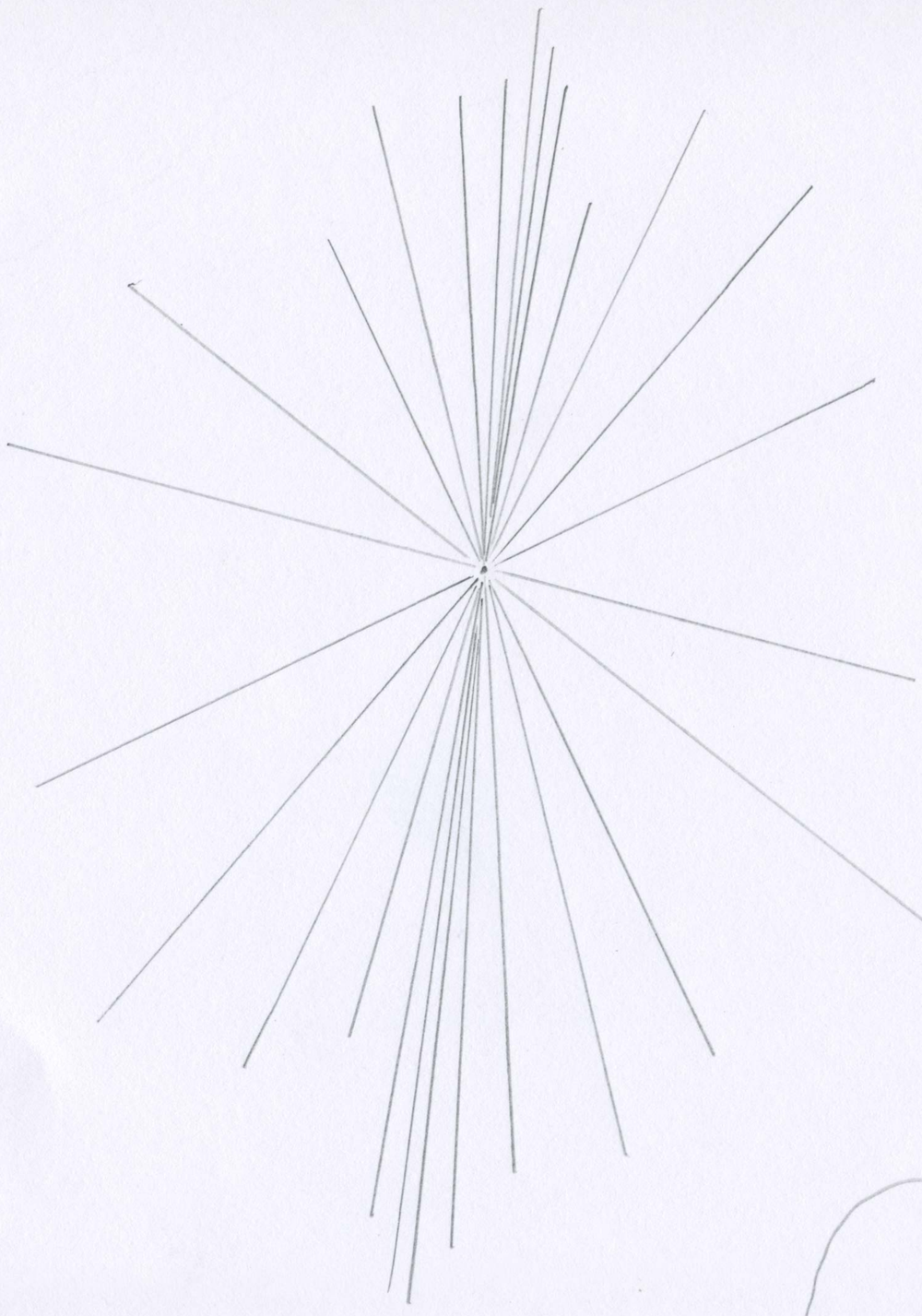
Central
Earthly
Fill in space ... Density



Peripheral
Cosmic
Creation of space

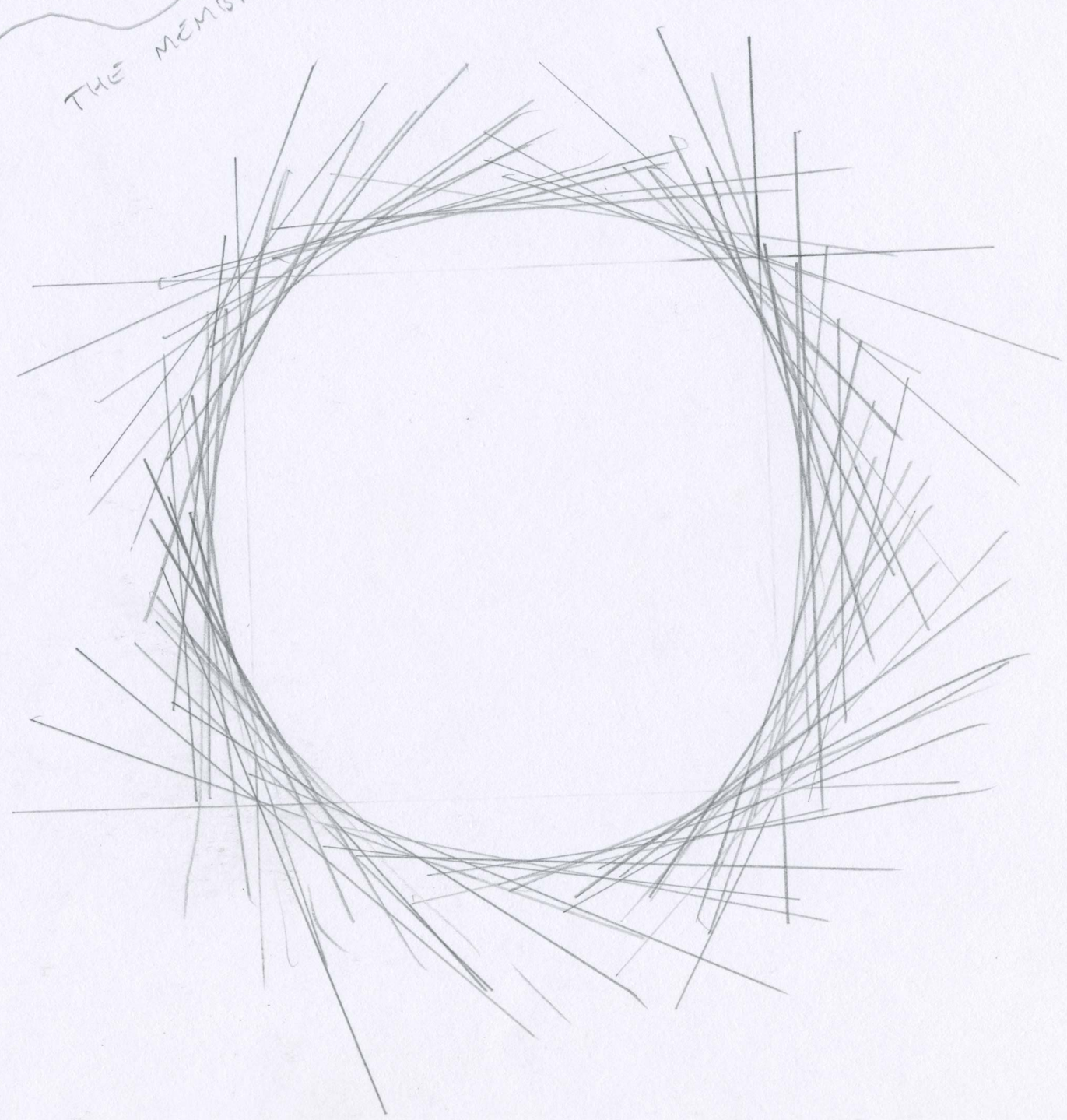
Medulla - centric
Cortex - peripheral





MASS
CENTRIC
GRAVITY
EARTHLY

THE MEMBRANE OF LIFE



SPACE
PERIPHERAL
LEVITY
COSMIC

Alchemical Oil

Healing, soothing substances

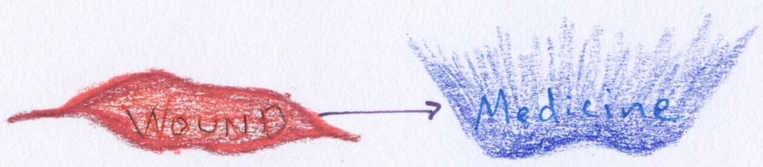
The Oil of Mercy - The oil in the soul, given to Seth ...

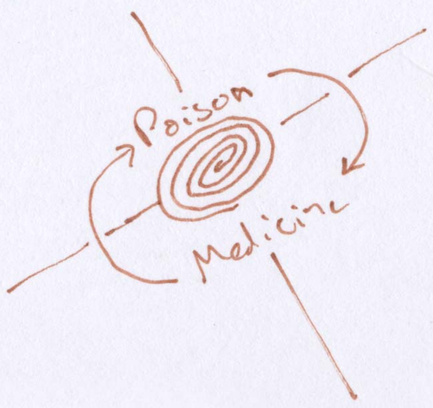
- Essential Oils
- Resinous Oils
- Film Oils
- Animal Oils
- Hydrogenated Animal Oils

"Detox is Retox"

Fire - HYDROGEN
Air - NITROGEN
Water - OXYGEN
Earth - CARBON

"Joy is the moving of the Will."





MAP: How do I solve problems?

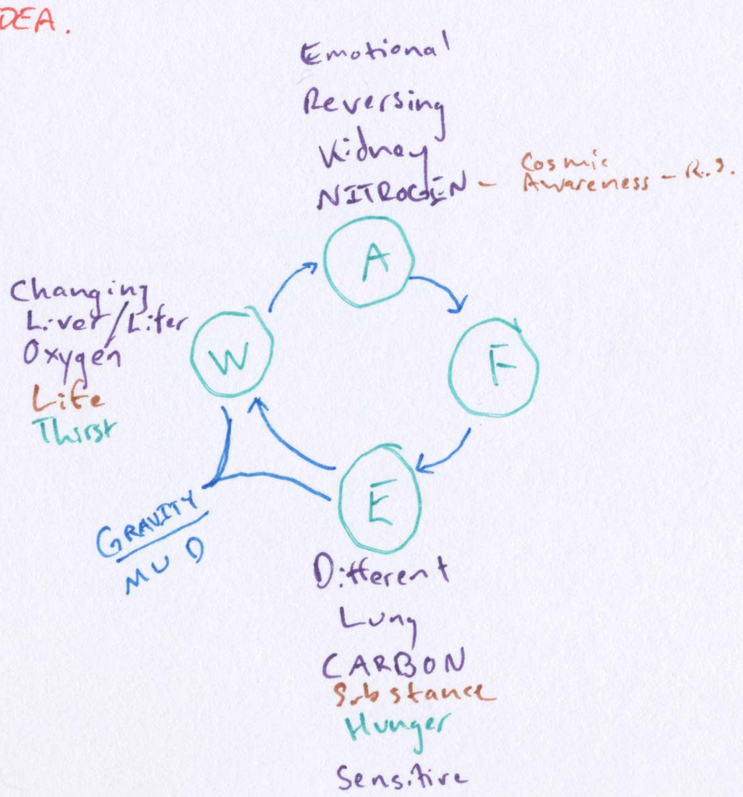
Will is the idea itself conceived as Force. -R.S.

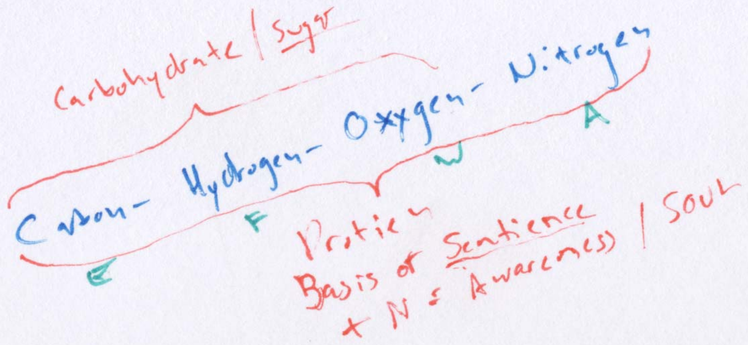
Unite in IDEA

PURE THINKING
NO CONTENT
Thinker + thinking are ONE in awareness.
No thought other than the Thinking.
Thinking is PURE WILL. Focused attention.
Radical, conscious unknowing.
Get rid of content to get to will.
The form of the I-being is pure thinking.

} Humans as an IDEA.

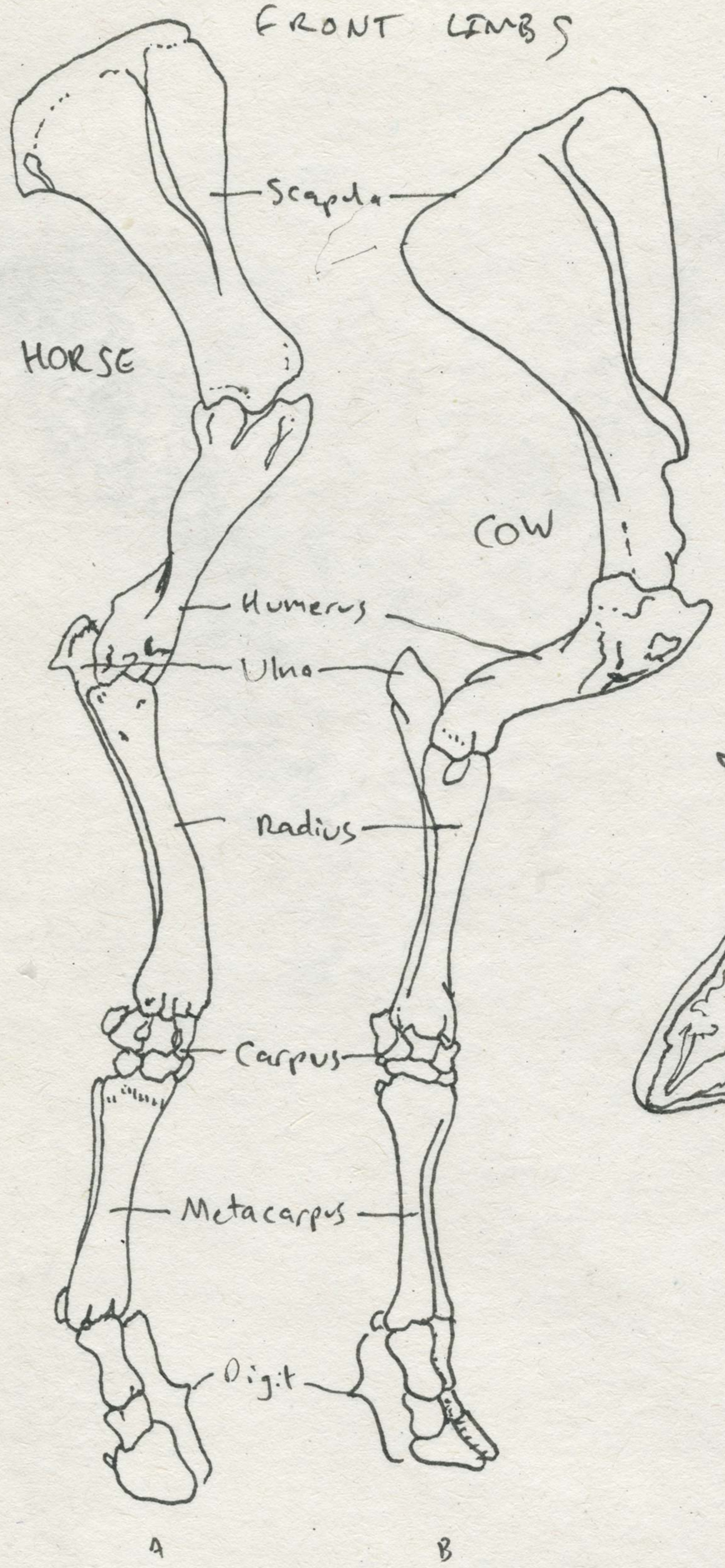
PURE PERCEPTION
Thoughts become Things.
"THAT"

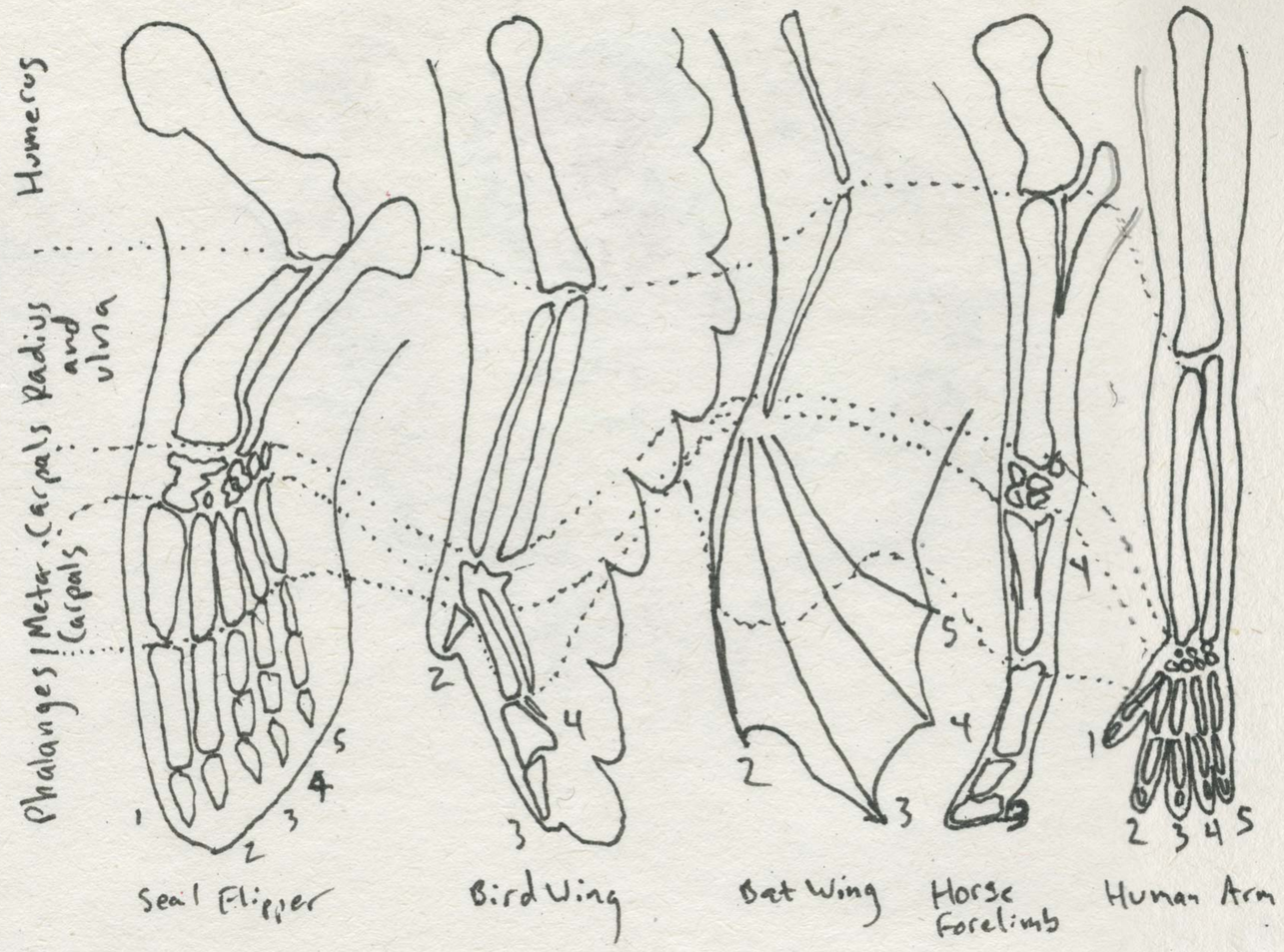


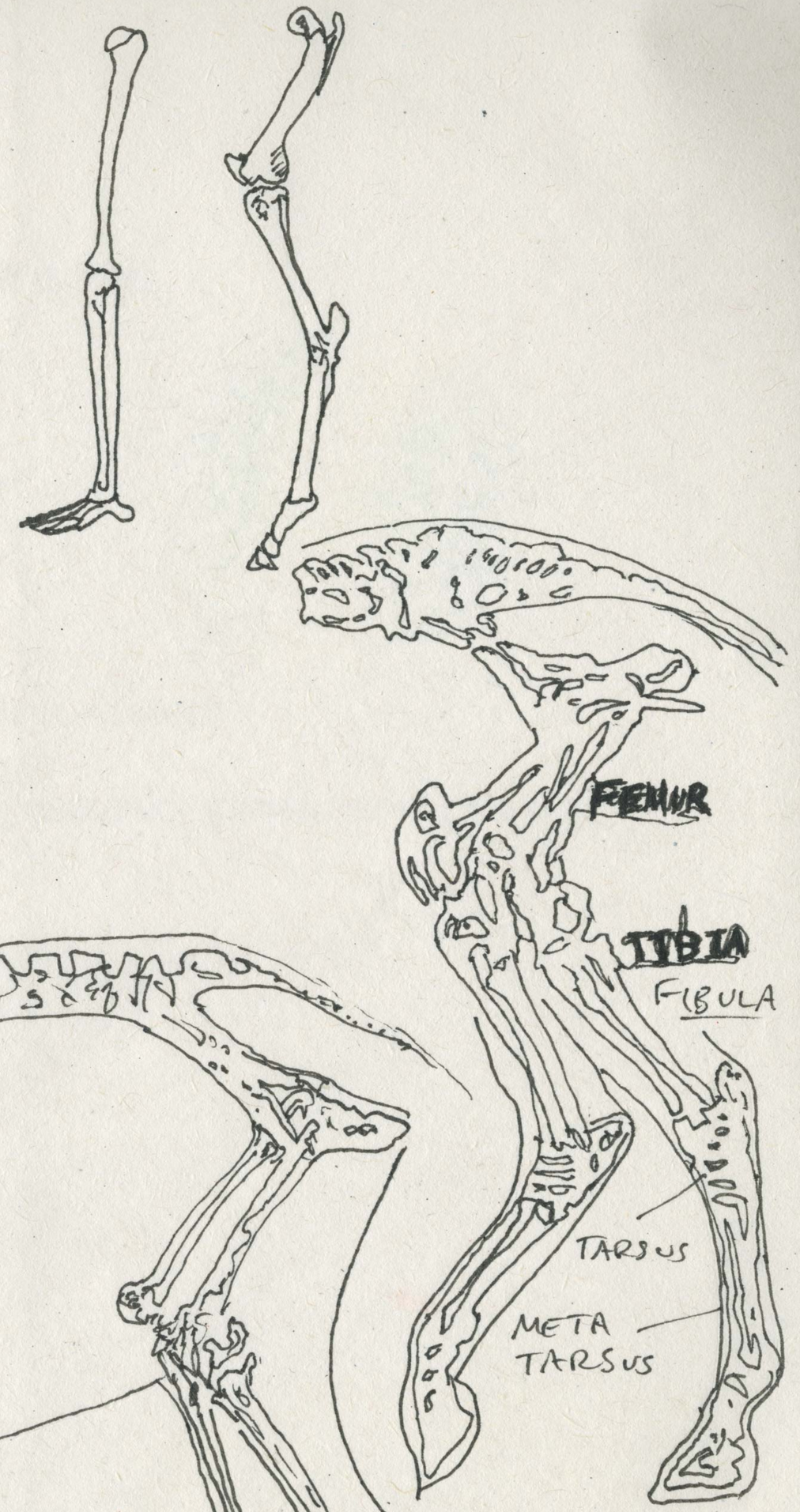


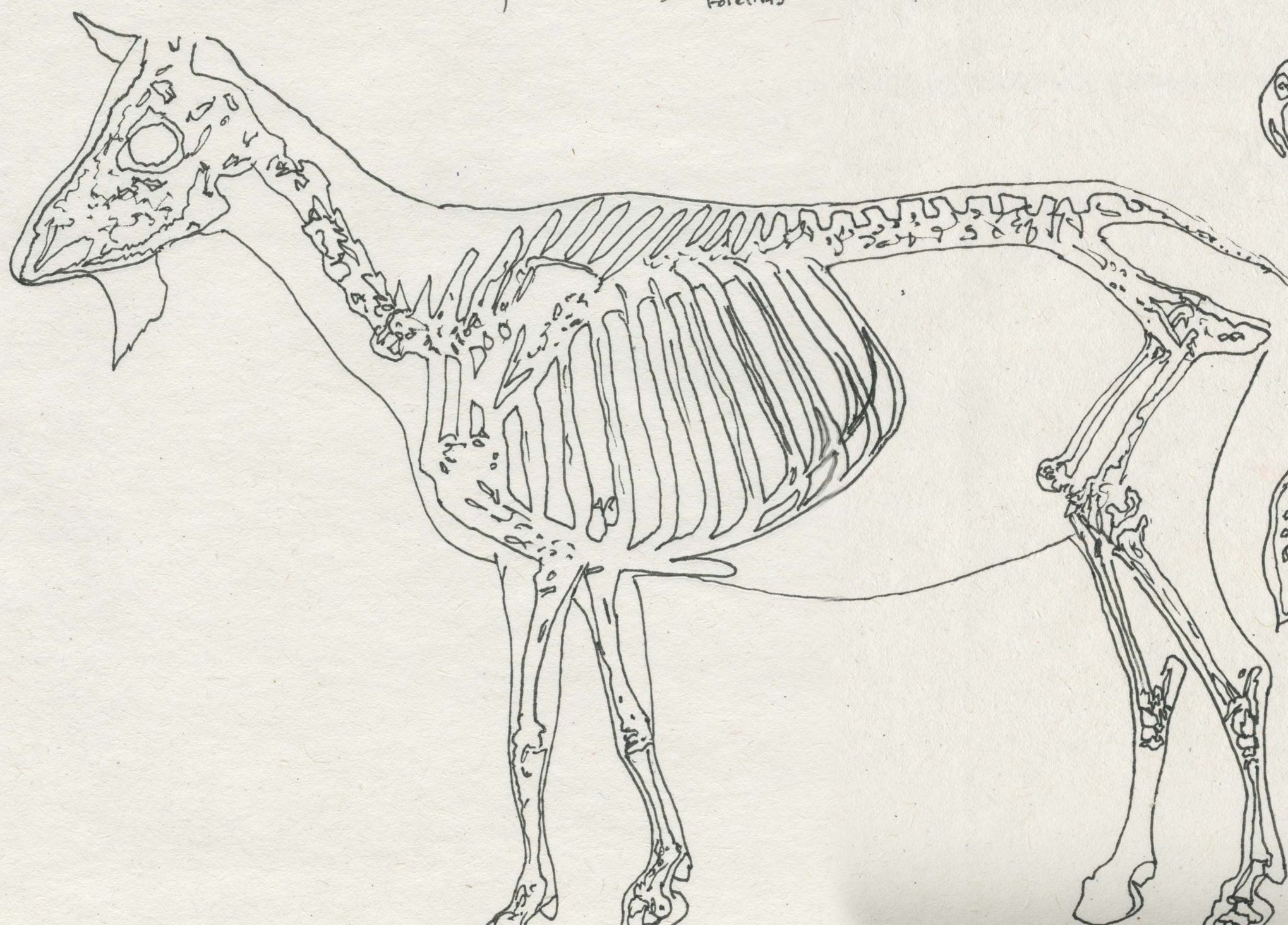
★ The frustration of UNKNOWING. Lack of desire to continue pushing energy into paying attention.
"I know the general principle, but the specifics just don't fit the way I want them to."
✓ Frustration at everyone else's frustration. ✓

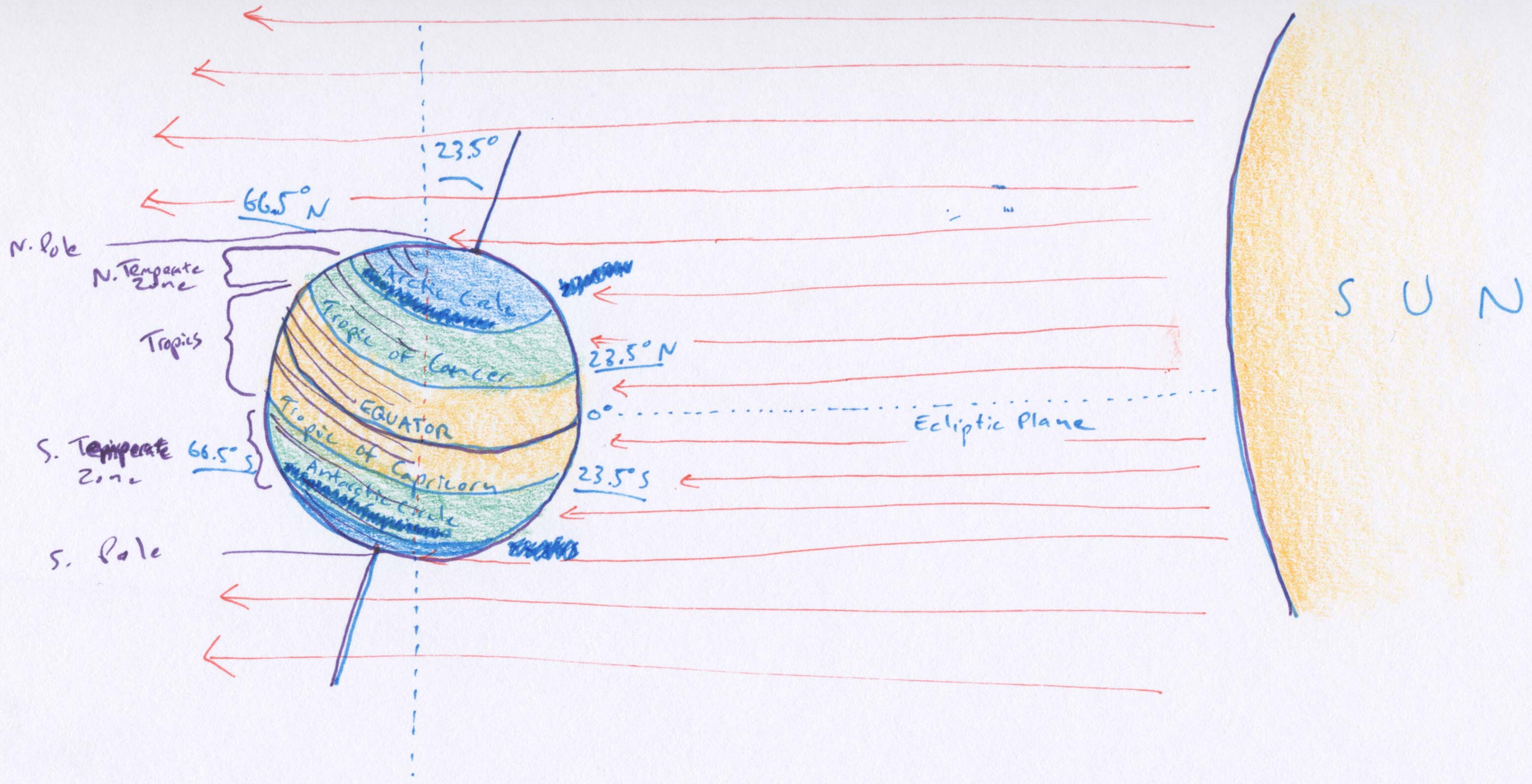
FRONT LIMBS


Scapula
HORSE
COW
Humerus
Ulna
Radius
Carpus
Metacarpus
Digit
A
B


Humerus
Phalanges
Metac.
Carpals
Carpals
Radius and ulna
Seal Flipper
Bird Wing
Bat Wing
Horse Forelimb
Human Arm

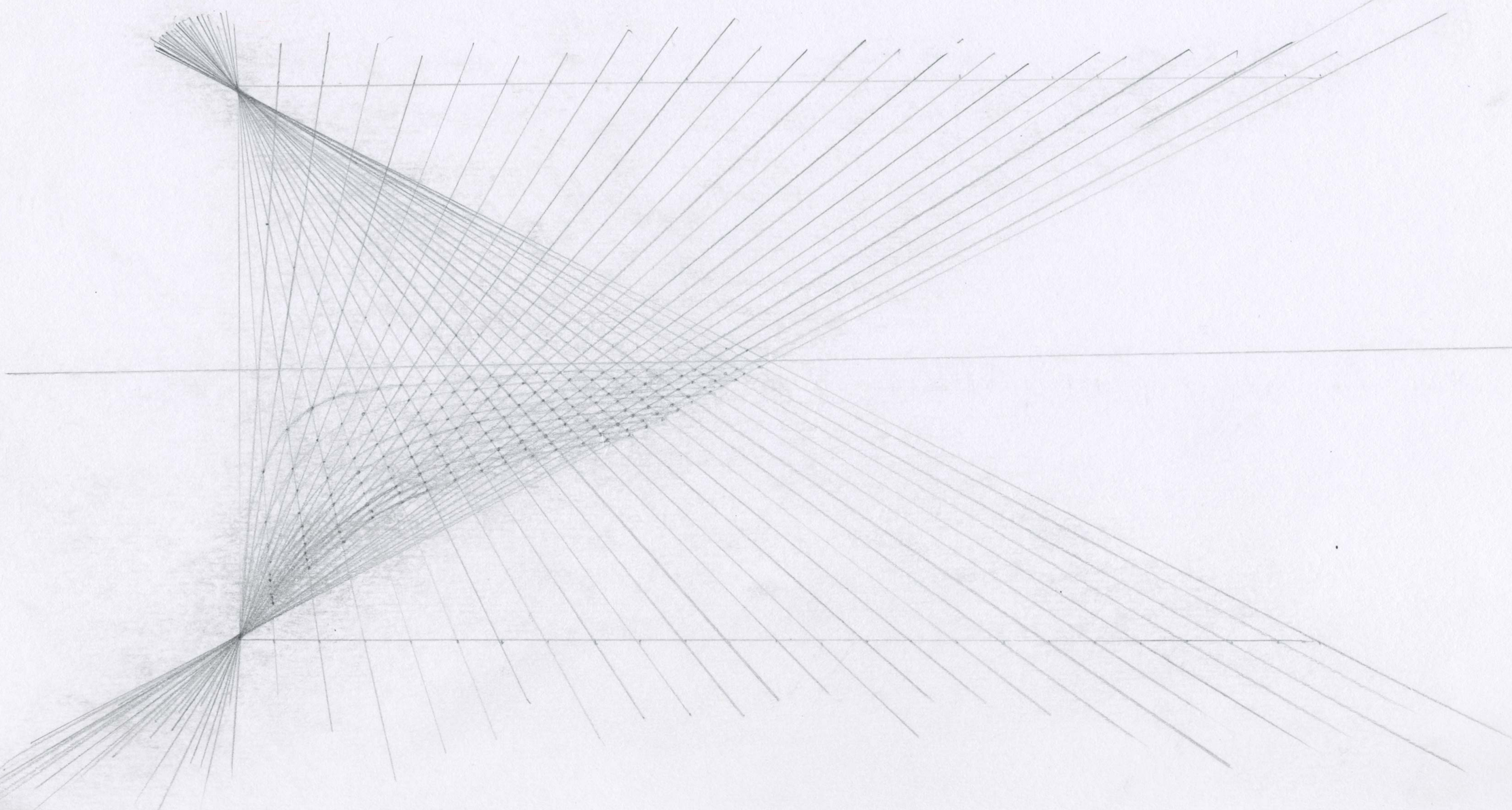

FEMUR
TIBIA
FIBULA
TARSUS
METATARSUS





Do without attachment to what is done.

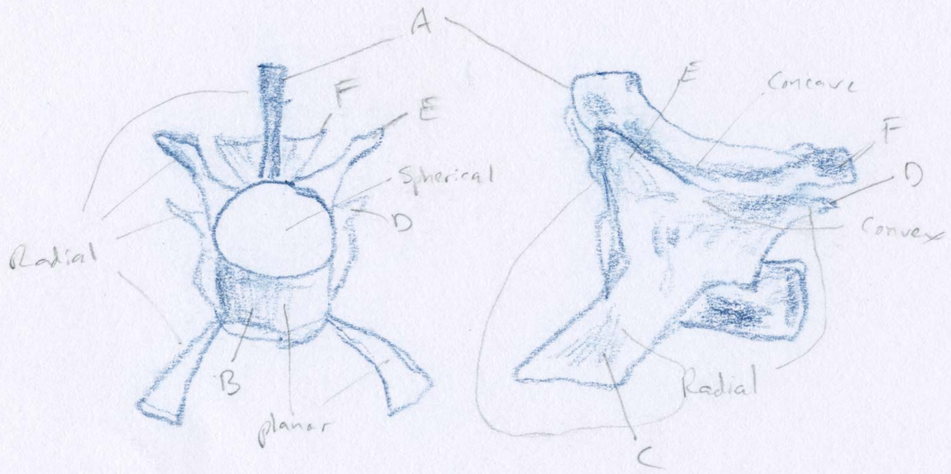
The practice is its own virtue.



Human I-being meets the Heirarchies in the Digestive tract...

"THE DIET"

25% Raw Fruit + Vegetables
25% Protien + Grain
50% Cooked Vegetables

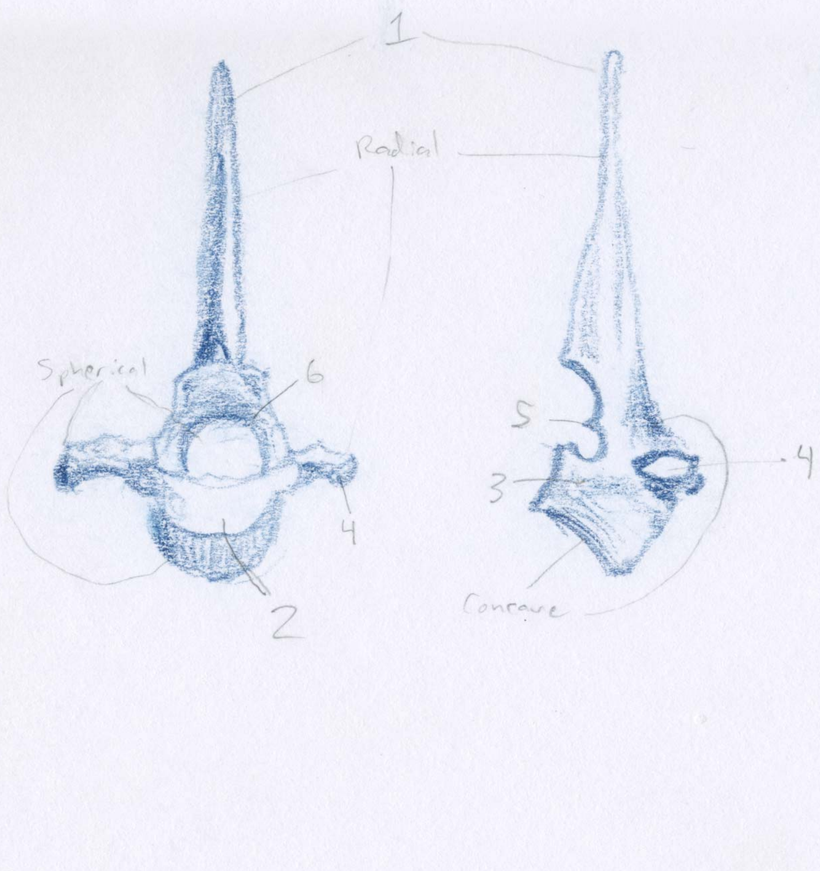


what is different?

The large "Fin" at the top. (A, 1)

A becomes longer, thinner

A, 1
B, 2
C, 3
D, 4
E, 5
F, 6



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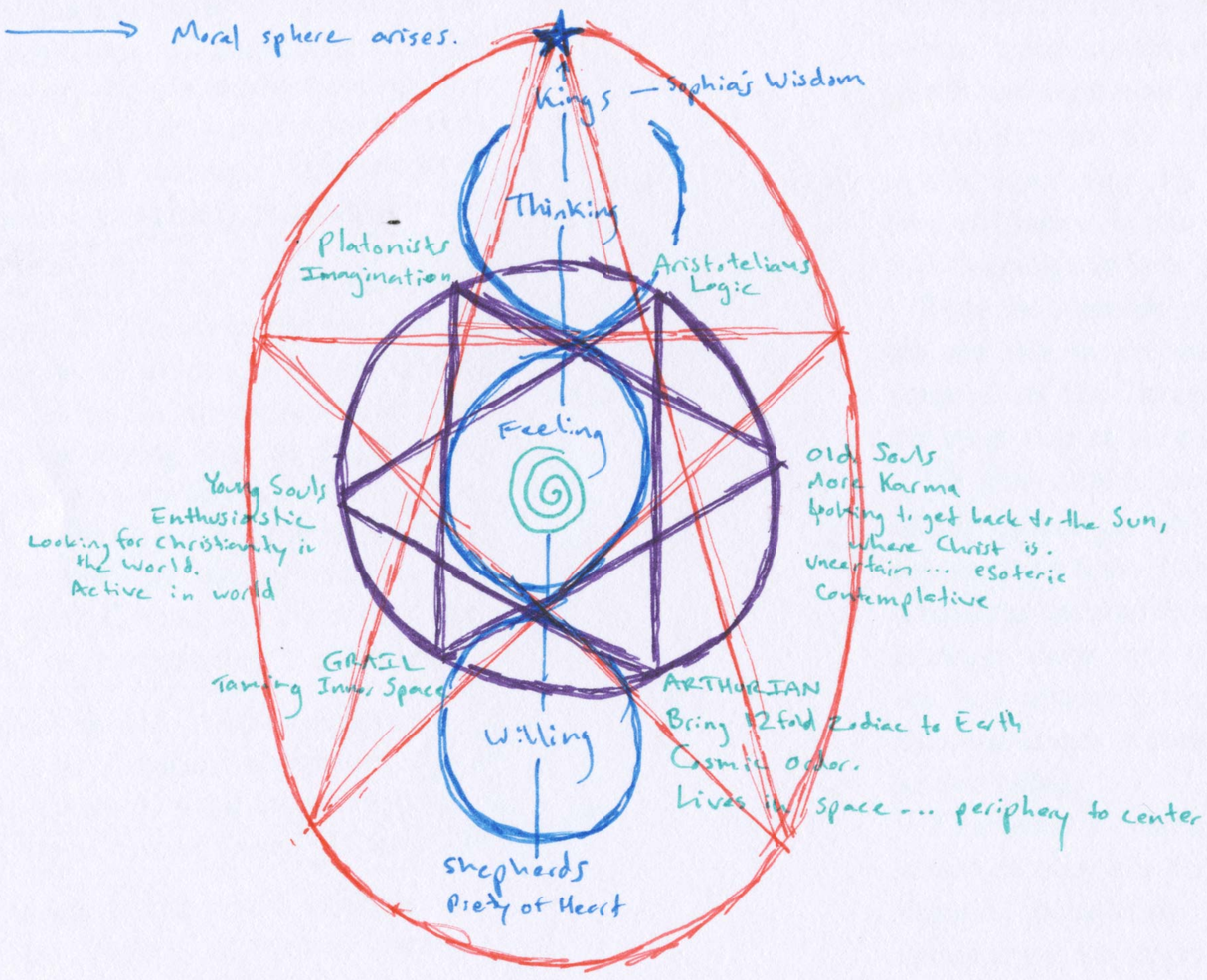
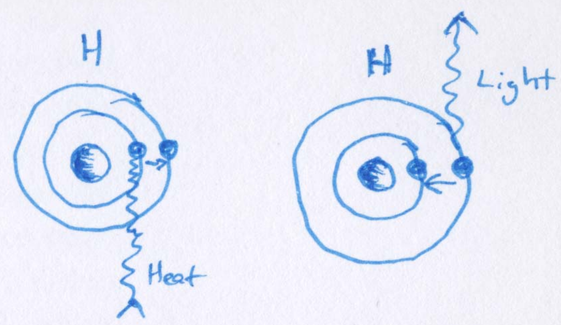
Patterns of Abstract Forces ⟶ Science that is removed from moral realm.

Beings ⟶ Moral sphere arises.





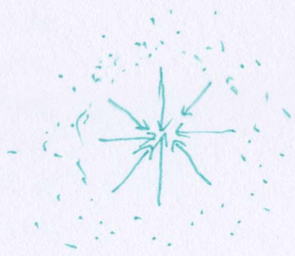
A picture of either abstract forces or the love of Beings...

It's a funny world. D.K.

Not having thoughts is different than HAVING NO THOUGHTS.

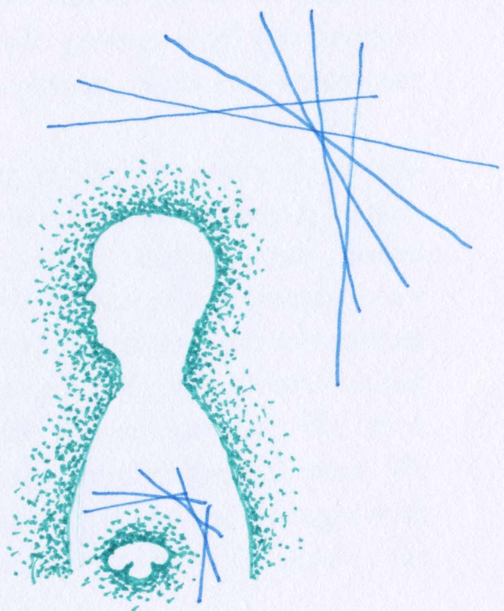
Acid is the signature of Astral Body.

Chakra: sense organ for cosmic Light...
The organization of cosmic light.



TO EYES WE DID NOT KNOW WE HAD,
A WHOLE NEW WORLD WILL BE REVEALED. - R.S.

ONLY THE HAND THAT ERASES CAN WRITE THE TRUE THING. - MEISTER ECKHART



The consciousness that observes itself from outside is the *eternal I* that has been accompanying the Hierarchies as they have prepared man's future body and that of the Earth through the evolution of the Old Saturn, Old Sun, and Old Moon periods. *The nervous system which supports our consciousness has been evolved from the zodiac of the fixed stars; the zodiac is the archetype of this aspect of the physical body.* The structural movement system which supports our upright position is the basis of the consciousness soul into which the *eternal I* awakens between 35 and 42 years of age. It is mankind's task to transform – by the inner work of his ego – this structural physical body into Spirit Man in the far distant future. All this development potential is condensed into the first year of life.

In contrast, it takes three years before the child designates himself "I", the achievement of which, as Agatha Christie says, "is the first step in the process of a personal life." Every mother is aware of this stage, the toddler will not go to the newcomer so readily; he discovers the word "no" and can fill it with all the forces of his will!

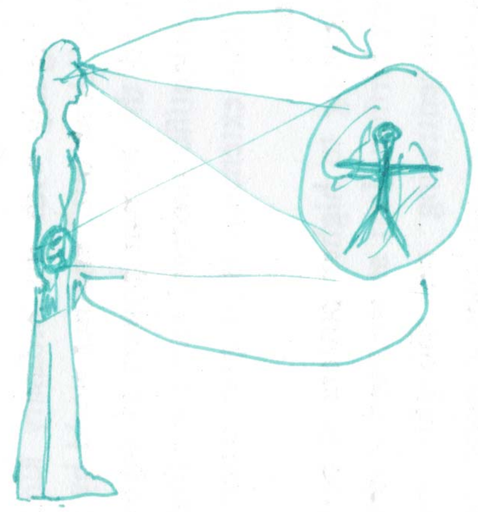
This personal aspect of the ego – the soul being – belongs to the *constitutional organization* of the physical body where the processes are at work which develop the life organs. The planetary forces at work here are the seat of the soul of the *temporal 'I'*, the personal one which is different in each incarnation and is conditioned by the karma of previous lives through the heredity body and the environment into which one is born. One's talents for the present incarnation arise from this *temporal 'I'*. Observe the differences between the personal-temporal I of the individualities in the series Rudolf Steiner gives in *Karmic Relationships* (eight volumes) and in his *Mystery Dramas*.[5] This *soul 'I'* is the consciousness with which we normally function; it is the seat of the intellect in our present time.

The seat of the *eternal 'I'*, the spirit, is centered in the deepest senses: the 'visceral' (somatic) sense – sense of life; proprioception – sense of self-movement; and vestibular system – sense of balance; these are also the senses connected with the evolving Spirit Self, Life Spirit and Spirit Man.[6] These senses are the basis for the skills we develop; their 'organizer' is the *eternal 'I'* – the spirit that grasps itself as a spiritual entity in the consciousness soul. The *soul 'I'* is the part which has been sucked into the astral body and thereby has become embroiled in personal thinking, feeling and will, instead of using these soul capacities of thinking, feeling and will as organs of objective faculties.[7] One could say that all through life there is the struggle between the *eternal 'I'* and the *personal soul 'I'*. The *soul 'I'* can choose between following the intentions of its spiritual being (*eternal 'I'*) or allowing itself to be sucked in too deeply into the desires of the body beyond the body's natural needs.

an astral quality from one or other of the planetary spheres works together with the etheric body of a particular organ, constraining these forces and guarding against their tendency to jump, as it were, too quickly out of the body, too quickly into the future. Whenever that planetary or astral activity within an organ becomes weakened - and weaknesses may be inherent or acquired - the soul becomes vulnerable to encountering forces from the etheric body which it should not meet until after death or until one is suitably prepared for a conscious encounter with the spiritual world. Any drug or poison will also to some degree deflect the life-processes from their bodily manifestation, leading to the premature release of etheric forces into the soul realm.

The forces that are released from the etheric activities of the organs, the forces more bound up with the inner side of the life processes, are expressions of the living activity of spiritual beings that are still active within the substance of our own body. The threshold to the substance-building processes is indeed the same as the threshold to the spiritual world altogether. We meet the spiritual world where the substance-building processes of our bodily organs are taking place. But it is quite a different thing to meet this through a process of inner training and inner development, or to meet it after death when these forces have been naturally released, so to speak, than it is to do so through substance abuse (or through weaknesses within the activity of the planetary sphere belonging to a particular organ).

It is, however, often possible to understand a great deal of mental illness or psychological disturbance in relation to childhood development. Nowadays childhood development is under threat and it is very difficult for most people to go through childhood in such a way that they achieve a healthy soul-spiritual penetration of the body. Many things are responsible for this, including poor nutrition, an education that has no respect for phases of bodily development and which already draws organic processes too soon from the body into the realm of soul; through a general deprivation of what Steiner has called the bodily senses - that is to say, the senses of touch, life, movement and balance. When the life-processes withdraw from these senses too quickly, the astral body is not able to create a sufficiently strong resonance chamber or imprint for itself within the physical and etheric bodies. This may show itself in later life in the form of soul insecurities, anxieties, hyperactivity and so on.



AS ABOVE SO BELOW.

SEE THE WORLD IN ONESELF
AND ONESELF IN THE WORLD.

Eating and drinking, especially, are processes that continually create illness. We cannot avoid continually injuring our health through eating and drinking. Eating and drinking to excess merely injure us more seriously, but we are always injuring ourselves to a slight degree. The rhythmic system, however, is continually healing this illness. Human life on the earth is a continual process of becoming ill and a continual healing. This process of becoming ill brings about a genuinely physical illness.

The concepts of "true" and "false" are dreadfully barren, prosaic, and formal. The moment we rise to the truths of the spiritual world we can no longer speak of "true" and "false," for in the spiritual world that would be as nonsensical as saying that to drink such and such a quantity of wine every day is "false." The expression "false" here is out of place. One says something real regarding this only by saying that such a thing gives rise to illness. Correct or incorrect are outer, formal concepts, even regarding the physical.

Pertaining to the spiritual world, the concepts of "true" and "false" should be discarded altogether. As soon as we reach the spiritual world we must substitute "healthy" and "ill" for "true" and "false." If someone said about a lecture such as the one I gave here yesterday evening, that is "right," it would mean nothing at all. In the physical world things can be "right"; in the spiritual world nothing is "wrong" or "right." There, things are reality. After all, is a hunchback "true" or "false"? In such a case we cannot speak of right or wrong. A drawing may be false or correct, but not a plant; a plant however, can be healthy or diseased. In the spiritual world things are either healthy or ill, fruitful or unfruitful. In what one does there must be reality. If someone considers that a lecture such as I gave yesterday is healthy or health-bringing, that is to the point. If he simply considers it "right," he merely shows that he cannot rise to the level where reality lies. It is a question of health or illness when we are dealing with spiritual truths, and it is precisely this that we must learn in connection with education. We must learn to regard things in their educational application as either healthy or unhealthy, injurious to health. This is of particular significance if one wishes to engender a true consciousness of oneself as a teacher. It may be said that engendering this consciousness begins with passing from the "true" and "false" of logic, to the reality of "healthy" or "ill."

The force of thought is but a part of the human force of growth and formation that works and weaves in the etheric. The other part remains true to the purpose it fulfilled in the beginning of man's life. But the human being continues to evolve even when his growth and formation have reached an advanced stage —when they are to a certain degree complete. It is due to this alone that the etheric spiritual force, which lives and moves in the organic nature of the body, is able to emerge in later life as the force of thought.

Thus the formative or plastic force, appearing from the one side in the soul-content of our Thought, is revealed to the 'imaginative" spiritual vision from the other side as an etheric-spiritual reality.

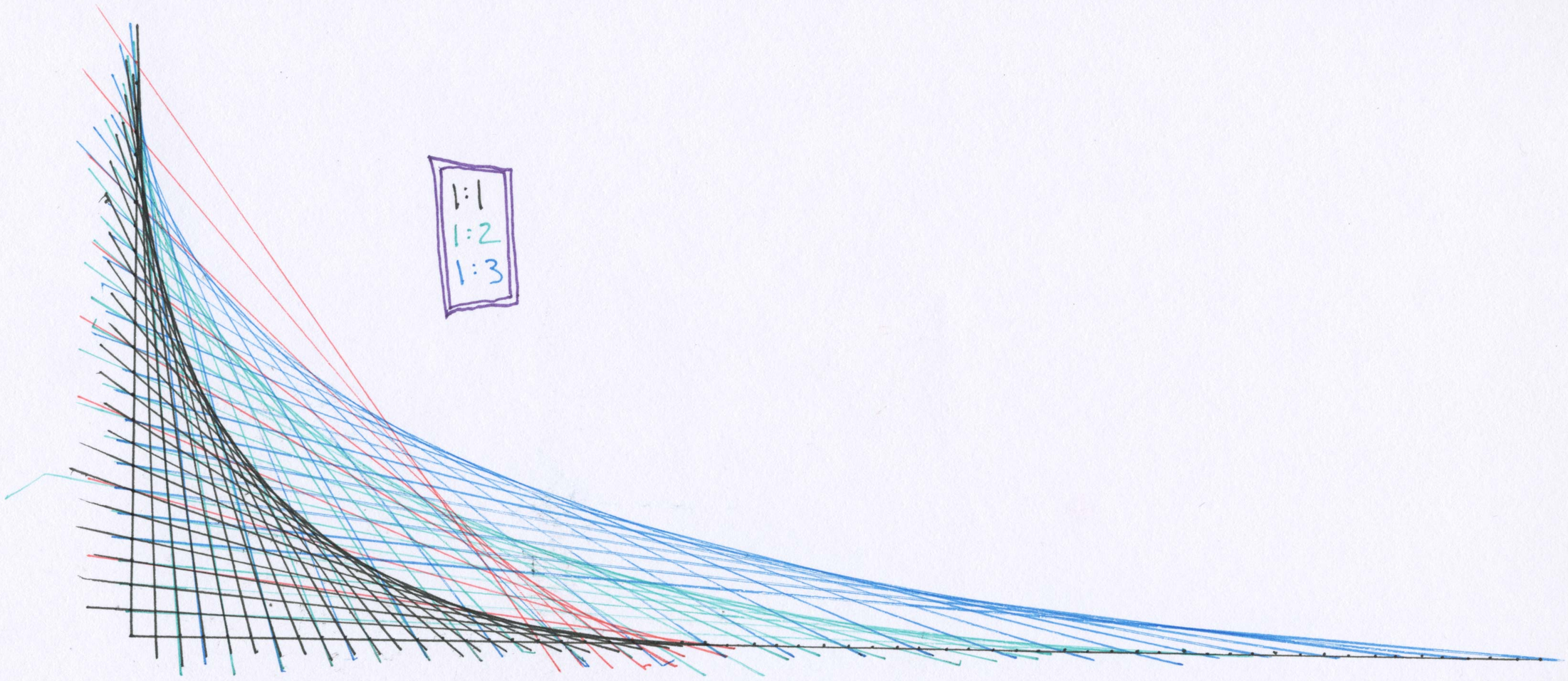
We may now follow the substantial nature of the earthly substances where they enter the etheric process, and we find: Wherever they do so, the earthly substances themselves assume a form of being which estranges them from the physical nature. While they are thus estranged, they enter into a world where the Spiritual comes to meet them, transforming them into its own being.

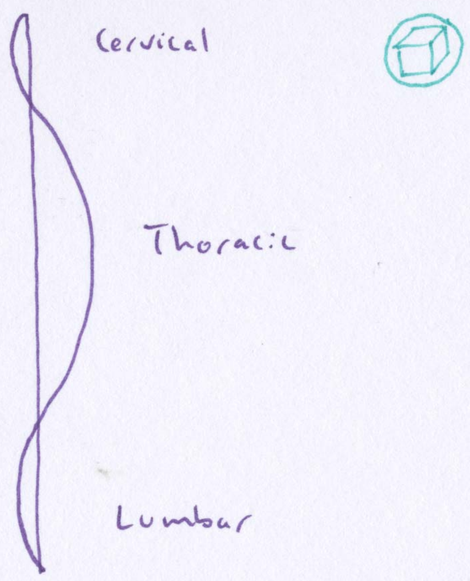
This way of ascending to the etherically living nature of man is a very different thing from the unscientific postulation of a "vital force" which was customary even up to the middle of the nineteenth century in order to explain the living body. Here it is a question of the actual *seeing*—that is to say, the spiritual perception—of a reality which is present, no less than the physical body, in man and in all living creatures. To reach this sight of the etheric we do not merely think on vaguely with the ordinary kind of thought; nor do we "think out" another world by dint of fancy. We extend the human powers of cognition by an exact and scientific process; and the straightforward result of this extension is to gain experience of an extended world.

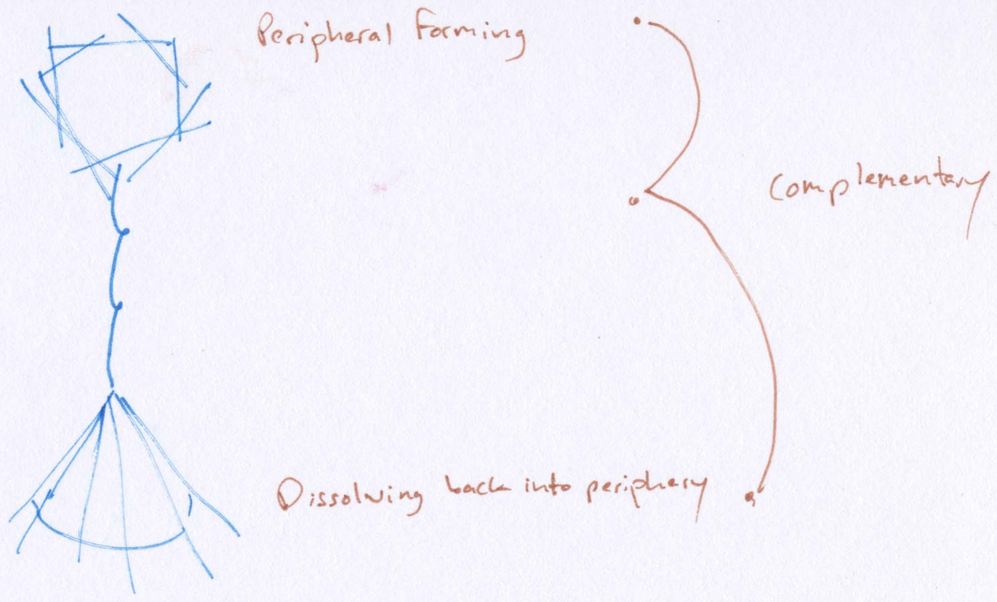
The exercises leading to higher powers of perception can be carried farther. Just as we exert a heightened force in concentrating on thoughts placed deliberately in the centre of our consciousness, so we can now apply a still greater force in order to suppress the Imaginations—pictures of a spiritual-etheric reality—attained by the former process. We then reach a state of completely emptied consciousness. We are awake and aware, but our awareness to begin with has no content. (Further details are to be found in the above-mentioned books.)

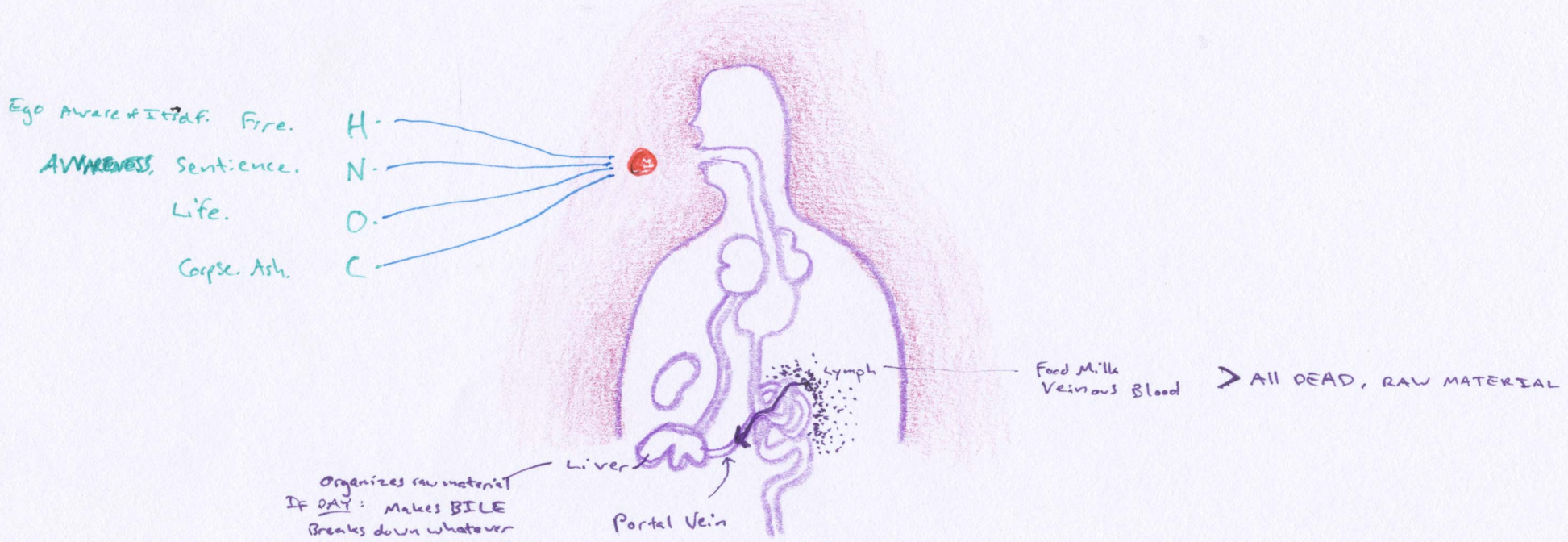
But this awareness without content does not remain so. Our consciousness, emptied as it is of any physical or even etherically pictorial impressions, becomes filled with a content that pours into it from a real Spiritual World, even as the impressions from the physical world pour into the physical senses.

- Think backwards
- Develop boredom (Live in silence)
- Learn how to do useless things (Divorce will from expectation of results)







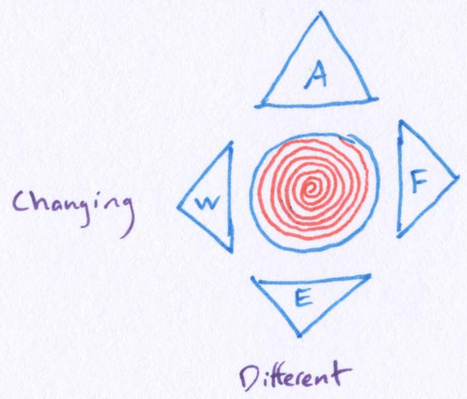


IF too much protien, liver makes NH_3 - ammonia

Kidney adds CO_2 to form $CONH_3$, an Ash, (urea), which it can get rid of in urine.

The Earth + Man
Fundamentals of Therapy R.S.
The Organs Holtzhaffel

Enantiadromia
Reciprocation
Reversing



Polarities: Opposite
Complement
Reciprocal

Elementals

Hydrogen - Self Consciousness
Nitrogen - Awareness
Oxygen - Life
Carbon - Ash

FEARS

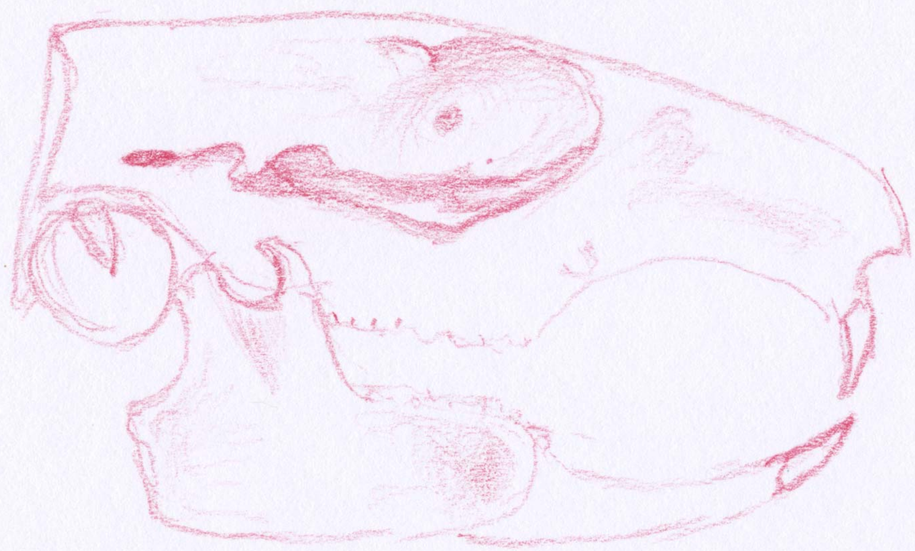
Heart - Death, disgrace, lonliness, alienation

Kidney - Random Events
Surprises
excretes the imbalances of the other organs ... habits, thought patterns...
Monitors Nitrogen

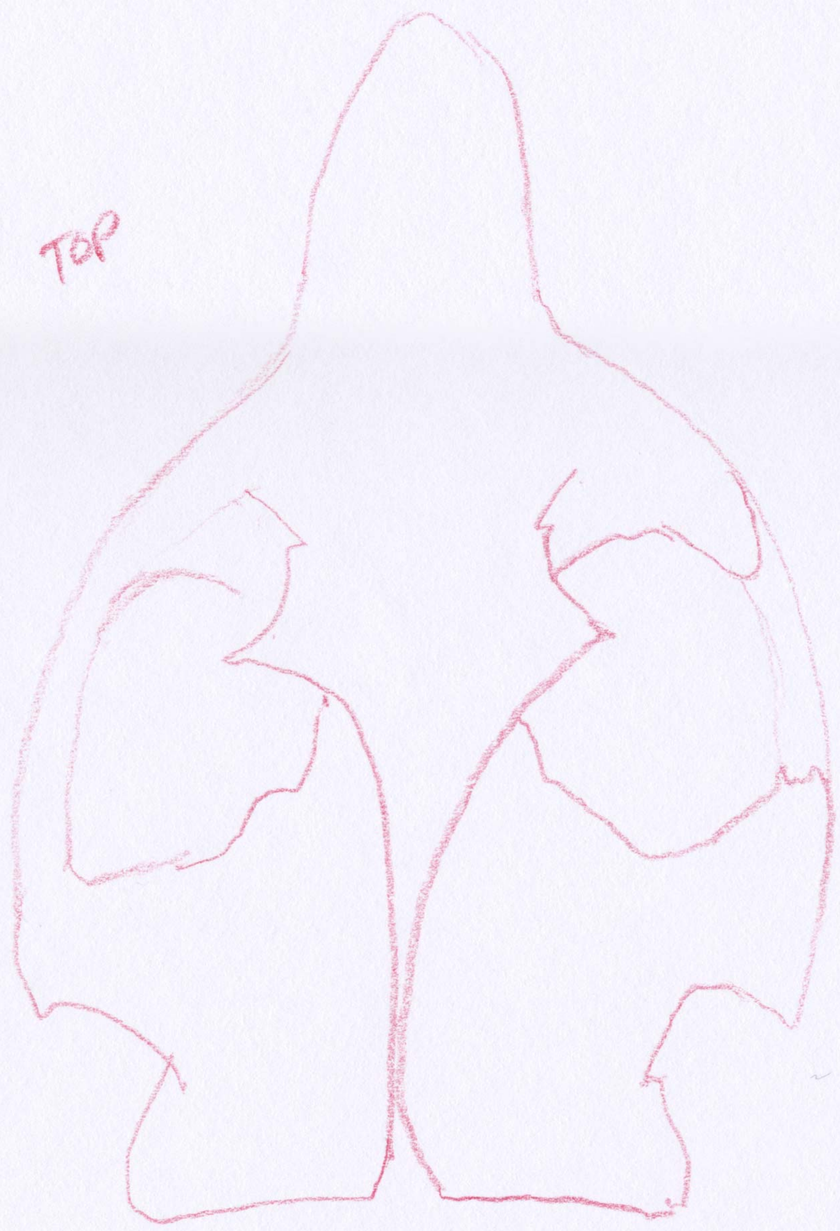
Liver - Life changes

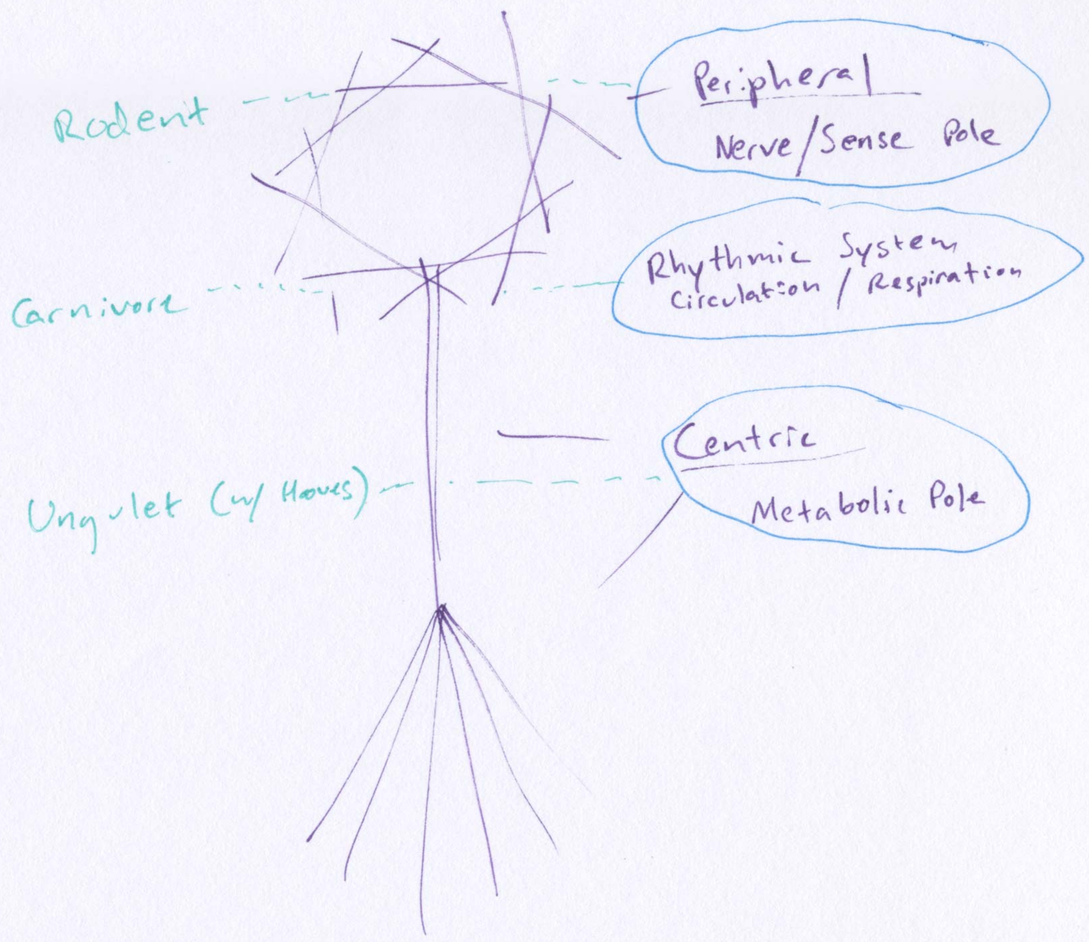
Lung - Specific phobias
Repeating

SIDE



TOP




Rodent
Carnivore
Ungulet (w/ Hooves)
Peripheral
Nerve/Sense Pole
Rhythmic System
Circulation / Respiration
Centric
Metabolic Pole

Dead Warmth + Living Warmth

Heart registers difference between dead warmth + living warmth. Warmth in the blood. Living warmth is ENTHUSIASM, CREATIVE ACTIVITY, JOY, SERVING

Heart recieves ego... sends it back out. The beat of the heart is the incarnation / excarnation of the ego. The Blood Tabled. Ego lives between fire (incarnation) + Warmth (excarnation)

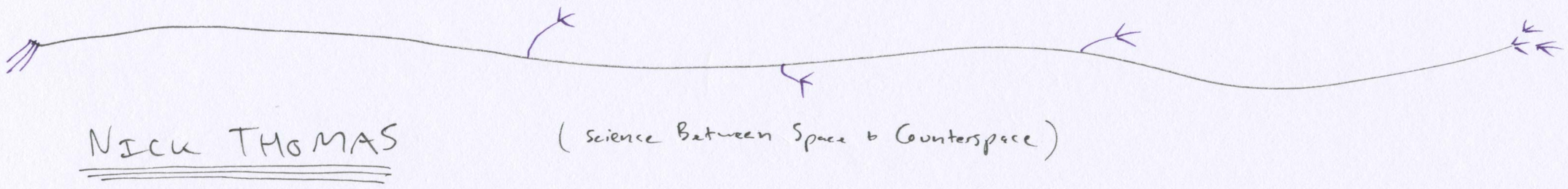
Ego always looks for warmth, enthusiasm

Hydrogen - Condensed Warmth

Warmth is dead when it becomes matter... Hydrogen... fire

Hydrogen... a picture of the dilemma of a spirit trying to interact w/ matter

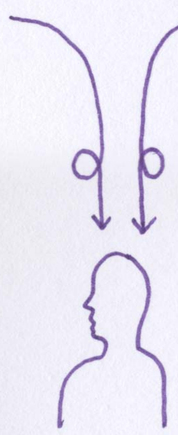
Freedom... Alienation... Cold...



NICK THOMAS

(Science Between Space + Counterspace)

STARS - COSMOS

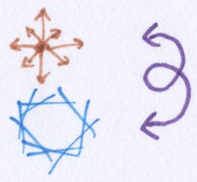


consciousness turns inside out from cosmos to body ... and back

Body

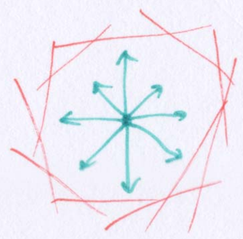
Body consciousness is centric

Cosmic consciousness is peripheal



Move a cube away from a point in SPACE - stays the same size.

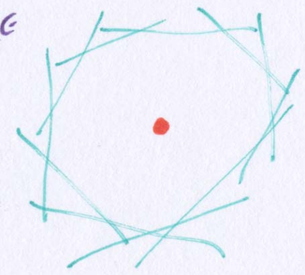
SPACE



Infinity is on the periphery for body consciousness

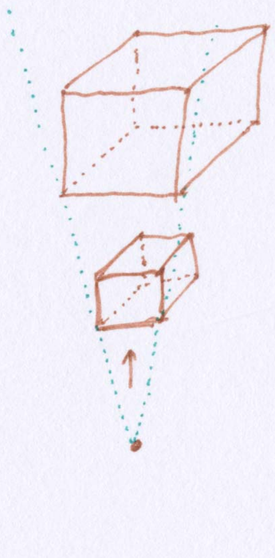
TIME GOES FORWARD

COUNTERSPACE

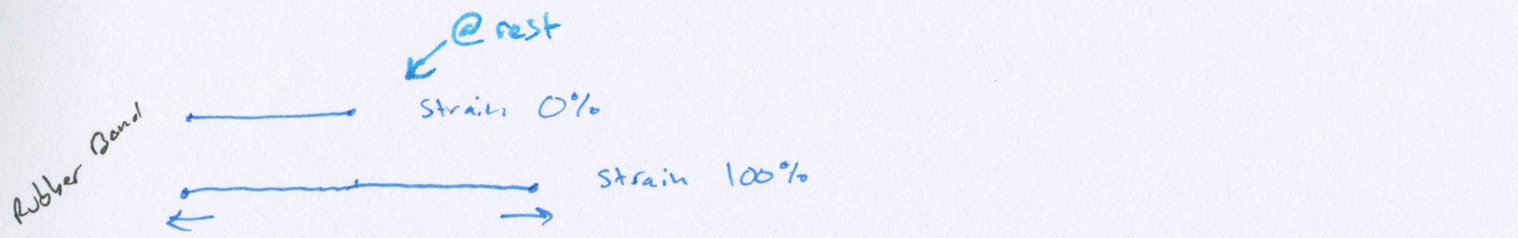


Infinity is the center for cosmic consciousness

TIME GOES BACKWARD



Move a cube away from a point in counterspace and it gets bigger.

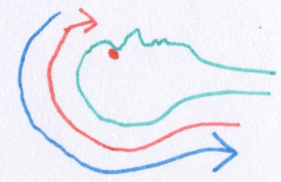


when you strain something, there is an answering STRESS. (b/c of force)

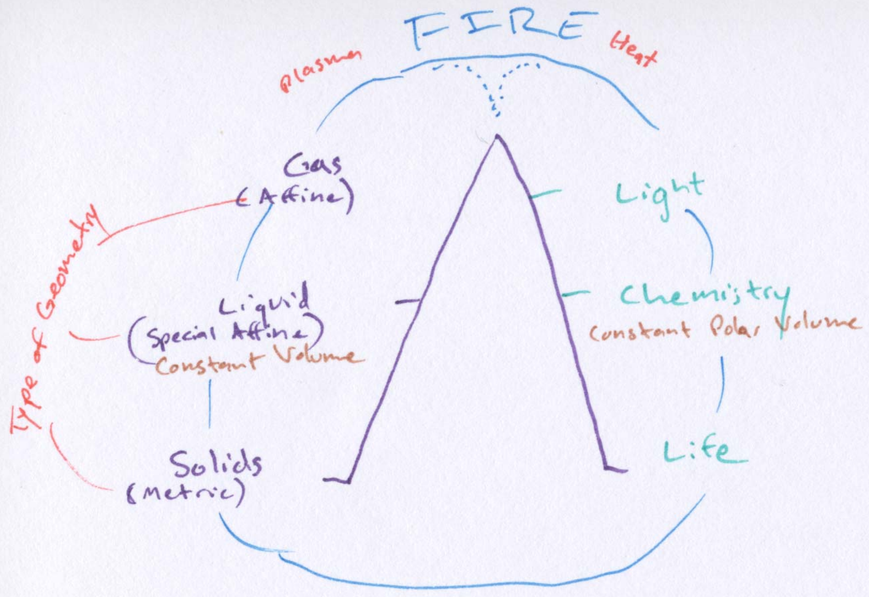
Recognition of WILL is the bridge between experience + force.
We only know force b/c of our experience of it ...
We only experience force when we WILL ...

GRAVITY is a stress between space + counterspace ...
Something must carry the force ... BEINGS

Waves of oscillating something...

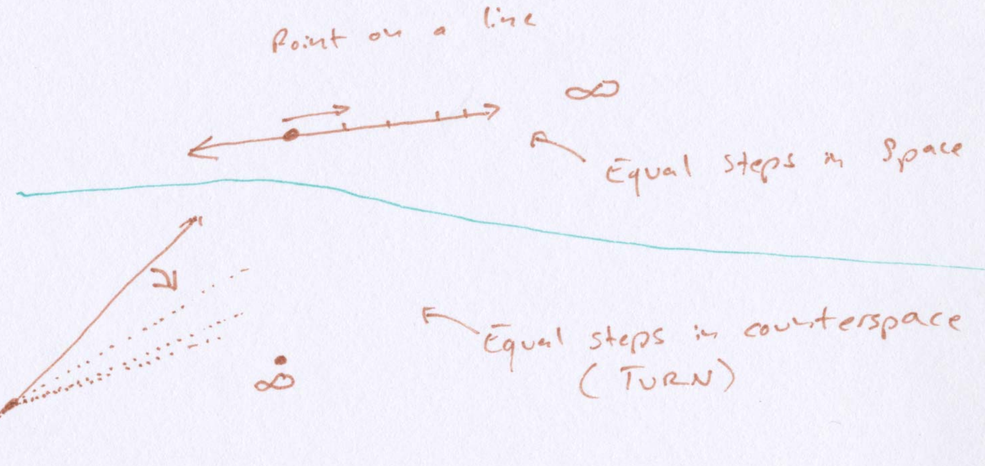


Particle:

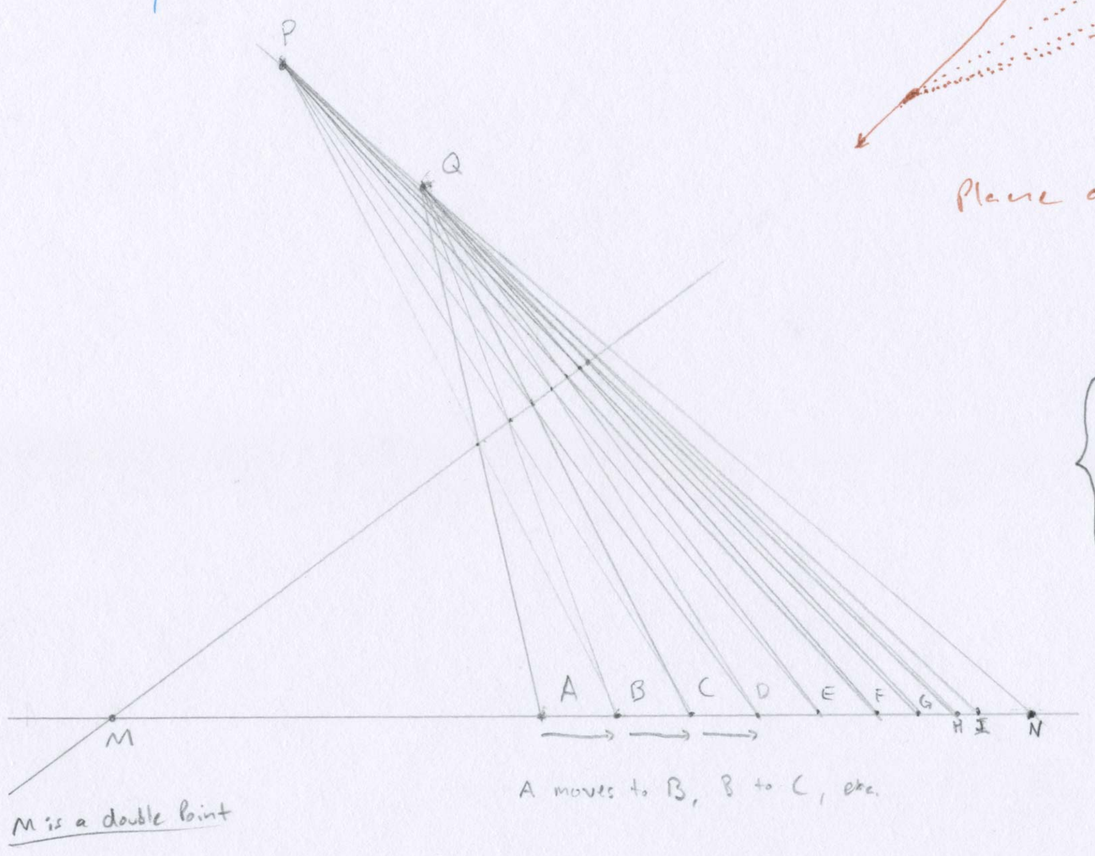


Light Ether
Life Ether
Chemical Ether
Heat Ether
} 4 ethers

The growing point of a plant is a counterspace infinity.



☆ Parallel lines meet infinitely far away at an Ideal Point.



M is a double Point

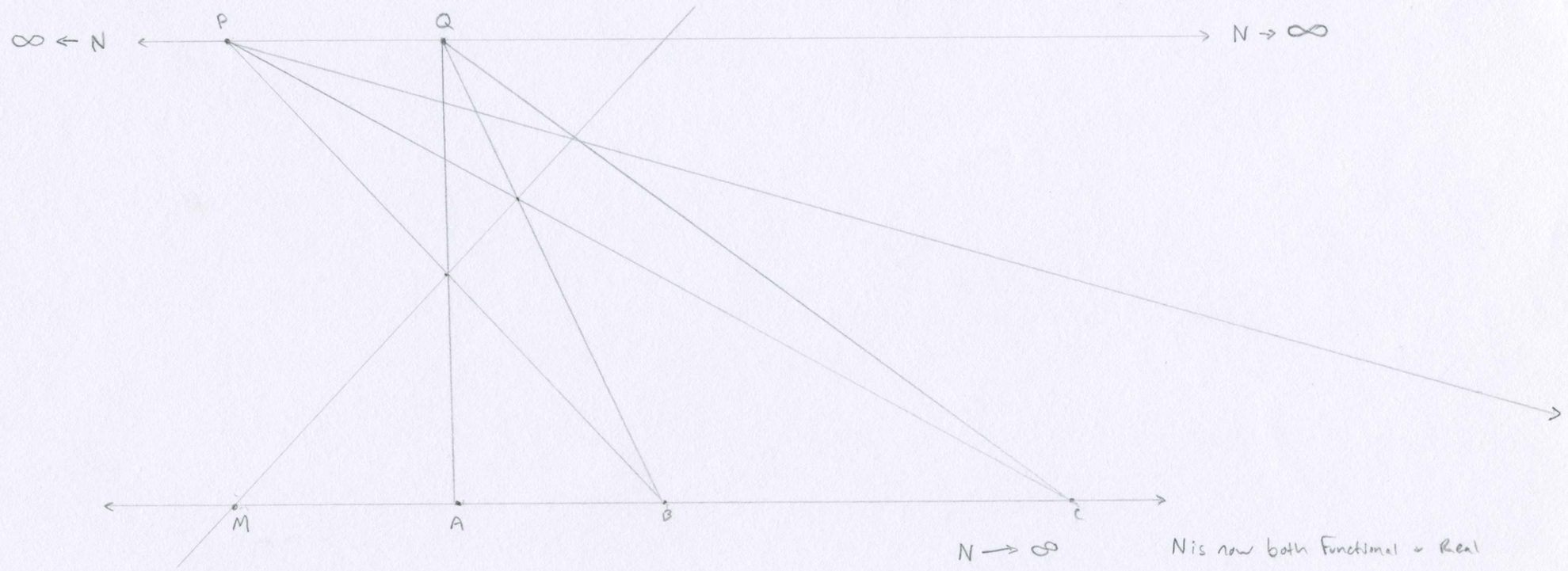
A moves to B, B to C, etc.

N is a double point.

{ N + M are FUNCTIONAL INFINITIES.
In the process, N + M act like infinities.
For the transformation of A into B, into C, etc, N + M are infinitely far away

{ You cannot get to N or M from A, using a process. Thus it is like an Ideal Point. One CAN "jump" to N or M, directly.

MEASURE (the gesture of the movement)

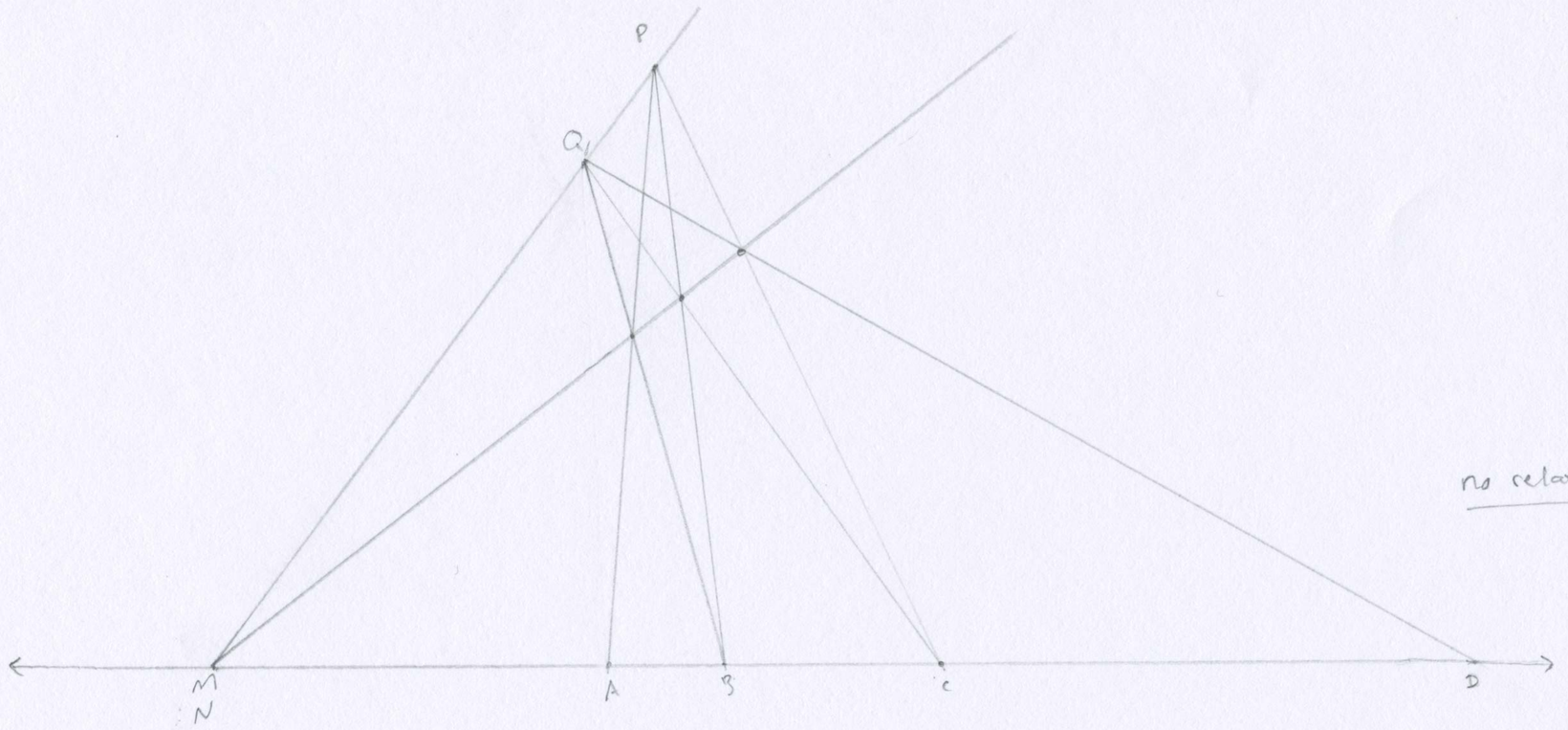


MC = 101
MB = 52
MA = 27

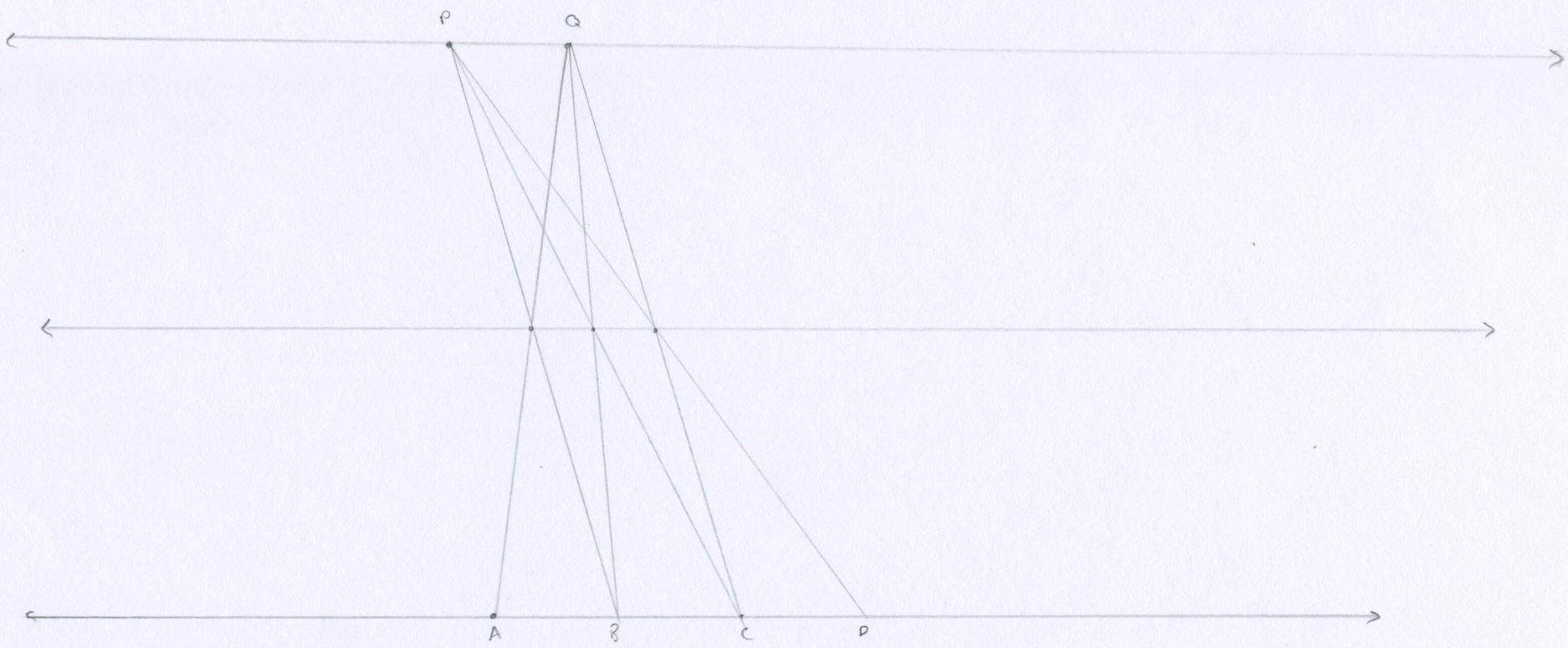
☆ $\frac{MC}{MB} = \frac{MB}{MA}$ ☆

$\frac{101}{52} \simeq \frac{52}{27} \approx 2$

{ In Affine Geometry, Infinity is fixed. (When it is both real + functional)
Measurment exists when infinity is fixed.



no relation



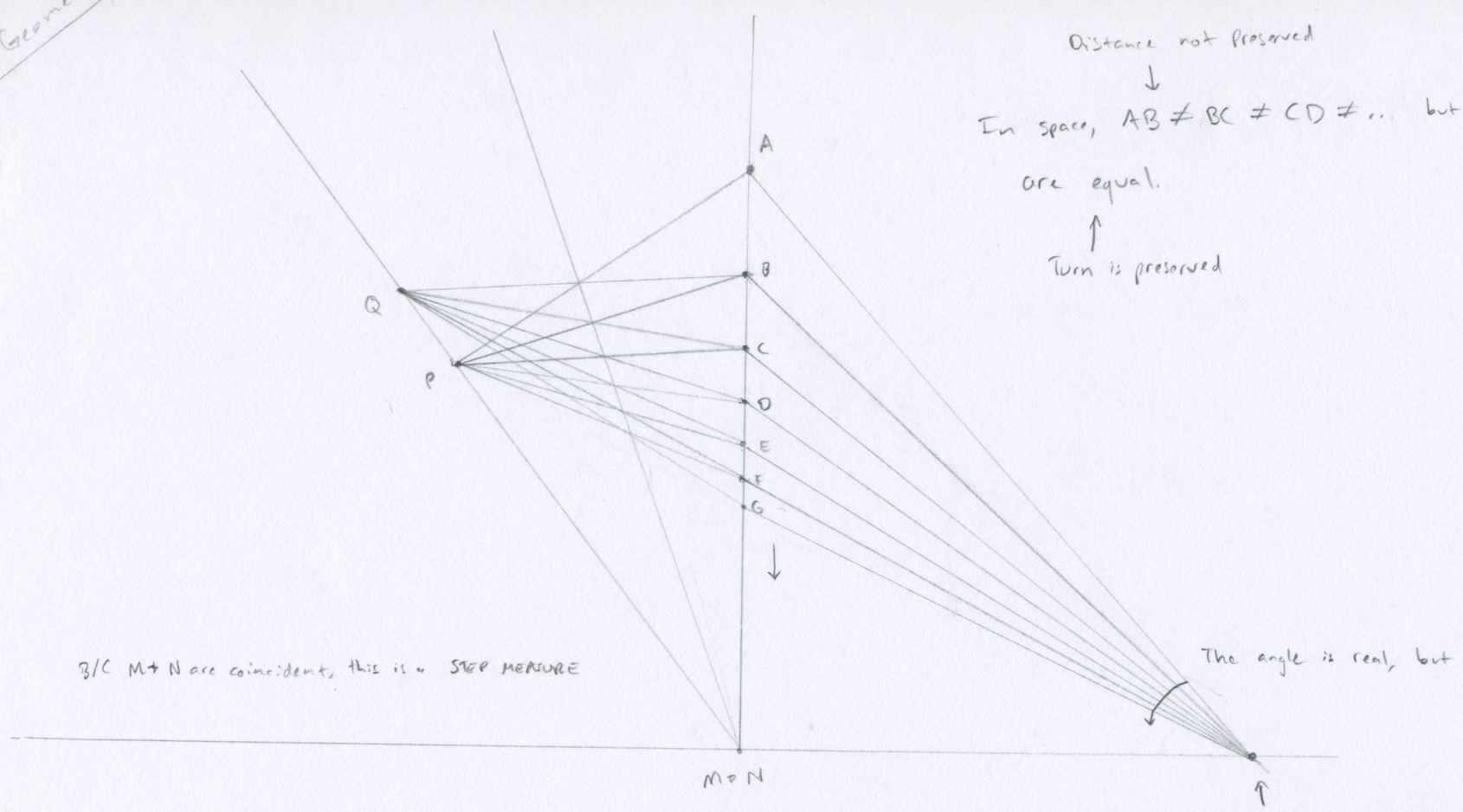
STEP MEASURE (AB = BC = CD = ...)

Full Metric Geometry
Length is conserved

☆ Infinity must be fixed + actual for measurement to exist. ☆

DIRK STRUIK
Analytic & Projective Geometry

Distance not Preserved
↓
In space, $AB \neq BC \neq CD \neq \dots$ but in Counterspace, they are equal.
↑
Turn is preserved

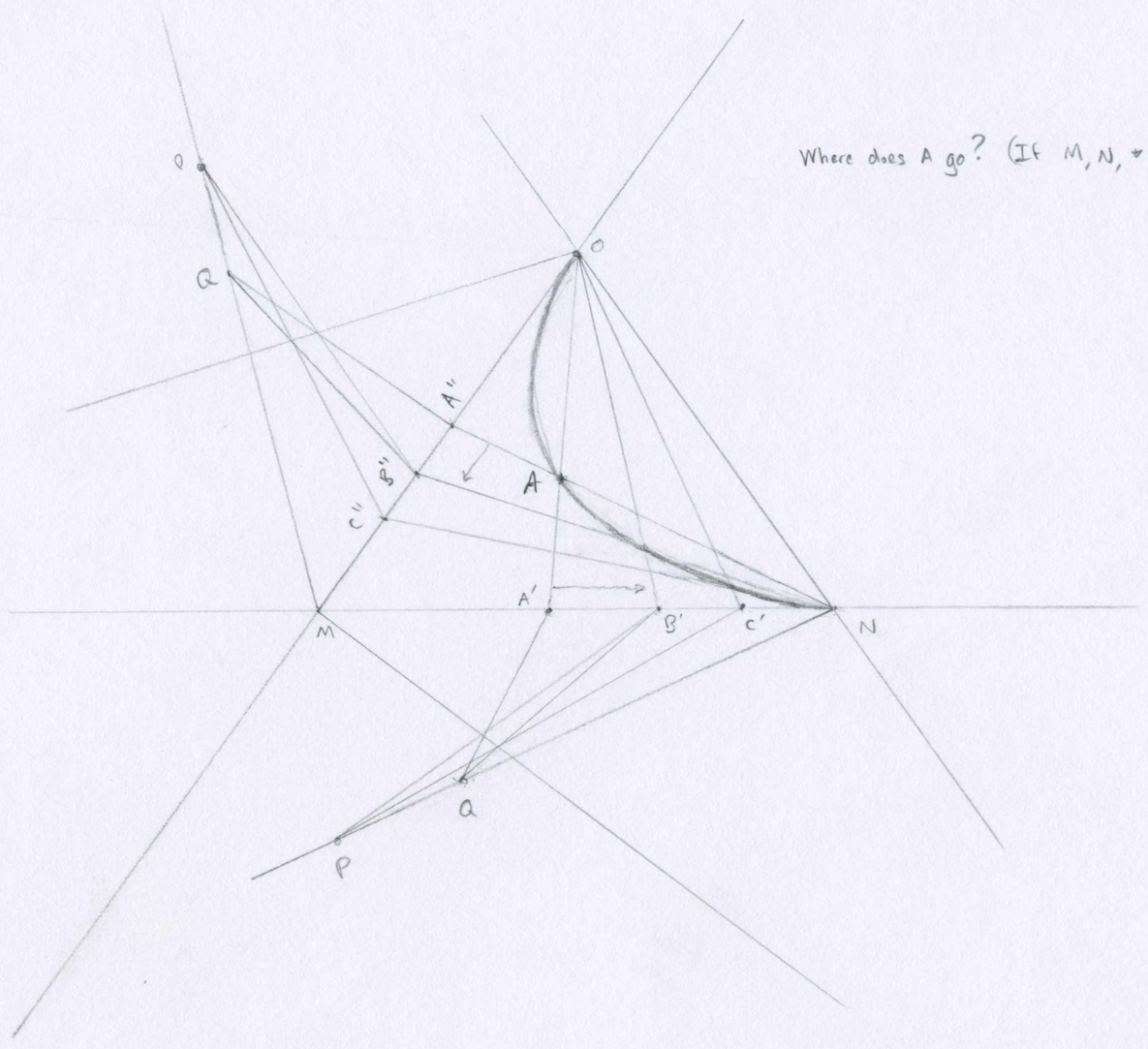


B/C M+N are coincident, this is a STEP MEASURE

The angle is real, but the TURN is infinite.
(from A to N)

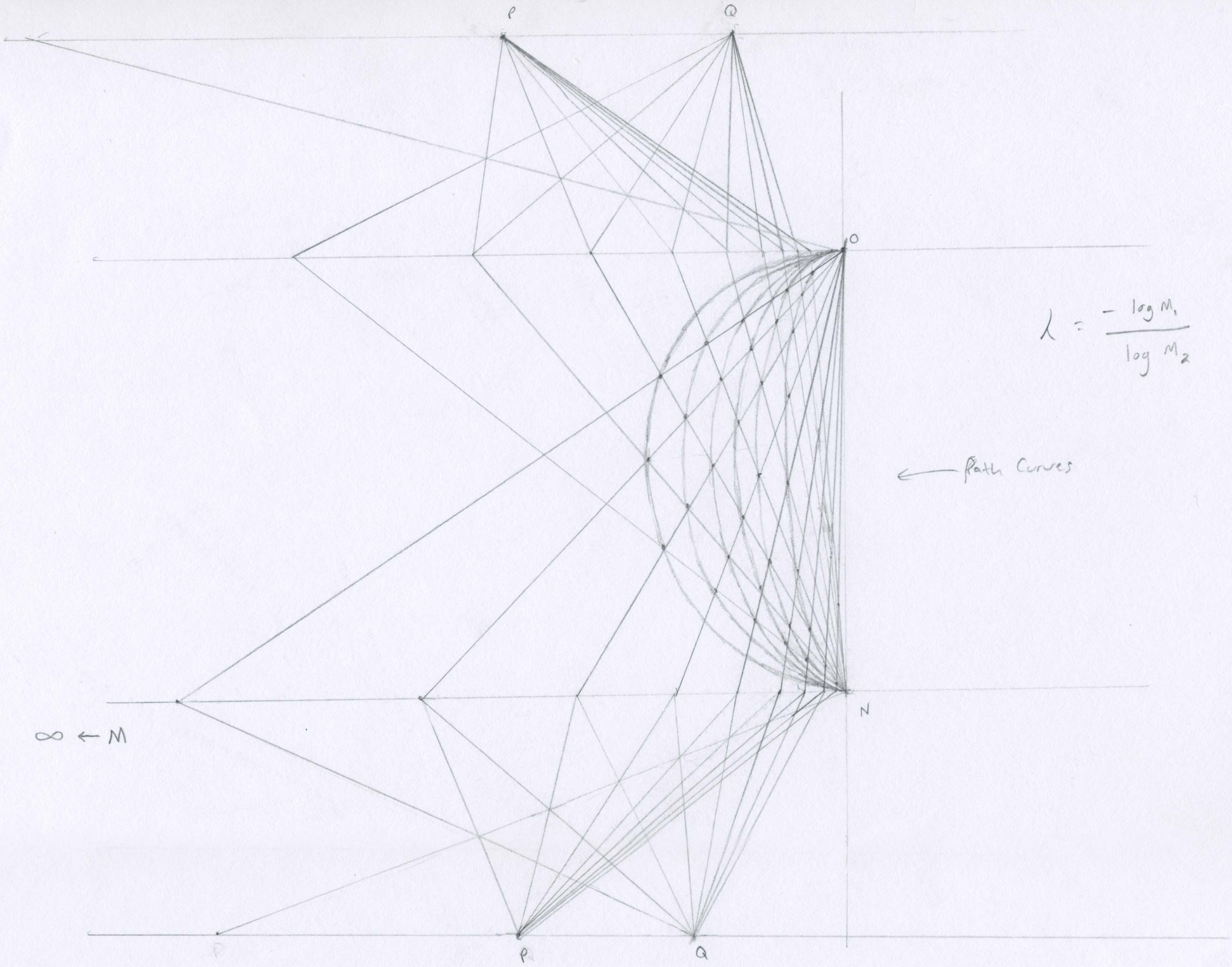
counterspace ∞

In ordinary space, we have DISTANCE & ANGEL.
In counterspace, we he have TURN & SHIFT.



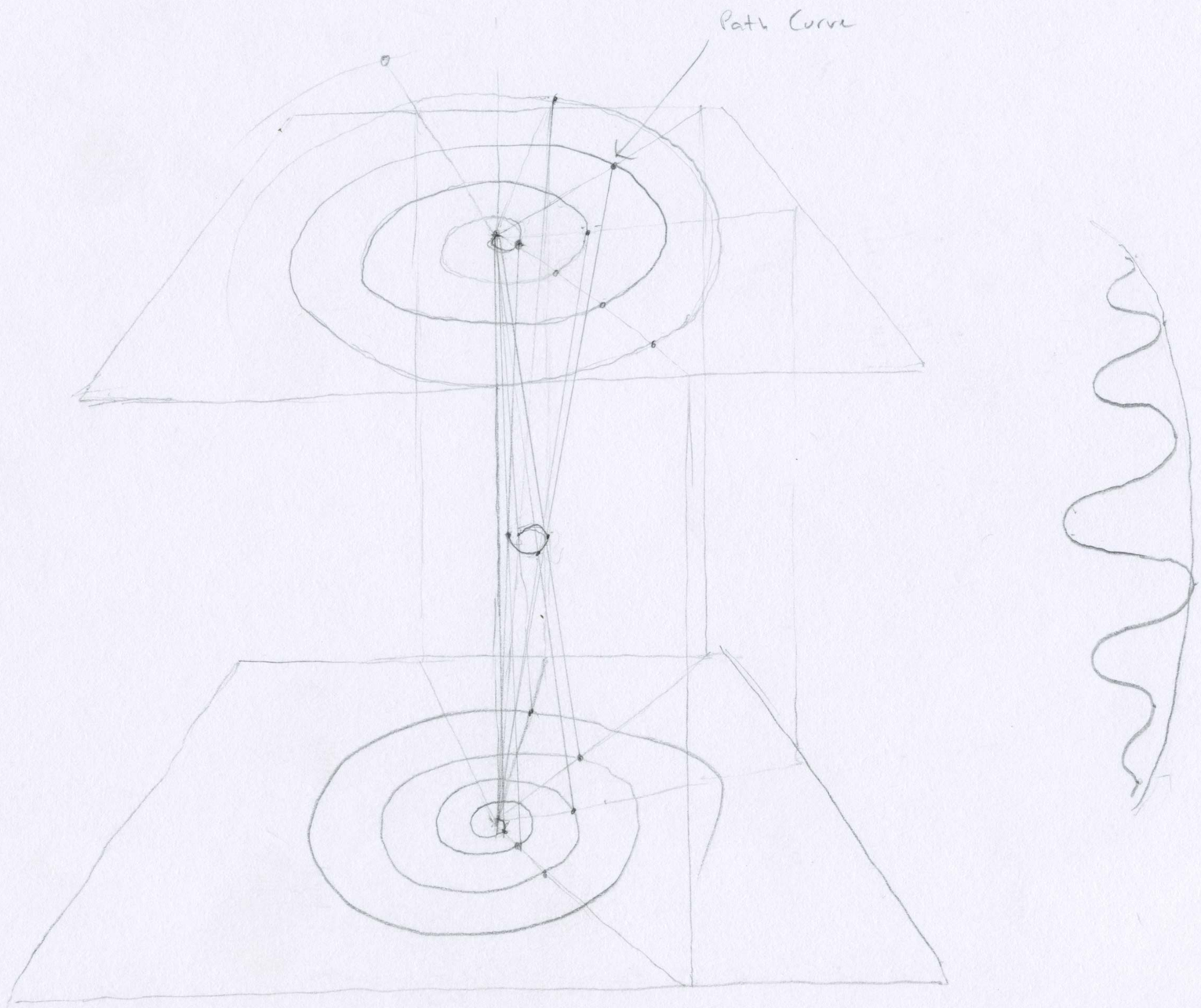
Where does A go? (If M, N, & O are fixed)

From the perspective of O, A is projected onto line MN at A'.
" " N, " MO at A".



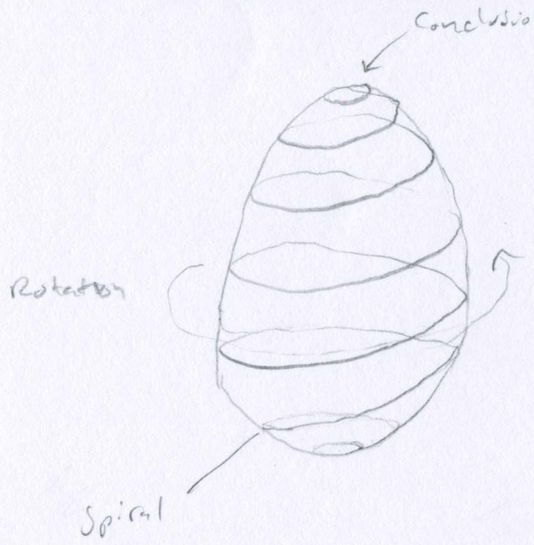
$$\lambda = \frac{-\log M_1}{\log M_2}$$

← Path Curves



Lawrence Edwards

http:// www. anth. org. uk/ NCT

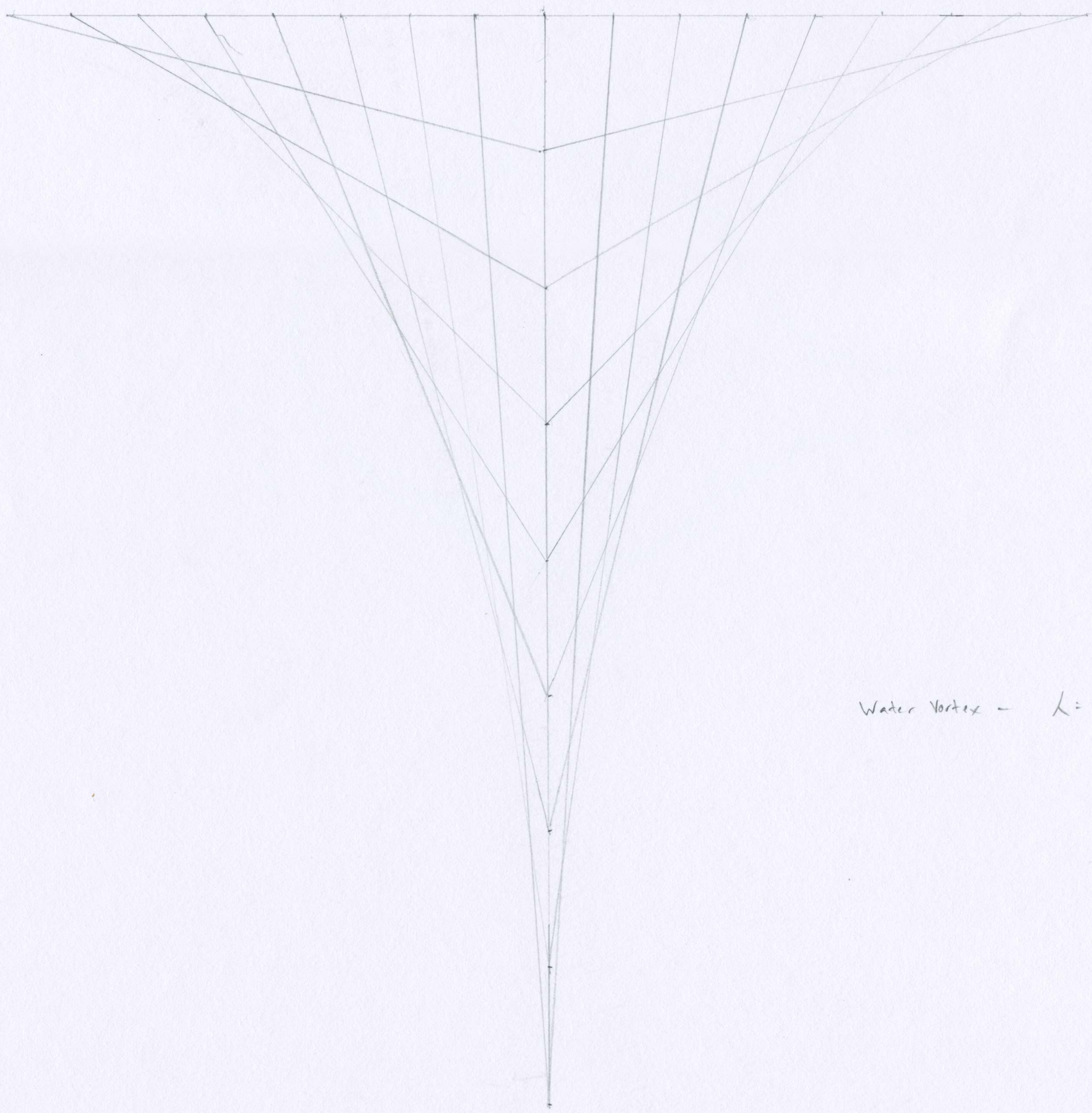


Rotation, Circulation - Moon

Spiral - Mercury

Bringing to Conclusion - venus

Vortex

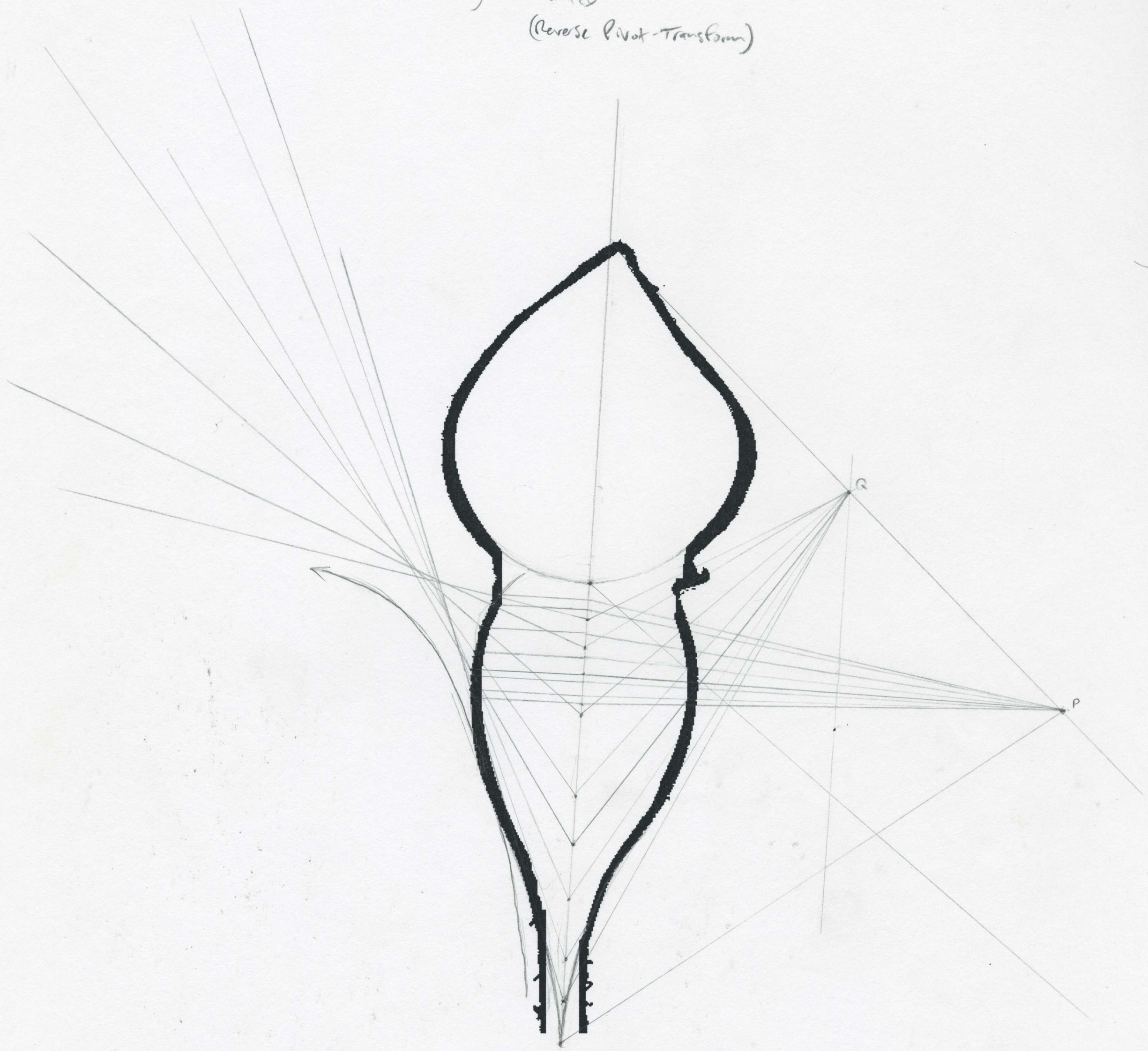


Water Vortex - $k \approx 2.9$

A
B
C
D
E
F
Q
P
Q
P
A
B
C
D
E
F
Q
P

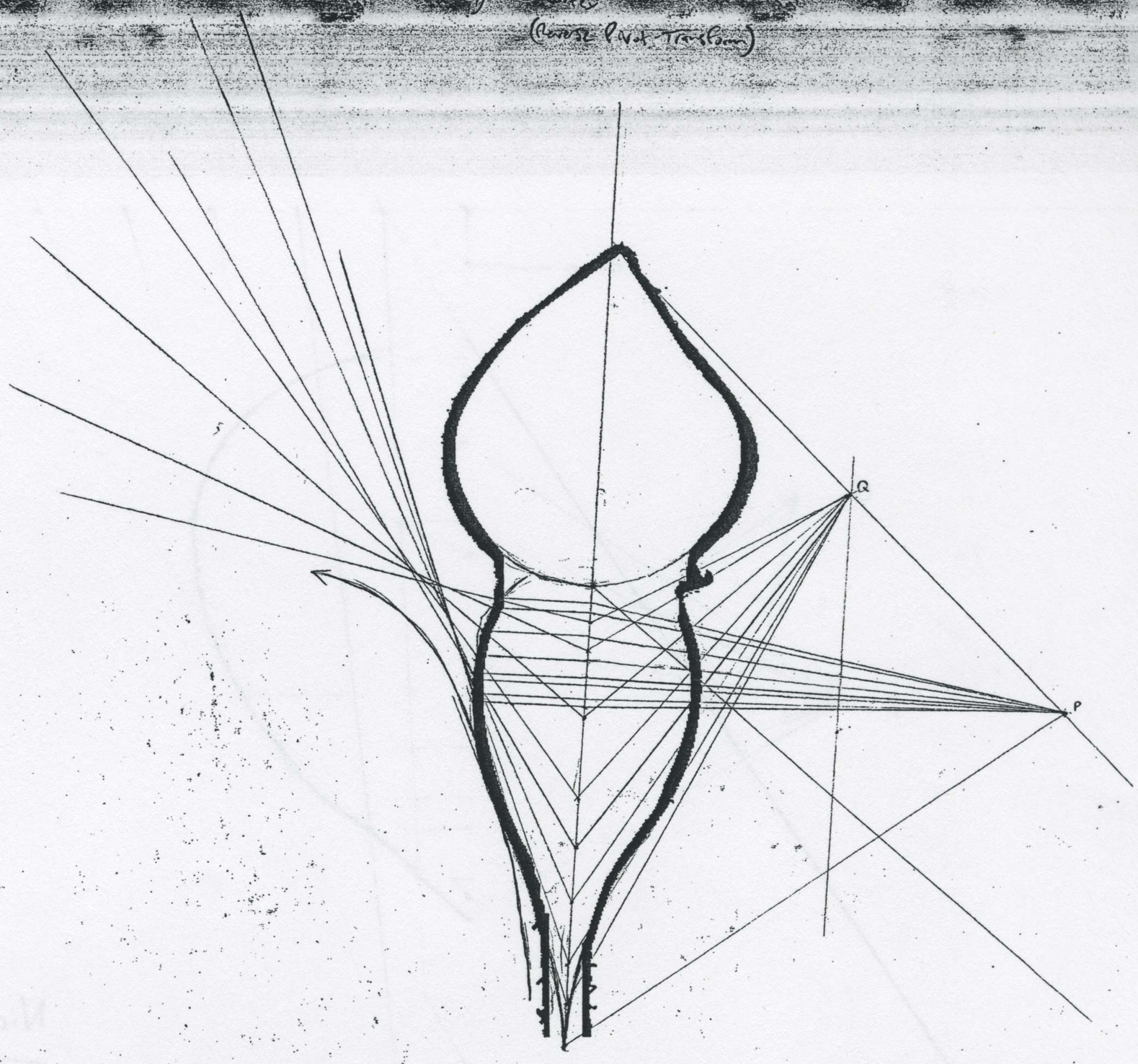
Re-creating the Vortex

(Reverse Pivot-Transform)

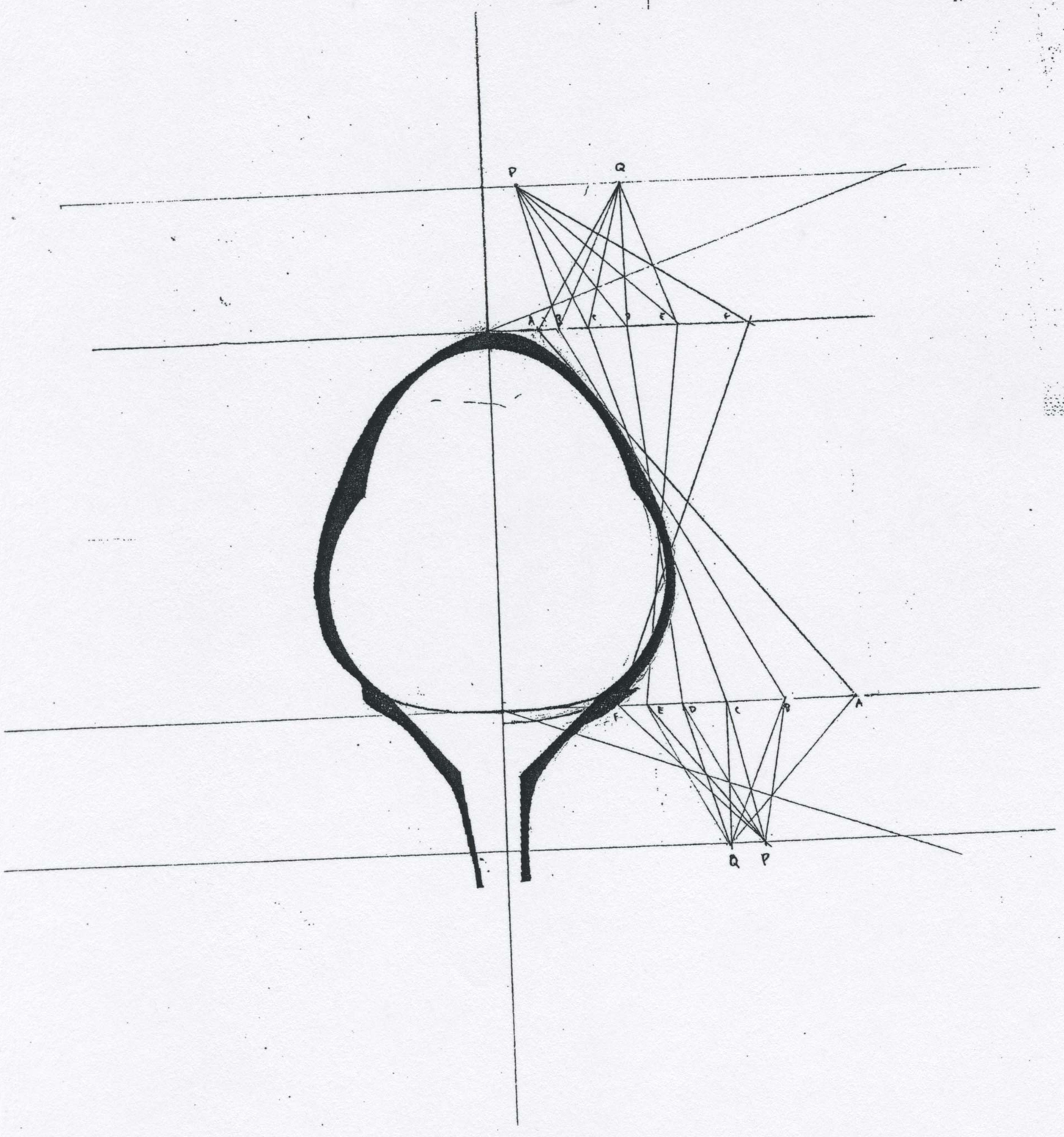


rose_bud.pcx

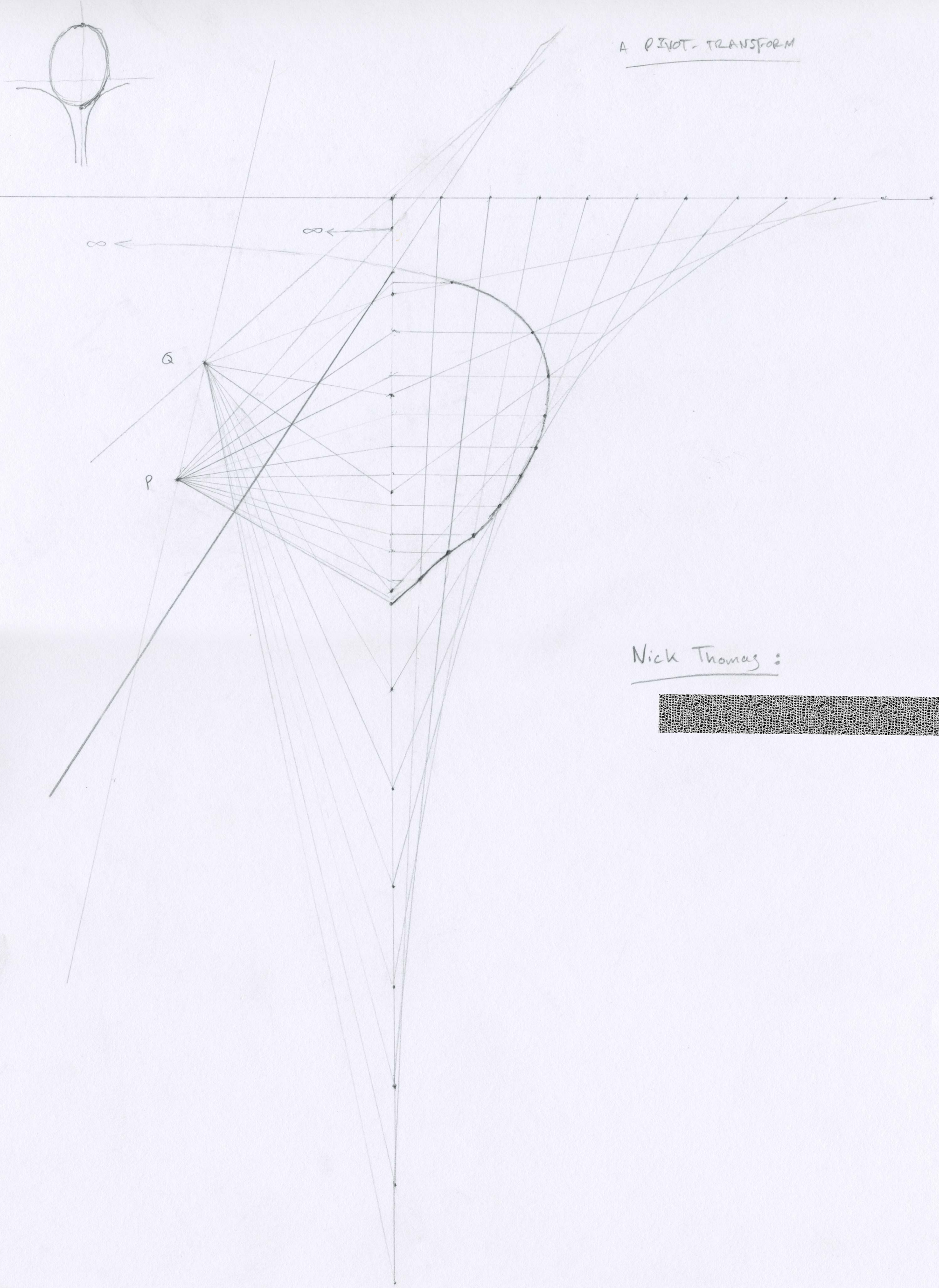
(Recursively) the Rose
(Rose Part Transform)



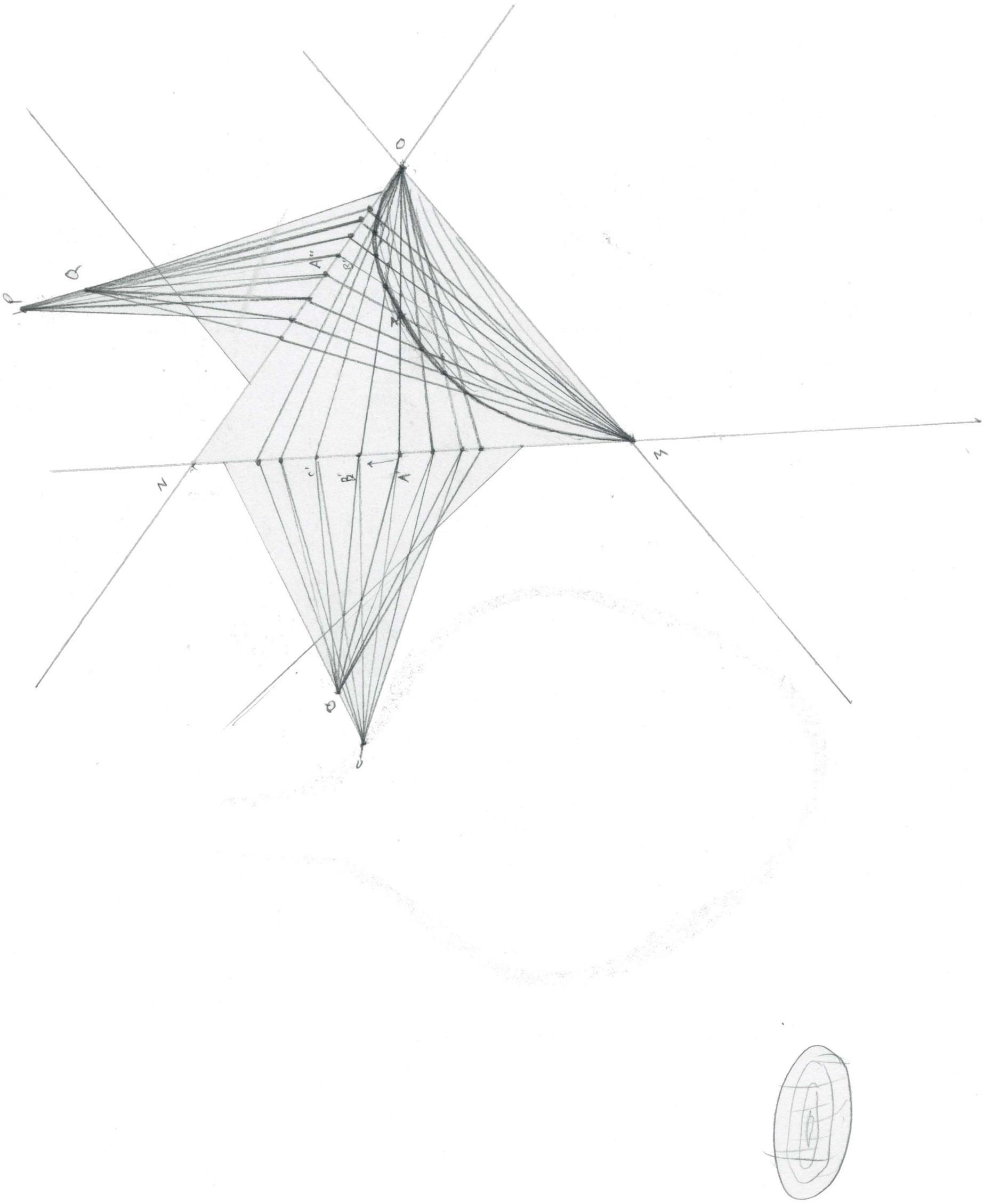
rose_bud.pcx



A PIVOT-TRANSFORM



Nick Thomas :


O
P
Q
A''
C''
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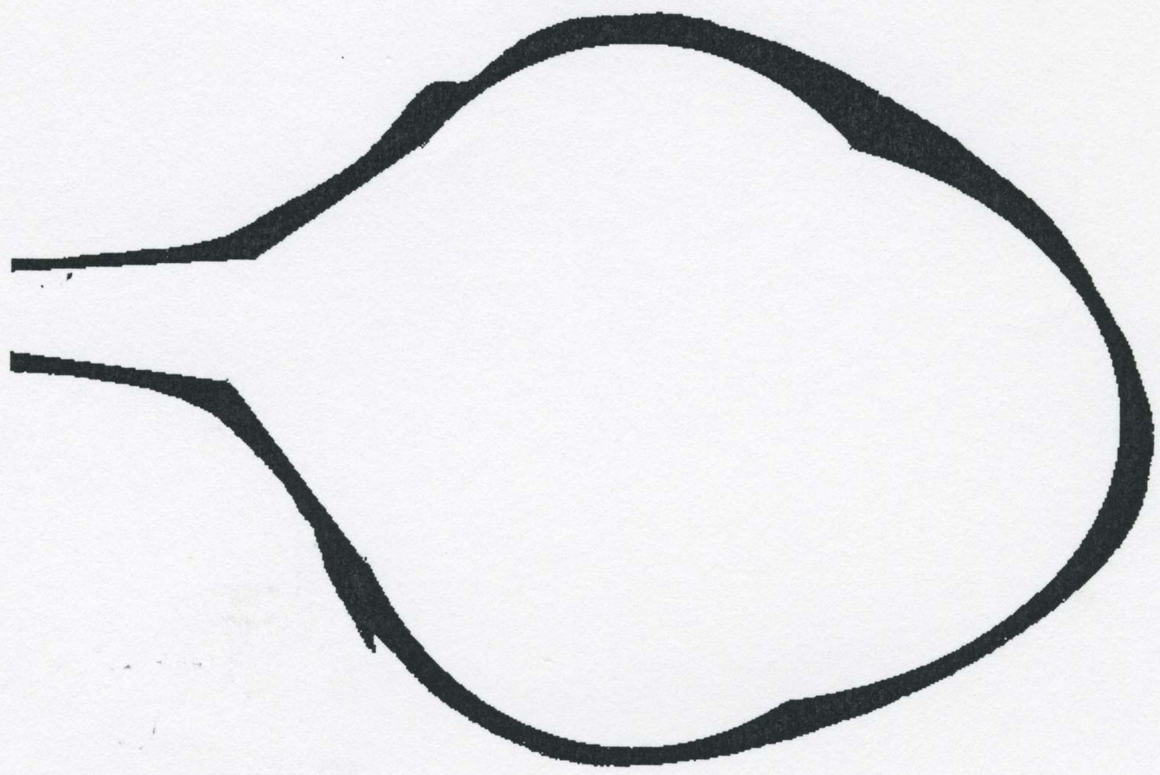
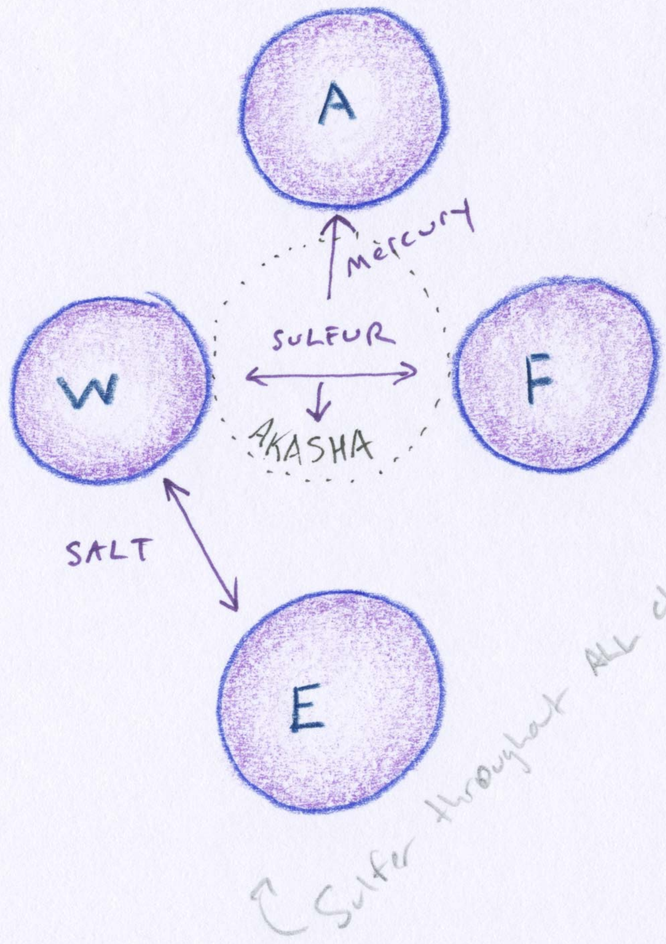
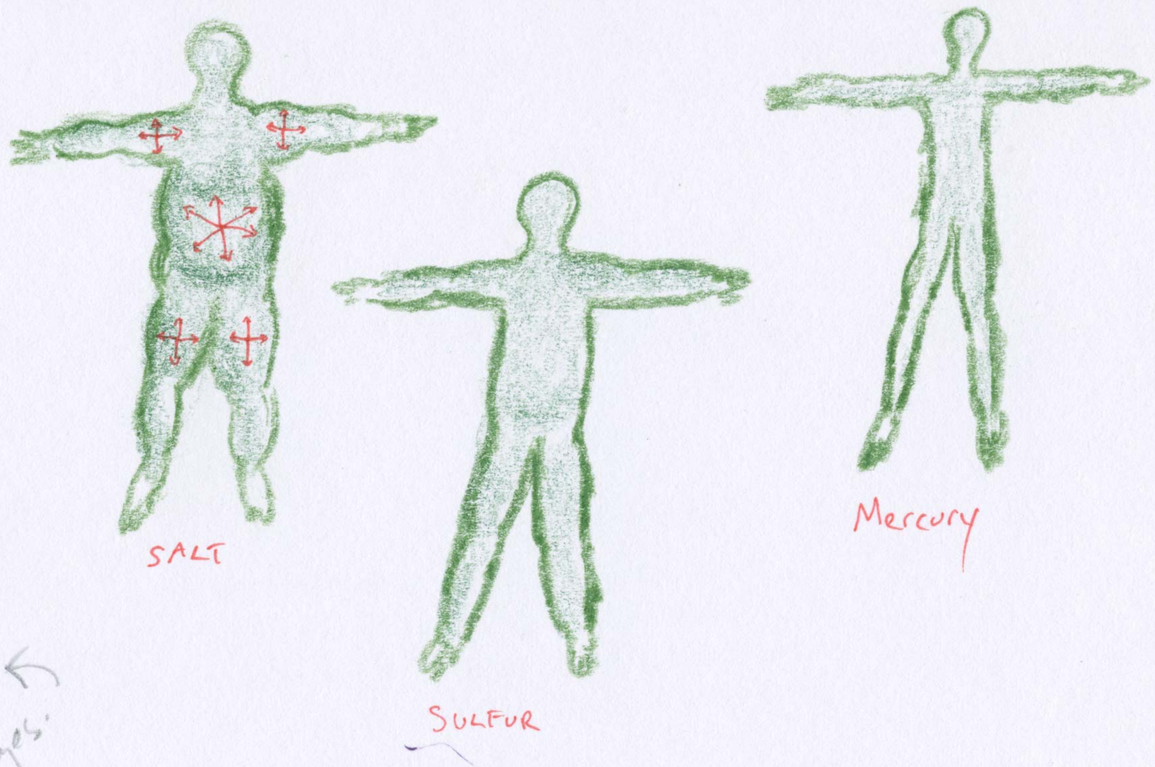
C'
B'
A'
N
M



ALL ASHES ARE POLLEN - NOVALIS

Ash - base for all life / alchemical name for a seed.





Oscillate in soul life between E + W, PHLEGMATIC.
Has salt constitution... thicker constitution ...
take on and hold water.

- Salt arises from ASH.
  (Burn something, put it in a solution, evaporate it, a salt remains)
- Salt (Frozen Fire) An Earthed fire force.
- Salt is the corpse of the LIFE.
  Living parts have affinity for levity, so go up into water...
  water has more levity, so evaporates, salt wants to follow, but can't, so forms a precipitate.

Levity - Acid

Salt

Gravity - Basic (Alkaline)

Skeleton - An image of FROZEN MUSIC - R.S.

Mind like a ... Peace - ★ Why so tired?

keeping the life in food

The most concentrated foods like grains, nuts and seeds have a stress factor related to their complete digestion . When the stress factor is neutralized then the concentrated nutrition in the food is most readily available. Nature provides the most concentrated foods with enzymes to aid in their digestion. The enzymes serve the plant which produces the seed, nut or grain as an aid in the germination process. The germ of the new plant produces enzymes which begin to break down the concentrated food in the seed or nut or grain. When whole grains or almonds or sunflower seeds are soaked for a day or so before they are eaten then the oils and proteins in the food are enzymatically transformed. This neutralizes the stress impact of these high energy foods upon th e digestion. It also brings the most life forces to the body . Processing grains into flour radically reduces the life forces and transforms a potentially high energy food into an acid forming ferment in the intestines. Soaking almonds and grains for 12 hours before they are used gives the digestion a great help in processing these valuable foods.

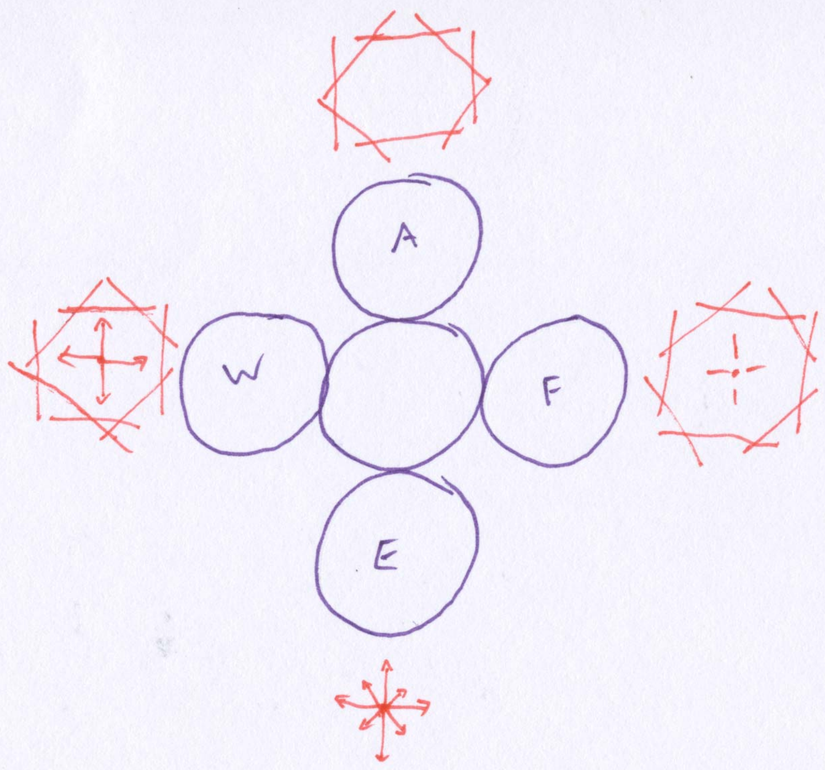
Flaxseed pudding- This is a great substitute for cookies and pastries and has too many good points to be included here. Make a lot . It goes fast.

6 tbsp flaxseed ground up in a coffee grinder
1 qt. almond milk
1 cup raw almonds yields 2 cups of soaked blanched almonds
1/2 cup honey or molasses , or four or five dates
1 heaping tbsp tahini or almond butter
2 or 3 cups of cooked butternut , kabocha or delicata winter squash

Blend 2 cups soaked blanched almonds in a blender with 2 cups of water to form a soupy paste. As it is blending add honey or dates. In a saucepan warm 1 qt of almond milk with the tahini or almond butter. Do not let this boil. Whisk in the squash as the milk is warming and add cinnamon and vanilla to taste. Add the almond paste from the blender to the warm mixture . Do not let this boil. Whisk in the powdered flaxseeds and stir until the mixture begins to form into a pudding. Add another cup of flaxseeds and blend them in as you take the warmed but not simmering mixture off of the heat. Too much heat kills the enzymes in this pudding and diminishes the vitalizing forces of the nuts and seeds.Keep refrigerated .Serve warm if your mercury forces are out of whack or cold with some milk if your fire forces are burning.

Sauer kraut as an aid to digestion and calcium assimilation.

This is an excellent condiment for candida sufferers and arthritis or osteoporosis sufferers. It also tastes great if you are not suffering. Shred a medium head of white cabbage, not too fine and not too coarse. In a 1 gal thouroughly scoured earthenware crock spread a 3/4 inch layer of the cabbageScatter some juniper berries, coriander seed, mustard seed and a pinch of sea salt over the cabbage. Less salt can be used if more mustard seeds are added or if powdered acidophilus, bulgaricus and lactobacillus strains are sprinkled over the cabbage. These are available in health food stores. A thin sprinkling of powdered eggshells can be added to the seasoning as an aid for the assimilation of calcium. Grind the shells finely in a corona grain mill or in a coffee grinder and boil them for a while so that they do not add any foreign bacteria to the ferment. On top of this a layer of sliced onions can be added if desired. Then add another layer of cabbage and seasoning like the last until the crock isfrom 1/2 to 2/3 full. Place a plate on top of the mix with a large stone on the plate . This helps press out the juices which the cabbage needs for the fermenting process. Cover the crock with it's lid or cover with a towel to keep out dust and insects. The ideal temperature is room temperature for the ferment. Let it work for two or three weeks. Do not let the temperature go below 68° F. After the initial ferment,place the crock in a cool place to prevent acid fenment from ruining the product. All utensils and crocks must be scrupulously clean to prevent off flavors from developing.Too much salt makes an inferior product. For a 5 lb cabbage use a little under 1/2 OZ. of fine sea salt. Make small batches more often to keep the product fresh. Used as a condiment this food will populate the intestines with beneficial flora and greatly aid in the digestion of more concentrated foods especially in the winter when enzymatic foods are not readily available.

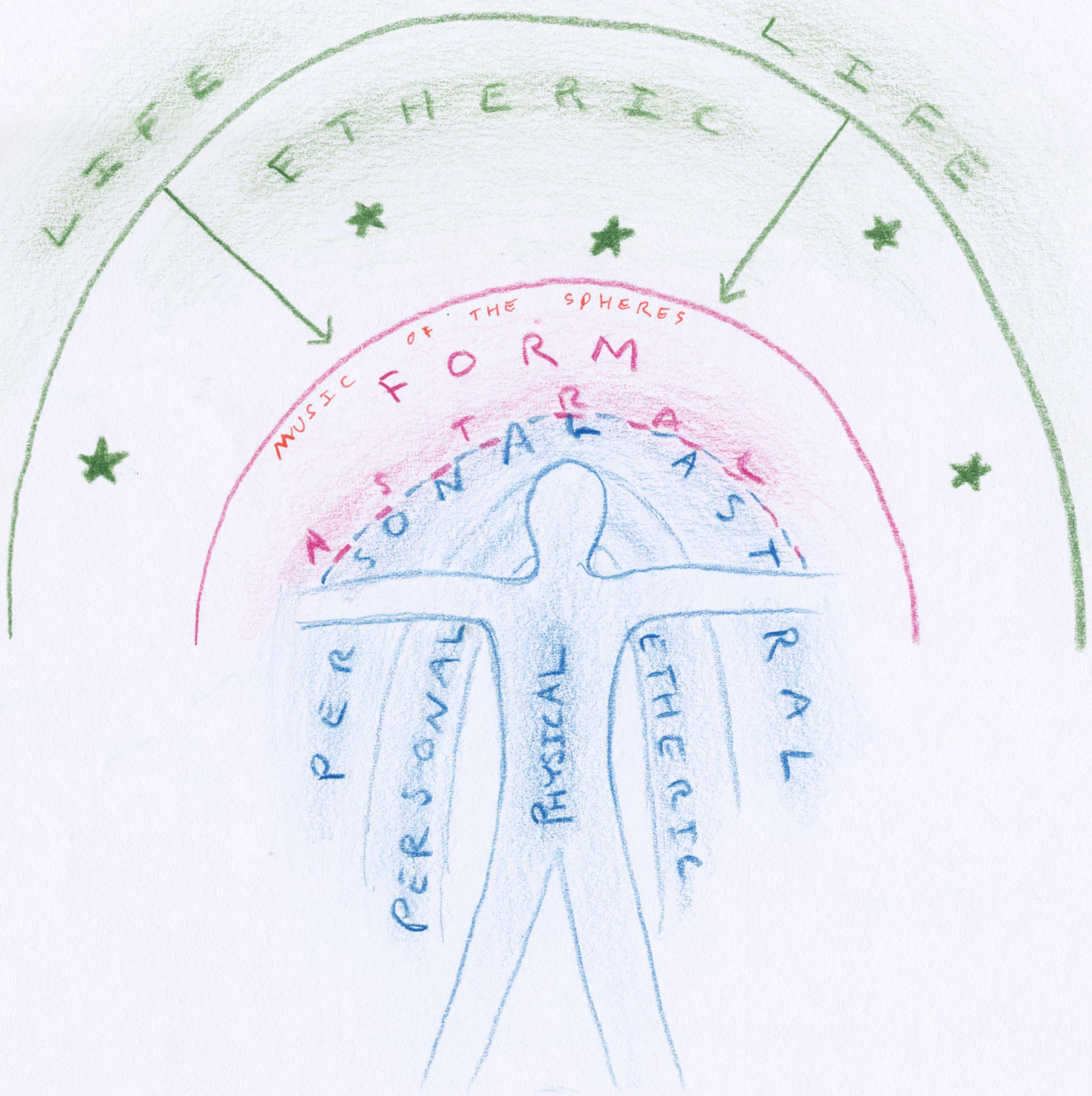


Ozone - Living Oxygen,
Breath of Cosmic Christ

O_3

REALM OF LIGHT

Blavatsky's Egg



Life Body - Etheric Body

Planes of Light interact to form FORM. —
Etheric Formative Forces

Form arises in the Astral.

organs, forms, patterns arise out of astral movements (planets)

Eternal life ⟹ My life
Life gets trapped in organs.
Personal Astral is trapped in personal ...

Johanm Wolfgang Goethe included the following essay in his *Italian Journey,* following his diary entries and correspondence, March 1788, near the end of his stay in Rome, where he had been for almost one year and a half, dedicated to the study of the great works of art, practicing drawing, painting and sculpture, as well as music himself; during these months he also made some of his key-discoveries about the metamorphosis of plants, and their living organism. Goethe's dialogue with Karl Philipp Moritz during this time is reflected in many of his letters. Hence it is not surprising that he included the following essay. Its study already calls forth the level of awareness that the author is speaking about, and which Goethe experienced in his studies of Nature.

F.S.

Karl Philipp Moritz

Beauty and its Artistic Depiction*

For the creative genius[1] the radius of his or her *spiritual activity*[2]* must reach as far as Nature: this means, the organization of the subtle, or spiritual bodies – that also serve as organs of perception – must be sensitively woven, and give as much contact as possible to the all-permeating stream of Nature, so that the farthest extensions of all relationships[3] of Nature-at-large have enough space to appear in microcosmic scale, side by side, without interferance.

When the fine and subtle fabric of the artist's spiritual organism – when fully developed – all of a sudden dimly beholds a certain *wholeness,* or organism of living interrelationships** – which happens neither by physical sight or hearing, nor by fantasy or thought – there will be some "unrest," the boundary-experience of

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* Karl Philipp Moritz (writer, *Hameln, 1756, †Berlin, 1793), "ÜBER DIE BILDENDE NACHAHMUNG DES SCHÖNEN" (1788), in J. W. Goethe, "Italienische Reise," *Sämtliche Werke,* edited by Ernst Beutler [Zürich, Switzerland: Artemis Verlag, Deutscher Taschenbuchverlag, 1977] Vol. 11, pp. 588–596. Translated and edited by Friedemann Schwarzkopf.

Moritz' essay became a departure point for the discipline of classical esthetics.

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20465 Placer Hills Road, Colfax, California 95713.

1 The original, German expression, *das bildende Genie* (the creative genius), points to the higher, creative sources that inspire the I in creative work.

2 From the context of later passages of this writing it emerges that Moritz called *tätige Kraft* (active force) what would be called "the etheric," – the force which sustains our "spiritual activity" – in the language of Rudolf Steiner's spiritual science; and since Moritz speaks about the artist's *creative process,* which translates itself via the medium of *consciousness* – at least for the author, or for us, in reading this essay, or in the appreciation of a work of art – we can read Moritz's "active force" as "spiritual activity."

* *Italics:* emphasis of the translator.

3 One could also call the totality of any given set of relationships a context; today, the term "complex system" is also used.

** Parentheses [...] by the translator.

difference: between the components that balance one another until they have again found their equilibrium [in mutually assimilated conformation].

For those who have already a faint glimpse – within their spiritual activity – of the greater wholeness of Nature, *clear thinking cognition and living imagination – or the even more lucid resonance of the physical senses – can no longer be satisfied with the mere contemplation of the separate parts of such larger wholeness of Nature.*

All those relationships of the greater wholeness – just faintly suspected within this spiritual activity – need to become visible or audible, or at least conceivable to imagination: therefore this spiritual activity – wherein these relationships are still sleeping, as mere possibility as it were – must mold them according to itself, from out of itself. It has to join all those relationships and their most sublime beauty into *one* focus – at the tips of their rays, as it were. At this focal point a subtle but faithful *image* of highest beauty will emerge from the eye's scanning of the periphery, an image that encompasses the complete circle of Nature's greater whole – equally as true and faithful on a smaller scale.

But since the impression of this sublime *beauty* needs to be reflected in some way, the spiritual activity – depending on the circumstance – chooses any audible or visually conceivable object unto which it projects the echo of this beauty – in smaller scale. And since this object, that would want to *manifest* what it stands for, could not continue to exist within the context of Nature – which does not allow any truly autonomous whole outside of itself – we are led to our point of departure: our inner *being* must first metamorphosize itself into the phenomenon,[4] in order to be formed, by way of *art,* into a whole that can sustain itself by itself and reflect the proportions of the greater whole of Nature in her total completion.

But since those greater proportions – in whose global totality we find *beauty* – can no longer be encompassed by the force of thought, the living experience of the pictorial imitation of the *beautiful* can only happen in the *feeling* of the spiritual activity that brings it to the fore. In the first moment of its conception – when the work of art begins its manifestation through many stages of gradual becoming – it suddenly appears before the soul in a faint glimpse, and *is* in this moment of its first creation – *before* its "real" manifestation, as it were.[5] And in

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[4] In Greek, *phenomenon* (φαινομενον), plural *phenomena,* means "that which shows itself" i.e. comes to appearance.

[5] Bruno Walter, in his book *Von der Musik und vom Musizieren* (Of Music and Music-Making, 1957), writes: "The ideal performer will be the one who is entirely imbued by the work and entirely attuned to it, and who, at the same time, brings into play the whole force of his personality and, hence, his *joy* in activating his own talent in recreating the work; in short, a person who has retained the *joy of music-making in his youth [der die Musizierlust seiner*

this way there also arises the indescribable spur that motivates the creative genius to continuous activity.

Our reflection on the pictorial imitation of the beautiful, and the mere appreciation of beautiful works of art, can in fact yield something for the living understanding that will enhance our enjoyment; yet, since our deepest appreciation of the beautiful cannot possibly include its coming into being out of *our* own power, the ultimate and most sublime joy in the beautiful always remains with the creative genius who produces it; and therefore *the beautiful has already reached the highest culmination in its arising,* its coming into being. *Our* appreciation in hindsight is only an outcome of its existence, and in the grand design of nature the creative genius exists primarily for his own and only thereafter for our benefit. Yet, there are, besides the genius, still others: though not creating and producing, they are able to embrace the creation – once it is produced – with their forces of imagination.

For it is the nature of the beautiful that its inner essence lives beyond the boundaries of thought, in its own arising and becoming. Something is beautiful just because the power of thought can no longer ask *why*; for the power of thought entirely lacks a comparative point of reference to judge and evaluate the beautiful. *Is there any measure of comparison for the truly beautiful other than the ultimate idea of all harmonious relations*[6] *within the greater whole of Nature, which no intellectual power can encompass?* All beautiful parts, dispersed here and there in Nature, are beautiful only to the extent that this ultimate idea of the totality of relationships of that greater whole is revealed through them. Hence the parts can never be the measure of comparison for the beautiful in the formative arts, nor can they serve as models for true reproduction of the beautiful, since the most sublimely beautiful, when it appears in a certain context of Nature, is never beautiful enough for a splendid imitation of the magnificent and majestic *complexity* of the all-encompassing *whole* of Nature. The beautiful, therefore, cannot be "knowledge," it must be produced, or it must be felt.

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jungen Jahre bewahrt hat] and pour his own innermost nature into his interpretation...." — In his book, *Von den moralischen Kräften in der Musik* (The Moral Force of Music, 1935), Bruno Walter writes: "I believe that music conveys authentic information about the composer's I ... and such a message is vouchsafed by the whole vast array of great music. ... Music wells forth from a great spring of love, a spring as powerful as it is plentiful, and perhaps the greatest work of our art, Beethoven's Adagio [Symphony No. 3 in E-flat major ('Eroica')] *reverberates mere love in sounding [...tönt nur Liebe im Erklingen]* (to quote the words of Schubert's *An die Leier,* 'To the lyre')."

6 German: *Inbegriff aller harmonischen Verhältnisse.*

For since the beautiful cannot be judged by the intellect – hence the lack of a comparative standard – we would have to miss its enjoyment altogether if we could not produce it ourselves. For we could never align ourselves to anything less than *beautiful,* had we not within ourselves something corresponding to the force that created it, closely related,but unable to exhaust the the totality of the creating force: this is what we call "taste" – or: *sensitivity* for the beautiful.[7] Within its limitations, this can substitute the lack of the higher joy of the original *creation* of the beautiful, in the undisturbed calmness of quiet *contemplation*.[8]

For as long as this higher organ of perception[9] is not woven finely enough to give all of the in-streaming whole of Nature enough points of contact to fully reflect Nature's great complexity on a small scale within ourselves, we can, instead of the *formative force*[10] that created Nature, have only a *sensitivity* for the beautiful. All attempts to *re*-create the beautiful outside of ourselves would fail, and make us feel even more inadequate, had we not within ourselves the ability to *feel* the beautiful – an ability that borders the *creative* capacity.

For since the culmination of the beautiful happens in its emerging, we feel the lack of our own creative activity as a great shortcoming; for the whole is not completed, as long as we do not develop our corresponding potential. And if the culminating moment is missed, it is not worth time and effort to try any artistic activity; it falls below the poorest, becomes useless, and has to work itself up from the oblivion where it has sunken.

Missing the *moment of culmination* is equally as much of a shortcoming, as is the lack of *formative faculty* – which is embedded within the *subtle organization*. The fruits, which the *sensitivity* could procure, cannot come to the fore, within the *formative force* – which makes it altogether useless. At the point where the *sensitivity* by-passes and misses the boundaries of the zone of culmination, the sensitivity must sink below itself, cancel and annihilate itself.

The more the sensitivity is tuned to a special category of beauty, the more it is in danger of *delusion*, deceiving itself and taking itself for the creative capacity as such; and thus, through a thousand failed attempts, it can risk the inner peace with itself.

For example, in the appreciation of the beautiful of any work of art, the capacity of sensitivity also looks – *through* the *becoming* of the work of art – into the *creative capacity* that created it; and thus it feels, in a subtle manner, a higher

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7 "Sensate ether."

8 "Imprint ether."

9 This also alludes to the "subtle organization" mentioned in the second paragraph of this essay; it is a supersensible organ of perception that grows within our dedicated surrender of our spiritual activity to the likeness of a phenomenon.

10 "Creative ether."

level of joy in this beauty – within the feeling of the capacity which was mighty enough to bring forth such beauty from out of itself.

And in search of this higher level of joy – which the sensitivity cannot possibly reach in a work of art that already exists – the sensitivity strives in vain to produce something similar from out of itself, hates its own work, rejects it, and thus spoils at the same time the enjoyment of all outer beauty – where pleasure cannot be found because beauty already exists without participation of the sensitivity.

The sensitivity's own wish and striving is: to *participate* in this higher level of joy – which is glimpsed only faintly –, to reflect itself in a beautiful work of art, that would owe its existence to this sensitivity – in the assumption of its own creative capacity.

Yet this wish will never be granted, since selfishness created it, and since the beautiful can only be conceived, voluntarily guided and formed, by the hand of the artist.

For where the *mental picture* of enjoyment – anticipated after beauty's creation – inserts itself into the formative impulse that wishes to *create*, and where this mental picture is the primary motivation for our drivie – which does not feel motivated to *begin* to create, just out of itself – the the creative impulse is surely not pure. The motive, the wish for the achievement of the beautiful, is projected into the result, beyond the working process as such; the rays diverge, and the work cannot culminate within itself.

To feel oneself so close to the ultimate enjoyment of the beautiful brought forth by ourselves, and to have to renounce it after all, seems indeed hard; yet it becomes altogether easy, if we purify this form-giving impulse – that we would like to claim for ourselves – by abandoning all self-serving motives, and by *also banning,* as much as possible, *any mental picture of enjoyment* which the creation of the beautiful might give us, in the belief of our own capability, *that we want to accomplish it* even if we can finish it only with our last breath.

If the beautiful that we glimpse, continues to stir, to come to manifestation, and to motivate our will, we can be at peace and pursue our creative impulse – for at this stage it is genuine and pure.

And, to the extent that the urge subsides, when we totally renounce our pleasure and its enjoyment, it becomes effortless: we have peace, our sensitivity can again serve, and is open for the purest appreciation of the beautiful, in alignment to beauty's innermost nature – like a reward for its modest renunciation.

However, the point where the form-giving force and the sensitivity intersect can so easily be missed and by-passed, that it is not surprising that there are

always countless false attempts to imitate the ultimate beautiful – artistic productions where genuine creative impulses are substituted by false ones.

For the true form-giving force imparts its first and highest joy – as a reliable reward – already within itself at its initial inception; it can only be distinguished from the *illusory* creative impulse because it takes its initial momentum from itself, and not from the anticipation of pleasure in its work; and since in this moment of passion the force of thought cannot easily come to a right conclusion, it is almost impossible to avoid self-deception without some experiments.[11]

Even unsuccessful attempts do not always prove that the form-giving force is missing; for this creative force often leads in wrong directions – even if it is genuine – when it wants to experience in imaginative activity what should be seen with the eye of the senses, or if it sees with the eye what should be perceived by the ear.

Just because Nature does not always allow its innate formative force to come to full maturity and development – or lets it take another direction where it can never unfold – the truly beautiful remains rare.

And since Nature also allows the common or the bad to come uncontrolled into being, the truly beautiful-and-noble distinguishes itself from the common or the bad by its rarity.

Since there always remains a receptive space within the sensitivity that fills itself with the product of the form-giving force, form-giving force and the sensitivity are like male and female. But in the moment of creation, at its highest enjoyment, the form-giving force is at the same time a sensitive force; and creates – like Nature – the outer manifestation of its inner essence from out of itself.

In this way sensitivity and formative force are sustained by the subtle fabric of our organization;[12] and wherever this organization offers a point of contact[13] we find a complete – or almost complete – mirror-like copy[14] of the proportions of the larger whole of Nature.[15]

Sensitivity and formative force encompass more than the force of thought, and the spiritual activity[16] wherein they are embedded, also embraces everything that

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11 where one can compare the experience of living activity with the reflected mirror-image of life – its "foot-prints" as it were – in manifest thought or phenomena of Nature.

12 Etheric- or Life-organization

13 Such contact can be the physical manifestation of the human body, or the circle of extension of the human subtle bodies – whether conscious or not.

14 in microcosmic scale. Moritz probably feels something like a holographic picture of the greater whole appearing in every "crossing" of the human and the earthly-cosmic. In that sense every *cell* is already such "point of contact."

15 the macrocosm.

16 Here, the context of the paragraph allows us to see what Moritz means by "active force" *(tätige Kraft),* namely the *life,* etheric forces that are activated in every *intentional attention*

the force of thought can grasp; for in all ideas we are able to conceive, this spiritual activity supports every beginning within itself, always unfolding it from out of itself.

To the extent that this spiritual activity contains within itself everything that *emerges* – beyond that which manifests as thought – we call it *form-giving [*or *formative] force [Bildungskraft]*; and to the extent that it *beholds* such emerging [experiencing the form-giving activity] – beyond thought – we call it *sensitivity [Empfindungskraft]*.

The formative force cannot be without the sensitivity and the spiritual activity (of life). On the other hand, the active [etheric] force as such can exist by itself, without the sensitivity and the formative force – for which it merely provides the foundation.

To the extent that this pure active [etheric] force is also supported by the subtle fabric of the organization, the organ can only be a copy of all relationships [and proportions] of the larger whole, but without the degree of completion needed for the sensitive and formative forces.

For there are always as many points of contact between the relationships of the surrounding larger whole and our [perceptual] organization as to allow us to have a dim feeling of this greater whole within ourselves, yet even without *being* this whole ourselves. The relationships of this wholeness, that are woven into our being, have a tendency to expand again in all directions; the organ would want to extend itself infinitely in all directions. It not only wants to mirror the surrounding whole within itself, but would like to *be* this encompassing whole – as far as possible.

This is why every higher organization – according to its own nature – integrates every other, subordinated organization, and transfers it into its own being: The plant, in its development and growth, integrates unorganized mineral substances; the animal the plants, by coming into being, growing and consuming; and the human changes not only animal and plant – in becoming, growing and consuming – into its inner nature, but at the same time encompasses everything that subordinates itself to the human organization, through the brightly polished reflecting surface of its being, within the periphery of its being; and as this organization develops and becomes more perfect within, the human recreates it again more beautifully outside of itself [in works of art for example].

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and *receptive attention* with their free forces of sensitivity (astral forces), as well as in the formation of representational mental pictures – which we call "thought," once we become aware of them in our mirrored day-consciousness.

When this is not possible the human must draw, what surrounds it, by way of deconstruction into the compass of its real being, and engage in destruction – as far as he can – where pure and innocent contemplation cannot quench his thirst for expansive real being.

Postscript: From these aphoristic thoughts we can draw much encouragement, that already the attentive, contemplative perception of art – as well as Nature – leads us in contact with, and awakens within us, the creative activity.

We also see how *this* notion of the beautiful allows us to find the perspective from where a work of art is created, making visible what Goethe called the "sensorial-ethical" *[das sinnlich-sittliche]* of every aspect in the metamorphosis of appearances – even if it is *not* considered "beautiful." F.S.

Nerve / Sense

Rodent...

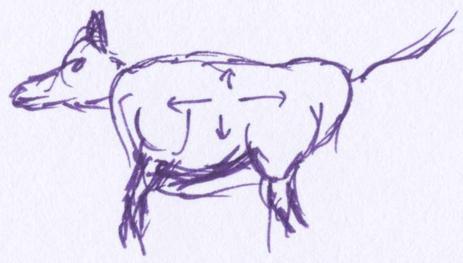
Life Thrown back behind stomach.

In skull, senses are forward...
Senses WORLD

Eat all the time.

Rhythmic / Limb

Balanced body Shape + Skull



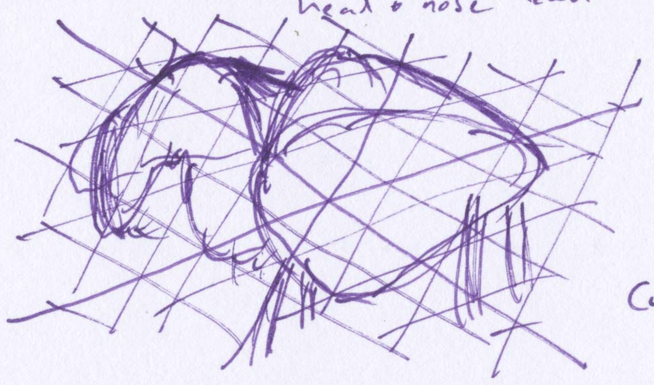
Eats ... + doesn't eat...

HUMANS, Dogs, Bears...
Predators

Balanced Dentician

Metabolic

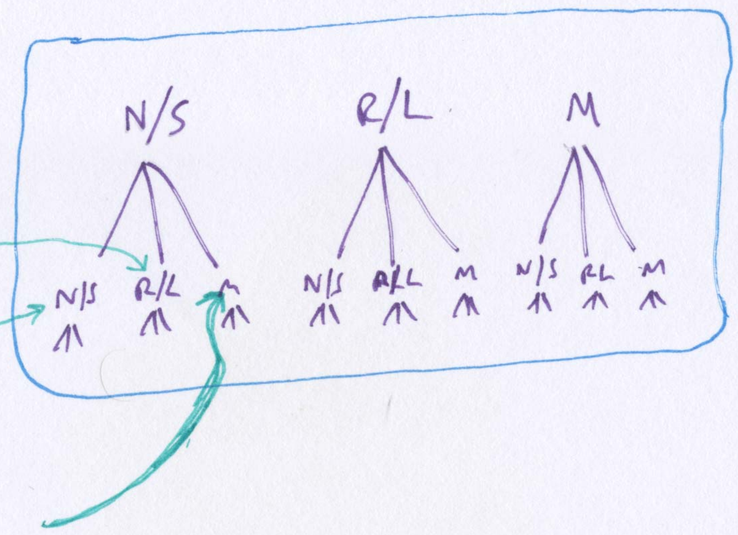
Life thrown up + forward...
head + nose lead



Cud Chewers...

Senses its own digestion

Eat all the time



Beaver -
Rident that went to water...
enhanced metabolism
N/S on M pole.
Its a grazer ... bark + twigs + buds, sap

Mouse -
N/S on N/S pole
A gnawer... looking for seeds, nuts

Rat -
N/S on ~~R/L~~ pole
Balance between front + back
Eat anything, live anywhere
Smart + clever

Man + Mammal

Poppelbaum

FRIEDEMANN SCHWARTZKOPF

Esthetics

?

FORM IS MOVEMENT COME TO REST. - HERACLITUS

THE HOUSE OF LIFE

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Water is a VERB.

Water listens to the whole of the cosmos...

Water has NO FORM b/c it is always forming ... always moving.
It never rests, so it can have no form.

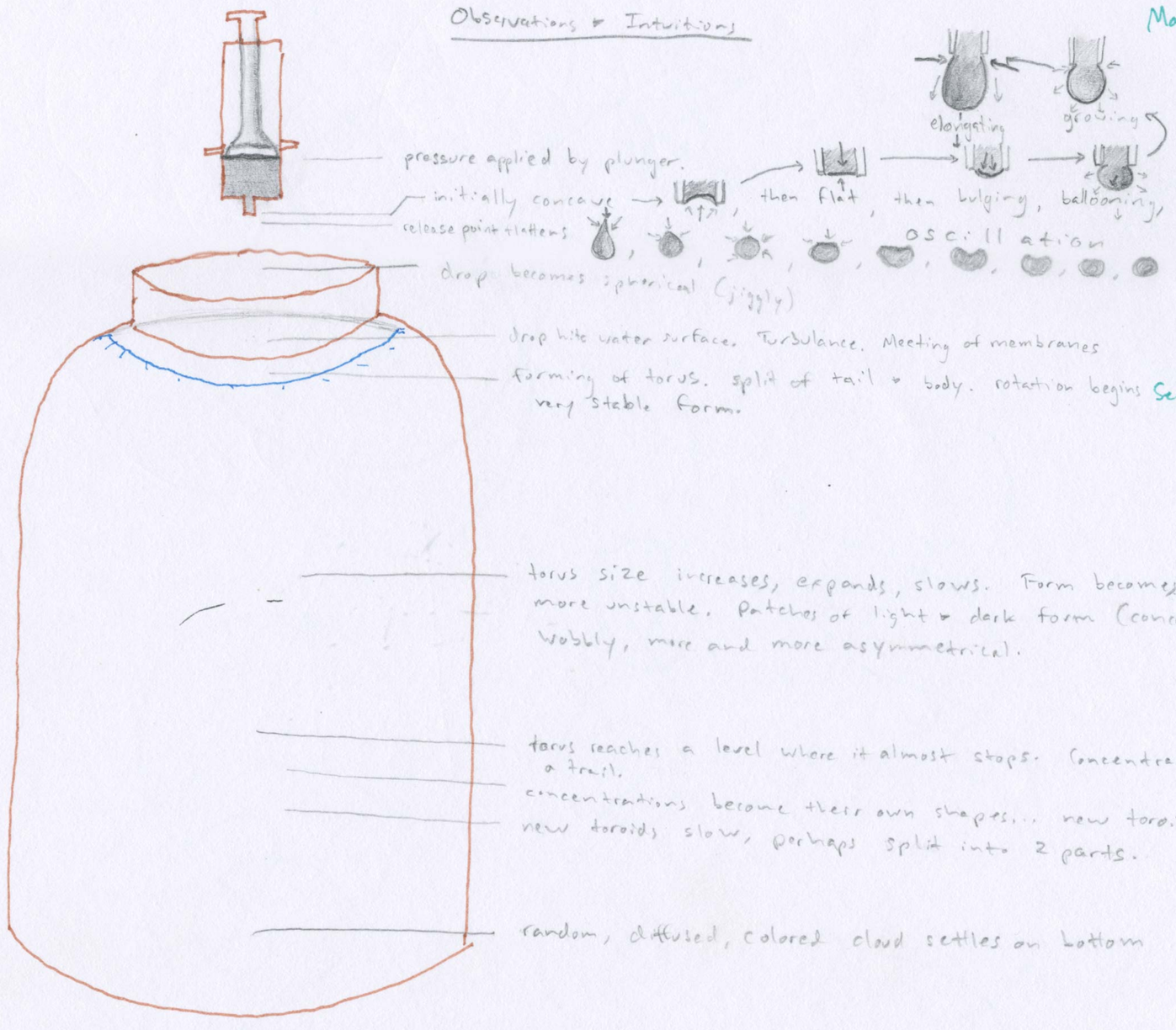
Information
- Noun: form — the form
- Verb: "form" — to form — a formal process

In the pause is the dance.

- infinite
- superconscious
- all-encompassing
- centered
- still-movement
- open
- possibilities
- potentiality

99-10-25
Fair Oaks, CA
Period 2 9:45-

Observations & Intuitions



Materials-
- Potassium permanganate
- Syringe
- Paper towels
- Water
- Small jar
- Open mouthed gallon jar

Setup-
Water poured into gallon jar (lukewarm) allowed to sit.

BY Jennifer Green

The Language of Movement, Quality and the Drop Picture Method

When, with careful attention and a sense of wonder, we observe Nature's language of form, the first impression is that each form is very specifically and exactly articulated in physical space. We are able to delineate one form from another because there are boundaries, edges which separate the substance filled area within, from the contour-giving formative non-material space without. This is the given world of Form. In language, we identify one form from another by naming it.

The world of Form did not appear out of nothing, however, finished and there at once! There was a development. In the organic world, at the physical level, an entity, imbued with life, in certain instances, begins as something small and grows from within, outward, increasing in size until it reaches its form. The taking up of substances and differentiations of form occur. There is a temporal element here, of a form changing through time, a "coming into being," a "manifestation" and a "dying away." In all that lives, in all the myriad forms of life there is this progression, there is movement of form through time. This movement in time expresses itself in language as the verb activity.

The process of movement unfolds in three possibilities: in expansion and contraction and in rhythm which is the interweaving of these polarities in alternation. In expansion a dynamic is lived out through the force of levity, ever growing as an attraction from the periphery, drawing the increasing form forth. Contraction pictures an opposite activity. Here, the gesture reveals itself as a shrinking form, gravitating toward a central point. With each of these, expansion and contraction, and periphery and center, there is another possibility, namely, "the pause." Here, where movement is withdrawn from space, there is a stillness no less active. The preparing, enlivening stillness is the birthplace of movement, and it appears where change is about to occur; in the case of expansion and contraction, its place is at the circumference or at the edge, and at the center. Rhythm is the breathing, balancing interplay between the polarities of expansion and contraction, periphery and center. When this interweaving interplay is harmonious, it is discerned as rhythm which is enlivening. When this is not the case, there is disorder and disease.

That a form is present and can be named and identified and that it has come into manifestation and that time is the benchmark by which progress can be seen, leaves us with a question which human beings experience as a longing urgency, -- (for the Divine hierarchies already know) – and this is the "how" question. How does a form present itself? How does the form come into being? We need a descriptive element in language here. This brings us to a different level of inquiry. It brings us to a threshold – the threshold where the mysterium of life, resting in invisibility, transforms, with the elements of language at work, materia into living entities.

How the activity of life is able to take hold of substances and the vitality with which it is able to do this and the material consequences of this lies at the heart of questions put to Rudolf Steiner by Ehrenfried Pfeiffer and Lily Kolisko in the early 1920's. From the indications given, the bildschaffenend Methoden were developed: Copper chloride

crystallization and round chromatography (after Pfeiffer[1]) and the Steigbild (after Kolisko, Fyfe, Wala and Engquist[2]). These methods, by the nature of their development, reveal how the forces and substances of a given sample are working together at a moment in time. These methods depend upon organic matter to reveal the picture.

There are two other bildschaffenden Methoden which are significant because they allow the working of time, as form, to develop over a series of pictures. These are the Steigbild of Dr. Werner Kaelin[3] and the Drop-Picture Method[4] developed by Theodor Schwenk. They both work with the temporal aspect of what each of these very special liquids can show -- blood and water, each in their very special way. The former is a diagnostic tool used to see, in a blood sample, the relationship of differentiating processes in forming and the forces or lack of them working there upon as preconditions for the manifestation of cancer. The Drop-Picture Method, in working with water primarily, is a diagnostic tool for water movement: for form to appear there must be less organic matter in comparison to blood.

We will focus on water and the Drop-Picture Method as a way of understanding quality from the point of view of the ever active language of life, namely the dynamic of balance, of rhythm as an inter-relating of polarities, of a continuum of these activities through time and of periphery and center.

It is important to put the work of Theodor Schwenk and the Institut fur Stromungs-wissenschaften and present colleagues in context of what is occurring in the field of water research. While much of the focus at the present time concerns pollution problems, risk assessment and water re-use on the one hand and upon engineering issues on the other, the Institut is studying the positive qualities of water and the role of movement and form as an indicator of water quality.[5] This work is unique and deserves our attention, for our stewardship of this element depends upon a deepening of our consciousness of water as a purveyor of life. And we need to start with what good water is and how, by itself, it behaves.

Water's role as an archetypal mediator in many processes and in life is a major theme of Schwenk's work. He describes the mediating role of water in the creation of forms through flowing in many of his writings.[6] Water's service to rhythm is a mediating factor between stillness and motion, color (of the rainbow), between light and dark, buoyancy between levity and gravity, and the renewal of life between the building up and binding of substances and the breaking down and dissolution of substances.[7] Other ways in which water is a midwife to life and serves it is through its anomalies: the relationship of density, decreasing temperature, freezing point and the formation of ice as one example, and the relationship of warmth to water's boiling and freezing points is another example.[8]

Water's movement gives us many opportunities to discover qualities of its nature. It would serve us well to do a simple experiment of a drop-fall, first, which would allow us to see some very important principles which we can relate to the Drop-Picture Method. We can follow this experiment exactly and make careful observations. This experiment is

regular fare at our water phenomena workshops and from it we can find out a good deal.Take an open-mouthed 4-liter jar, fill it with water, and allow it to rest. The easiest way to form a drop is by taking a hypodermic syringe without the needle and, after making sure the plunger does not stick, draw up a bit of water. To practice forming a drop, very carefully and slowly press the plunger and allow a drop form until it drops upon a piece of paper toweling. It is important to hold the syringe vertically such that the bottom of the syringe is parallel to the surface of the water in the jar. A crookedly hanging drop will give crooked results! When this has been practiced sufficiently, draw up some dyed water (Pelican Blue ink works well), wipe the bottom of the syringe, and hold the syringe vertically about a centimeter above the water's surface, grow a drop, and allow it to fall.

Now to some observations. We can touch upon the most obvious observations only.

As a drop grows, a little bead of water forms at the end of the syringe. Sometimes, this remains as a little ball, and sometimes the water spreads across the bottom of the syringe. This creates a convex form. As more water fills the drop, it grows larger and heavier and rounder. As it fills more and grows even heavier, it forms a teardrop whose neck becomes ever thinner until it appears as a thread. Then the drop falls freely and hits the surface of the water in the jar, and the next thing we see is a ring, a tinted watery ring, a toroid form. There is a vestige of a tail up to the water's surface. Also here a residue of dye is left on the surface, and often surface wave phenomena can be seen. The submerged ring moves in several ways: it descends, it expands, it rotates, and it begins to "gather color" along the circumference of the ring itself, i.e. there are darker and lighter areas. This means that there is a flow toward the darker areas which is made visible through the intensifying color. Then, as the ring descends, out of the dark segments of the original ring, new ring or mushroom forms are born. These descend, though much more slowly; they, in turn, bear more but quite similar forms. The edges become more diffuse and the forms fainter in color.

After gathering observations, we can ask the questions, "What has changed?" and "What has remained the same?" and "Where have the changes taken place?"

There have been a number of changes. Form has changed dramatically from a sphere to a ring vortex, as well as from the oneness of the drop to the many vortices, from wholeness to differentiation. Out of the whole has arisen, through motion, "movement forms" with new internal surfaces and forms. Color has changed from the opaqueness of the drop to the eventual transparency of the last ring vortices. The velocity of movement has changed from the relative "stillness" of the drop, to the falling of the drop, and to relative "stillness" again in the jar itself. The kinds of movement have changed from the drop-fall to the differentiated movements of the ring.

And where has the major change taken place? At the water's surface! It is very important to observe this fact. An enormous metamorphosis has occurred on the upper surface of the water, and many new inner surfaces have come about through movement within the still body of water itself. The importance of the formation of inner surfaces in such water

movement has been emphasized by Theodor Schwenk in *Sensitive Chaos* and by his son, Wolfram Schwenk, in their many writings.[9]

If we ask the question, "Has anything remained the same," the answer must be that a strong formative activity has remained throughout. An integrity of forming is evident throughout the experiment. Further, change has remained! And movement as an activity has remained.

We have learned some very important things about water, namely: it changes; it readily creates new forms, new inner surfaces; and it readily does this, open to every possibility. Movement is the author of these changes and forms! Conversely, the conditions for movement to occur freely and openly – to become the basis for creating a multiplicity of forms – must also be there. We can say that water is open and sensitive, and it is not "fixed." Fixity is the picture of a closed and stopped and halted situation.

Now we come back to the Drop-Picture Method and link all that we have indicated together. We can corroborate with the Drop-Picture Method, from a different point of view, what we have already found, namely that water is an archetypal balancer, that through its mobility it is open to influences from the cosmos and from the earth, even the most rarefied and subtle ones. It is through the drop picture that the correlation between quality and patterns of water movement and the theme of balance and mediating can be seen once again.

In the Drop-Picture Method, a sample of water, to which a small amount of chemically pure glycerin has been added, is placed in a shallow dish with special optical parameters. By means of a double optical bench adopted from Toepler by Theodor Schwenk, and by means of the addition of glycerin to the sample, the movement forms and changes in flow pattern can be seen after a drop of distilled water has fallen into the sample, bringing it into motion. With each successive drop every five seconds, the flow pattern changes somewhat so that a course of form changes exhibiting this sample's capacity for movement over time. At first, delicate vortices radiate in all directions out from the center of the drop picture. Then, the vortex forms fill out and can form a rosette. These leaf-like forms spread out and with each drop manifest anew, changing each time. An experiment lasts from the thirtieth to fortieth drop. At the second decade of drops, new radial forms appear called dendrites. At first, there are only a few, but by the thirtieth drop, the whole picture is permeated by these forms. Often beyond the thirtieth drop, the vortical forms become much stronger again after having receded in strength.

Using the elements of Nature's language as seen in the drop pictures, we can now understand quality from the standpoint of the dynamics of life, namely the dynamic of balance, of rhythm as an interrelating of polarities, and of a continuum of forming, and of movement through time, and of periphery and center.

In a sample of water of good quality, we see first of all, a continuum of the development of forms throughout the experiment, throughout the duration of time. There is no point of

dramatic stop in these processes. There is always a forming activity, and there is, as well, a variety of forms, all manner of vortices, and thus, all manner of delicate, fine movements which show water's openness to form differentiation, to a plasticity. As well, there is a balance at around the thirtieth drop between the vortical forms arising out of the peripheral forces as resistance and dentric forms arising out of the center and radiating outward. There is a dialogue between center and periphery. Healthy water shows optimum mobility, a multiplicity of forms, and optimum sensitivity. Is this not a place for the myriad forms of life to find a foothold? Are not the conditions right for diversity here?

A sample of poor quality water shows an imbalance of forms. The vortex forms are weak, contracted, and undeveloped. There is a boundary between periphery and center; there is little dynamic and dialogue possible here. One can say that the picture has become decidedly one-sided, out of balance. To put it differently, the sample shows that such water does not have the capacity to "balance." There is little differentiation, little mobility. This picture shows that the conditions for optimum movement and for the forming of a variety of forms has been degraded. There is little diversity.

And now we come back to the question of quality. We can say that when all the components of a given sample are working together in harmony, balance, and rhythm, and when there is an evolution of form development from beginning to end, and when a sample is able to "tell its story," then we have quality – good quality. When these conditions are not present, we have water that is not of good quality, i.e. it cannot serve life fully.

When we, as readers of language, and specifically the language of form and forming – becoming, manifesting, if ever so fleetingly, and dying away – are inwardly mobile and enter into this realm of life, taking into our beings the fullness of these activities and forms, we are able to glimpse how a given sample, as a whole, reveals in its fluidity an imagination of a higher reality. We are at a threshold here where, with the elements of language at work, life, invisible, transforms materia into living entities. Here we are seeing, albeit fleetingly, how the life of life is faring in relationship to the earthly conditions necessary for water to remain a purveyor of life. Can we not ask the question, does what we have described here relate to the beginning of the Gospel of St. John?

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PAUL MATTHEWS :o

Peas porridge hot, peas porridge cold
Peas porridge in the pot nine days old.
Some like it hot, some like it cold.
Some like it in the pot, nine days old.

Words Are Powers.

> WORDS ARE ONLY THEMSELVES
> WHEN THEY ARE MORE THAN THEMSELVES.
> — OWEN BARFIELD

- AIMS:
  - TO FREE THE IMAGINATION
  - TO ENLIVEN THE SOCIAL WORD
  - TO LOVE LANGUAGE
  - THE CRAFT AND PATH OF LANGUAGE
  - LANGUAGE AND PERCEPTION

Words Often Reveal Descriptive Sensations	Words Open Rare Dimensions of Stuff	Words Only Rhyme Down Stream	Words Originate Really During Sleep	Words Omit Rich Dreamy Symbols
Words Oscillate, Rotate, Dissect, and Saturate	**Words Only Resound During Silence**	**Words Orally Repeat/Reflect/Ressurect Dead Stars**		

AXIOMATIC

Adjective : perfect

Bleak basket bludgeons bright sock.
Silky candle swings free shoe.
Perfect spoon pretends loving sky.
Excruciating prarie hides harmonious pillow.
Falling sweater fights warm apple.
Huge radiation flows Feminine peacock.
Juicy ink rages round sunrise.

separating/joining
clarity
outer world
Naming, truth

Adjective, Noun, Verb : 3 different ways of BEING in the world.

Adjective — descriptive; inner & outer world; feelings; fullness of expression
Verb — Action; energy; movement

COLLABORATIVE :

Are you free tomorrow at sunrise?

I'll see I would like to see the loving Sky~~rise~~ @ that time.

Why don't you pretend that you will be free, that way we won't fight, okay?

That would be ~~to~~ perfect.

Great- I would hate to have to bludgeon you with a huge pillow- that would be excruciating.

~~there~~ I will come if it isn't to bleak and I will bring a basket of apples

Wonderful! A picnic! I'll bring the spoons, and ~~the~~ a candle or two for light. Don't forget to bring a sweater - it might ~~be~~ be cold. Oh, and wear good shoes and thick socks, because after the ~~rains~~ juicy rains recently, the prarie might be muddy.

Shall we meet where th river flows, and rages round the bend onto the prarie?

I guess so, but I am a little afraid of falling in - I once had an accident involving a huge, warm vat of silky ink that was part of this hidden radiation plant run by a flock of feminine peacocks. - Don't Ask.

So I will swing around your house around 5, I hope its a bright and harmonious sunrise.

I'm sure it will be, as long as I remember to bring my flotation pillow !!

NEVER AGAIN WOULD THE BIRDS" SONG BE THE SAME

He would himself declare and could himself believe
That the birds there in all the garden round
From having heard the daylong voice of Eve
Had added to their own an oversound,
Her tone of meaning but without the words.
Admittedly an eloquence so soft
Could only have had an influence on birds
When call or laughter carried it aloft.
Be that as may be, she was in their song.
Moreover her voice upon their voices crossed
Had now persisted in the woods so long
That probably it never would be lost.
Never again would birds' song be the same.
And to do that to birds was why she came.

Robert Frost

Seeing / Hearing ...

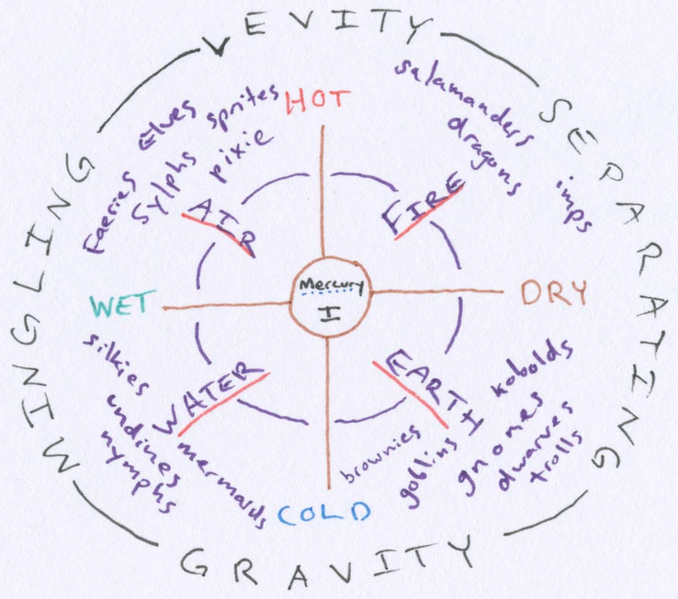
I am Paul Matthews speaking, gesturing, twisting, pointing, shifting his feet, bending over, walking, advancing, retreating, smiling
I am A light brown leaf, resting on the floor, slightly curved - 8 points, very small
I am A stain of yellow/brown on the rug in the shape of S. America.
I am People looking up and down, this way and that, some (x) smiling when they see me (I) myself watching.
I am Paul Matthews twiddling his (my) thumbs.
I am 16 people crossed Right leg over left, 8 people left over right, 5 people not crossed at all
I am This white paper, smooth, slightly dimpled, bound by rings
I am Cars outside - traffic, rising and falling
I am Sighs from people
I am Wrists making swishing sounds, as they (I) move their (my) pens across pages
I am A cough from across the room
I am My own breathing
I am A fly twisting, darting, moving
I am The reflection in the picture on the wall of the Art building.

Dirr:-dirr: Dirr:-dirr: Dirr:-dirr:
Dum-dum-dirr:-dum
Dum-dum-dirr:dum
x 2

Ay-Ay Ay-Ay-Ay-Ay
Dirr:-dum Dum-dum-dirr:-dum
x 2

A Elboreth Gilthoniel
Silivren Penna Miriel
O Menel aglar elenath

Ash nazg durbat ulk
Ash naz gimbatul
Ash nazg thrakatulak
Agh buzum-ishi
Krimpatul



Si annsalessa oleana mor
Feano messele asi neanna
Leale omea noasi for
Elareas velosa se essana

Du on mik mik mik
Buta pimkemptik slckck
Akflogmek toko-oko nog
Pepempo mik mik mek

Estiosh tu e faribins
Kesh mi fir nu eletth
Mosotina do es ni leo
Nali fiojet no ees hashetth

Lo-ang ning gash tong
Milling zo-zong schlazing
Gozo mozong falming
Mazdang goshong eltfling

I saw a peacock with a fiery tail
I saw a blazing comet drop down hail
I saw a cloud with ivy curled around
I saw a sturdy oak creep on the ground
I saw an ant swallow up a whale
I saw a raging sea brim full of ale
I saw a Venice glass sixteen foot deep
I saw a well full of men's tears that weep
I saw their eyes all in a flame of fire
I saw a house high as the moon and higher
I saw the sun at twelve o'clock at night
I saw the man who saw this wondrous sight.

I saw a tree trunk a zillion meteors high
I saw the moon drop out of the sky
I saw the rain burning in the night
I saw a candle giving off no light
~~I saw a tower with a thousand trees inside.~~
I saw a dark forest rise up from the ground
I saw a mountain weighing just one pound
I saw a shoe bigger than a house
I saw a star smaller than as a mouse
I saw a rose burst into a song
I saw a blue bird playing a golden gong
I saw a child forging silver rings
I saw the smith who saw these fantastic things.

I took a short fall
up a long winding path
Where I met a blue squirrel
Who sang while he laughed
He gave me a lock
and asked for the key
But squirrels can't talk
so I gave him a flea

Forget

Anything that

pretends to be

an empty

poem

Presence

now resides

in fading moonlight

without ever knowing why

it ~~tried~~ so

to collect

justice

> Negative capability - that is when man is capable of being in uncertainties, mysteries, doubts, without any irritable reaching after fact and reason.
>
> The poet has no identity ... is always informing and filling some other body...
>
> What shocks the virtuous philosopher delights the chameleon poet.
>
> Here lies one whose name is writ on water. (John Keats)

A LETTER:

Ach! I am so happy to have left that stagnant place — my thinking is much freer now, my thoughts more novel. Forgive the nature of this postcard, ~~my~~ my ~~words~~ words branch out haphazardly — please don't think me a fruitcake, or ~~like~~ like one of those figures in a Dali painting. If only I could learn telepathy, and send my thoughts directly to you, this boundary of location would be dissolved, and I could leave this rocky landscape behind. Unfortunately I must leave now - I'll write again soon, perhaps more coherently!

— S

stagnant	Bones	cheesecake
novel	hummingbird	Cosmos
postcard	knee	rainbow
branch	splintery	worms
fruitcake	oven	messenger
painting	doorway	bedroom
telepathy	autumn	sectarian
location	princess	
rocky	sunrise	
boots	mud-puddle	
solstice		

why do the fire-flies light up?
because the birds don't sing when it's dark.

I am writing you from within a stagnant pond, where there is little novelty to speak of. This postcard is made from the branch of a rare fruitcake tree (odd name, I know!) — the painting on the back is my own. It is a bit hard to understand the nature of the title "Telepathy", but I wanted to try and indicate the transcendence of individual location. A rocky road to travel, that one. But I have run out of room and bid you farewell.

— S

YOUR FATE IS WHAT YOU DO, BECAUSE FIRST IT IS WHAT YOU ARE.

- R. W. Emerson

Joan, come kiss me now
Once again for my love, gently
Joan, come kiss me now.

Description of the room w/ no nouns:

Straight, streaming, brightening - small shinings drifting slowly through, hovering above. Whispering, shifting, sliding, moving across white flats, some with lines. Many isings, sitting quietly circular, writing, thinking, breathing, shifting. Bright, yellow, four opens across the room.

The Stand upon rests under all, except the earth-attachment. Potentialities create while reclining on sit-upons. Shinies are turned off, because the warmth giver seeps in through the look-throughs. A large green write upon is holding onto the here-there. The potentialities are all wearing some sort of sole protectors.

I

I am Seth's left shoe. I have three white stripes, and I have an Adidas logo on the inside of my tongue. I am worn almost through - my sole comes out and has holes in it. I am made of rubber and leather, and the humans call me an indoor soccer shoe. Once I was with a bunch of other shoes, all of them indoor soccer shoes. I have a brother; he is on Seth's right foot. I was one of the lucky ones that was displayed on the stand - but that was when I was new. I have been all over the world. I have walked the Great Wall of China, I have touched the streets of Tokyo, I have been filled with Hawaiian sand. I have been on many mountain treks, and feel comfortable on the pedals of Seth's bike. My primary duty is to protect Seth's feet from the things he steps on — I also keep his feet warm and dry, and give him good traction when he needs it. I am built very sturdily — and I am size 11½. My laces are black and round - I have lost the ends and am frayed. Many things have been spilled upon me; you can see their remnants on my black leather surface: a tan-colored paint, some blue paint, some pink pepto bismol. I have a nice design in my rubber - a spiky design around the edge. And for traction I have small protrusions, in the shape of a raised circle. I have conformed and stretched myself to fit comfortably with the contours of Seth's foot. I enjoy being his shoe — he wears me almost every day. I am sewed very tightly together, and so far I have not split a seam, but I am getting very old, and soon I will not be able

"INTELIJENCIA, DAME"

¡Intelijencia, dame
el nombre exacto de las cosas!
. . . Que mi palabra sea
la cosa misma,
creada por mi alma nuevamente.
Que por mí vayan todos
los que no las conocen, a las cosas;
que por mí vayan todos
los que ya las olvidan, a las cosas;
que por mí vayan todos
los mismos que las aman, a las cosas . . .
¡Intelijencia, dame
el nombre exacto, y tuyo,
y suyo, y mío, de las cosas!

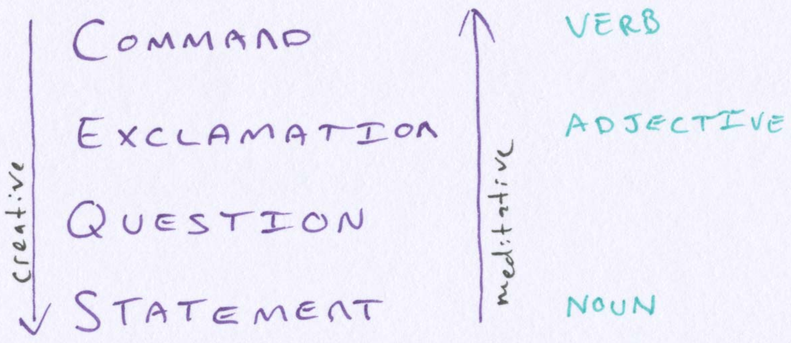
"INTELLIGENCE, GIVE ME"

Intelligence, give me
the exact name of things!
. . . I want my word to be
the thing itself,
created by my soul a second time.
So that those who do not know them
can go to the things through me,
all those who have forgotten them
can go to the things through me,
all those who love them
can go to the things through me . . .
Intelligence, give me
the exact name, and your name
and theirs and mine, for things!

-JUAN RAMON JIMENEZ

to keep out the water when I land in a puddle — then I will be consigned to the trash, most likely, to be replaced by a brand new ~~[illegible]~~ left shoe.

4 WAYS OF BEING IN THE WORLD:



Thou shalt only melt by thine own flame.

1 plus 1 equals 2.

This sentence is false.

I, however, am always perfectly fluent in Burmese, because I created the language.

Bragging:

I can eat a whole pizza.

Can you? I once ate 3 pizzas with a Caesar Salad and then I had four pieces of cheesecake for dessert.

Well don't you think you're something! But ~~[illegible]~~ the whole pizza I'm talking about was as big as my bed.

Yes it was, wasn't it? I once ate a bed, although the springs were a bit chewy, and then I had a couple of pillows for dessert. It's good to have a sulfur constitution.

Oh yeah? I once ate a whole ~~[illegible]~~ pile of vintage civil war cannon-balls — ~~[illegible]~~ and stayed thin!

Yes, you're probably a mercury constitution. They didn't agree with you, did they? I once drank up a lake and ~~didn't use~~ then went to sleep, and still didn't need to use the bathroom until the next morning.

But boy were you bloated! I can drink 500 gallons of ~~[illegible]~~ root beer, and then burp bubbles that sing ~~[illegible]~~ whole songs when they pop.

Yes, probably you can. A lot of my friends think that's a neat trick, but I get tired of those petty games... Child's play. Have you ever tried to drink a river dry?

I have not only drunk a river dry — I spit it all back out into the sky and made great rainstorms.

Sure you did. I stopped with rivers at about age twelve. They just didn't seem to satisfy my powerful thirst like oceans do... Maybe it's the salt content... I don't know.

Well don't you want to know where all the oceans came from? I'll tell you — just one of my tear drops.

Crybaby...

~~[illegible]~~

But my tears create all life, smartboy.

I bet they do... Hey, How about we stop this conversation and go get us a couple of mountains with a side of skyscrapers for dinner.

Sound good - but I did eat a whole pizza...

Sure you did.

Riddles:

- What gets wet when drying? Towel
- What's the difference between a Roman hairdresser and an angry circus owner? ... shaving Roman ... raving showman
- What trembles at the bottom of the ocean? A nervous wreck
- The King of Cumberland / Gave the Queen of Northumberland / A bottomless bowl / To put flesh and blood in? A ring
- My hotel is made of string
  no guests come out once they've come in.
  I serve no drink, I serve no meat,
  My guests provide the food I eat. ... spider
- What is the sound of one-hand clapping?

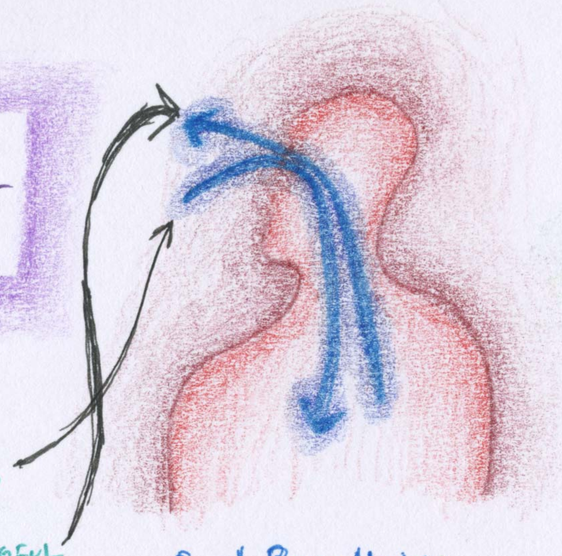
I have many ears
yet I cannot hear.
Who am I?

I contain all things
But am inside them

I have no substance
yet I
~~[illegible]~~ am curved
Who am I?

THE PHYSICAL, AS OBJECT, VANISHES IN RHYTHMICAL PROCESSES. -R.S.

Behind every sensation is a soul-movement.
The gross body sees sensation as SECRETION -
The subtle body sees sensations as IDEAS.



14-21 - Sentient Body ← Sensation

21- moves to Sentient Soul. ← MEANINGFUL sensation

Soul Breathing
The measure of psychic health
Has to be balanced.

Sentience: the conscious perception of a sensation.

To form an ORGAN OF COGNITION -
made in the image of the old organs,
but not biological, but subtle.

The equivalent to a biological CELL,
in the subtle organ, is a CONCEPT.

Biology takes dead cells + organizes them into an organ, into life. We must take dead concepts, and organize them into a living subtle organ.

BODY → OPAQUE
SOUL → TRANSLUCENT FOG
SPIRIT → TRANSPARENT

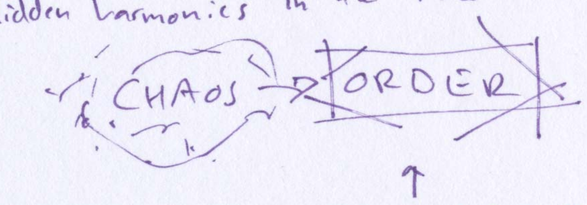
Creative movements Appear as ...
Ratio, tone, rhythm, etc...

Goethe: Why is the sky blue? ·····→ Why is the sun yellow?

Ether Body

Ethers: Life Forces. Water. Rhythm. Mathematizing. Tone. Musical. Chemical. Color. Time.

Hidden harmonics in the flow of Chaos.



↑
Repeated rhythmic waves
Ratio
Proportion
Interval.

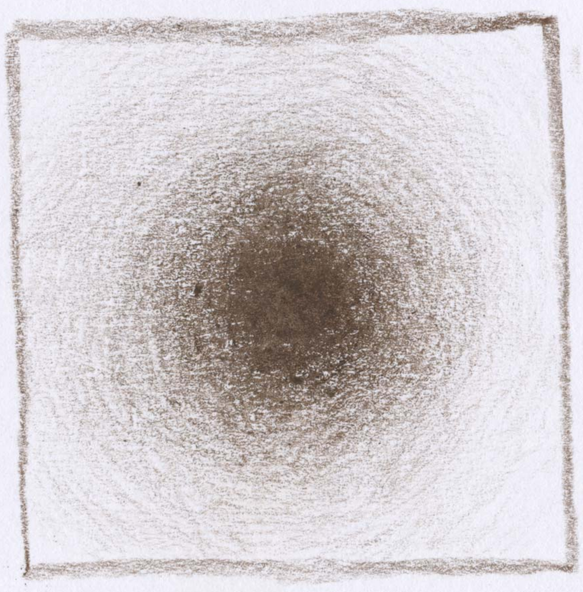
Milk in water w/ light ....

Light behind jar - yellowish, tan, brown
Light on top of jar - white, tiny hints of blue
Light low on side - magenta, reds, sunset colors
Light in front - darker blue, tiny bit of green

Subtle transitions through many colors, different levels of opacity.

COLOR:

VALUE - Light / Dark Scale
TEMPERATURE - Warm / Cold
HUE - Particular Color
CHROMA - Bright / Dull - Intensity



The etheric stars makes me hollow... hollows me at...

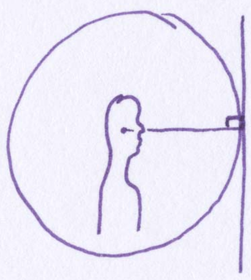
In purest outpoured light shimmers theGodhead of the universe
In purest outpoured love towards all that lives shines the Godhood of my soul
I rest within the Godhead of the universe
There will I find my true self within the Godhead of the universe.

concentrate on the brow chakra receive the words I AM
concentrate on the throat chakra receive the words IT THINKS
concentrate on the heartr chakra receive the words SHE FEELS
concentrate on the surface of the body receive the words HE WILLS

THE PHYSICAL, AS OBJECT, VANISHES IN RHYTHMICAL PROCESSES. -R.S.

Behind every sensation is the deed of another being.

Angles are always portions of a CIRCLE.



Seeing into the AKASHA objectively.

↑

the basis for Karmic Research

OBJECTIVE PICTORIAL METAMORPHASIS

- Living picture thinking

↑ Think it ALL the way through - Exactly, so that opposites exist simultaneously

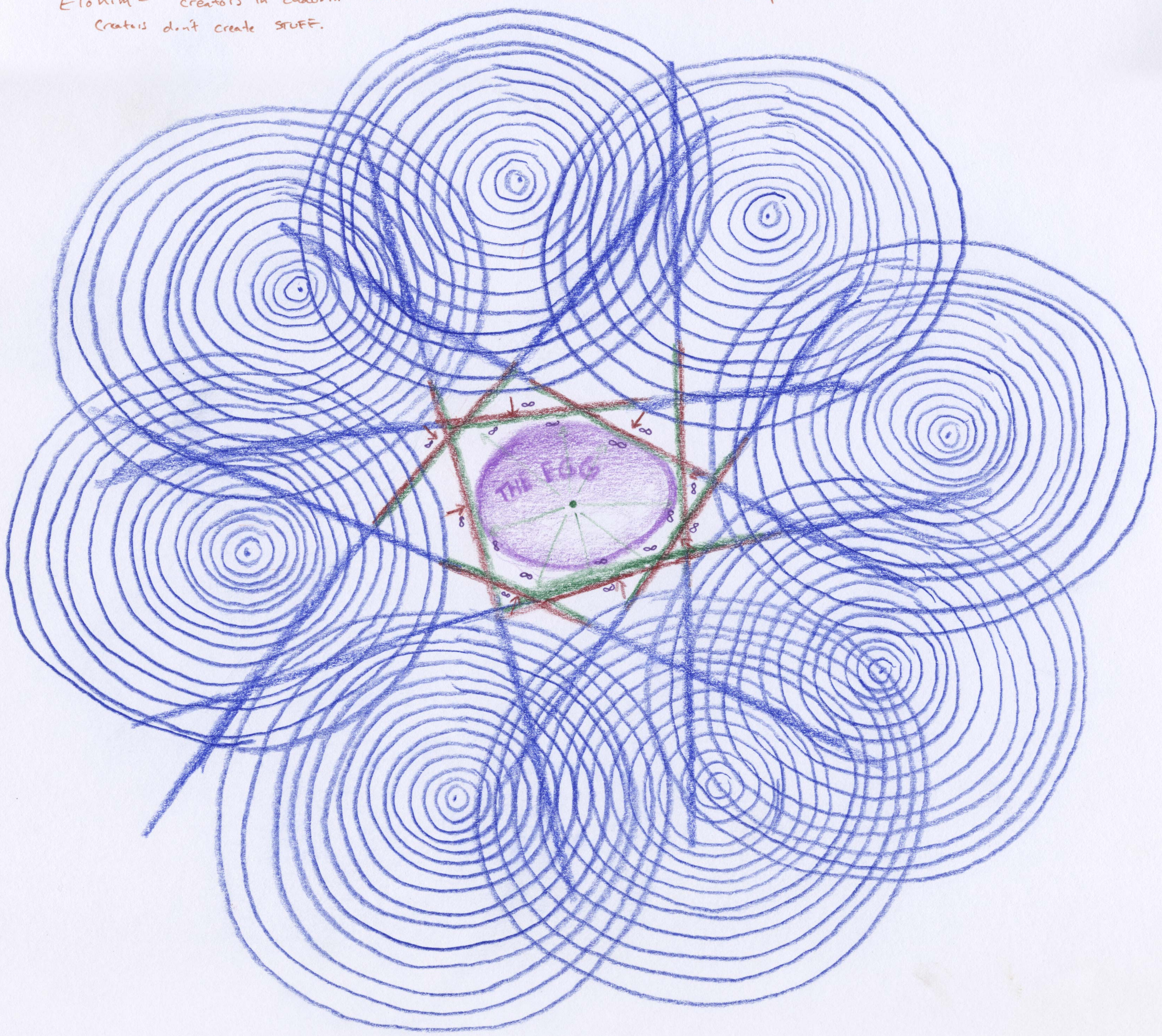
↑ Non-static picture - capable of changing

↑ Has to be able to transform from itself to its opposite in a lawful way - forwards and backwards.

Whatever limits itself is a spirit. -Novalis

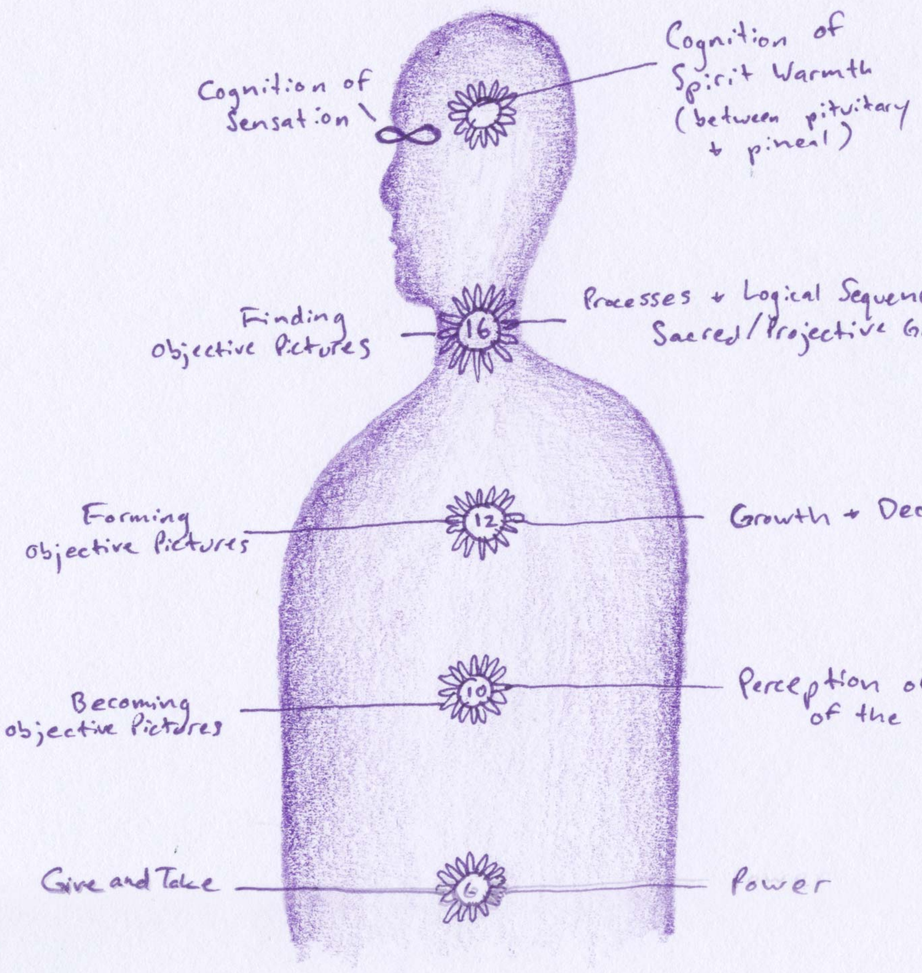
Color is a yearning in the soul to become something else.
It is the fundamental soul condition.
It calls up the opposite in the ether body.

Elohim - creators in chaos... waves of coincentric creation. Interference pattern.
Creators don't create STUFF.



LIFE IS A POINT THAT HAS THE INNER AREA OF AN INFINITE SPHERE. — R.S.

The Main Exercise



I AM

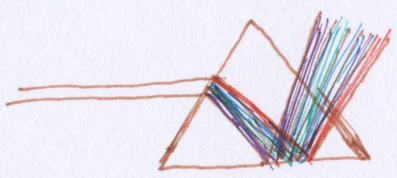
IT THINKS

SHE FEELS

HE WILLS

Sense of touch — in its highest form is sense of other ego...

SENSE OF SENSE IS PERSPECTIVAL.



Blind alchemist w/ stick & lantern following footsteps of woman...

Main Exercise - its about the RHYTHM.

RHYTHM REPLACES POWER.

Repeat the rhythm EVERY DAY at the same time... just 5 minutes.

THE WILL TO REPEAT...

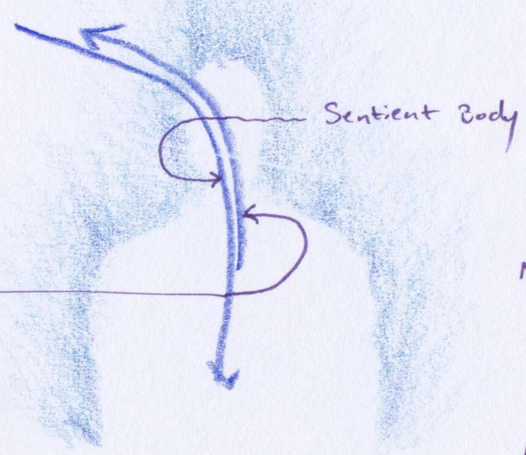
We don't get corrected IN THE SPIRIT

Everything you can think is already both simultaneously WRONG & CORRECT

Peace Exercise — arising of Sentient Soul, blc all outer sensations shut off.

Must be able to have MEANING in experiences of PARADOX.

Emotions → habitual feelings.... that take FEELING from us.



Take on sensation Cognitively, w/ awareness

Meet at ~21... to individuate

Consciously meet, organize, work w/ feelings.
... reasons for feelings...

A 28... systems of behaviour.
Patterning of systems. (Intellectual Soul)

CHRIST

I AM

BEING

SENSATION

First human experience of I AM is Through a body of FLESH... (which is why we take it for granted)

I AM → BODY back to SPIRIT

THE MYSTERY SCHOOL MYSTERY:

APOTHEOSIS — I AM GOING HOME...
"God out there"
I am on the way to GOD.

Chakras - Organs composed of structured Living Concepts that lie between Physical & Spiritual.

THE WORK IS HERE, where we have a choice to change our thinking.

... movement...

Burtt - Metaphysics of Modern Science (about Newton)

Life is a point that has an inner area of an infinite sphere. -R.S.

The tongue that wounds can never speak truth.

Pranayama - old technique for controlling Nitrogen (RS).
Merge w/ brainstem unconsciousness. Link to "Astral Awareness" through sensitivity to Nitrogen in other beings. ... The soul is in the air... ... Life in the oxygen...
Amplify awareness of ~~Soul~~ ASTRAL through Nitrogen

But we, as moderns, w/ out TEACHER, must go past ASTRAL -> into Sentient Soul (EGO). Enter into it through COGNITION OF SENSATION. To work on Nitrogen, must have a GURU to instruct + guide. (Better to eat meat than to think meat.)

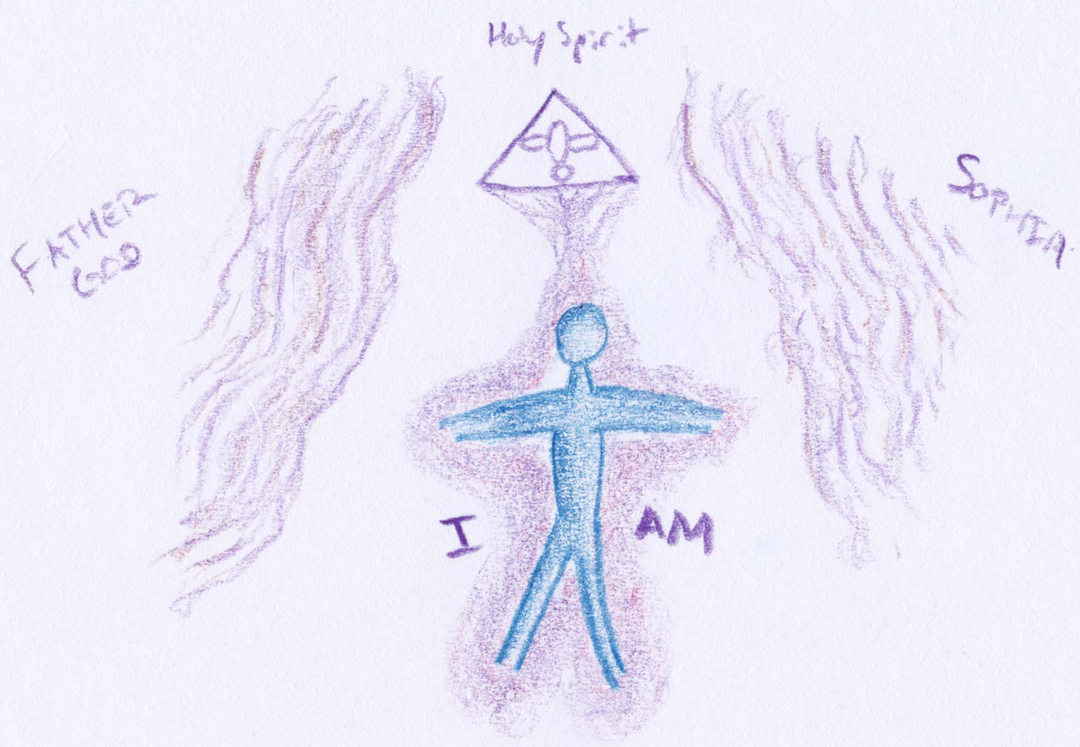
Have to go into Spirit to heal Soul ... But can't simply be "in" the Soul. Must be there AS AN EGO. -> Ressurection Body ... Body of Light. -> only made by humans ... a sheath that must be made by/through consciousness. Christ made it possible for humans to build their own Body of Light... interface btwn Spirit + Soul... to live as an ensouled being from the realm of Light.

PRESCIENCE - "HOLY SPIRIT" -
To be aware of the Karma of a deed before it is done.
(The PHANTOM)

Old Initiation - Microcosmic. (Old Mystery Schools)
Give ALL to Guru... they rule w/ Iron fist ... turn you back on yourself until you explode + are able to see. Teacher as authority

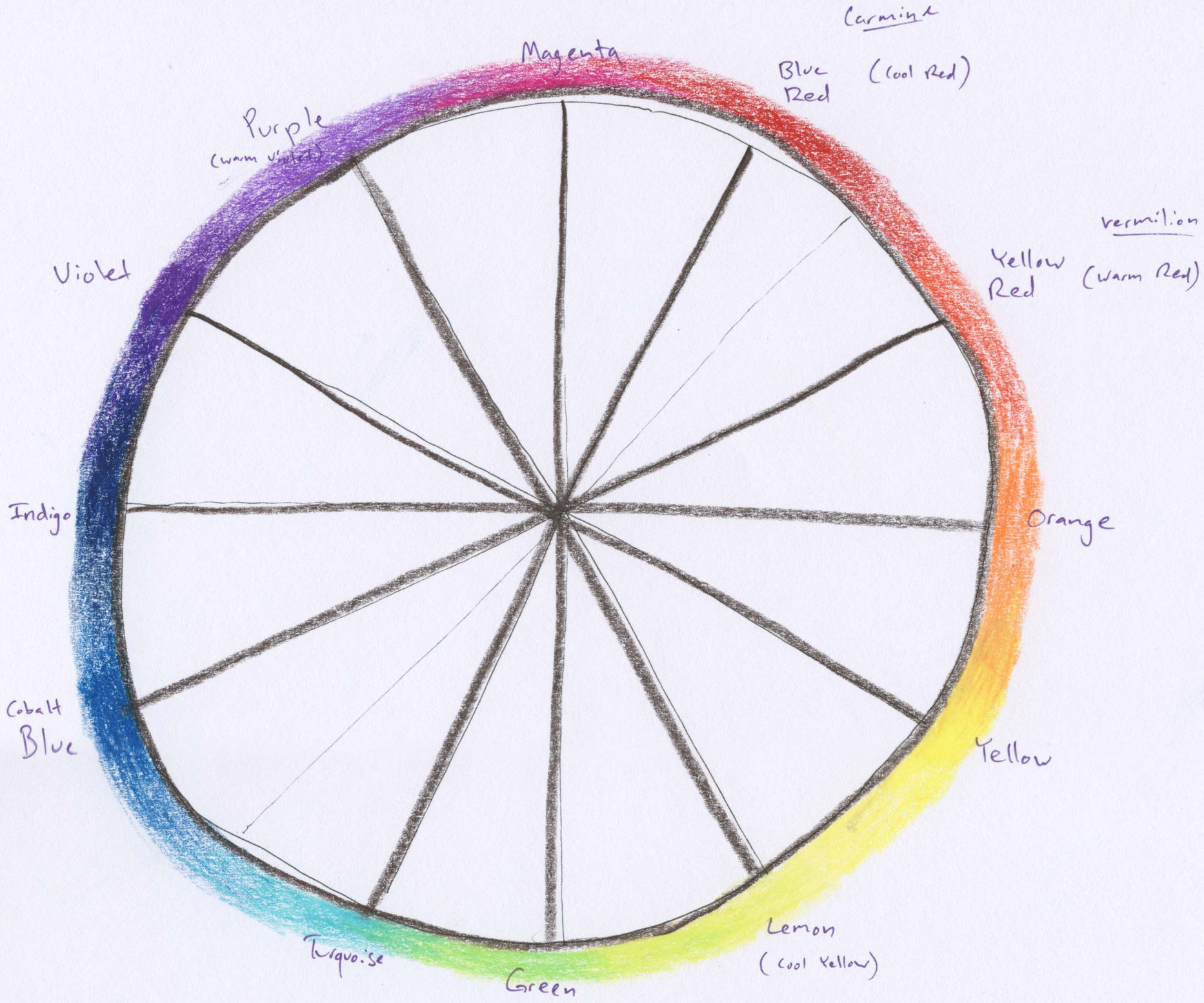
New Mystery Schools - Macrocosmic initiation. Teaching always different... many teachers... HELP YOURSELF. Aimed at modern soul that still has yearnings to be carried. No Centralized "Powerhouses" ... best teachers are the ones that get out of the way ... so you can petition the Godhead yourself. MORE TRUTH COMES OUT OF ERROR THAN COMES OUT OF CONFUSION.

ALL THAT IS TRANSIENT IS ONLY AN IMAGE. - GOETHE

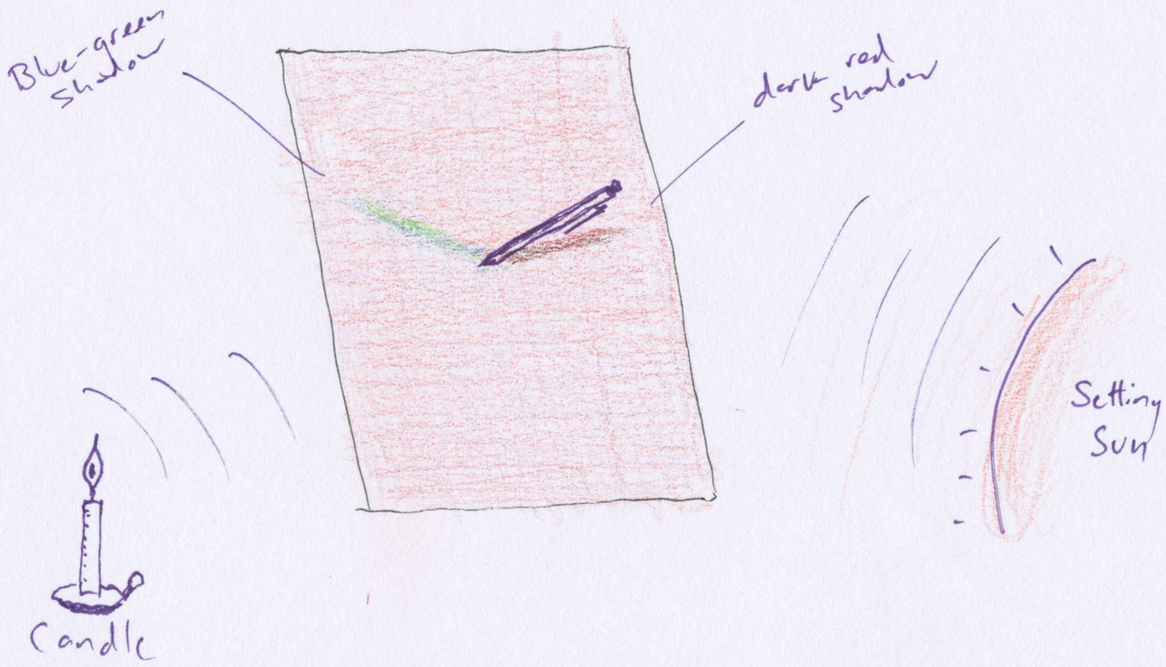


Science is an external projected image of the Human Temple...
Architecture ← skeleton
Hydraulics ← liver

A Goethean Color Wheel



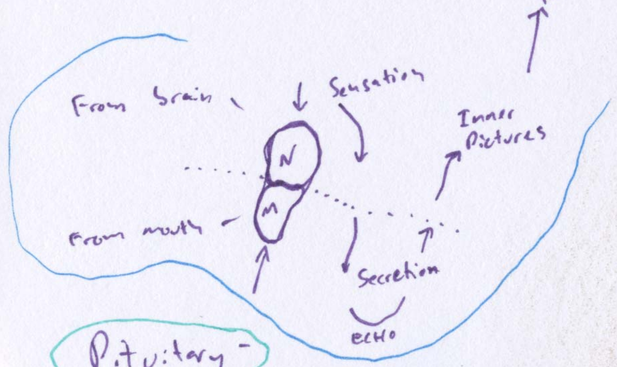
☆ [When light source is one of the above color – the shadow is the opposite!] ☆



Brow Chakra: Pituitary + Pineal interaction in 3rd Ventrical

Iron in blood keeps ego locked.
Ego barely in body in 3rd Ventrical, b/c no iron... just plasma.

Formed in Fluid in the 3rd Ventrical

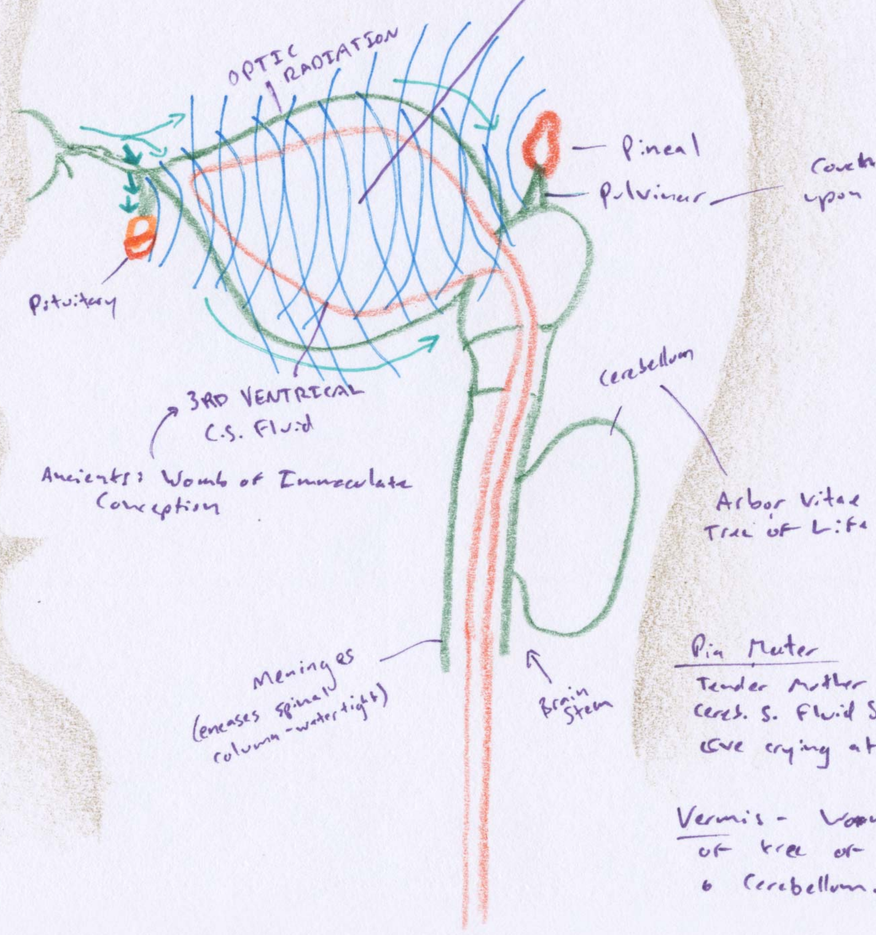


Pituitary - Stimulated by sensations that comes through the eyes. (Nose & tongue too)

Metabolic side secretes...
(reproductions, lactation, adrenal cortex, etc...)
↑
economy of organism in digestion

at the nodes:
Day-Waking Consciousness

Chakra - The becoming of an organ.
Field of activity patterned like the organ, but not fixed like it.



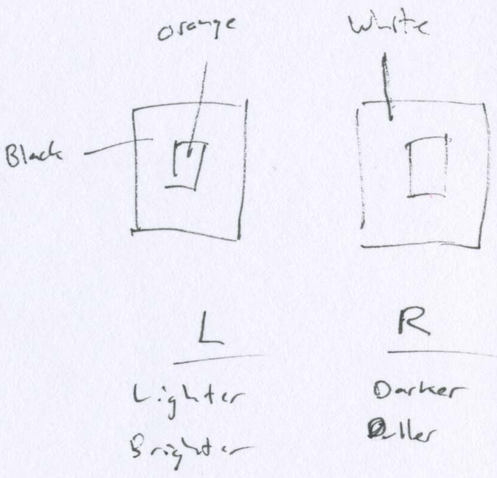
Couch in Holy temple (Greek) upon which Priest waits for GOD.

Pineal - Forms nerves as if it were an eye...
(in reptiles - a vestigial eye senses warmth)
Nerve endings for muscles to move Pineal gland...
muscles start to form but then dissolve.
Pineal senses WARMTH. It is an eye that looks into the back of the brain...
Looking for GOD ... "Beings like me"

Pia Mater
Tender Mother
Cereb. S. Fluid Secreted
Eve crying at base of tree of life

Vermis - Kundalini Snake at bottom of tree of life connecting Pia Mater & Cerebellum...

Rhythmically feed yourself Lawful pictures...
align/modulate fields in Pituitary & Pineal...
Take over Response to REACTION in your organs.
Changes neurology - not forced to follow our reactions into the abyss
Allows YOU to become THOU. ... → world direction full of wisdom.



Struggle of Soul in incarnation.
Light of cosmos into body of flesh.
The fundamental wound.

Blood

Driven by fear of Failure
"It's lonley at the top."

Love for underdog

purple See into power
water violet- aloof,arrogant, detached
chestnutbud,repeats mistakes, compulsive
beech-grumbler , satirical fault finding, sarcastic

magenta Creative
star of bethlehem/emotional shock and physical trauma or loss. blame
the world is threatening
larch / fear of failure-with great anxiety . my inner life threatens Shame

carmine devotion
centaury-too devoted
holly-anger,suspicion, jealousy,revenge
pine- guilty conscience and extreme self blame
idealism

"I want it all beautiful" think I'm nice.
"I want ppl to [redacted]
World sickness
Mistrust of thinking

can see into spirit

violet
gentian-pessimist /sceptica/ worrier
willow- bitterness/high expectations from life
wild rose-chronic boredom, indifference and lethargy, suicidal

vermillion
cerato-collects opinions, indecisive
vine,domineering,highly-opinionated
wildoat-depressed, unsatisfied, restless

Collectors
"I want it all"
Volcanoe

lycopodium / driven / detached /king
staphysagria/prometheus/snuff
remedy for indignance
pulsatilla/cinderella /mothe holle
sepia / fisherman's wife /soul sore
Spirit 42
sulfur/goethe /samuel johnson
Body 32
ignatia/romeo and juliet/ hidden grief
arsenic /bulldozer/thoroughbred
the General
phosphorus/ peter pan/grasshopper
lachesis/jacob and the angel
Mr Strychnine
silica/princess and the pea/angel child
calc carb/3rd son/ Aquinas/ embryo
natrum mur /king lear / martin luther
Soul 25

HOMEOPATHIC REMEDY

IF work through, can face DEATH.

indigo
rockrose-terrifiedof death /panic attacks
agrimony- hiding problems
cherry plum-terrified of losing self control,suicidal thoughts

remedy for not being able to grieve for an event when it happens.

orange enthusiastic
vervain,idealist,perfectionist, missionary
hornbeam-exhausted, distracted
white chestnut-compulsive/obsessive

"I want it all perfect"

deep/sensitive soul understanding

cobalt/ Ultramarine
chicory- forces good on others/ silent resentment
red chestnut- projects fear on others worriers
honeysuckle-caught in the past, yearns for the good old days

Want to remain in an undeveloped stage.

oyster shell encased in their own exhalation

rock salt

acting pleasing

yellow
clematis-daydreamer
impatiens- impatient
mustard-burned out ,life is empty and melancholic
Air clairvoyance

"I want to be every other thing"

Needs warmth.

just the facts
think to truth
Systematizing
NLNL — deep sense of THE TRUTH
clear thinking
"I have the right answer"
Mistrust of feeling

turquiose
agrimony-hides fears,mask of cheer
vervain,excessive enthusiasm hides alienation
sweet chestnut- absolute despair, debating with death idealism

green practical
mimulus-sensitive,phobic anxious about specifics
heather-look at me dance hypochondria/interrupts
mustard-unexplained sadness/moody
Constantly rectifying

lemon organizer
scleranthus-talkative, superficial, inner conflict
rock water- ascetic idealist,preconceptions rule
crab apple-obsessively clean,sees self as soiled

Aware of soul membrane!
"who did what to whom?"

roscolux colors
14straw
25 orange red
50 mauve
90 dk yellow green
383 sapphire blue
342 rose pink
49 medium purple
80 primary blue

crimson / carmine 14 +25+80
scarlet /vermilion 25+50
orange 50 +14
warm yellow 14
lemon 14+ 90
turquoise 90 +80
ultrammarine 383
indigo 383 +49
violet (2) 383 + 25
purple 383 +25
magenta 383 +25 +342

Magenta + Green - Archetypes in every soul.
Warm colors — dissolving walls - carm. vermil. orange. yellow
Cool Colors — making walls - lemon, green, ultramarine, turquoise...

Color
Flower essences:
- karma — who you are.
- Persona — who you are is not okay.
- Decompensation — Who am I?

SETH

		+9/-0	+8/-2	+11/-1	+2/-4	+11/-4	+3/-5	+5/-1	+9/-2	+8/-6	+10/-5	+11/-4	+12/-3
		mag	car	ver	ora	yel	lem	grn	turq	ultr	ind	viol	pur
+	calm	X						X	X		X		
-	restless		X	X	X	X				X	X	X	X
+	clear			X		X		X	X	X	X	X	X
-	confused				X								
+	happy					X							
-	sad												
+	spontaneous	X		X		X		X	X				X
-	apprehensive						X			X		X	
+	confident		X	X		X						X	
-	doubtful				X		X			X	X		
+	enthusiastic	X		X		X		X	X			X	X
-	indifferent									X			
+	joyous			X	X	X	X	X	X		X	X	
-	depressed										X		
+	relaxed						X			X			
-	worried							X			X		
+	balanced									X			X
-	stressed					X						X	
+	loose	X									X		
-	tense					X						X	X
+	loving	X	X	X							X	X	X
-	angry												
+	controlled		X						X			X	X
-	upset												
+	energized	X	X	X		X			X	X	X	X	X
-	tired				X						X		
+	pleasant	X		X		X	X			X	X	X	X
-	unpleasant												
+	secure		X							X	X		
-	insecure						X		X				
+	concentrated	X	X	X	X	X			X	X		X	X
-	impatient					X	X			X			
+	soothed	X							X	X	X	X	X
-	terrified												
+	strengthened		X	X		X			X				X
-	weakened												
+	devoted		X	X							X	X	X
-	bored						X			X			
+	support					X							
-	conflict		X										X

+9	+8	+11	+2	+11	+3	+5	+9	+8	+10	+11	+12
-0	-2	-1	-4	-4	-5	-1	-2	-6	-5	-4	-3

YAKIM

THE POLE OF DEATH
thought -salt- wisdom- knowledge
the descending forces - Autumn

coming into being ... manifestation
Light that has become matter.

In purity of thought you find the Self that holds Itself in check. ← what you need to learn
If you transform your thoughts into an image you experience CREATIVE WISDOM.

MANTRAM

This experience leads to a dialogue with the lower guardian of the threshold. This Being stands guard to the secrets of how the material world arises from a fundament of light.

Rudolf Steiner counsels that the formative power is revealed in the Yakim verse. The ascent from mere cognition to magical effect lies in the transition of the power of the verse from the first column into the power of the verse from the second column. In the realm of Yakim things come **from** the Spirit **to** the student.

Yakim is a column which stands by the entrance into higher worlds. The column of Yakim is the first experience which the student has when loosening from the physical body during altered states brought on by a practice in concentration. The lower guardian stands by the column of Yakim and admonishes the student to work on the thinking in such a way that the salt of the thinking can be separated from the ash of the thinking. In this work the merely cognitive experience of everyday abstract thinking is enlivened to such a degree that the students experience themselves as beings composed entirely of thinking.

The gift & the problem.
To NOT cast anything down.
Blame ⇒ Forgiveness

(Beginner's Mind in Zen)

BOAZ

THE POLE OF LIFE
life -sulfur-love -surrender
the ascending forces-Spring

If you condense your feeling into light, you manifest a forming power.
If you actualize your will in Being,then do you CREATE IN WORLD EXISTENCE.

This experience leads to dialogue with the higher guardian of the threshold. The higher guardian leads to the secrets of magical will or love permated will.

Rudolf Steiner counsels that all that relates to the soul is Love. Condensing feeling into light is a creative process in which the spiritual substance of the soul becomes a formative power which is able to work transformatively into the very roots of the material world. In the realm of Boaz things go **out** in love **from** the student.

Boaz is a column which stands on the other side of the entrance to the Spiritual World. Boaz is found by the student who has a clear experience of being a separate Being composed of thinking and can then dissolve the egoity which this engenders in the soul into a mood of surrender to the requirements of one's destiny. The higher guardian admonishes the student to learn to develop the feeling of being in harmony with the laws of the world. The salt of thinking becomes capable of the alchemical marriage to the volatile principle of the Spirit. The I AM awakens to its eternal existence and witnesses the transcendent nature of the life in the Spirit.

Transform intellect into consciousness.

PSYCHOLOGICAL COLOR

SPIRIT

PURPLE +12

MAGENTA +9

CARMINE +8

VERMILION +11

BODY

VIOLET +11

INDIGO +10

ORANGE +2

ULTRAMARINE +8

YELLOW +11

LEMON +3

GREEN +5

TURQUOISE +9

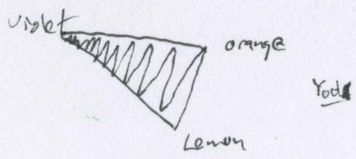
SOUL

-0 -2 -1 -4 -3 -5 -6 -4 -4 -5 -2 -1

Turquoise / Carmine , = , ⊘ > ⊗

Violet / Yellow , = , ⊖

Magenta / Green , Just positives

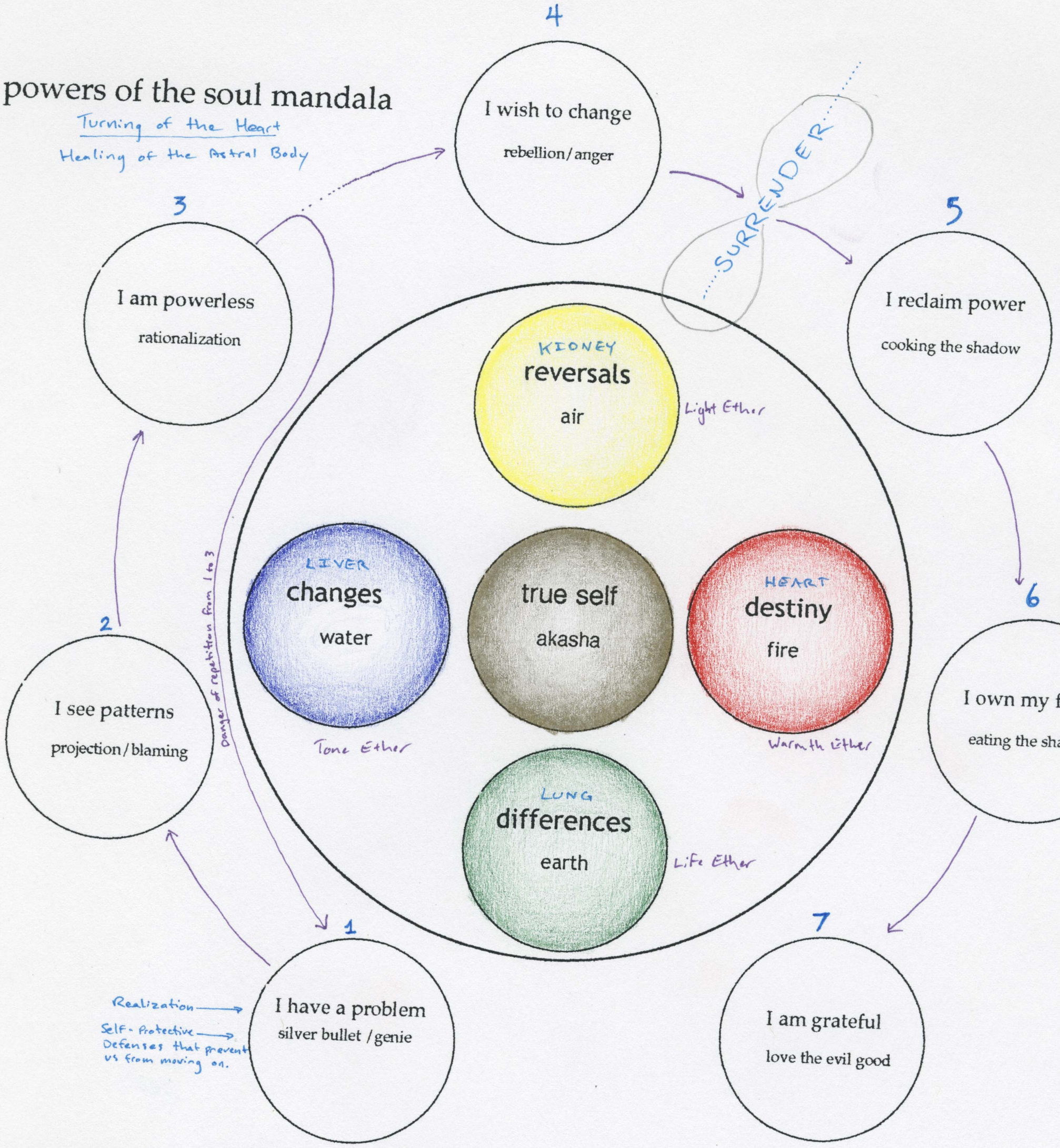


Square opposition Yod

powers of the soul mandala

Turning of the Heart

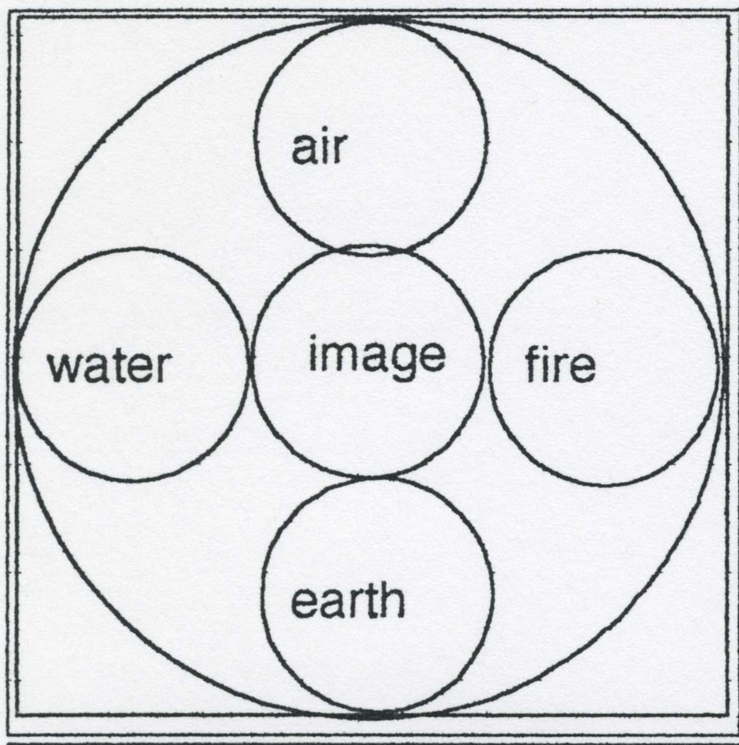
Healing of the Astral Body



I have a problem- Some magical cure will relieve me of this blemish.
I see patterns- You are to blame for my dysfunction. I am forced to kill the messenger. Don't tell me about my pattern.
I am powerless- I have very good reasons for my problems. I cannot change my perspective. Apathy.
I wish to change- I won't take this anymore. I will throw my problem against the wall. True healing can begin here.
I reclaim my power- I see myself as the probable source of my difficulties. I cease blaming others.
I own my fears- I will face doubt , fear and hatred in myself. I realize the value of my dysfunction.
I am grateful- I wish to integrate my negative qualities as a healing medicine for others.

Have to rhythmically loosen the astral body. Do not expect it to be effective - cannot need things to be different.
Release will from environment.
"I wish to DO better" not "I wish to BE better."

Kidney- fear of evil, illness, random violence,and sudden calamities.
Liver- fear of life, commitment, responsibility, making mistakes, changes, and the future.
Lung- fixed fears of specific things, phobias, obsessions. compulsions.
Heart- fear of death, disgrace, alienation, separation, existential guilt. and ultimate annihilation.

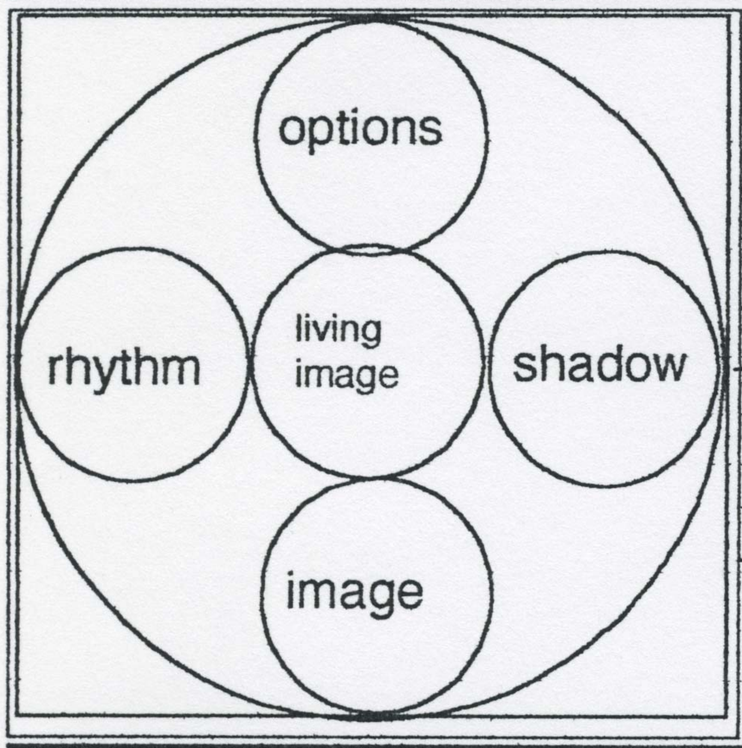


earth/physical thinking: the fundamental stage in problem solving. Facts and data are gathered with the question- what is different?

water/living thinking: the facts are arranged into sequences of typical movement or flow patterns with the question - What is changing?

air/feeling thinking: The patterns are considered from the point of view as to how they are likely to evolve to an extreme of where they are today with the question- what is reversing?

fire/creative thinking: The rhythm of the problem solving process is considered from the point of view of what the problem is likely to look like in many years with the question - What is the whole?

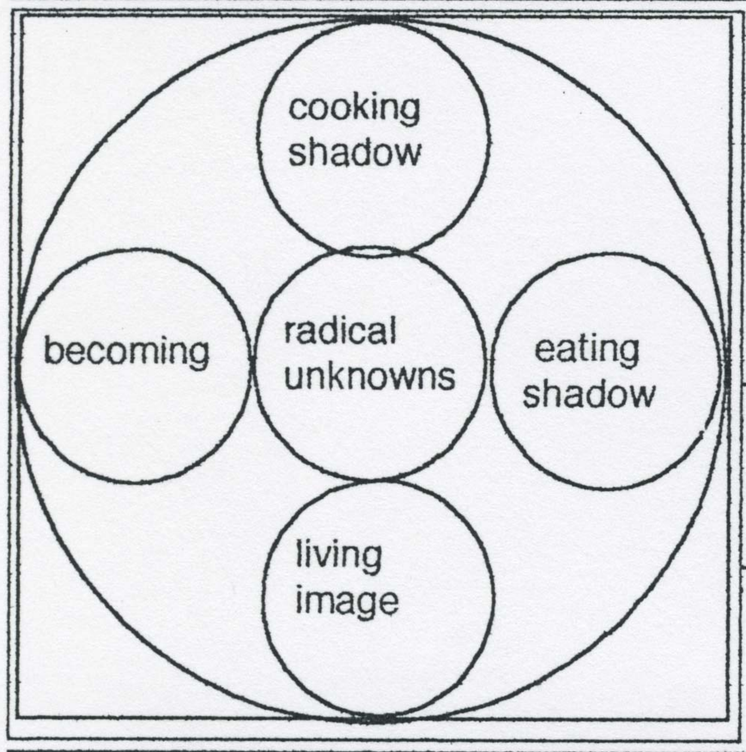


earth / the image from the last cycle becomes the new earth

water / the new earth is worked forwards and backwards and released rhythmically into a silent consciousnness

air/ clear reciprocals evolve in the consciousness into options.We become aware that the shadow content in our daily activities limits our options in a given situation.

fire/shadow elements arise clearly in blame and shame forms. We initially reject our options as failure to be accepted as we are. A new image of ourselvesmust be actively sought. The new image will be a living,dynamic image

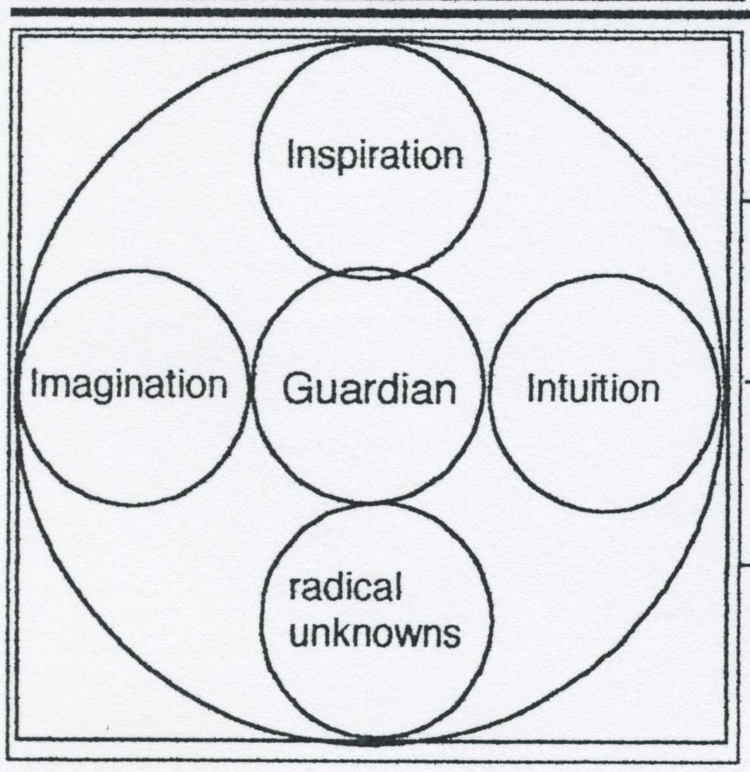


earth / living image is new earth.

water / moving the living image from our life rhythmically into silence as a meditative practice creates feelings of harmony with the phenomena of "becoming" in the world

air / harmony with the phenomena of becoming in the world creates the capacity to integrate the shadow elements of the personality instead of blaming others or oneself. This is called cooking the shadow.

fire / conscience arises as feelings of making amends. Creative imaginations of moral deeds arise as a capacity to change one's inner mood at will. This is called eating the shadow

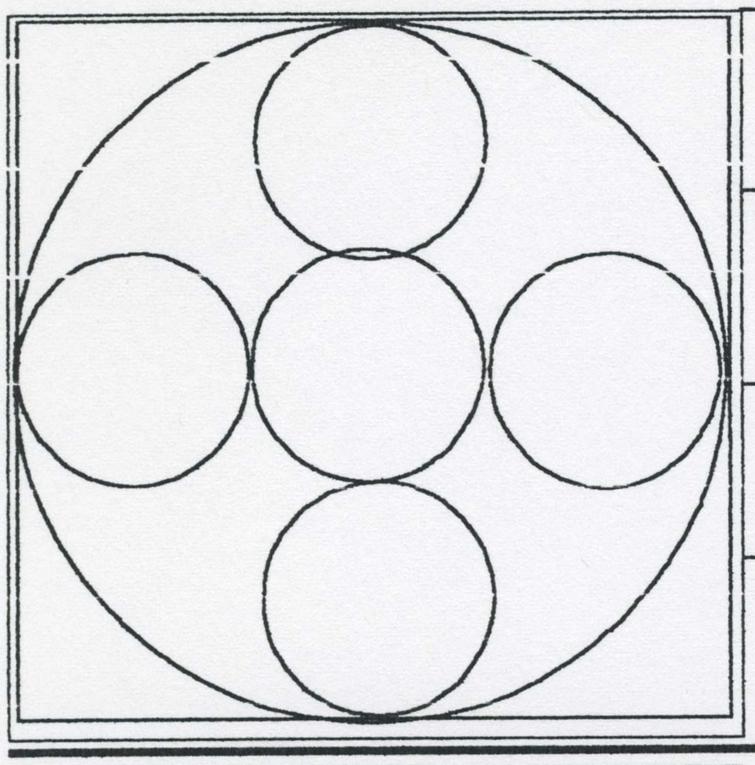


earth/ radical unknowns are the new earth.

water / rhythmically working images from objective world precesses into radical unknowing gives rise to objective imaginative images in the soul. This is known as Imagination. It is a process of soul breathing for the True Self.

Immersing the soul in prolonged states of soul breathing forms a vessel in the spiritual world knownas the hut. In the hut we begin to see destiny patterns which allow us to be grateful for our failings and weaknesses.

fire / A force builds in the soul in which the wills undergoes a change. The wish to do better in the world becomes a daily striving.This allows us to meet the Guardian between the worlds and heed the advice given to us there.

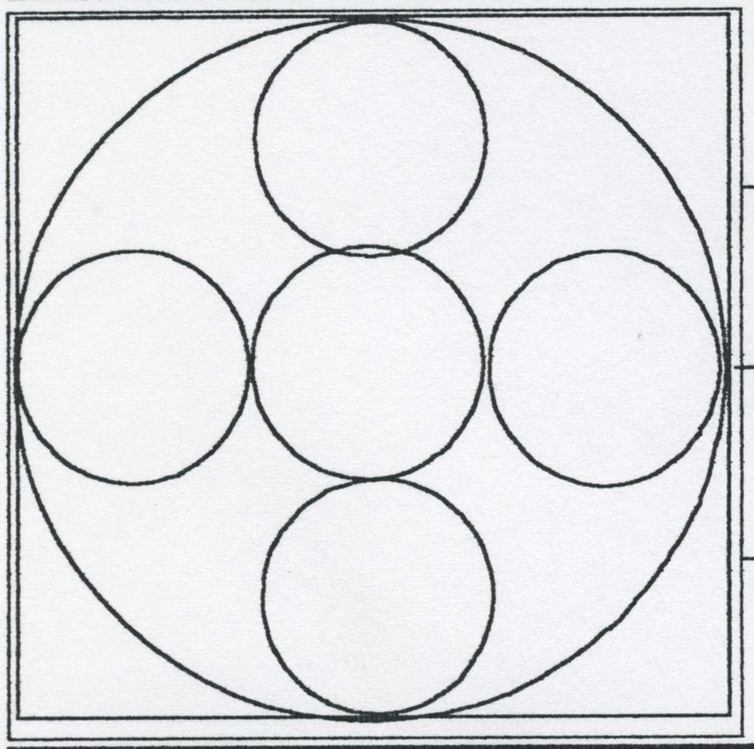


earth

water

air

fire



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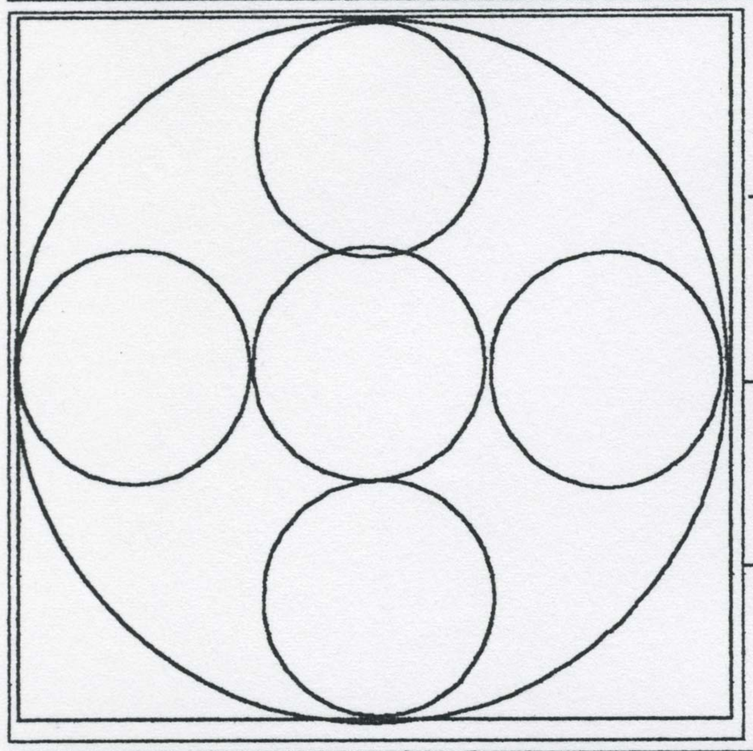

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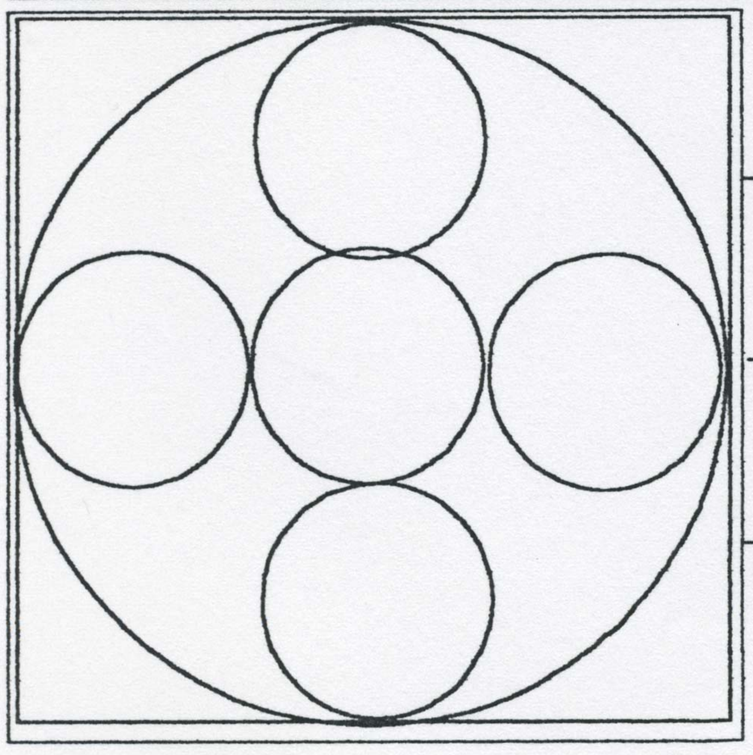

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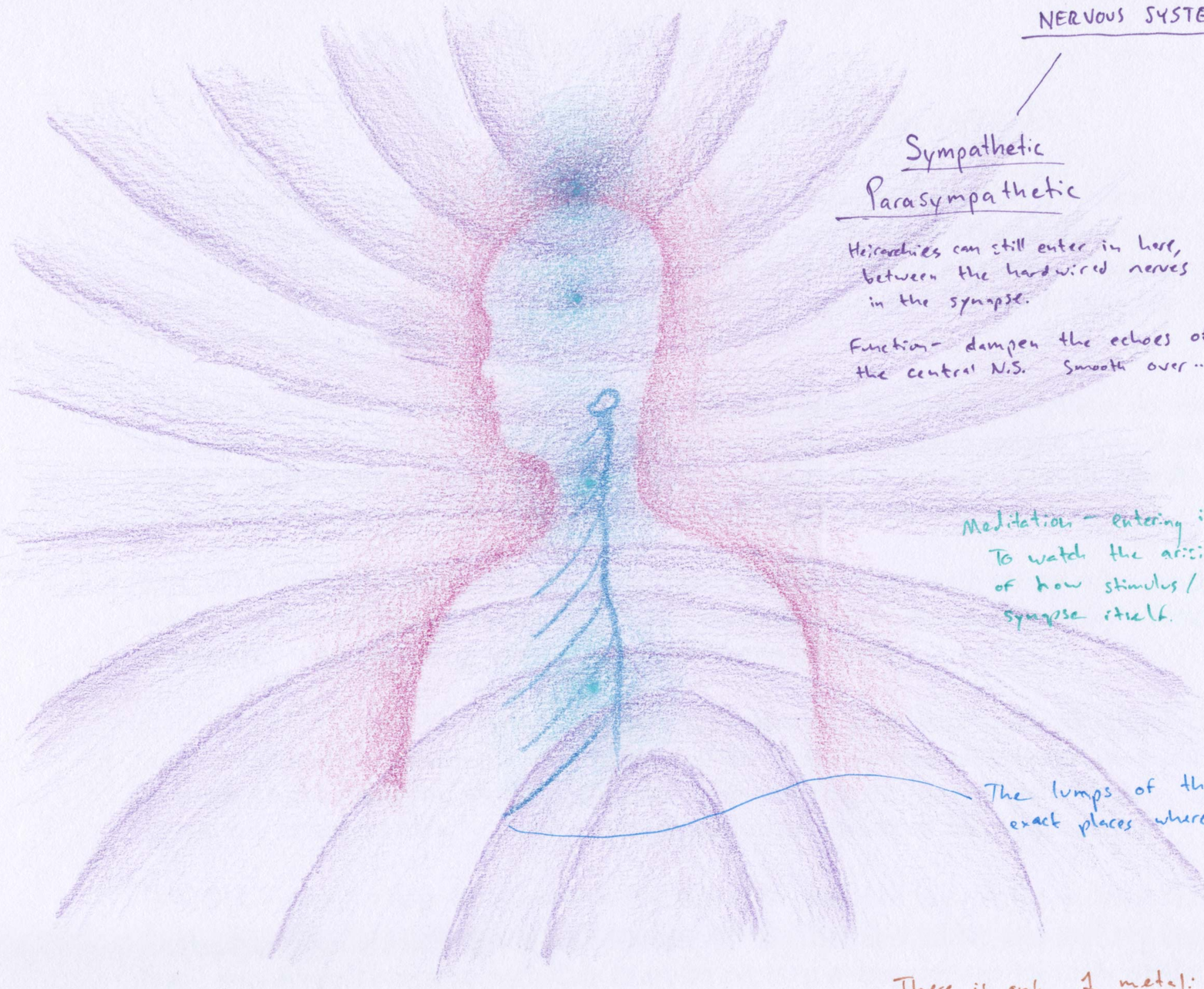


NERVOUS SYSTEMS

Sympathetic
Parasympathetic

Heirarchies can still enter in here, between the hardwired nerves in the synapse.

Function - dampen the echoes of the central N.S. Smooth over...

Central

Hardwired. "THOU SHALT..."
Angels cannot work in this realm directly.

Meditation - entering into the Sympathetic / Parasympathetic N.S. To watch the arising of the ECHOES. To see the patterns of how stimulus / response is dampened. → Entering into the synapse itself.

The lumps of the ganglia in the S/PS NS. are in the exact places where the chakras are identified in esotericism.

There is only 1 metal: MERCURY
There is only 1 sensation: CHANGE
There is only 1 organ: HEART

All others are variations of these given through differences in position, circumstance, and the particulars in which it occurred

Heart feels warmth. → VERY CLAIRVOYANT
If react only to self-feeling, lose access to the clairvoyance of the others warmth.

Own what you can own: Atonement → AT-ONE-MENT (Heart faces DEATH)
Allows for vulnerability w/out destruction.

7 traits of resilient people

Resilient people have what the poet Keats called "negative capability", the ability to stay engaged in a problem that has no hope of a solution. Resilient people do not blame others for their misfortunes but seek within themselves to address the problems in more satisfying ways. This involves cultivating forces in the soul which allow the resilient person not to"go under" the burdens of life. The following is a list of traits of resilient people .

INDEPENDENCE- (saturn) Establish and maintain safe boundaries between yourself and others. Separate out emotionally from the dysfunctional patterns in the situations around you. Form clear pictures of how things could be better , but do not try to change the other person. Simply maintain watch over the patterns in your own soul . Minimize reaction and maximize action.

RELATIONSHIPS - (moon) Cultivate intimate relationships with others who practice the character traits which you would like to model or reflect. Since everyone we meet is really a teacher for us select people in your life who are doing what you would like to be doing.

INITIATIVE - (mars) Cultivate the ability to deal with problems in life situations rather than letting the situation dictate the response. Own the part of the dysfunction that you can own and let the rest alone. Strive to work on the problem without the feeling of needing to "solve" the situation . As a long term goal try to speak any concerns clearly , early in the situation and without blaming others.

INSIGHT- (sun) Ask good questions that are at the heart of the matter without blaming or finger pointing. Examples: What is really going on between my mother and father and is it my fault? Is it really necessary that I win every disagreement? Can there be parts of a disagreement which neither person owns? Are all disagreements solvable?

CREATIVITY - (venus) Express pain or frustration through an artistic form rather than acting it out on others. Establish a regular practice in which forming images is a central part. Seek to form an image of every problem rather than repeating a list of grievances to yourself and others.

HUMOR - (jupiter) Find the cosmic humor in even the most trying of circumstances. This develops the all important ability to laugh at yourself which is often the only graceful way out of a dilemma. Try to remember that this problem is not personal to you alone otherwise it really would be freaky. You are not a sinner in the hands of an angry god and you are not the target of an unjust judgement.

MORALITY - (mercury) Seek to develop the ability to know right from wrong and be willing to take risks to support that belief. Risk taking involves the capacity to be vulnerable in the presence of others. The greatest risk is that your self image will be darkened by another recognizing that you are at fault or are in error. Thinking clearly about sequences of events in the sense world and the perception of harmony and proportion in the forms in nature are a training in morality. Mercury teaches that all things must change. If this is your meditation you will have resilience when taken by surprise by a turn of events. With resilience you can act out of the core of your being and not have to oscillate in your feelings or give an action a second thought.

The Foundation Stone Meditation

By Rudolf Steiner

Human soul!
You live within the limbs
Which bear you through the world
of space
Into the spirit's ocean-being:
Practice *spirit-recalling*
In depths of soul,
Where in the wielding
World-Creator-Being
Your own I
Comes into being
In the I of God;
And you will truly *live*
In human world-all being.

For the Father-Spirit of the heights
holds sway
In depths of worlds, begetting life.
Spirits of Strength:
Let ring forth from the heights
What in the depths is echoed,
Speaking:
Out of the Godhead we are born.
This is heard by the spirits of the
elements
In east, west, north, south:
May human beings hear it!

Human soul!
You live within the beat of heart
and lung
Which leads you through the
rhythms of time
Into the feeling of your own soul-
being:
Practice *spirit-sensing*
In balance of the soul,
Where the surging deeds
Of world-evolving
Unite
Your own I
With the I of the world;
And you will truly *feel*
In human soul's creating.

For the Christ-will encircling us
holds sway
In world rhythms, bestowing grace
upon souls.
Spirits of Light:
Let from the east be enkindled
What through the west takes on
form,
Speaking:
In Christ death becomes life.
This is heard by the spirits of the
elements
In east, west, north, south:
May human beings hear it!

Human soul!
You live within the resting head
Which from the grounds of eternity
Unlocks for you world-thoughts:
Practice *spirit-beholding*
In stillness of thought,
Where the gods' eternal aims
Bestow
The light of cosmic being
On your own I
For free and active willing;
And you will truly *think*
In human spirit depths.

For the Spirit's world-thoughts
hold sway
In cosmic being, imploring light.
Spirits of Soul:
Let from the depths be entreated
What in the heights will be heard,
Speaking:
In the spirit's cosmic thoughts the
soul awakens.
This is heard by the spirits of the
elements
In east, west, north, south:
May human beings hear it!

At the turning point of time
The spirit-light of the world
Entered the earthly stream of
being.
Darkness of night
Had ceased its reign;
Day-radiant light
Shone forth in human souls;
Light
That gives warmth
To simple shepherds' hearts;
Light
That enlightens
The wise heads of kings.

Light divine,
Christ-Sun,
Warm
Our hearts;
Enlighten
Our heads;
That good may become
What from our hearts
We are founding,
What from our heads
We direct
With focused will.

Translation by members of the Speech Association of North America
Revised July 1999

THE TONGUE THAT WOUNDS CAN NEVER SPEAK THE TRUTH.

The Being (US) that is
Watching us do the work...

Your Angel... Teacher
How to transform Astral Body into Manas

I AM
The little man in the brow chakra.
(Pituitary gland)

Witness

Breathing in the Chakras

IT THINKS
objective pictures

Provide glimpses of the
Totality of the I AM

Witness being stuck...
Clarifies from outside our situation

"My ideas are not my ideas...
they are the ideas."

The BIO life...

our life...

A picture of reciprocation.
Inside to outside.
Expressed by the #12
(Zodiac, colors, months, senses

Annalena:
Path of shadow of
an object in the sun
for 1 year.

etheric heart
grows "etheric arms"

" You can turn your soul with
the arms of the heart. "

Reciprocation around Heart
of Emerald Green & Magenta

In order for the universe to not be simply mechanistic, there must be beings that are willing to bear the brunt of the alienations, in order that the beings have the ability to be FREE.

Life can only be understood Backwards,
But it must be lived forwards.
-Søren Kierkegaard

Light Source

A candle can cast a shadow,
and the flame itself can also
cast a shadow. How can a source
of light be a shadow?

shadow of the flame

The human being is altogether a ster.—
Paracelsus

Your gift is your problem.

COLOR- Flaming beings that live in a moral universe.
-RP

Cosmic Rays — Spirit, light that casts no shadow. Primal Light.
When comes in contact w/ Turbid medium, visible light arises, which
casts shadows.

Law #1: You MUST face your karma.

Law #2: You are totally free in how to face yar karma.

Evil: Something that comes too soon or goes to late.

Love the evil good.

12 Gates

other great
beings in
the universe.
(Planets)

choose the nature of
your wound.

DENNIS ON THE GUARDIAN: New Years Eve 1999

Non-understanding of a sensation — as not linked to a concept creates TENSION.

Dialogue w/ the Guardian in DOUBT.

Process of bringing up concept to meet percept.

↓

Develops capacity for LIGHT... substance of soul.

The Guardian: Is it really true, how you connect this percept & concept?

Ability to correct an error: successful dialogue w/ guardion...
strengthens ability to be a being of light independent of corporeality.

Feel through the sensation into the WORLD-SOUL. (2 sets of feelings in a sensation)
The feeling in the world-soul, and how I feel about that feeling.
Self-feeling always has a feeling of MOCKERY. (Judgement)
(Hatred... indifference)

To awaken in the soul of the other - LOVE. (Dialogue w/ lower guardian)

CHRIST

I AM THE WAY	I AM THE TRUTH	I AM THE LIFE
Willing	Feeling	Thinking
Limbs	Heart	Head
Space	Time	Consciousness
Ancient Saturn	Ancient Sun	Ancient Moon
ASURAS	AHRIMANIC	Luciferic
↑	↑	↑
Held back in Ancient Saturn Attack physical body (Nuclear Power)	Attack Etheric Body Bring light into artificiality (Electricity) Technological Brilliance	Attack Astral Body Fill us with desires (Magnetism) Sympathy & Antipathy Moral errors

SORAT
(Anti-Christ)

01/10/00

MOVEMENT PRECEEDS MANIFESTATION; INTENTION PRECEEDS MOVEMENT; ATTENTION PRECEEDS INTENTION.

3 options of organism (non-human):

- Adapt
- Migrate
- Die

Animals: form of body = what it needs from environment

Old World Gods
↓
(biological imperative. Heirarchies of wisdom, form, motion, personality)

Humans → Change environment

Change way they think of sensation

Controlling Thinking: short ~~circuiting~~ circuiting natural order.

Human Being ∞ Sensation

environment forms organism / inner life
(till AGE 7) FANTASY

Age 9: Milk teeth go ... (pushed out of nest)

In world as visitor... Inner life dominated by environment -
So arrange environment so there are no disturbances.
IMAGINATION

Ego faces death continually.
Must become equal to the force of death.
Intellect must become bigger than the DATA.

ENLIVEN THE SENSES ONCE AGAIN -
THEN ENSOUL THE LIFE. Then nature will be healed.

PURE THINKING ⟷ PURE PERCEPTION

The Button (object)

"Peace" (Mantra)
- Sound
- Meaning
- Repetition of itself by itself
  (no sensation ...)
  (2nd Attention)

Deep intent. No content.

POETRY: ANDREW SULLIVAN

Language is fossil poetry...

Poetry is where language grows.

- To be a poet is to see. -

To a poet, seeing is being.

To a seer, a poet is being.

We see that we can be poetic.

Being poetic for us is to see.

In seeing poetry, we can be.

In being, we see poetry.

I am a poem, see?

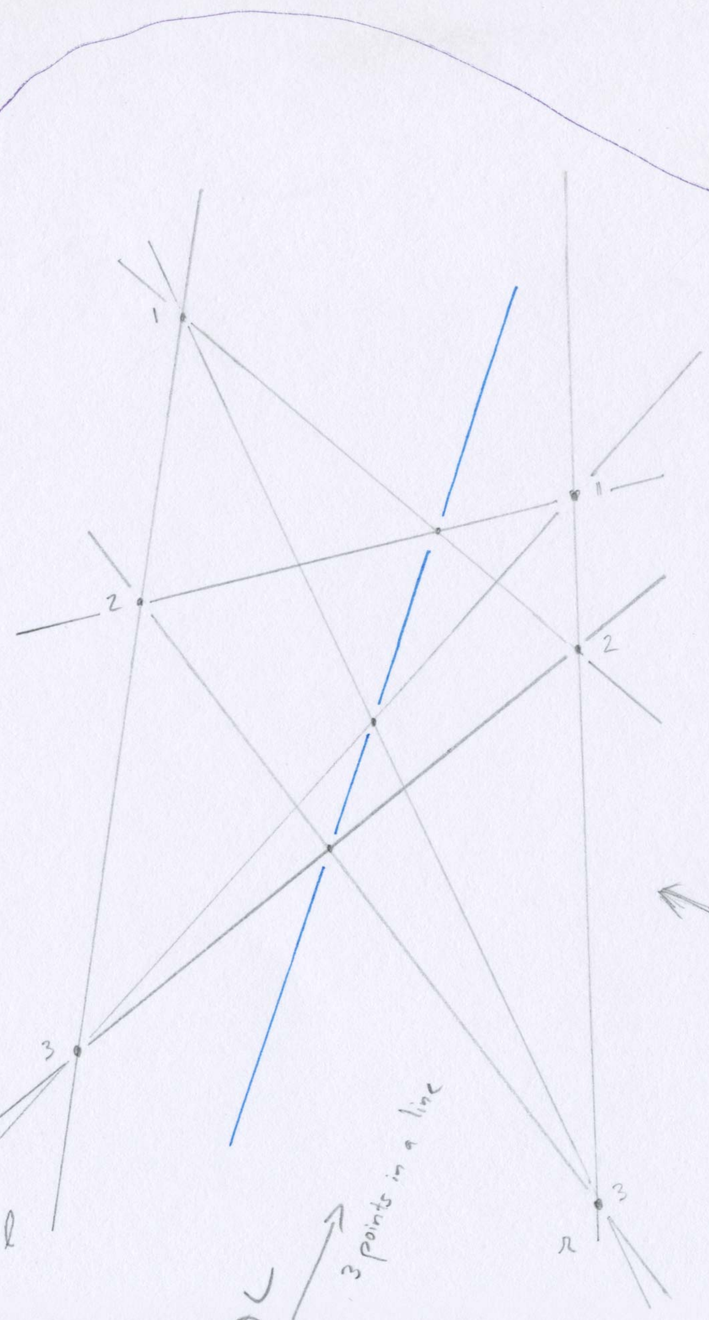
- To be
- A poet
- Is
- To see.

- IBSEN

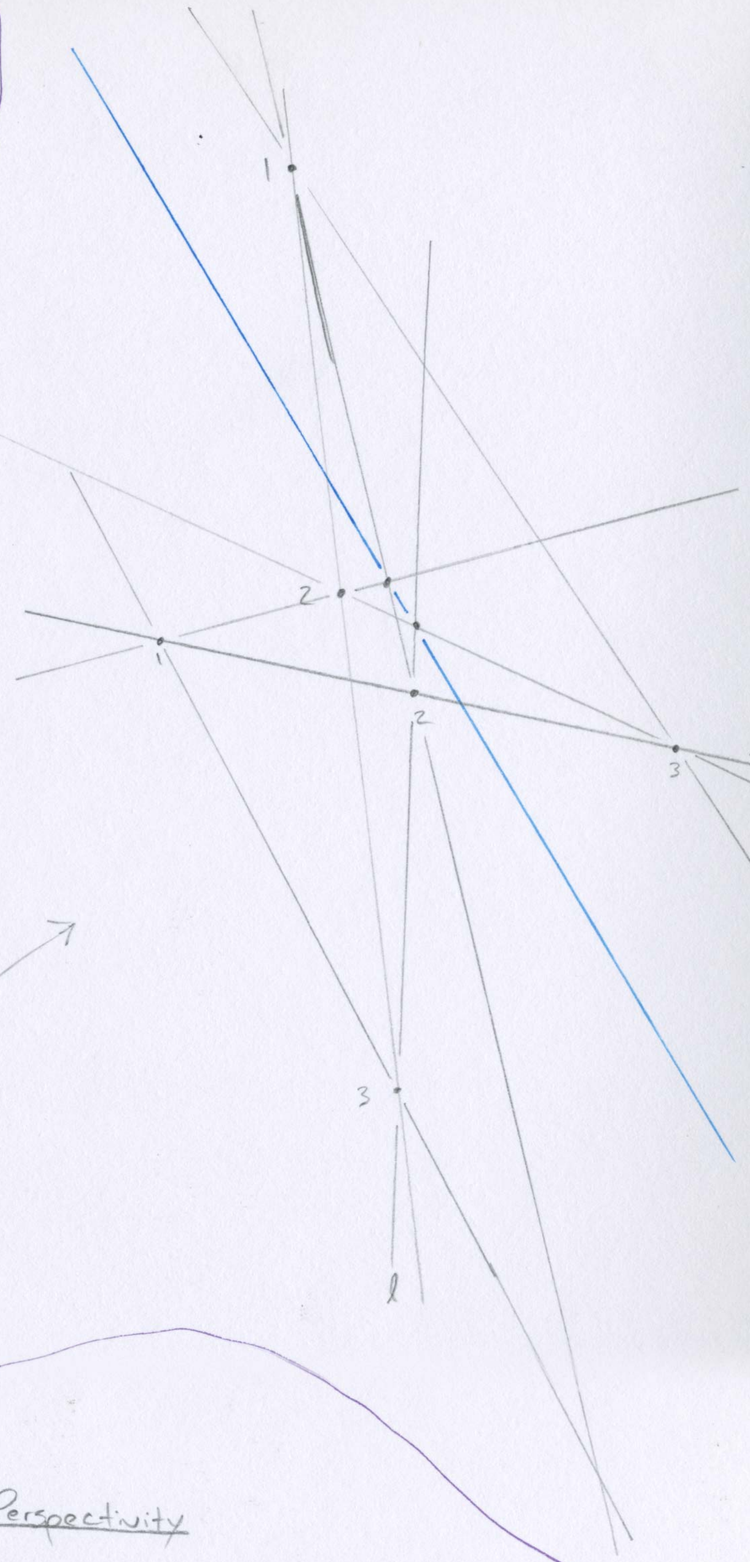
- This sentence is definitely not poetry.
- This sentence — poetry?
  Definitely.

Projective Geometry

Pappus of Alexandria
~ 400 - 300 A.D.



2 Random lines. 3 random points on each line.
Points not of same name connected. The intersection points form a new line.

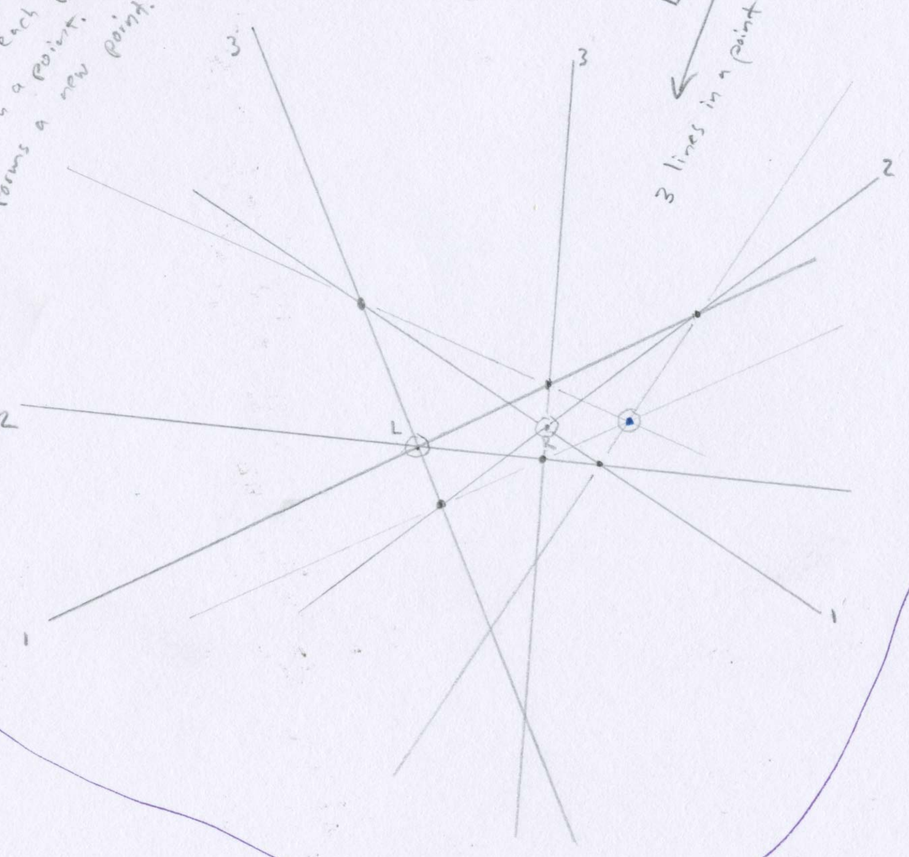


DUAL

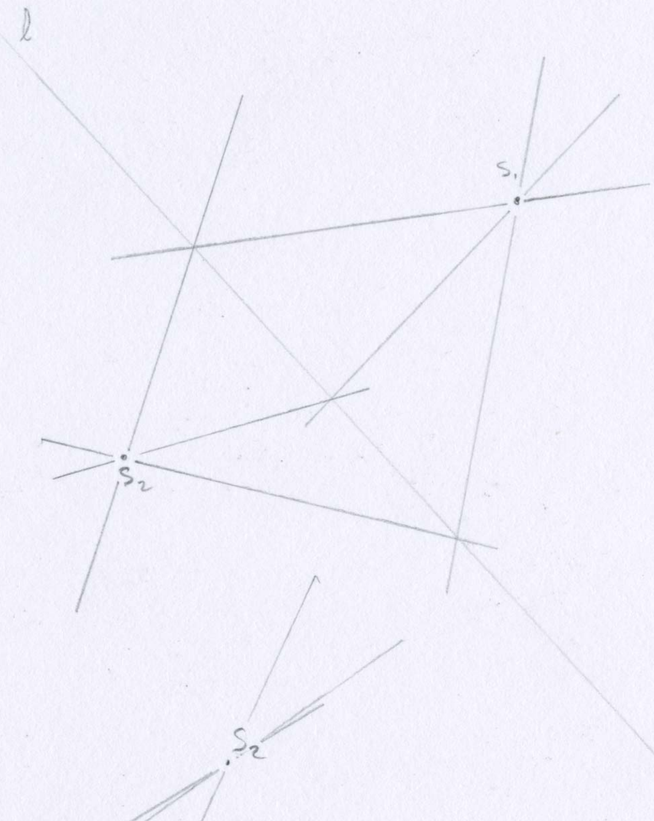
3 points in a line

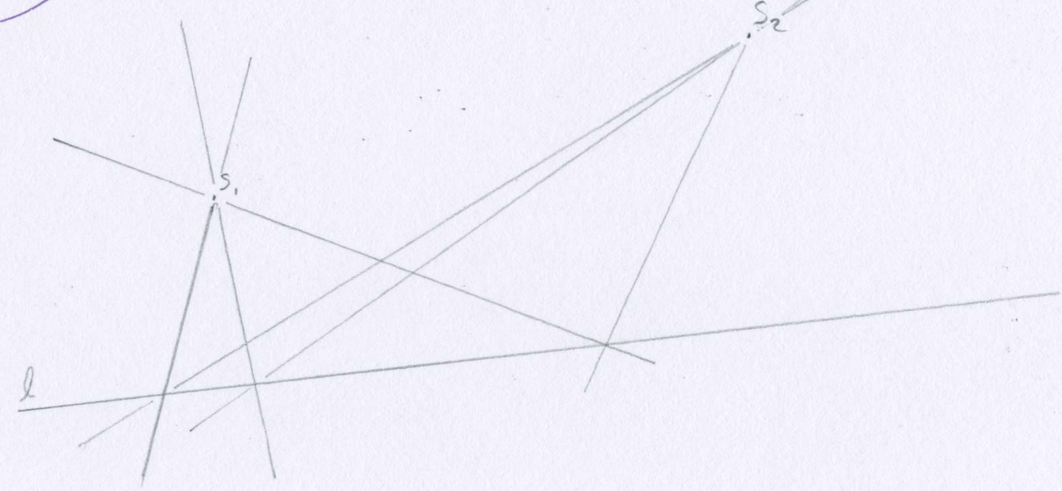
3 lines in a point

2 random Points. 3 random lines through each Point. lines not of same name intersect in a point. intersection of the lines forms a point. The new point.



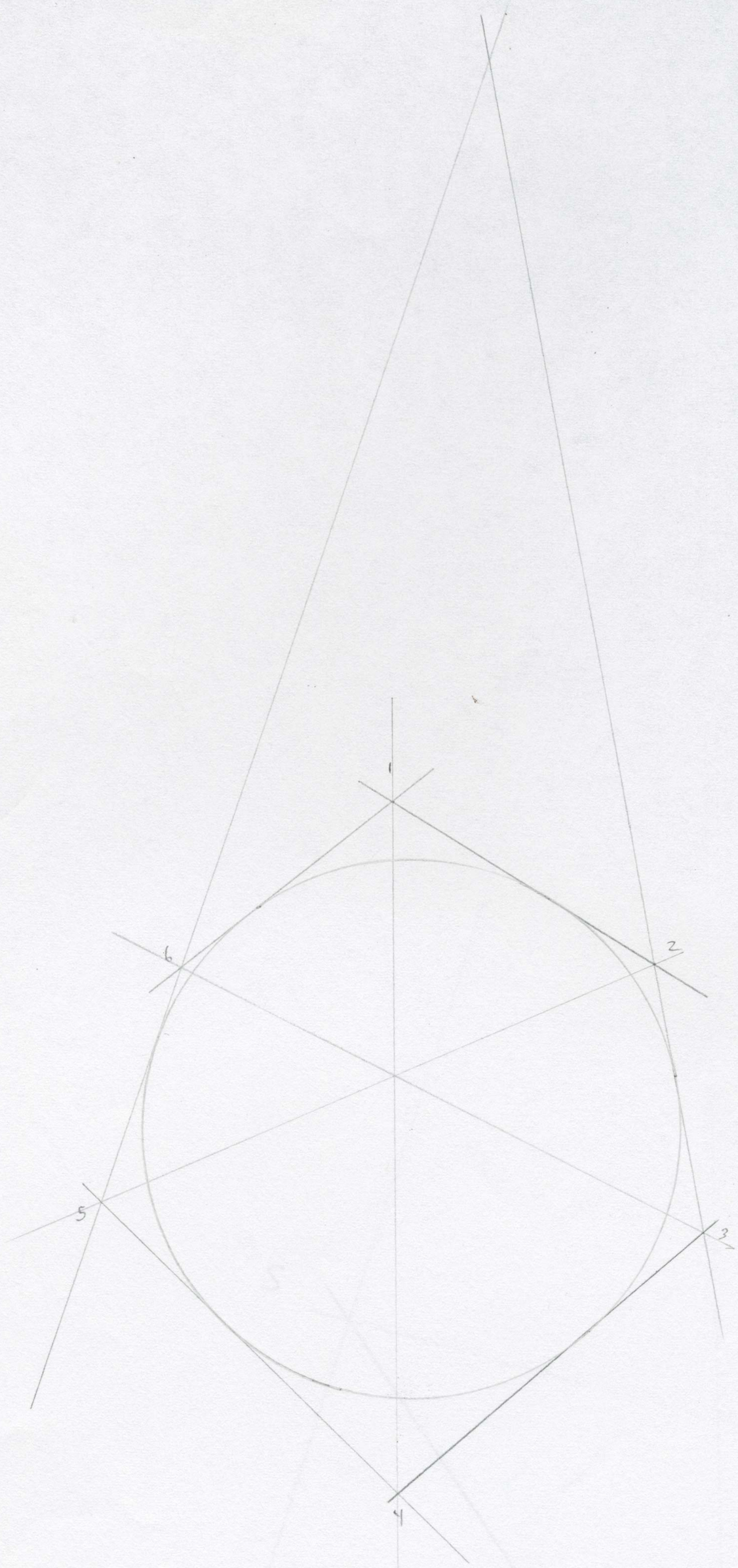
Perspectivity

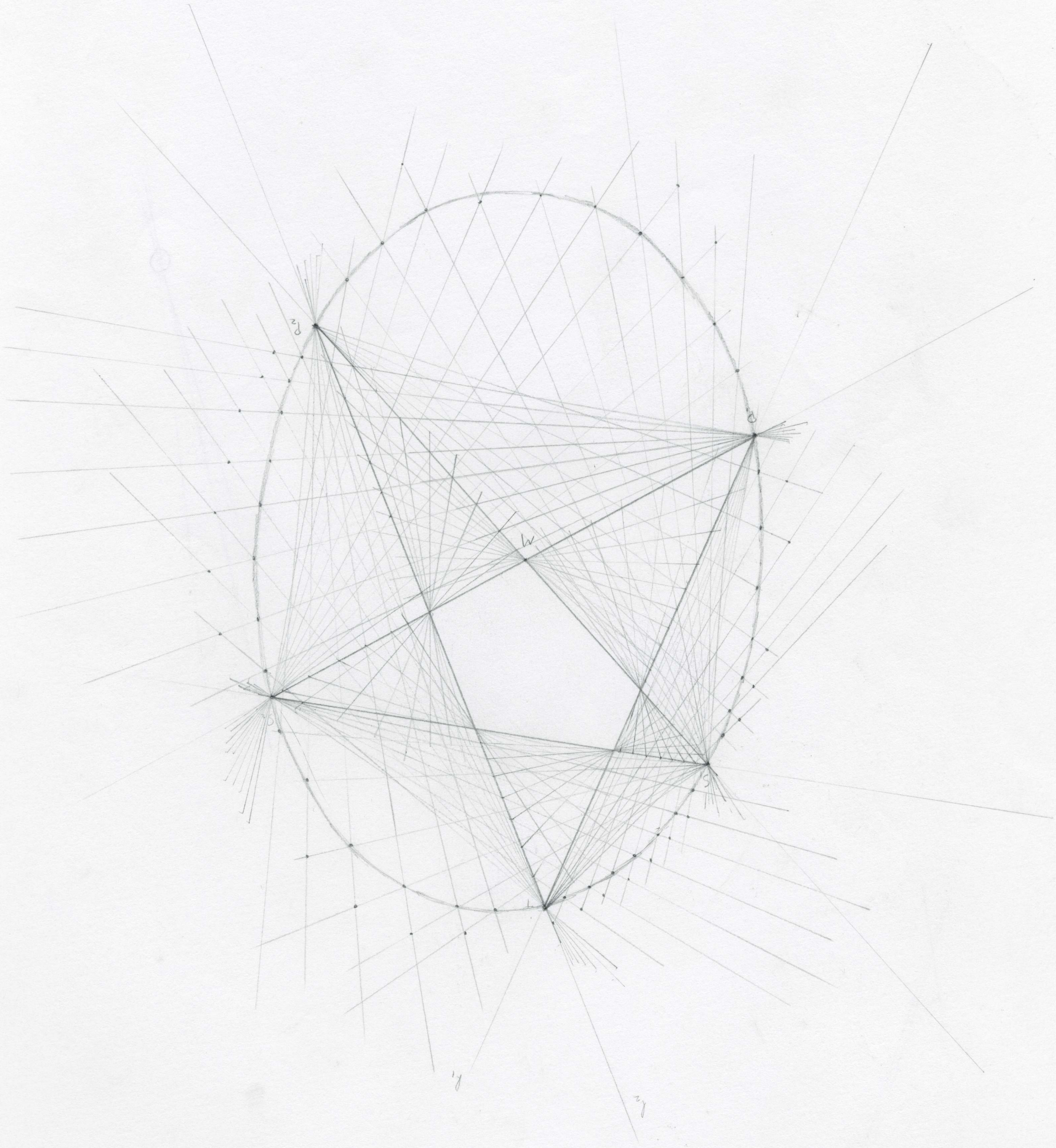


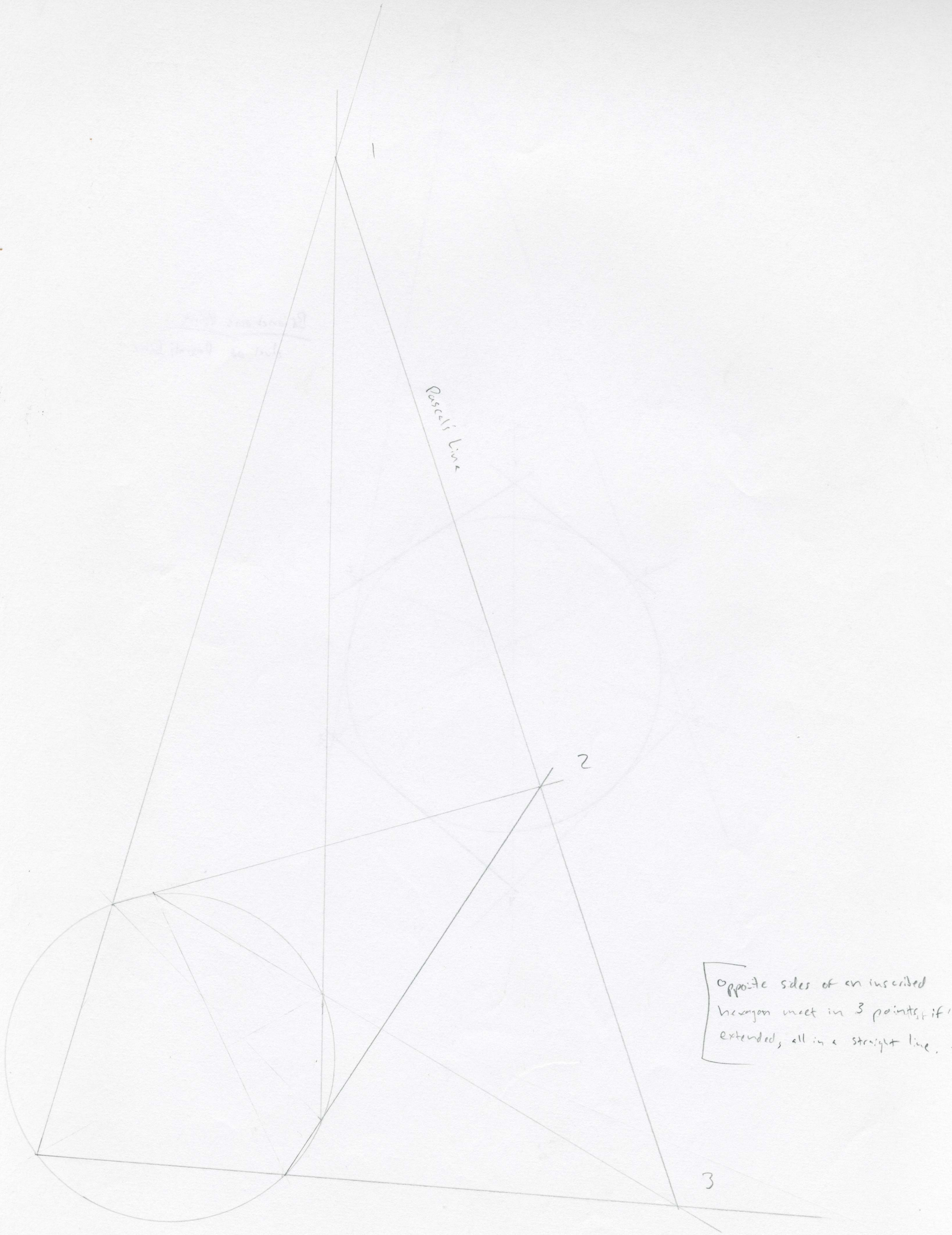


Brianchon's Point

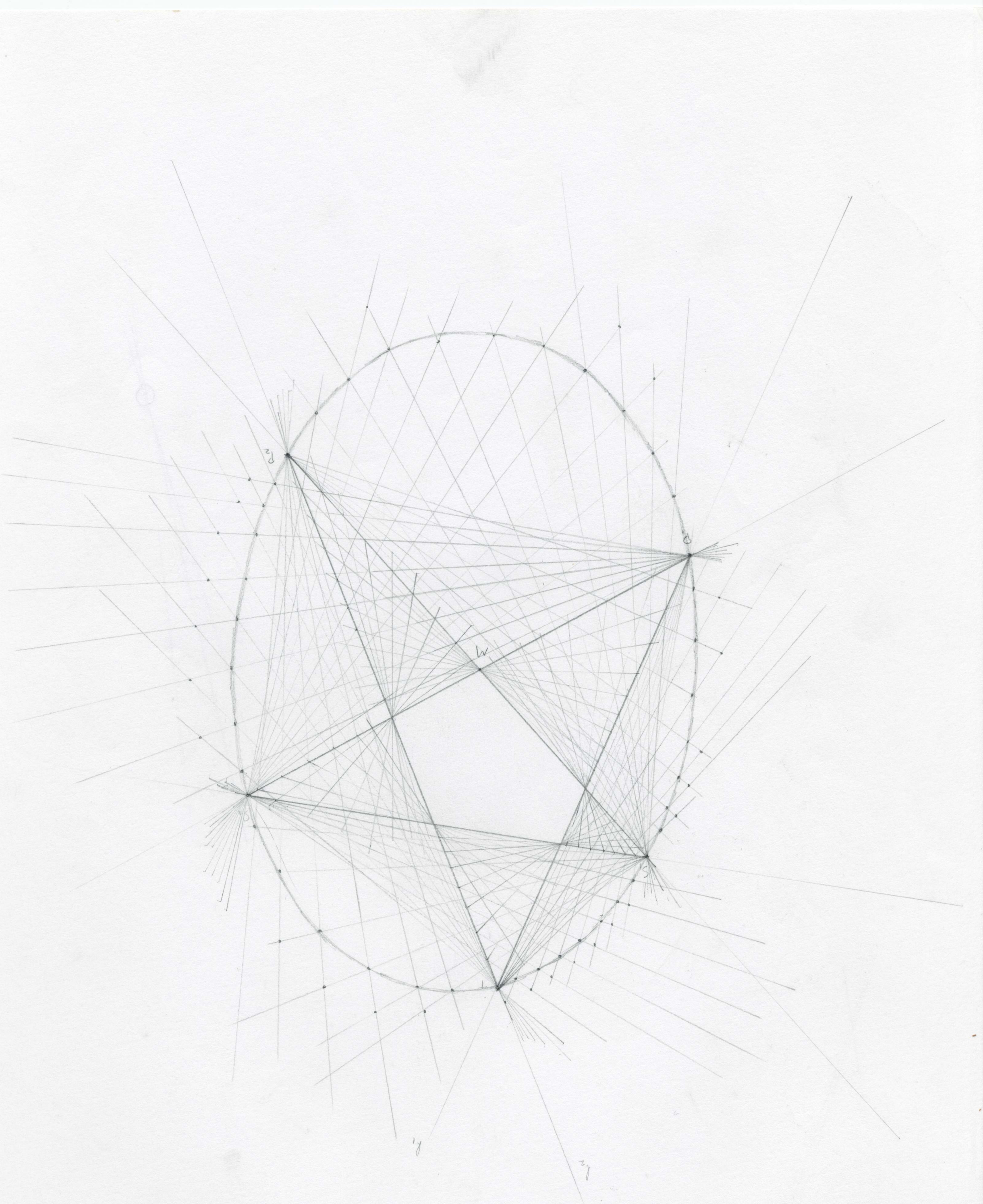
dual of Pascal's Line

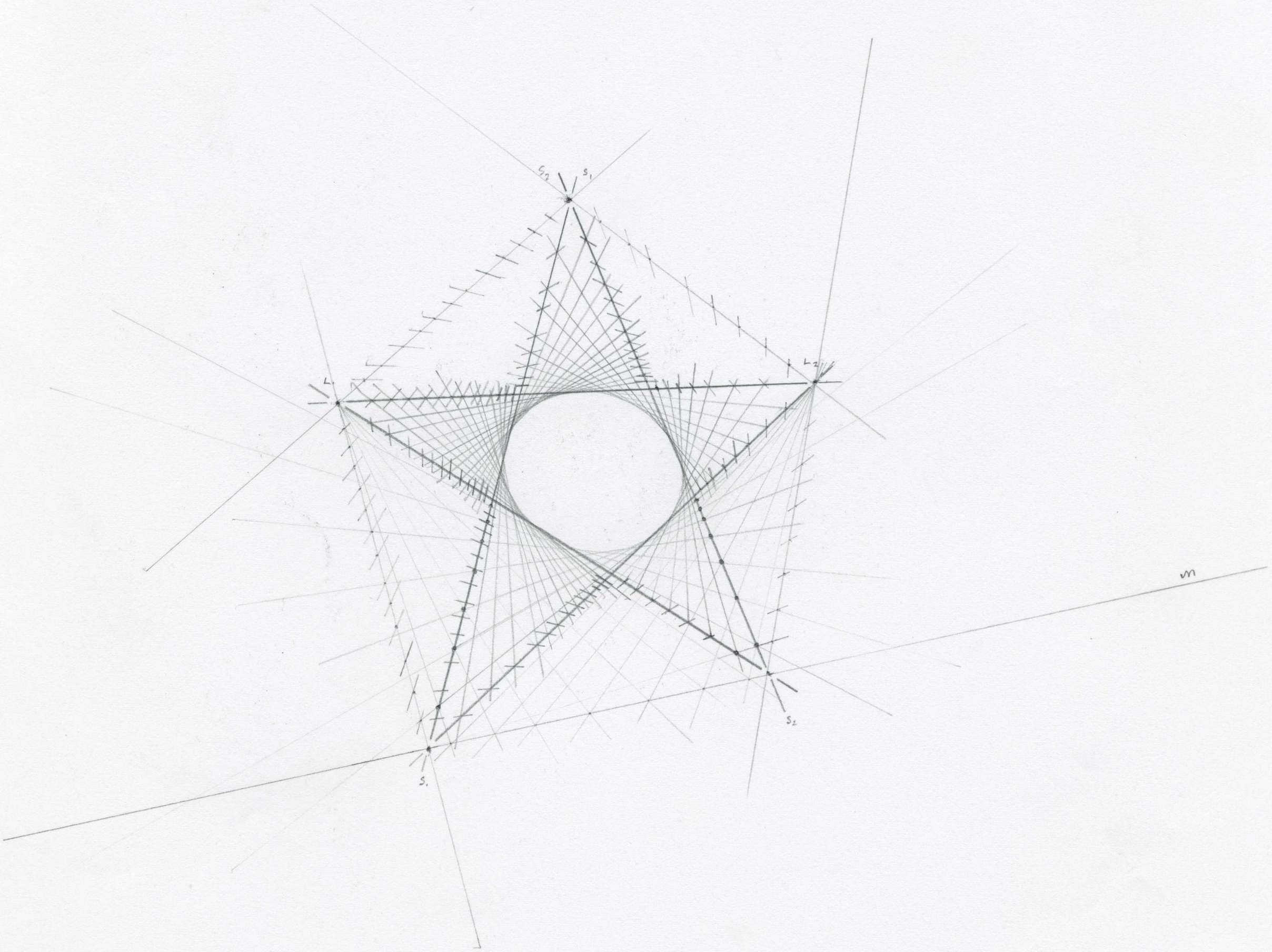


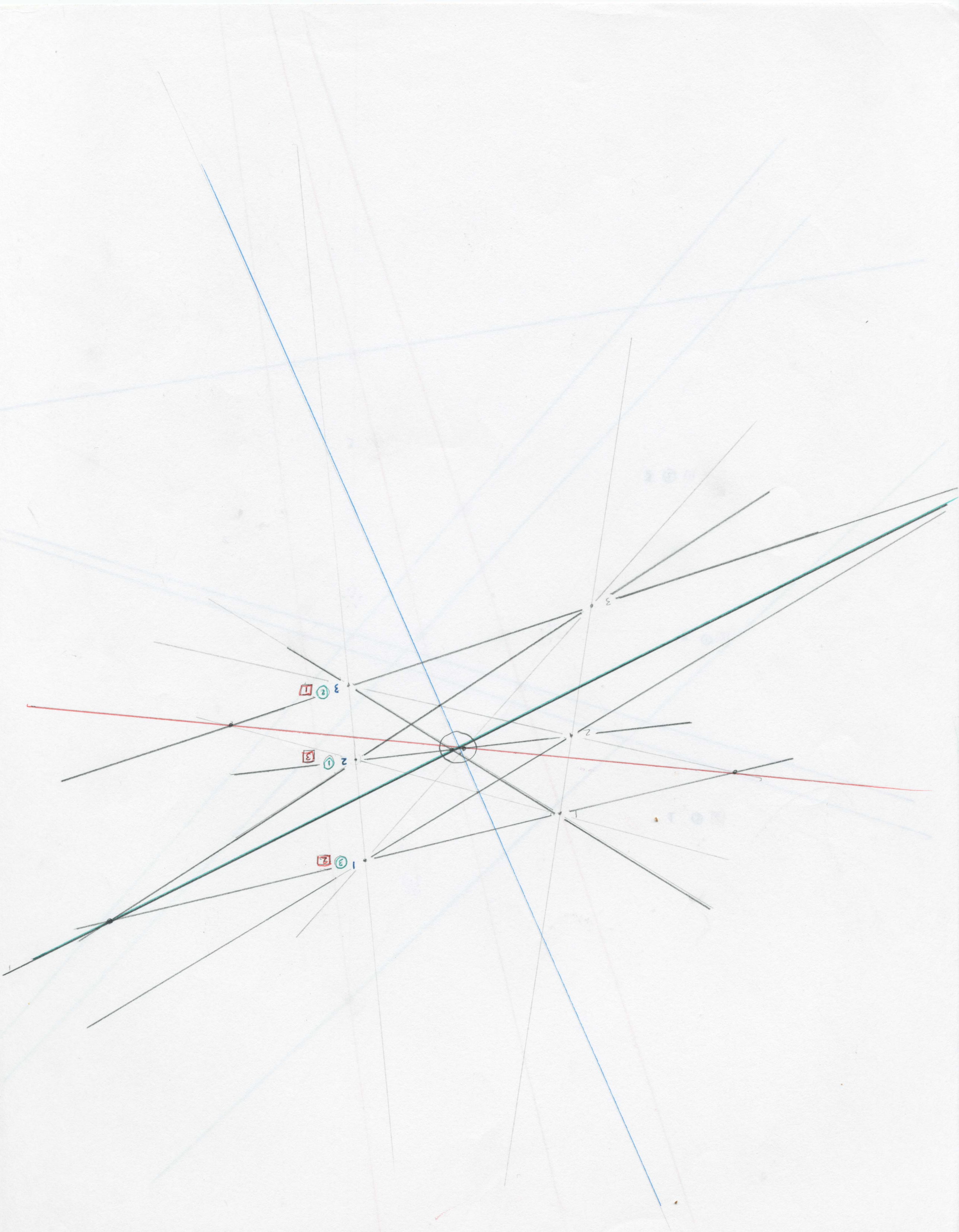




Opposite sides of an inscribed hexagon meet in 3 points, if extended, all in a straight line.




S_2
S_1
L_1
L_2
m
S_2
S_1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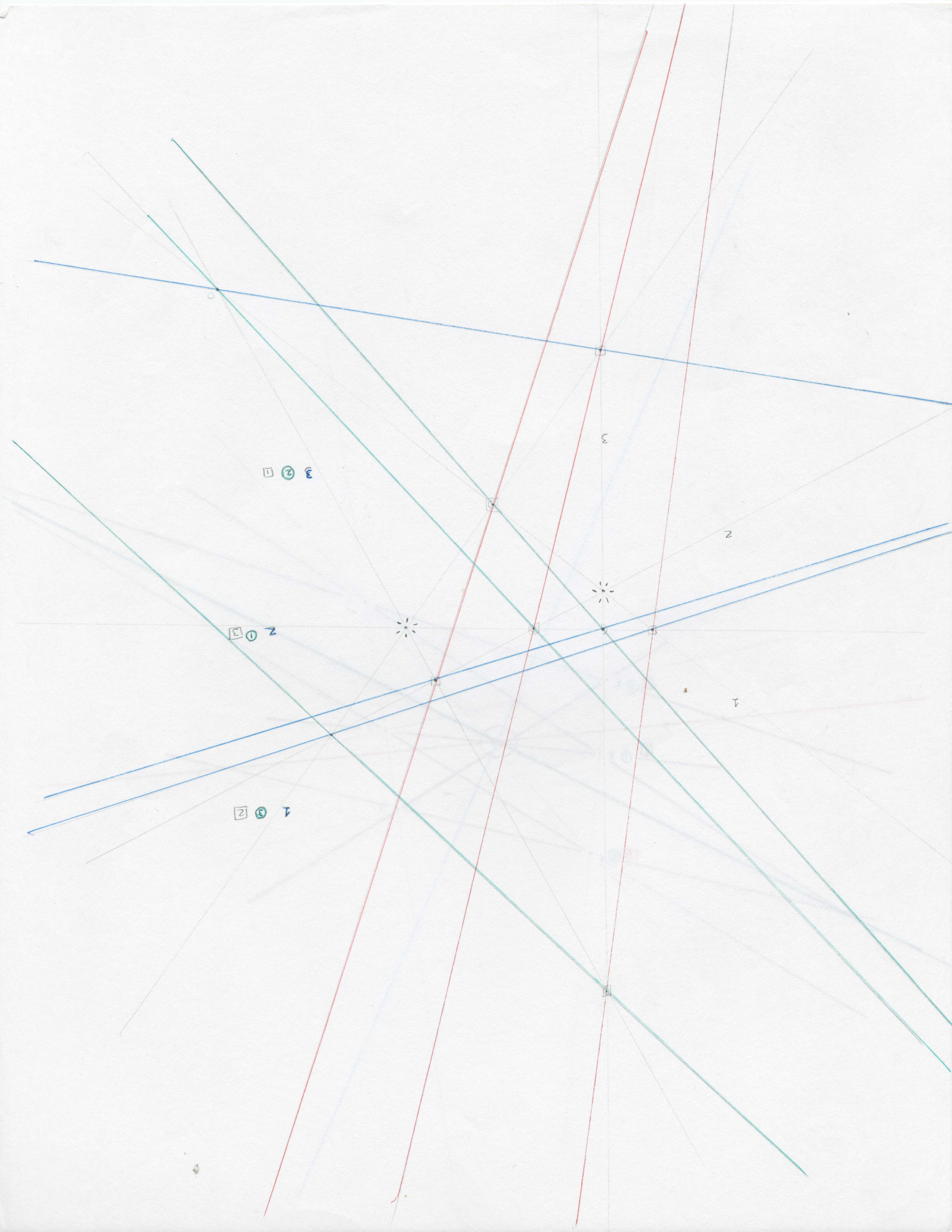
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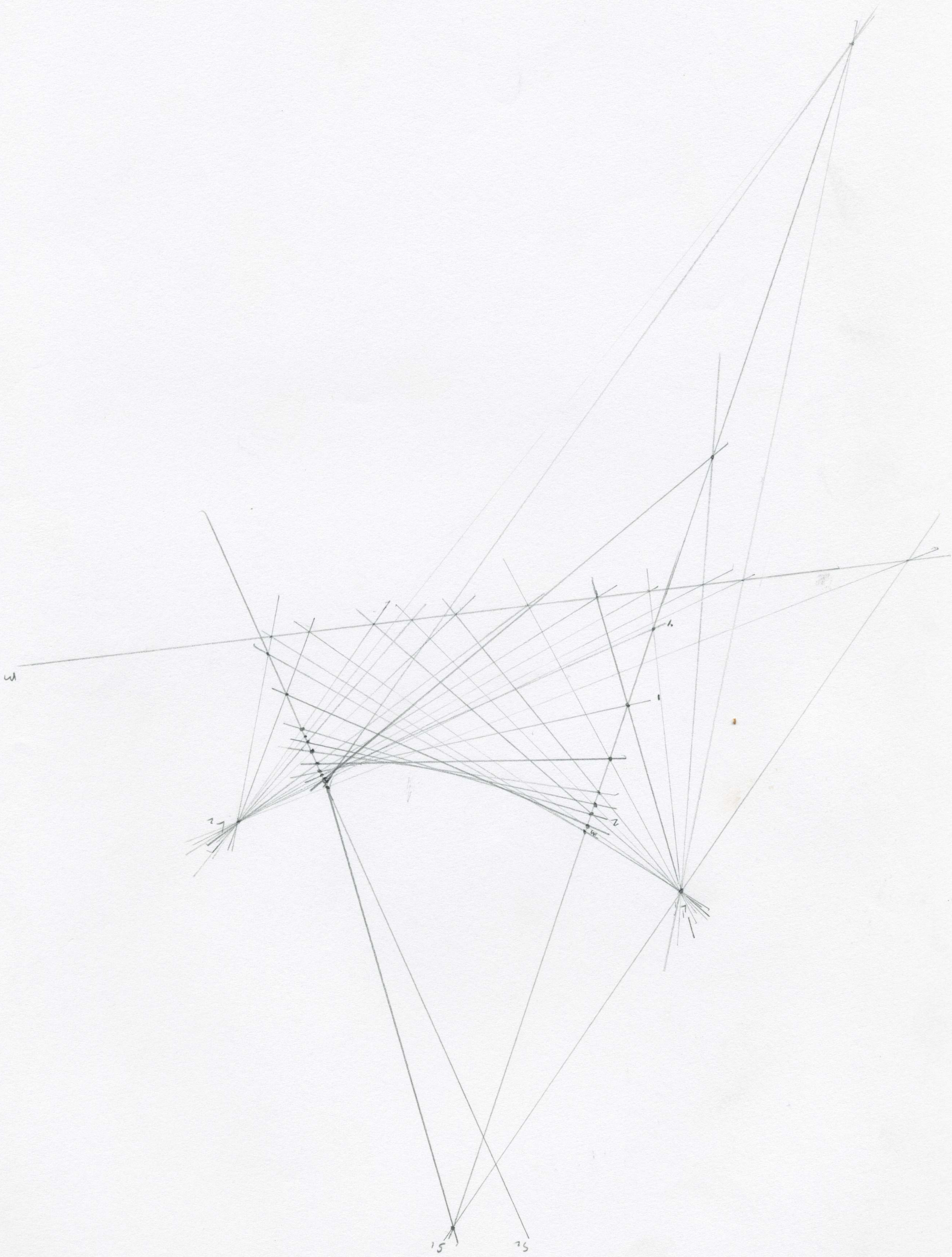
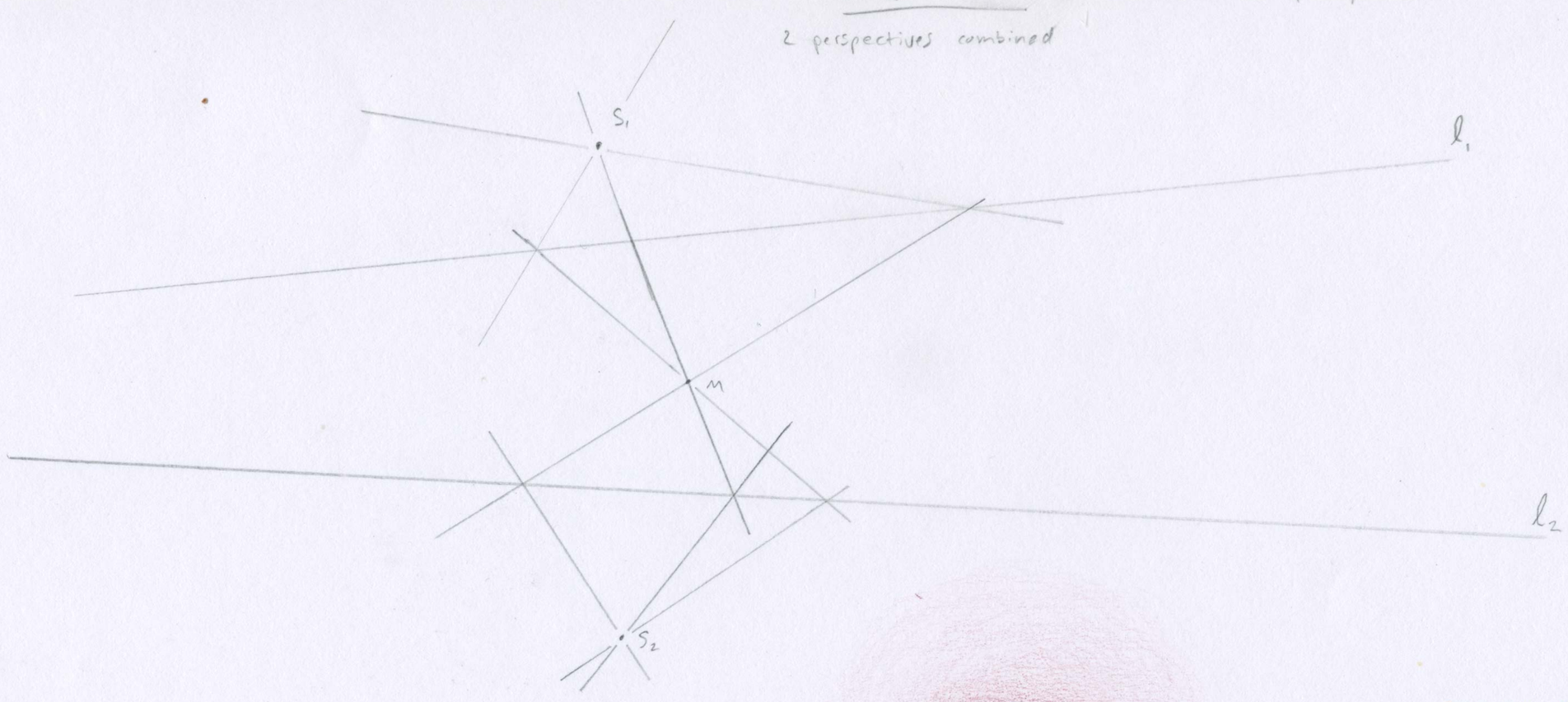


PROJECTION of S_1 into S_2 by way of 2 lines & a point.

2 perspectives combined



1/11/00

4 levels of activity of Beings :

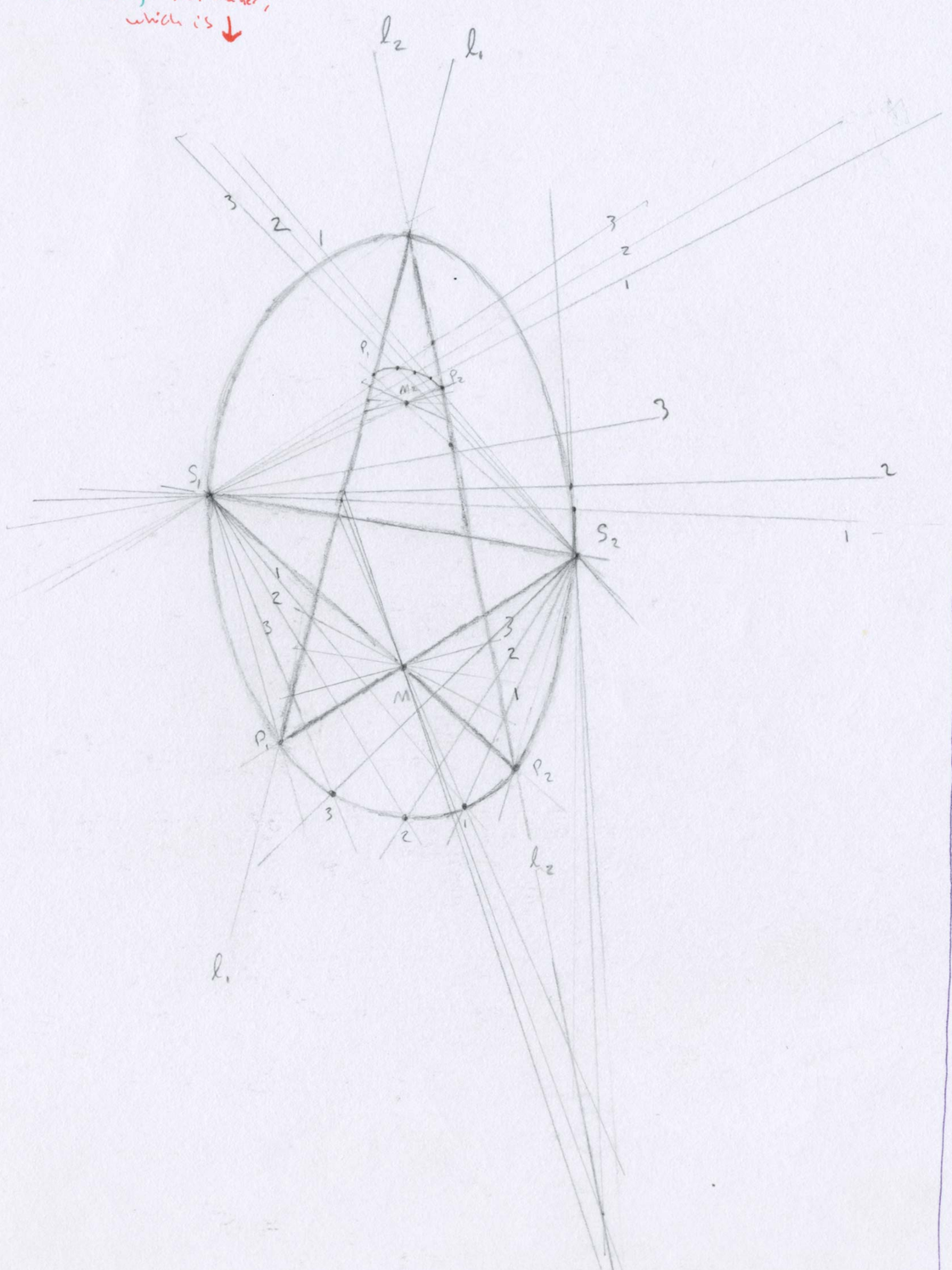
- Being (Itself) The Being has the idea. Being of Will.
- Revelation (of the Being) Like an image. Removed from the Being itself. Like the shadow of a flame in the brighter light of the Being.
- Ongoing Work. How the Revelation manifests. The movement that creates the form.
- Wrought Work the corpse of the activity. The "FORM" of the manmade object.

Wisdom/Idea that informs the movement.

BEING ... BEING ... throves
↓ ↑
IDEA ... REVELATION ... kyriodities
↓ ↑
MOTION ... ONGOING WORK ... Dynamies
↓ ↑
"FORM" ... WROUGHT WORK ... Exusiai

Another Being NOT matter, which is ↓

Sensation Present at All levels.
Ego has access to them all.
Integrates sensation into the organism.



Informed by Beings of Intelligence (Planets) "Music of the Spheres"

Natura — Naturans • Becoming. Process
Natura — Naturata • What it has become. Noun Form

Follows Natural Law

"NO IDEAS BUT IN THINGS."
William Carlos Williams

No things in ideas.
There is no thing that is not an idea.
There is a thing that is an idea.

Ideas everywhere but in things.

opposites:	open	closed
	self	other
	black	white
	in	out
	North	South
	good	evil
	top	bottom
	safe	dangerous
	willing	unwilling
	loving	apathetic

SAFE : Kathryn DANGEROUS: Sean

Hey! C'mere - lets just go over this fence...

Beware of rusty nails.

Take the nails and line them up into a barrier that we can jump over.

Stand firmly on the earth.

Try and leave the earth and go directly into the sun.

Too much sun will turn you into weeping blisters.

Let's see if we can concentrate the sun onto [redacted] some firecrackers and see if they will explode!

Loud noises hurt my ears.

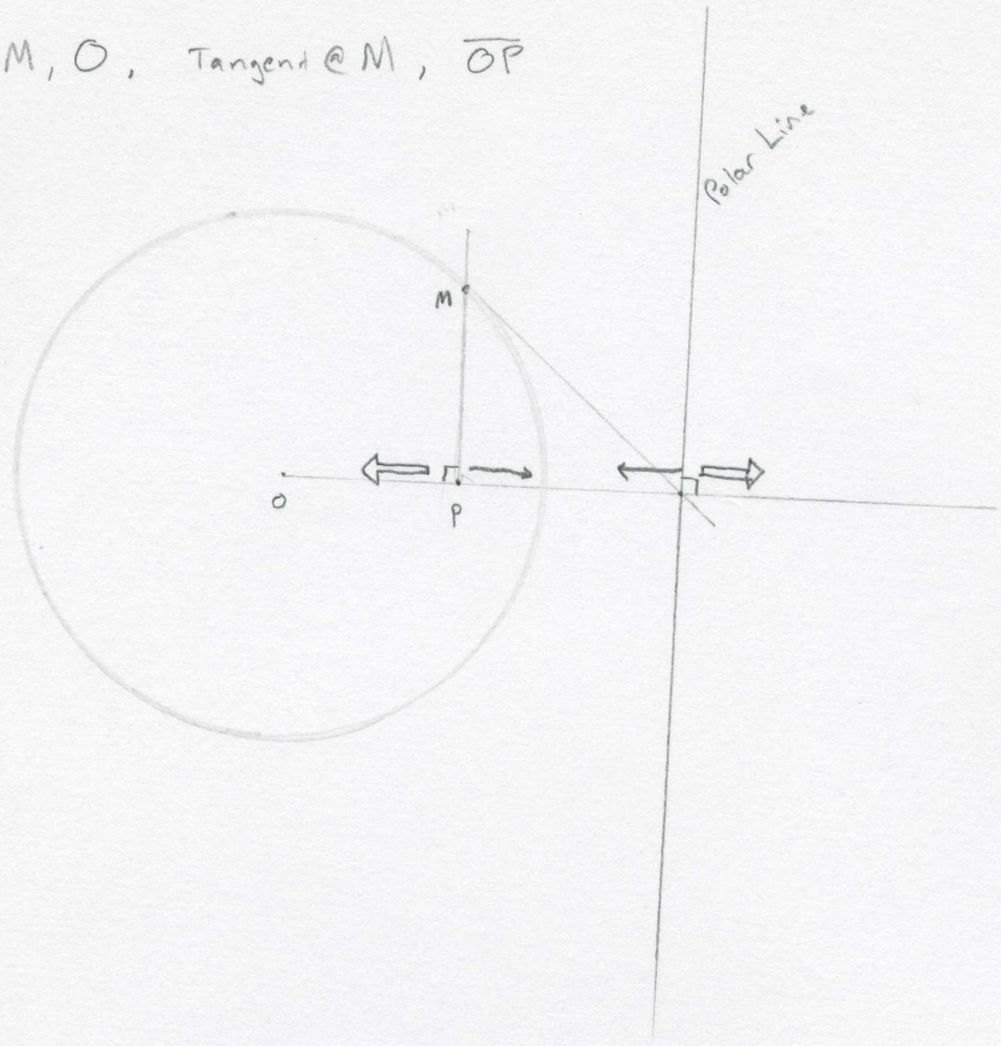
But we'll try to run away as soon as they are lit, so it won't be too loud...

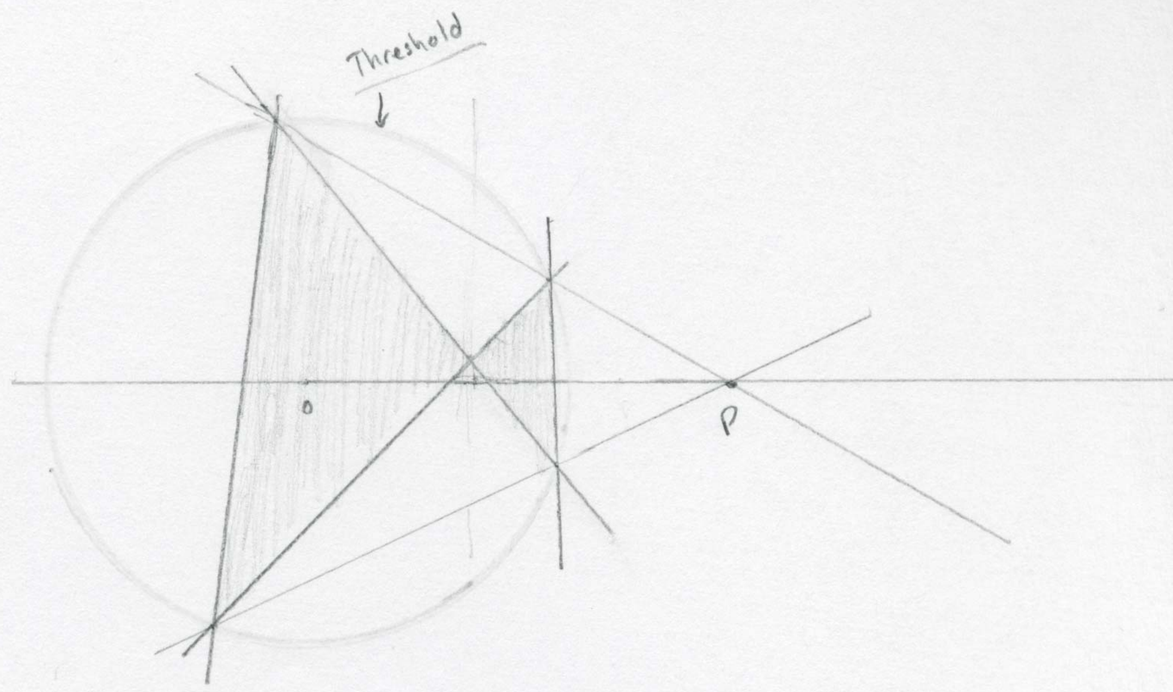
I'll watch from far away and cover my ears.

Okay, I'll light the fuse and join you as fast as I can.

Minimum needed to find Polar line:

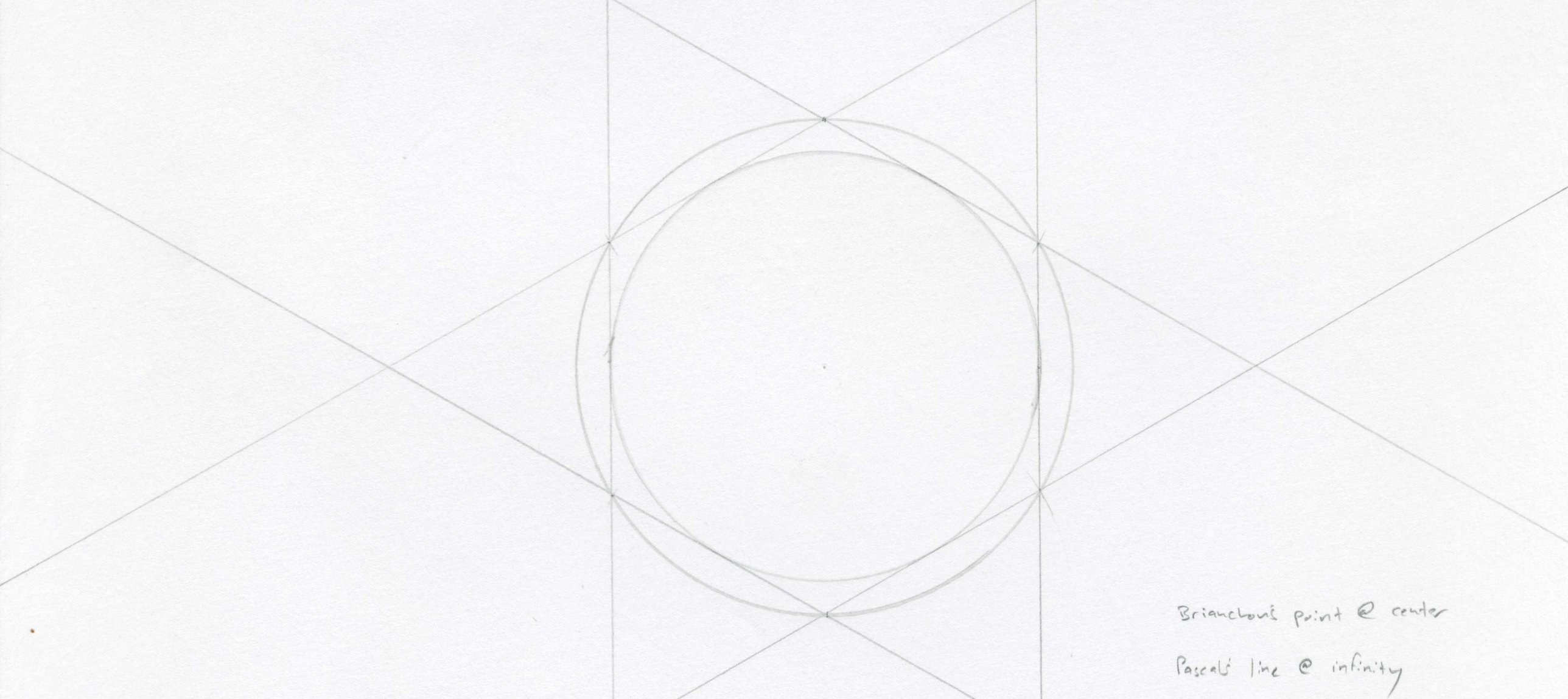
P, M, O, Tangent @ M, $\overline{OP}$





INFINITY

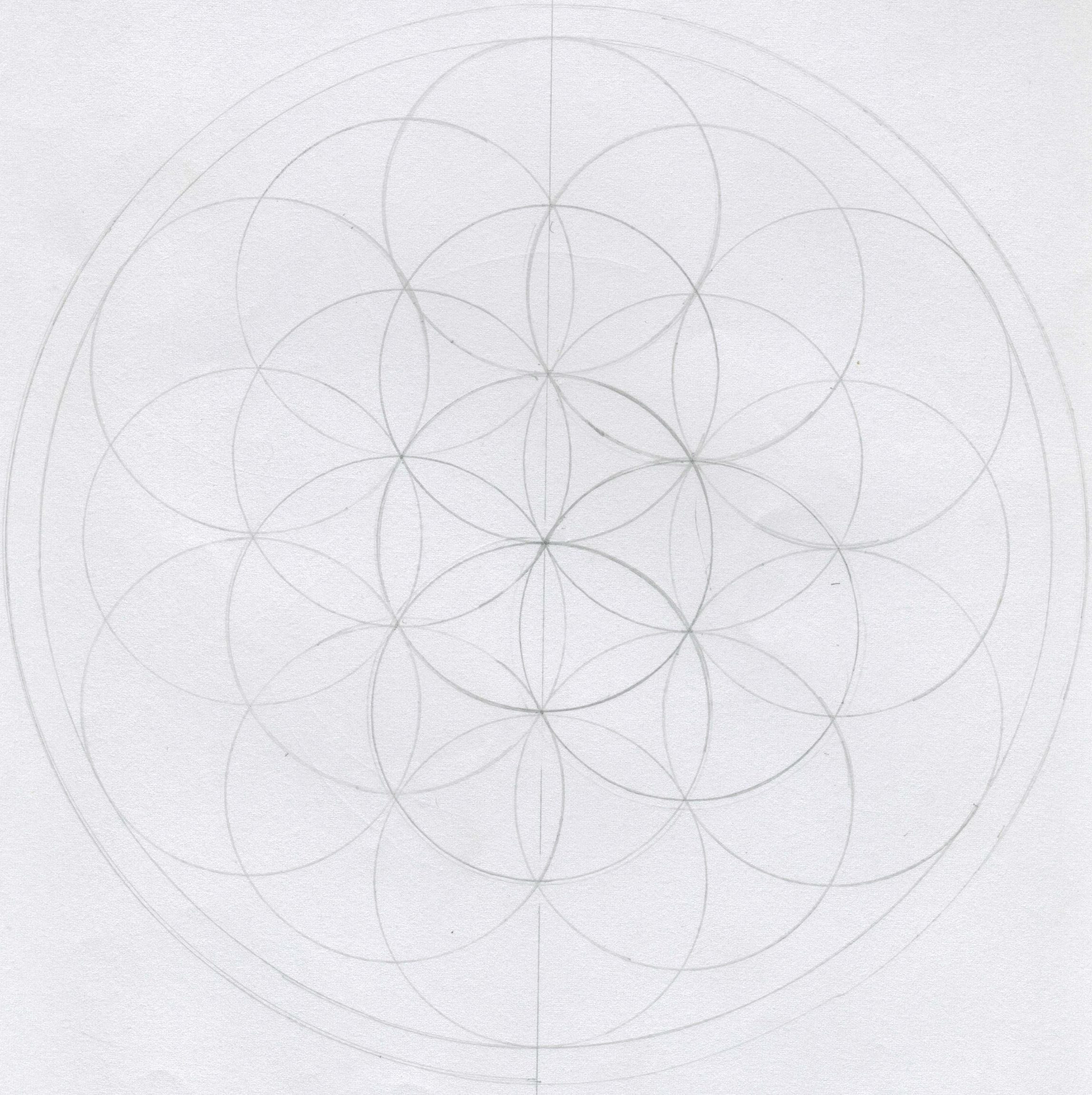
- Infinity is always a RELATIONSHIP.
- Infinity is Not a location, but can be represented by location in relation to other locations.
- Infinity is effectively another dimension.
- Is infinity unimaginable?
- Nothing is AT infinity. Things only approach infinity. (from either side!)
  - Infinity does not exist, except as a potential in a relationship.
    - Infinity is the necessary potential that brings actualities into being by way of relationship to itself.
      - Infinity Travels.
        - Man lives between infinities (of point and periphery)



Brianchon's point @ center

Pascal's line @ infinity

The Flower of Life.



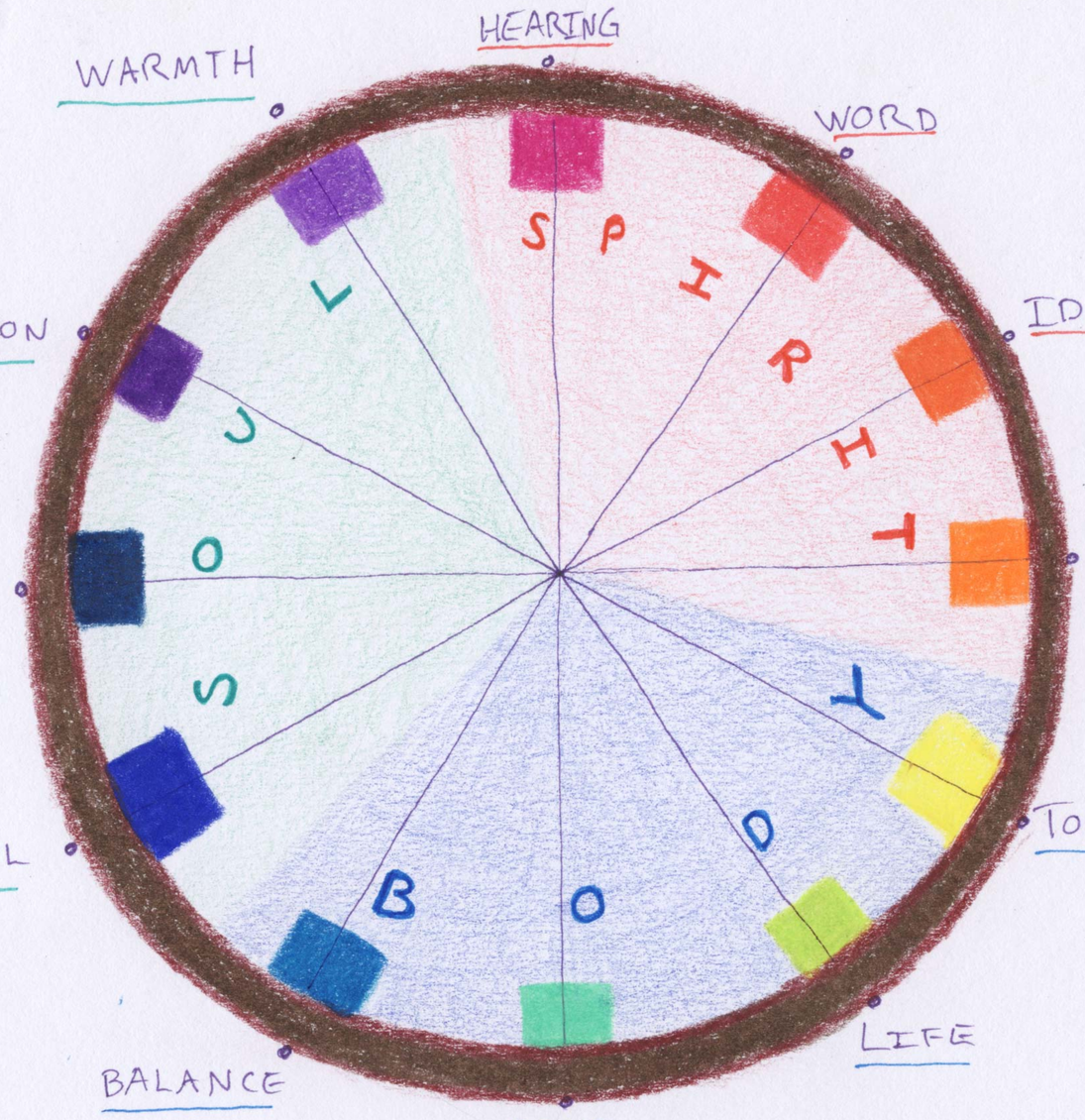
Movement preceeds manifestation; intention preceeds movement; attention preceeds intention.

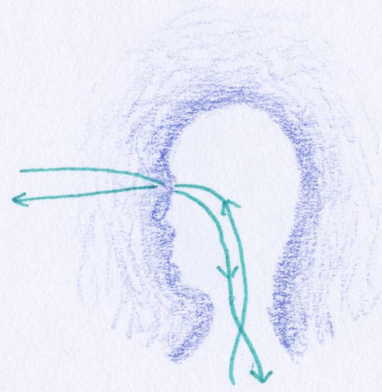
Thought is old will. -R.S.

"The Drama is Optional." -D.K.

((Colors do not fit here 1:1, this is just for cool visualness.)

THE TASK:
Enliven the physical Senses.
Ensoul the life of the senses:
↑ bring awareness to life forces



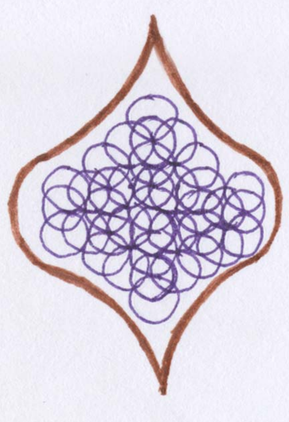


Senses: The most perfected/completed part of the Human. They are virtually autonomous. We cannot change our senses (they are built to receive). Thus they are the hardest thing to enter into.

Ego: Infinite attention to BECOMING.

- ★ Will at the level of the Ego is Motive.
- ★ Will at the level of the Astral is Desire.

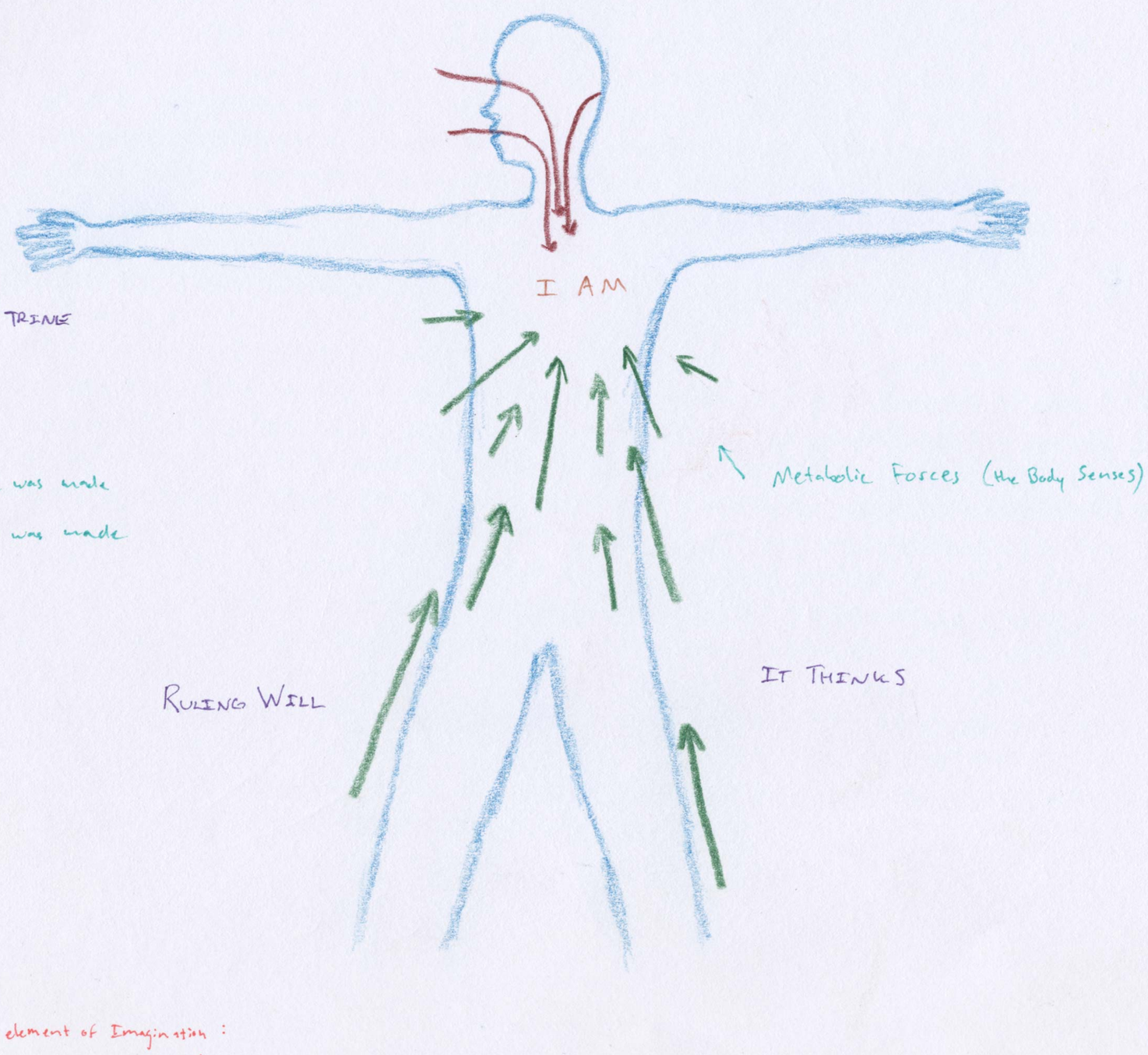
Eye + Ear: Part of the World...
So is DIGESTION.



Ruling Will: in Body Senses.
The organism will do this or that

THE HUMAN BEING IS A SUN; THE SENSES ARE THEIR PLANETS. - NOVALIS

Touch
Life
Self-movement } INNER SENSES
Balance
Smell



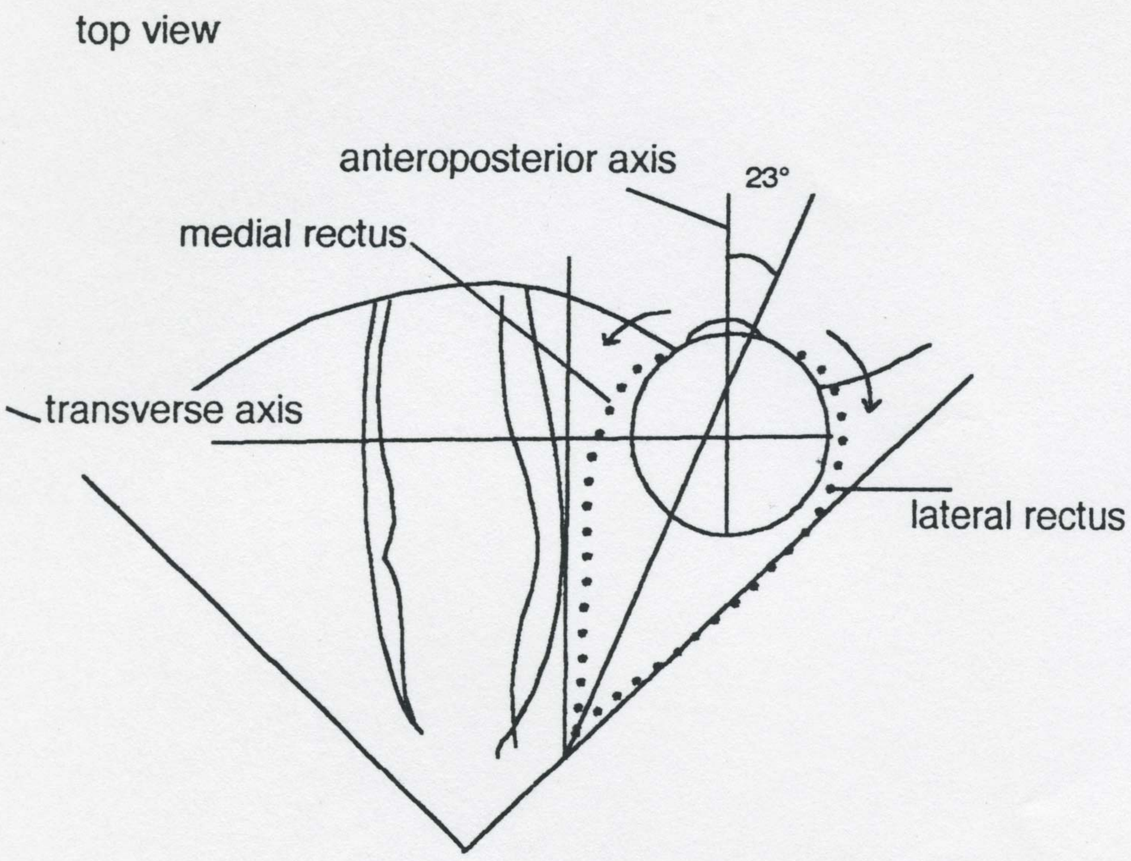
Touch, Smell, Hearing - lowest TRINE
The Gateway
Touch - King Midas
THE EARTH TRINE

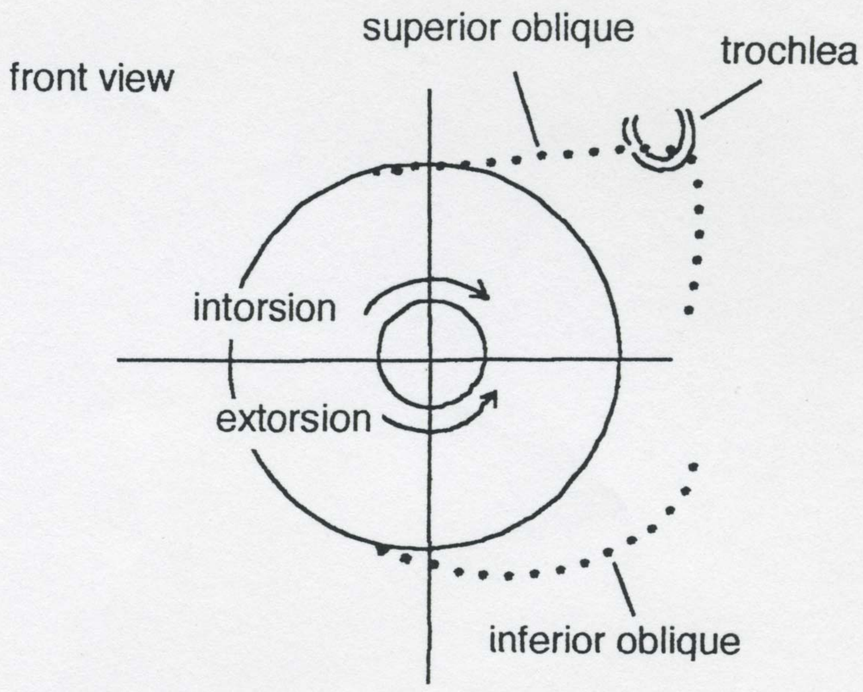
Taste to Ego: How world was made

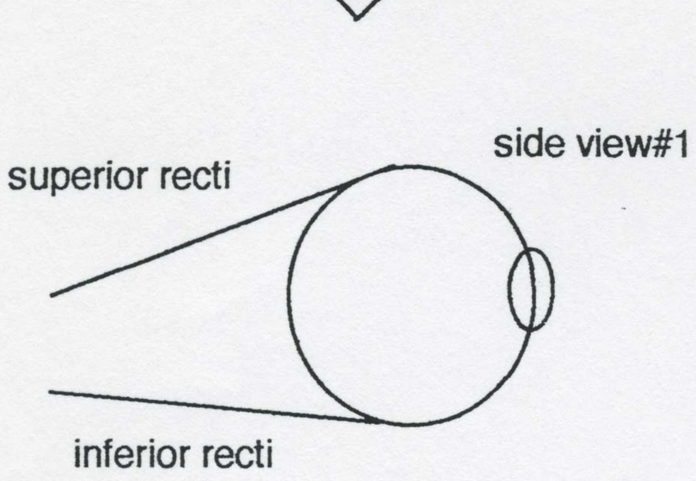
Touch to Smell: How inside was made

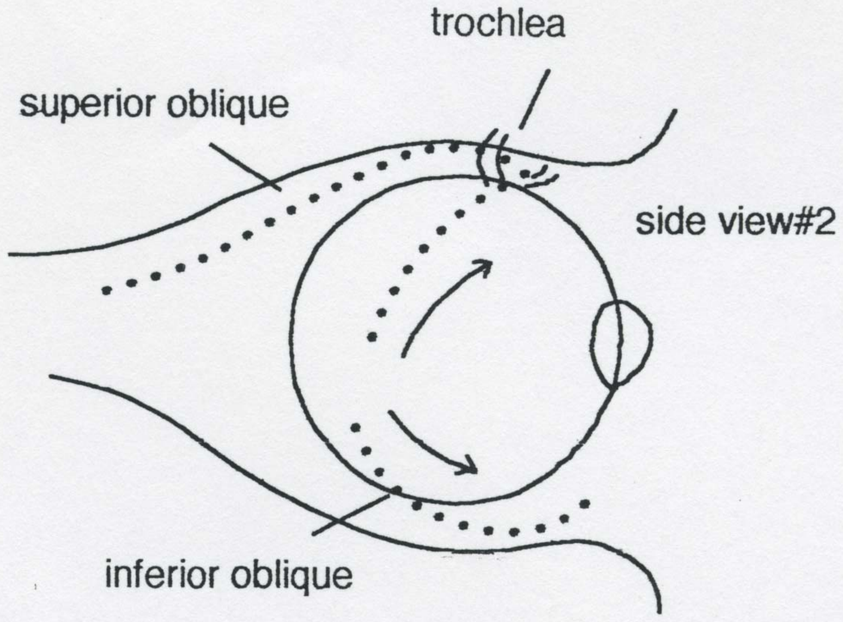
Presience... Inspiration w/ an element of Imagination:

Blow all air out & hold it: ... TAKE A BREATH! Suctional force in chest.
must open mouth. Organism: I will live — ego gets in the way.









The medial recti and lateral recti muscles exert straight forward forces on the eyeball. With the eye at rest directed to the horizon they are approximately horizontal and rotate the eye medially(adduction) and laterally (abduction) about an imaginary axis. They are antagonists and by reciprocation can sweep the eye in a horizontal arc. Since they do not rotate the eye around its transverse axis the medial and lateral recti cannot effect the extremely frequent act of elevating and depressing the visual axes as gaze is transferred to near and far distances. This is the contribution of the superior and inferior recti. However the geometry of these is a little less simple than the medial and lateral recti. The key to the rotations which they effect is the obliquity of the orbit whose axis does not correspond to the visual axis in its primary position but diverges from it at an angle of 23° (top view). Hence, the simple rotation caused by an isolated superior rectus appears to be complex being primarily elevation (transverse axis) , and secondarily a less powerful medial rotation (vertical axis) and slight intorsion (anteroposterior axis) in which the mid-point of the cornea (12 o'clock) is rotated medially toward the nose. These actions, compounded in a single simple rotation, are easily appreciated when it is seen that the direction of the traction of the superior rectus runs posteromedially from its attachment anterior to the equator and superior to the cornea to its osseous attachment near the orbital apex (side view #1). The inferior rectus pulls the visual axis downwards about the transverse axis. From its geometry it is clear that it also rotates the eye medially on a vertical axis(top view) but that its action about the anteroposterior axis extorts the eye, i.e. rotates it so that the corneal 12 o'clock point turns laterally. Superior and inferior recti , therefore ,both rotate the eye medially and since their effects around the transverse and anteroposterior axes are opposed, their combined equal contractions could only rotate the eye medially. In binocular movements they thus assist the the medial recti in converging the visual axis, and by reciprocal adjustment they can elevate or depress the visual axis. It must be added that as the eye is rotated laterally , the lines of traction of the superior and inferior recti approach the plane of the anteroposterior ocular axis (top view). Hence their effect about this and the vertical ocular axis diminish. In abduction to the 23° they become almost purely an elevator and depressor of the visual axis. The superior oblique acts on the eye from the trochlea and, since the attachment of the inferior oblique is vertically below this, both muscles approach the eye at the same angle. The superior oblique elevates the posterior aspect of the eye and the inferior depresses it. The superior rotates the axis downwards the inferior rotates the axis upwards both movements being around the transverse axis. But the obliquity of both is such that their traction when the eye is at rest is in a direction posterior to the vertical axis. Both therefore rotate the eye laterally around this axis. The superior oblique intorts and the inferior oblique extorts (side view #2 and front view). These two muscles have a common turning movement around the vertical axis. Acting in concert they assist the lateral rectus in abducting the visual axis as in divergence of the eyes in seeing from near to far.

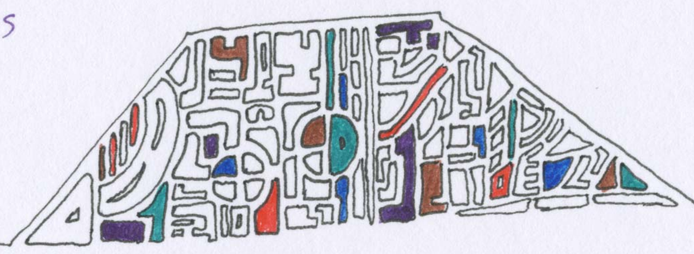
EVERYTHING IS GESTATION AND BIRTHING. - Rilke . Fenook Neep

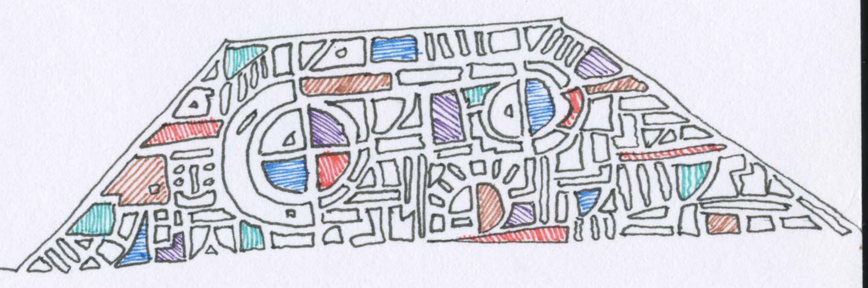
man, moon, money, moat, might, marry, mash, mitt, mute, me, make, most, many, more
million, motion, mist, melt, much

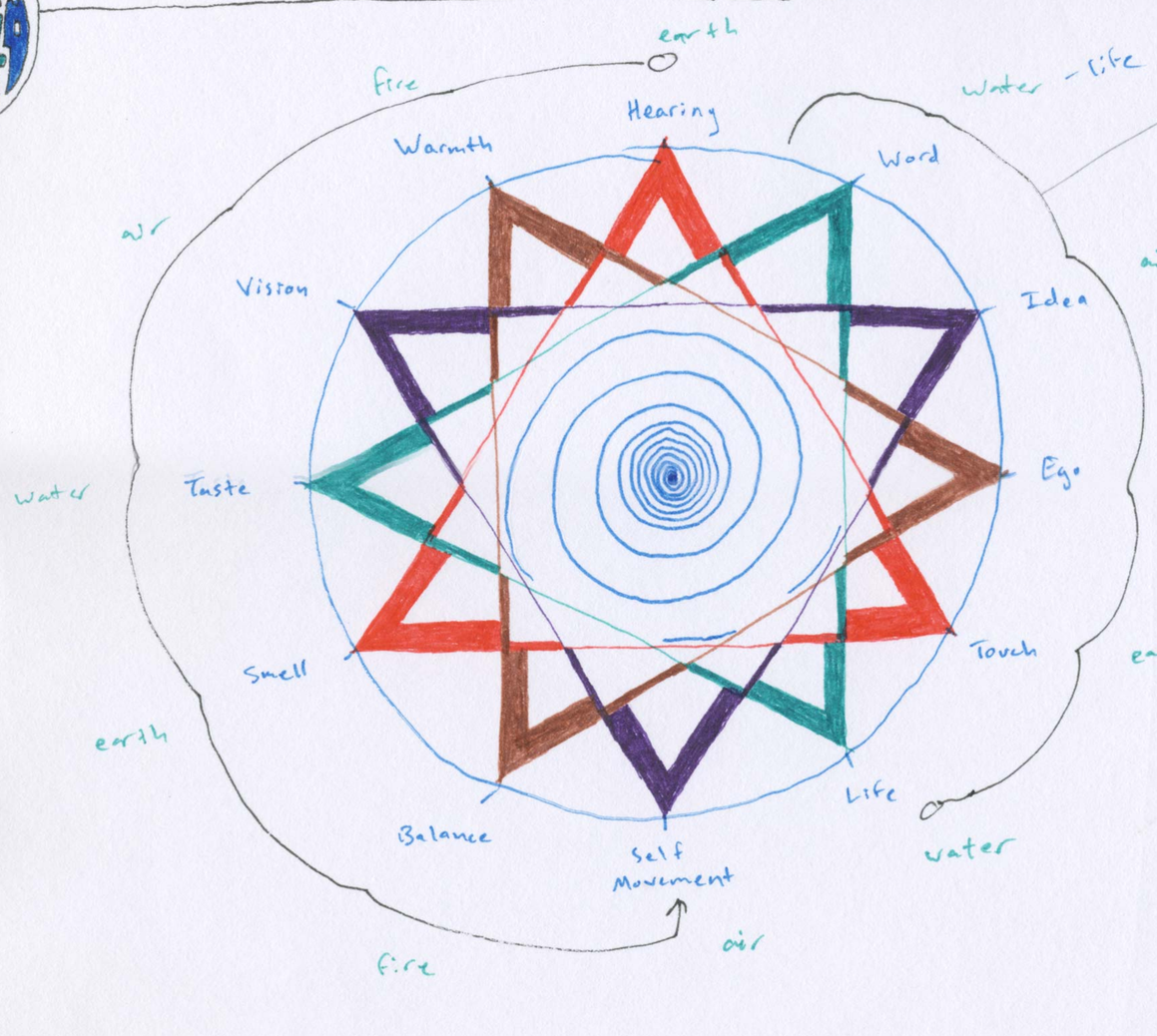
Misty
Moon Music
Making melted Mornings
Mind Moods Moving Melodically
Missing Michaelic Masks
Mastering Muddled
Misconceptions.

Razor
Rakes Roughly
Round Raspy Regrowth
Revealing Rested, Rolling Ridges
Rejuvenating Rugged Rain

Lemondrops
Languidly Last
Lest Leeward Light
Lasso Lava Lavishly Lower



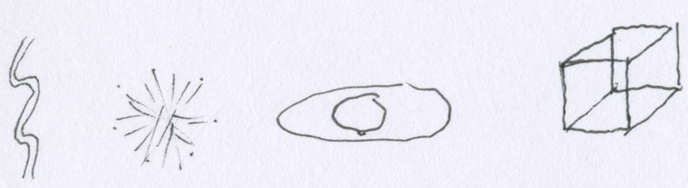




The way the colors map to the senses.

iambic ∪ /
trochaic / ∪
dactylic / ∪ ∪
anapestic ∪ ∪ /
Spondee — —

THE ETERNAL CLOTHES ITSELF WITH THE TEMPORAL.



The love of form is a love of endings. -Louise Glück

I love ending forms.
I love being the one who ends forms.
Forms are things that love endings.
I love formal endings.
I love ending formals.
I end in the love of forms.
Love ends in form.
Formed love is ended.
I form love in the end.
Love forms endings.
Ends form lovings.
Ending is a form of love.
Forming is the love of endings.
Out of endings, love is formed.
A form of love is seen in endings.
Formless, endless is love.
There is no formal end of love except in form.
Loving love, I form the end of myself.

Formed ends are loved.
Loved forms have no end.
Loved forms do not have to end.
In the end, form becomes love.

The Edge is what I have. Theodore Roethke

I have an Edge.
I am an Edge.
I have something that is edged.
I have something that is an edge itself.
I have something called "Edge".
I have Edge.
Edge has me.
Edges are me.
My edges are mine.
My edges are what I have.
My edges are edged.
Edges have edges.
Something edged must have edges.
Edges are what somethings have.
The thing that edges are is what I have.
I have those things we call edges.
In having an edge, I have those things.
It is an edge of those things that I have.
I have edges of those things.

∪∪/

And he came from the sky with a gleam in his eye.
and a dog onca rope with blue hair and hope
when he smiled there was light for his teeth were so bright.

Today was good today - God peace to the rhythm of my heart, it worked well! Wanted to keep going and try and how deeply absorbed I could become.
possibility that I actually looked at a natural object what seeing "it", but just seeing... I had the sense that I understood the beginning of the feeling that the object was really a process and that
finally got deeper into seeing, that it could tell me its secrets.
Practice: I have I understood a little more about the perception exercise today: The 2: take each step slowly or try and go straight to the middle (end of the beginning)?

213 A.D.

Zodiac & Calender are =

23.5°

Ecliptic Plane

Mineral as absence of etheric...

24.6

72 | 1786
144
3346
2880
4580

VIRGIN

SCALES

LEO

LION

CANCER

CRAB

SCORPIO

SCORPION

Antares Heart of the Scorpion 15° Scorpio

SAGITTARIUS

ARCHER

GEMINI

TWINS

Aldebaran Bull's Eye 15° Taurus

Taurus

BULL

GOAT-SEA

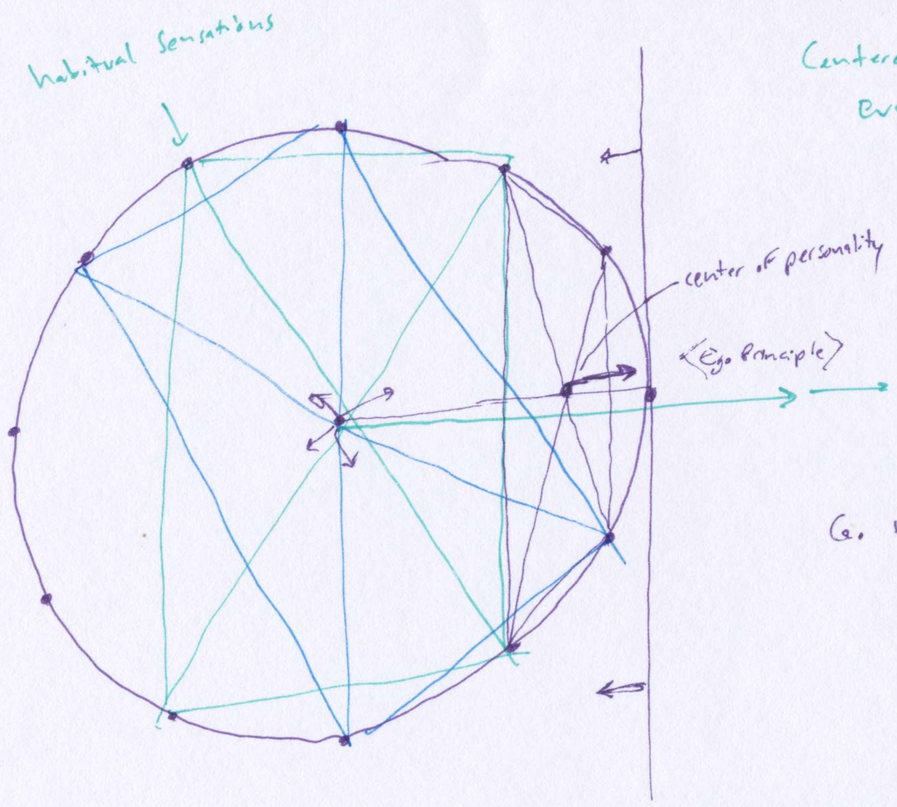
WATERMAN

FISHES

Pisces

RAM

The Eternal Clothes Itself in the Temporal.



Centered being . . . "self-centered"
everything is "mine"
possibility of transcendent experience.

Go through the gateway of each sense towards the periphery...
move away from stimulus/response. move center of self OUTWARD.
Can be partly centered in the OTHER.
Towards the "subjective-objective"

Same kind of relationship to infinite,
b/c center is the same.

Metaphor: "Attempts to arouse cognition of the unknown
by suggestion from the known." OWEN BARFIELD

circle = bright distant sailboat

sailboat = bright splendid wave

wave = free bright boat

boat = free soft spinster

"My heart keeps open house". Theodore Roethke

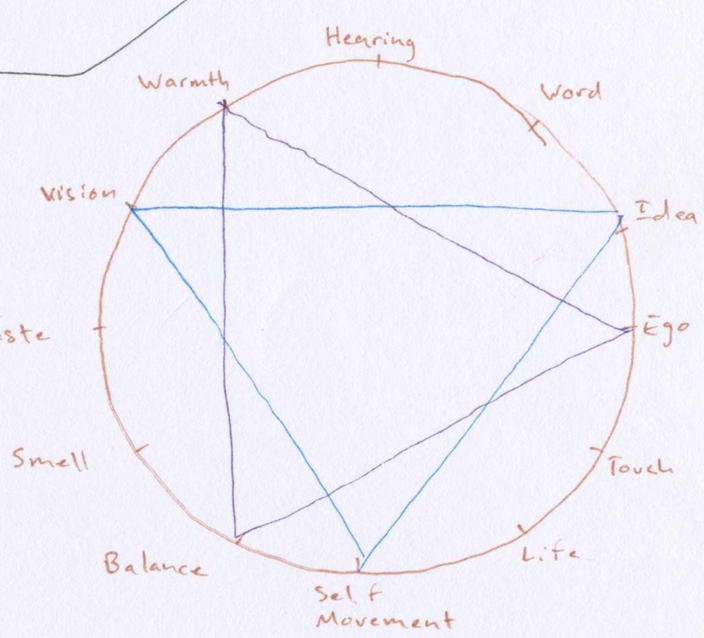
My heart is open.
Home is where the heart is.
I am keeping my heart in the open.
A hearth house is open.
Open sesame.
My keep contains my heart.
What houses my heart?
Hearts live for openness.
Openings draw hearts.
The heart is the gateway to the House of God.
Open my heart.
Open, my heart.
Hear the opening of my heart.
My house is open to all, because my heart is open to myself.
Hearts have no selves- they are self.
I am a heart.
My heart wants to find its home.
Where is my heart?
Where is our heart?

Sense: experience before cognition of experience

Younger children - should not make too many cognitive choices - diminishes their sense of idea.

Sense of idea: allows us to surrender and say "suppose...". Surrenders in love, and loves what it knows.

Root of MORALITY: sense of KNOWING. Sense that something is Knowable.



SENSATION IS. -RS.

Kṛṣṇa
↓
force behind the centric

Christ
↓
force behind the peripheral

人 man/person

人間 person, space/time → Human Being

Warmth, Ego, Balance:

Myth of Dionysos. Problem is BALANCE.

Zeus + Persephone → D. Zagreus ... Zagreb (capital of Croatia) - Balkan Mysteries, pre-christ figure
(cosmic, Earthly)
... Sangreus (content of — the Blood, Ego in the Blood). Grape-vine Cross
Horn Cup. (Grail cup)

Hera creates Titans b/c she is jealous. Titans tear up D.
(Breakup of clairvoyant consciousness in mysteries)
Awakens death-forces of intellect: Athena
Athena finds heart of D. + gives to Zeus.
Zeus puts it in his thigh. Zeus sees Semele + gives her a potion made from D.'s heart. As a mortal, Semele can have a relationship to a God.
Dionysos #2 Semele wants to know who Zeus is - shows her + she begins to burn (too much warmth).

Dionysos II is born. Travels through mystery centers, brings CULTURE, cultivation of grapes, grains... law, agriculture... music. Later in Rome, D. II is Bacchus. Torn up again...

3rd incarnation - PLATO. A human/physical incarnation. Demigod status. Plato's teacher was Silenus - a sort of drunken Buddhist guy. His highest wisdom is intoxication.
variations on BACCHUS. JACCOBS. JACKUS. JESSE. JESUS.

I had a very odd experience... felt like first I was aware of my pulse in my face, like I could feel the blood vessels filling up and pulsing... but then on a whim I tried to consciously change the rhythm of my thoughts... I experimented with this and I could section it into parts just as easily, and control them independently, at least down to very small areas like the corner of my mouth. I wonder what is going on physical muscle... I can do it right now too, w/ my eyes open. I wonder what is going on

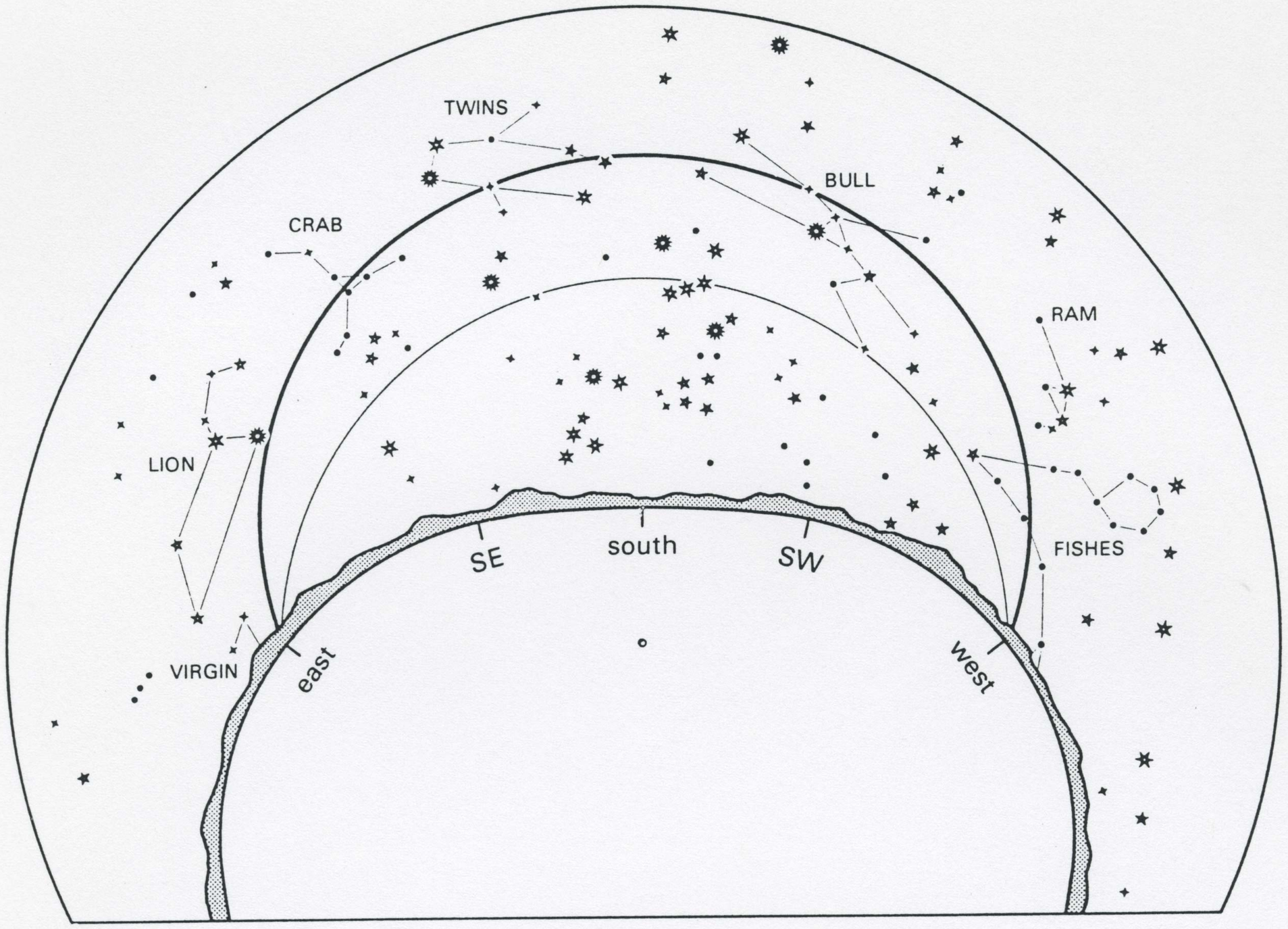


Figure 12. Steepest position of the zodiac, as on March 21 at 18.00, June 21 at 12.00, Sep 23 at 6.00, Dec 22 at 24.00. Celestial equator: ———. Sun's path (ecliptic) ———.

with our extended arm. For each of the upper constellations a cone is described which opens upwards; whereas those for the lower constellations open downwards (compare Figure 4).

The constellations of the Fishes and the Virgin occupy an intermediate position between these two groups. Here the cones flatten to a plane coinciding with the plane of the celestial equator. Also with respect to the duration of their visibility, these constellations assume a position of equilibrium.

The sequence and spatial arrangement of the zodiacal constellations is represented schematically in Figure 11. Their forms and relative sizes are apparent on the star map on Figure 25.

Figures 12 to 16 illustrate the changing positions of the zodiac over the horizon during the course of a day. At any given time exactly half the constellations of the zodiac arch across the southern sky. Figure 12 shows the zodiac as it appears just before the culmination of the Twins. The Bull, the Ram and the Fishes, having lower arcs of movement, are adjacent in the western part of the sky, while

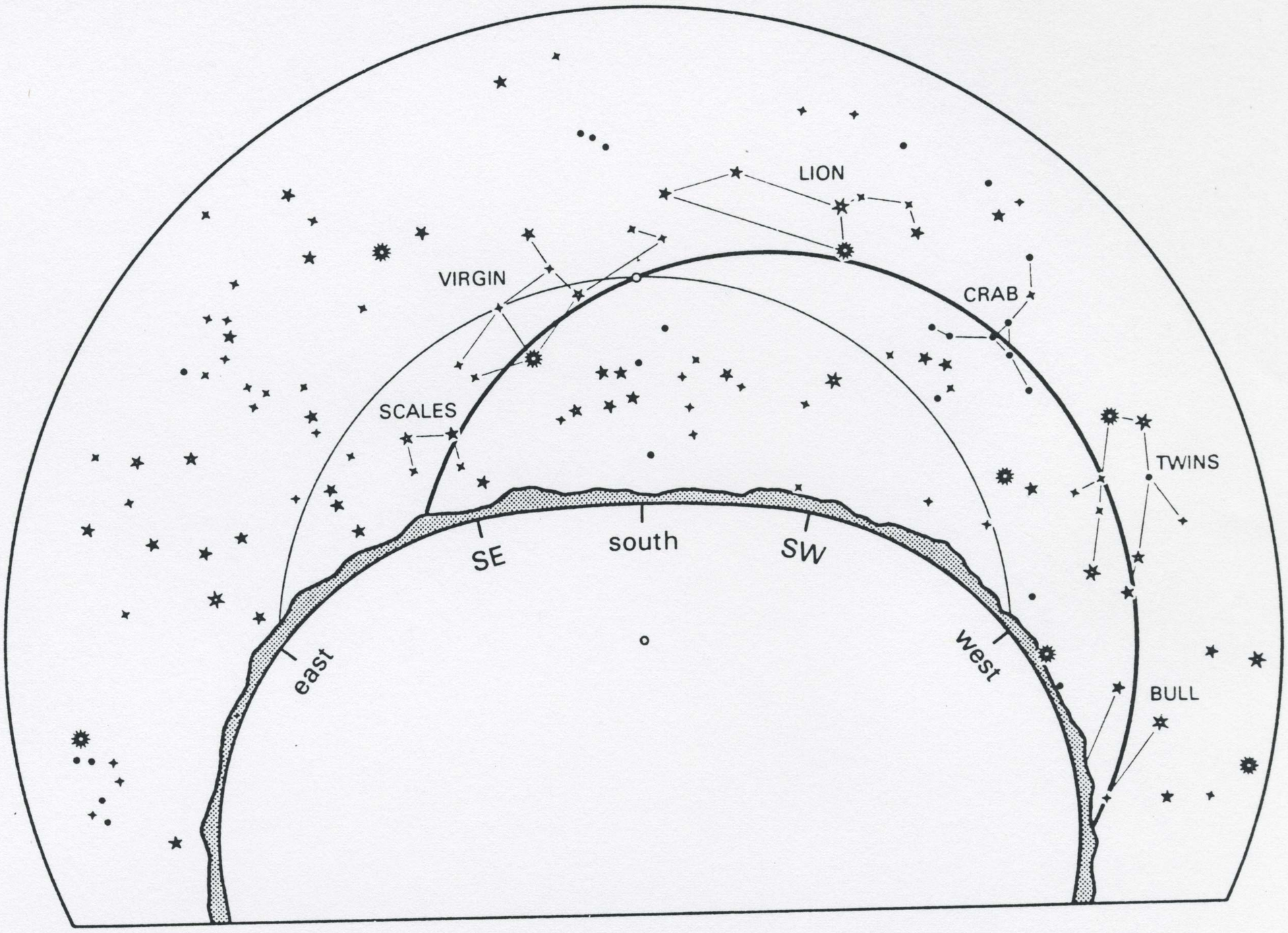


Figure 13. Intermediate situation of the zodiac, displaced to the west, as on March 21 at 24.00, June 21 at 18.00, Sep 23 at 12.00, Dec 22 at 6.00. Celestial equator: ———. Sun's path (ecliptic) ———.

in the east the Crab, the Lion and a part of the Virgin are rising along their respective arcs. Figures 13, 14 and 15 give the positions of the zodiac at further intervals of six hours. New constellations continue to rise in the east while others set in the west, so that different groupings appear over the horizon. Depending on whether the upper or lower constellations are visible in the sky, the zodiac rises alternately as a steep arc, high in the southern sky (Figure 12), or 12 hours later as a lower, flatter arc just over the southern horizon (Figure 14). In Figures 13 and 15 the intermediate positions are shown, in which the zodiac is displaced towards the west or the east.

The variation in the height of the zodiac at different times of day is determined by its inclination of $23\frac{1}{2}°$ to the celestial equator. The latter's height over the south point of the horizon stands in inverse relationship to the observer's latitude. Given a northern latitude of ϕ, the celestial equator will stand $90° - \phi$ over the south point. For instance in London, latitude $51\frac{1}{2}°$ N., the height of the equator is $38\frac{1}{2}°$ $(90° - 51\frac{1}{2}°)$. These spatial relationships are illustrated in Figure 5. In

3. THE ZODIAC AND ITS DAILY MOVEMENT

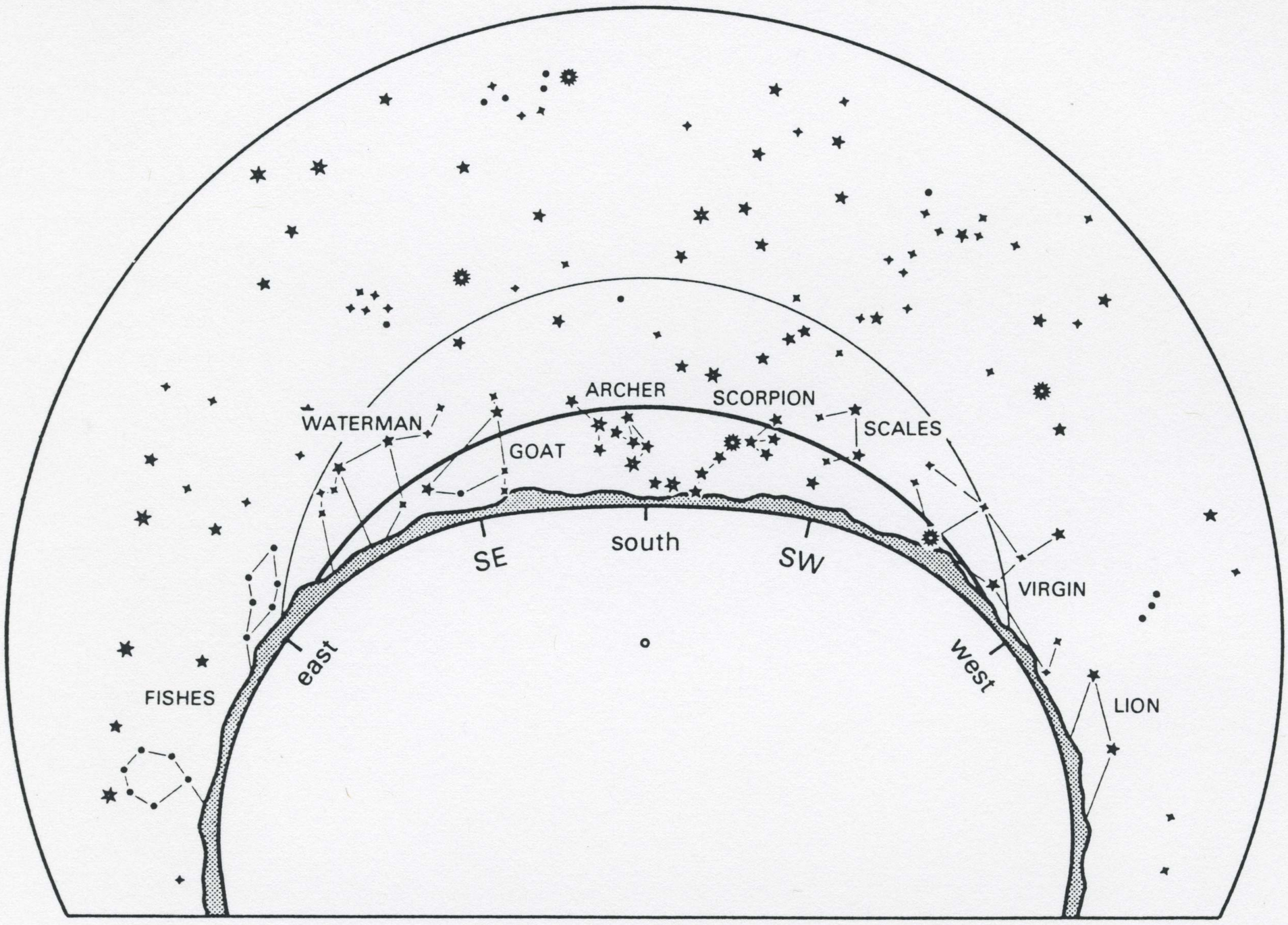


Figure 14. Lowest situation of the zodiac, as on March 21 at 6.00, June 21 at 24.00, Sep 23 at 18.00, Dec 22 at 12.00. Celestial equator: ————. Sun's path (ecliptic) ————.

London, therefore, the zodiac rises in its steepest position to $38\frac{1}{2}° + 23\frac{1}{2}° = 62°$, whereas in its lowest position it is only $38\frac{1}{2}° - 23\frac{1}{2}° = 15°$ above the horizon. The ecliptic's variation over the course of a day is therefore quite considerable. At the same time, the angles of 62° and 15° are the limits of the inclination of the zodiac to the horizon.

Together with the rising and sinking of the zodiac in the course of a day, there occurs a horizontal displacement of the *rising* and *setting* points along the horizon. The latter are always situated at opposite points on the horizon. At the highest and lowest positions of the zodiac they are exactly in the east and west; at the intermediate positions they are roughly south-east and north-west or north-east and south-west (Figures 13 and 15). This fact can be of help when we are looking for the zodiac in the sky. Once we have found one constellation near the horizon, we can seek its counterpart on the horizon opposite. The same principle of orientation can be applied to every visible constellation of the zodiac. If we imagine our line of vision extended backwards, it will invariably point to the opposite

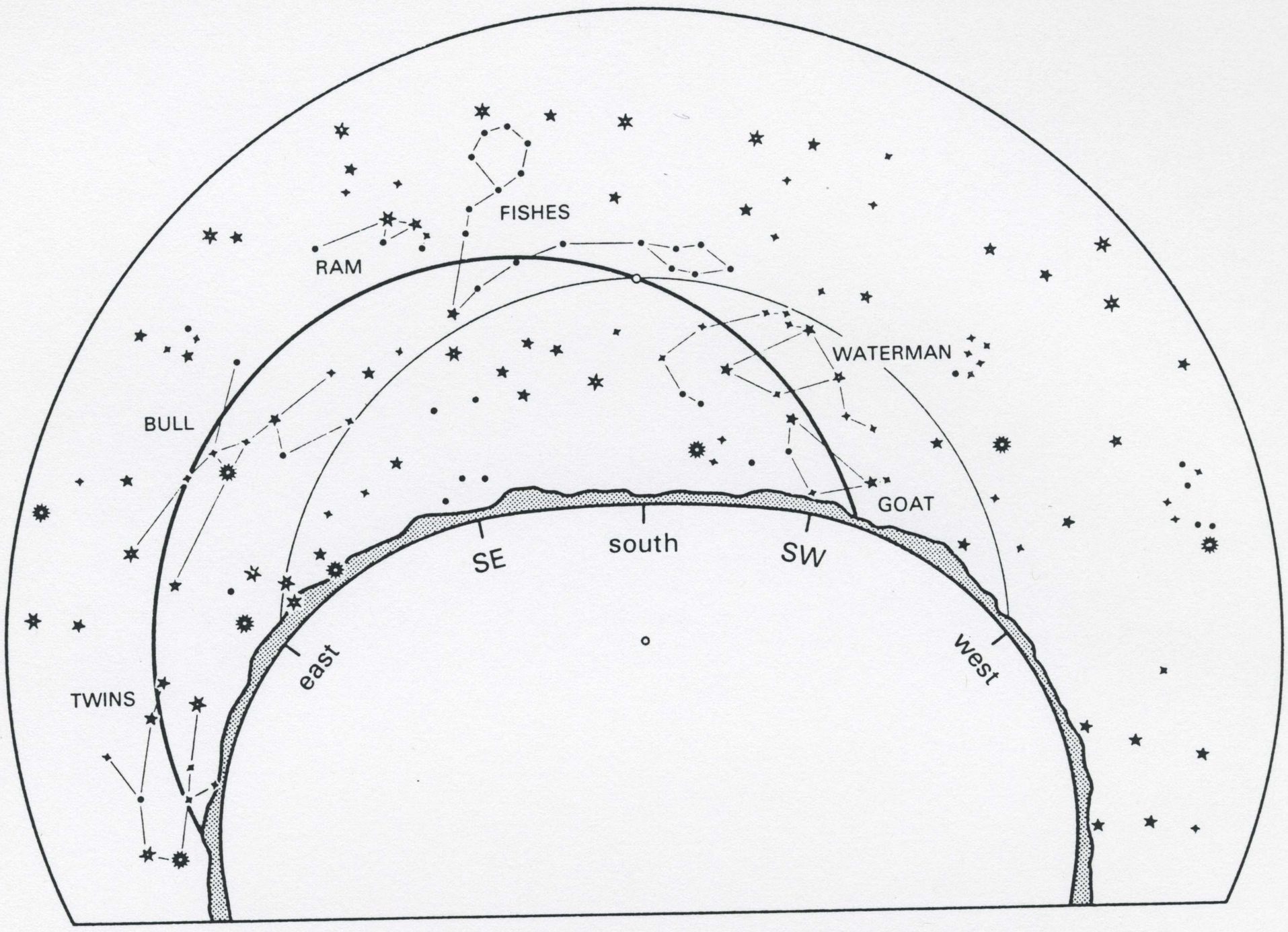


Figure 15. Intermediate situation of the zodiac, displaced to the east, as on March 21 at 12.00, June 21 at 6.00, Sep 23 at 24.00, Dec 22 at 18.00. Celestial equator: ————. Sun's path (ecliptic) ————.

constellation below the horizon. Thus, when we have located the Bull, we can easily find the direction to the Scorpion; similarly, the Lion gives us the direction of the Water-Bearer. In this way the visible portion of the zodiac shows the direction of the invisible portion below the horizon, allowing us to visualize its overall spatial situation at any moment.

A comprehensive diagram of the displacement of the zodiac in the course of a day, at intervals of two hours, is given in Figure 16. The zodiac's movement at its intersection with the horizon is comparable to that of a pair of scissors opening and closing while being moved backwards and forwards. For simplicity, we shall call it a 'scissoring' motion, as it appears in a whole series of astronomical phenomena which we shall return to later in connection with the Moon's orbit and the movements of the planets.

The positions of the zodiac at different times of the day and year can be deduced from the observation of the Sun's movements.

With the aid of a two-sided rotating star-map (see note on p. 28) the transitions

12+14=26
14+26=40
26+40=66
40+66=106
66+106=172
106+172=278
172+278=450
278+450=728
450+728=1178 1
728+1178=1906 1-2
1178+1906=3084 3
1906+3084=4990 5
3084+4990=8074 8
4990+8074=13064 13
8074+13064=21138 21
13064+21138=34202 34
21138+34202=55340 55

5+1000=1005
1000+10005=2005
2005+1005=3010
1005+3010=4015
3010+4015=7025
4015+7025=11040
7025+11040=18065
11040+18065=29105
18065+29105=47170
29105+47170=76275
47170+76275=123445 1
76275+123445=199720 1-2
123445+199720=323165 3
199720+323165=522885 5
323165+522885=846050 8
522885+846050=1368935 13
846050+1368935=2214985 21 1
1368935+2214985=3583920 34 1

7+12=19
12+19=31
19+31=40
31+40=71
40+71=111
71+111=182
111+182=293
182+293=475
293+475=768
475+768=1243 1
768+1243=2011 2
1243+2011=3245 3
2011+3245=5256 5
3245+5256=8501 8
5256+8501=13757 13
8501+13757=22258 21 1
13757+22258=36015 34 2
22258+36015=58273 55 3
36015+58273=94288 89 5
58273+94288=152561 144 8

5+9=14
9+14=23
14+23=37
23+37=60
37+60=97 1
60+97=157 1
97+157=254 2
157+254=411 3 1
254+411=665 5 1
411+665=1076 8 2
665+1076=1741 13 3 1
1076+1741=2817 21 5 2
1741+2817=4558 34 8 3
2817+4558=7375 55 13 5
4558+7375=11833 89 21 8
7375+11833=19208 144 34 13 1
11833+19208=31041 233 55 21 1
19208+31041=50249 377 89 34 2

In the beginning was the Word. - St. John

Begin this word.
Begin is a word.
Beginnings happen through words.
There are no beginnings except in words.
I am a word, beginning.
I am word.
Begin, word.
I am beginning to be wordy.
The word is the beginning of the end.
The end is the word of the beginning.
Words surround beginning.
All things are words, in the beginning.
Do I begin in words?
Do words begin in me?
I don't like words, and words don't like me.
I love word.
Word is love.
Beneath beginnings, words end.
Words always end.

Haiku

Silent domed furnace
Just wanting to be useful
Does anyone care?

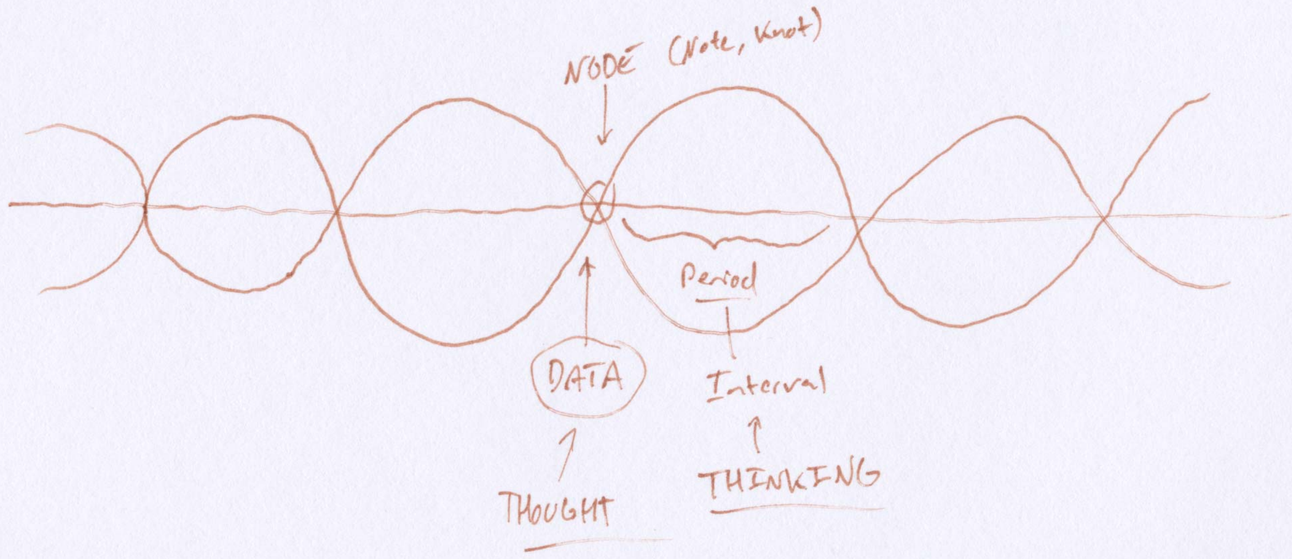
Six scattered classmates
Alone with their images
Soon to reunite

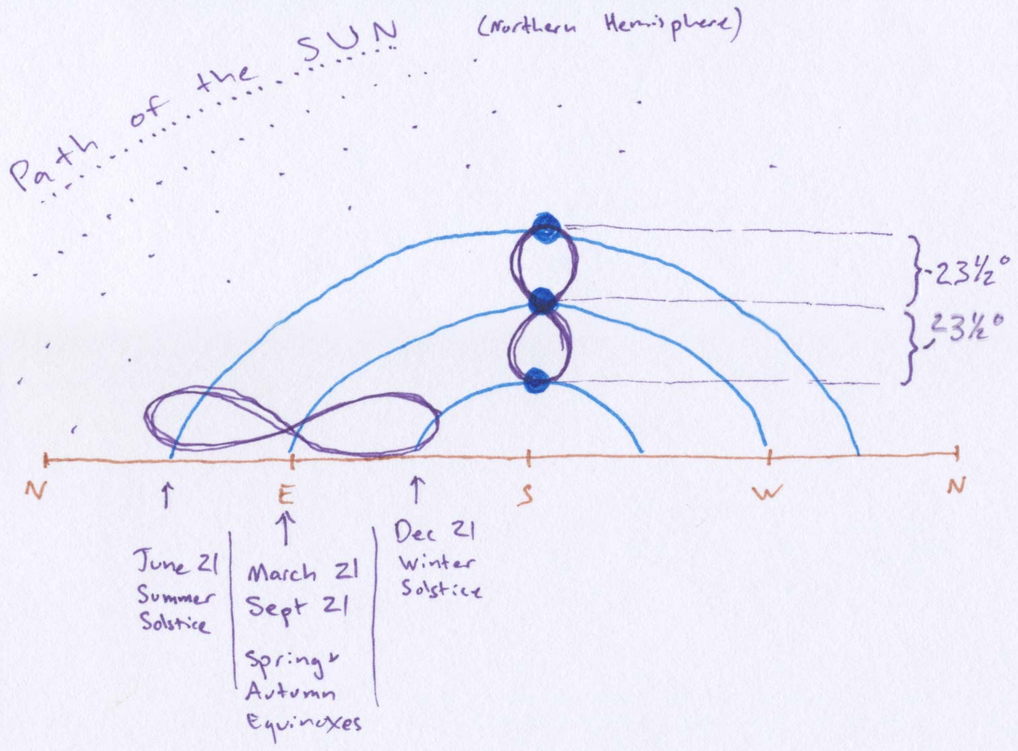
Lover by the pond
Waterfall gently trickling
She must be at peace

ASTRONOMY

w/ BRIAN GRAY to Dennis

In the spirit there are no facts.



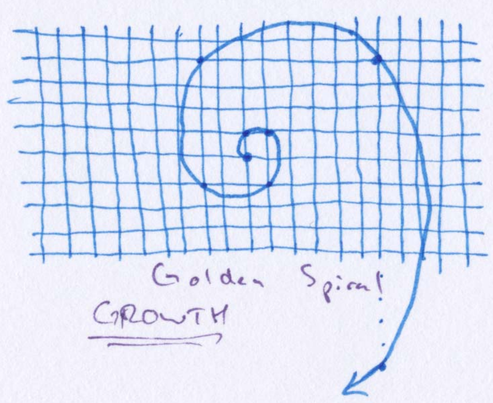


Formula of Harmonic Mean: $\frac{2ab}{a+b}$

a = length of string
b = harmonic

THE FIFTH

Leonardo de Pisa > ~~Fibonacci~~ Fibonacci



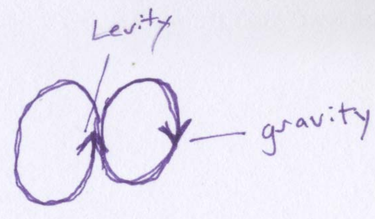
A + B = C
B + C = D
C + D = E
D + E = F

1 : 1.6189 ... →

0, 1, 1, 2, 3, 5, 8, 13 ...

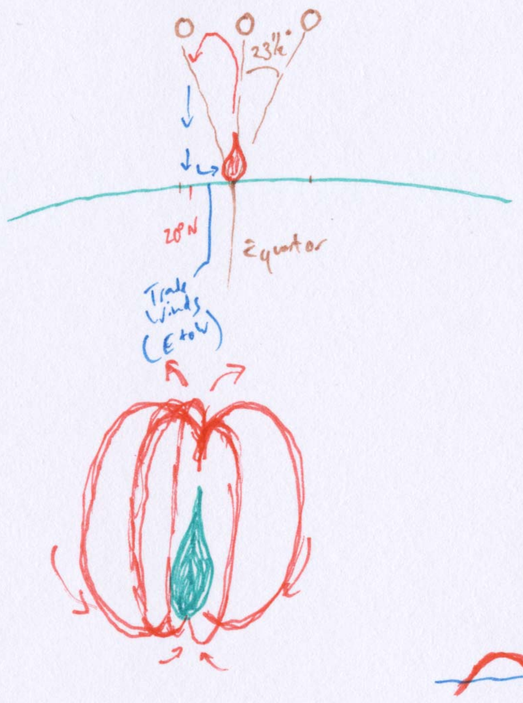
The Toroid → convection

Earth:

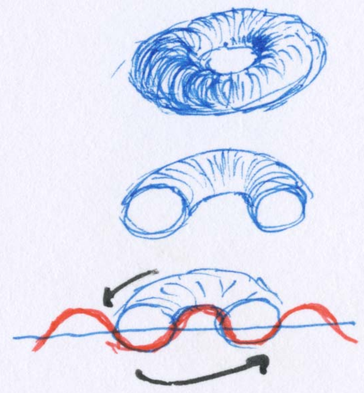


Levity – warmth
Gravity – coldness

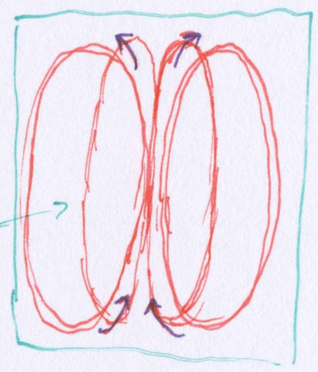
Earth:



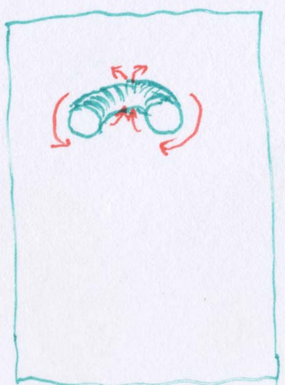
Candle:



Heat cell in a Jar:



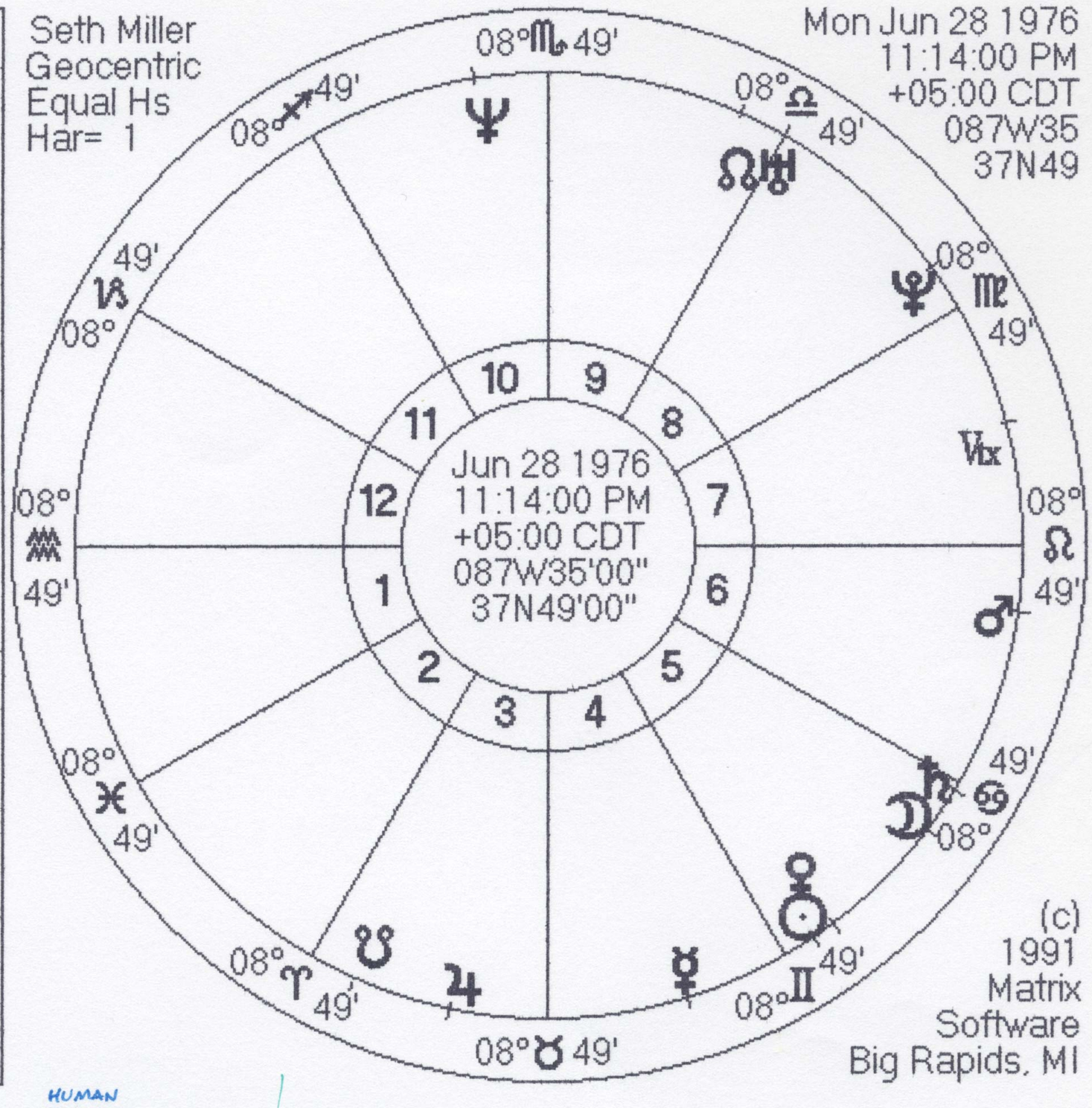
Drop of water:



Seth Miller
Jun 28 1976 Sidr

☉	13° ♊ 08'	- 0°00'
☽	02° ♋ 00'	- 4°56'
☿	25° ♉ 31'	- 1°11'
♀	16° ♊ 09'	+ 0°40'
♂	00° ♌ 54'	+ 1°12'
♃	27° ♈ 19'	- 0°58'
♄	08° ♋ 18'	+ 0°28'
♅ Rx	08° ♎ 41'	+ 0°29'
♆ Rx	17° ♏ 31'	+ 1°34'
♇	14° ♍ 33'	+16°58'
☊	15° ♎ 18'	- 0°00'
Mc	20° ♏ 11'	- 0°00'
As	08° ♒ 49'	- 0°00'
Vx	23° ♌ 55'	- 0°00'

Node



Metal		LUCIFER	HUMAN BALANCE	AHRIMAN
Gold	☉			
Silver	☽	Dreamer (daydreamer) Lost in reverie Passive reflection	Creativity's Source	Xerox syndrome... Some repetitive responses Meaningless habitual responses Mindless Repetition
Quicksilver	☿	Put things together superficially (National Enquirer) Meaningless / frilly / clever gathering of data	The Healer	Liar / thief Dishonest interactions
Copper	♀	Narcissism beauty for the sake of beauty disconnected w/ real world (an aesthete) ~~[illegible]~~ Supercritical	Loving Sacrifice	Use beauty as a manipulative tool. Commercialize Beauty - harden it.
Iron	♂	To continually start but not finish things. Great initiative, no follow-through. Incompletion	Initiating / Gentleness + Speech + Action	Too aggressive in the extreme Materialistic
Tin	♃	Infallibility (I'm always right) I cannot be wrong Makes everything bigger + more - Magnifying	Wisdom out of life experiences / activity	To use wisdom + thought as chains. Over-organized, pedantism Hardened thinking
Lead	♄	Over values the past. Lost in memory, not present in the now	Deep Contemplation	Materialist tradition... Concretize the past Traditional Power Structures
Electricity	♅	Anarchy Formlessness	Imagination Freedom	Materialised Images
Magnetism	♆	Escapism	Equality, Compassion Inspiration	Substance Abuse
Radioactivity	♇	To use power belonging to the group as power over another. Will to Power	Brotherhood Intuition	Destructive to Life

Babylonian Sidereal Zodiac

Precession of the Equinoxes

Vernal Point moves backwards 1° every 72 years.

$\frac{1°}{72}$ / yr

♓ FISHES

♒ WATERMAN

♈ RAM

♑ SEA-GOAT

♉ BULL

♐ ARCHER

♊ TWINS

♏ SCORPION

♋ CRAB

♎ SCALES

♌ LION

♍ VIRGIN

vp 2000

0 29 20 15 10 5 0°

0 (30)

vp in 2373 AD

Aldebaran

Center of Milky Way Galaxy

Antares

Spica

Trinity

Sophia

Arcturus

ORION

CREATOR

Ram / Aries / Lamb of God / ♈ (Head) leader of the Zodiac. Reflective, but leading...

Bull / Taurus / ♉ (Neck) – ears, lower jaw, tongue, larynx — Holy Spirit

Gemini / Twins / ♊ – Seraphim – spirits of Love • (Symmetry)

Crab / Cancer / Rib-cage (12 pairs – zodiac) (Cherubim – spirits of Harmony

Lion / Leo / ♌ Heart + lung (Sun) Thrones – spirits of Will

Virgin / Virgo / ♍ Metabolism • digestive organs – Kyriotetes – spirits of wisdom

Scales / Libra ♎ Deluxe version – Dynamics – Spirits of Motion

Eagle Scorpion / Scorpio / ♏ Exousiai – Spirits of Form (Elohim) Reproductive organs

Archer / Sagittarius / ♐ Archai – Spirits of Time • Personality. Upper Arms • Thighs

Sea-Goat / Capricorn / ♑ Archangels – Spirits of Fire, rule over groups of ppl (relationships between Angels) elbows • knees • joints

Waterman / Aquarius / ♒ Angels – Spirits of Life, spirit of spiritual biography lower arm • lower legs

Fishes / Pices / ♓ Human Being – (Spirits of Freedom • Love – potential to become) – Hands • Feet — 10th Hierarchy

1st Hierarchy

2nd Hierarchy

3rd Hierarchy

Will

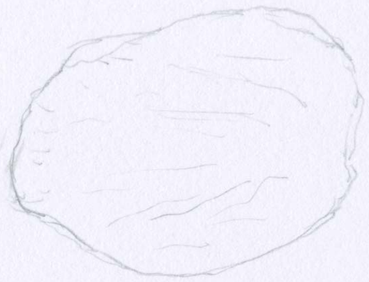
Feeling

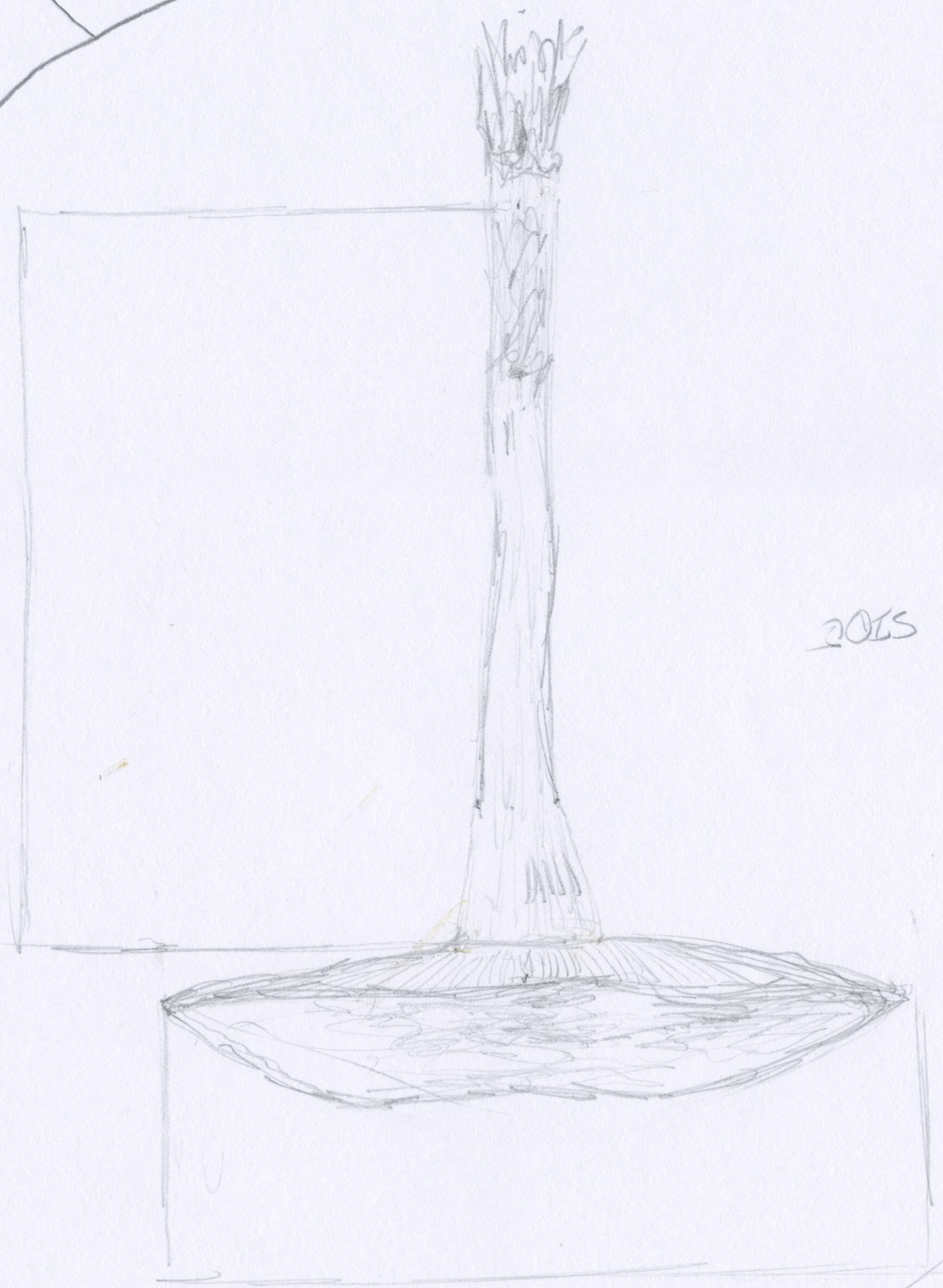
Thinking

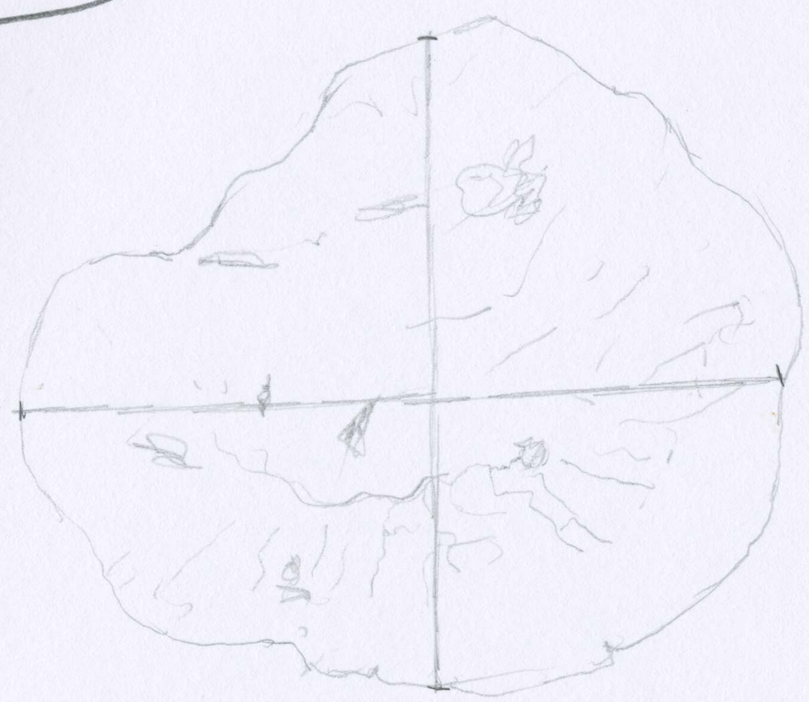
(where they live...)

Karmic Relationships June 8, 1924 Breslau

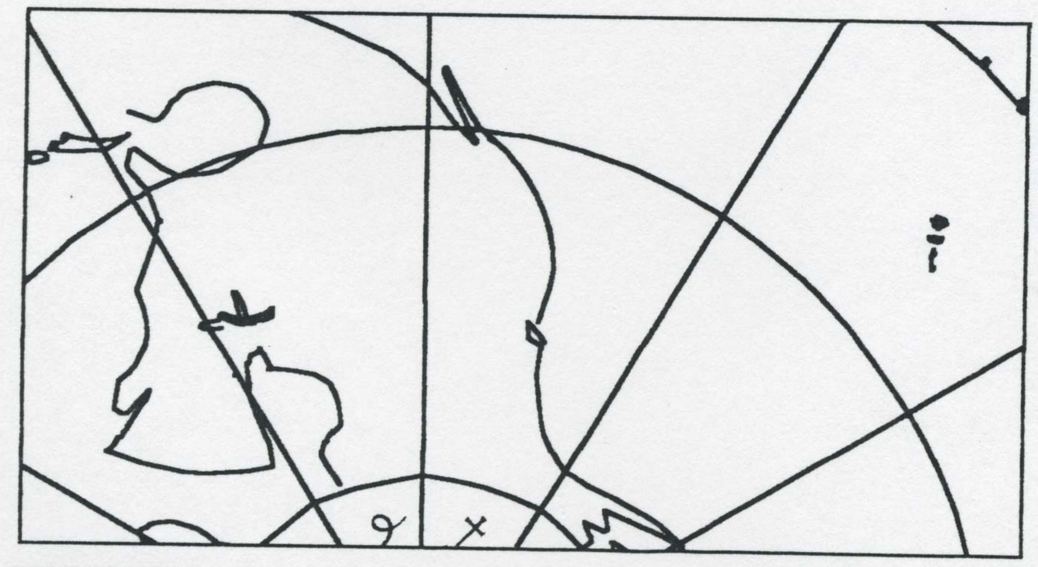
Now picture to yourselves a certain inner relationship which may exist between one person and another and comes to physical expression. Picture it quite graphically. You are caressed by someone who loves you. You feel the caress, but it would be childish to associate it in any way with physical matter. The caress is not matter at all; it is a process, and you experience it inwardly, in your soul. So it is when we look outwards into the spheres of the ether. The gods, in their love, caress the world. But the caress lasts long, because the life of the gods spans immense reaches of time. In very truth, the stars are the expression of love in the cosmic ether; there is nothing physical about them. And from the cosmic aspect, to see a star means to feel a caress that has been prompted by love. To gaze at the stars is to become aware of the love proceeding from the divine spiritual beings. What we must learn to realize is that the stars are only the signs and tokens of the gods in the universe.

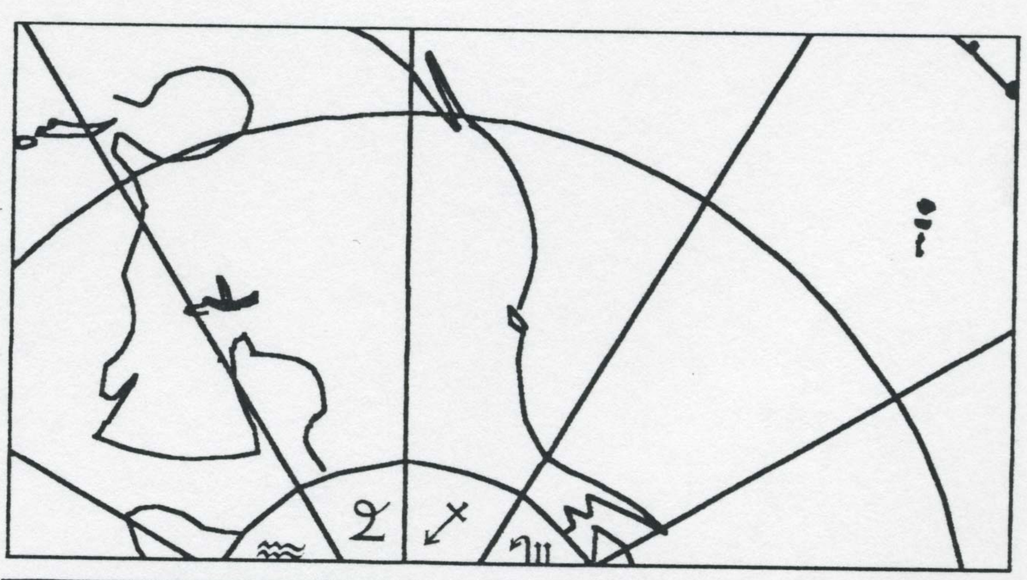


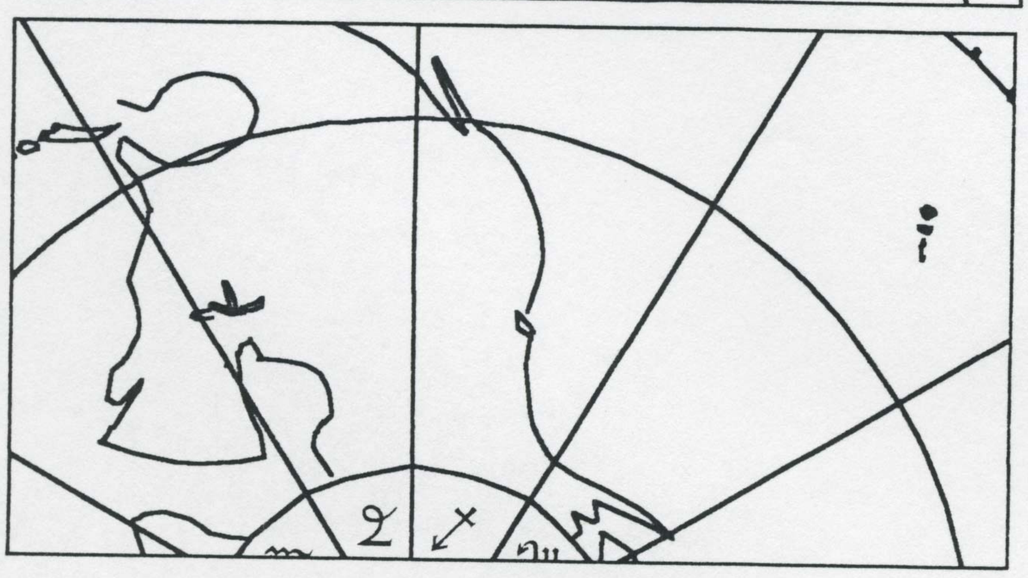


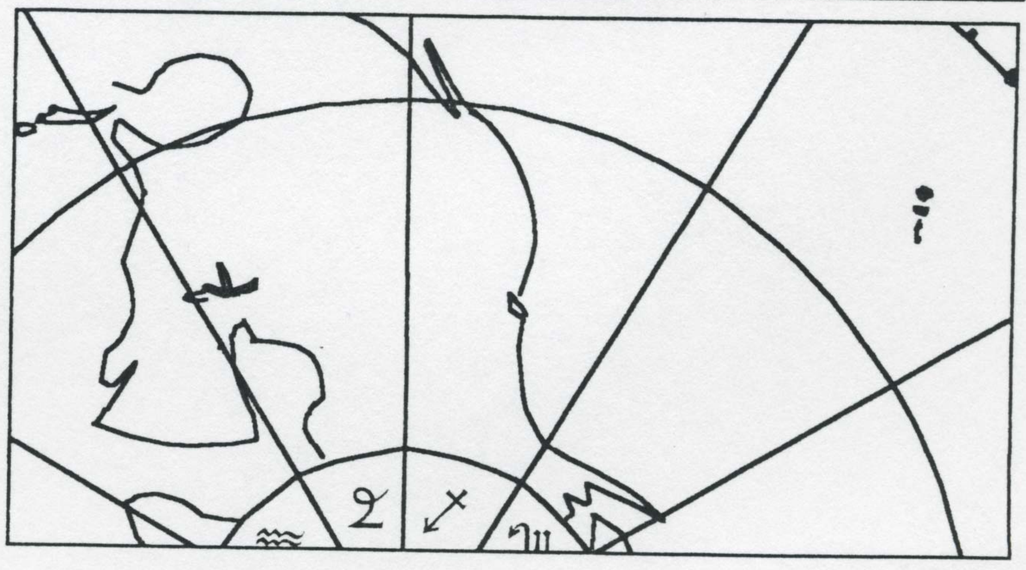


MUSHROOMS





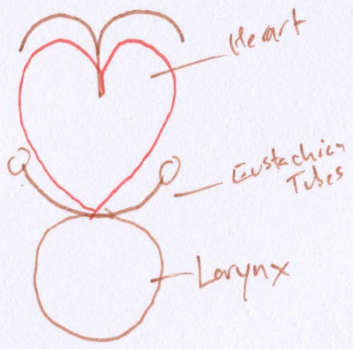




864-294-2208 Guy Ottwell guyvernon@aol.com - Celestial Calendar

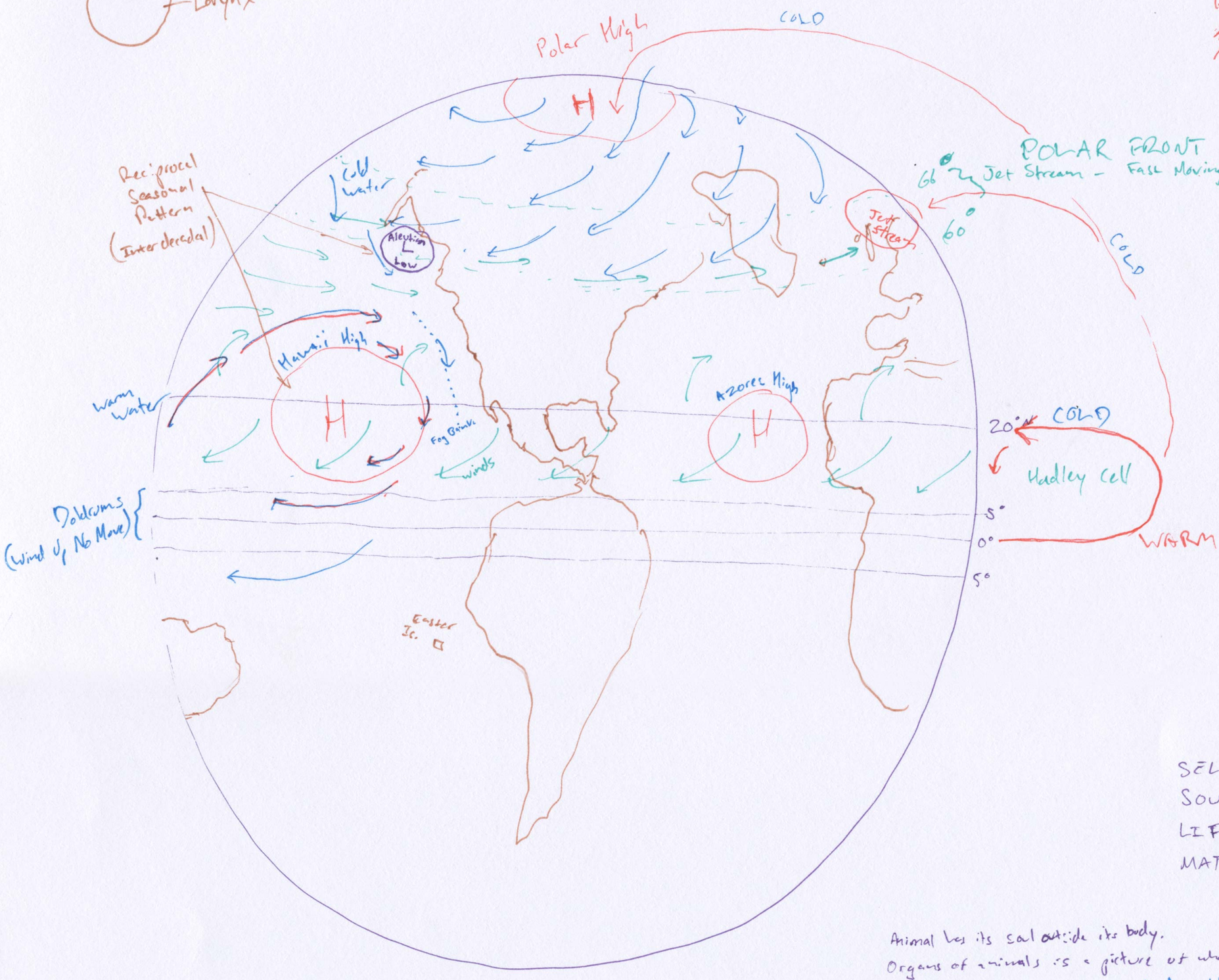
0863150349
0880101717 > ISBN

Joachim Schultz : Movement and Rhythms of the Stars



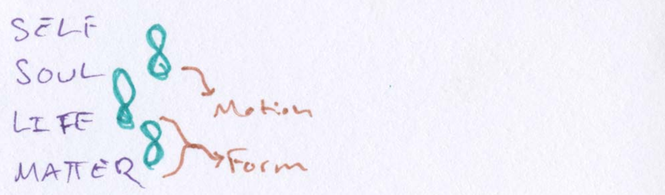
4 places the Earth breathes.

- Semi-Permanent high over Siberia
- Hawaii High
- [illegible]
- Azores High
- Easter-Island



Hysteresis: The Time Lag

On Growth & Form
D'Arcy Wentworth Thompson
(late 1800's)



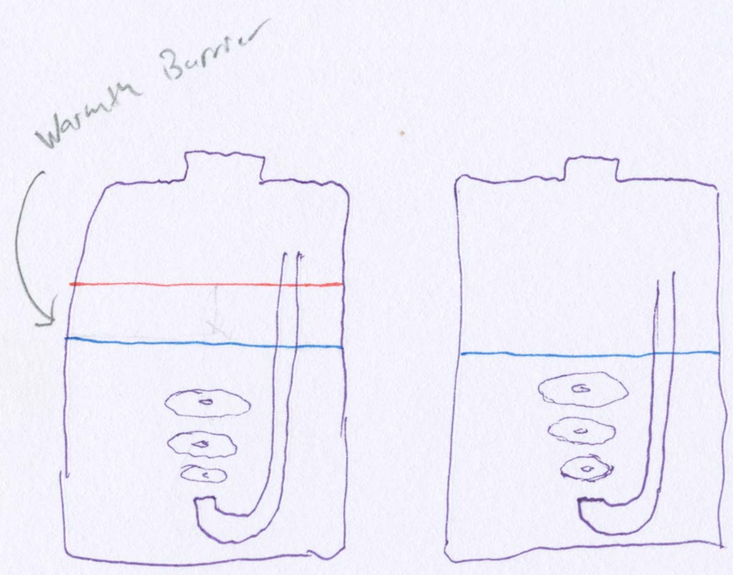
Animal has its soul outside its body.
Organs of animals is a picture of what the group soul of the animal is desiring.
Plant has no access to its soul directly... it makes a "little-colored model" that attracts its soul... "come to me..."

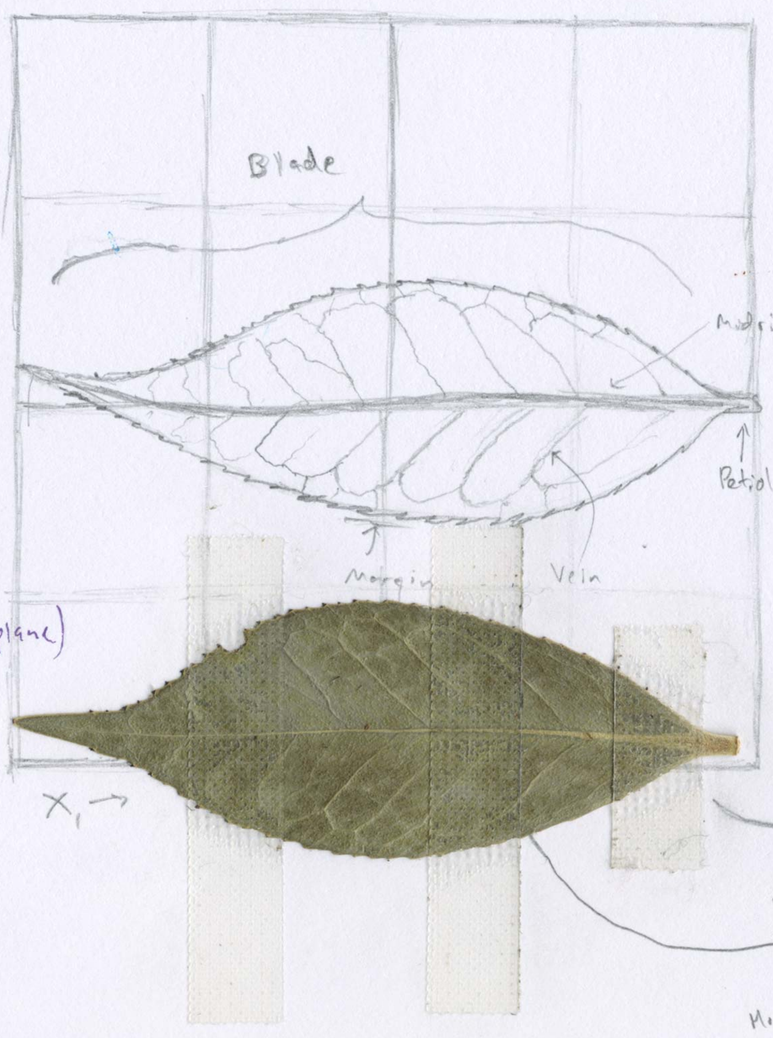
The Plant is a picture of Life, and Life is a picture of the Cosmos.

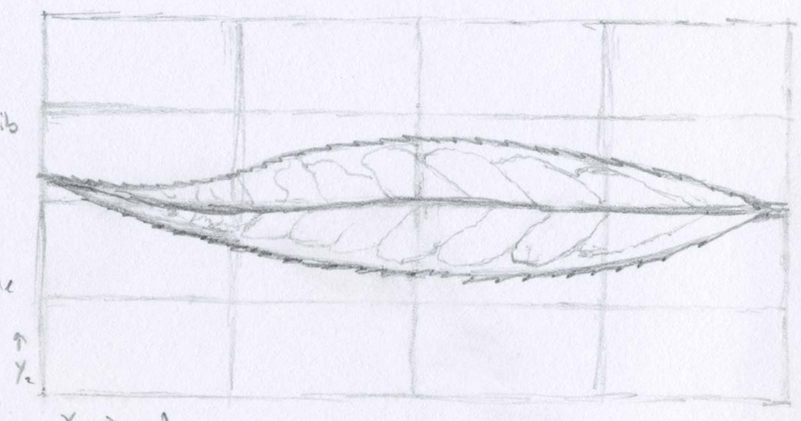
Vegetation is the sickness of Stones. —Novalis

The Leaf as form, had a becoming. What is an analog of the becoming of the form of the leaf?

Rupert Sheldrake - Morphogenetic Field
A feedback through the Archetype.
A Field through which the form is generated.







FIRE - TRANSFORMATION
AIR - REVERSING
WATER - FLOW
EARTH - COOL

Membrane (Flowering plane)

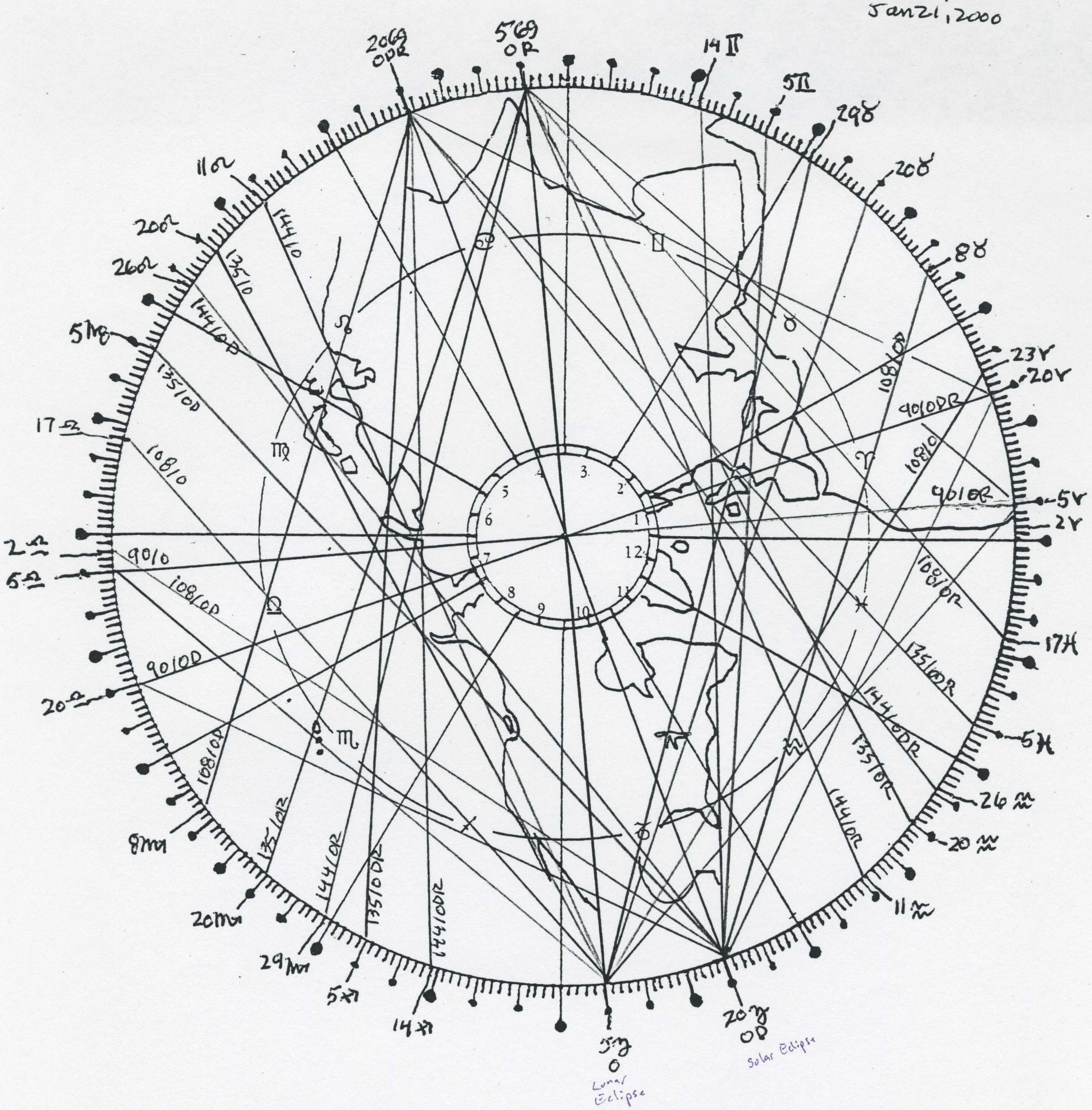
$X_1 : X_2$ $Y_1 : \frac{Y_2}{2}$

Metamorphosis

How is it the same? How is it different?

Seeds are ASH. (The salt of germination)

Feb 5, 2000
Jan 21, 2000



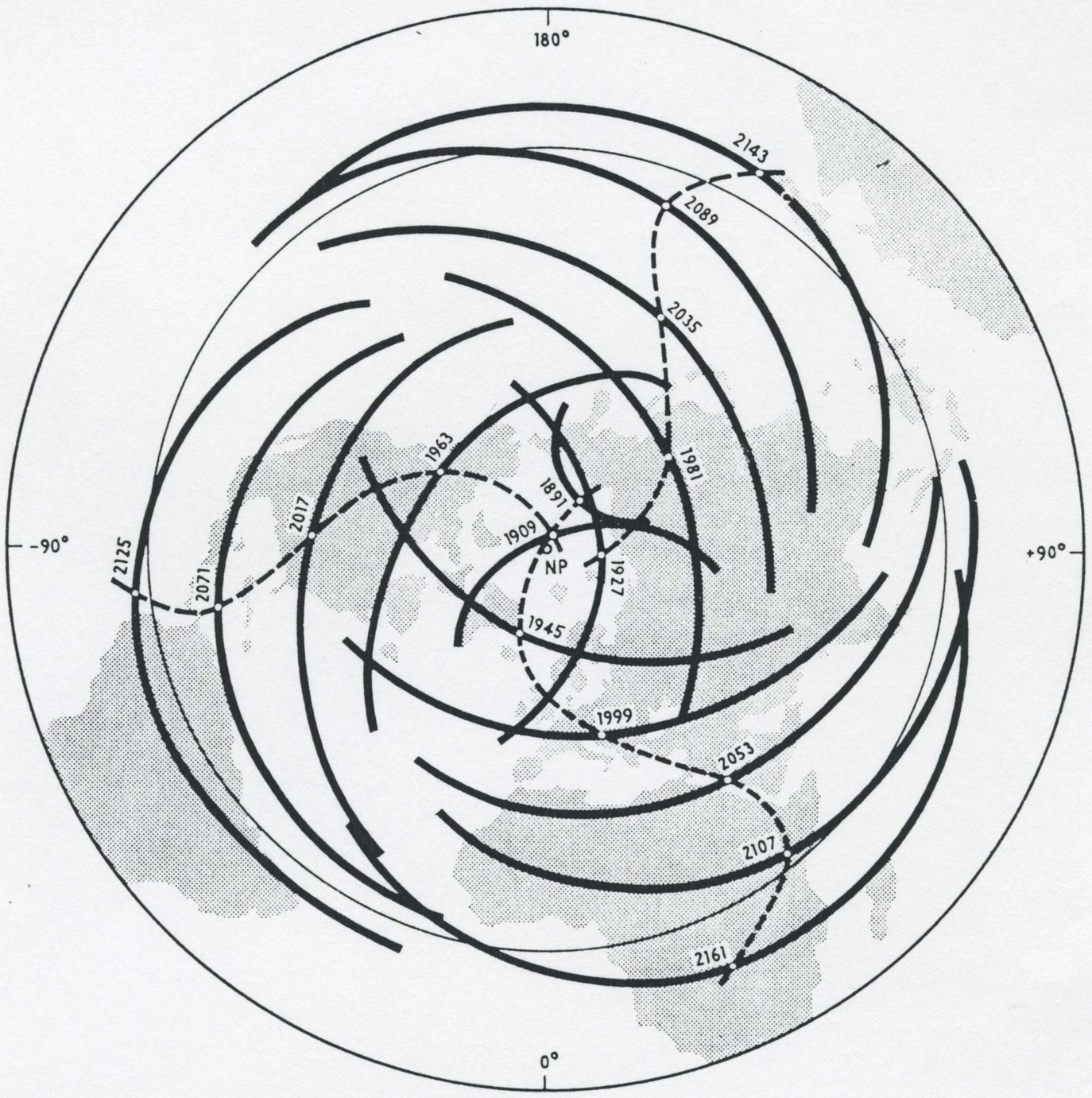
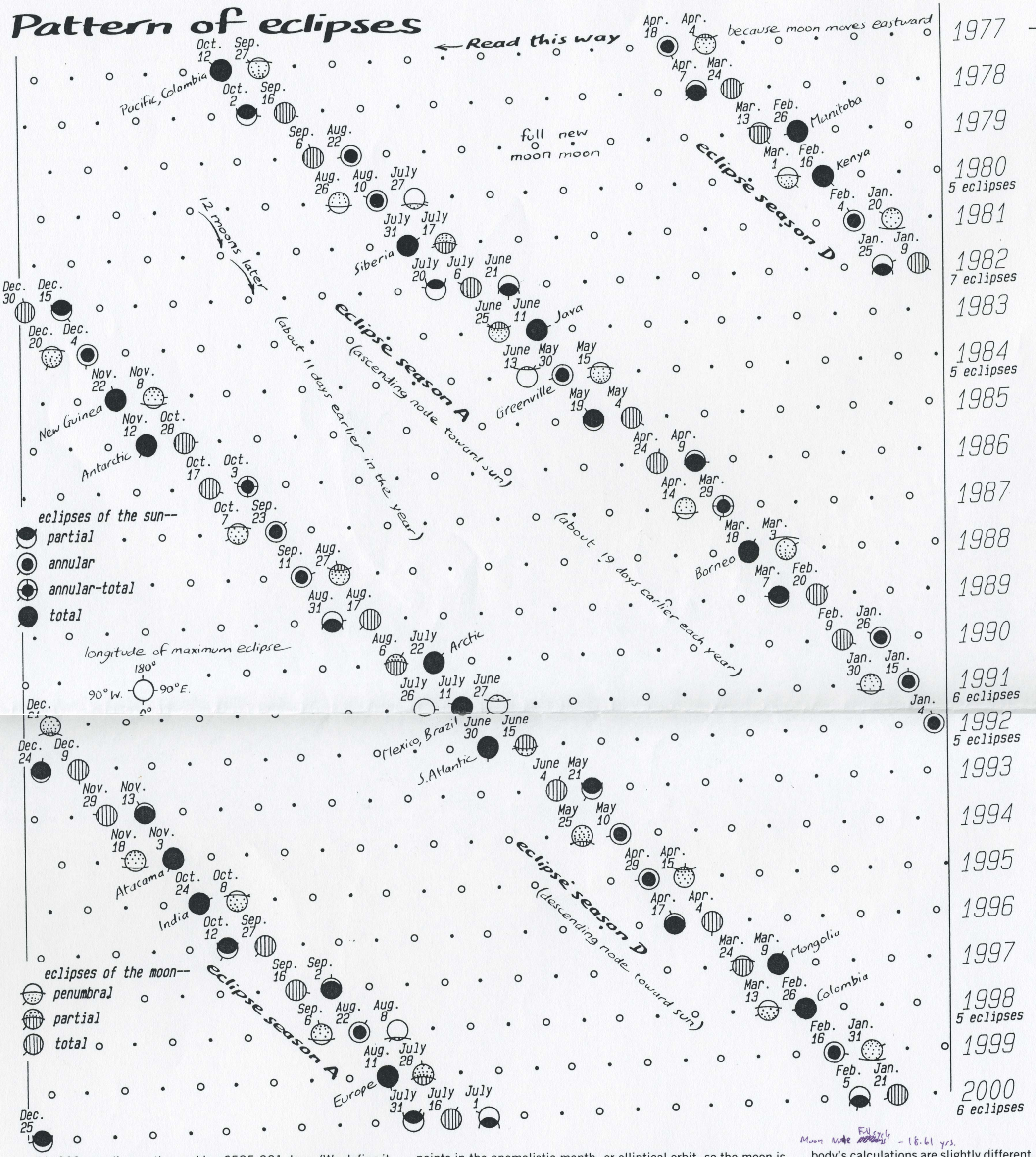


Figure 69. The displacement of the totality zone (————) of an eclipse series from the North Pole southwards. The eclipses of July 9, 1945, and August 11, 1999 belong to this series. The centres of the totality lines have been joined to form 'guiding lines', also called exelegismos curves (– – – –).

The whole course of such a series of organically related eclipses appears as a kind of gigantic summary of a single eclipse in its various stages, with a beginning, a waxing to greatest intensity, waning and finally disappearance.

The whole development of a Saros series of solar eclipses lasts from twelve to fourteen hundred years, and comprises on the average about seventy single members ($70 \times 18 = 1260$). The Saros series of lunar eclipses contain roughly forty-five individual eclipses, accounting for their shorter duration of about eight to nine hundred years ($45 \times 18 = 810$).

Within any eighteen-year period, in turn, an average of forty-two solar eclipses



It is 223 synodic months, making 6585.321 days. (We define it primarily by synodic months since eclipses are at new and full moons.) This is almost exactly the same as 242 nodical months (6585.357 days) or 239 anomalistic months (6585.538 days). It is 1 "wave", of course composed of 2 "half-waves" and an even number (38) of eclipse half-years. It is close to 18 years (18.030 tropical years; in calendar years, it is 18, plus either 10.321, or 11.321, or 12.321 days, depending on how many leap-years fell during the 18 years).

The coincidence is amazing: it did not have to be this way—and, in distant ages, will not be, when the lengths of the anomalistic month etc. have changed slightly. The three kinds of month, after so many cycles, end within 5 hours of each other. This might have happened at a differing time of year, but the year is in step as well. Thus, the "wave" of 18 years has to be in step too, but this might have happened after 2 or more "waves"; instead, it has happened at the end of the very first—in other words, the cycle is as short as it could be.

points in the anomalistic month, or elliptical orbit, so the moon is the same distance from us, and appears the same size; its shadow track makes the same curve across the earth, and it appears against the same starry background (because of the time of year); it is seen from the same places (because of the time of day).

The same applies to the eclipses of 1978 and 1996... A whole block of 18 years is repeated in the next block. Of course, the same applies to a block beginning anywhere. Individually, each eclipse belongs to an infinite chain of identical eclipses 18 years apart. So there are 80 of these chains running along side by side (that being the number of eclipses in our 18-year block). These are the *saros series* to which every eclipse, solar or lunar, belongs.

However, the coincidence of the units is *not* exact.

Because the nodical month does not keep quite in step (by .036 of a day—52 minutes), the moon when it comes to each successive eclipse in a series is not at quite the same place in relation to the node, but slightly further back. This means that the series has a beginning and an end. It begins when the moon moves back near

body's calculations are slightly different. Hence the vagueness and occasional disagreement between books as to how many eclipses happen in a series or altogether.

About once in 16 years a series ends, and a series begins. At a given time there may be 79, 80 or 81 in progress. They are like hairs laid side by side to make a thick rope.

Because the anomalistic month does not keep quite in step, the moon is not at exactly the same distance at each eclipse in a series. Hence the series can gradually change from annular to total eclipses as the moon gets nearer; or vice versa. (It also may change from annular to total in the middle because eclipses are moving onto the middle of the earth's bulge which is nearer to the moon.)

Because the year does not keep quite in step, the series drifts forward through it. The total eclipse of 1995 is 12⅓ days later in October than its 1977 predecessor. So in the course of its 70 eclipses and about 1260 years, a series drifts more than 2 whole times through the year—*forward*, unlike the year-to-year drift of the eclipse seasons.

ECLIPSE SEASONS

If the moon revolved around the earth exactly in the plane of the ecliptic, then at every *syzygy* (new or full moon) there would be an eclipse — an exactly central one. At every new moon the moon would get exactly between the center of the earth and the sun, and at every full moon the moon would pass through the middle of the earth's shadow.

This does not happen. Only a little more than 1/6 of the syzygies produce eclipses; the eclipses are hardly ever exactly central, and many are marginal — they almost missed being eclipses.

The reason is the 5° inclination of the moon's orbit to the ecliptic. Half the time, the moon is flying above the plane that contains the earth and sun, and half the time it is dipping below. So at new moon we see it pass not in front of but above or below the sun, or, rather, we do not see it at all, because it fails to block the sun's light; and at full moon we see it pass above or below the earth's shadow, or, rather, we do not see our own shadow, because it fails to fall on the moon.

Only at or near the two places in its orbit where it passes through the sun-earth plane — the ascending and descending nodes — does the moon cause eclipses. This is why that plane is called the *ecliptic*.

As the little orbit of the moon, like an inclined disk, moves along the much larger curve of its orbit around the sun, there is a moment in the year when the line of the two nodes is pointing toward the sun. Strangely enough, there doesn't seem to be a term for this rather important moment; we'll have to call it the moment of node-alignment. It could be either way around, with the ascending node at the inner (sunward) or outer end. Suppose this moment coincides exactly with new or full moon: that is, the moon comes to one of the nodes at the moment of node-alignment. Then there would be an exactly central eclipse of the sun or moon. Usually, of course, there is no such exact coincidence. But, since the line of nodes is pointing *nearly* at the sun for a couple of weeks before and after the exact moment of node-alignment, the moon will still, at the neighboring new and full moons, be near enough to the node to cause an eclipse. The usual situation is that the moment of node-alignment falls somewhere between two syzygies (new and full) and there is an eclipse at each of them. Occasionally, when the moment of node-alignment falls close to one syzygy, there may be eclipses at both the neighboring syzygies, thus 3 eclipses in all (a solar eclipse flanked by two lunar, or vice versa). The eclipse in the middle will be fairly central, since it was almost at the moment of node-alignment, while the flanking eclipses will be of the slightest kind, since they were about as far as possible from the moment of node-alignment.

When the moon has moved on more than about 2 weeks, the line of nodes, standing still in space, now points too far away from the sun, so that neither new or full moon is anywhere near a node, and there can be no eclipses. Then, half the year later, the moon comes round to the opposite side of the greater orbit. There is a second node-alignment, and thus a second pair (or occasionally triplet) of eclipses.

These, then, are the two *eclipse-seasons* which occur in the year. They have been known for a very long time: ancient people in warm lands may have noticed that lunar eclipses come about each sixth month before they noticed that winter comes about each twelfth, for their year was apparently built out of an older half-year unit (see CALENDARS). This is the "eclipse-year", though it might be clearer for us to call it the eclipse half-year.

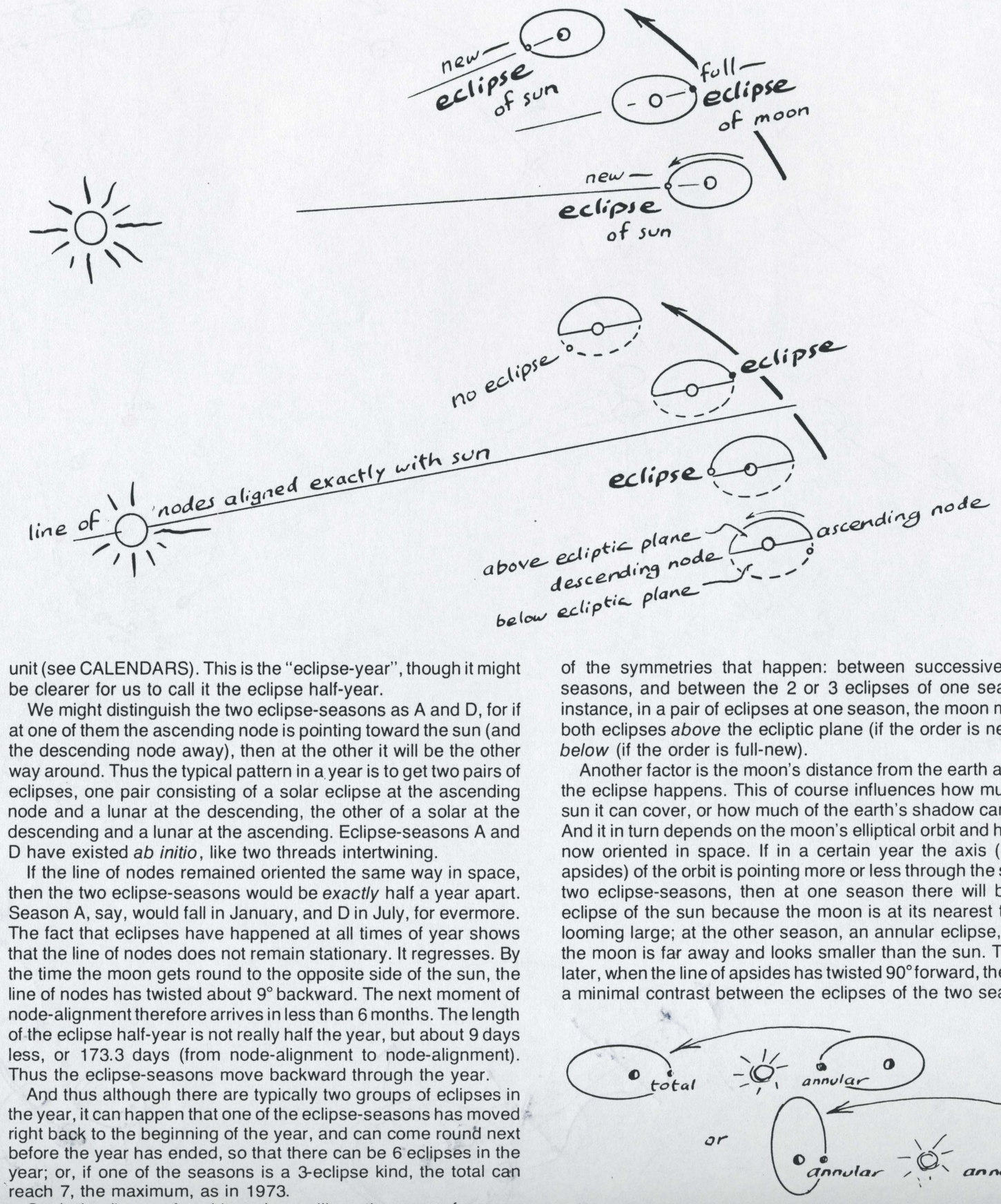
We might distinguish the two eclipse-seasons as A and D, for if at one of them the ascending node is pointing toward the sun (and the descending node away), then at the other it will be the other way around. Thus the typical pattern in a year is to get two pairs of eclipses, one pair consisting of a solar eclipse at the ascending node and a lunar at the descending, the other of a solar at the descending and a lunar at the ascending. Eclipse-seasons A and D have existed *ab initio*, like two threads intertwining.

If the line of nodes remained oriented the same way in space, then the two eclipse-seasons would be *exactly* half a year apart. Season A, say, would fall in January, and D in July, for evermore. The fact that eclipses have happened at all times of year shows that the line of nodes does not remain stationary. It regresses. By the time the moon gets round to the opposite side of the sun, the line of nodes has twisted about 9° backward. The next moment of node-alignment therefore arrives in less than 6 months. The length of the eclipse half-year is not really half the year, but about 9 days less, or 173.3 days (from node-alignment to node-alignment). Thus the eclipse-seasons move backward through the year.

And thus although there are typically two groups of eclipses in the year, it can happen that one of the eclipse-seasons has moved right back to the beginning of the year, and can come round next before the year has ended, so that there can be 6 eclipses in the year; or, if one of the seasons is a 3-eclipse kind, the total can reach 7, the maximum, as in 1973.

Study the diagram for a bit, and you will see the reason for some of the symmetries that happen: between successive eclipse-seasons, and between the 2 or 3 eclipses of one season. For instance, in a pair of eclipses at one season, the moon must be in both eclipses *above* the ecliptic plane (if the order is new-full) or *below* (if the order is full-new).

Another factor is the moon's distance from the earth at the time the eclipse happens. This of course influences how much of the sun it can cover, or how much of the earth's shadow can cover it. And it in turn depends on the moon's elliptical orbit and how this is now oriented in space. If in a certain year the axis (or line of apsides) of the orbit is pointing more or less through the sun at the two eclipse-seasons, then at one season there will be a total eclipse of the sun because the moon is at its nearest to us and looming large; at the other season, an annular eclipse, because the moon is far away and looks smaller than the sun. Two years later, when the line of apsides has twisted 90° forward, there will be a minimal contrast between the eclipses of the two seasons.



SAROS

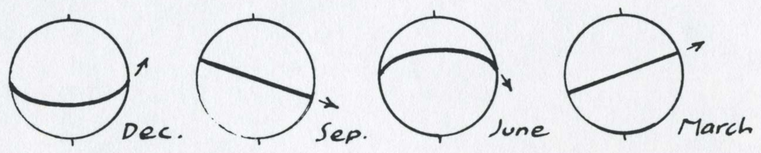
There are not just eclipses; there are tremendous and paltry eclipses, eclipses we can see from our part of the earth and ones we cannot... So we would like to know: what are the rules? When will eclipses of similar kind recur? Certain time-units have to be the key, for they are the rhythms in the eclipses' varying character:

—The synodic month or lunation: eclipses can happen only at new moon and full moon, so they must be integral numbers of synodic months apart.

—The nodical month: eclipses have to happen when the moon is near its ascending or descending node, thus near either the beginning or middle of a nodical month. How near it is to the node (which is the same as how near it is to the beginning or middle of the nodical month) determines how near the eclipse is to being central.

—The anomalistic month: how large the moon appears (which determines how much of the sun it can cover or how much of it enters the shadow of the earth) depends on how far it is away; which depends on how far it is from perigee or apogee—which is the same as how far it is in time from the beginning or middle of the anomalistic month.

—The year. Two eclipses that happen at the same time of year (that is, about a whole number of years apart) have more than the accompanying weather in common. The moon or sun appears in the same constellation. And because of the earth's tilt, the moon passing around it in the ecliptic plane makes shadow tracks of roughly these shapes in the four seasons:



—The day. To say that an eclipse happens at a certain time of day (in Universal Time or any other) is to say that the eclipse caught the earth at a certain point in its rotation, with a certain longitude facing the eclipse, while places to the west see it low in their morning sky and places to the east see it low in the evening sky.

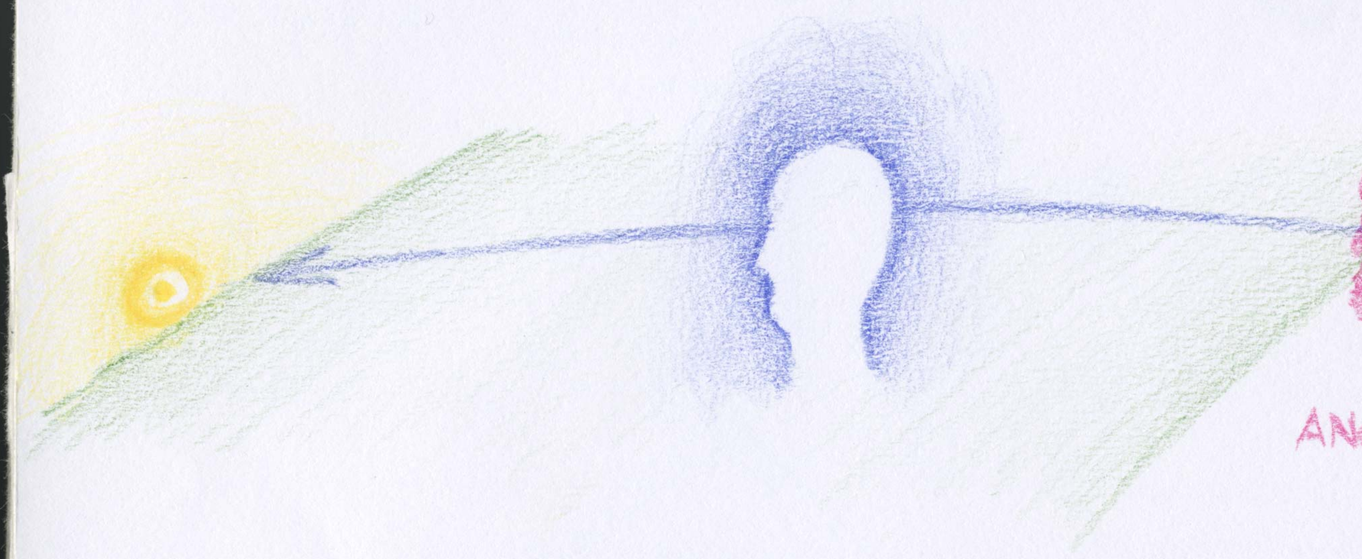
And we could add some units that are really derived from others (year and nodical month) but which stand out in the pattern of eclipses: the eclipse half-year (from one eclipse-season to the next); the "half-wave" of 9 years (as from 1982 when eclipses are happening in January to 1991 when eclipses are again happening in January); and the "wave" of 18 years (as from 1982 to 2000 when eclipses *at the same node* are again happening in January).

The more of these units occur, as approximate whole numbers, in the interval between two eclipses, the more they have in common.

For instance, if two eclipses are a whole number of synodic months apart, and that is all, then all they have in common is being solar (or lunar) eclipses. Similarity grows if another unit is in step—if they are at the same time of year, say. Integral combinations of other units get harder to find. One is 47 synodic months (1387.9 days), which is almost the same as 51 nodical months (1387.8 days). So two eclipses this distance apart (such as 1979 Aug. 22 and 1983 June 11, or 1980 Feb. 16 and 1983 Dec. 4) are both at about the same distance from the same node: the moon slopes past the sun in the same way. But this is their only resemblance: they are not at the same time of year or anomalistic month, so the moon appears in different constellations, makes different tracks across the earth, and is at differing distances, so that one eclipse may be total and the other partial or annular.

There is really only one span of time which is an approximate common multiple of almost all these units. This span is called the saros.

THE SPIRITUAL SUN =
THE MIDNIGHT SUN



144° Angle (zodiac squared)

Rising + Setting of a planet, moon, sun, etc... Most powerful influence.

An open door to the etheric realm...

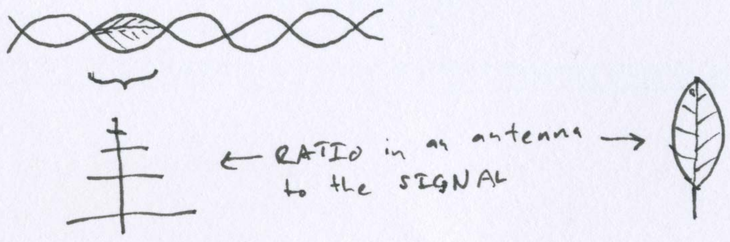
The sounding of the 6th above the fundament

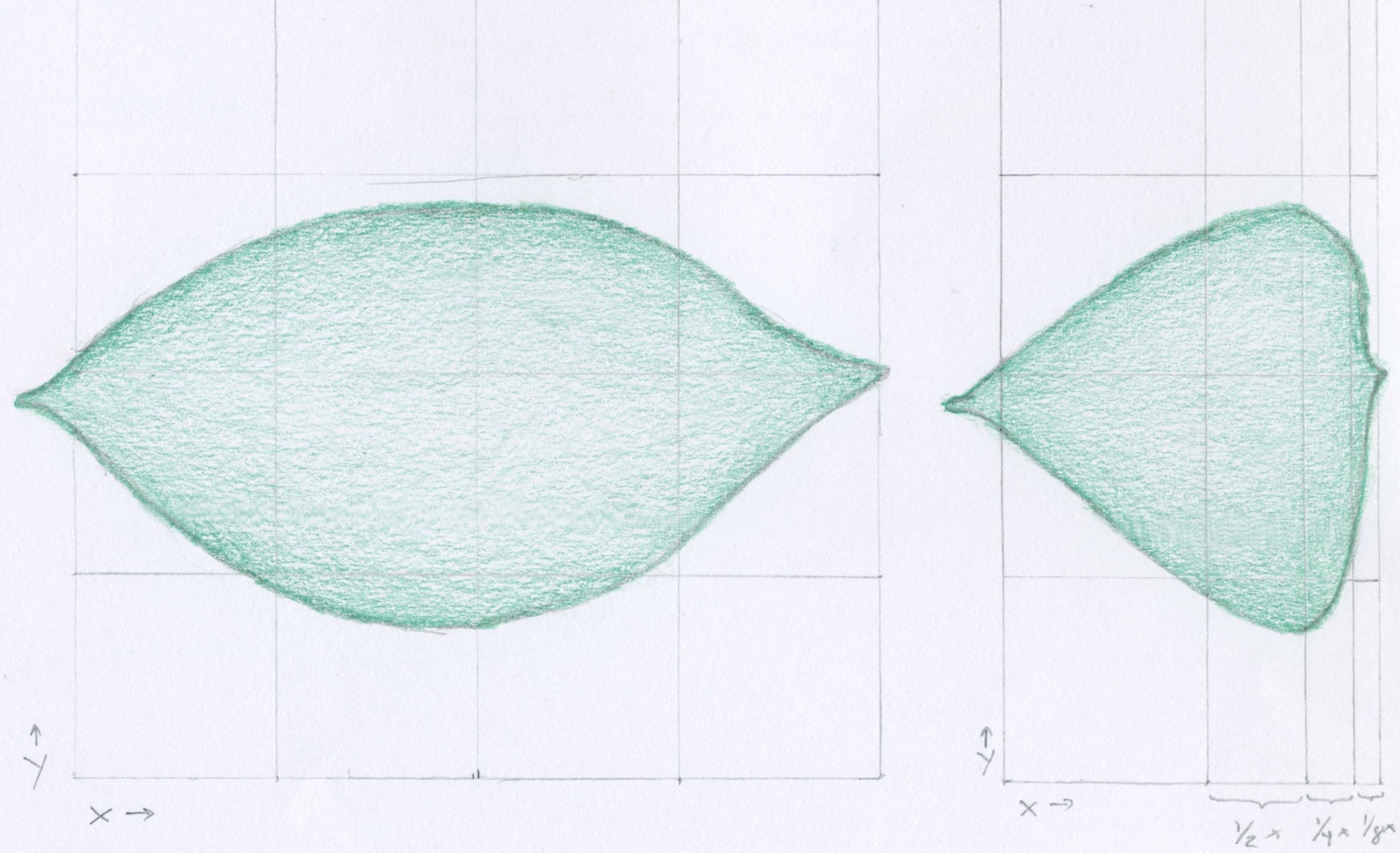
When sun is rising, the ETHER ELEMENT, the Spiritual Sun, the ether sun, is setting behind you.

ANGEL

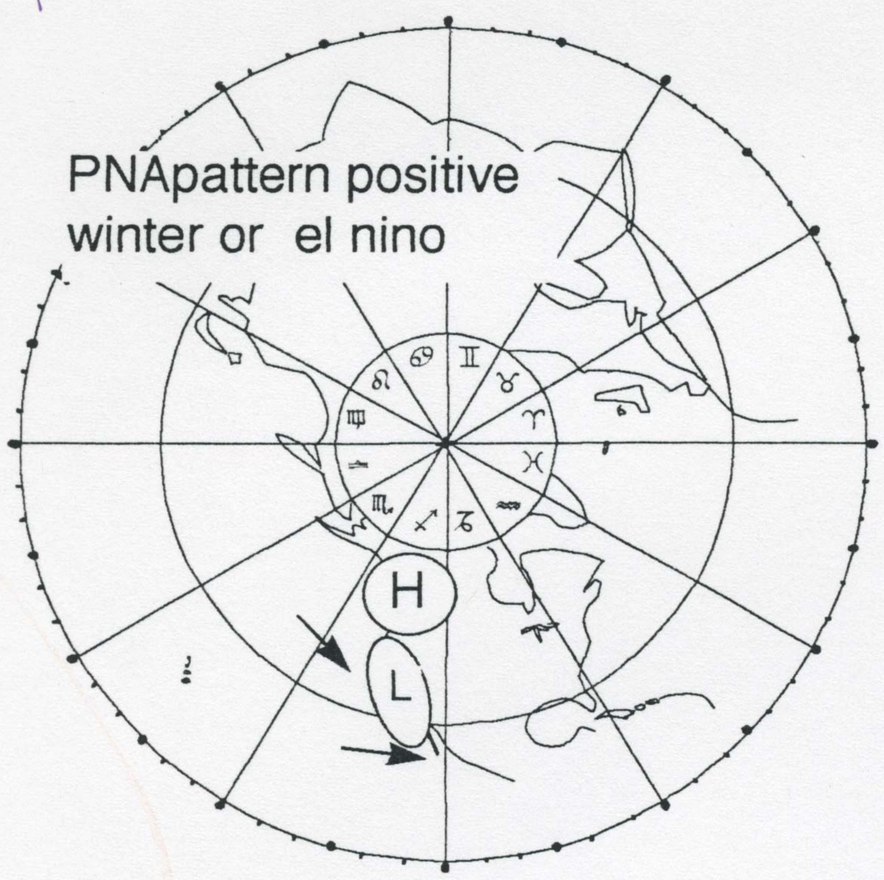
When sun is at midnight, the spiritual sun is at midheaven, and the earth is MAGENTA.
(Think the matter of the earth away into a turbid medium)

A leaf is a picture of the signal it is receiving.

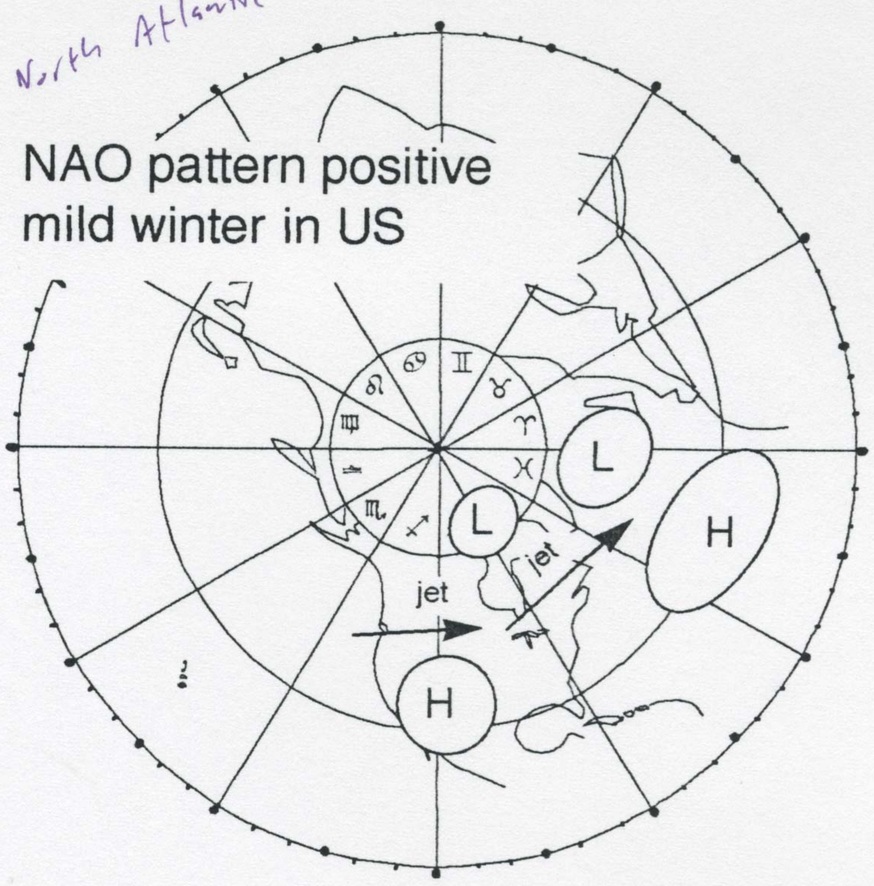


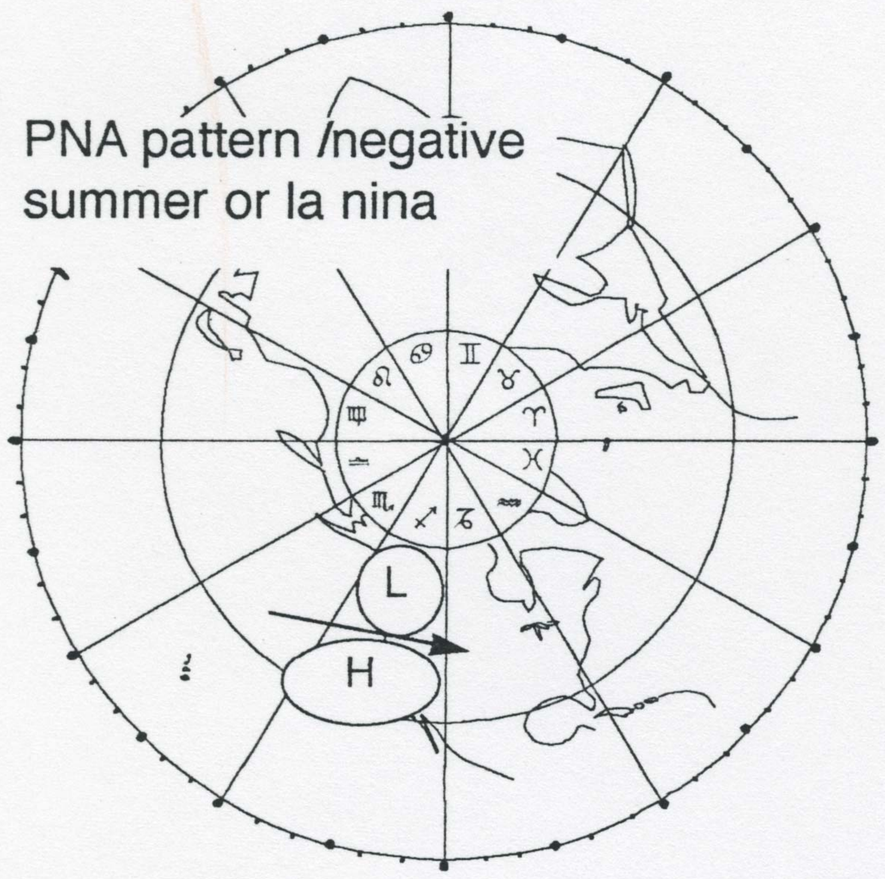


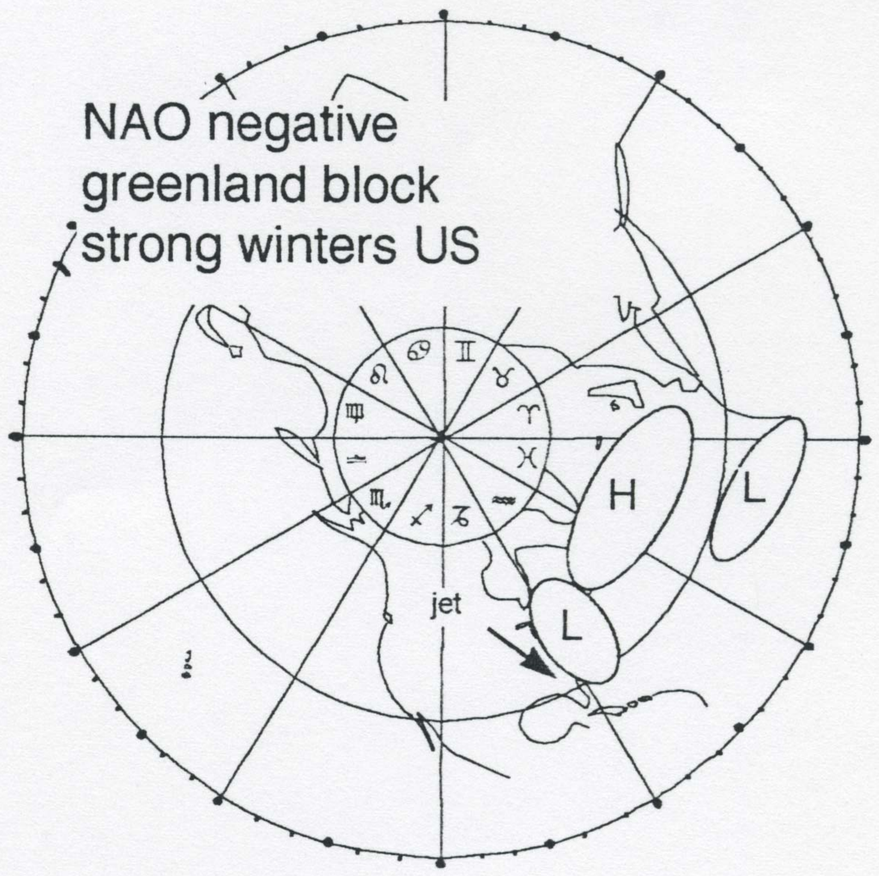
Pacific North America

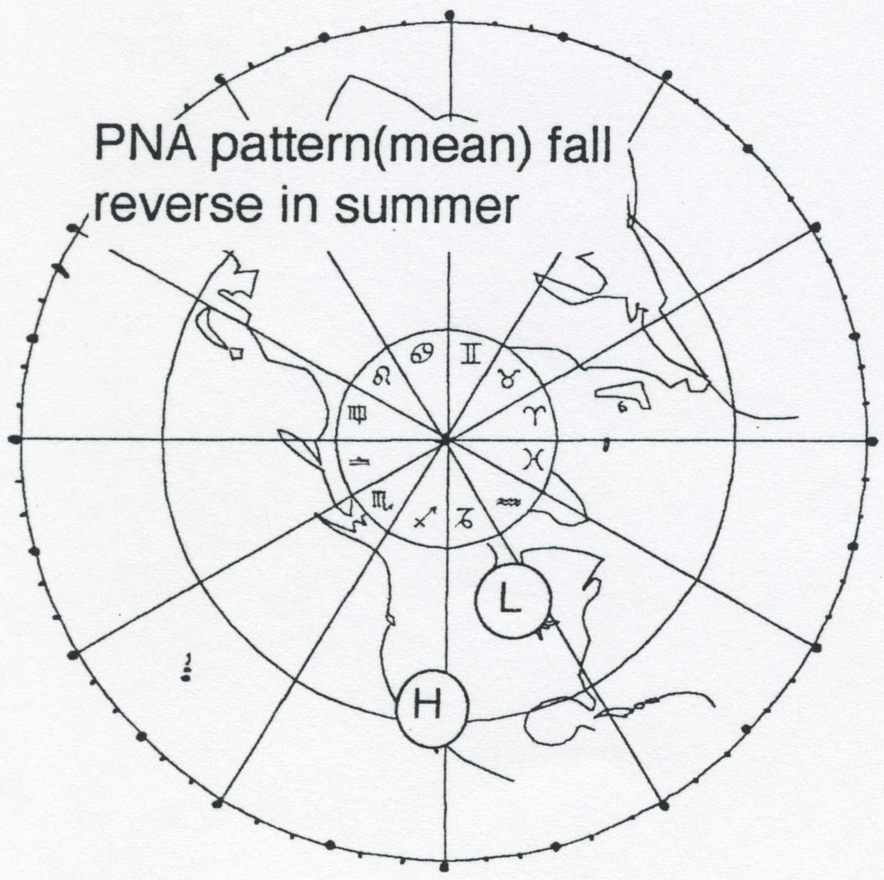


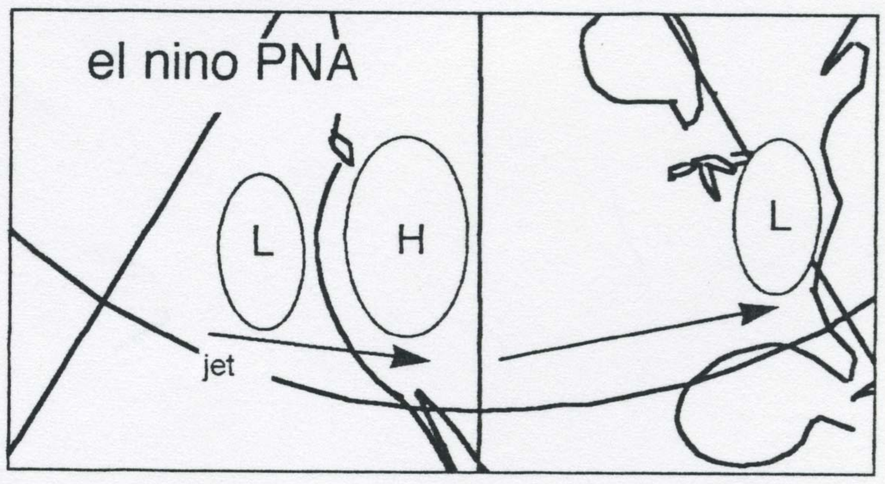
North Atlantic Oscillation

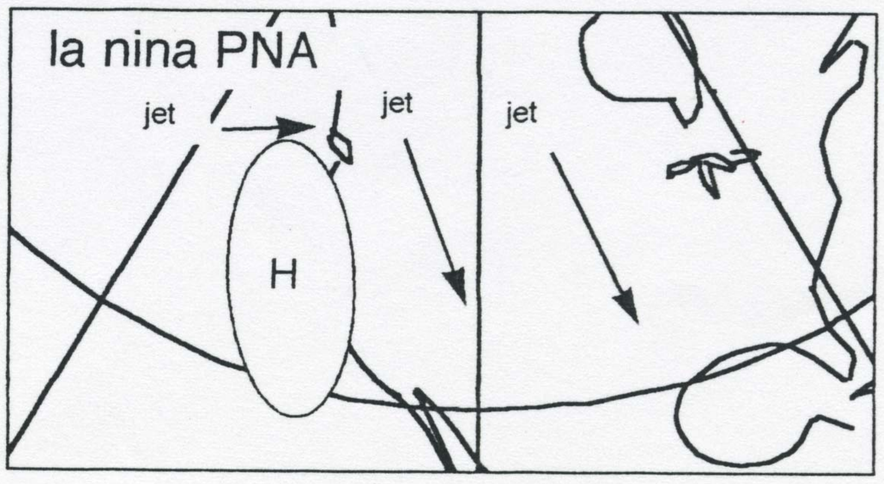


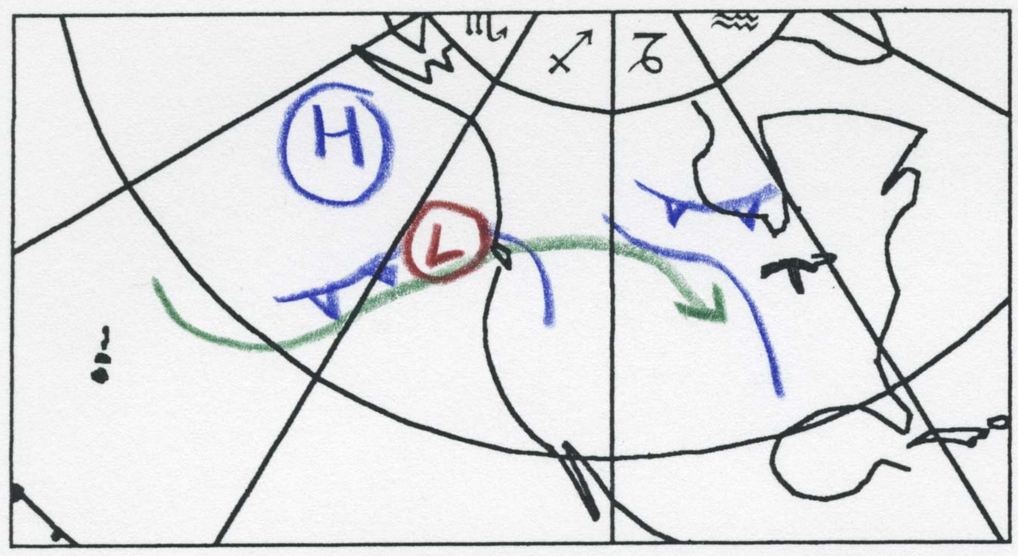








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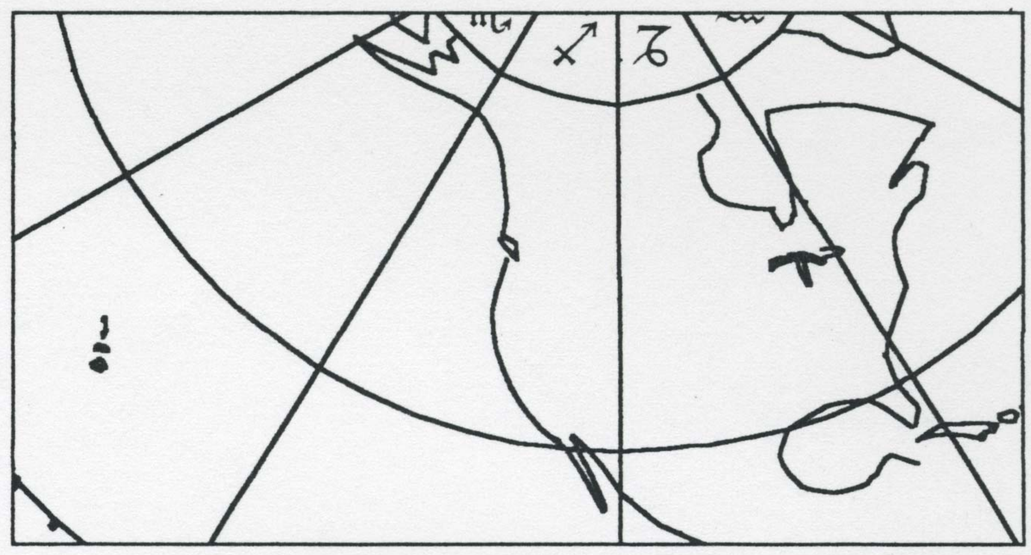
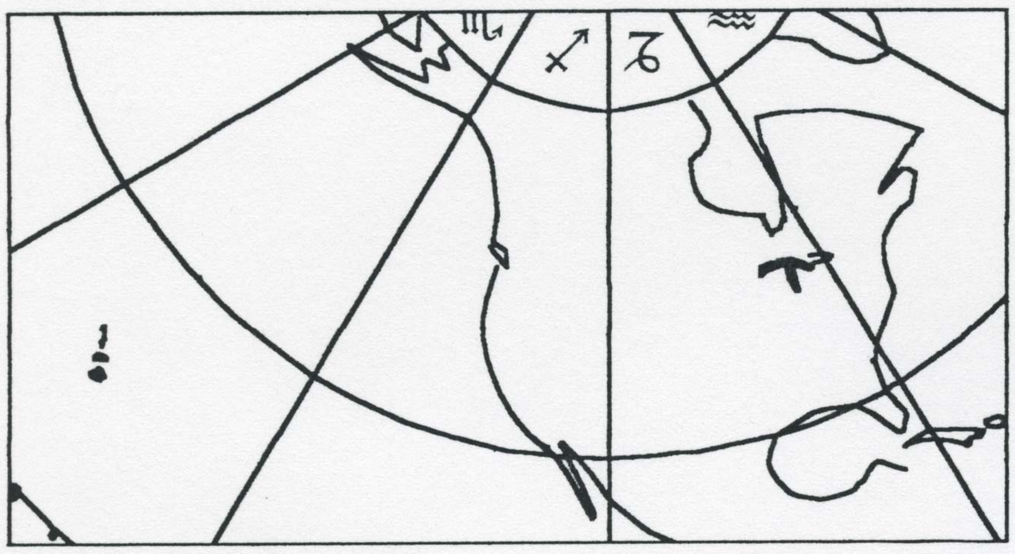
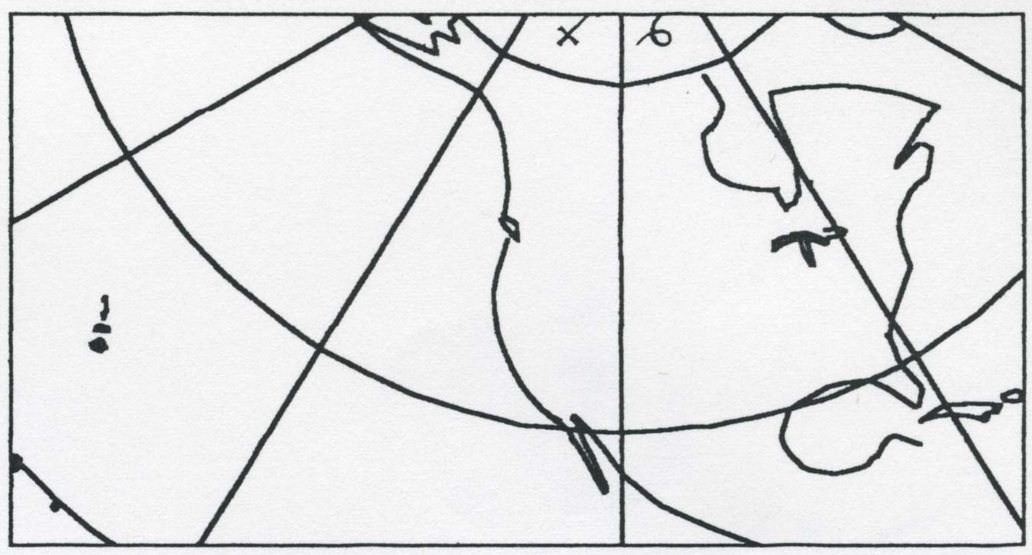
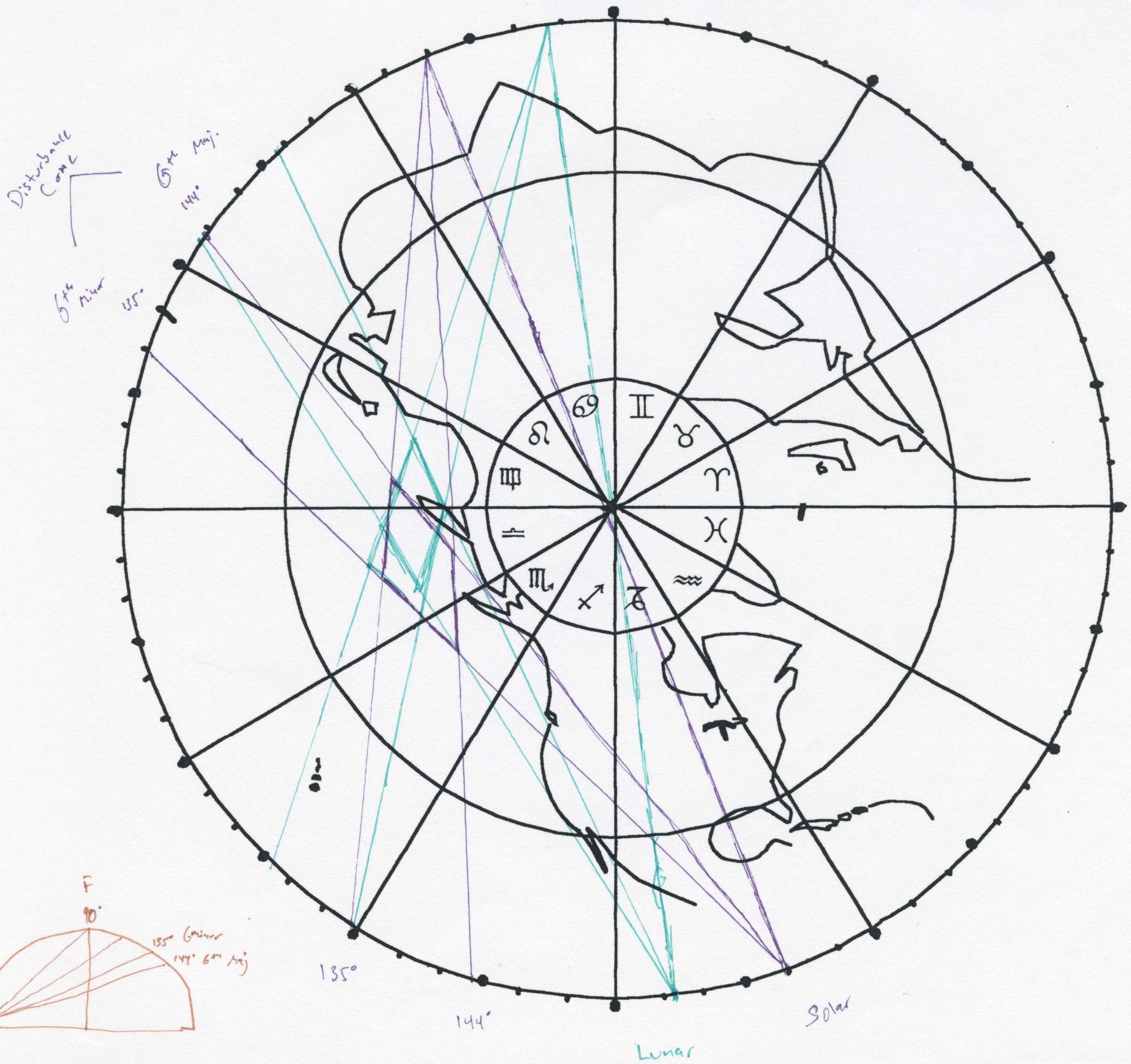
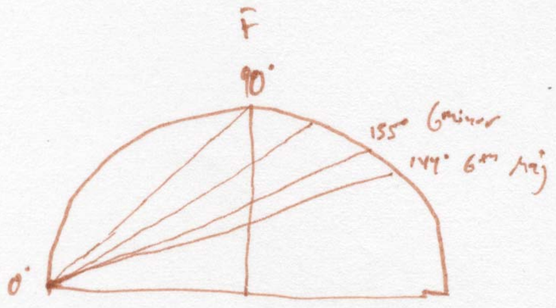







Disturbance Comet
6th Maj.
144°
6th Min.
135°
♌
♍
♎
♏
♐
♑
♒
♓
♈
♉
♊
♋
135°
144°
Solar
Lunar


F
90°
155° Conjunct
144° 6th Maj
0°

Retrograde Motion

The primary formative principle for PLANTS.

Adversaries get access to the soul around ECLIPSES + Retrograde Motion

The Plant is US out THERE.

The flower is the deed of transformation of the plant – it transforms the situation of its retardation (due to retrograde motion) into a transcendent deed ...

TURNING THE SOUL

A SPIRIT AMONG SPIRITS

.... 4 yr. old Consciousness ...

Tribal Consciousness (Shared Ego) "I" outside body

The Old Mystery Schools (You have to kill your brothers ...) Is Krsna to Arjuna : you can experience individual ego, but you will have to separate your ego from your brothers ...

.... 9 yrs old ... change of teeth

A Spirit, IN A BODY, Among other Spiritual Beings

Simultaneous experience of "I" both in a body and as a spiritual being among spiritual beings

"I" inside a body No experience of other.

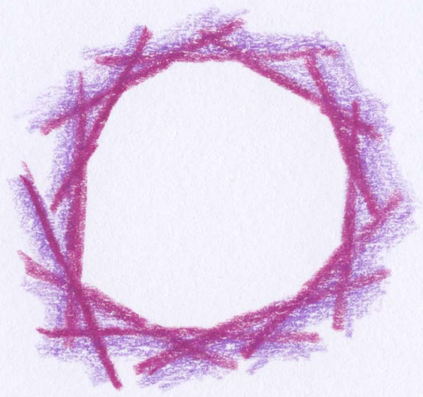
A SPIRIT IN A BODY

Warmth of Heart – The sense of KNOWING in the present, that brings the past + future together.

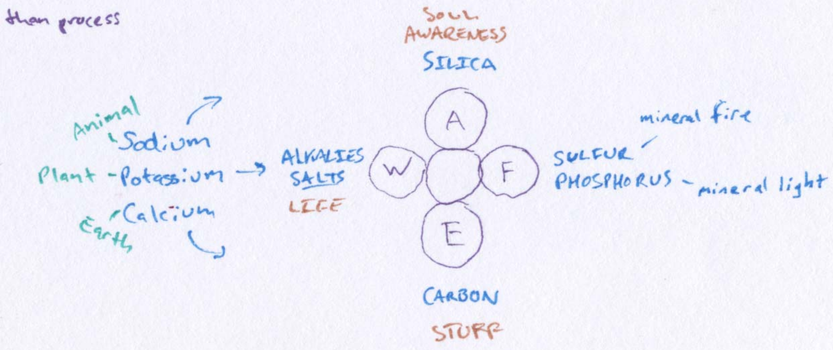
- THOUGHTS are always in the past.
- WILL is always in the future.

CENTRIC.
EARTH
POINTWISE
CARBON- LIME ($CaCO_3$ - Calcium Carbonate)
Substance is different than process

Alkalies relate the Silica to the Carbonates.



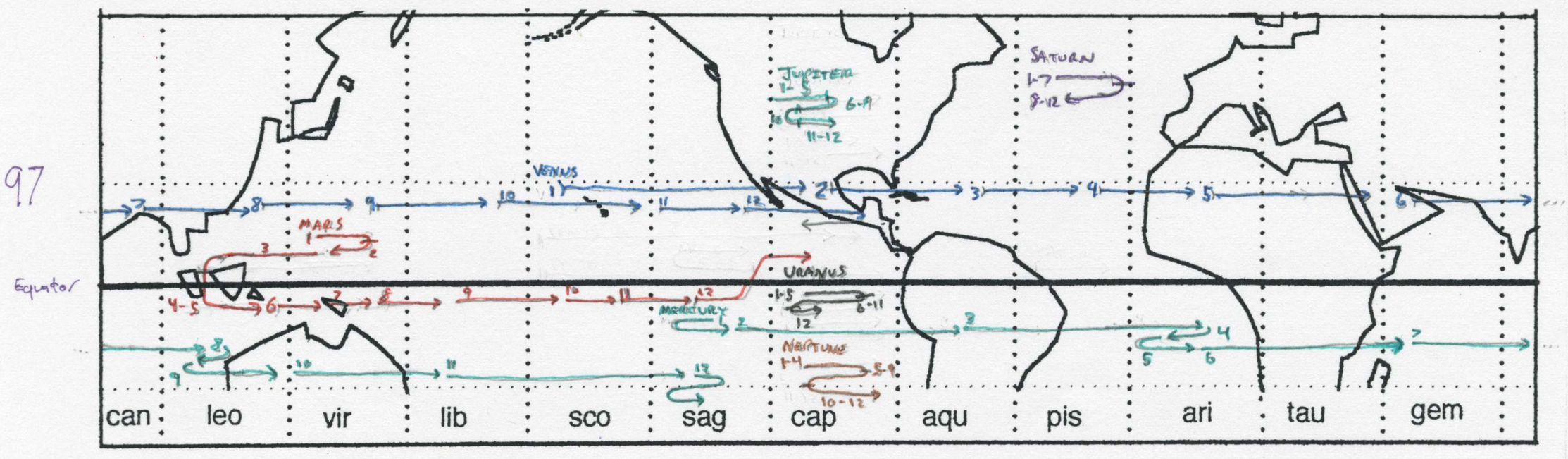
PERIPHERAL.
COSMOS
PLANAR
SILICA
Substance is different than process

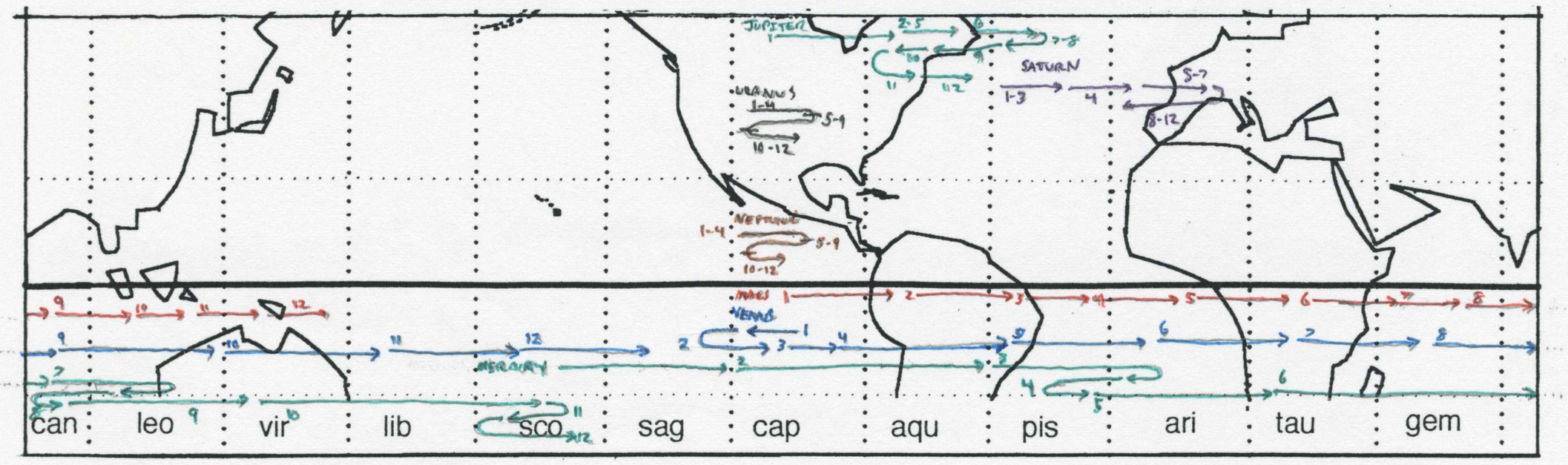


EL NINO SPREADSHEET '97-'98

PLUTO SCO

		mercury	venus	mars	jupiter	saturn	uranus	neptune
1	january97	sag r/d	sco/sag/cap	vir	cap	pisc	cap	cap
2	february	sag/cap/aq	cap/aq	vir- rx	cap	pis	~~sco~~ CAP	cap
3	march	aqu/pis/ari	aqu/pis	vir/leo- rx	cap	pis	cap	cap
4	april	ari - rx	pis/ari	leo-d	cap	pis	cap	cap
5	may	ari-rx/d	ari/tau	leo	cap	pis	cap	cap-rx
6	june	ari/tau/gem	gem/can	leo/vir	cap-rx	pis	cap/rx	cap/rx
7	july	gem/can/leo	can/leo	vir	cap-rx	pis	cap-rx	cap/rx
8	august	leo-rx	leo/vir	vir/lib	cap-rx	pis-rx	cap-rx	cap/rx
9	september	leo-d	vir/lib	lib/sco	cap-rx	pis/rx	cap-rx	cap-rx
10	october	vir/lib	lib/sco	sco	cap-rx-d	pis/rx	cap/rx	cap-d
11	november	lib/sco/sag	sag	sco/sag	cap	pis-rx	cap-rx	cap
12	december	sag-rx-d	sag/cap-rx	sag/cap	cap	pis-rx	cap	cap
1	january 98	sco/sag	cap-rx	cap/aqu	cap /aqu	pis	cap	cap
2	february	cap/aqu	sag-rx-d-cap	aqu/pis	aqu	pis	cap	cap
3	march	~~ari/pis-rx~~ pis/ari-rx	cap	pis	aqu	pis	cap	cap
4	april	pis rx-d	cap/aqu/pis	pis/ari	aqu	pis/ari	cap	cap
5	may	pis/ari/tau	pis/ari	ari/tau	aqu	ari	cap-rx	cap-rx
6	june	tau/gem/can	ari/tau	tau/gem	aqu/pis	ari	cap-rx	cap-rx
7	july	can/leo-rx	~~cap~~ tau/gem	gem	pis-rx	ari	cap-rx	cap-rx
8	august	leo-rx-d /can	gem/can	gem/can	pis-rx	ari-rx	cap-rx	cap-rx
9	september	can/leo/vir	can/leo	can/leo	pis/aqu-rx	ari-rx	cap-rx	cap-rx
10	october	vir/lib/sco	vir/lib	leo	aqu-rx	air-rx	cap-d	cap-d
11	november	sco-rx	lib/sco	leo/vir	aqu-rx-d	ari-rx	cap	cap
12	december	sco-rx-d	sco/sag	vir	aqu	ari=rx	cap	cap





Levels of the Will (4 of 7)

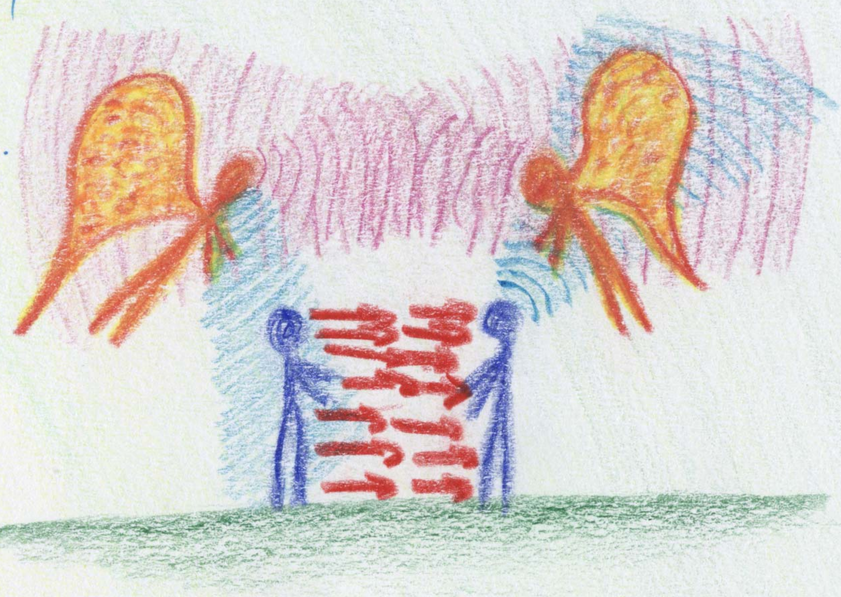
Manas - Wish - no goal for praying attention
Ego - Motive
ASTRAL - Desire } our problem
Etheric - Urge — HABIT
PHYSICAL - Instinct

L I WIN / I'M RIGHT

Instinct becomes HABIT, which manifests as an URGE.

The very place we need to use our will — the adversaries have made that will inaccessible.

PRAYER — Turn the will away from the motive, desire, urge, & instinct ...
Just place your ATTENTION rhythmically on their higher being for an extended period of time.



DESIRE OBSCURES THE MOTIVE
Desire is formed out of the Etheric Body.

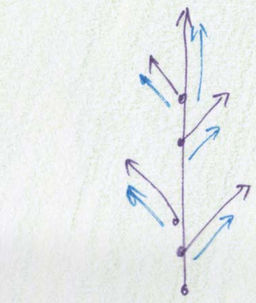
Path to freedom -
Penetrate WILL w/ THINKING.

Path of Love -
Can WILL my THINKING ...
w/ no expectation

In the Ego, THINKING makes our unconscious conscious. First separation, then unifying. Ego, through thinking, observes DESIRES, as if they were someone elses...

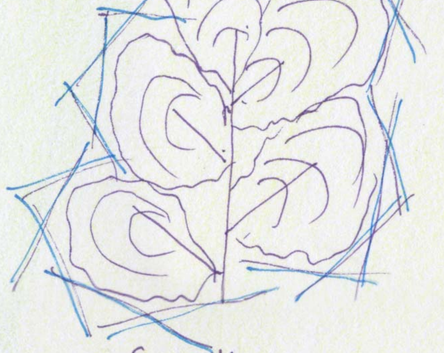
The force of forgiveness is the greatest human mystery at present.
(the force for Turning the Soul)

Ego - a continual process of BECOMING
If the ego stops becoming, then it is an EGOITY, which lives in the past.



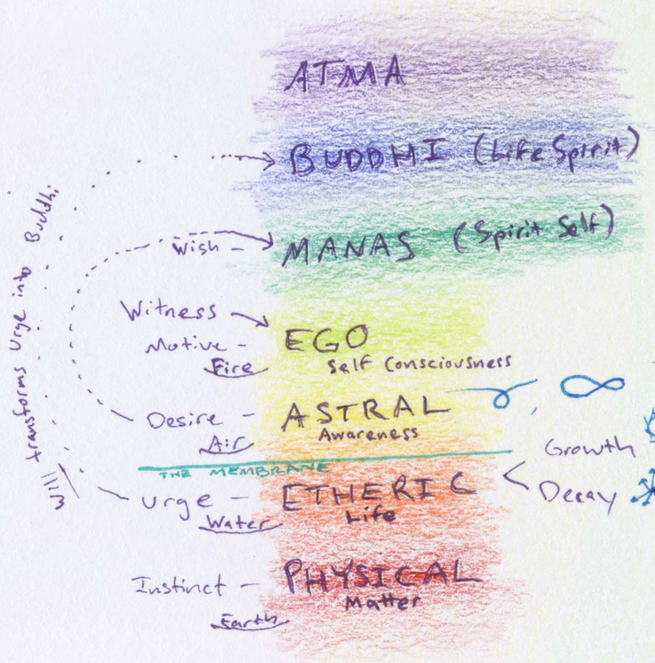
Stemming (120°)

Wants the leaf to look like:



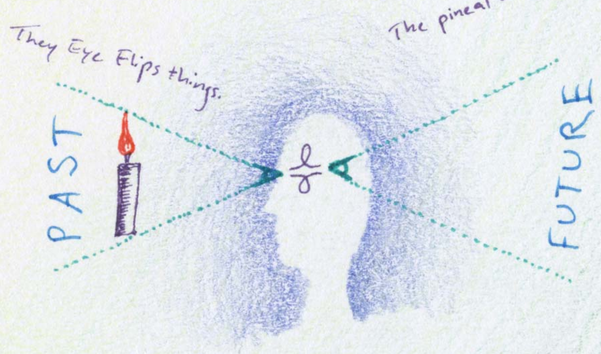
Spreading
(what happens between & around the veins)

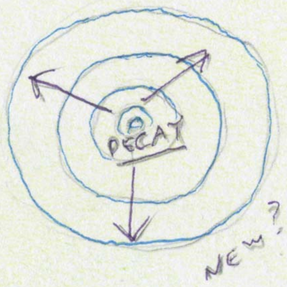
Wants the leaf to look like:

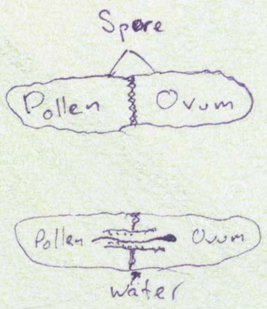


- THE PLANT -

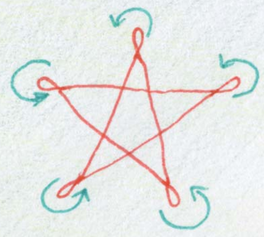
- END - Flowering Plants (Rise of mammals)
- MIDDLE - Naked Seeds (Conifers - developed during Cretaceous collaps) Vascular system. Cones etc...
- BEGINNING - Spore (Time of Dinosaurs) Little or no vascular system. No seeds.

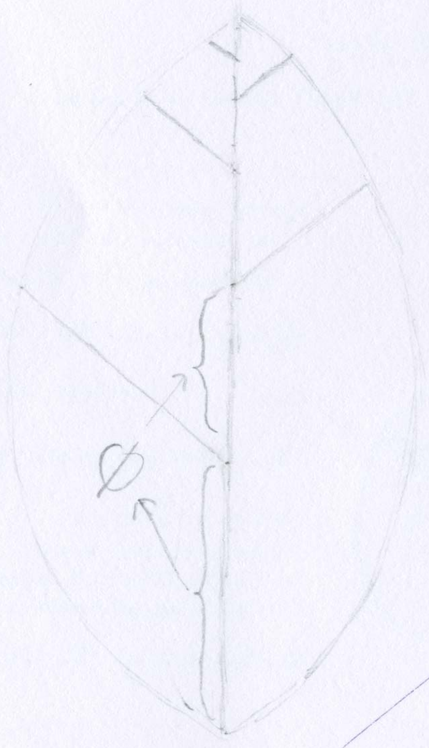




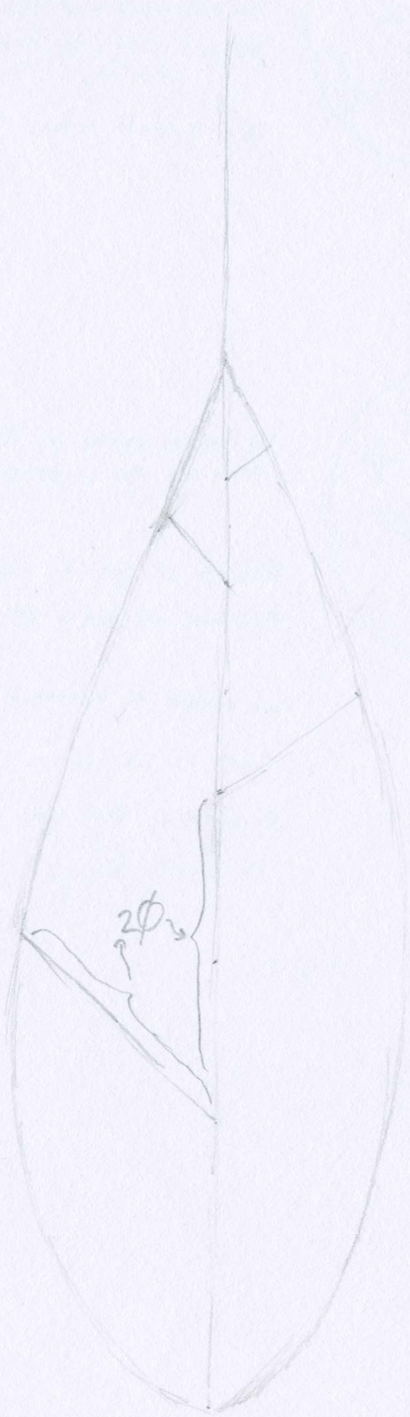


H.S. double membrane. Pollen forms a pollen tube.




ϕ

2ϕ

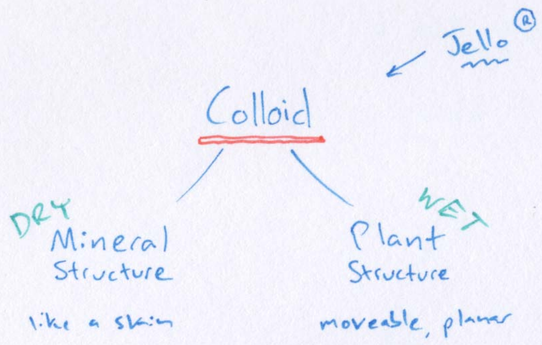

2ϕ

♄ - warmth

☽ - motion

☉ - atmosphere

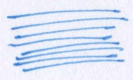
♁ - form



Word - Mineral - Plant (A time when minerals had Life)

↓

Humus



∞ of planes in Humus, through which roots can spread

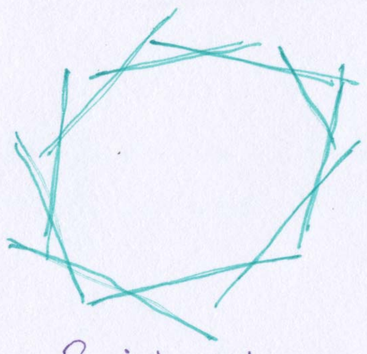
Separated, and life went into the Plant, while the mineral went into structure. They interface in the Humus.

Kelp - one step above humus. In a good situation grows 1 ft/day.

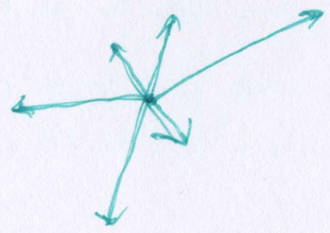
The ability to take up + give off Potassium.

The archetype of a plant that GROWS.

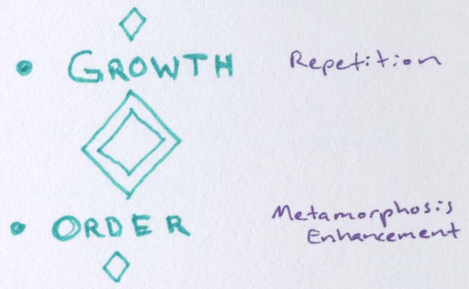
Point, Line, Plane



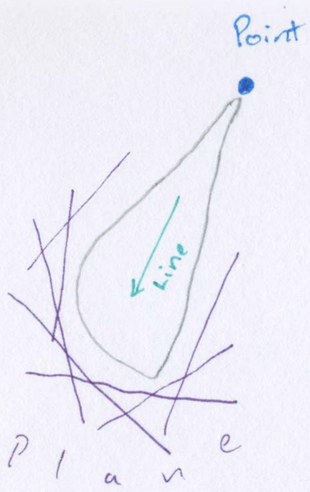
Peripheral

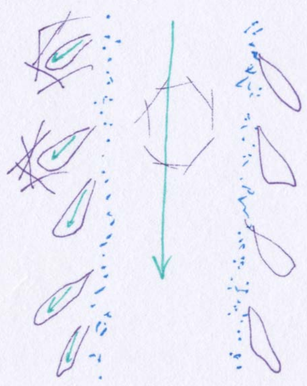


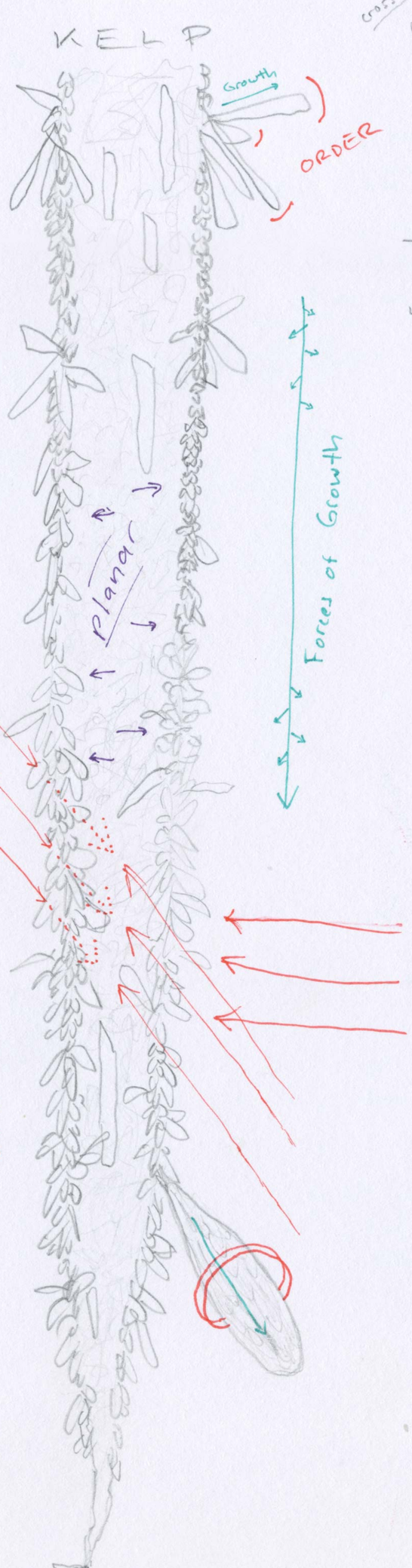
Centric

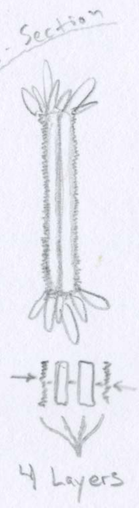


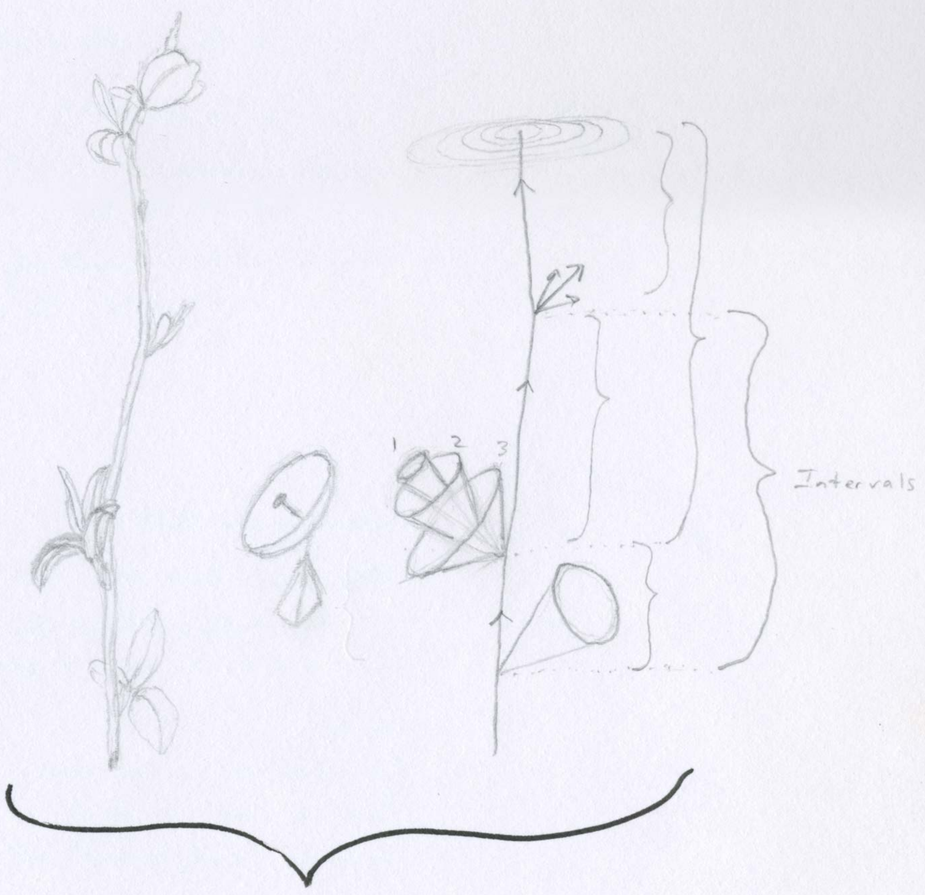
WHERE IS THE FLOWERING PROCESS??

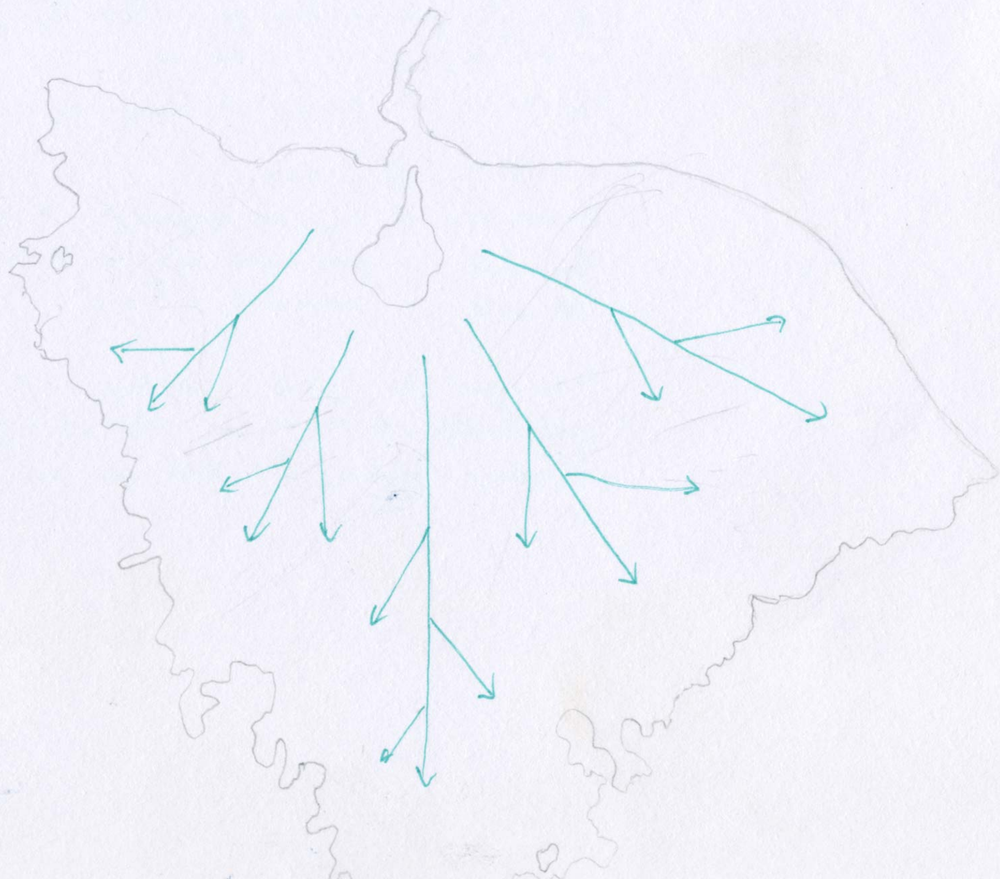




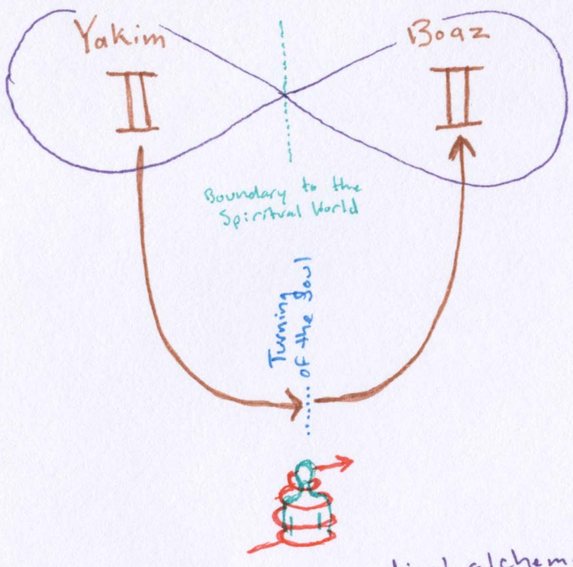






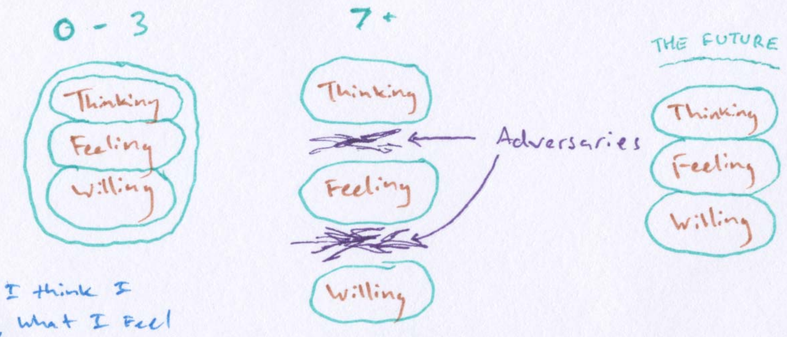


The Human is not natural.
The body is natural. The spirit is Trans-natural.



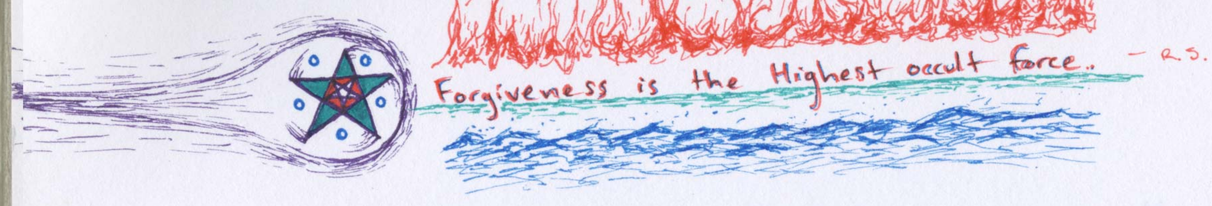
PARACELSUS - the medical alchemist. The spagyric process: break it apart & put it back together.

BASIL VALENTINE



What I think I Feel, what I Feel I will, what I will I feel, what I think I will.

I can think something but not will it etc...
Forces (cheaths) become independent.



(SOUL)
NOUS

Pathetikos
sensitive soul...
the virgin... DRAMA
YAKEIM
Action/Reaction

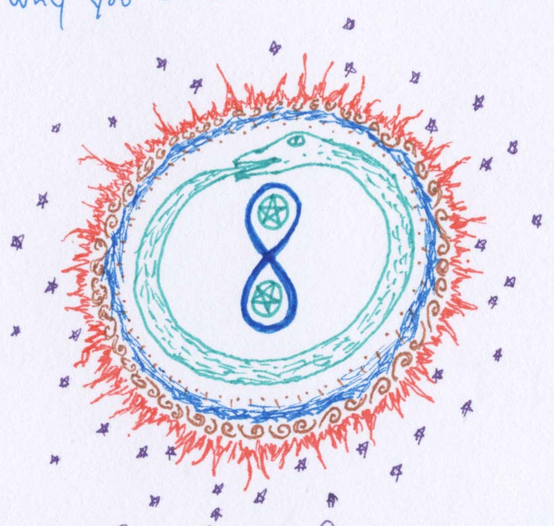
Poietikos
Married soul... CREATIVE
BOAZ

Dialogue w/ the lower guardian: transform the desires in the Astral Body
... the 'wish to do better'... the beginning of the Turning of the Soul.

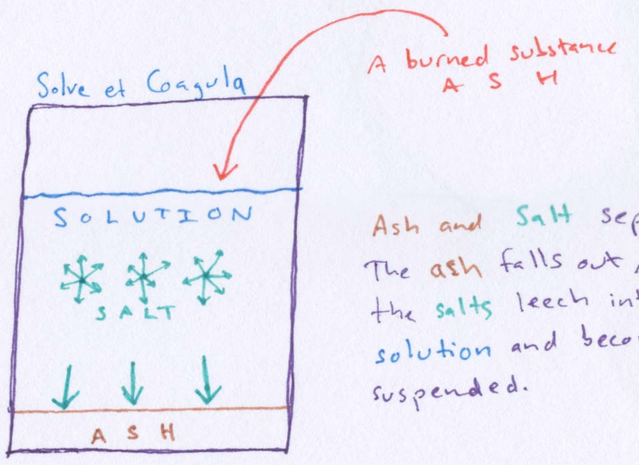
We must find our Freedom AS FREE BEINGS... it cannot be a "given."
The realm of Freedom is that of day-waking consciousness.
To be free is to be in the unknown...
To begin to turn the soul ask "How has it come to be like this with me?"

KARMA: There is MEANING to our suffering.
Why you came back is who you could be.

the answer will manifest itself as a BECOMING in the imagination.
MOVING PICTURES.

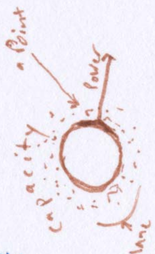


Intellect - an amplified Death force.
The forming power of Yakim creates intellect.
SALT ... KNOWLEDGE



Ash and Salt separate.
The ash falls out, while the salts leech into the solution and become suspended.

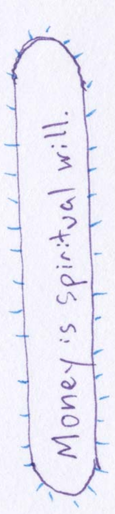
Sporophyte - division
Gametophyte - combination

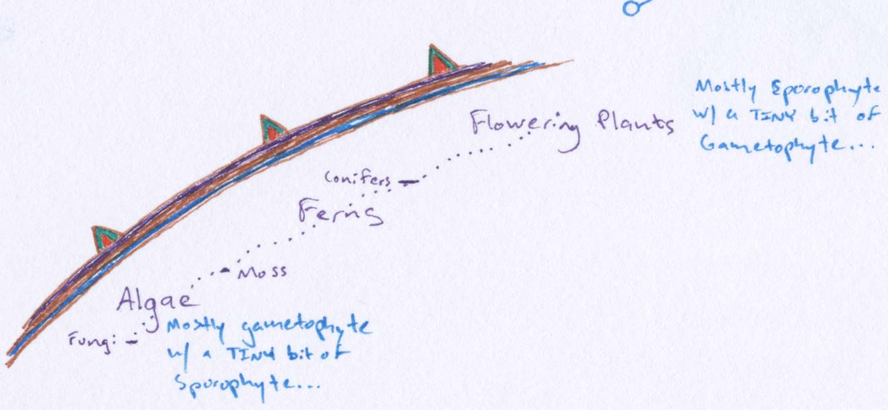


Opt for capacity, not power. (Live and let live - R.S.)

Blame - the expression of the wish to be invulnerable.

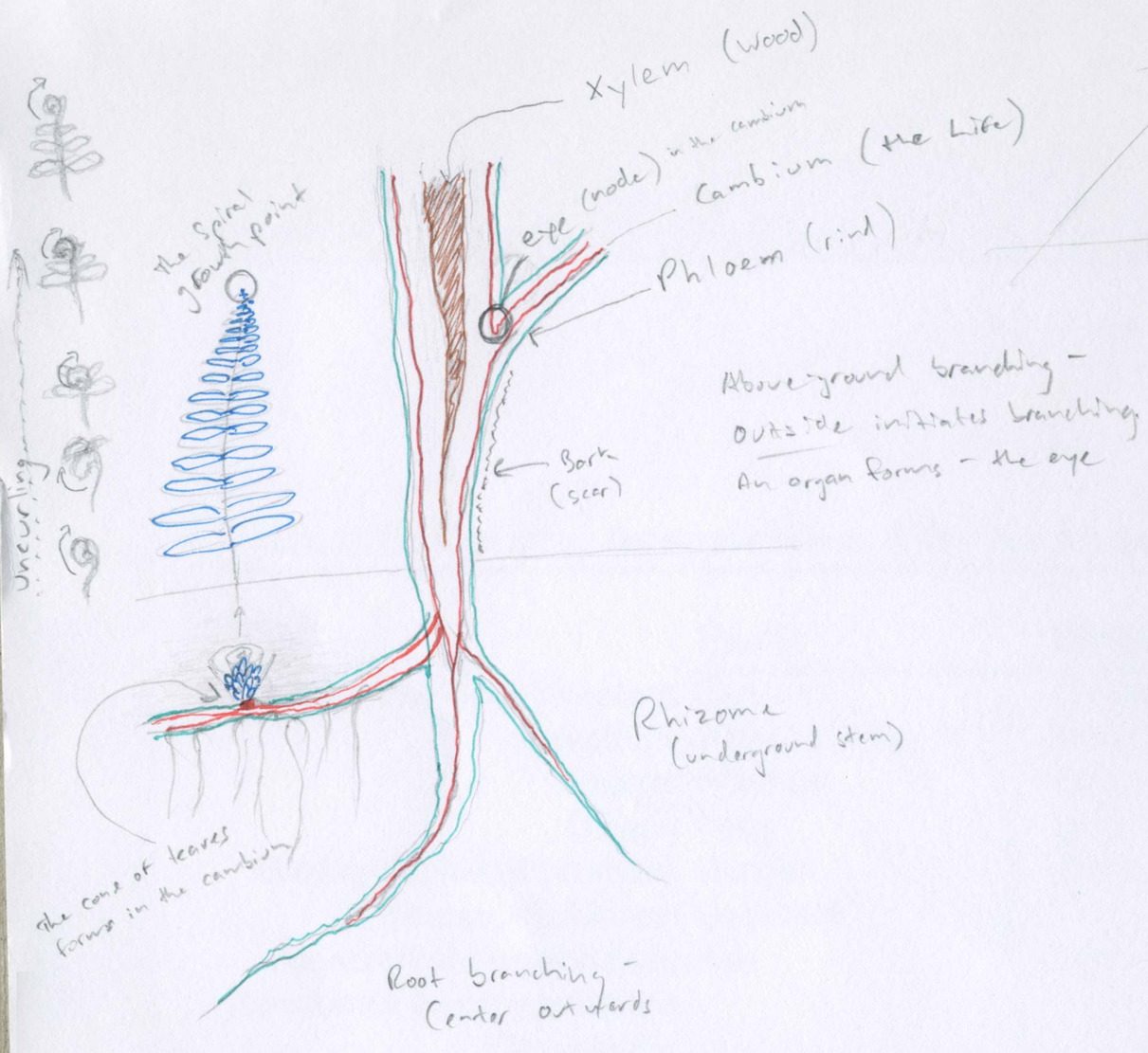
Money can turn into anything you want.
Spiritual power.

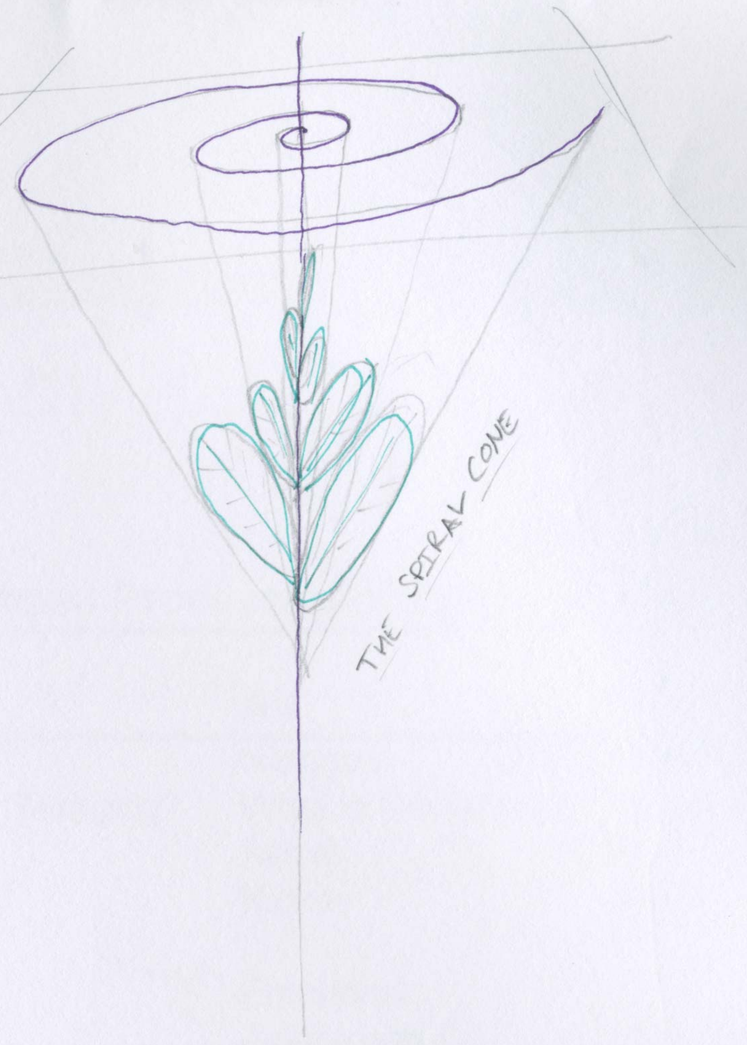


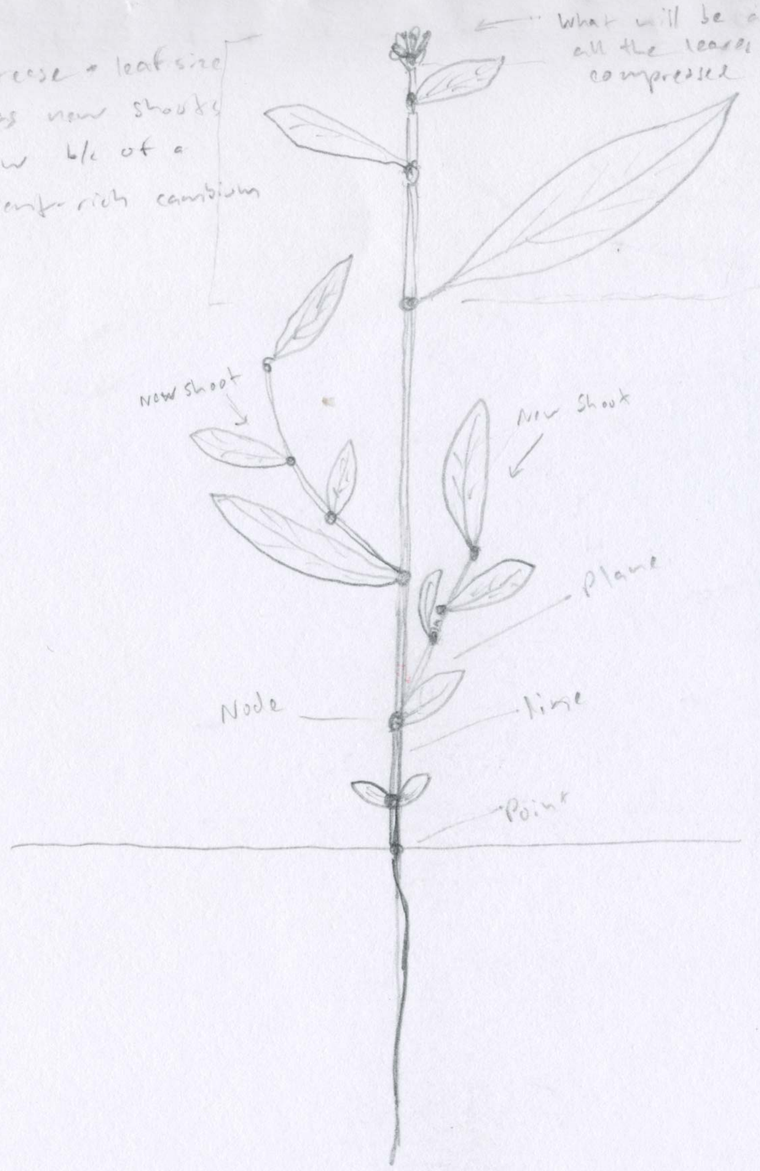


Faith — dogmatic or authentic ... forms of WILL.
belief w/out experience
belief blc of experience
"How is my experience universal?"
problem of the mystic

Undifferentiated, differentiated, and de-differentiated organisms.
↓
healing
evolving


Xylem (wood)
eye (node) in the cambium
Cambium (the Life)
Phloem (rind)
the Spiral growth point
Above-ground branching -
outside initiates branching
An organ forms - the eye
Bark (scar)
unfurling
Rhizome (underground stem)
the cone of leaves forms in the cambium
Root branching -
Center outwards


THE SPIRAL CONE

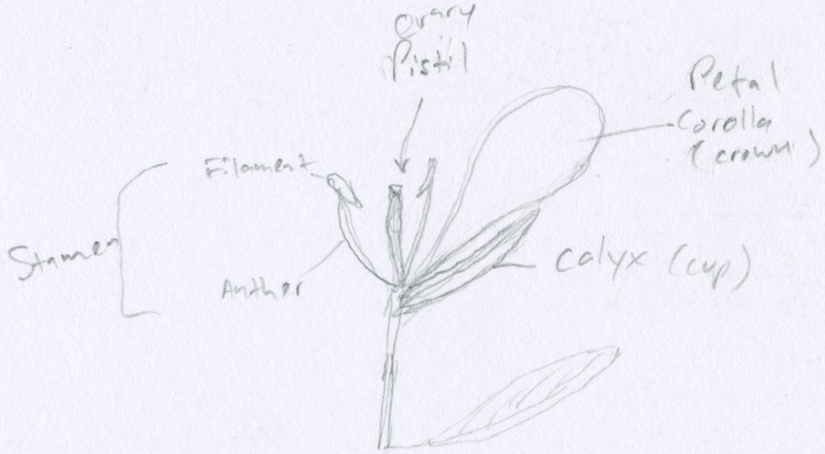


Vegetative expansion –

Nodes get farther apart.
Leaves get larger

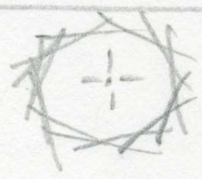
Apical dominance –

The buds at the ends put out auxins that holds back the growth of the buds below it.



Qualities of and Associations with the Alchemical Processes of Earth, Water, Air and Fire

	Earth	Water	Air	Fire
Physical Element:	Carbon	Oxygen	Nitrogen	Hydrogen
Question:	What is Different?	What is Changing?	What is Reversing?	What is the Whole?
Realm:	Physical	Etheric	Astral	Ego
Organ:	Lung	Liver	Kidney	Heart
Biological Manifestation:	Hunger	Thirst		
Human Qualities:	Sensitive		Emotional	
Alchemical Association:	Ash	Life	Awareness	Self-Consciousness
Geometric Representation:				
Elementals:				
Ethers:	Life Ether	Tone Ether	Light Ether	Warmth Ether
Properties:	Cool	Flow	Reversing	Transformation
Temperament:	Melancholy	Phlegmatic	Sanguine	Choleric

Alchemical Element	Earth ▽	Water ▽	Air △	Fire △
The ?	What is different?	What is changing?	What is Reversing?	What is the Whole?
Realm	Physical	Etheric	Astral	
Organ	LUNG	LIVER	KIDNEY	HEART
Physical Element	Carbon	Oxygen	Nitrogen	Hydrogen
Biological Manifestation	Hunger	Thirst		
Human Qualities	Sensitive		Emotional	
(Elementals?)	Ash	Life	Awareness	Self-Consciousness
Geometric				
Elementals	Goblins, Kobolds, Gnomes Trolls, Dwarves, Orcs Giants, Brownies	Silkies, Mermaids, Undines, nymphs	Faeries, Elves, Sylphs Sprites, Pixies	Salamanders, Imps Dragons
Ethers	Life Ether	Tone Ether	Light Ether	Warmth Ether
Property	COOL	FLOW	REVERSING	TRANSFORMATION
Temperament	Melancholy	Phlegmatic	Sanguine	Choleric
Properties		Cold, Dry, Magnetic, Contracting		Expansive, Radiant, Electric Hot, Dry, life-giving Nurturing, Warming

Eva Mary - Chicago (Waldorf) Christmas Fair

closing ceremony Goethean Studies March 31 Friday 7:30

The following groups are needed to take care of various aspects of the closing ceremony . please consider helping with one of the following tasks.

A. the altar group. arranges the center space where there will be four candles and a bronze dish for receiving the ashes of the burned mandalas. see Dennis for supplies

B glass harmonica chorus. will play four glasses during parts of the ceremony. some practice is necessary this may also be eight people

C choir. this group will practice a score which is a reflection of the cosmic motions f or the day prior and at the time of the ceremony. Dennis will supply the data. The group will arrange it onto a music sheet and make an artistic presentation for the rest of the group during the ceremony.

D labyrinth . these people will construct a string labyrinth in the south side of the classroom on the afternoon of march 31. See Dennis for the plans and the supplies

E Dennis will ask Phela to play the harp but if anyone can also accompany the ritual this would be wonderful . Please see Dennis if you would like to do this.

E ruckschau group . this group will look for images which depict our year together to be placed at intervals along the labyrinth . Preferably the image will be small and will also be pictures but this is not necessary.

F two secretaries who will help Dennis with any last minute things such as runs to the Xerox place.

The Metamorphosis of Plants

by Goethe (1797)

THOU art confused, my beloved, at, seeing the thousandfold union

Shown in this flowery troop, over the garden dispers'd;
any a name dost thou hear assign'd; one after another

Falls on thy list'ning ear, with a barbarian sound.
None resembleth another, yet all their forms have a likeness;

Therefore, a mystical law is by the chorus proclaim'd;
Yes, a sacred enigma! Oh, dearest friend, could I only

Happily teach thee the word, which may the mystery solve!
Closely observe how the plant, by little and little progressing,

Step by step guided on, changeth to blossom and fruit!
First from the seed it unravels itself, as soon as the silent

Fruit-bearing womb of the earth kindly allows Its escape,
And to the charms of the light, the holy, the ever-in-motion,

Trusteth the delicate leaves, feebly beginning to shoot.
Simply slumber'd the force in the seed; a germ of the future,

Peacefully lock'd in itself, 'neath the integument lay,
Leaf and root, and bud, still void of colour, and shapeless;

Thus doth the kernel, while dry, cover that motionless life.
Upward then strives it to swell, in gentle moisture confiding,

And, from the night where it dwelt, straightway ascendeth to light.
Yet still simple remaineth its figure, when first it appeareth;

And 'tis a token like this, points out the child 'mid the plants.
Soon a shoot, succeeding it, riseth on high, and reneweth,

Piling-up node upon node, ever the primitive form;
Yet not ever alike: for the following leaf, as thou seest,

Ever produceth itself, fashioned in manifold ways.
Longer, more indented, in points and in parts more divided,

Which. all-deform'd until now, slept in the organ below,
So at length it attaineth the noble and destined perfection,

Which, in full many a tribe, fills thee with wondering awe.
Many ribb'd and tooth'd, on a surface juicy and swelling,

Free and unending the shoot seemeth in fullness to be;
Yet here Nature restraineth, with powerful hands, the formation,

And to a perfecter end, guideth with softness its growth,
Less abundantly yielding the sap, contracting the vessels,

So that the figure ere long gentler effects doth disclose.
Soon and in silence is check'd the growth of the vigorous branches,

And the rib of the stalk fuller becometh in form.
Leafless, however, and quick the tenderer stem then up-springeth,

And a miraculous sight doth the observer enchant.
Ranged in a circle, in numbers that now are small, and now countless,

Gather the smaller-sized leaves, close by the side of their like.
Round the axis compress'd the sheltering calyx unfoldeth,

And, as the perfectest type, brilliant-hued coronals forms.
Thus doth Nature bloom, in glory still nobler and fuller,

Showing, in order arranged, member on member uprear'd.
Wonderment fresh dost thou feel, as soon as the stem rears the flower

Over the scaffolding frail of the alternating leaves.
But this glory is only the new creation's foreteller,

Yes, the leaf with its hues feeleth the hand all divine,
And on a sudden contracteth itself; the tenderest figures

Twofold as yet, hasten on, destined to blend into one.
Lovingly now the beauteous pairs are standing together,

Gather'd in countless array, there where the altar is raised.
Hymen hovereth o'er them, and scents delicious and mighty

Stream forth their fragrance so sweet, all things enliv'ning around.
Presently, parcell'd out, unnumber'd germs are seen swelling,

Sweetly conceald in the womb, where is made perfect the fruit.
Here doth Nature close the ring of her forces eternal;

Yet doth a new one, at once, cling to the one gone before,
So that the chain be prolonged for ever through all generations,

And that the whole may have life, e'en as enjoy'd by each part.
Now, my beloved one, turn thy gaze on the many-hued thousands

Which, confusing no more, gladden the mind as they wave.
Every plant unto thee proclaimeth the laws everlasting,

Every flowered speaks louder and louder to thee;
But if thou here canst decipher the mystic words of the goddess,

Everywhere will they be seen, e'en though the features are changed.
Creeping insects may linger, the eager butterfly hasten,--

Plastic and forming, may man change e'en the figure decreed!
Oh, then, bethink thee, as well, how out of the germ of acquaintance,

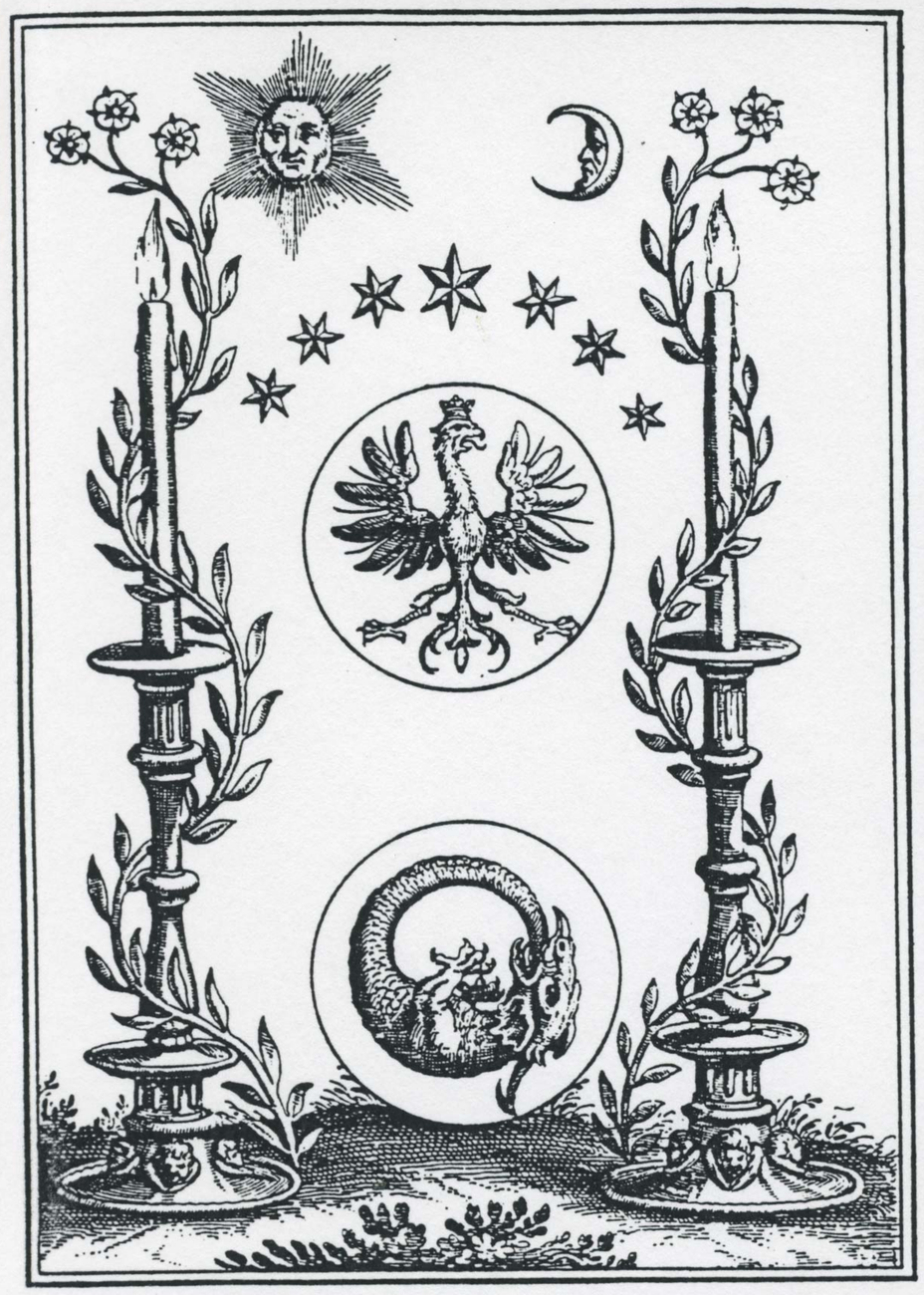
Kindly intercourse sprang, slowly unfolding its leaves;
Soon how friendship with might unveil'd itself in our bosoms,

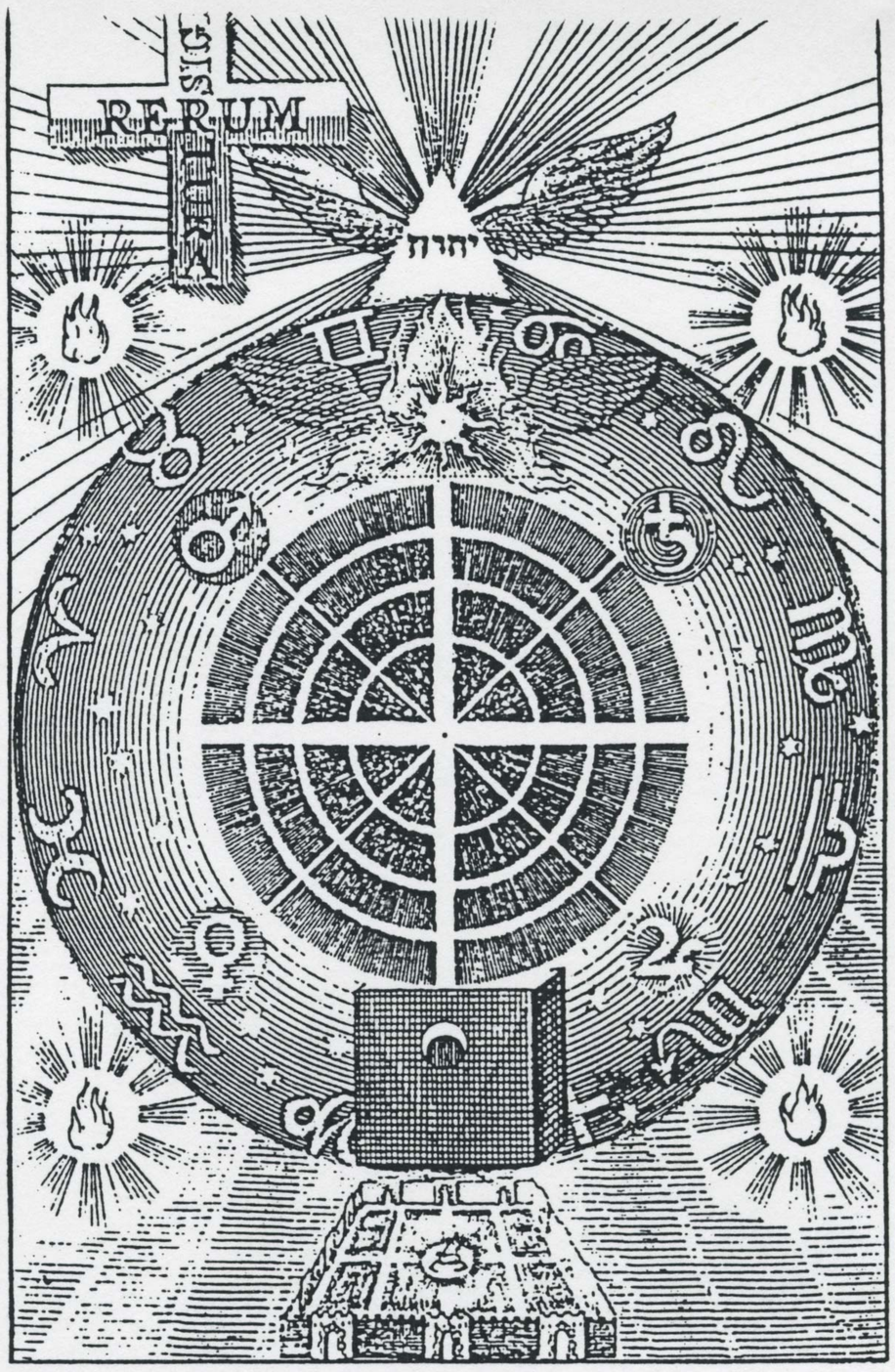
And how Amor, at length, brought forth blossom and fruit .
Think of the manifold ways wherein Nature hath lent to our feelings,

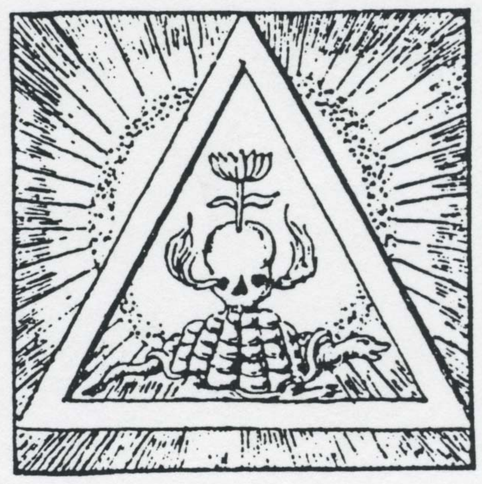
Silently giving them birth, either the first or the last!
Yes, and rejoice in the present day! For love that is holy

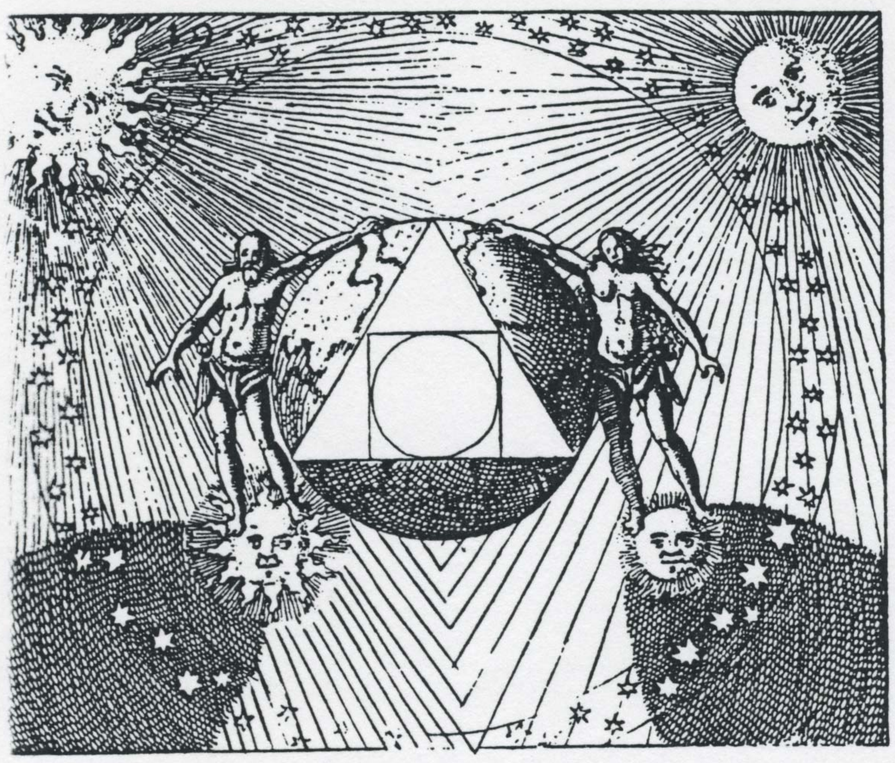
Seeketh the noblest of fruits,--that where the thoughts are the same,
Where the opinions agree,--that the pair may, in rapt contemplation,

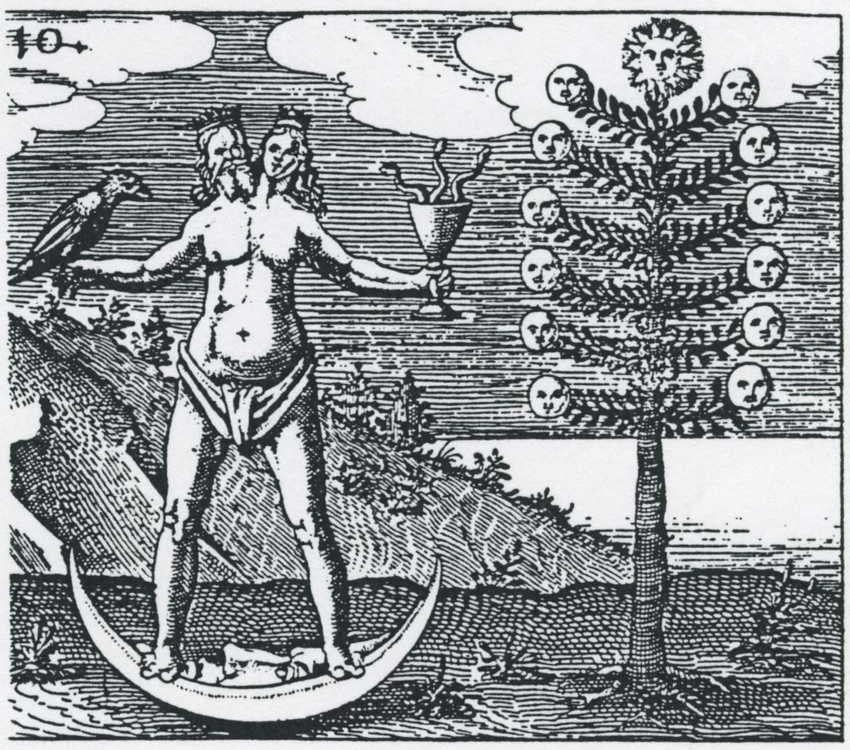
Lovingly blend into one,--find the more excellent world.

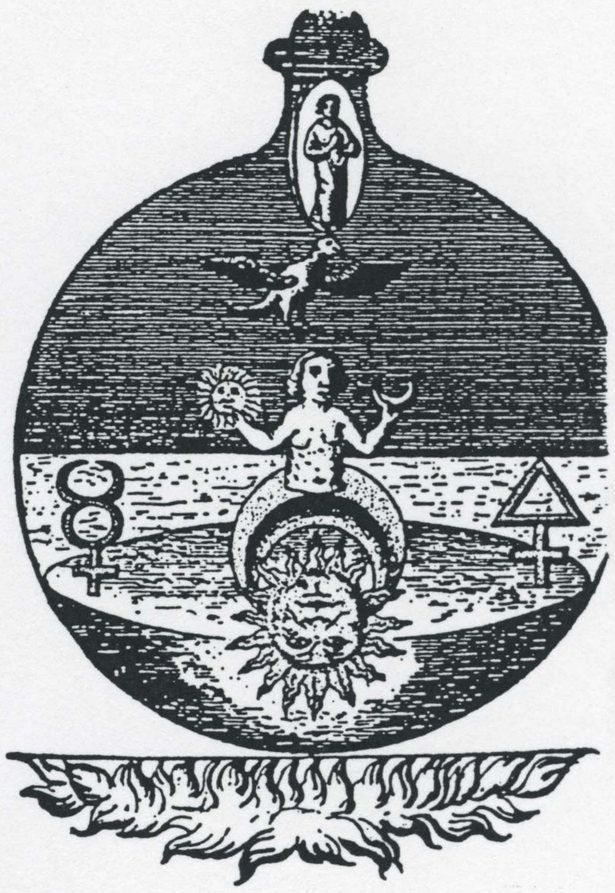


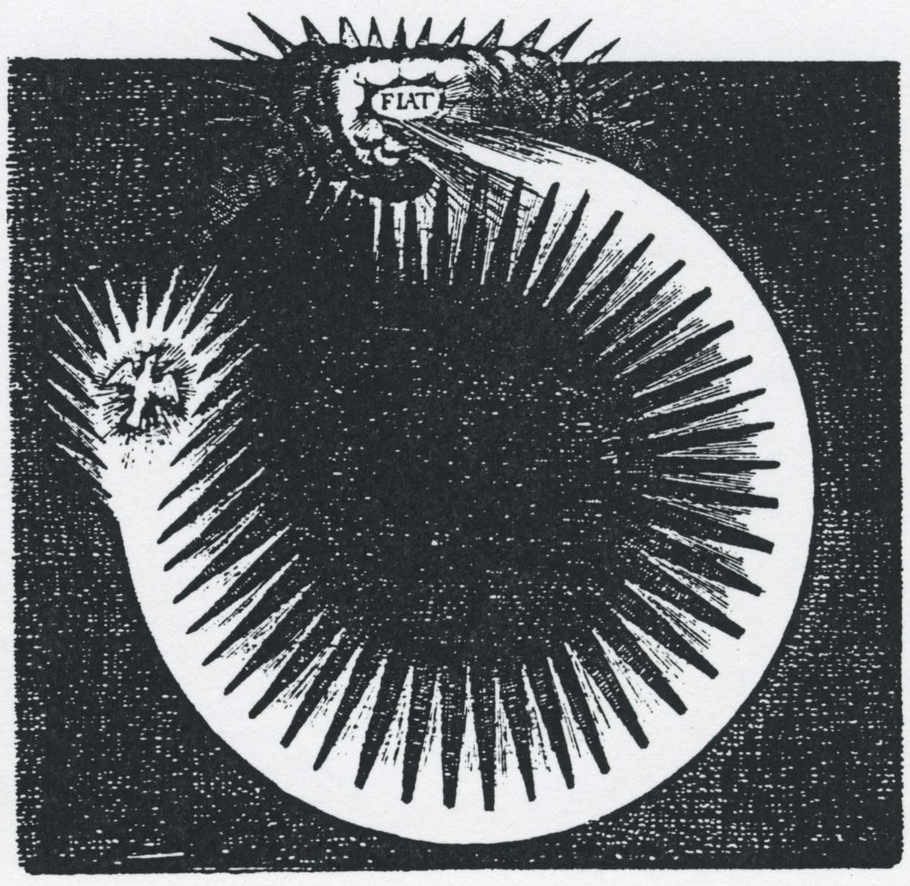

SIGILLUM
RERUM
יהוה










FIAT

- Tree of Knowledge - Central Nervous System
- Tree of Life - Vascular system

old Adam - Named everything
New Adam - VERB everything - become a creative heirarchy

What you can consciously forget is yours, and what you hold onto will be taken.

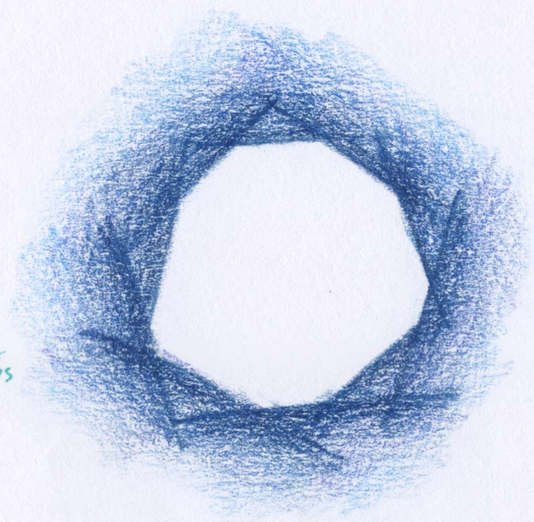
Expectation prevents giving
Pushing prevents receiving

I am a meaning giver — through the focusing of my attention.

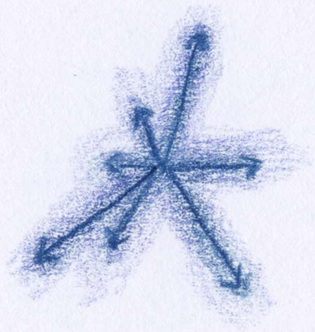
SALT

Process

Salt in the levity state.
Susceptible to the planar forces of the cosmos



Substance

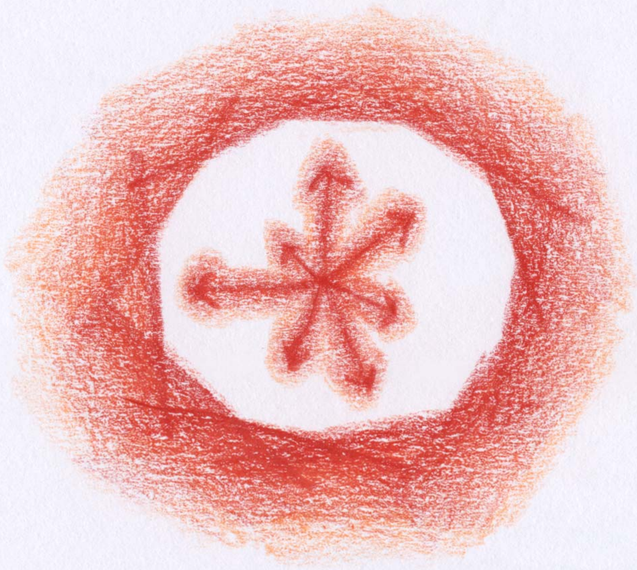


Salt: From nothing to something.
The preserving of life.

Salt - broken down ... into DUST.
The mineral consciousness - intellect
DUST

Dust has the property of combustion w/out sulfur

SULFUR



Substance

The salt + the sulfur together = sulfur
(The mineral + fire together)
Make the parts more intimate.

ASH →

Process

Sulfur: The fat of the ROCKS.
A sticky fire.

HERMETIC ☿

- Mother birth
- His own ~~death~~ by beginning the process (initiation)
- His birth as an alchemist : to purify his soul

Hermes Tresmegistus - "Thrice-born", the "Triple Mage"
Ancient Egyptian Adept - the first Western Alchemist

- How has it become like this?
- The wish to do better.

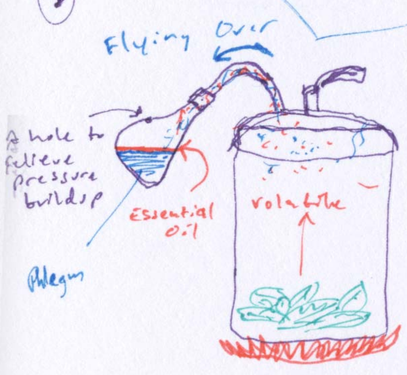
★ The love of the deed is the central focus of the soul ... not the results. ★
P R A C T I C E I N R H Y T H M

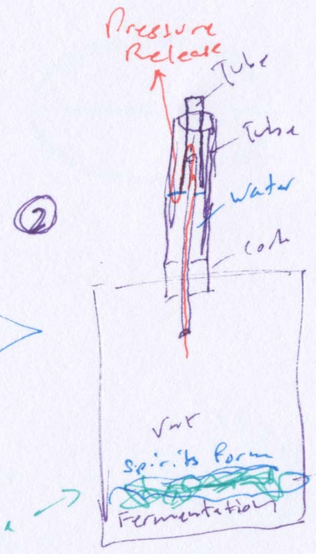
Study, Work, Work, Work, Pray

THE SPAGYRIC PROCESS - FOR PLANTS

Problem w/ plants — its salts are clogged w/ oil... cannot dissolve the salt into solution

Steam the plant (Lemon Balm) in a hermetically sealed vessel (pressure cooker).... add fire (will) + c
Steam drives the oil out... steam lifts the oil out through the tube into the reciever.

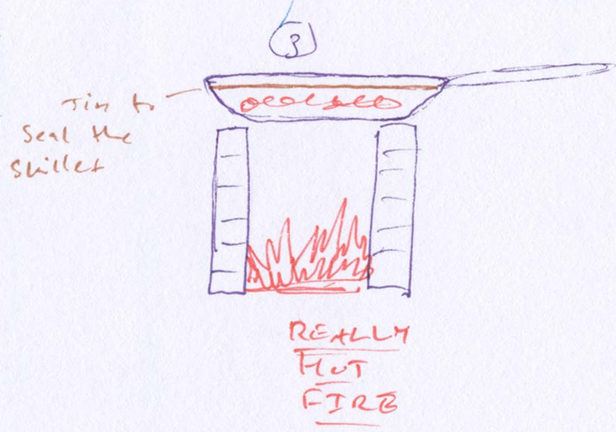


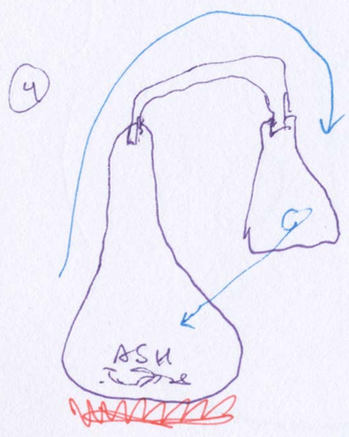


Spirit - something universal to all plants (the spirit of the plant)
☿ the part that comes from the plant in fermentation. - Alcohol - WINE
(can marry the salt + sulfur of the plant...)
Alcohol seeks the periphery - what is left is phlegm.

Dry out the leftover substance from the fermentation process.
Burns to charcoal. Grind the ash. Put in rain water. Salts come out
Evaporate the water, get the orange stuff left over in the bottom...
but if you burn it VERY hot, the ash will be white.
When Burned in a hermetically sealed chamber, the acids of the salt stay... if not sealed, the acids fly away.

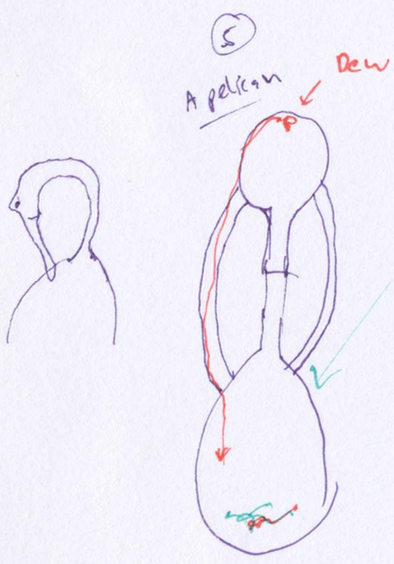
Gravity Base \ / Levity Acid
SALT





Whitening the salt -
Heat the ash in water.
Recombine from the second flesh) one way
and do it over + over...

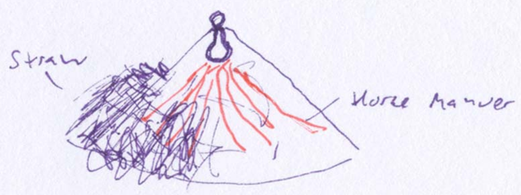
Put white ash in rain water + let it s.t.
Pour it into a dish + let evaporate...
Crystals (well-formed) will be left



Salt + oil put in the jar. Put the pelican in a heap of horse dung
So the top is out in the air.
Droplets of oil are pushed through the salt by the heat of the horse dung.

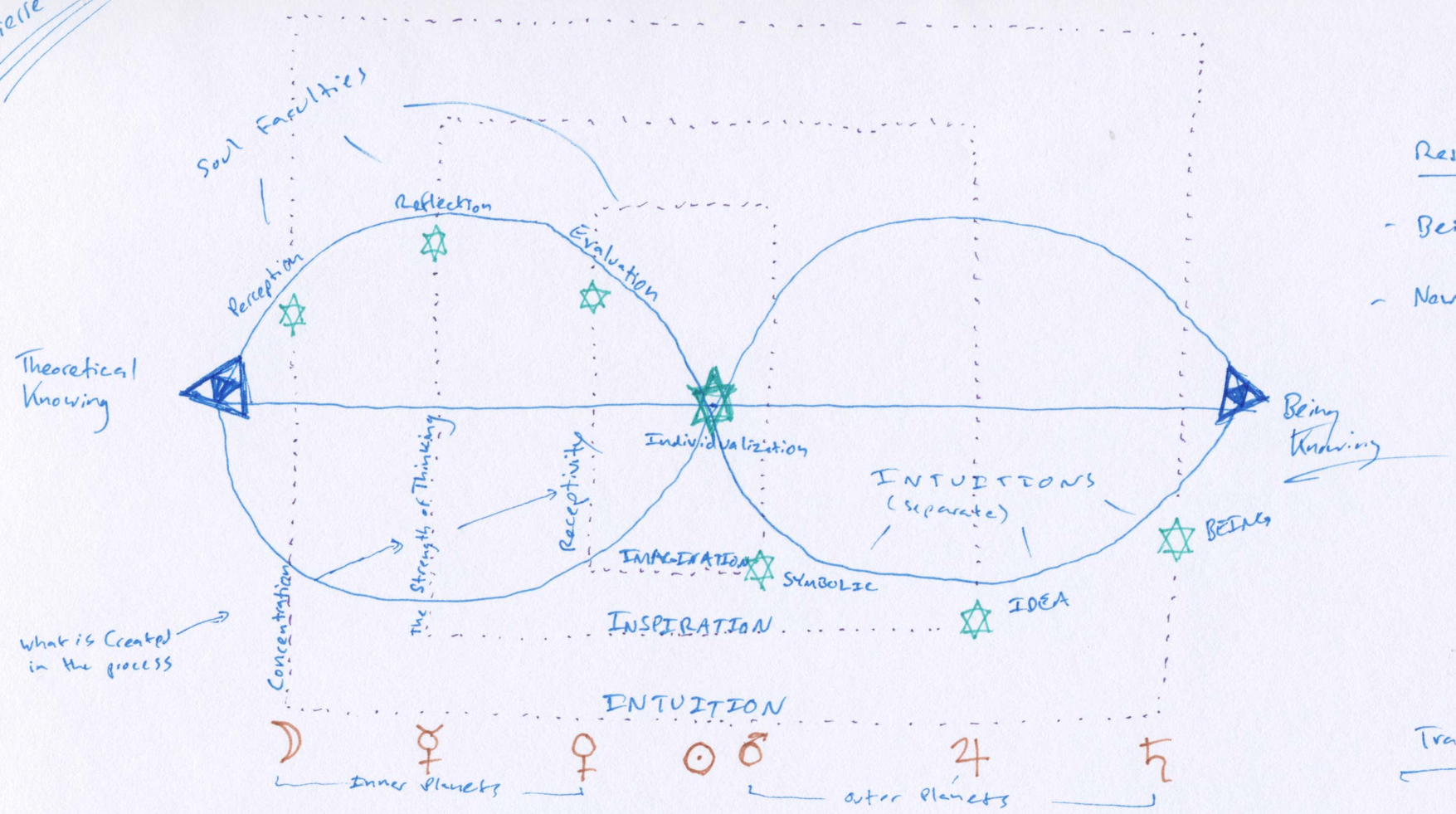
Circulation / Digestion.
After 4 or 5 days of evaporation + condensation the oil goes into the salt... put more oil in + wait... and again, until the salt is saturated w/ oil.

Then pour the spirits on top and seal it for 40 days...
goes through a digestion... salt, oil + spirits lift to fall... lift + fall...
periphery - center... then you have an ESSENCE. A Spagyric ENS.



Pierre-Eve

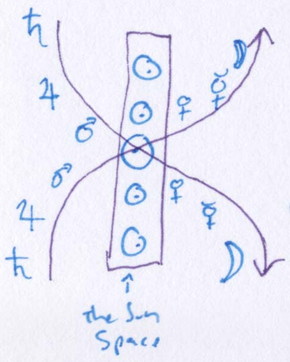
MEDITATION PRACTICE



Results of Meditation

- Being Knowing
- New Relation to Reality

Transform your relationship w/ the world



THOUGHT MEDITATION — summarizes the essential / summarize the summary — Focussed w/out effort.

Perception - the perception of the meaning of the text. (creating concentration) ~~Worldless, Historical~~.

Reflection - contemplation of the meaning. Musing, Aspecting. Word-less thinking. Associative

Evaluation - suspends judgement... suspends itself. Receptivity is a QUESTION — an invitation
"Where am I in this?"

Subject "Eats" the object

Individualization - Is a reaction of subject to object. Reaction to: Idea, Emotion, & Senses (t, O, —) — The Host, the Witness
A question on the nature of the origins...
"What is it?" "I am that, I am not that..."

∞

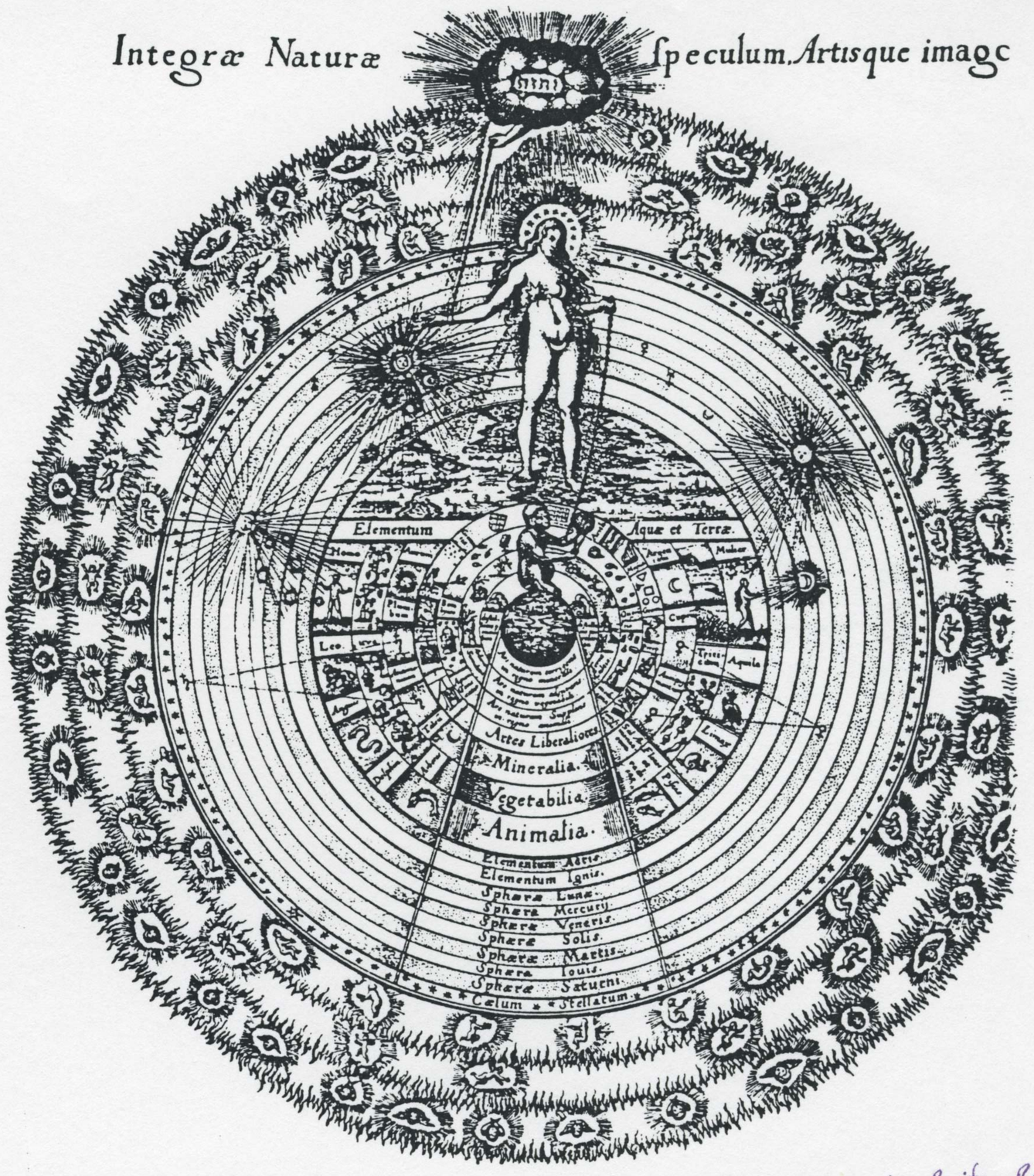
To transcend the "personal" — object becomes pure subject

Subject/object becomes freed from self & universalized

Symbolic Intuition - Where are the pictures? Rich in experience but enigmatic.
Immediate. Coercive. Global. Self-evident but enigmatic. Extrapolative.

Idea Intuition - Move the pictures... "What does it mean?" (Immediate • self-evident....)
Like formulas ("The human being is the fire of the earth" "I live in the living logos")
RICH. Structuring ideas.

Being Intuition - Intuition per-se. One becomes different... transcends the person.
Free from the coersion. Freed from SELF. Moral Qualities in Paradoxical Form
(Responsible but free. Feel close but far. Feel brotherhood but are alone...)
Subject and object are married. Continuity of consciousness. — Being is Being
"Who is behind the idea?"



Spagyric Process: Separate, Purify, Reunite

Membrane - Resistance to our own process. A TRIAL

Apply will to thinking.
Willing + understanding
Applying will to the picture
"Is this image real?"
"How?"

Self-Image

Give it away

Lift the corpse of into consciousness

Verifiable Cognition "There is still a higher order..."

Peacock (Temptation to use power) "The golden chain."

Wait in Silence

Imagination

Arising of images

Goose

Reflection. An image of itself.

REACTION No wings - cannot transcend itself buried in the earth

Nerve

Blood

Inspiration

Thinking (Raven)

Adam's skull

The Sense World

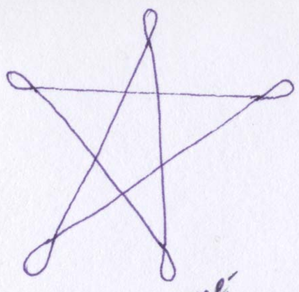
Intuition

Senses w/out Cognition
THE FACTS
Sensation comes in - goes out

♄, ☽, ♂ : Concentration
Separation

♂, ☉, ♀ : Contemplation
Purification

♀, ♃, ☿ : Meditation
Reunification



charge at the membrane-
Fear, Anxiety, doubt

Esotericist- learn how to hold the charge-
Do not discharge unconsciously.
Gives access to a Field of charge

Native American Medicine Wheel

Wohogas - turned 4 points into 12
Focus from animals to human

White — GIVE AWAY Buffalo Death, wisdom — RED

LOOKS WITHIN Bear — N — W — E — SEES FAR Eagle Illumination — Yellow

S — INNOCENCE Mouse Life, Trust — Green

Life is lived for EVERYONE.
Our sacrifice is nutrition to the Heirarchies
I N R H Y T H M

GIVE AWAY -
Give away all you ever knew
The crown of Self-knowledge

Membrane -
Resistance to our own process.
A Trial ... self-image

The problem of Contemplation -
How to learn to Hold a charge, until you are invited across the membrane

CHARGE

+ sulfur resin

time

SELF-IMAGE

- Space

salt glass

Great torn apart
Where you become your teacher
Begin to see your own mistakes.

Pelican

- Nothing is given -
You realize YOU DON'T KNOW what you know

You say but do not know.

Ideas become real through perception
Apply will to thinking.
Willing understanding.
Applying will to the picture (movement)
"Is this image REAL?" "How?"

Lift the corpse up into consciousness

Verifiable cognition
"There is yet a higher order"

PEACOCK

Temptation to use power.
The "Golden Chain" in alchemy

♂

Come down from the mountain and learn how to survive in the world again, without destroying the community.

Replace information with CAPACITY

Swan — The task of our age.

You know but cannot say..

Wait in Silence
Hold onto the Knowing until the question is asked. (You will be asked)
-The mark of modern mystery practice-

Unknowing. To be rid of your KNOWLEDGE

♀

IMAGINATION

Blue wing - NERVE Red Wing - BLOOD

Arising of IMAGES
Reflection
Sees an image of itself.
REACTION

GOOSE

No Wings -
cannot transcend itself
buried in the earth

Dove

Holy Spirit, bringing the sacrament
Just do it. - THE WORK-

Both flowers and fruits on one tree.
We get back to the tree of life lawfully
(through the word)

The gestalt comes to us from someone else.

♃

INSPIRATION

Raven
(Thinking)

Senses w/out Cognition
The FACTS

the Sense World

The raven, scavenging the Sense world for Facts.

Wings aloft - potential for transcendence

Adam's skull - where Seth placed the seed of the tree of Knowledge, under Adam's tongue, where the new tree arises from in imagination.

Serpent - Senses - Coming in + out

Adam's Skull

♄

Time falls into space at the membrane of ♄
Inside ♄ the law is resistance
(law of minimal surfaces)

We become aware of the Being behind the question.

Rebirth of spirit from the Tomb of the Earth
Awaken w/ new soul

We want to become like the Inspirer.

"GOD is in it"

"Everything that was made was made"

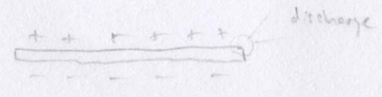
"This will change"

☿

INTUITION

The Sparrow
(Sparrow = Freedom in Hebrew)

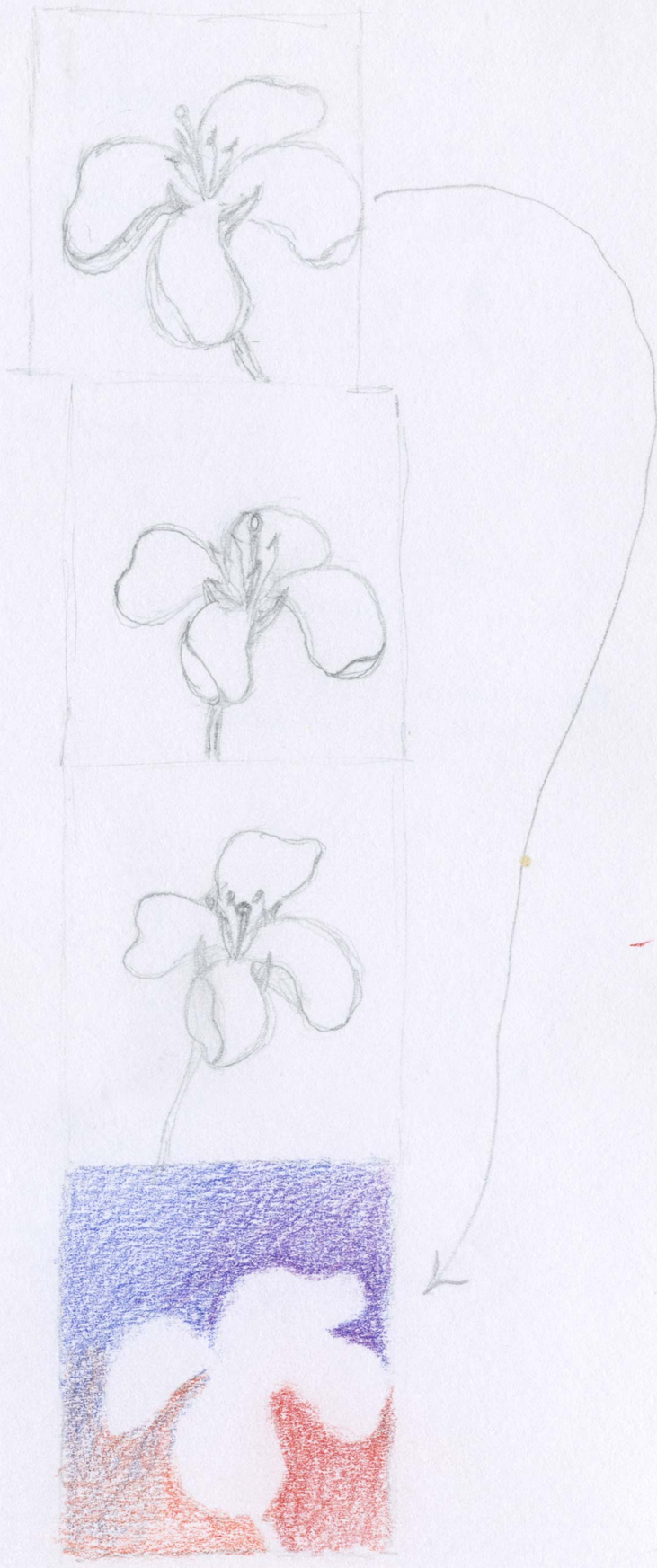
Charge -



Many layers = tissue
Holds a great charge.
Has a Field.

less discharge
b/c no points.

944-7266 - Linda



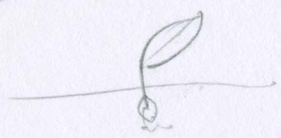
Roses- ultimate dicotoledon

Lilys- monocotoledon

-Palm-
-Wheat- (grains)
-Corn-
-Grasses-

grasses

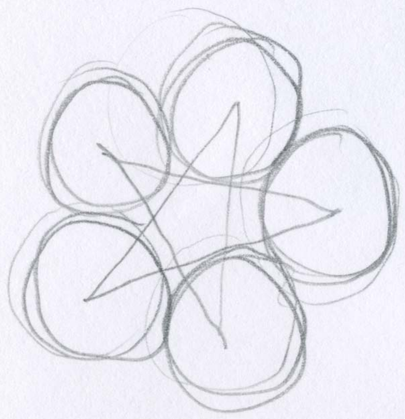
polarity

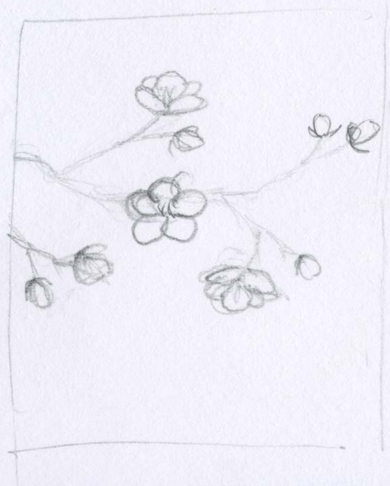


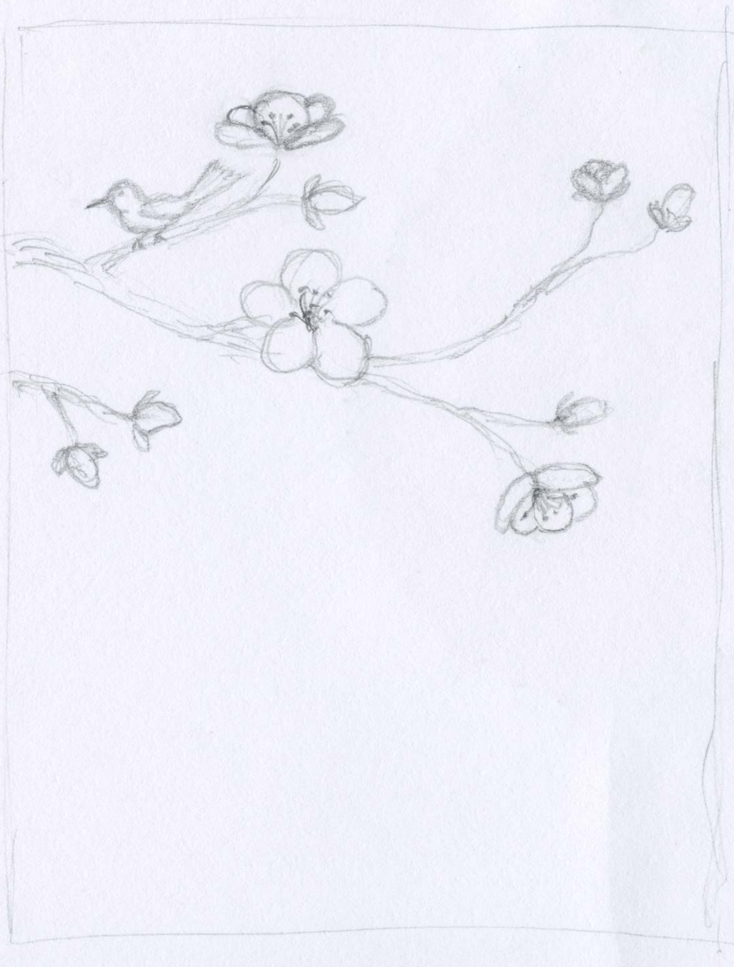
Appears at cretaceous collapse

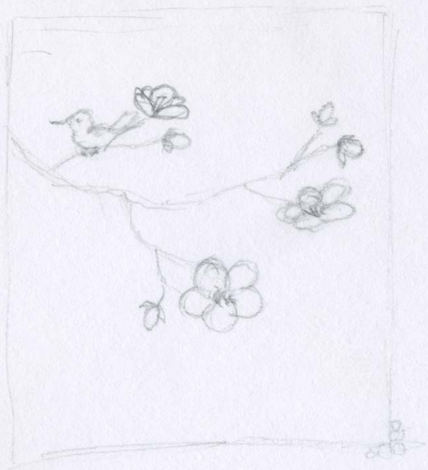
Lily- succulent roots, very little root. No branching.
Perianth- calyx & corolla together (whatever is leading to the anther)

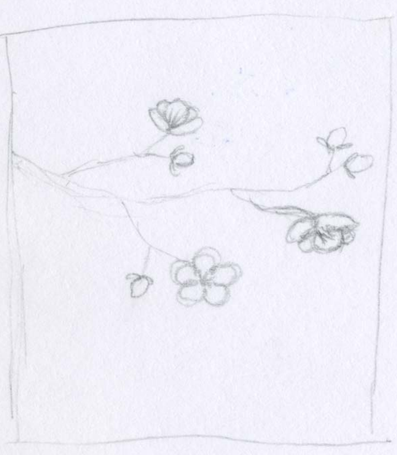
Roses strong wood, branching,
profuse flowering. Strong earth.
Protect self (thorns). Loss of life (cambium)

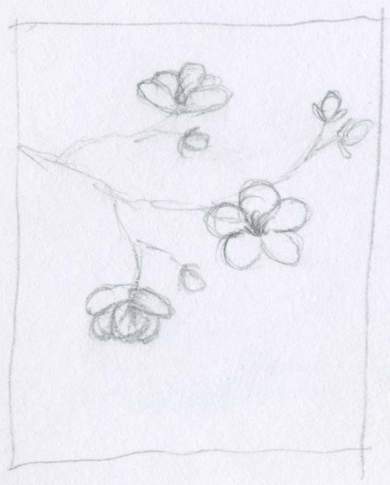


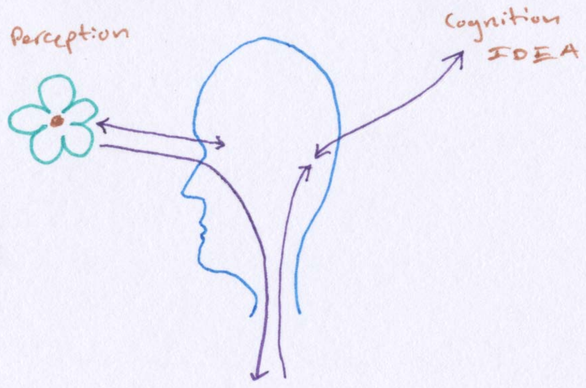






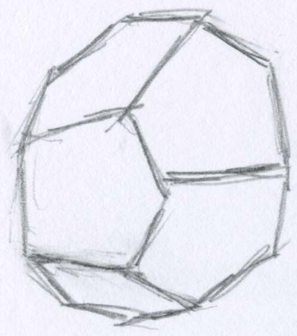


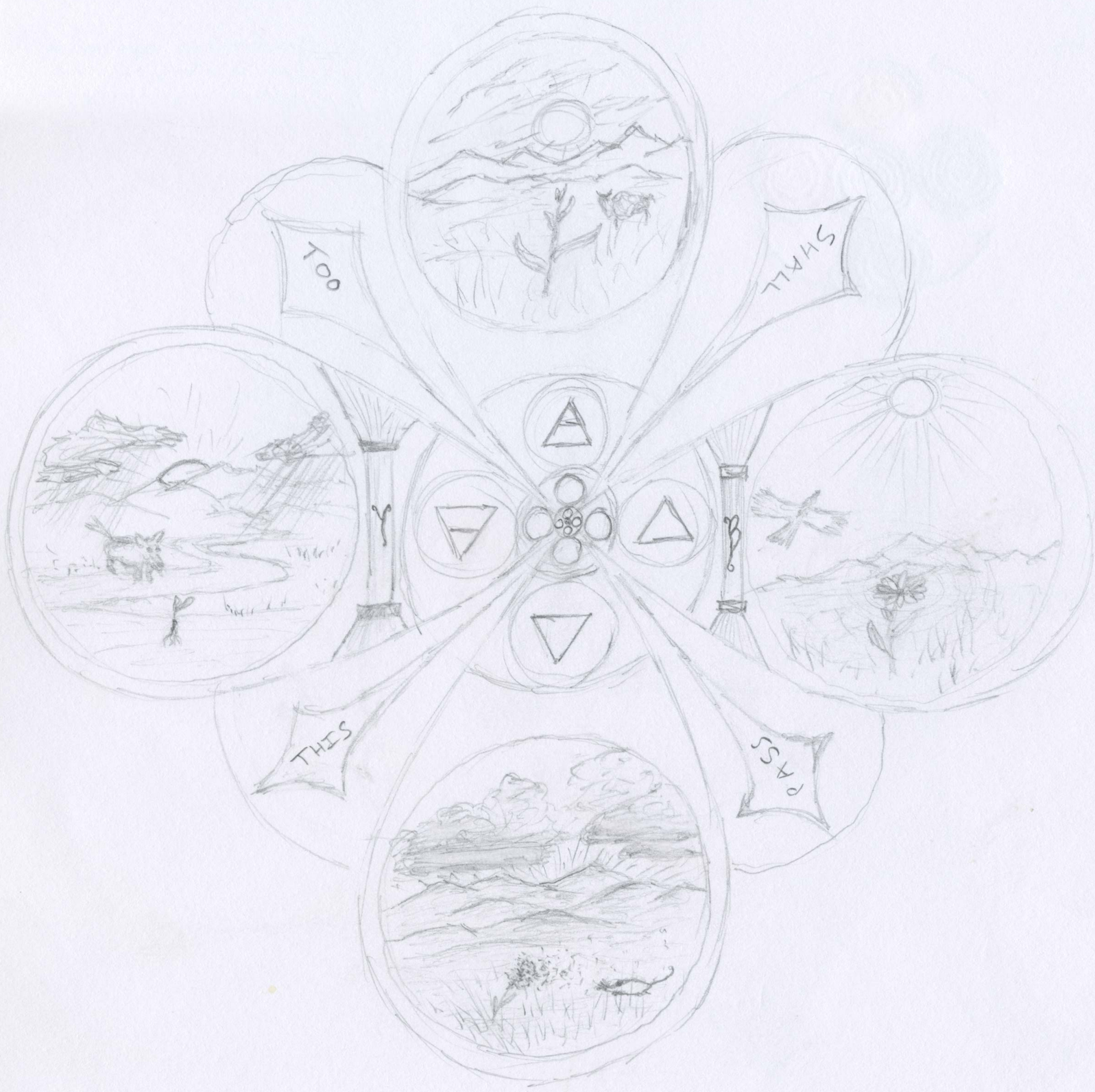




- We must find corroboration of the sense world OUTSIDE the sense world.
  ... we must look for the idea + the process.
- We must learn to WILL the image — not the image "out there" but ":in here"
- Connect the image to the thing CORRECTLY. From ☽ to ♂
  Move to the realm of idea.
- Move from concentration to contemplation in ♂, see both the idea and OURSELVES ... a relationship ... that there is "something else" behind the idea ...

Insects - the Elemental Double (Doppleganger) of the PLANT.





DREAMING

Knowledge of the Higher Worlds

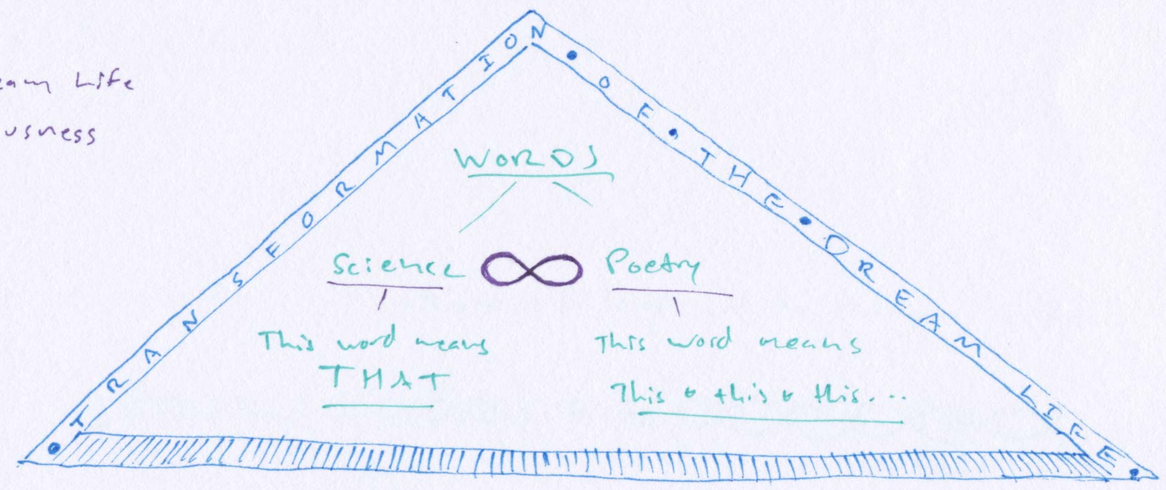
Splitting of the Soul Forces
Transformation of Dream Life
Continuity of Consciousness
] Building the Hut

"Halfway back to old Moon"

Culture came out of DREAMING.

Must Enter our Dream life consciously.

Spagyric Process · split the forces - Splitting of soul forces
Purify them - Transformation of Dream Life
Reunite them - Continuity of Consciousness



The value of practice is that we learn how to practice, nothing more.

- To learn how to live in the moment of practice as a free deed.—

THE ANSWERS COME AS QUESTIONS.

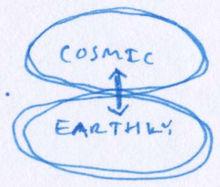
The Transcendent Universe — Harrelson Bamford

Levels of Will

- Self-Pleasure (just for me)
- Pleasure For others (still gives me pleasure)
- Tact / Prudence (Do it b/c others do it)
- Law / Jurisprudence (Do it b/c it is right, right?)
- Duty (bottom line is power, but done individually)
- Conscience (the thing just needs to be done ... don't expect any result. But still "pricked" by conscience)
- Free Deed (no sympathy/antipathy, expects nothing, is not forced, acting out of the love of the action)

↑ Goal of Meditation

The role of the Human — to disenchant nature. -RS TO AWAKEN.



Lawful Relationship

The becoming was intended, but not what has become.
We must redeem what has fallen into matter.

The flower is a corpse that is an element in the biography of a being. →

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