



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.

### FEAR BANISHES THE WILL.

- 1. THOUGHT
- 2. WILL
- 3. EQUINAMITY <sup>Balance of</sup> <sub>FEAR, DOUBT, HATRED</sub>
- 4. POSITIVITY
- 5. OPENMINDEDNESS

★ 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

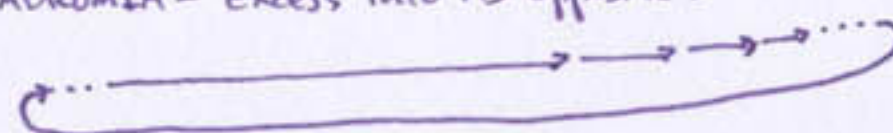
THINKING • INTELLIGENCE — Creative

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)

IMAGES SPEAK IN ARCHETYPES.

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

Overload the intellect unit; it succumbs to the intelligence.

RHYTHM REPLACES POWER.



CENTRIC



PERIPHERAL



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

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

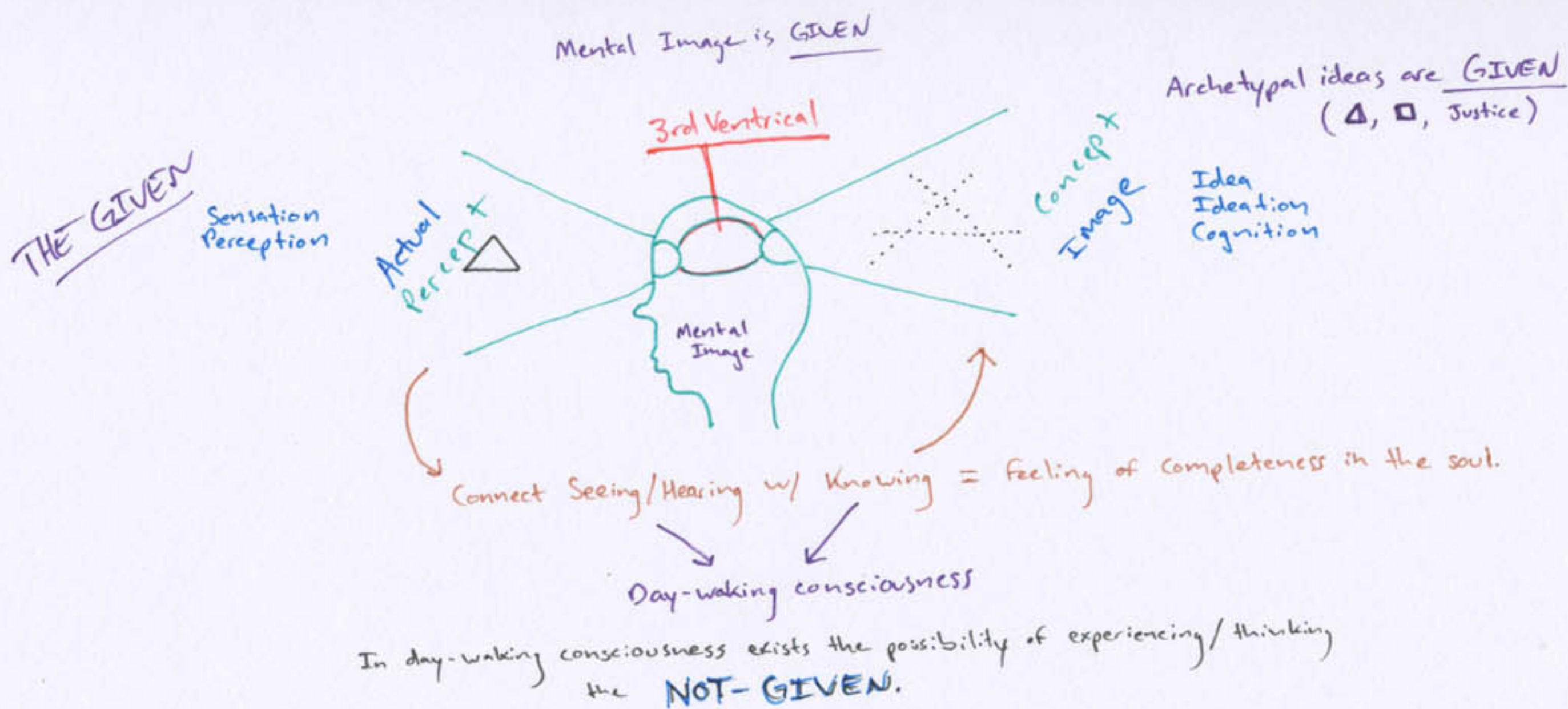
\* Redirection. Return to awareness. \* Exciting / Energetic calm

\* Calm purposefulness

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

PEACE EXERCISE:





Our ability to know is limited by what we know.

## POLARITY

- Opposites
- Complementary
- Reciprocals

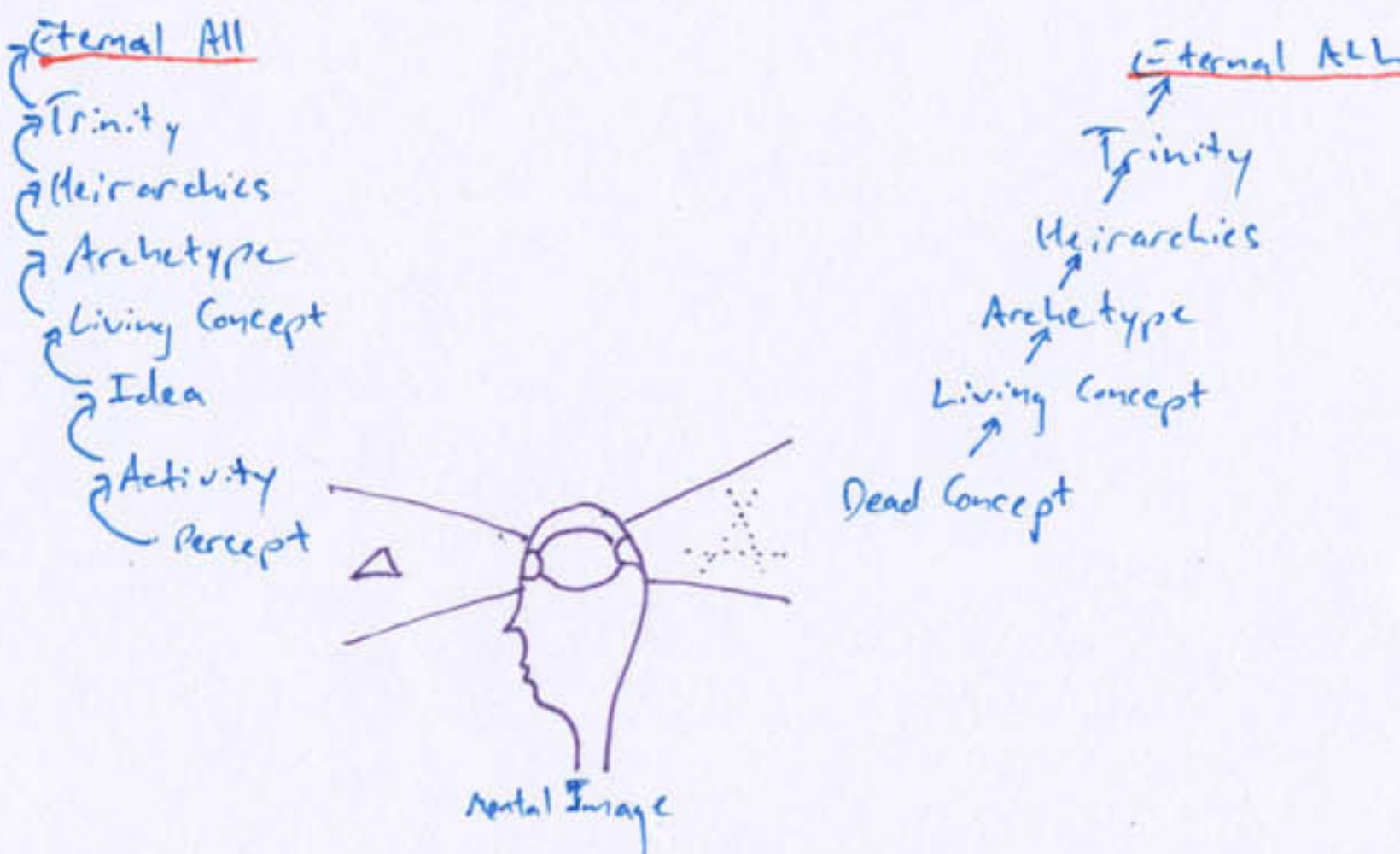
Not a REAL line but an IMAGE of a line.

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

★ IDEA (wisdom) → MOVEMENT (process) → FORM (corpus) ★

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

Substantia { Being — (Hierarchies)  
Revelation — (Archetypes)  
Ongoing Work — (manifestation of Archetypes)  
Wrought Work — (this object)



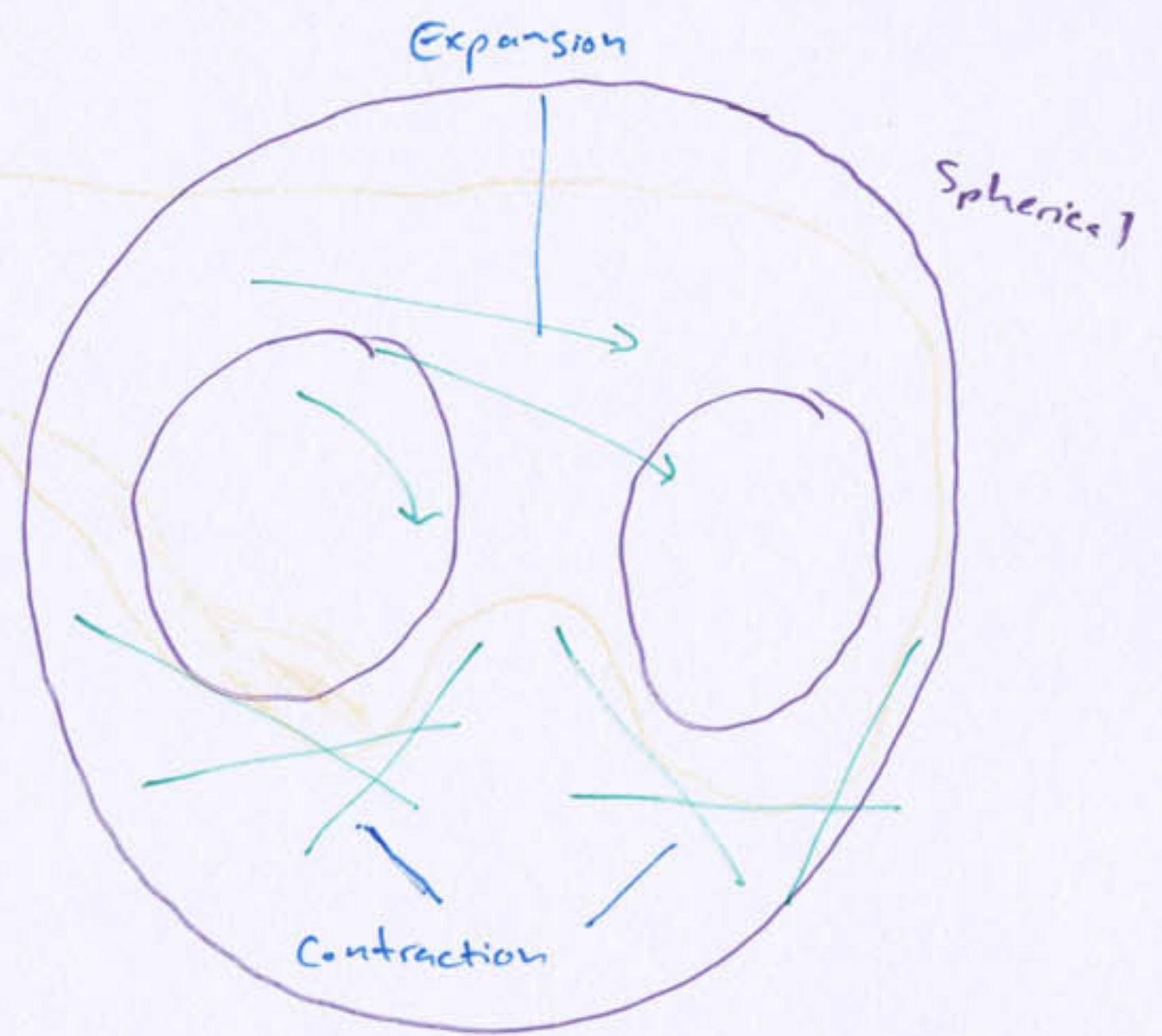
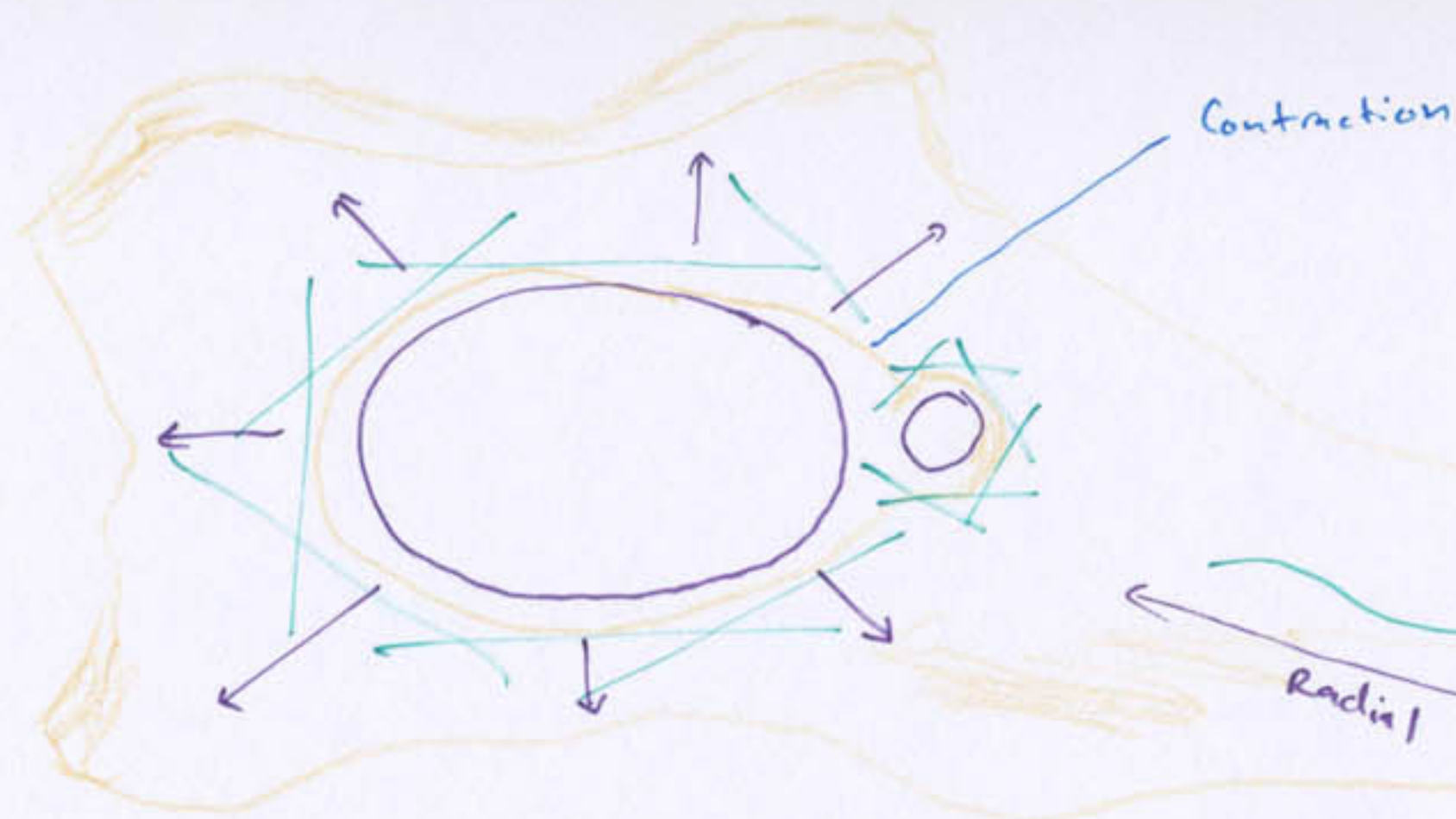
I am a RECTIFIER.

Peace Exercise: The location of SLEEP and the location of AWAKENESS are different.

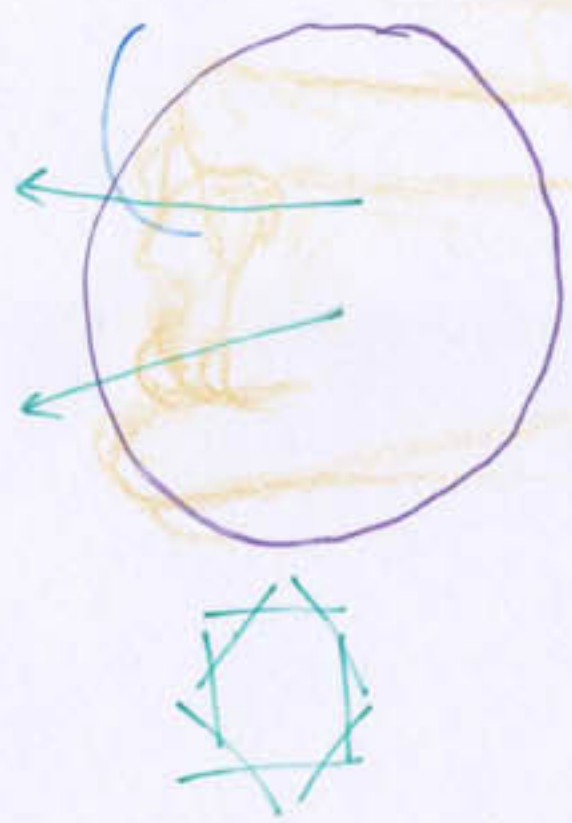
This is a diagram of a THOUGHT:

A thought remains as a mental residue for a short period of time — until another thought occurs.





Contraction



Expansion



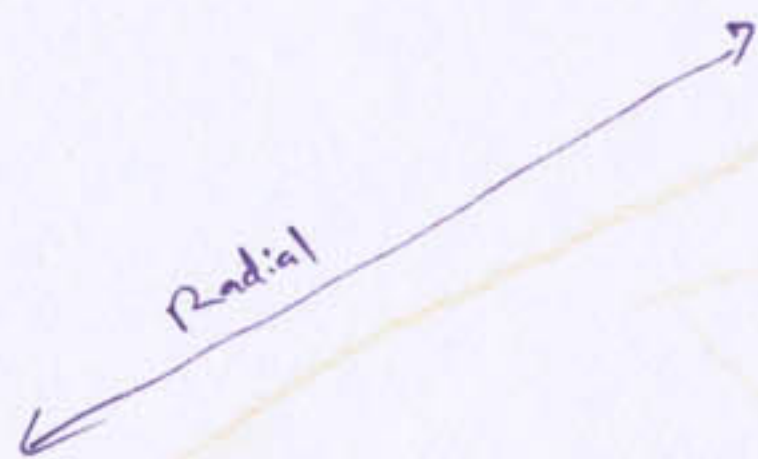
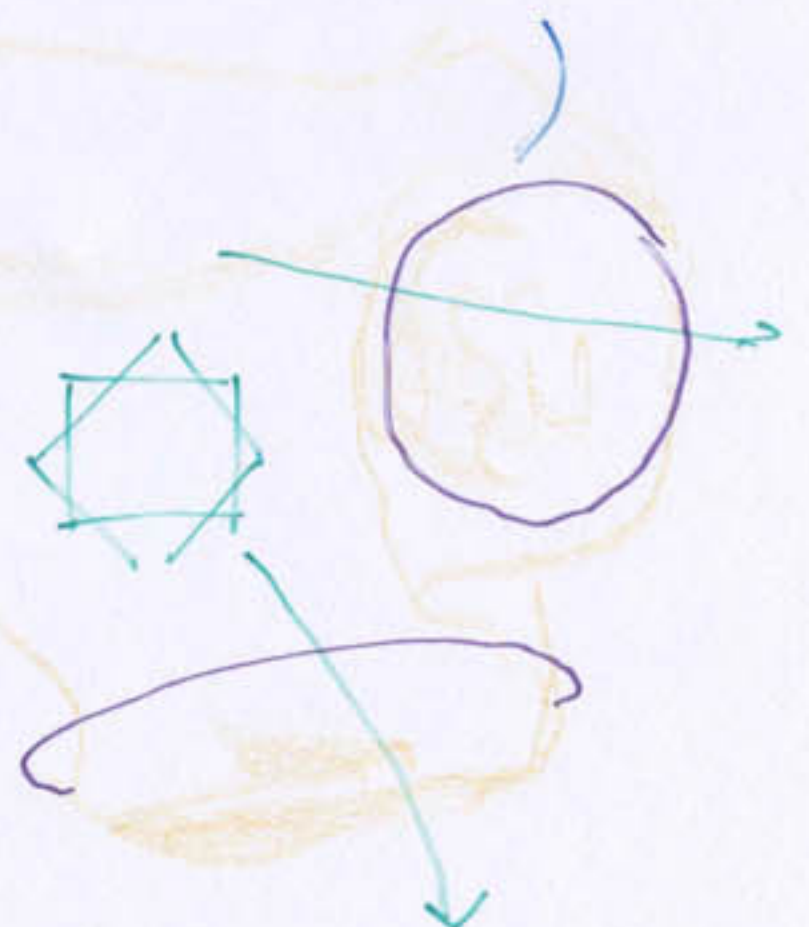
Radial



Spherical



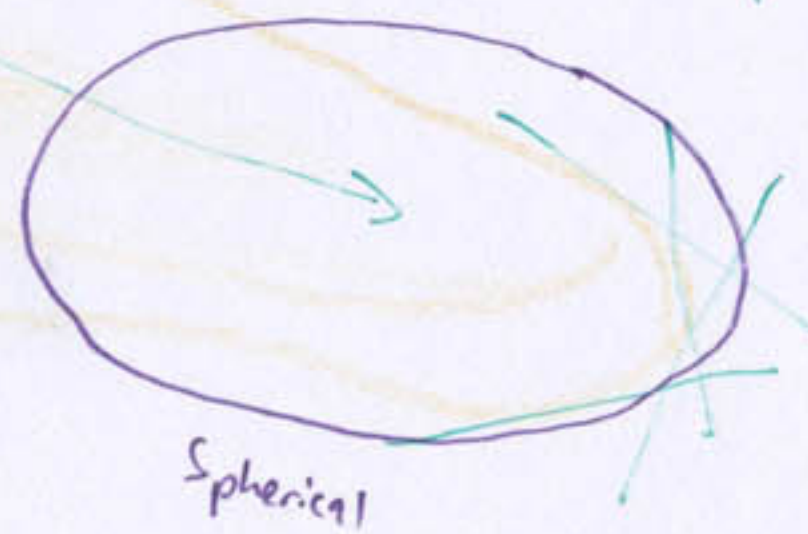
Contraction



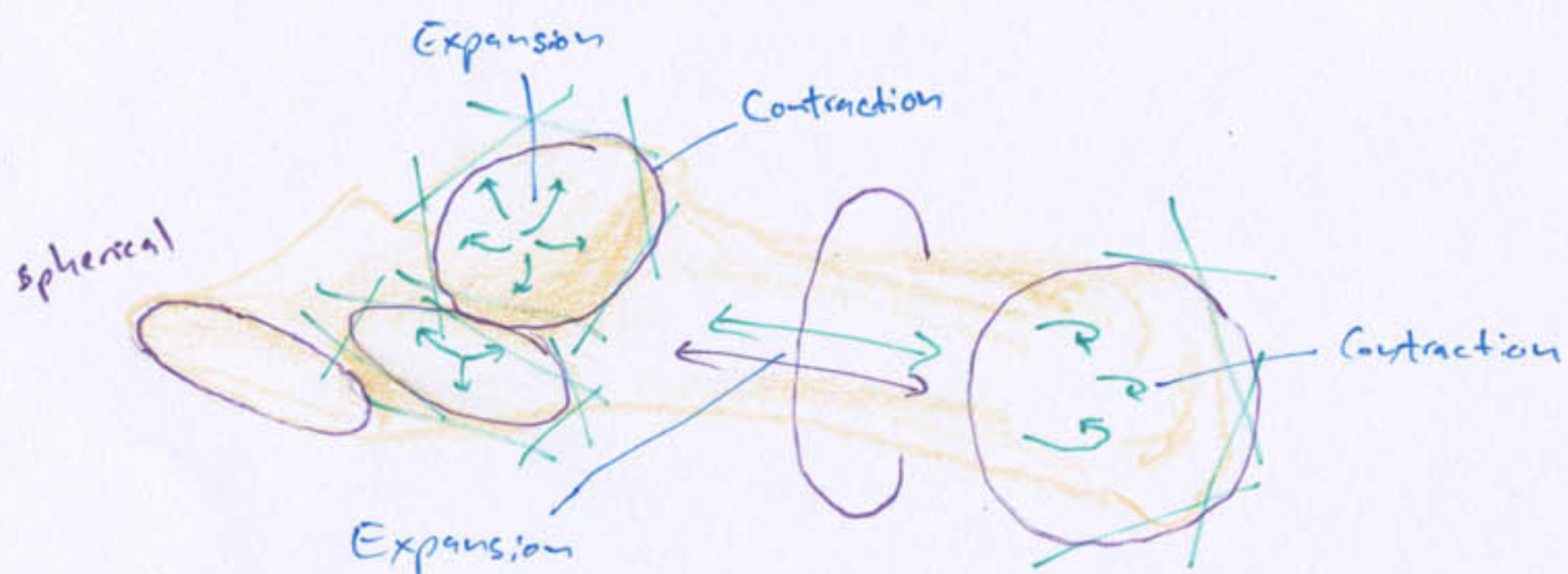
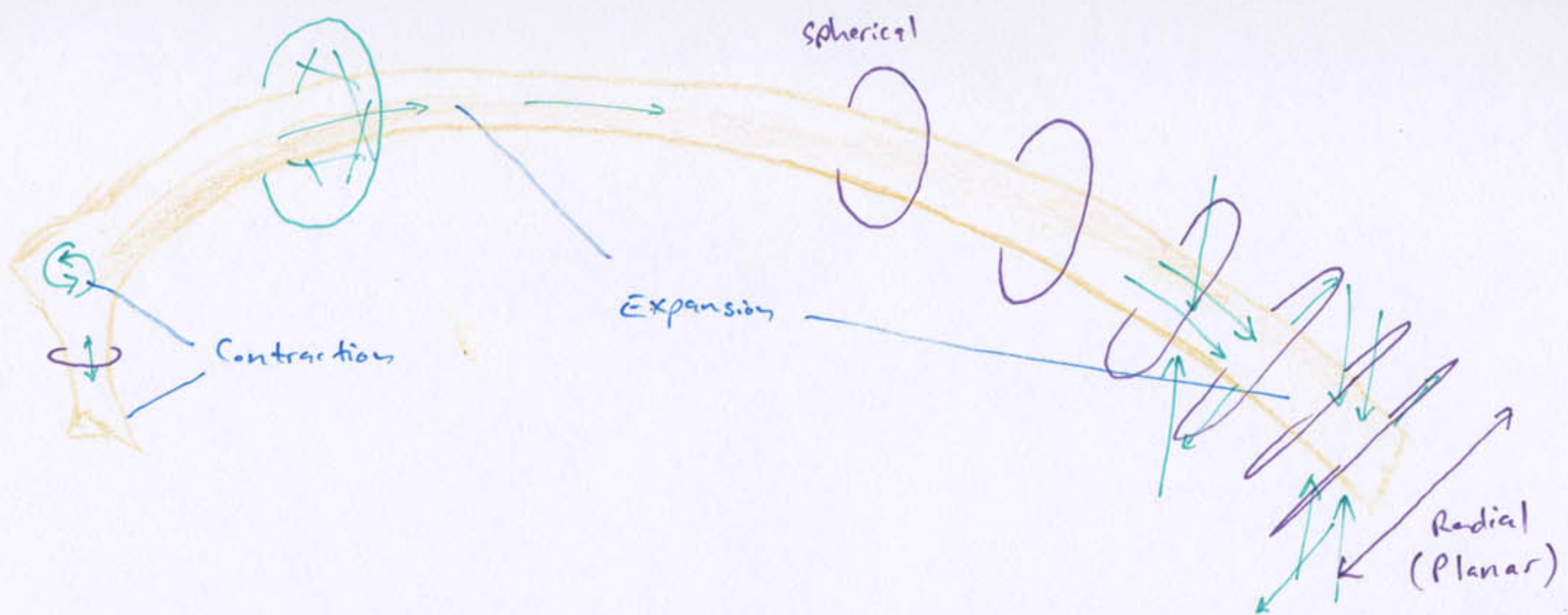
Radial

Expansion

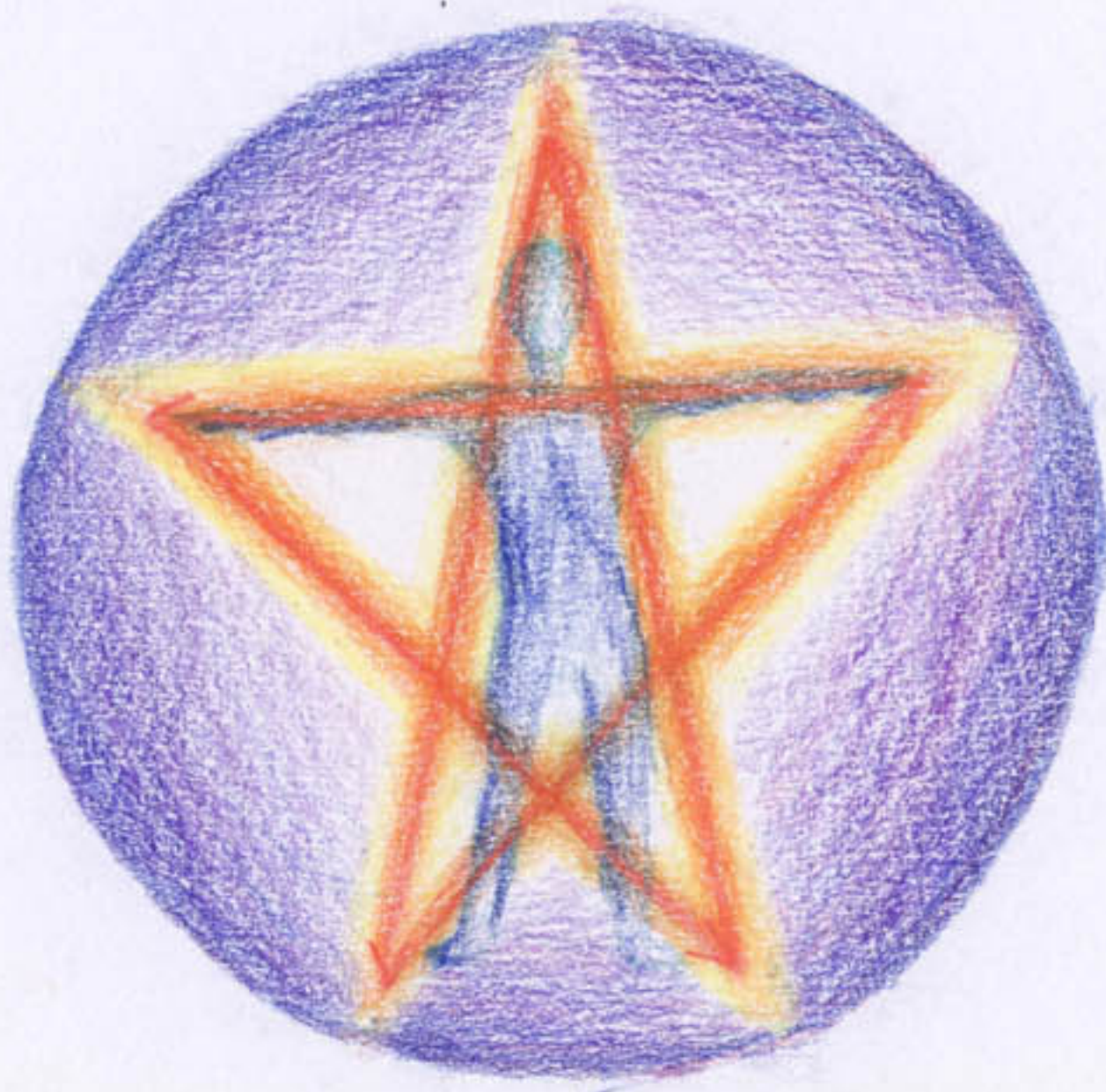
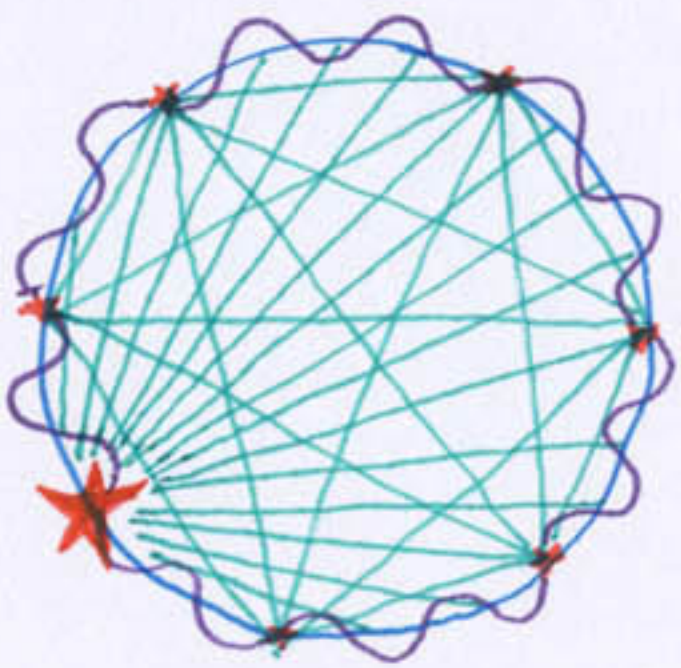
Contraction







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



THE ETHERIC STAR



Organs are processes.

PHYSICAL  
Lung.

Earth. Words themselves. "This is not that"

ETHERIC  
Liver.

Water. Motion. "This is changing into that"

ASTRAL  
Kidney.

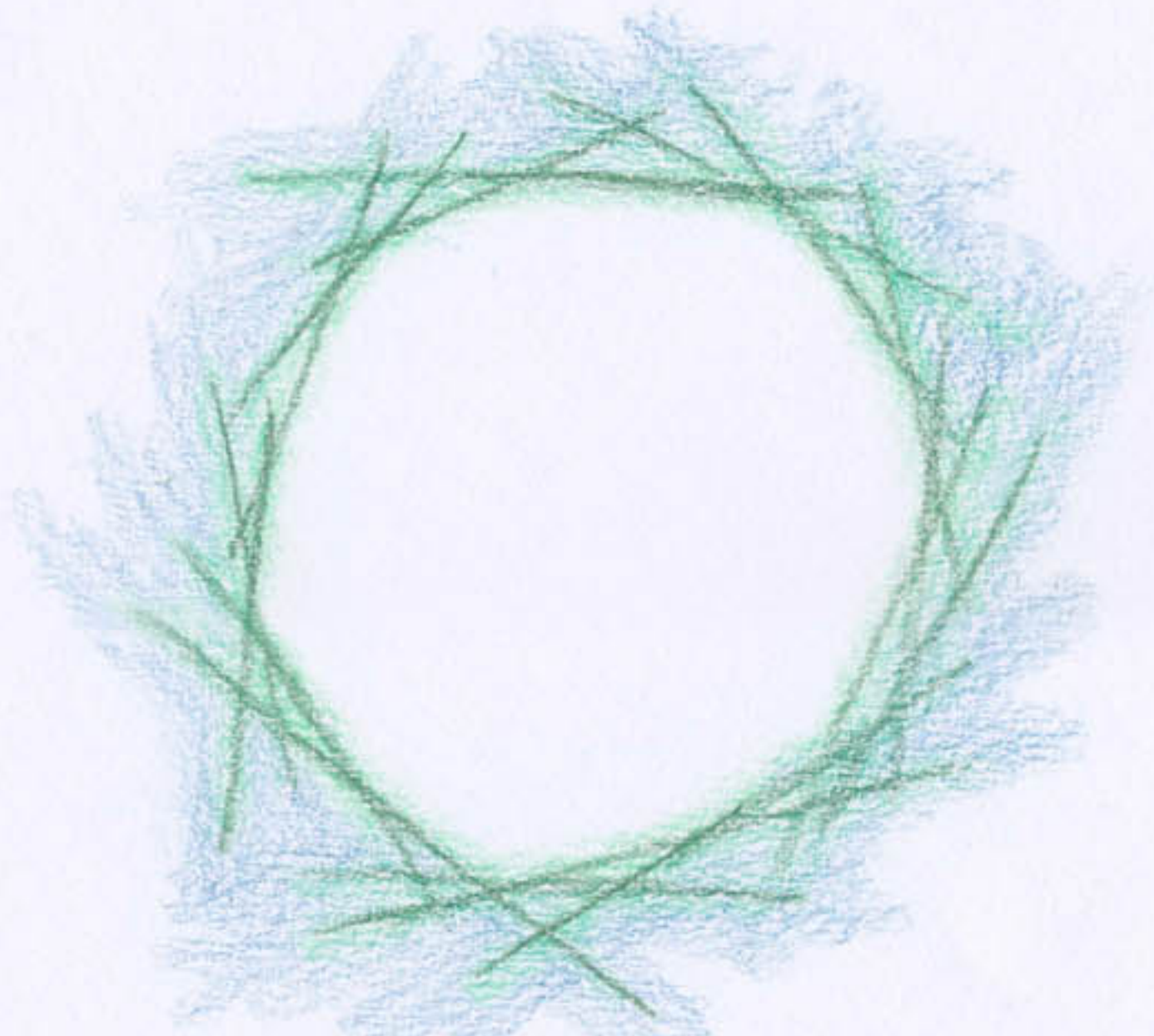
Air. Mood. "This is reversing into that"

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

Meteorological → constantly changing



Central  
Earthly  
Fill in space ... Density

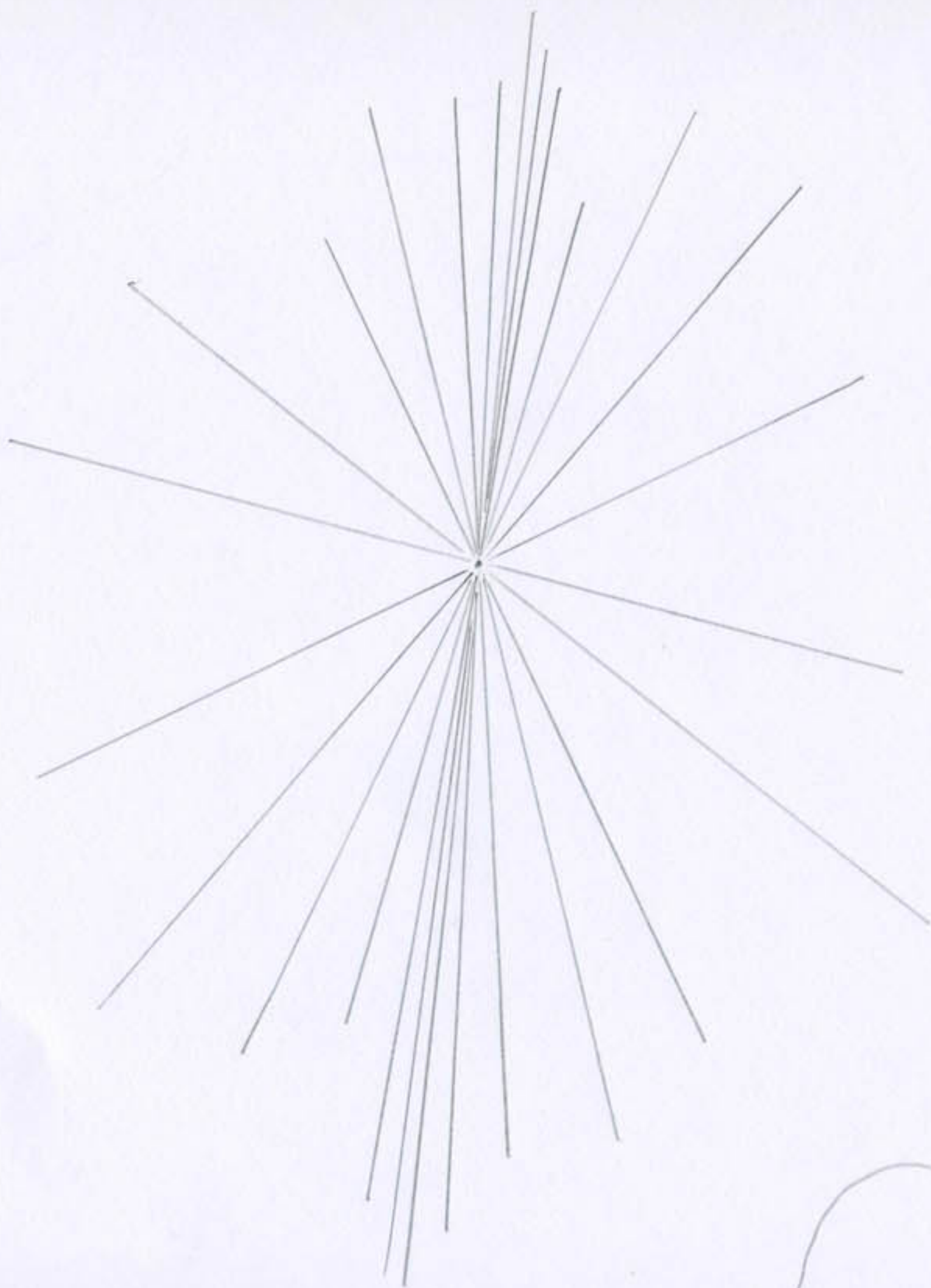


Peripheral  
Cosmic  
Creation of space

Medulla - centre  
Cortex - peripheral

SKIN	
Tissue	
Membrane	
Energy	



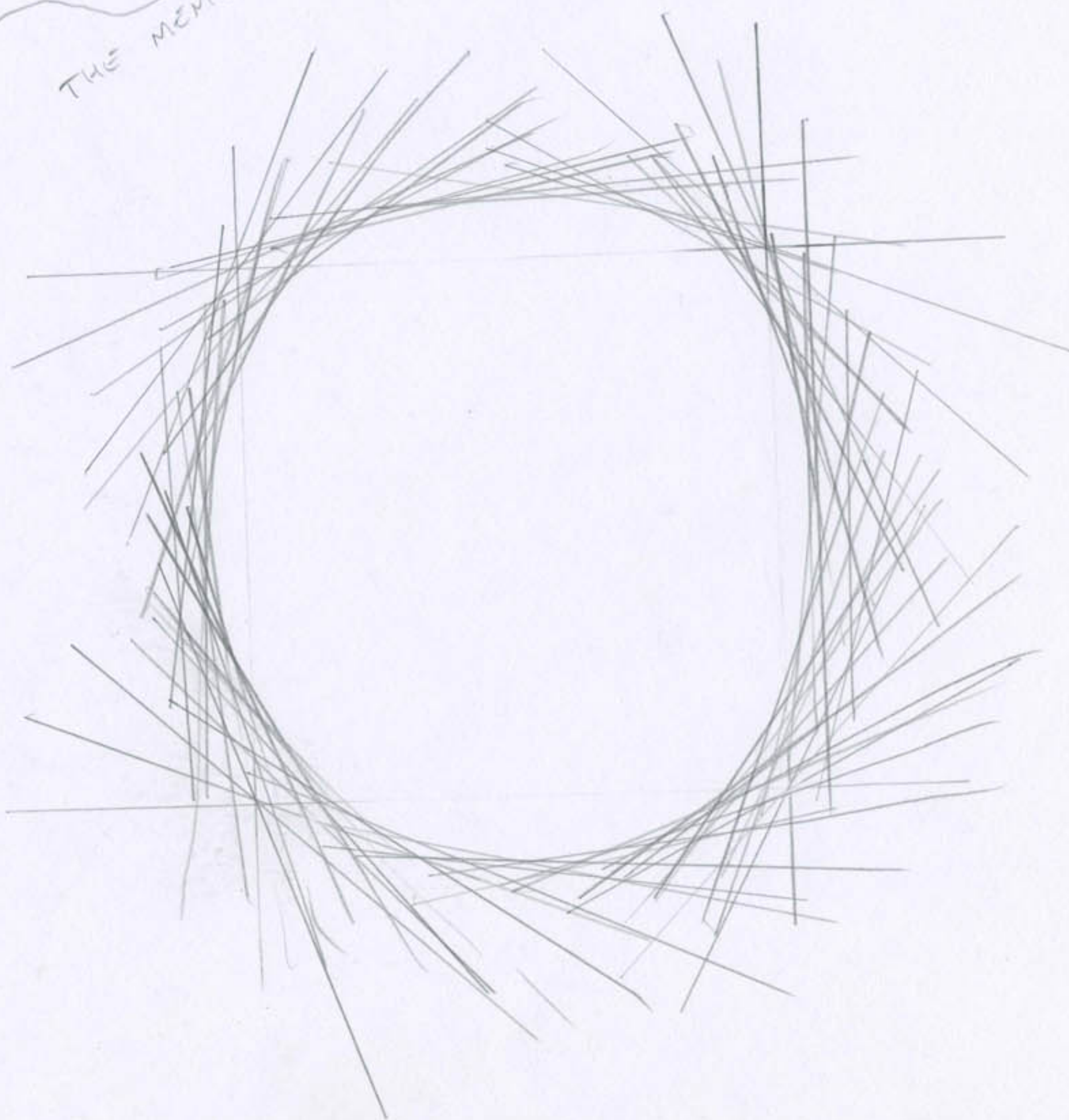


MASS  
CENTRIC  
GRAVITY  
EARTHLY



THE MEMBRANE OF LIFE

SPACE  
PERIPHERAL  
LEVITY  
COSMIC





## Alchemical Oil

Healing, soothing substances

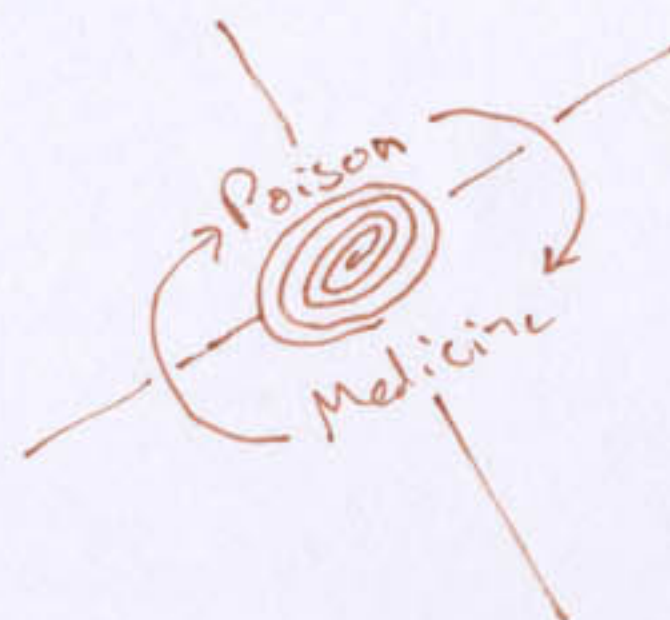
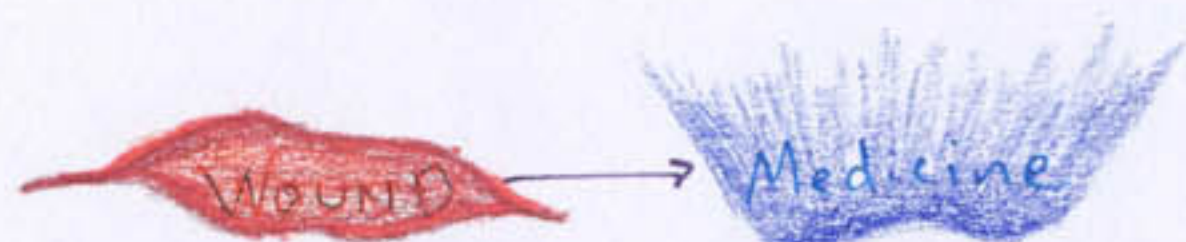
The Oil of Mercy - The oil in the soul, given to Seth...

- 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."



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

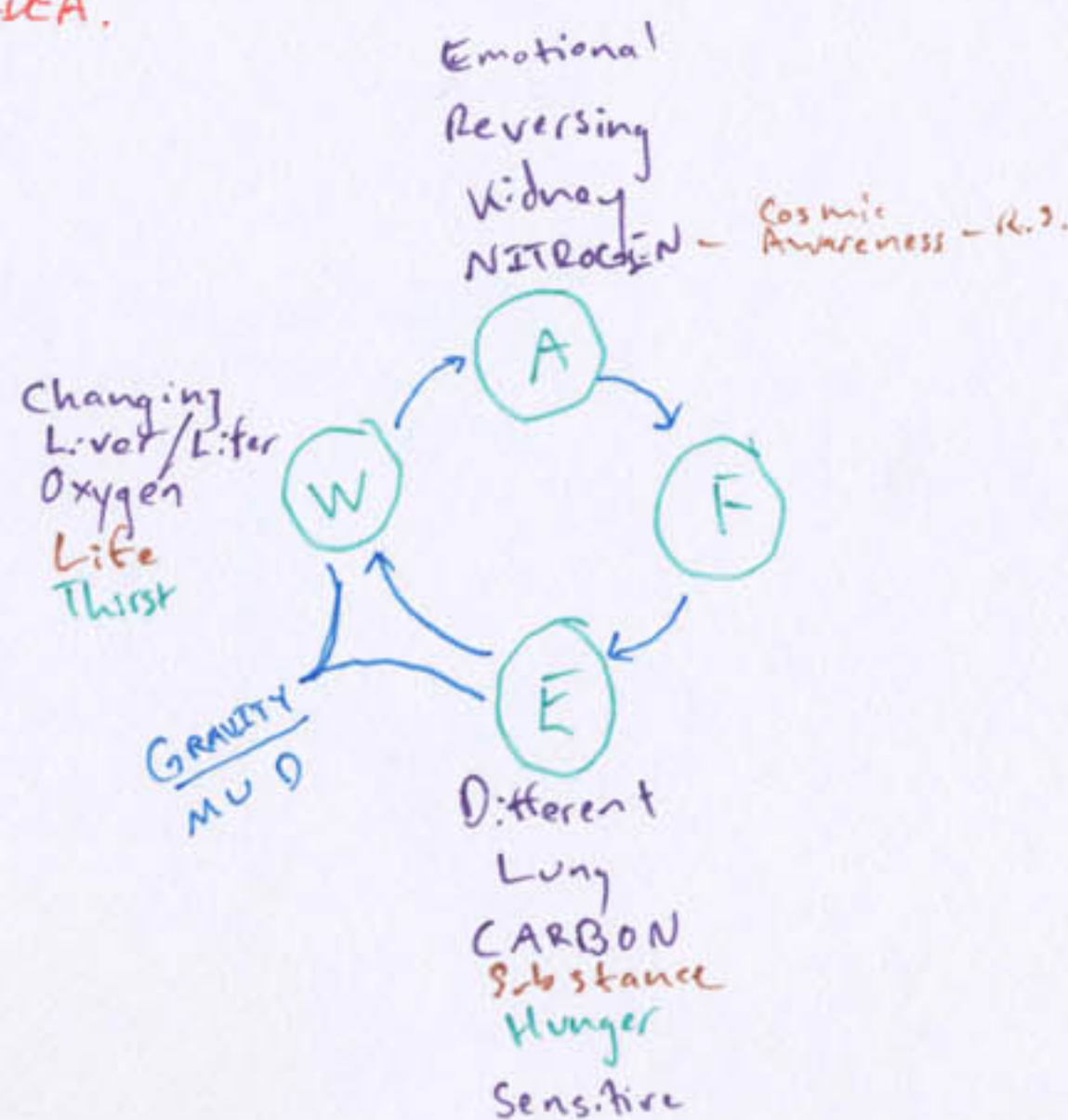
Unit is IDEA

**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"

Carbohydrate / Sugar  
 Carbon - Hydrogen - Oxygen - Nitrogen  
 Protein  
 Basis of Sentience  
 + N's Awareness / Soul

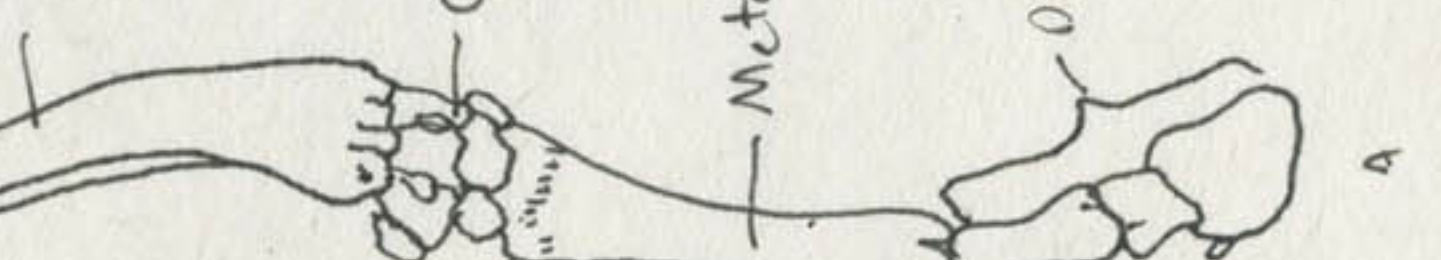
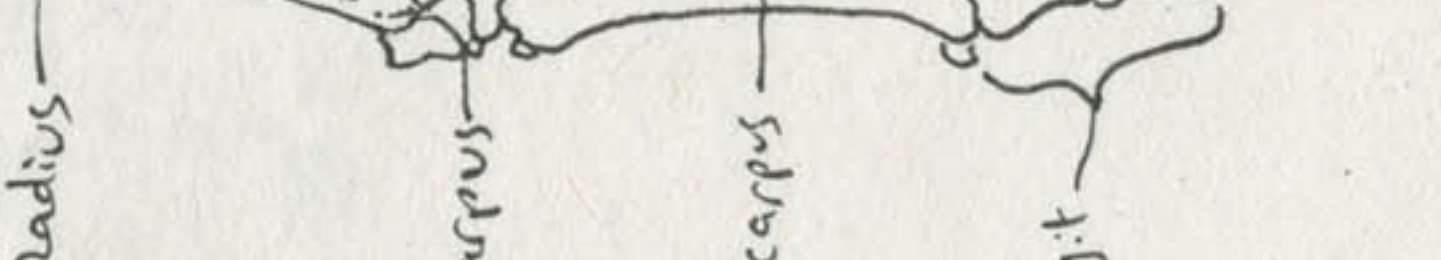
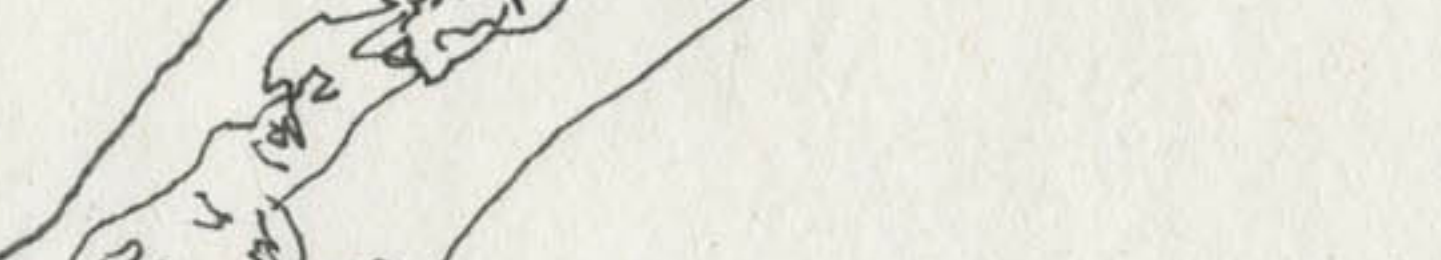
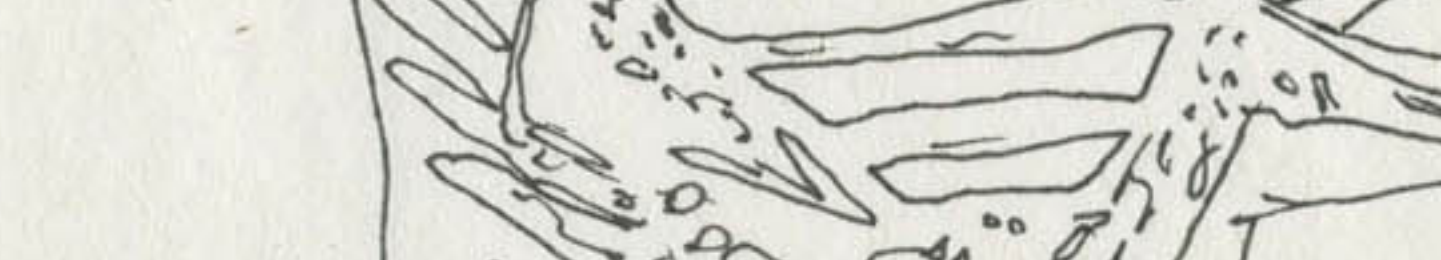
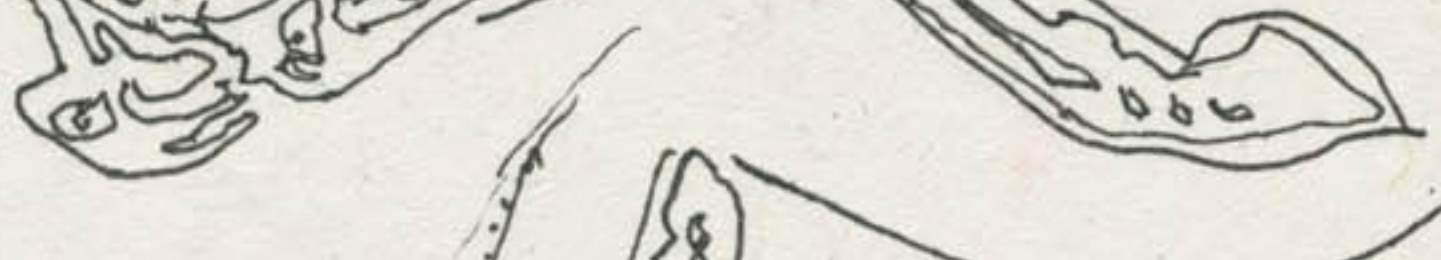
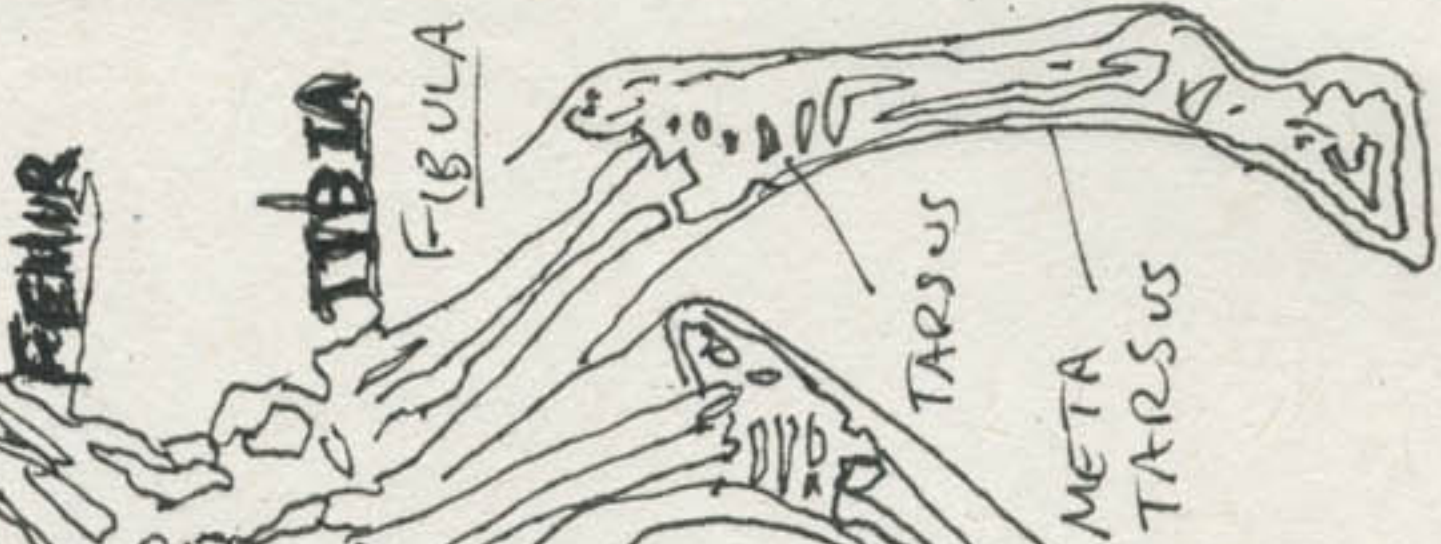
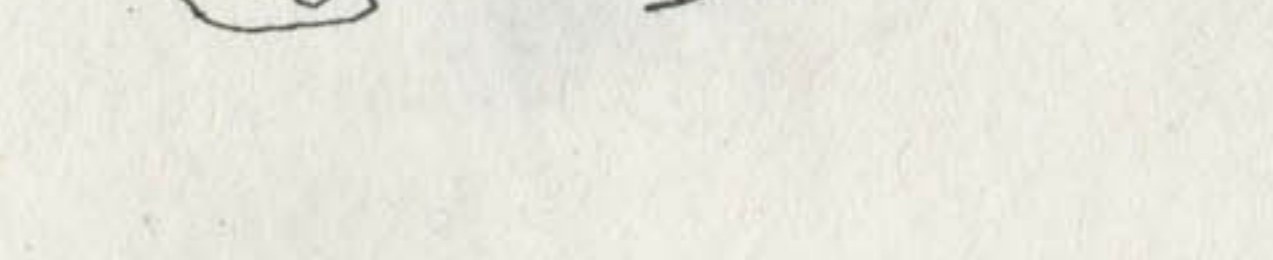
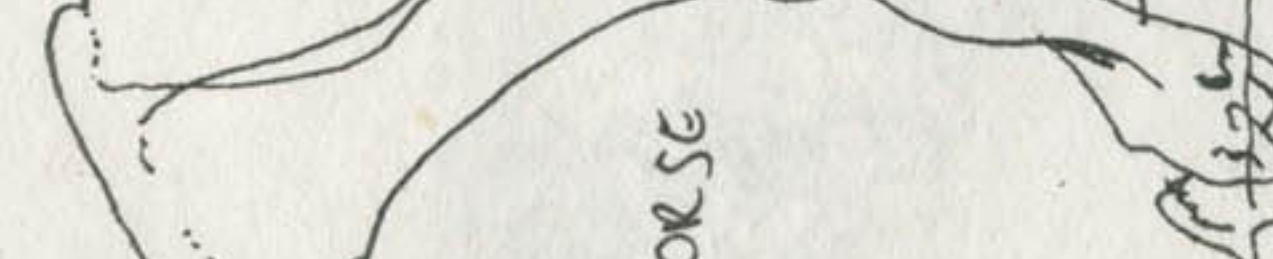
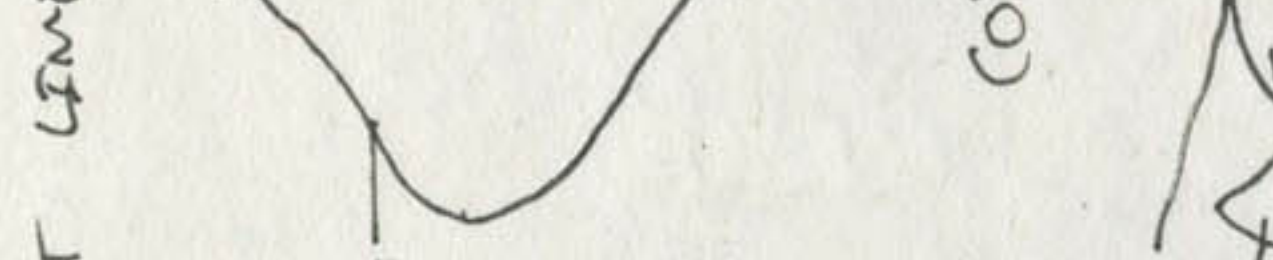
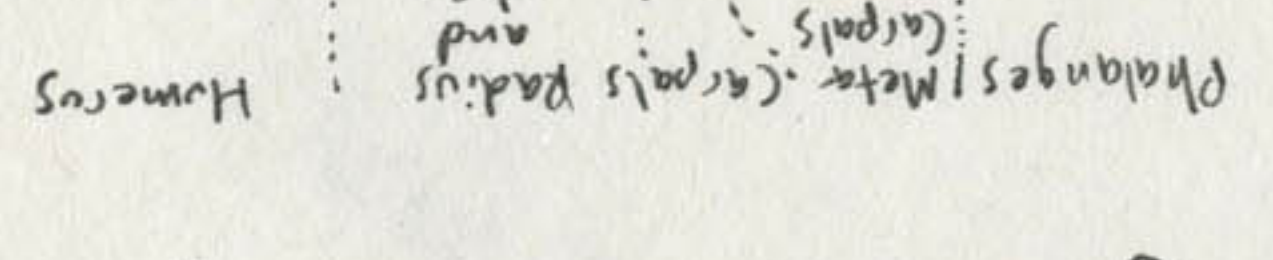
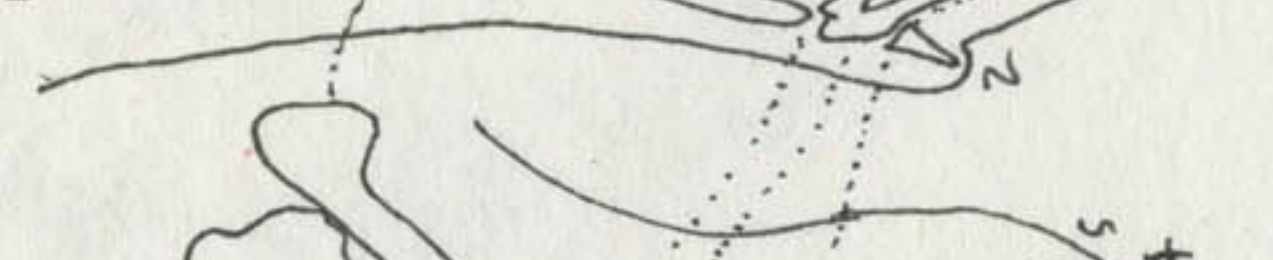
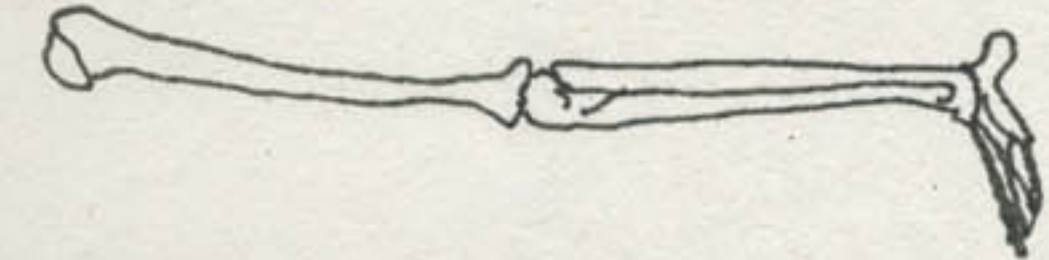
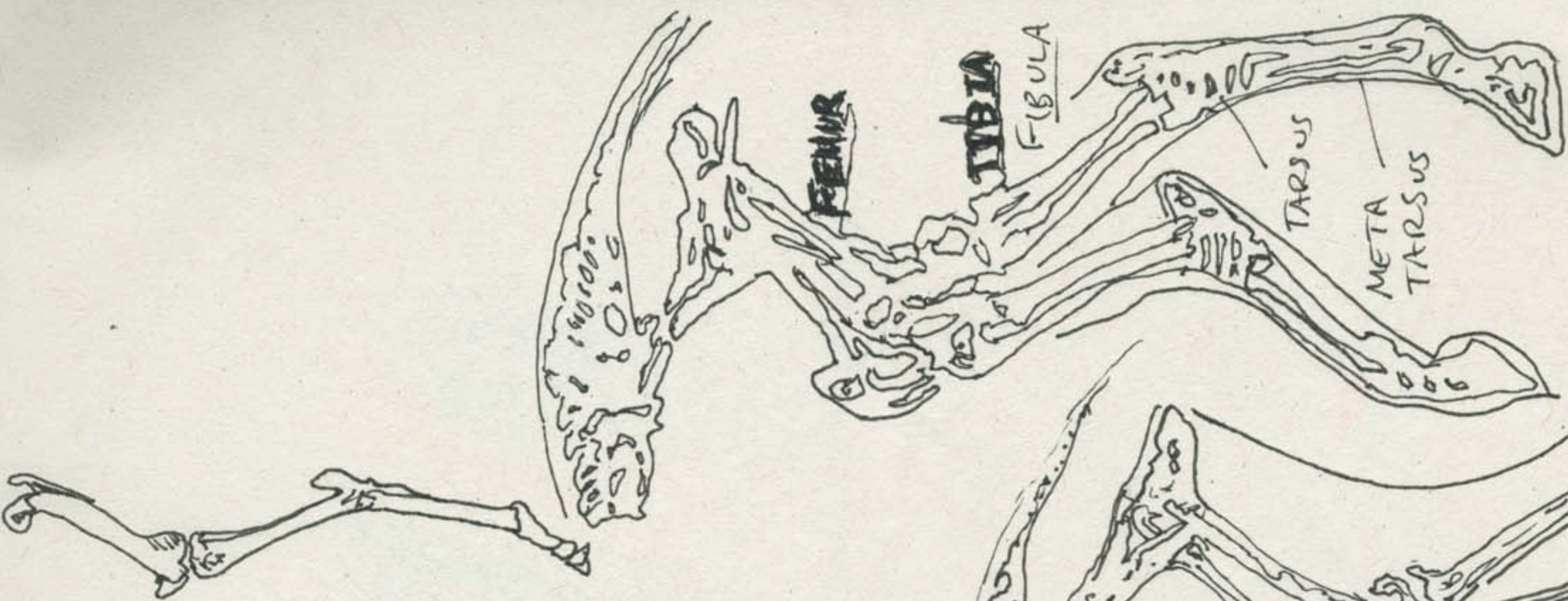
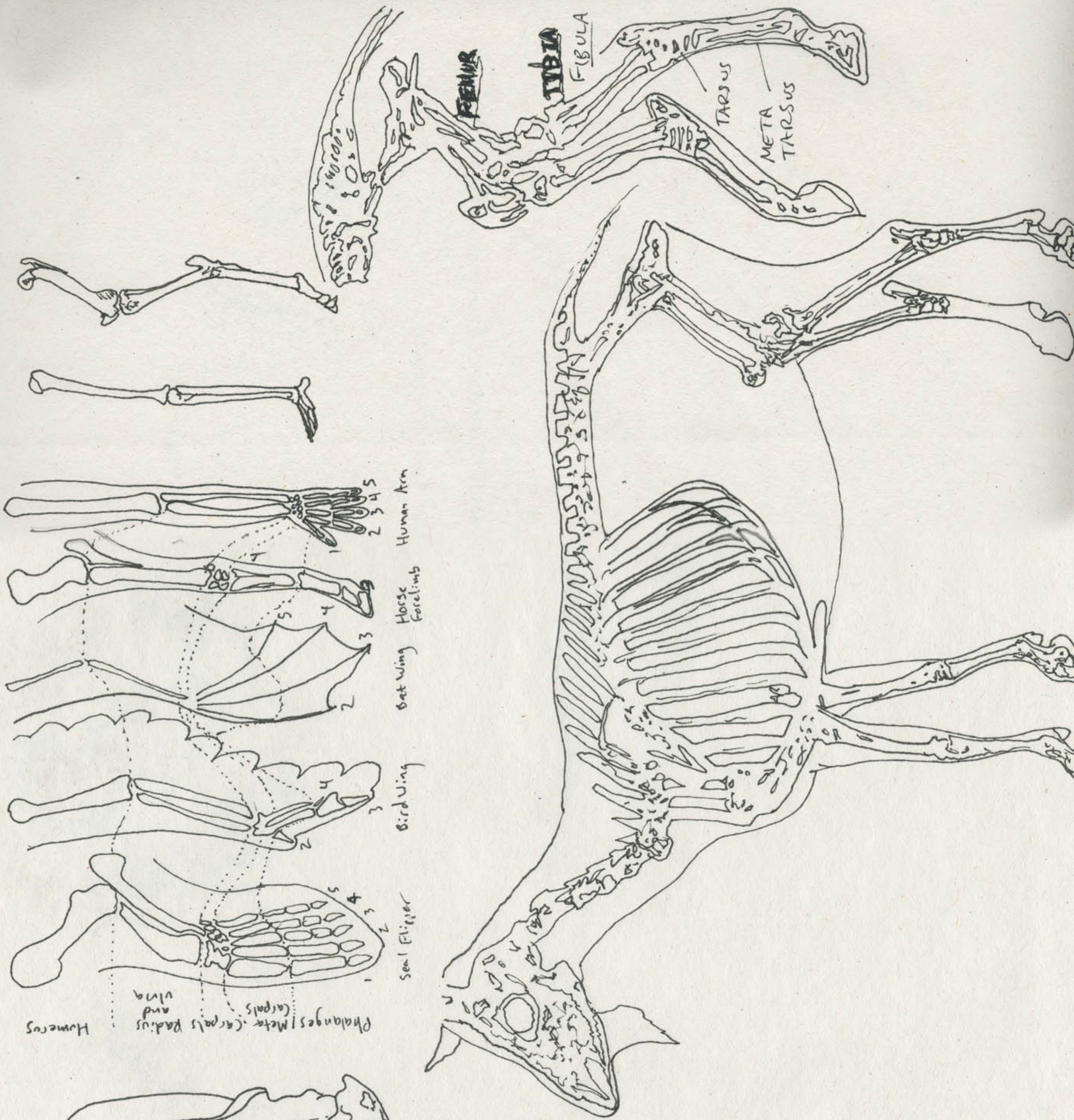
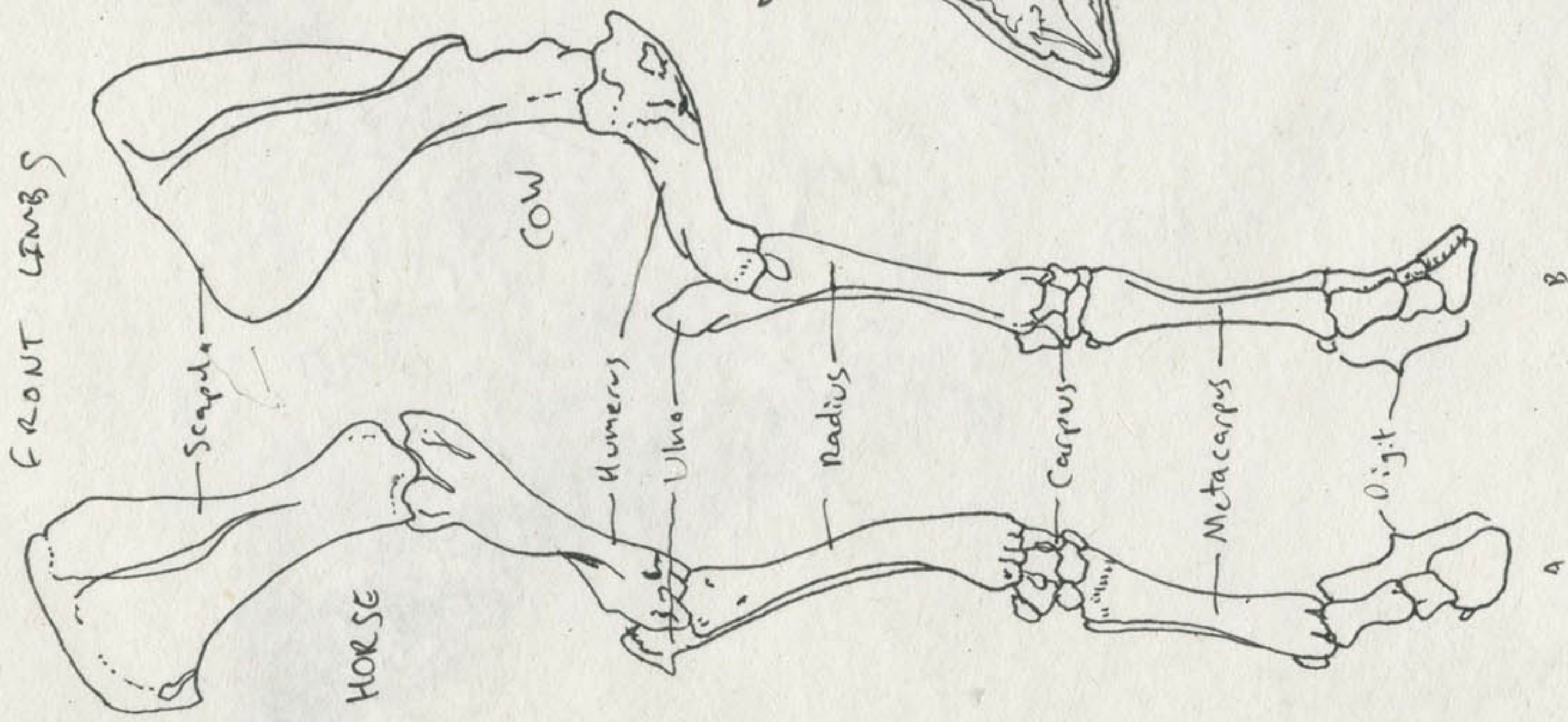


NAL: How do I solve problems?

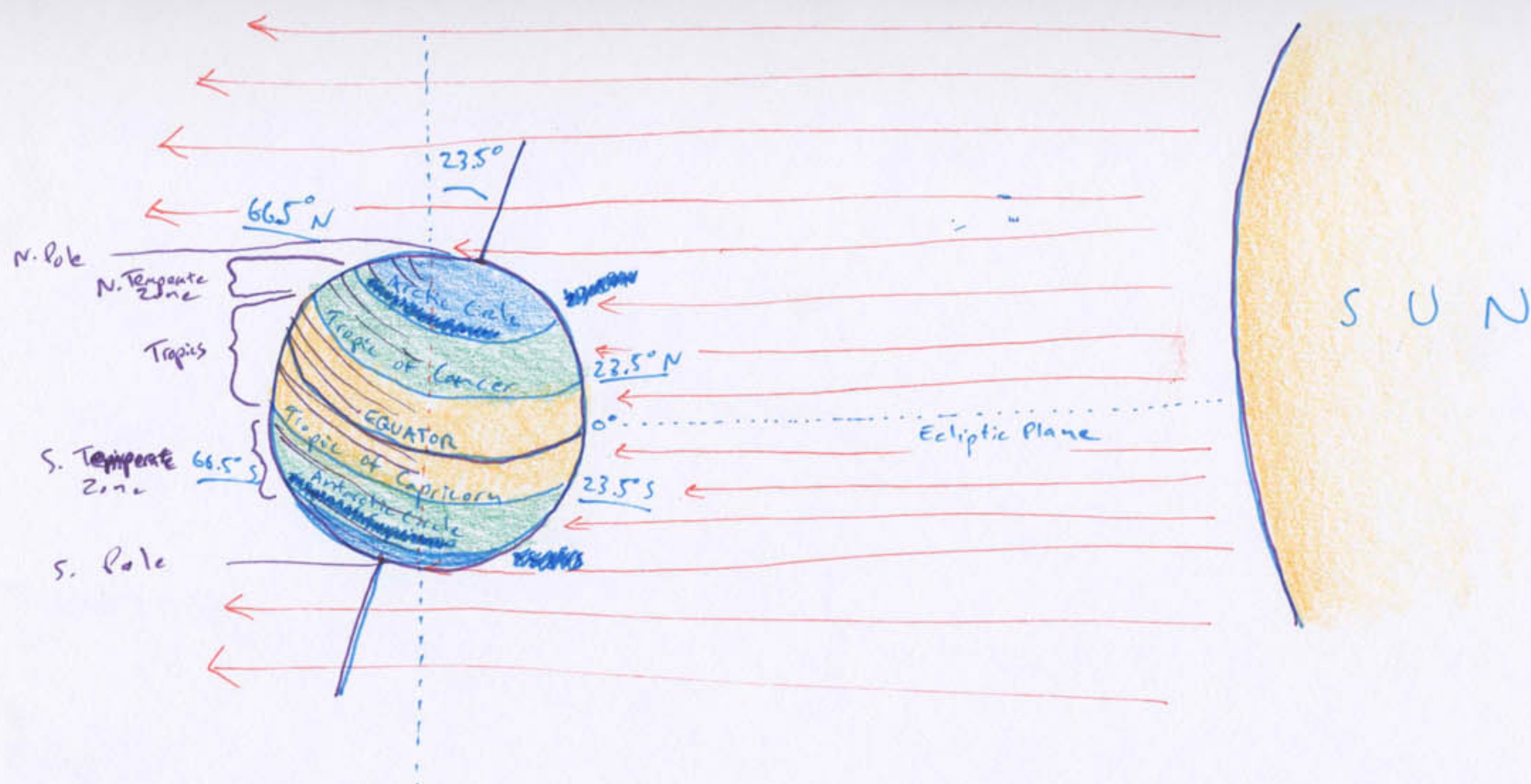
★ The frustration of unknowing. Lack of desire to continue putting energy into paying attention. "I know the general principle, but the specifics just don't fit the way I want them to."  
 ✓ Frustration at everyone else's frustration.



FRONT LIMBS

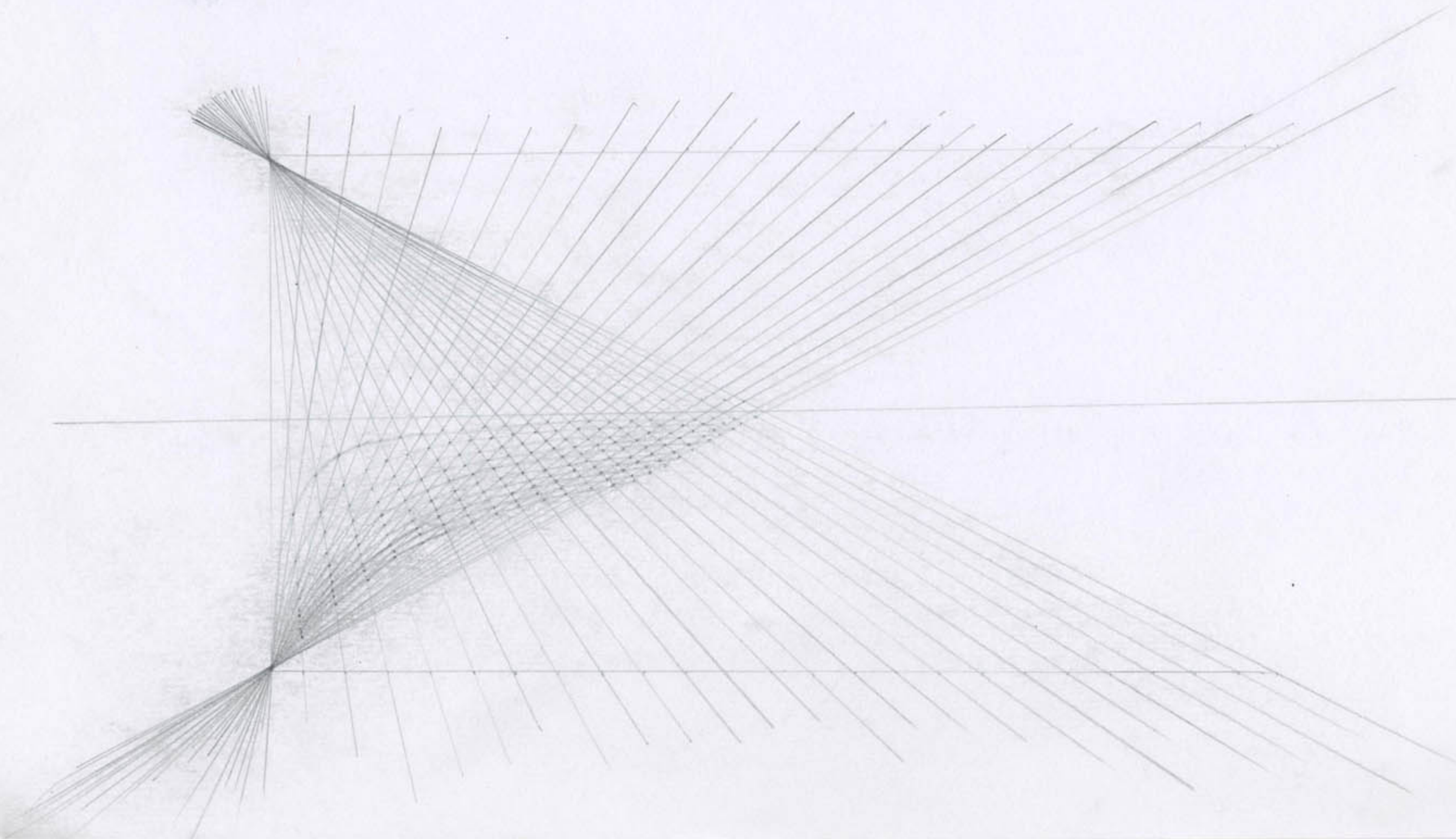






Do without attachment to what is done.

The practice is its own virtue.



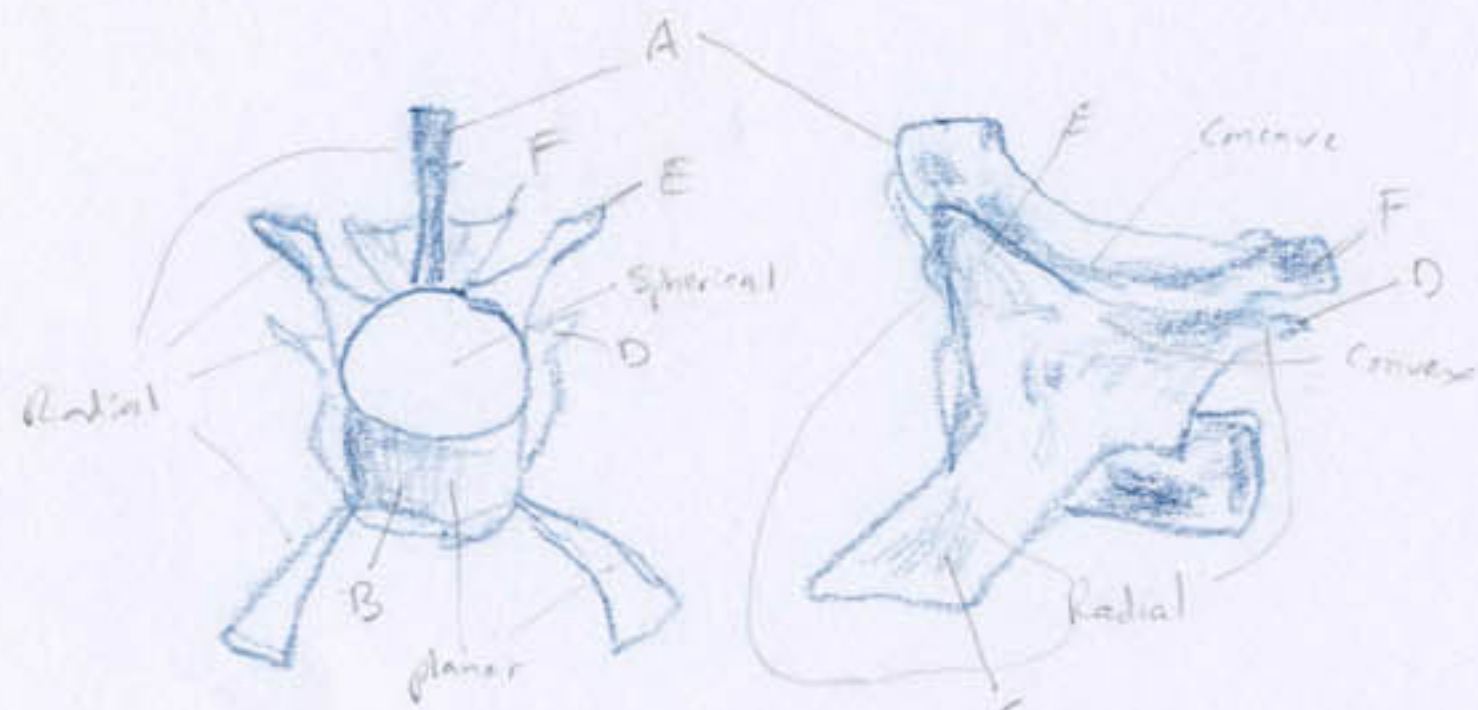




Human I-being meets the Hierarchies in the Digestive tract...

"THE DIET"

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

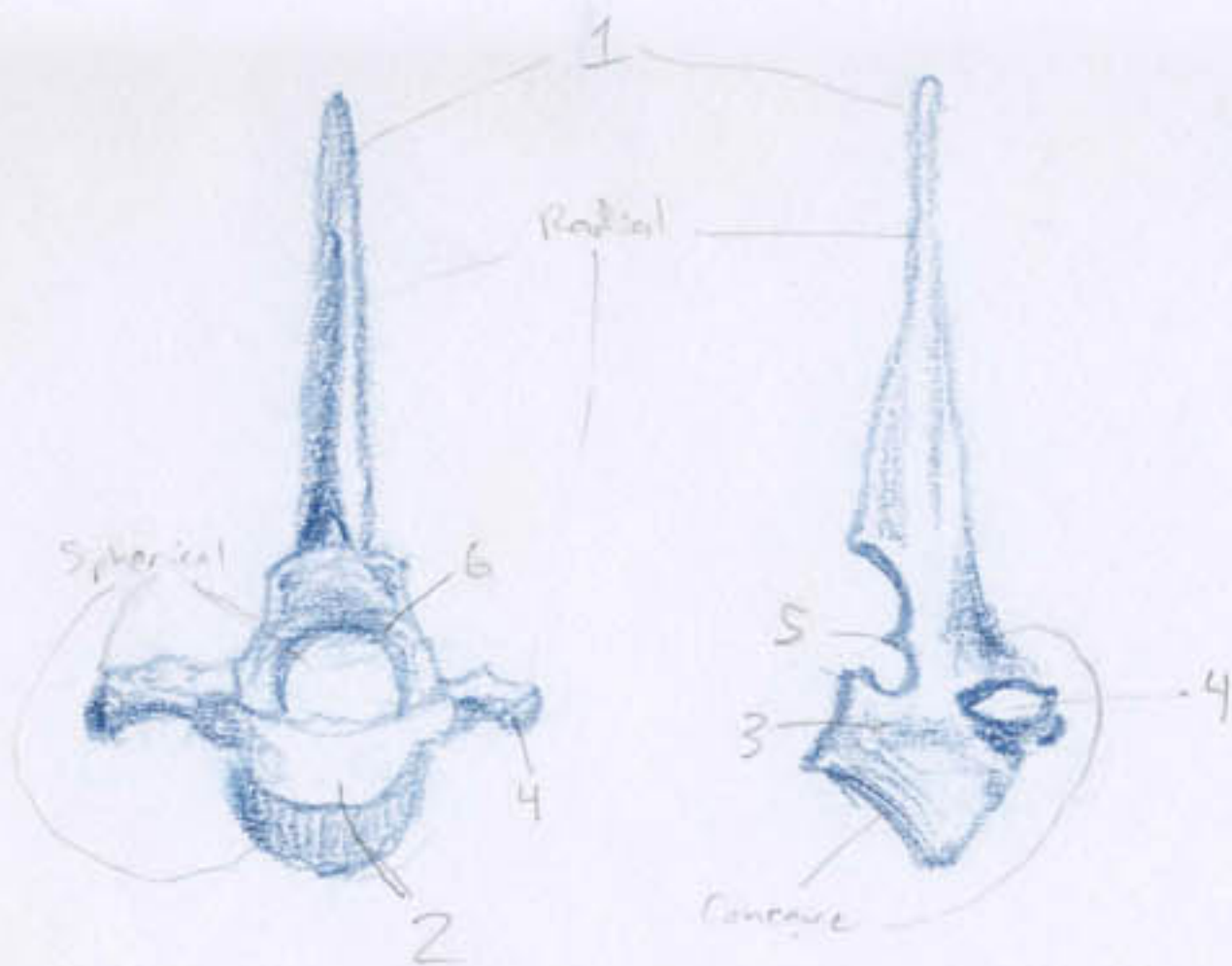


what is different?

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

A becomes longer, thinner

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

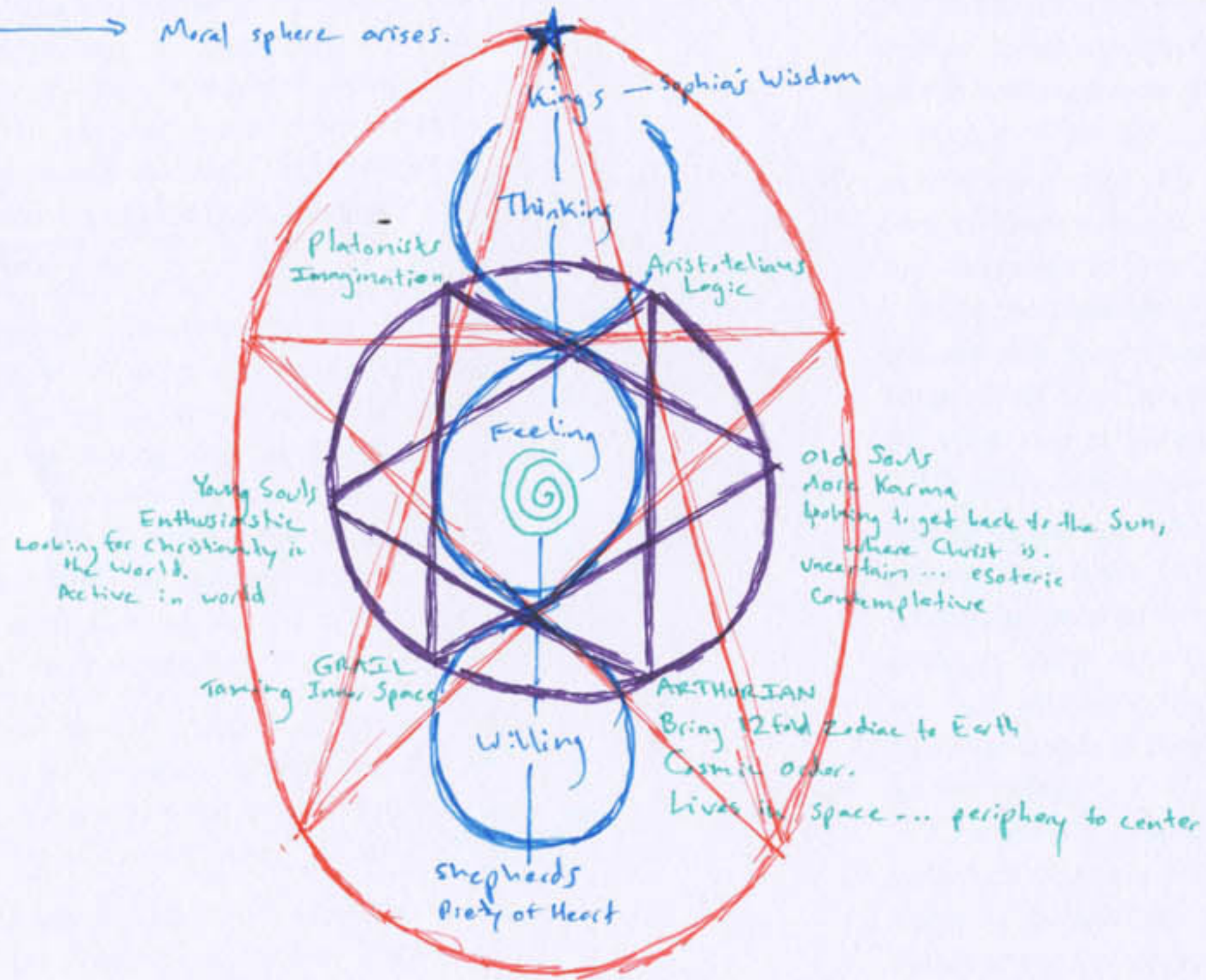


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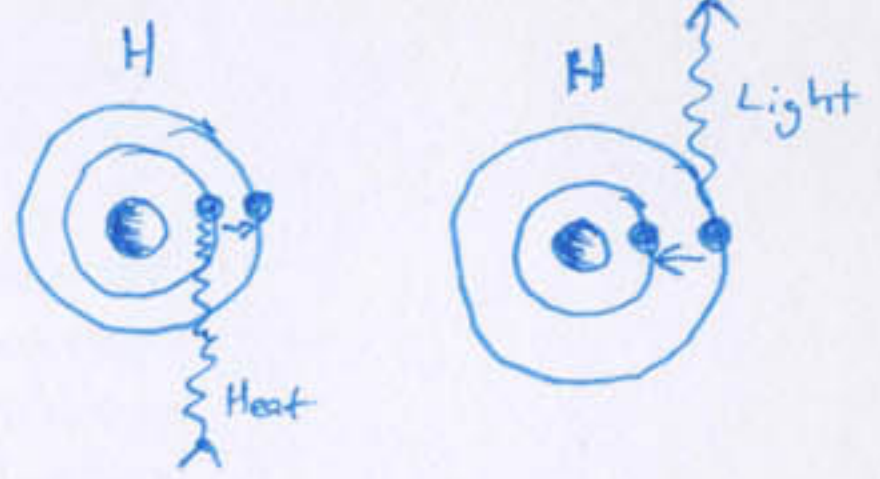


Patterns of Abstract Forces → Science that is removed from moral realm.

Beings → Moral sphere arises.



It's a funny world. D.K.



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

Not having thoughts is different than  
HAVING NO THOUGHTS.

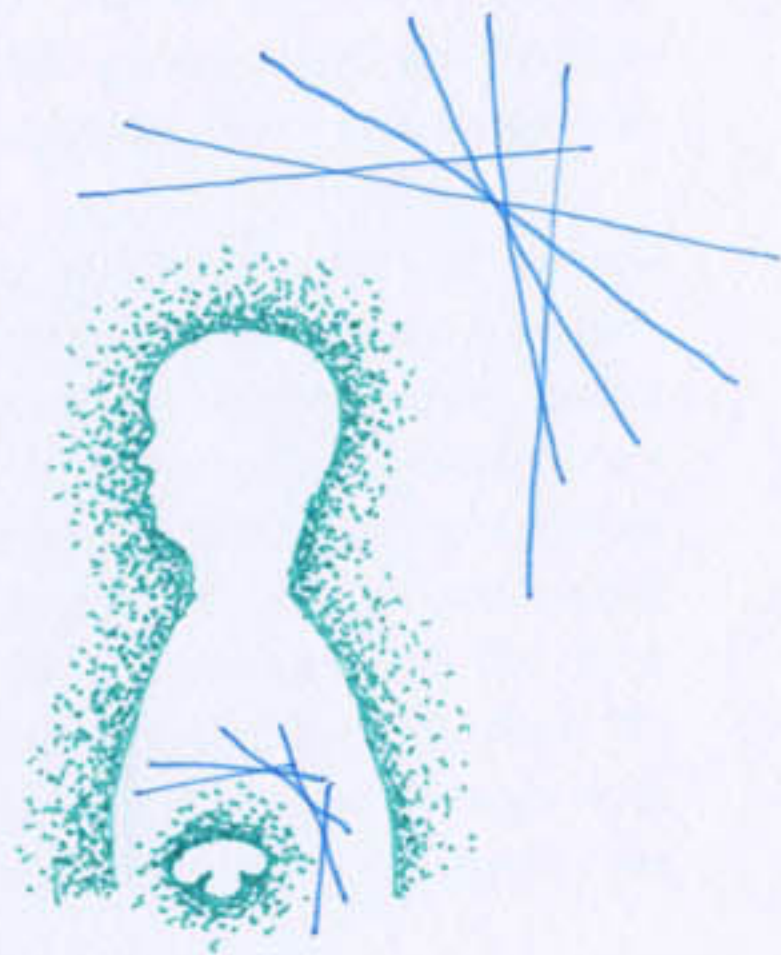
Acid is the signature of Astral Body.

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*.<sup>5</sup> 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.<sup>6</sup> 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.<sup>7</sup> 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.

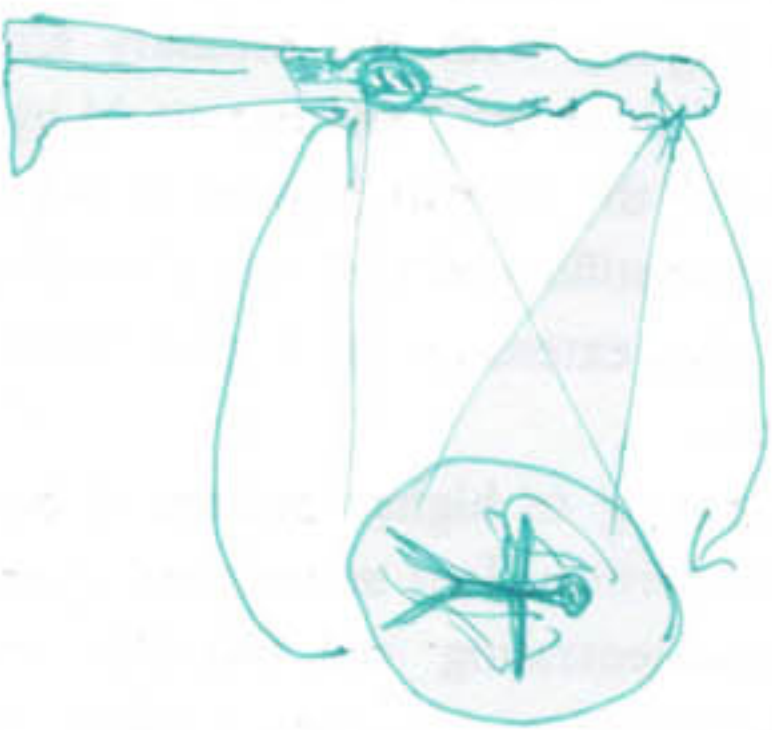
Guidance in Remedial Teaching

Audrey

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 encroaching 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 OURSELVES  
AND OURSELVES IN THE WORLD.

D. James Ryson

Anthroposophy + Psychiatry



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 some-

one 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."

Forces leading to health in education

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.

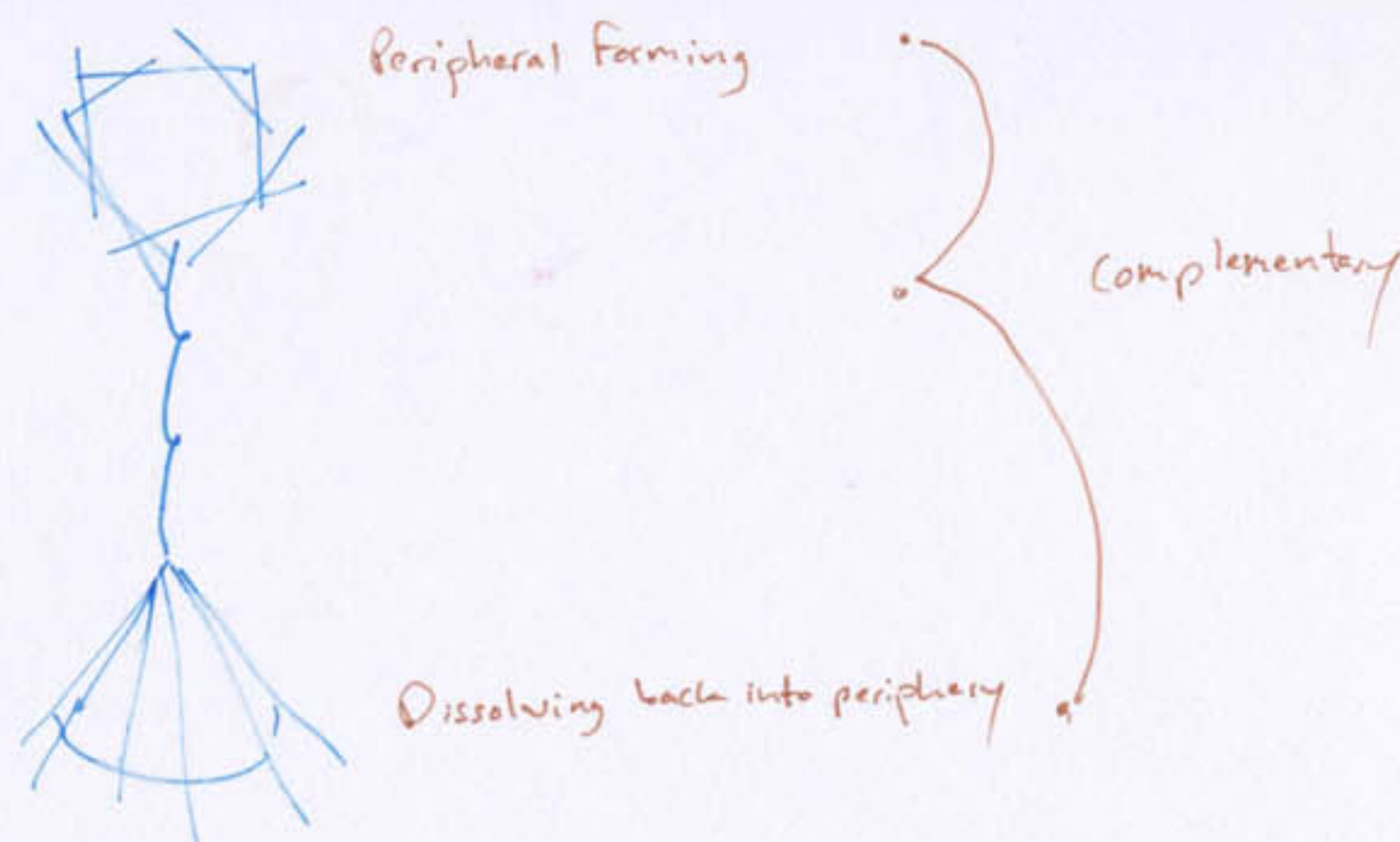
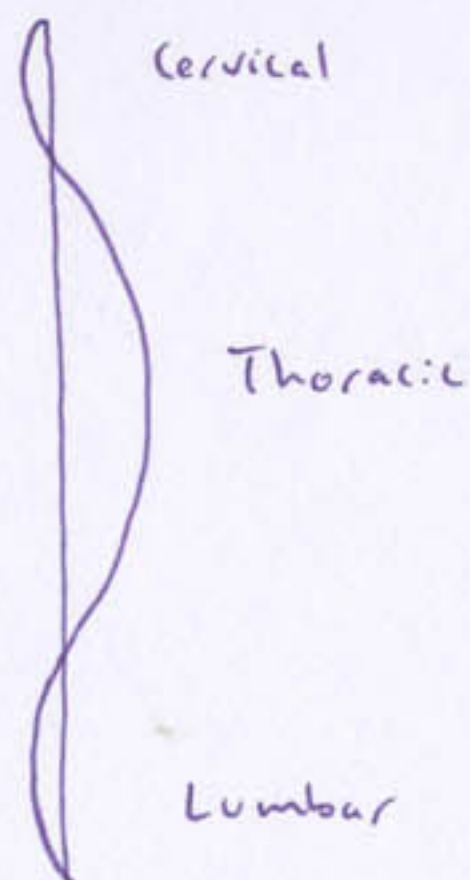
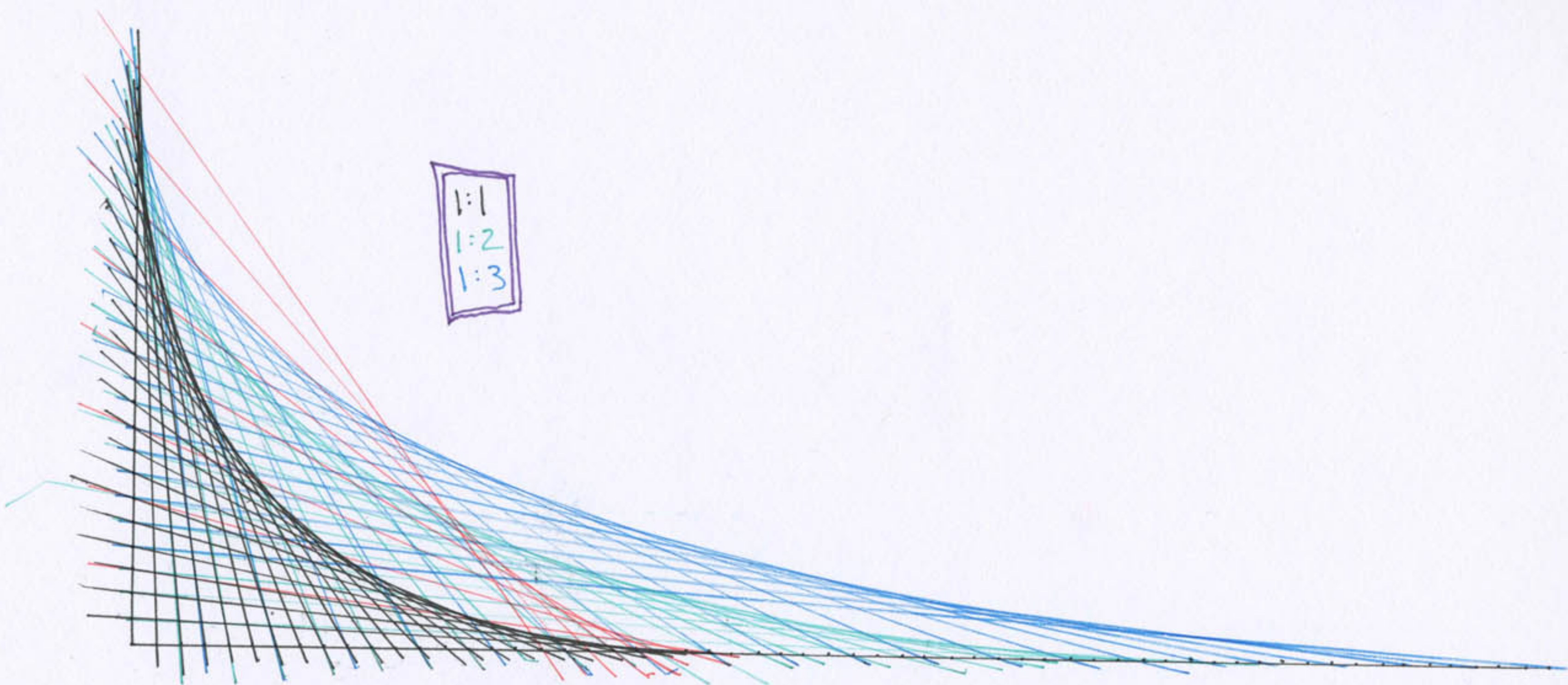
The exercises leading to higher powers of perception can be carried farther. Just as we exert a heightened force in concentrating on thoughts placed deliberately in the centre of our consciousness, so we can now apply a still greater force in order to suppress the Imaginations—pictures of a spiritual-etheric 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.

Fundamentals of Therapy

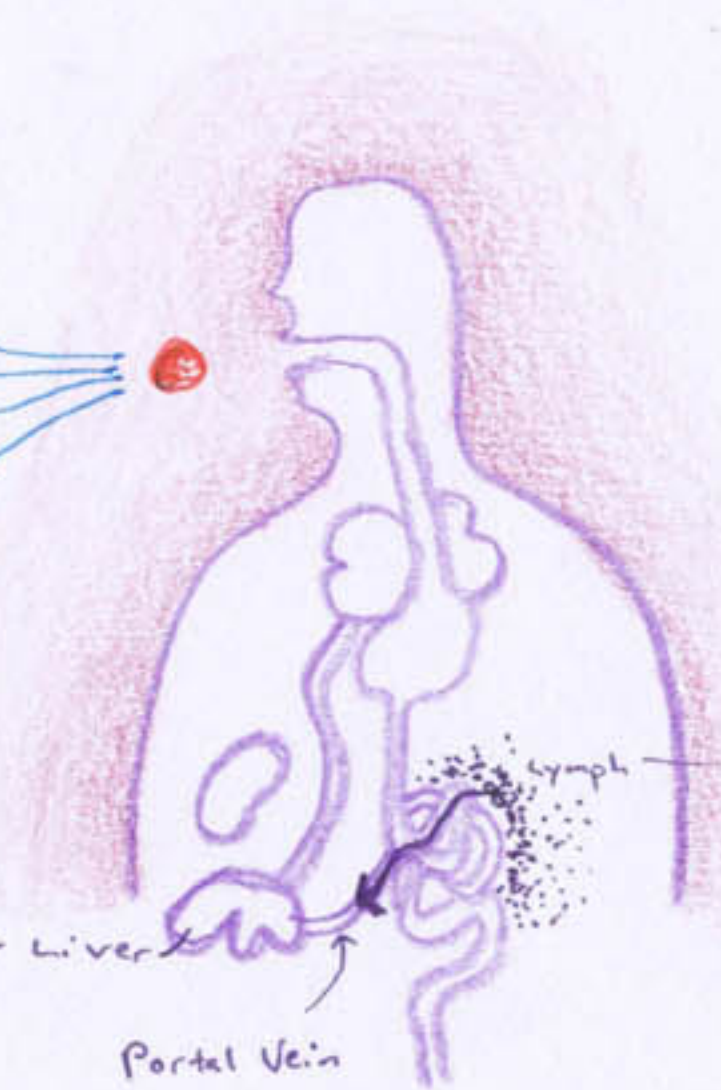


- Think backwards
- Develop boredom (Live in silence)
- Learn how to do useless things (Divorce will from expectation of results)



Ego Aware & It's Af. Fre.  
 AWARENESS, Sentience.  
 Life.  
 Corpse. Ash.

H-  
 N-  
 O-  
 C-

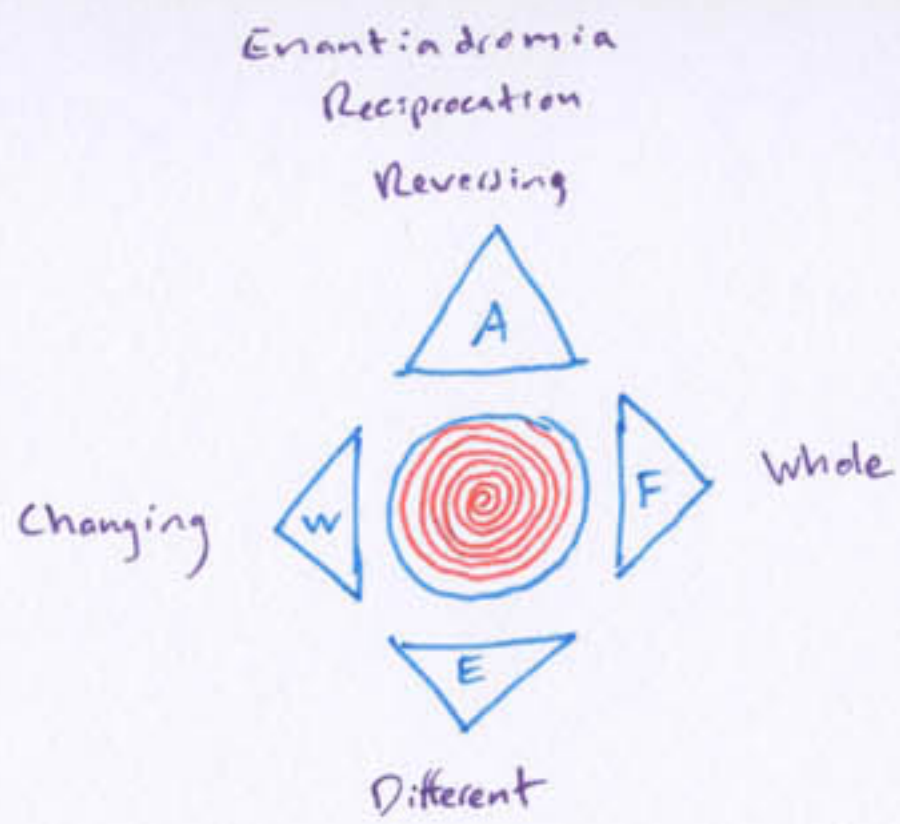


Ford M. 'lls  
 Veinous Blood > ALL DEAD, RAW MATERIAL

Organizes raw material  
 IF DAY: Makes BILE  
 Breaks down whatever  
 is in the system. Filters  
 out bad stuff ... sends good stuff  
 to lungs  
 IF Night: Builds up stuff from raw materials of previous day.  
 Makes GLYCOGEN in carbohydrate & protein (as starch).  
 If too much protein, liver makes  $\text{NH}_3$  - ammonia  
 Kidney adds  $\text{CO}_2$  to form  $\text{CONH}_2$ , as Ash, (urea),  
 which it can get rid of in urine.



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



Polarities: Opposite  
 Complement  
 Reciprocal

### FEARS

Heart - Death, disgrace, loneliness, alienation

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

Liver - Life changes

Lung - Specific phobias  
 Repeating

### Elementals

Hydrogen - Self Consciousness

Nitrogen - Awareness

Oxygen - Life

Carbon - Ash

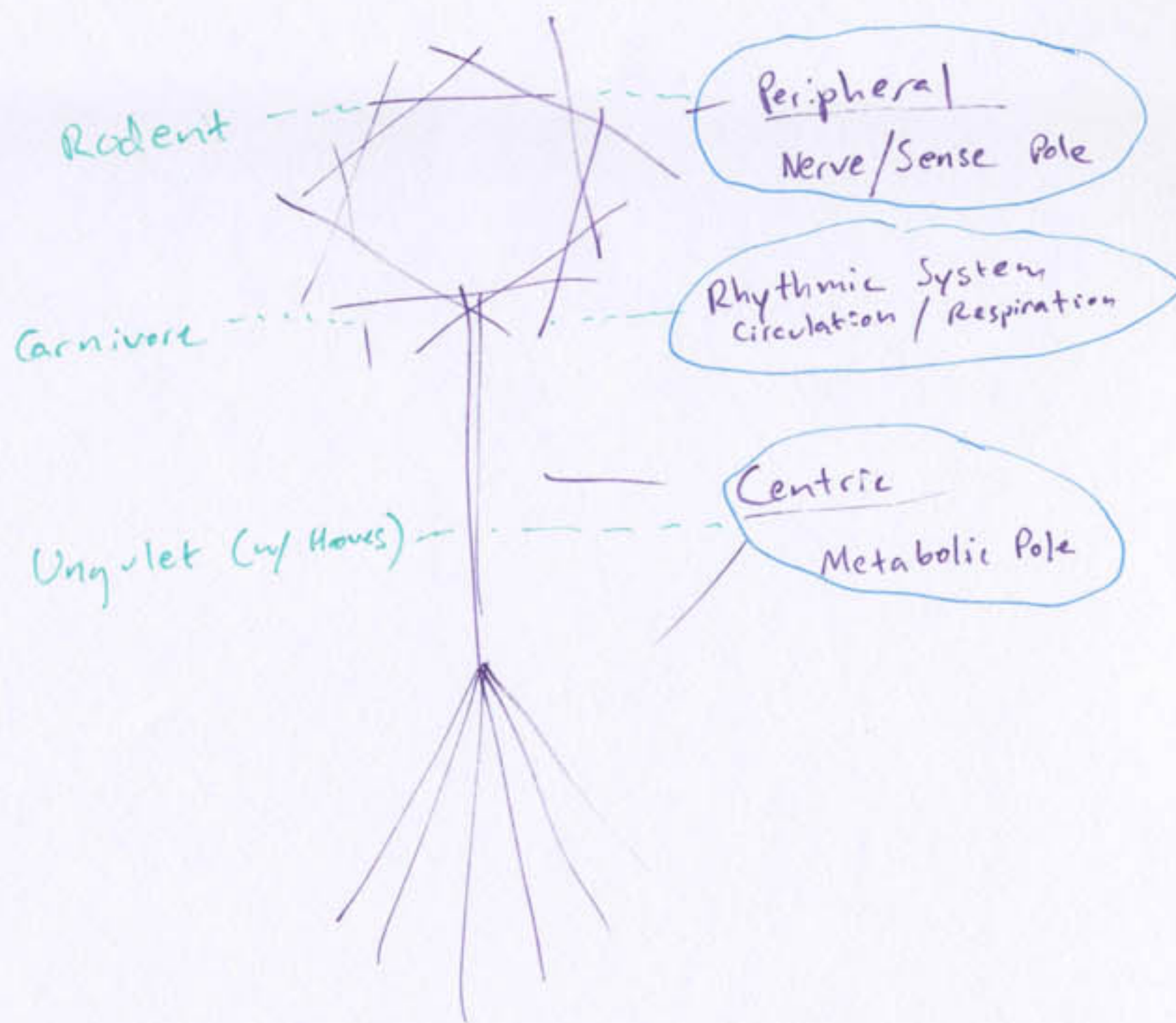
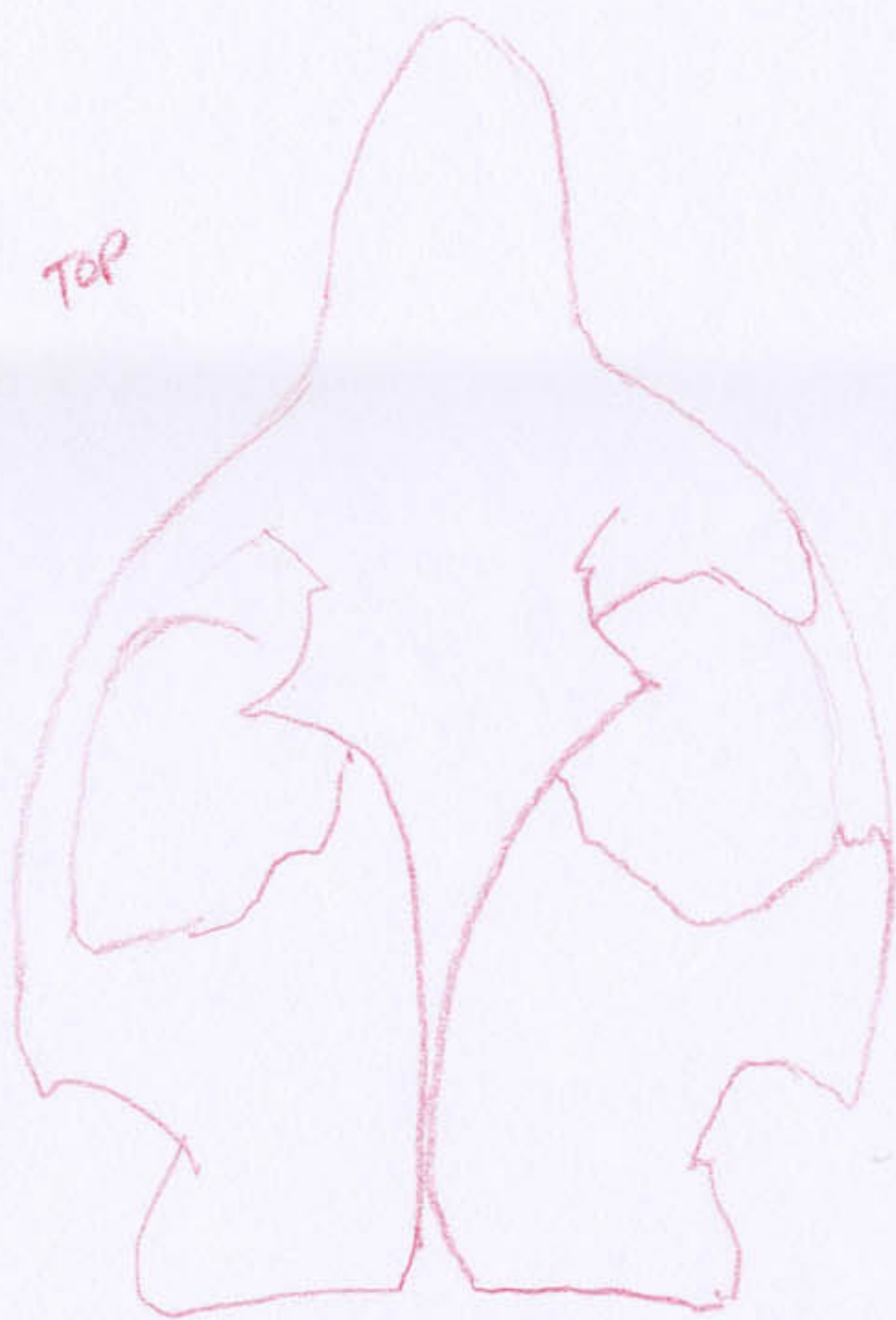




SIDE



TOP





Dead Warmth & Living Warmth

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

Heart receives ego... sends it back out. The heat 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

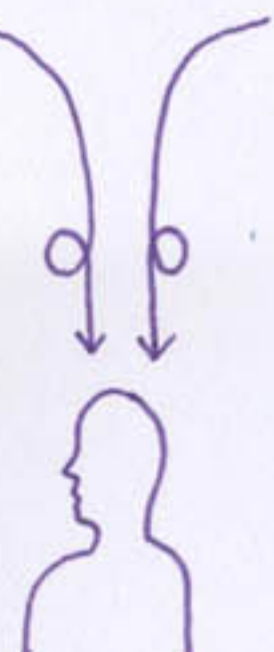
Hydrogen... a picture of the dilemma of a spirit trying to interact w/ matter

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 peripheral



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

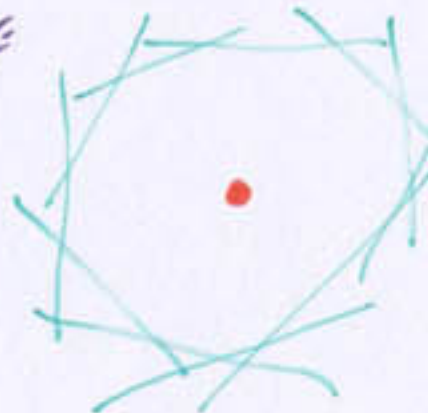


SPACE



Infinity is on the periphery for body consciousness  
TIME GOES FORWARD

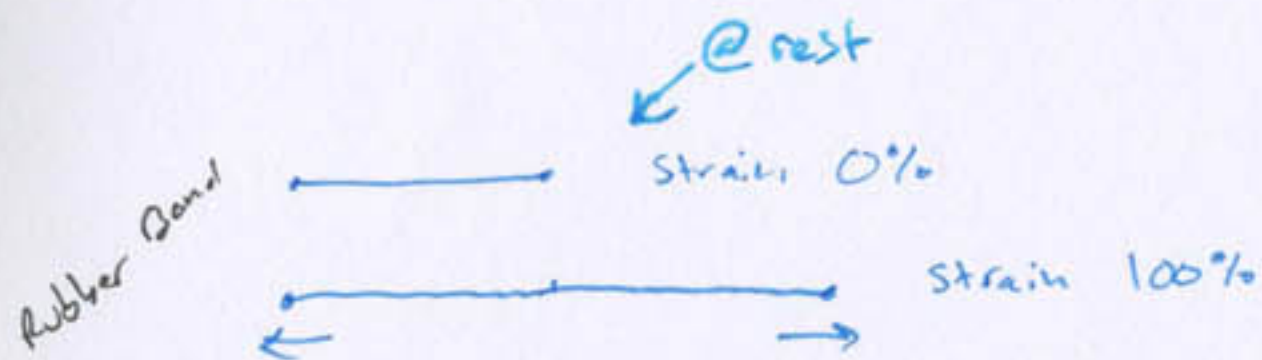
COUNTERSPACE



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)

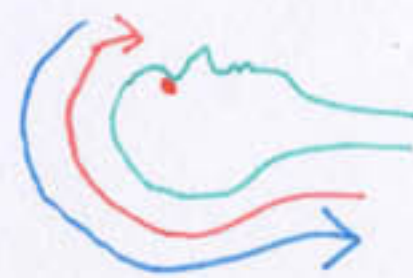
Recognition of WILL is the bridge between experience & force.  
We only know force b/c of our experience of it...  
We only experience force when we WILL...

GRAVITY is a stress between space & counterspace...  
Something must carry the force... BEING

Waves of oscillating something... interacting fields

AWAKE

SLEEP





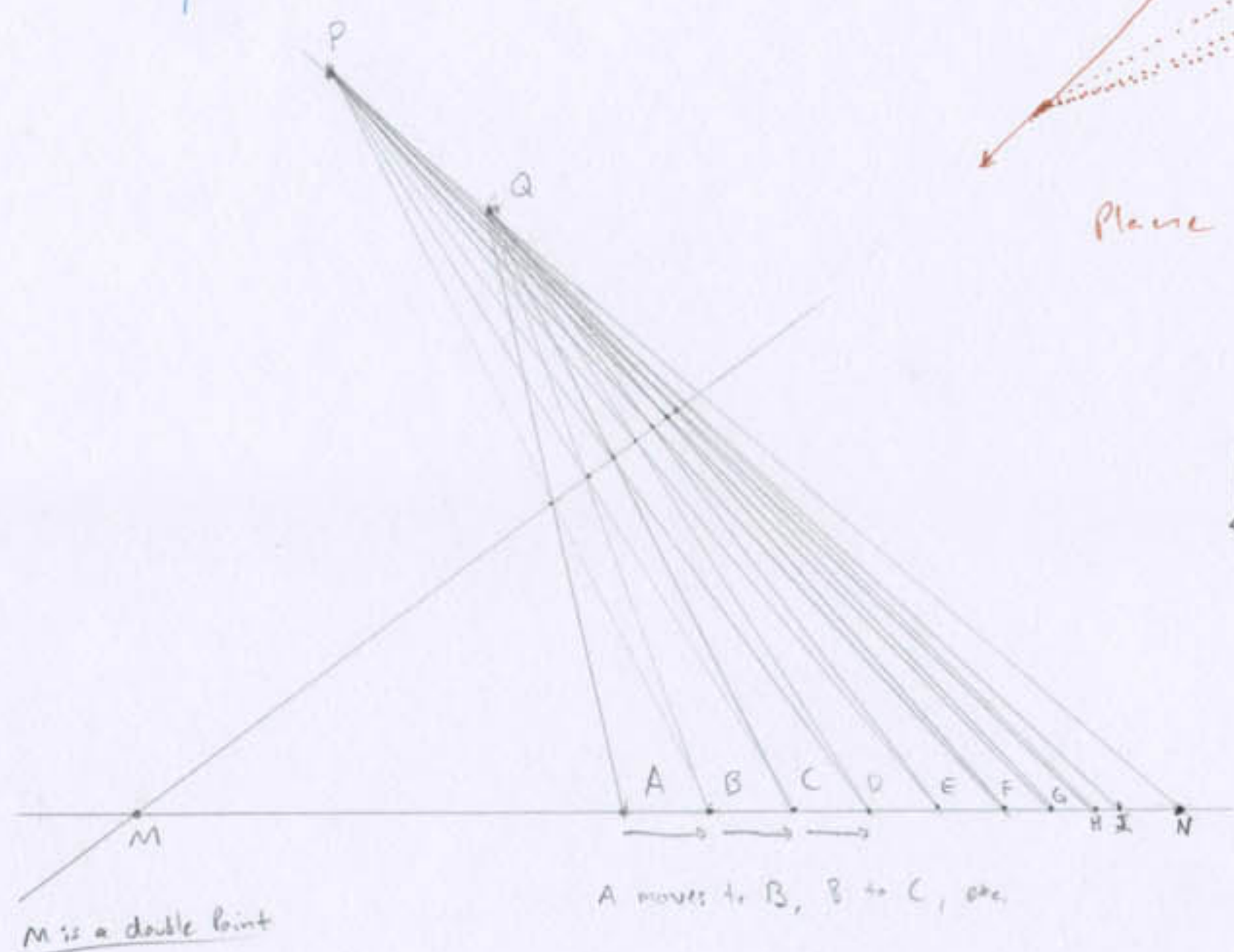


Light Ether  
Life Ether  
Chemical Ether  
Heat Ether

4 ethers

The growing point of a plant is a counterspace infinity.

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

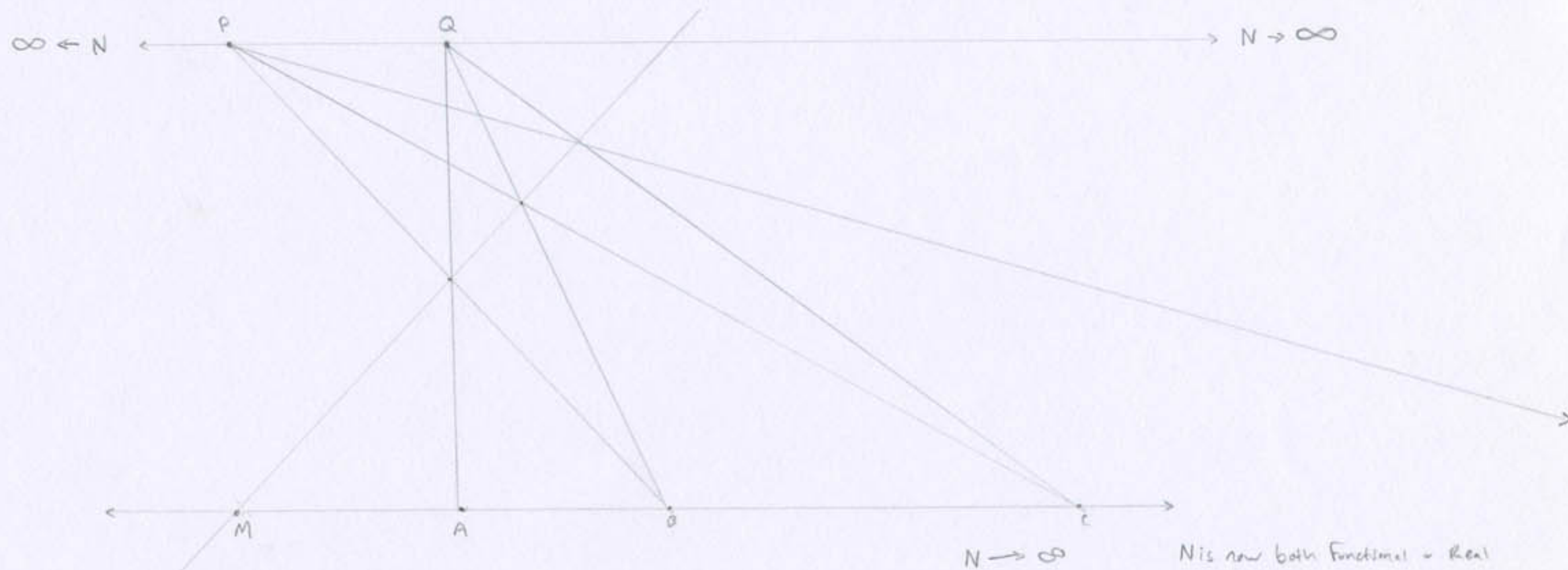


$N + M$  are FUNCTIONAL INFINITIES.  
In the process,  $N + M$  act like infinities.  
For the transformation of A into B, into C, etc.  $N + M$  are infinitely far away.

N is a double point.

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)



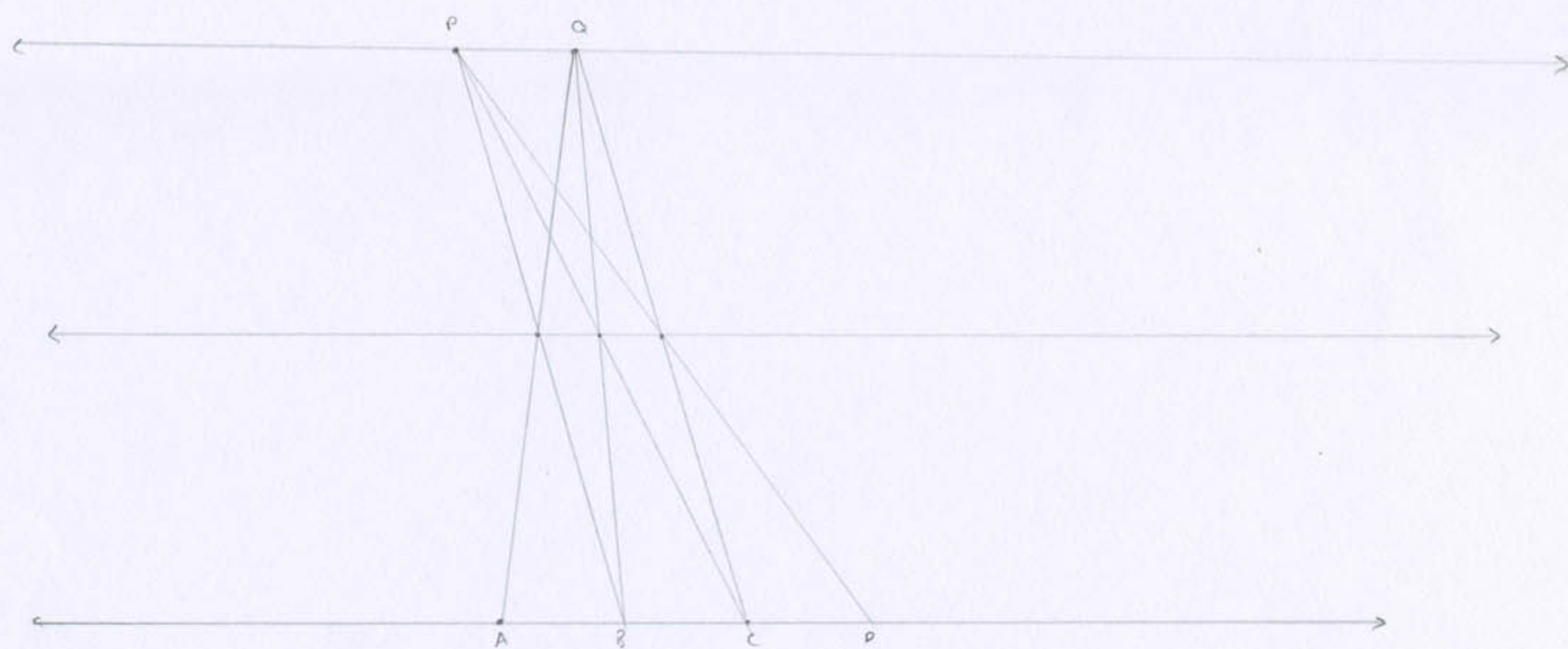
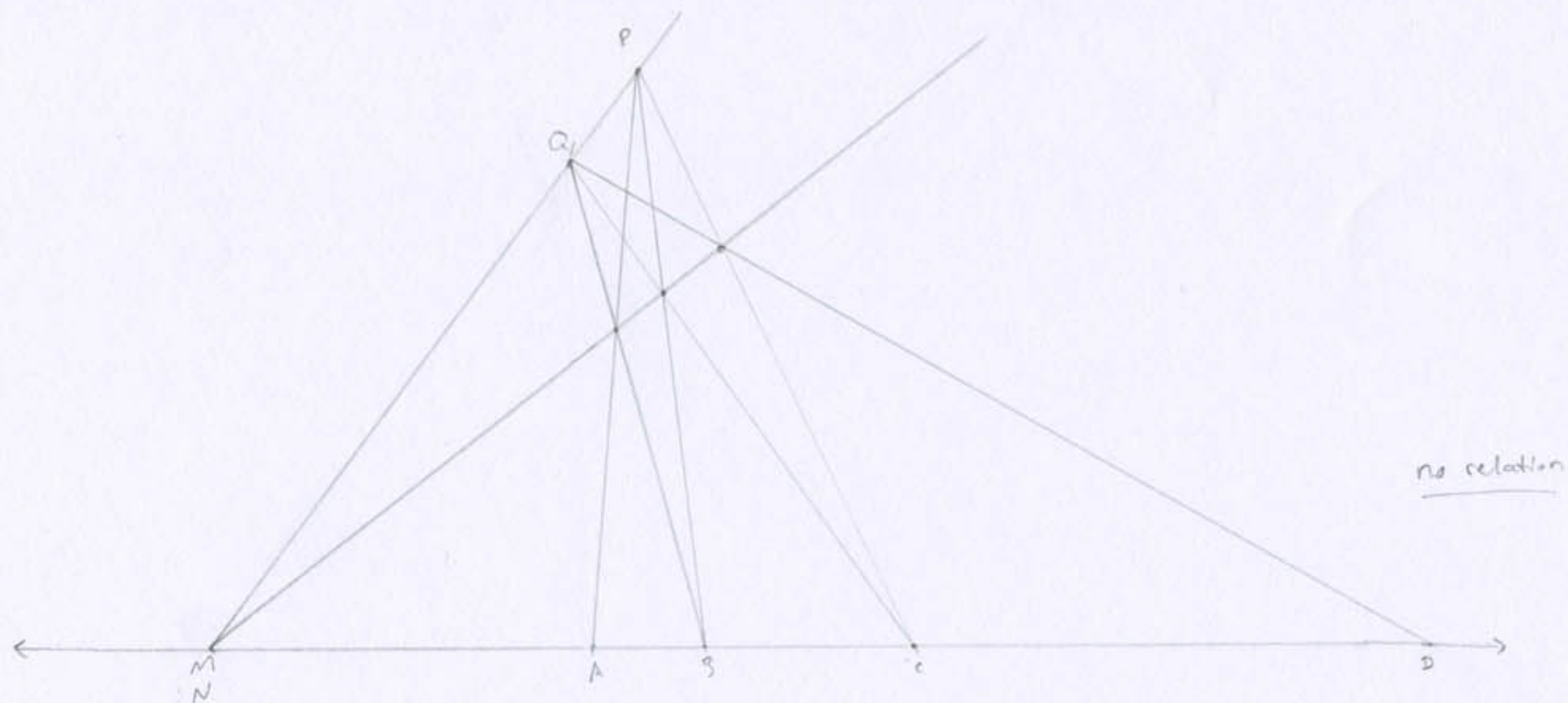
MC = 101  
MB = 52  
MA = 27

$$\frac{MC}{MB} = \frac{MB}{MA}$$

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

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





STEP MEASURE ( $AB = BC = CD = \dots$ )

Full Metric Geometry  
Length is conserved

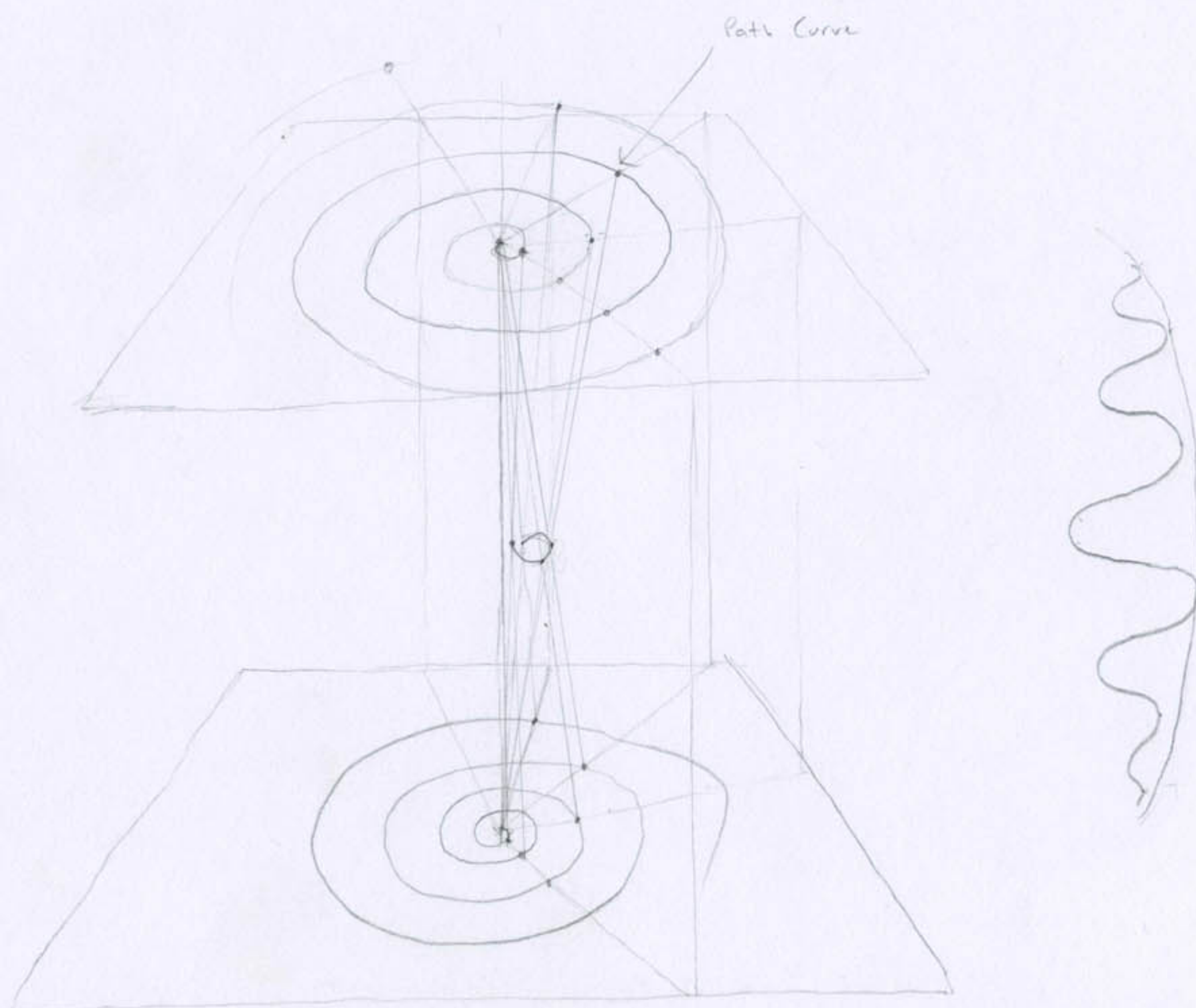
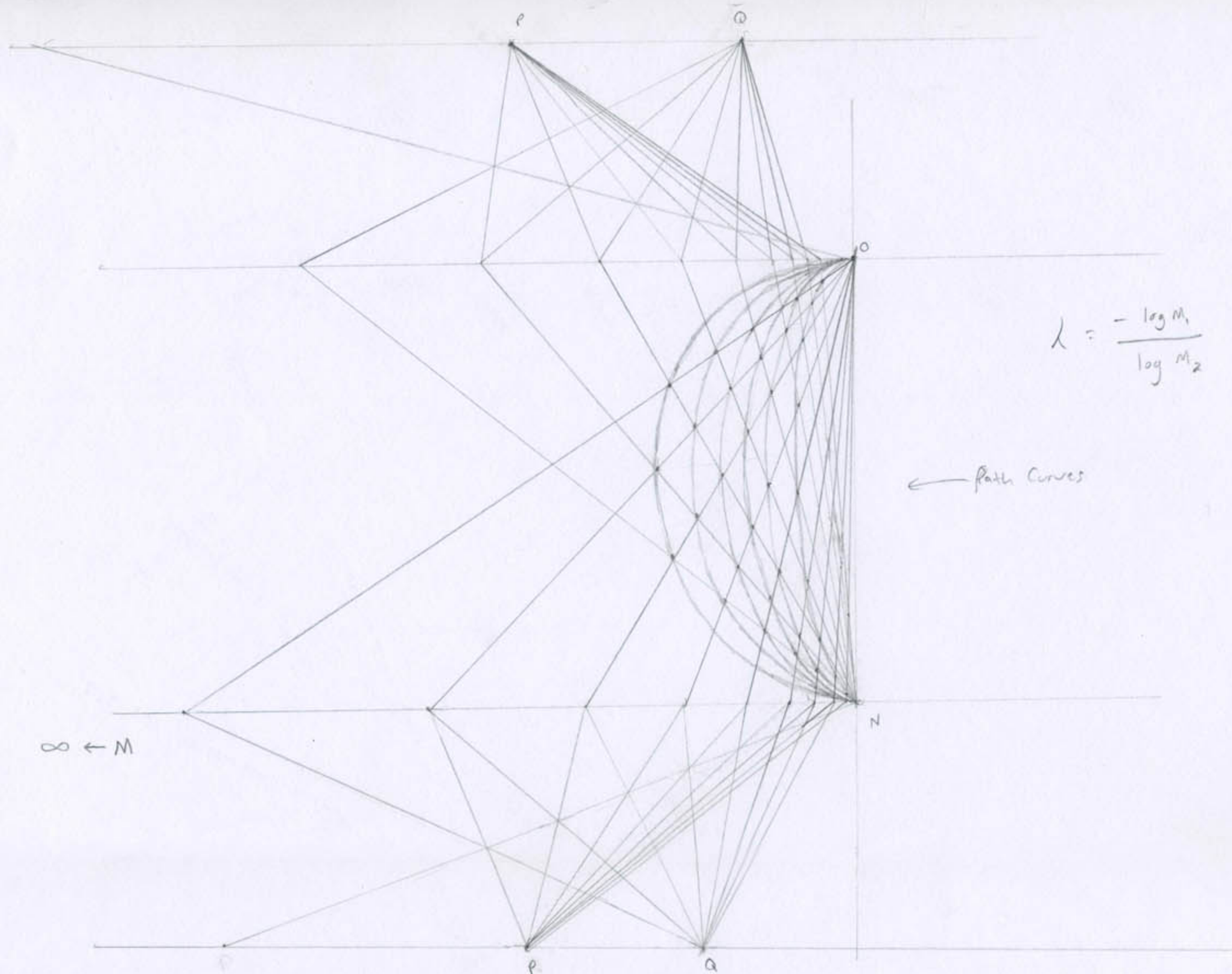
★ Infinity must be fixed + actual for measurement to exist. ★



{ In ordinary space, we have DISTANCE + ANGEL.  
{ In counterspace, we have TURN + SHIFT.

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

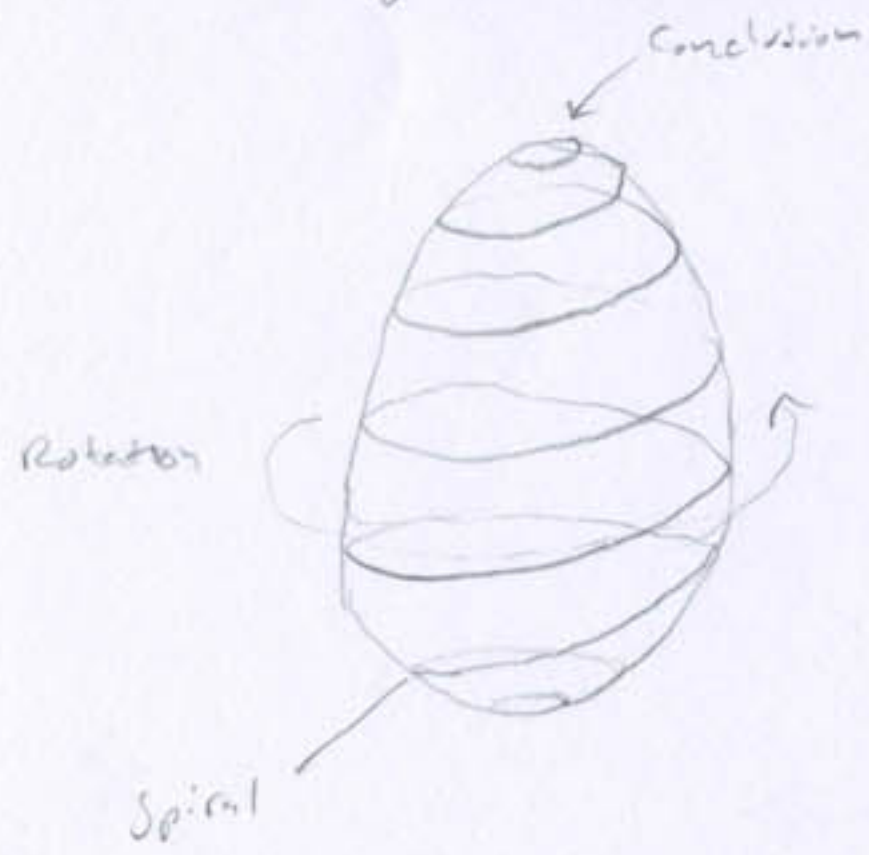






<http://www.anth.org.uk/NCT>

Lawrence Edwards

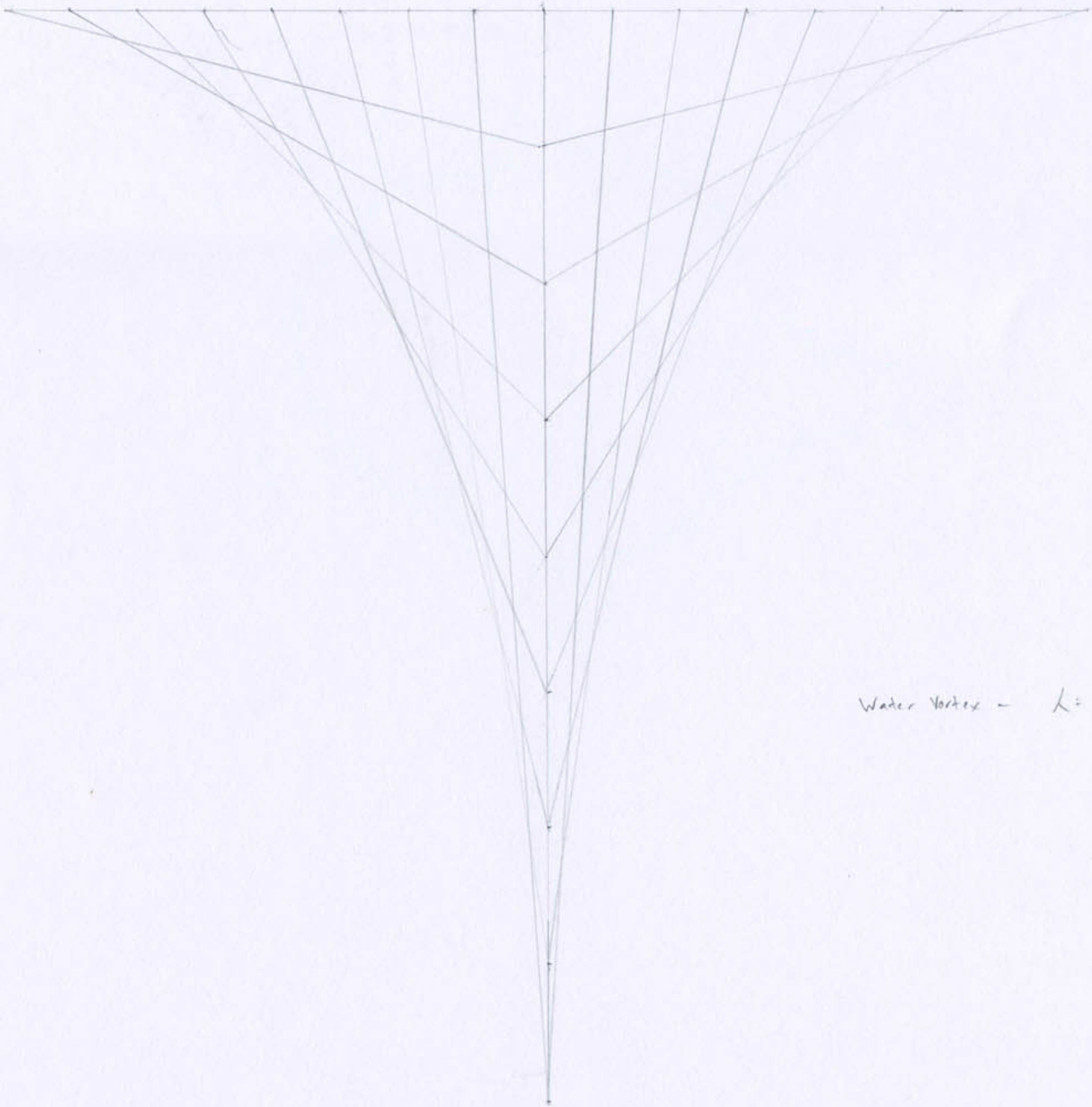


Rotation, Circulation - Moon

Spiral - Mercury

Bringing to Conclusion - Venus

Vortex



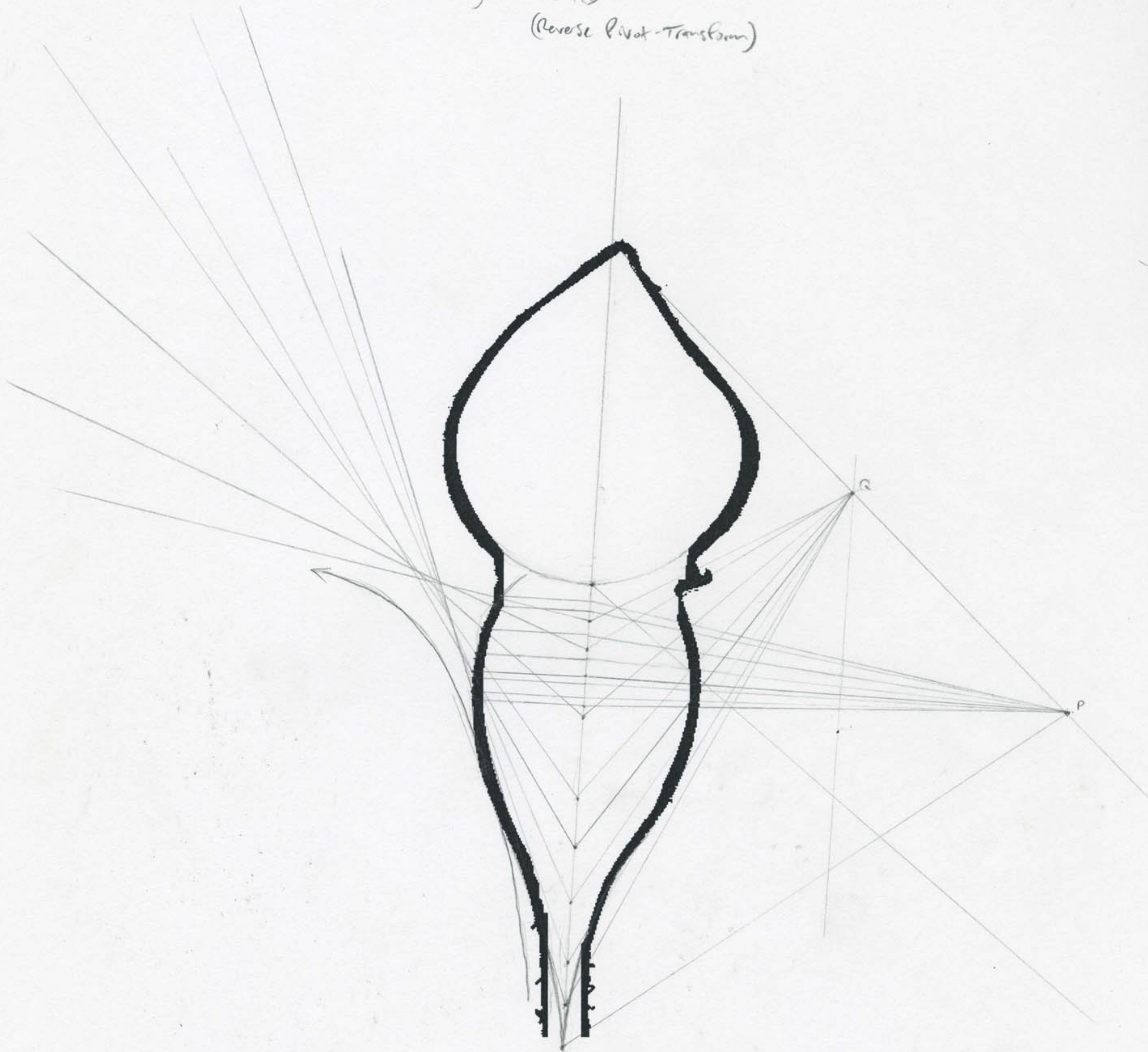
Water Vortex -  $k \approx 2.9$







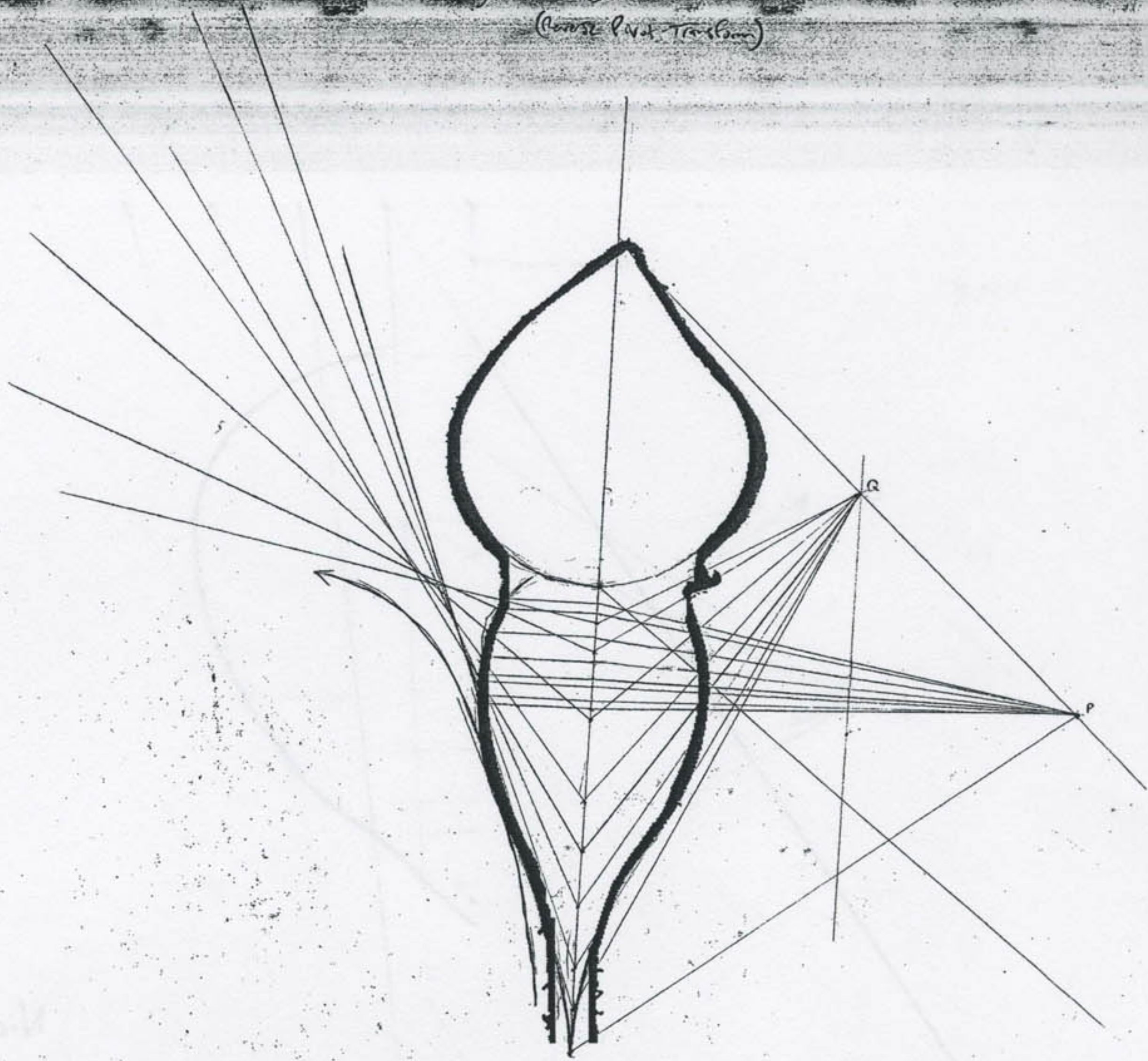
Re-creating the Vortex  
(Reverse Pivot-Transform)



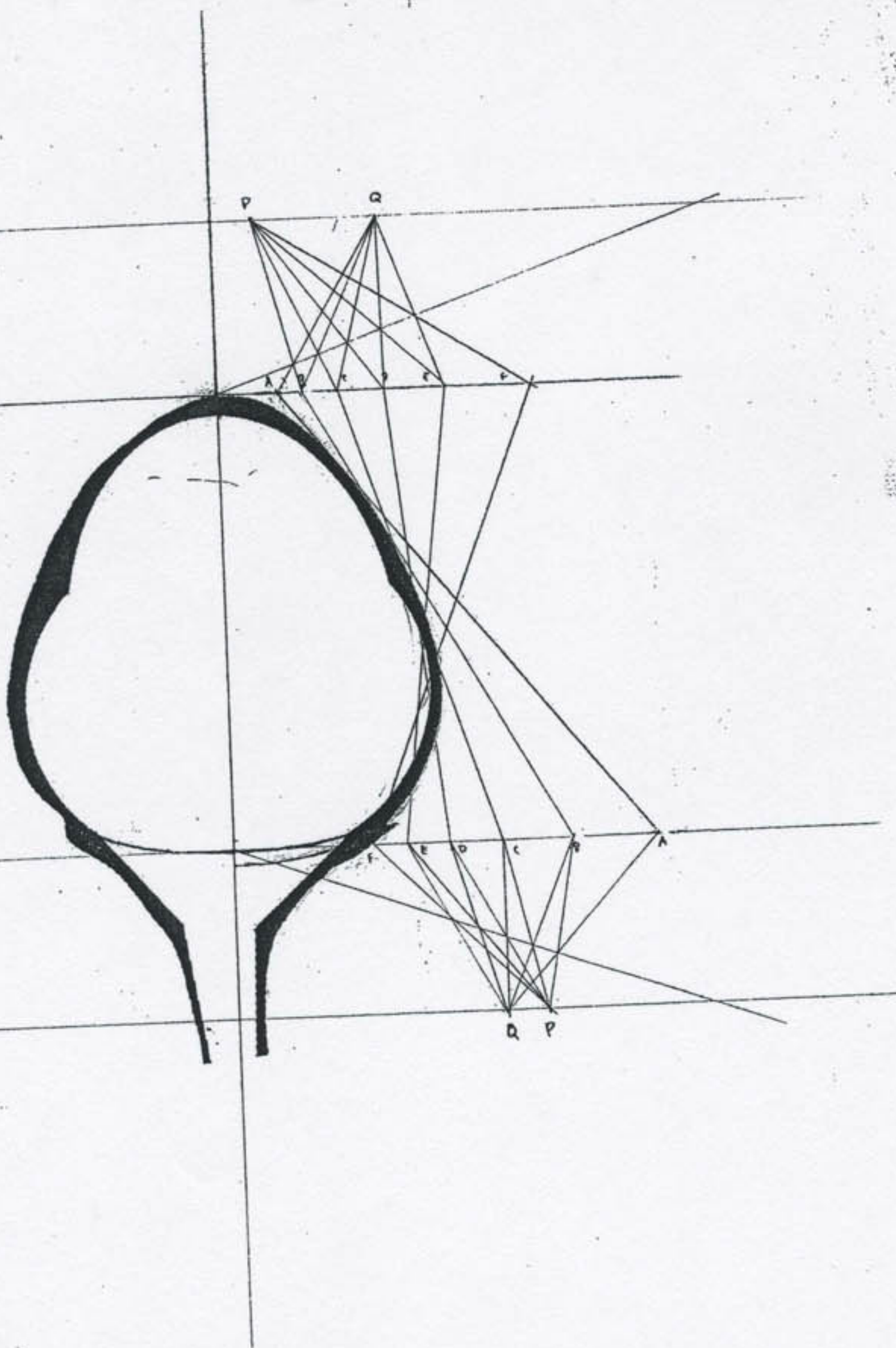
rose\_bud.pcx



(rose bud. pcx)



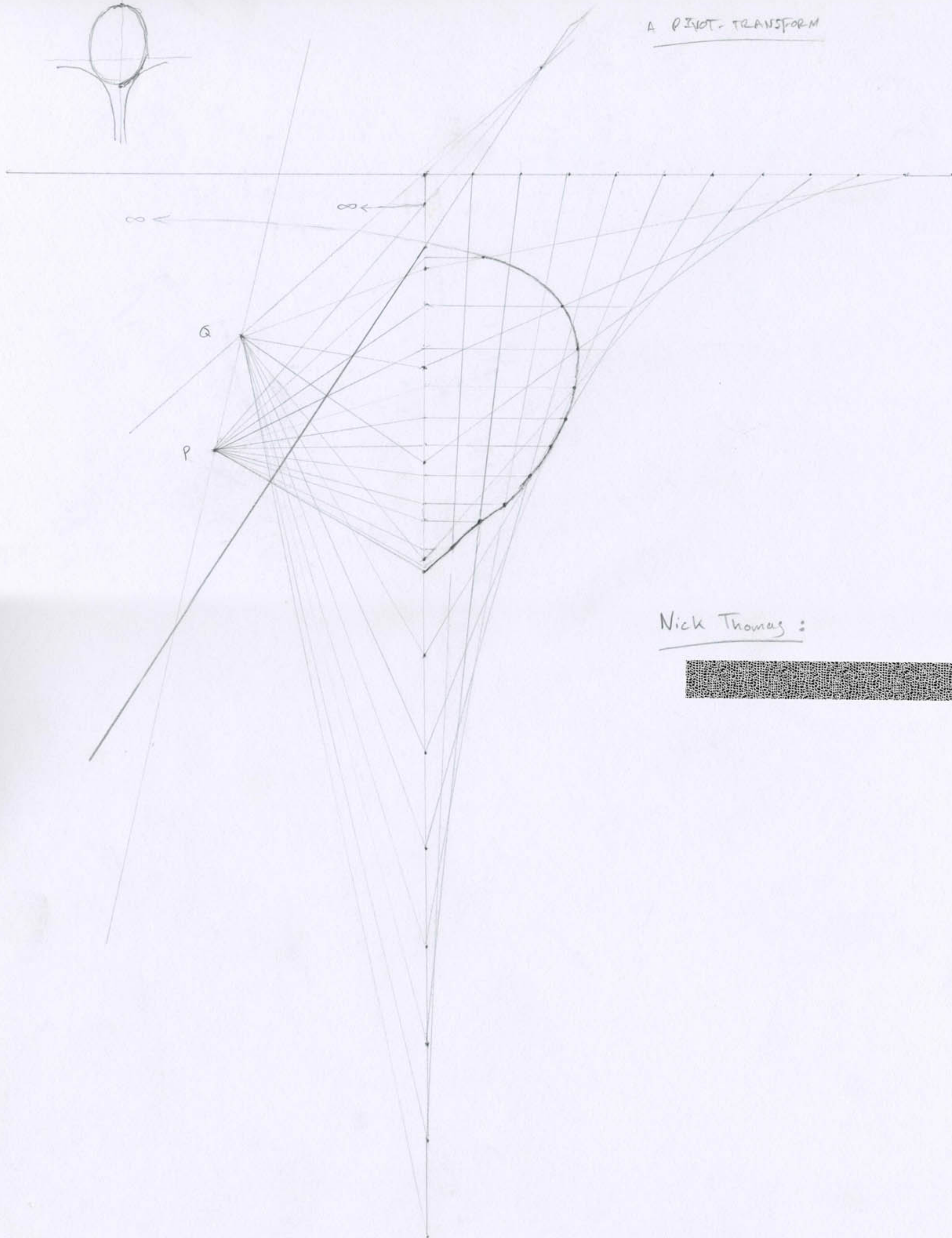
rose\_bud.pcx







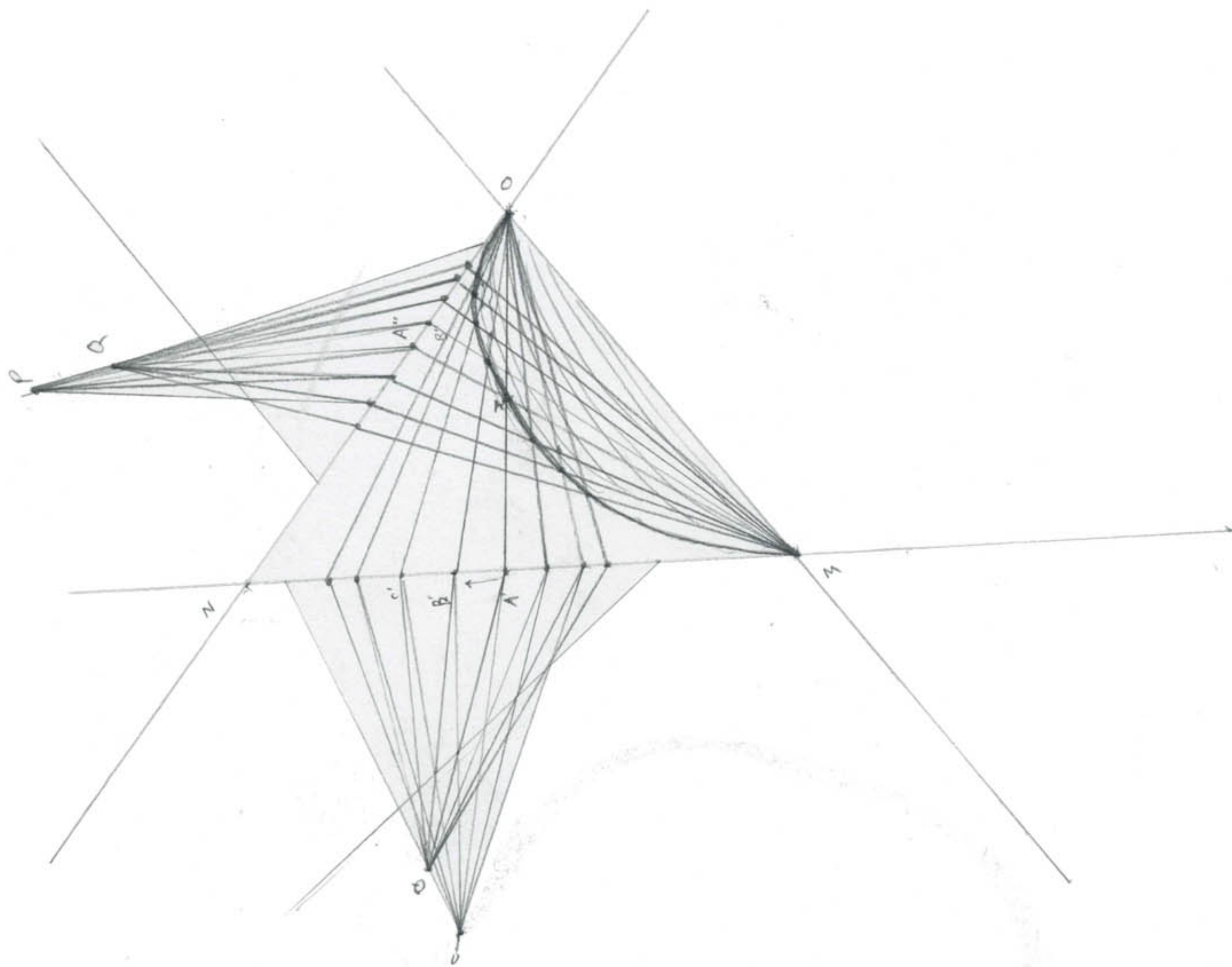
A PIVOT-TRANSFORM



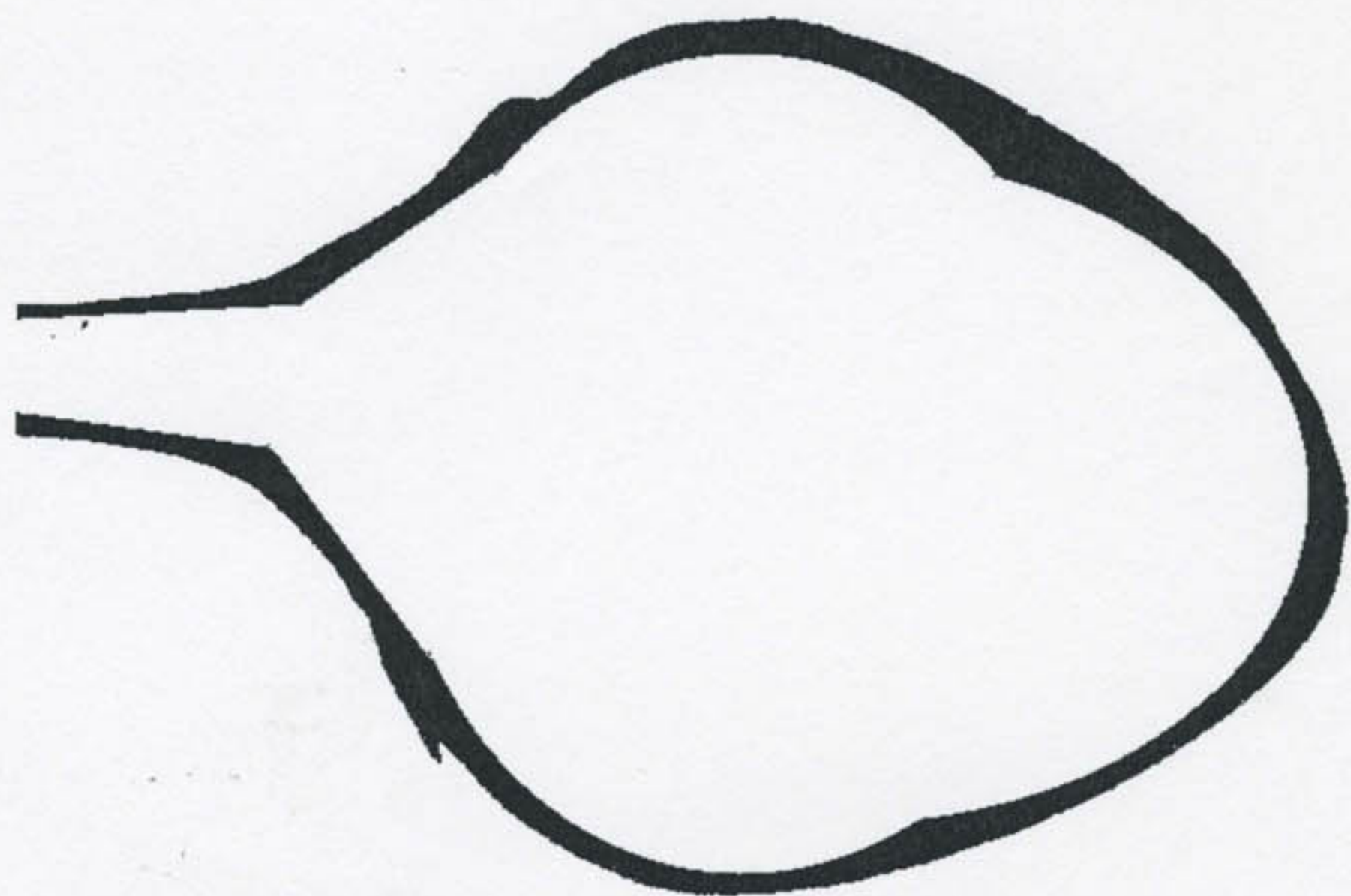
Nick Thomas :







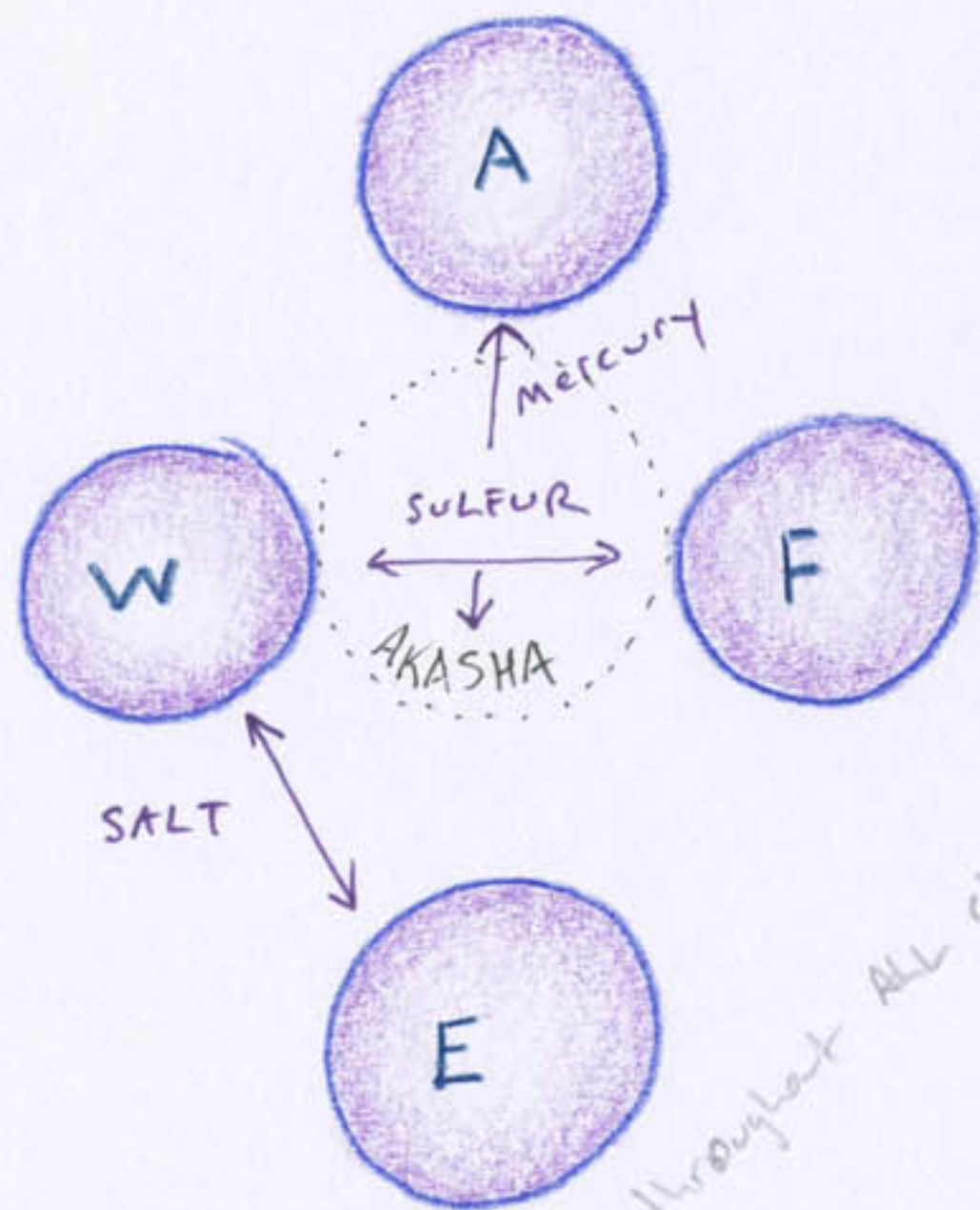






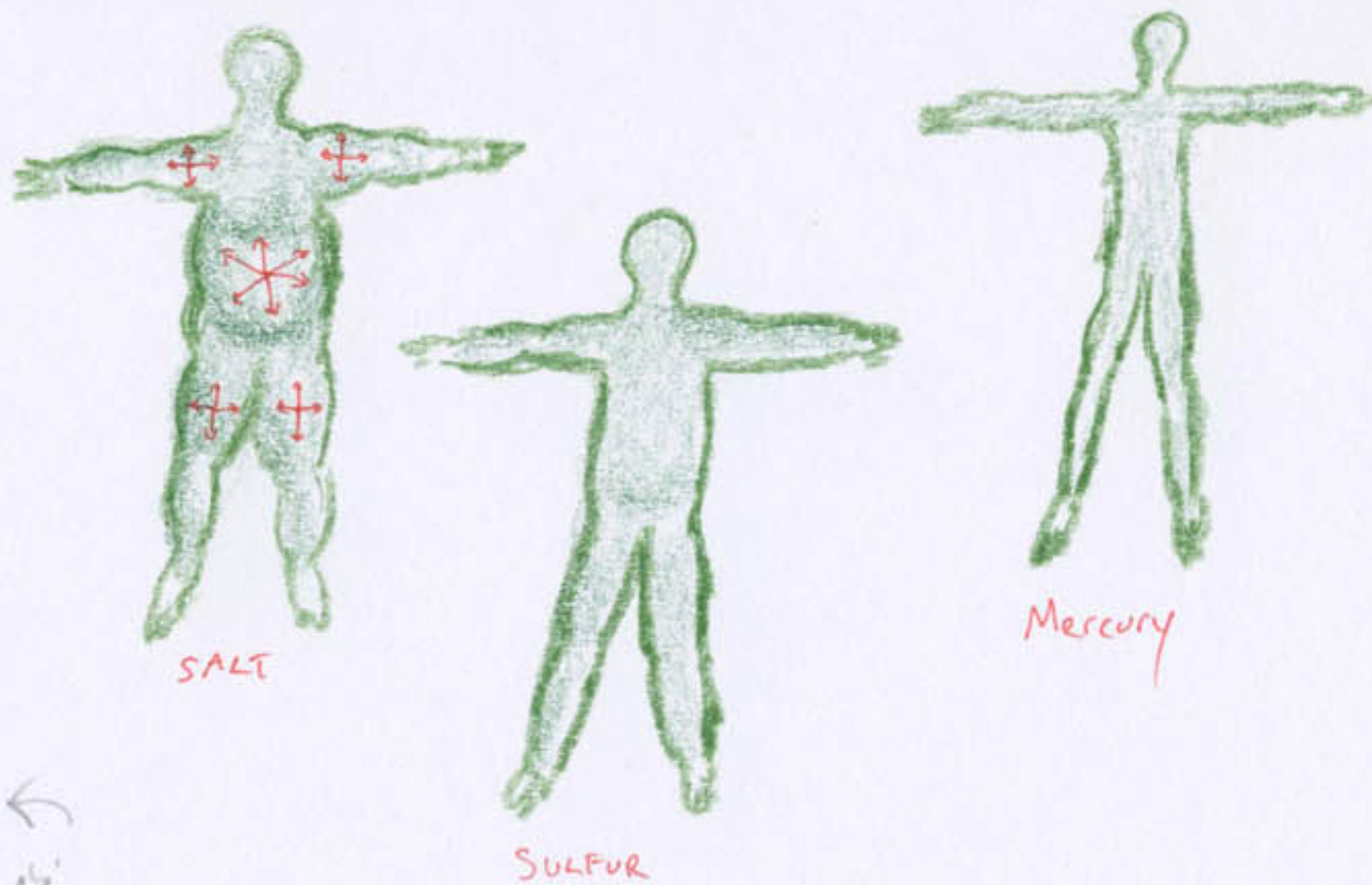
# ALL ASHES ARE POLLEN - NOVALIS

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



Sulfur throughout All changes.

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



- Salt arises from ASH. in  
(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)

Peace - Why so tired? Mind like...

Skeleton - An image of FRODO BAGGINS - R.S.



## 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 the 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.

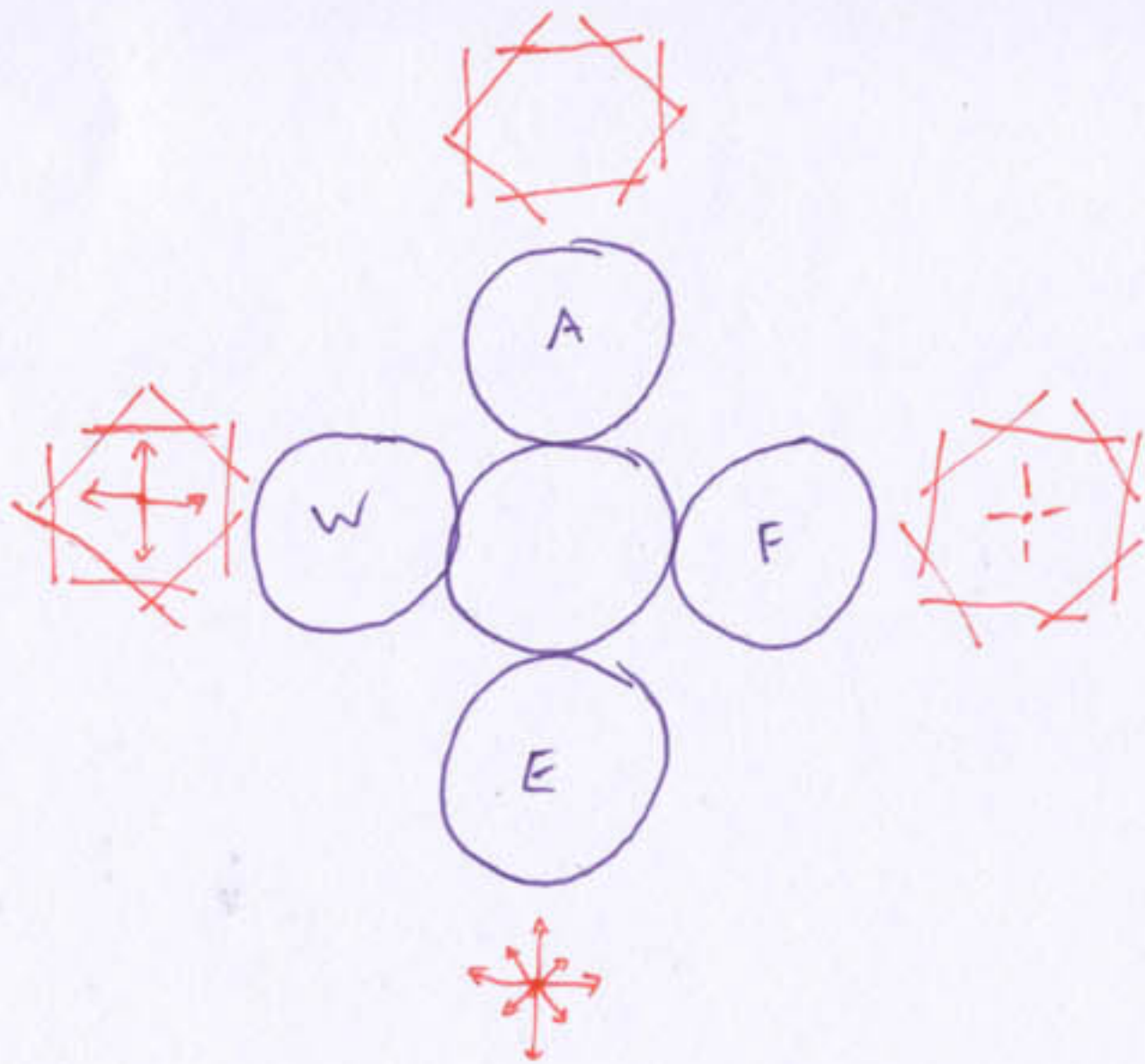
Sauer kraut as an aid to digestion and calcium assimilation.

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 thoroughly scoured earthenware crock spread a 3/4 inch layer of the cabbage. Scatter 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 is from 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 its 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 ferment 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.

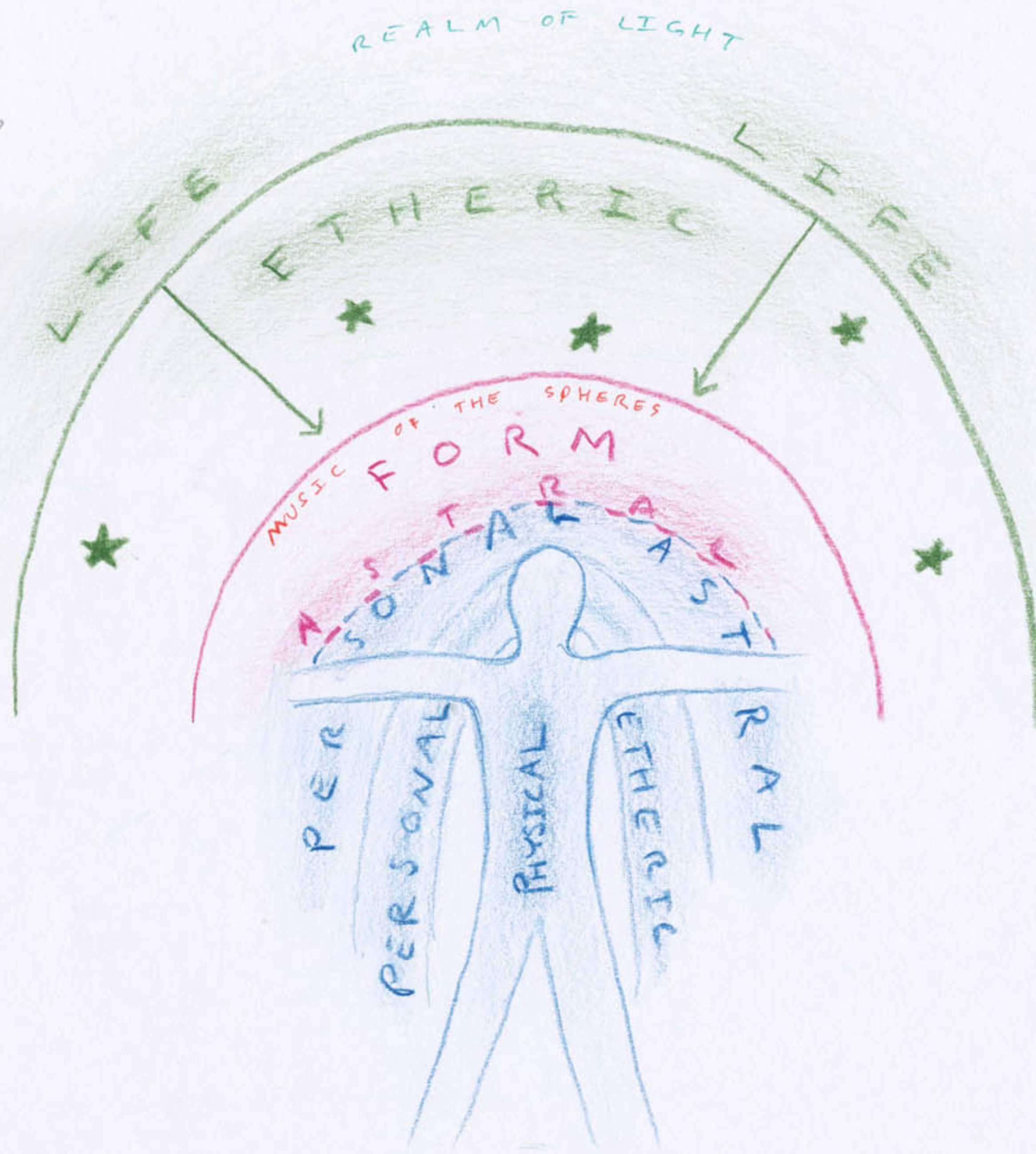


Ozone - Living Oxygen,  
Breath of Cosmic Christ

$O_3$



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  $\Rightarrow$  My life  
Life gets trapped in organs.  
Personal Astral is trapped  
in personal...



Johann 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<sup>1</sup> the radius of his or her *spiritual activity*<sup>2</sup> 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<sup>3</sup> of Nature-at-large have enough space to appear in microcosmic scale, side by side, without interference.

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.

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

<sup>2</sup> 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.

<sup>3</sup> 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,<sup>4</sup> 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.<sup>5</sup> And in

<sup>4</sup> In Greek, *phenomenon* (φαινόμενον), plural *phenomena*, means “that which shows itself” i.e. comes to appearance.

<sup>5</sup> 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<sup>6</sup> 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’).”

<sup>6</sup> 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.<sup>7</sup> 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*.<sup>8</sup>

For as long as this higher organ of perception<sup>9</sup> 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*<sup>10</sup> 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

<sup>7</sup> “Sensate ether.”

<sup>8</sup> “Imprint ether.”

<sup>9</sup> 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.

<sup>10</sup> “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 drive – which does not feel motivated to *begin* to create, just out of itself – 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.<sup>11</sup>

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;<sup>12</sup> and wherever this organization offers a point of contact<sup>13</sup> we find a complete – or almost complete – mirror-like copy<sup>14</sup> of the proportions of the larger whole of Nature.<sup>15</sup>

Sensitivity and formative force encompass more than the force of thought, and the spiritual activity<sup>16</sup> wherein they are embedded, also embraces everything that

<sup>11</sup> 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.

<sup>12</sup> Etheric- or Life-organization

<sup>13</sup> 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.

<sup>14</sup> 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.”

<sup>15</sup> the macrocosm.

<sup>16</sup> 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].

---

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.



## BEAUTY AND ITS ARTISTIC DEPICTION

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, Ours, Bears...  
Predators

Balanced Dentition

## Metabolic

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

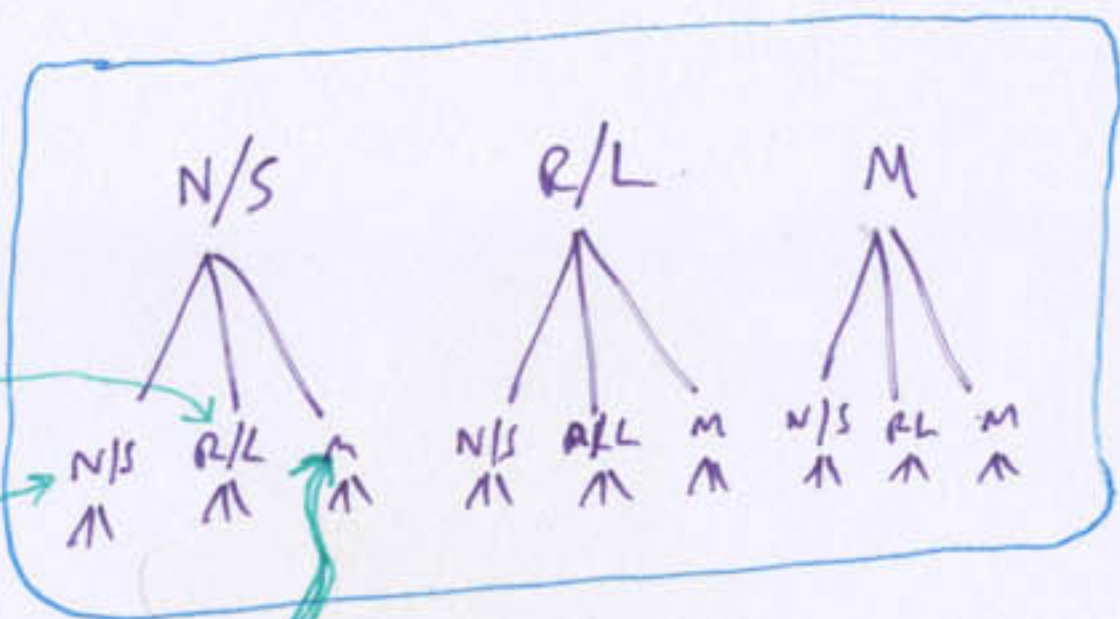


Cool Chewers...



Senses its own  
digestion

Eat all the time



Beaver -

Rodent that went to water...  
enhanced metabolism

N/S on M pole.

Ets + grazer ... bark + twigs + buds, sap

Mouse -

N/S on N/S pole

+ gnawer... looking for seeds, nuts

Eat -

R/L

N/S on ~~N/S~~ 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

JENNIFER GREEN  
Water Research Institute  
P.O. Box 930, Rt. 177  
Blue Hill, Maine 04614  
jgwri@hotmail.com

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.

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Information

Noun

form

the form

Verb

"form"

to form

↳ a formal process

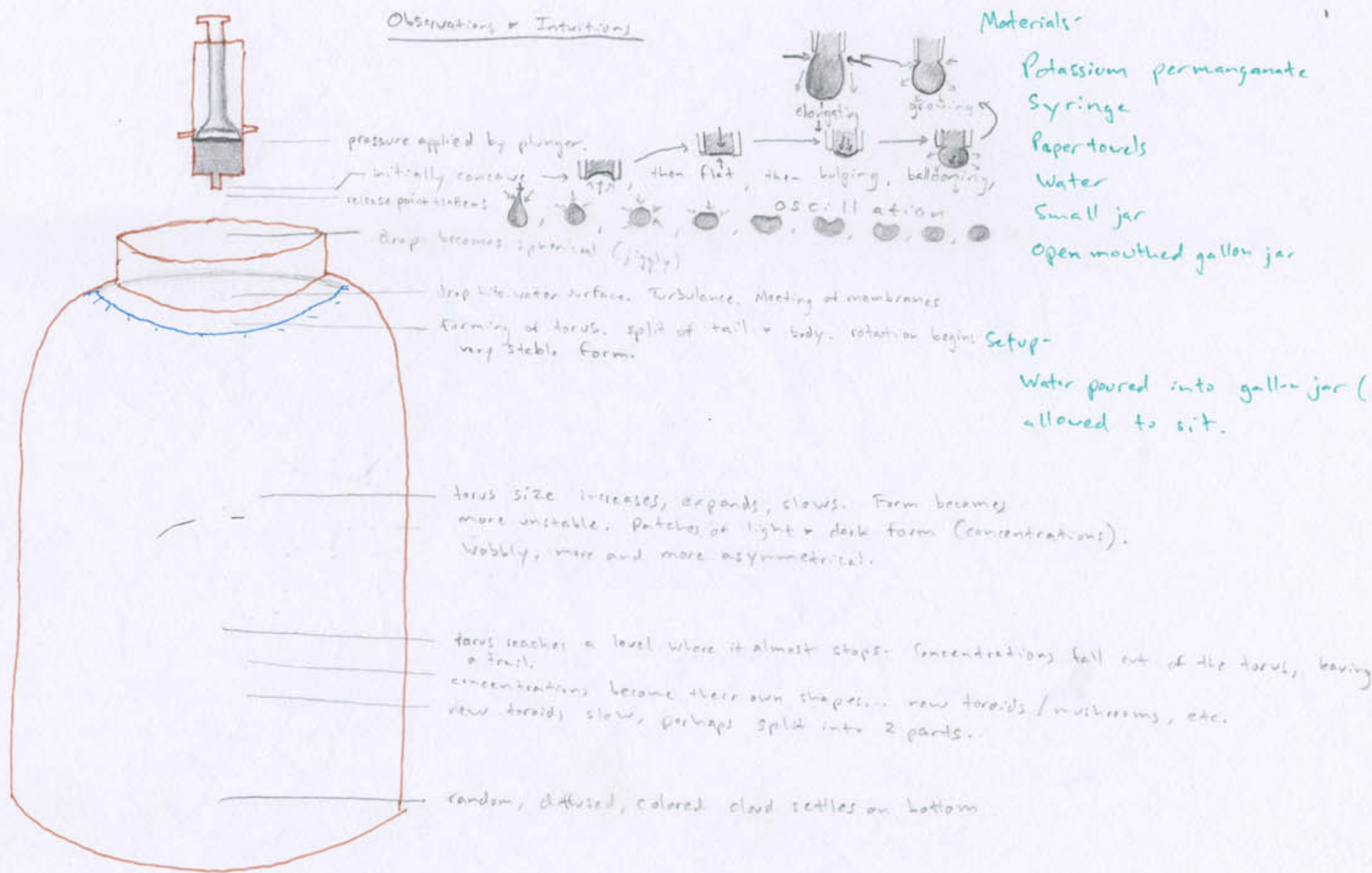
In the pause is the dance.

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

99-10-25

Fair Oaks, CA

Period 2 9:45-





## 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<sup>1</sup>) and the Steigbild (after Kolisko, Fyfe, Wala and Engquist<sup>2</sup>). 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<sup>3</sup> and the Drop-Picture Method<sup>4</sup> 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 für 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.<sup>5</sup> 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.<sup>6</sup> 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.<sup>7</sup> 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.<sup>8</sup>

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.<sup>9</sup>

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 dentic 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 :

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 WORLD
- TO LOVE LANGUAGE
- THE CRAFT AND PATH OF LANGUAGE
- LANGUAGE AND PERCEPTION

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

AXIOMATIC

Adjective: perfect

Bleak basket bludgeons bright sock.  
 Silky candle swings free shoe.  
 Perfect spoon pretends loving sky.  
 Excruciating prairie 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.

descriptive  
 inner & outer world  
 Feelings  
 fullness of expression

Action  
 energy  
 movement

## COLLABORATIVE:

Are you free tomorrow at sunrise?

I'll see I would like to see the loving Sky ~~at~~ @ 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.

~~What~~ I will come if it isn't too 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 ~~rain~~ juicy rains recently, the prairie might be muddy.

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

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 it's 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 smiling when they see me watching myself
- I am Paul Matthews twiddling his 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 Signs from people
- I am Wrists making swishing sounds as they move their pens across pages
- I am A cough from across the room
- I am My own breathing
- I am A fly twisting, darting, waving
- I am The reflection in the picture on the wall of the Art building.

A Elborath Gilthoniel

Silivren Penna Miriel

O Menel aglar elenath

Ash nazg durbat ulik

Ash nazg gimbutal

Ash nazg thrakutalak

Agh buzum-ishi

Krimpatul

Dirri-dirri Dirri-dirri Dirri-dirri

Dum-dum-dirri-dum

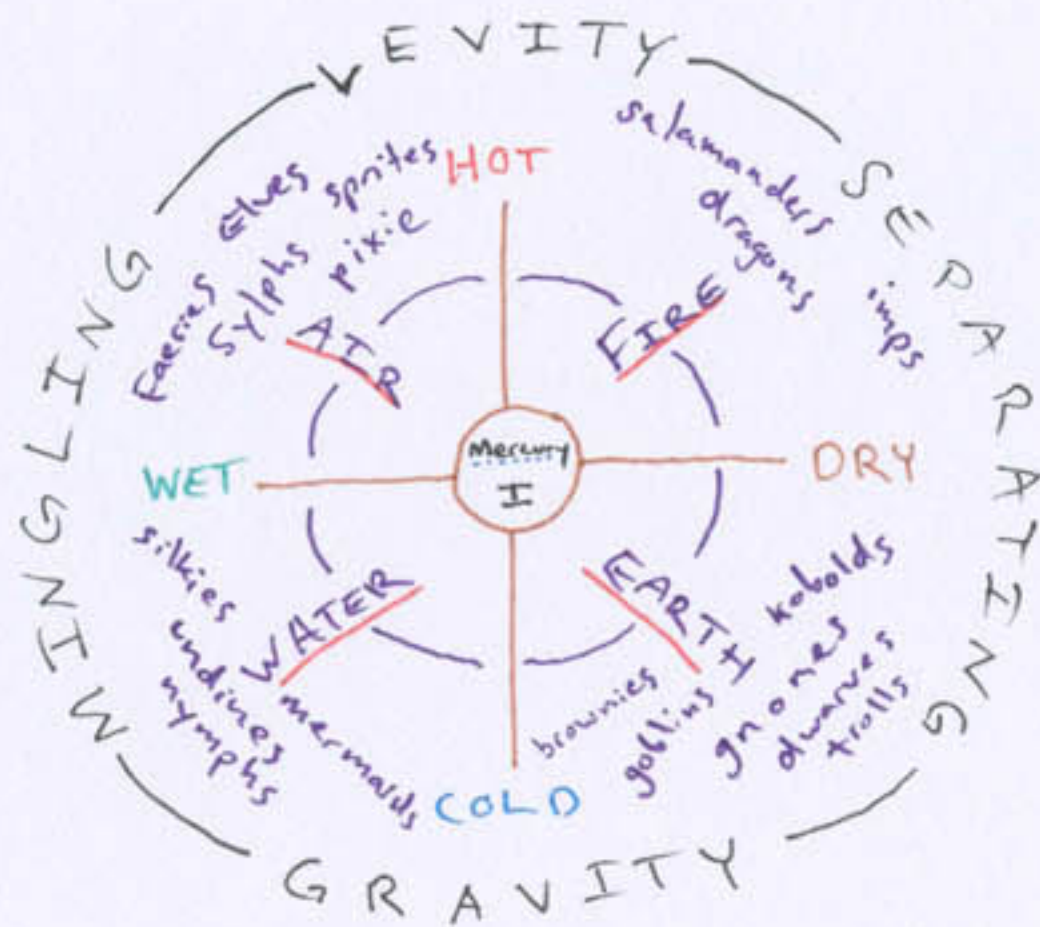
x 2

Dum-dum-dirri-dum

Ay-Ay Ay-Ay-Ay-Ay

Dirri-dum

Dum-dum-dirri-dum x 2



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

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

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

Lo-ang ning gash tong  
Milling zo-zong schlazing  
Gozo mazong 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 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~~ But squirrels can't talk  
 so I gave him a flea

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



Presence

Forget

Anything that now resides

pretends to be in fading moonlight

an empty without ever knowing why

poem 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, ~~the~~ my ~~words~~ words branch out haphazardly - please don't think me a fruitcake, or ~~more~~ 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 fireflies 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 ~~on~~ circular, writing, thinking, breathing, shifting. Bright, yellow, ~~the~~ four opens across the room.

The Stand upon rests under all, ~~that~~ <sup>except</sup> ~~above~~ the earth-attachment. Potentialities create while  
~~reclining~~ <sup>on</sup> ~~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 <sup>are</sup> all wearing some sort of ~~protectors~~ <sup>sole</sup> ~~protectors~~.



I am Seth's ~~shoe~~ 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~~ <sup>call</sup> me an indoor soccer shoe.  
Once I was with a bunch of other shoes, all of them indoor soccer shoes. I ~~was~~ <sup>have a</sup>  
brother; he is on Seth's ~~right~~ <sup>right</sup> 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  
trails, 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 11 1/2. 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 ~~area~~ <sup>a</sup> spiky design around the edge. And ~~for~~ <sup>for</sup>  
traction I have small protrusions, in the shape of a raised circle. I have conformed  
and stretched myself to fit comfortably with the ~~shape~~ <sup>shape</sup> 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 CARLOS JIMENEZ



### 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 ~~the~~ 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 ~~pile~~ pile of vintage civil war cannon-balls - 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~~ ~~no~~ then went to sleep, and I <sup>still</sup> didn't need to use the bathroom until the next morning.

But boy were you bloated! I can drink 500 gallons of ~~each~~ root beer, and then burp bubbles that sing ~~whole~~ <sup>whole</sup> 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 rain storms.

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...

~~Handwritten scribbles and illegible text.~~




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.

Sounds 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

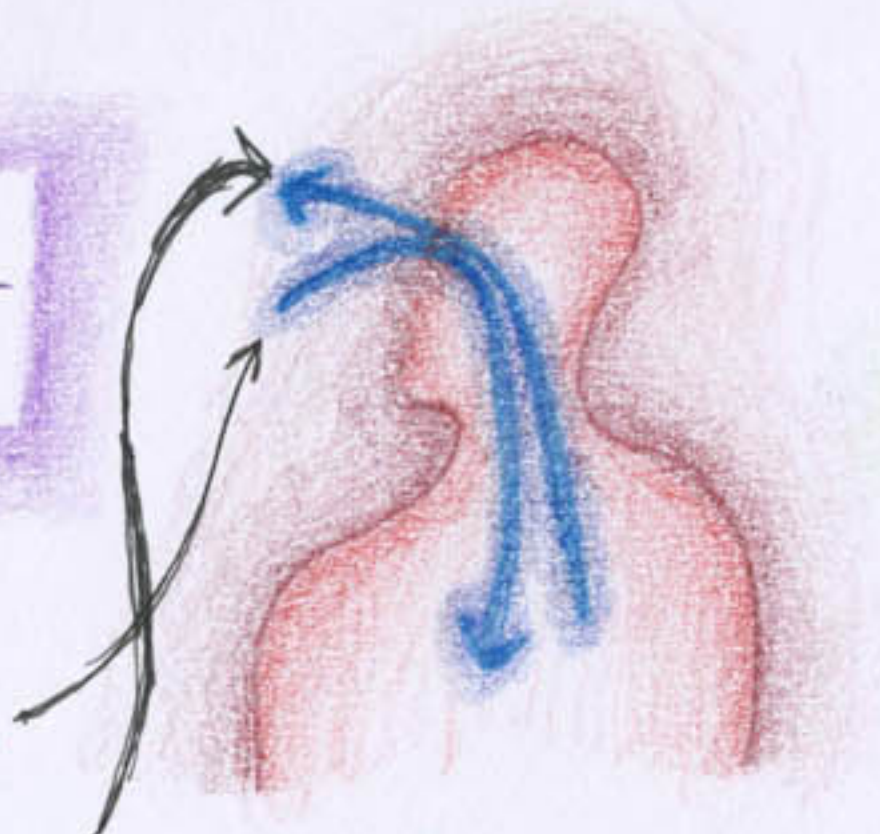
I have no substance  
~~yet I~~ yet I am curved  
Who am I?



# 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.



Sentience: the conscious perception of a sensation.

14-21 - Sentient Body ← Sensation

21- moves to sentient Soul. ← MEANINGFUL sensation

Soul Breathing

The measure of psychic health  
Has to be balanced.

BODY ↓ OPAQUE  
SOUL ↓ TRANSLUCENT FOG  
SPIRIT ↓ TRANSPARENT

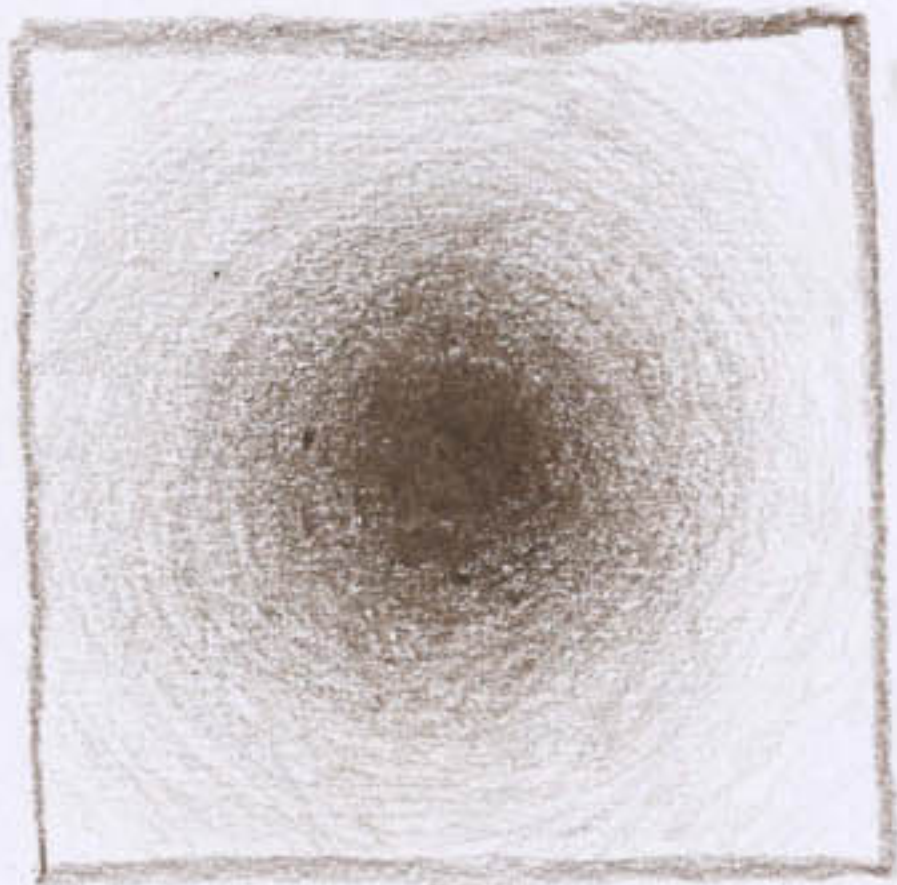
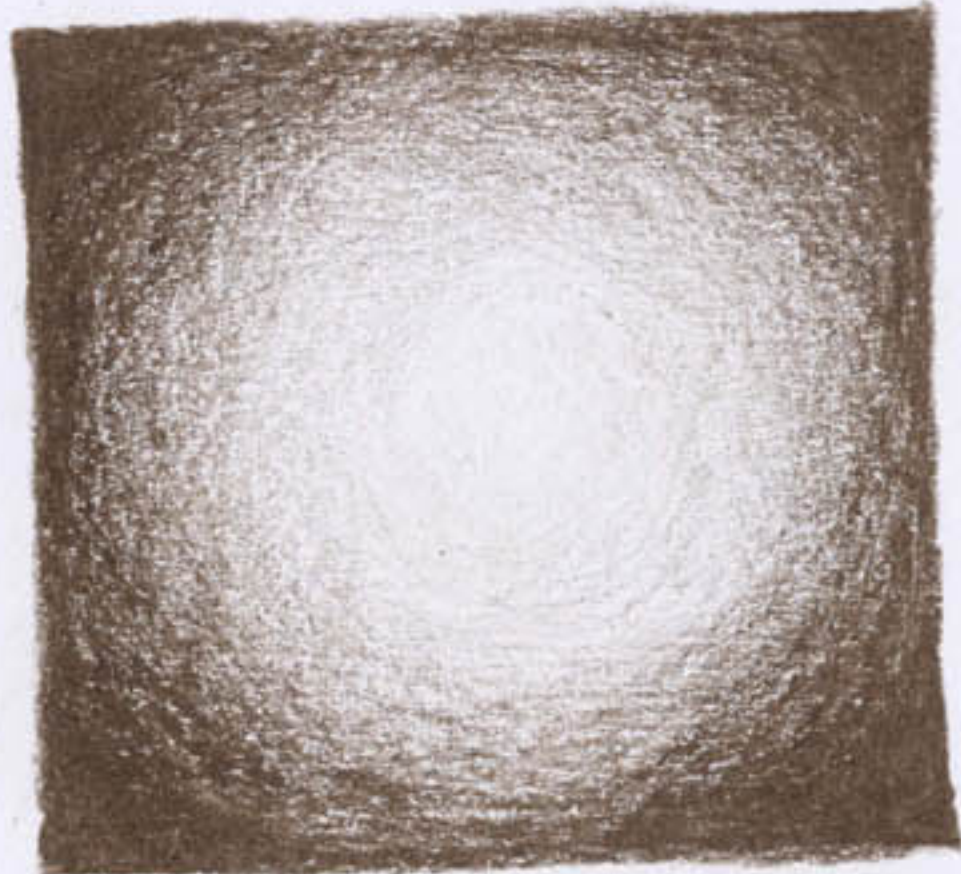
Creative movements appear as ...  
Ratio, tone, rhythm, etc...

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

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.



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

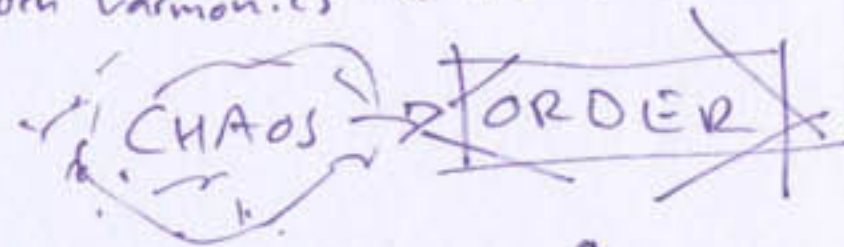
The equivalent to a biological CELL,  
in the subtle organ, is a CONCEPT.

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

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.

COLOR:

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

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



In purest outpoured light shimmers the Godhead 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 heart chakra receive the words SHE FEELS

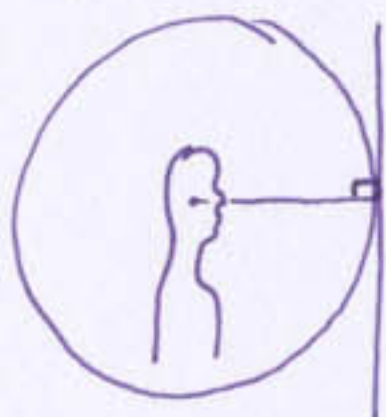
concentrate on the surface of the body receive the words HE WILLS



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  
harmonic Research

### OBJECTIVE PICTORIAL METAMORPHASIS

- Living picture thinking

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

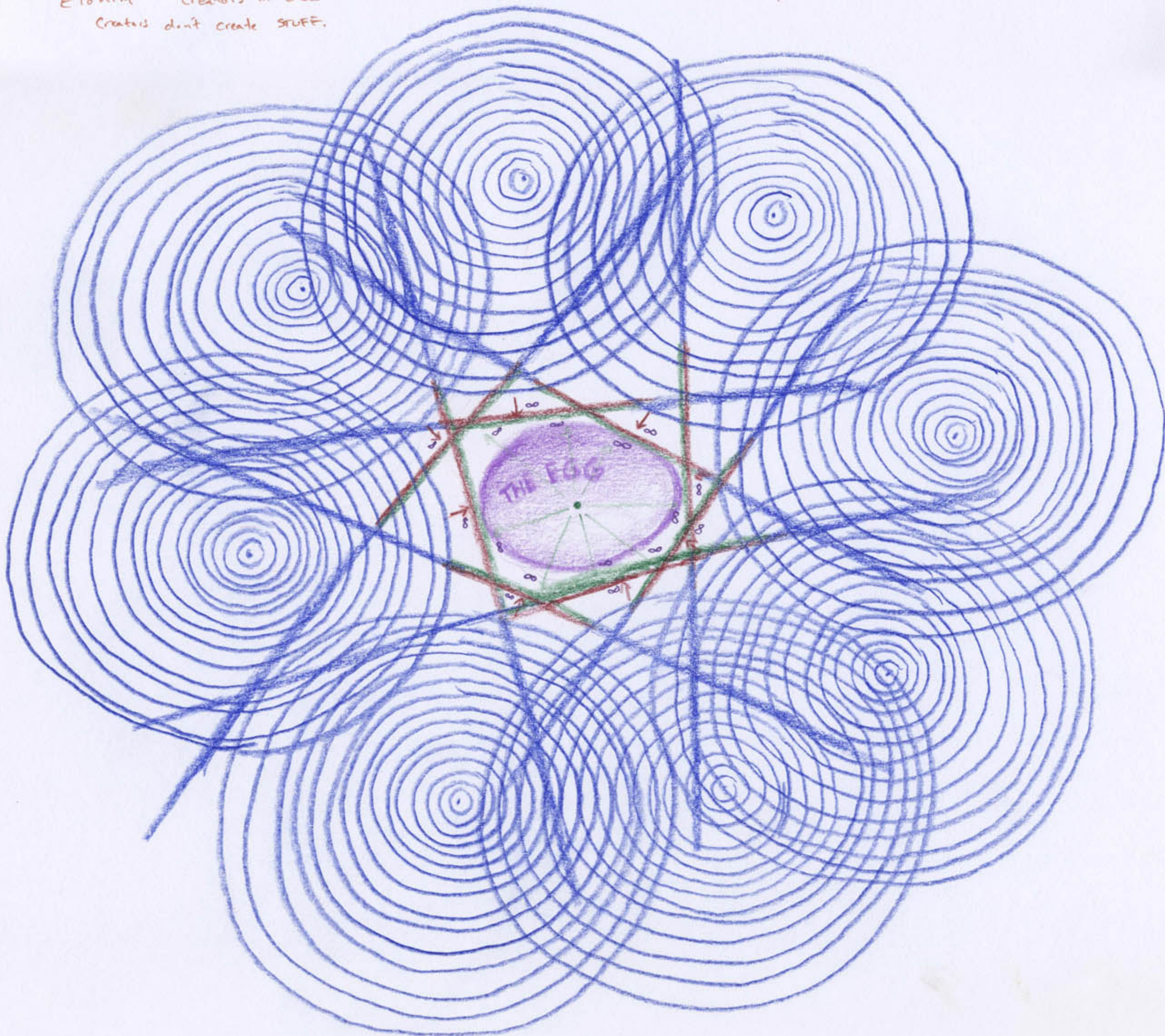
↑  
Non-static  
picture -  
capable of  
changing

↑  
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.

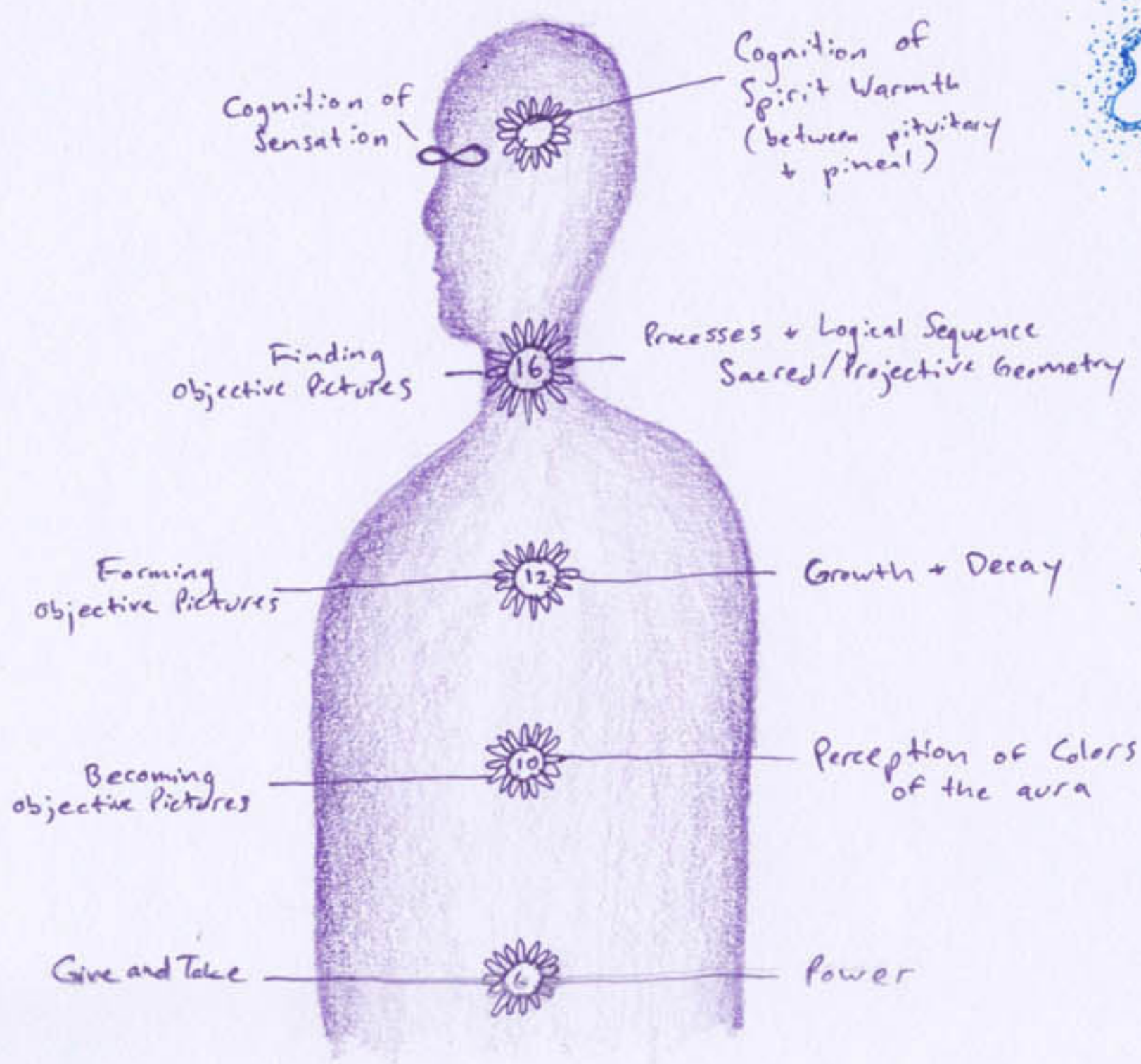
Elohim - creators in chaos... waves of concentric creation. Interference pattern.  
Creators don't create STUFF.





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 SENSE IS PERSPECTIVAL.



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...

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

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

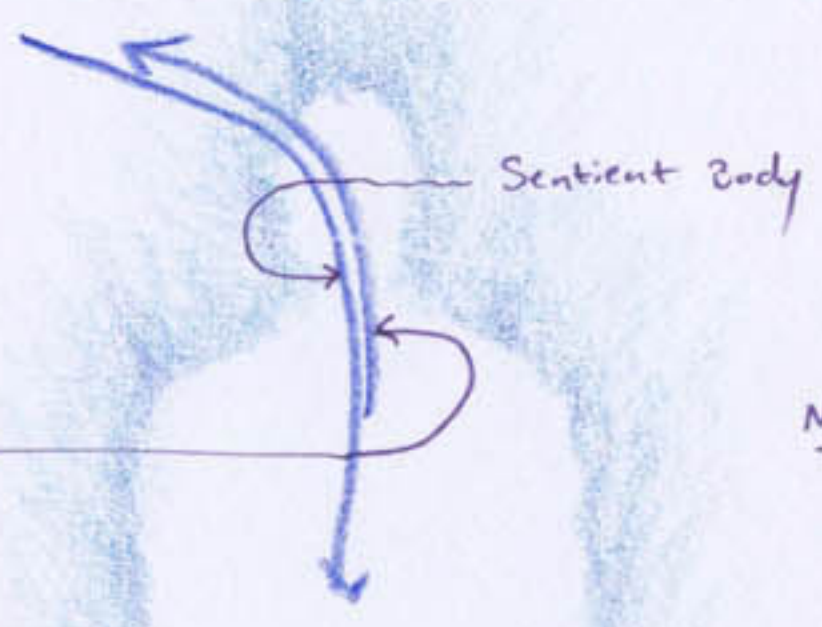
We don't get corrected IN THE SPIRIT

Everything you can think is already both simultaneously wrong & correct

Peace exercise - arising of Sentient Soul, b/c all other sensations shut off.

Must be able to have MEANING in experiences of PARADOX.

Emotions -> habitual feelings... that take FREEDOM from us.



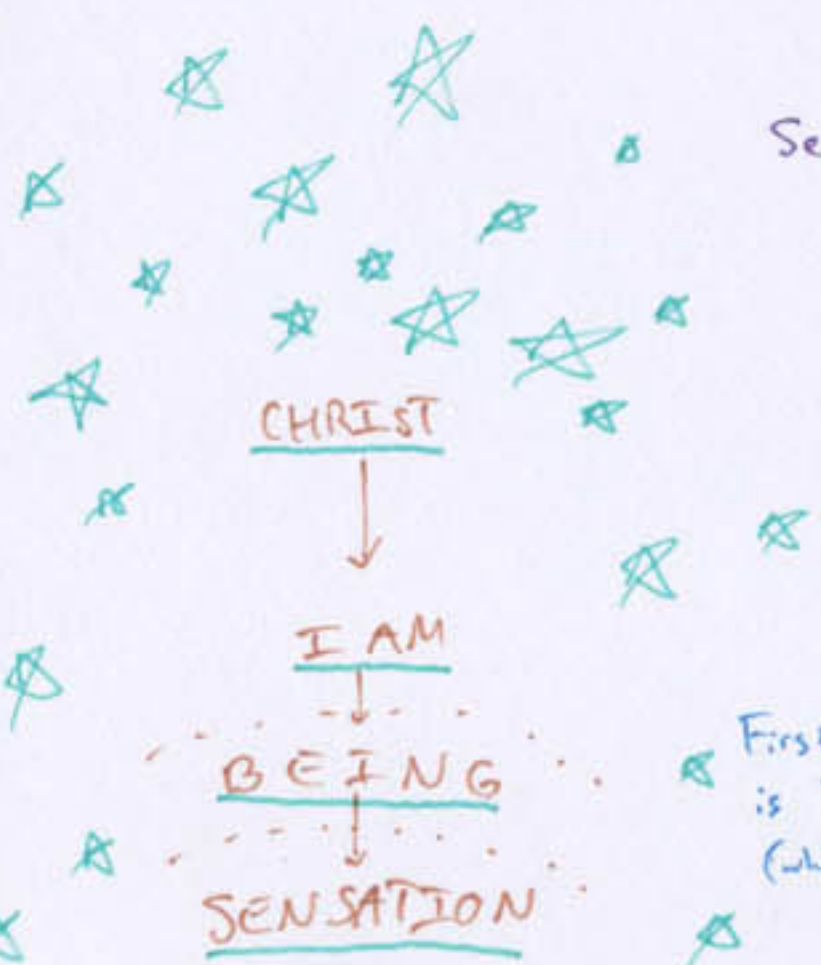
Take on sensation Cognitively, w/ awareness

Meet at ~21... to individuate

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

A 28... systems of behaviour.

Patterning of systems. (Intellectual Sol)



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



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 (N<sub>2</sub>).  
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 <sup>ASTRAL</sup> soul through Nitrogen



But we, as moderns, w/ out TEACHER, must go past  
ASTRAL → into sentient soul. 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~~ Have to go into spirit to heal soul... But  
can't simply be "in" the soul. Must be there  
as an EGO. → Resurrection 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 between  
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)

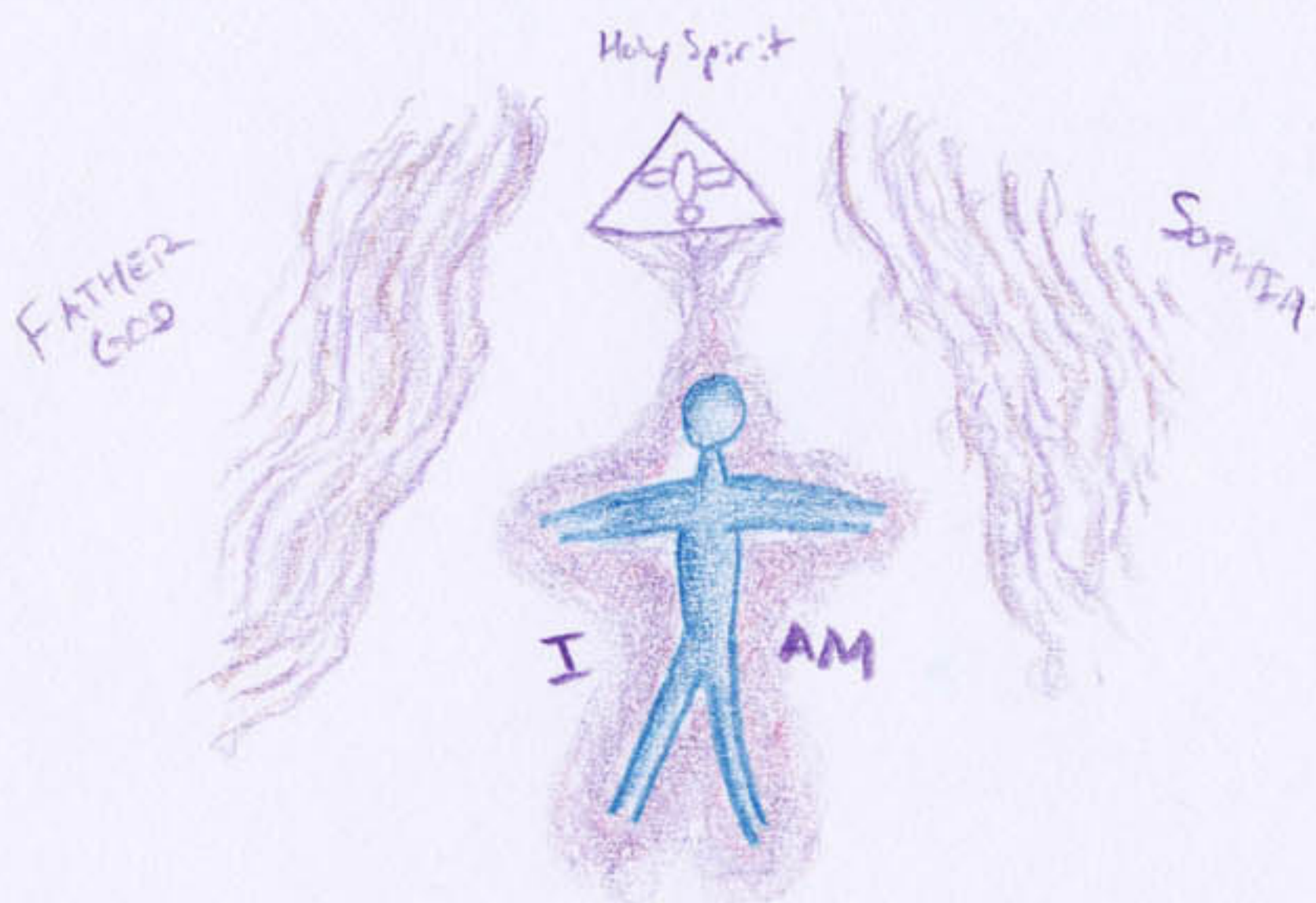
Old Initiation - Microcosmic. (Old Mystery Schools)

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...

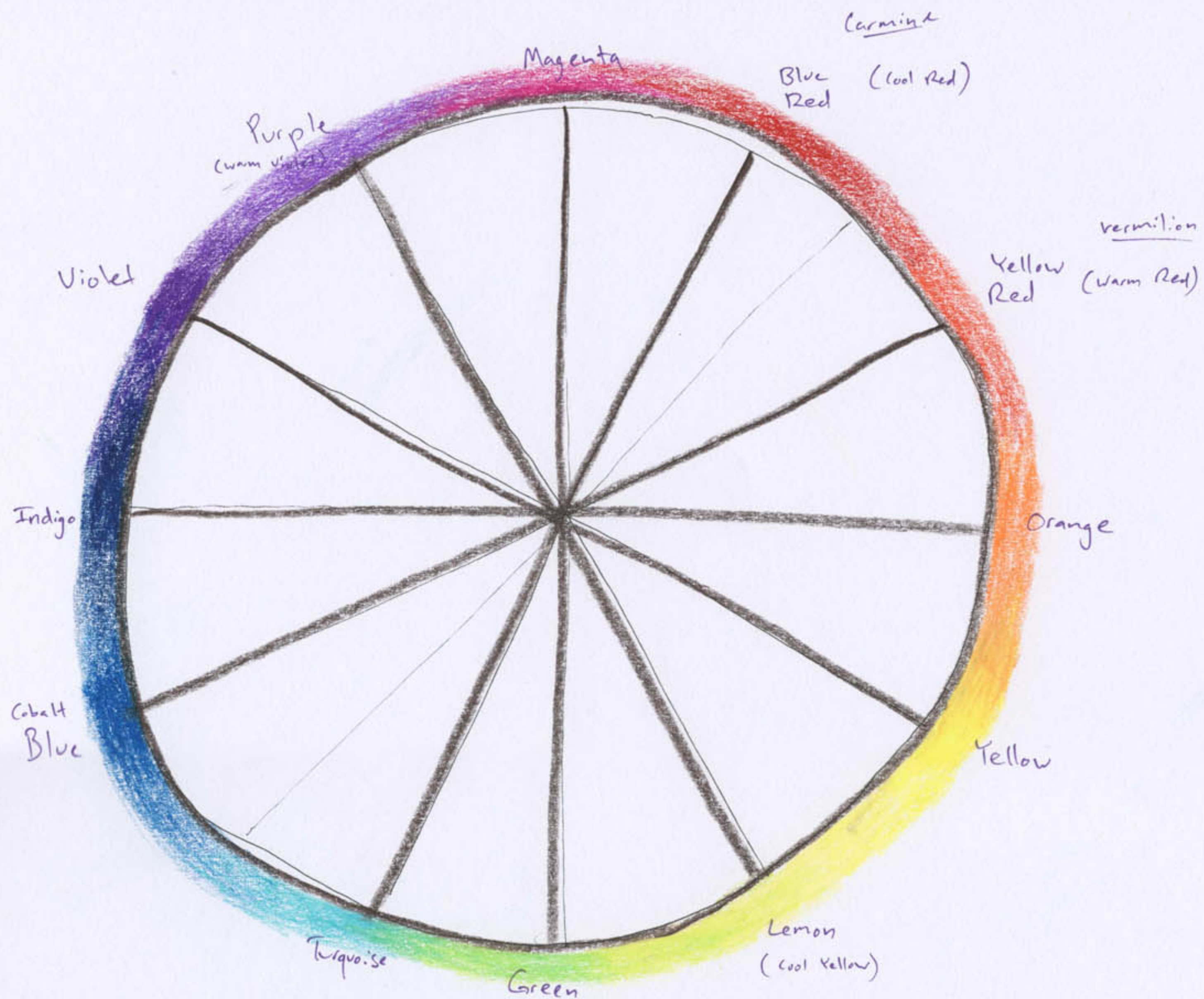
Architecture ← skeleton  
Hydraulics ← liver



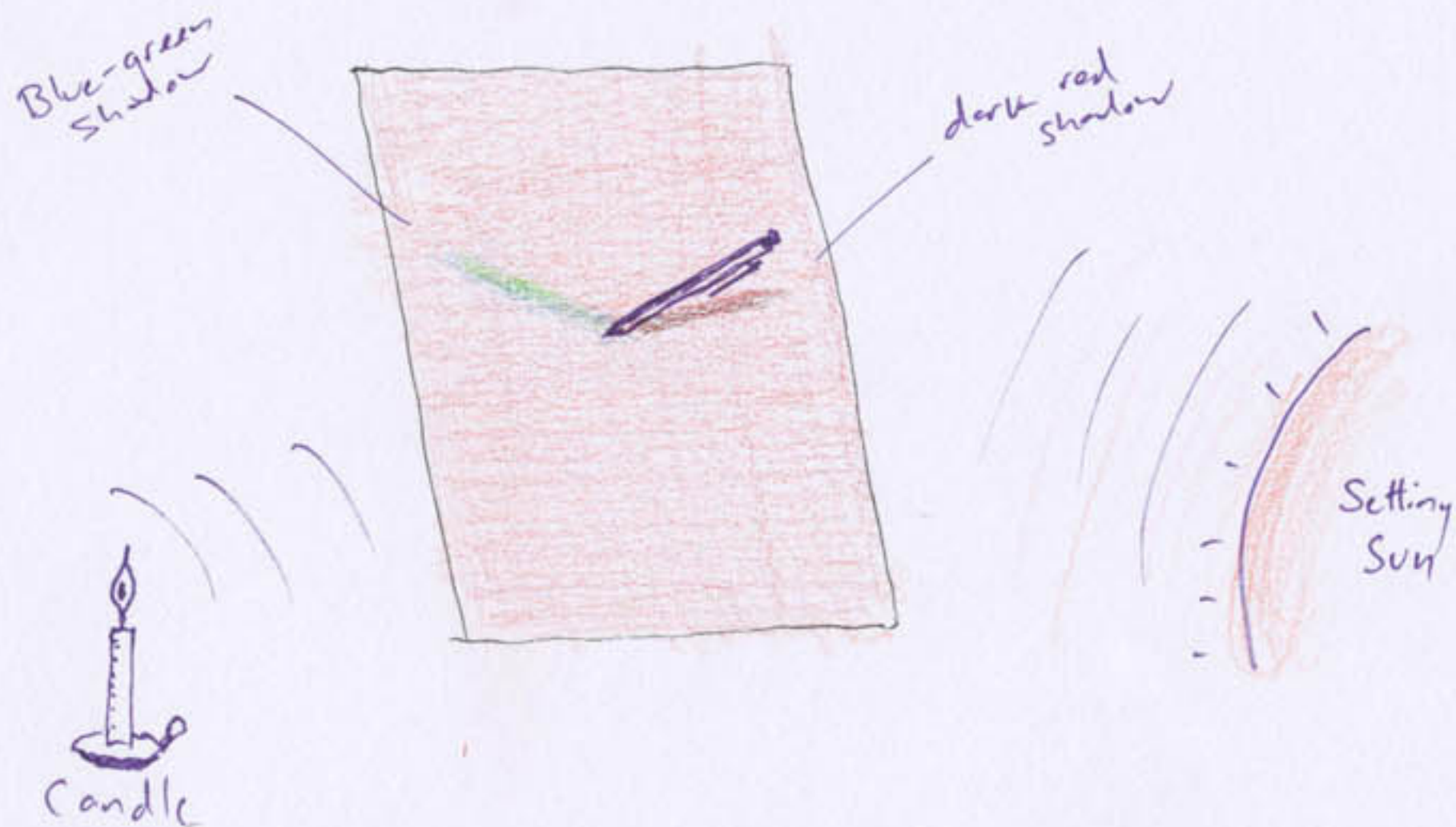




# A GOETHEAN COLOR WHEEL



★ When light source is one of the above color - the shadow is the opposite! ★





Brow Chakra: Pituitary + Pineal interaction is 3<sup>rd</sup> Ventricle

at the nodes :  
Day - Waking Consciousness

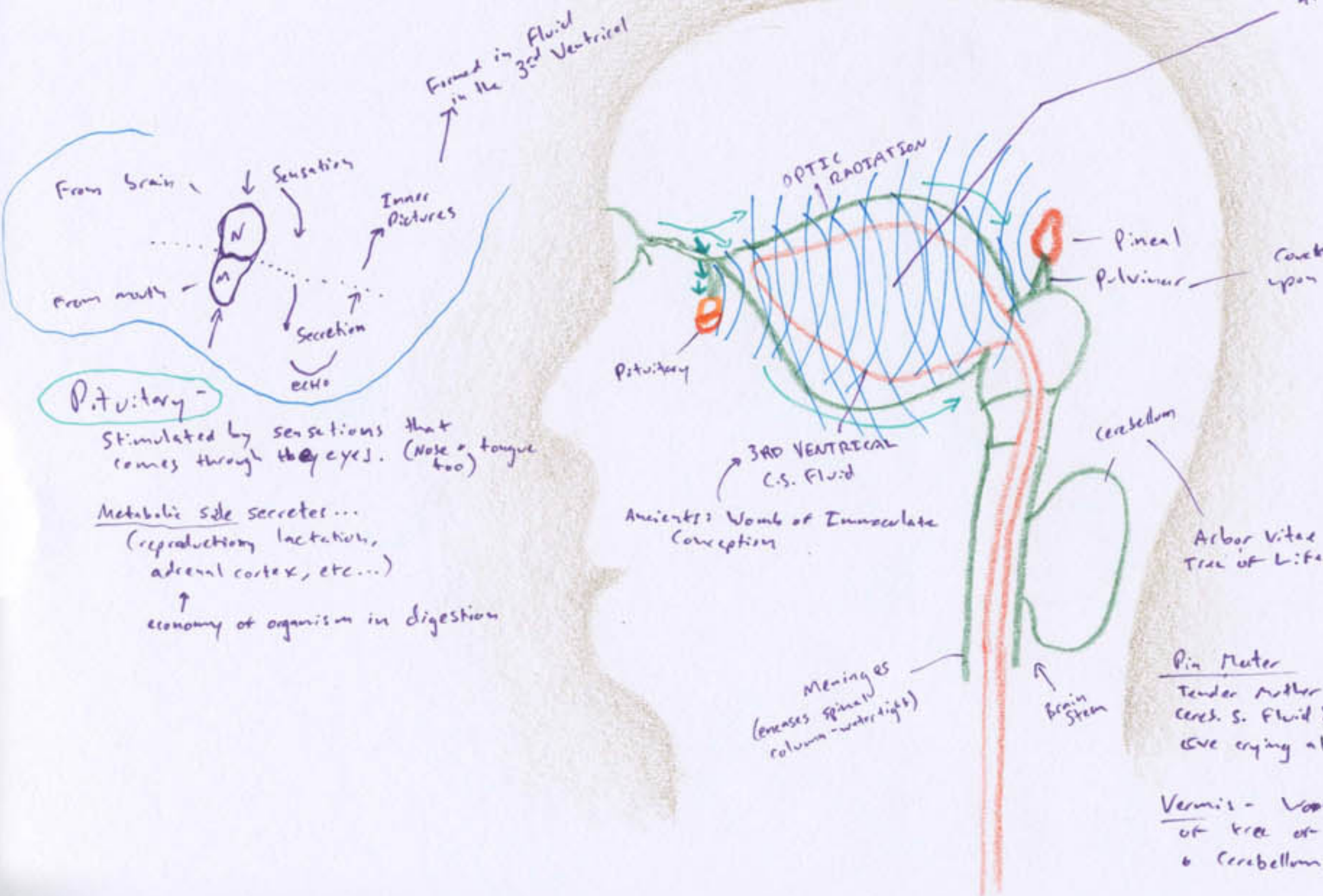
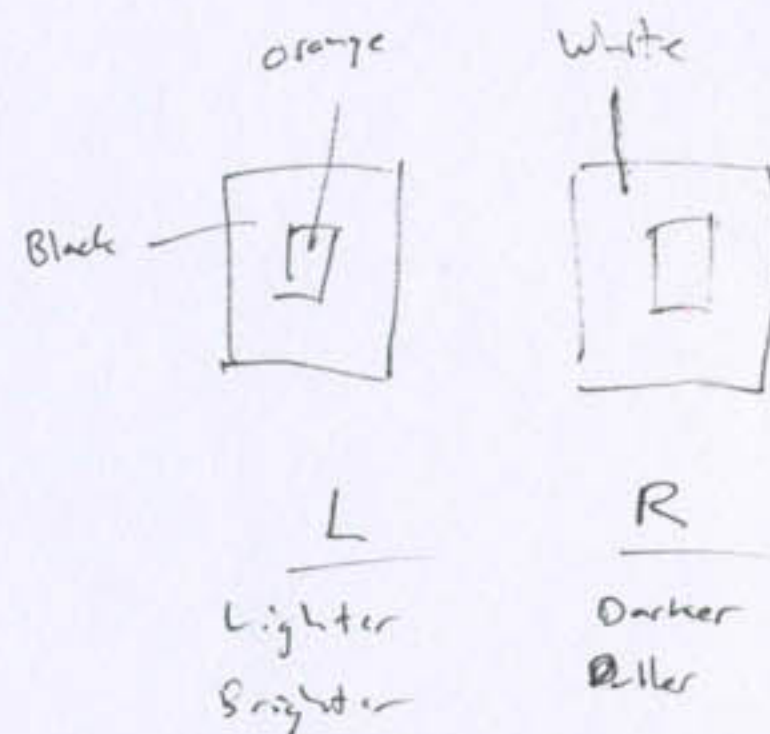
conch in Holy temple (Greek)  
upon which Priest waits for God.

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 food... "Seings like me"

Pin Meter  
Tender Mother  
Cereb. S. Fluid Secreted  
Love crying at base of tree at life

Vermis - Worm Snake at Bottom  
of tree of life connecting the Medulla  
to 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 deflections full of wisdom.





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



roscolux colors
14 straw
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
ultramarine	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 - carn. verm. orange, yellow  
Cool Colors - making walls - lemon, green, ultramarine, turquoise...

Color	Flower Essence:	Who you are.
- Karma		Who you are is not okay.
- Person		Who am I?
- Re-compensation		



+9/-6 +8/-2 +11/-1 +12/-4 SETH +11/-4 +13/-5 +15/-1 +19/-2 +18/-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
- weakened								X				
+ 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.

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 transi-  
tion of the power of the verse from the first col-  
umn 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 expe-  
rience of everyday abstract thinking is enlivened  
to such a degree that the students experience  
themselves as beings composed entirely of think-  
ing.

*The gift or 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 man-  
ifest a forming power.

If you actualize your will in Being, then do you  
CREATE IN WORLD EXISTENCE.

This experience leads to dialogue with the high-  
er 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.

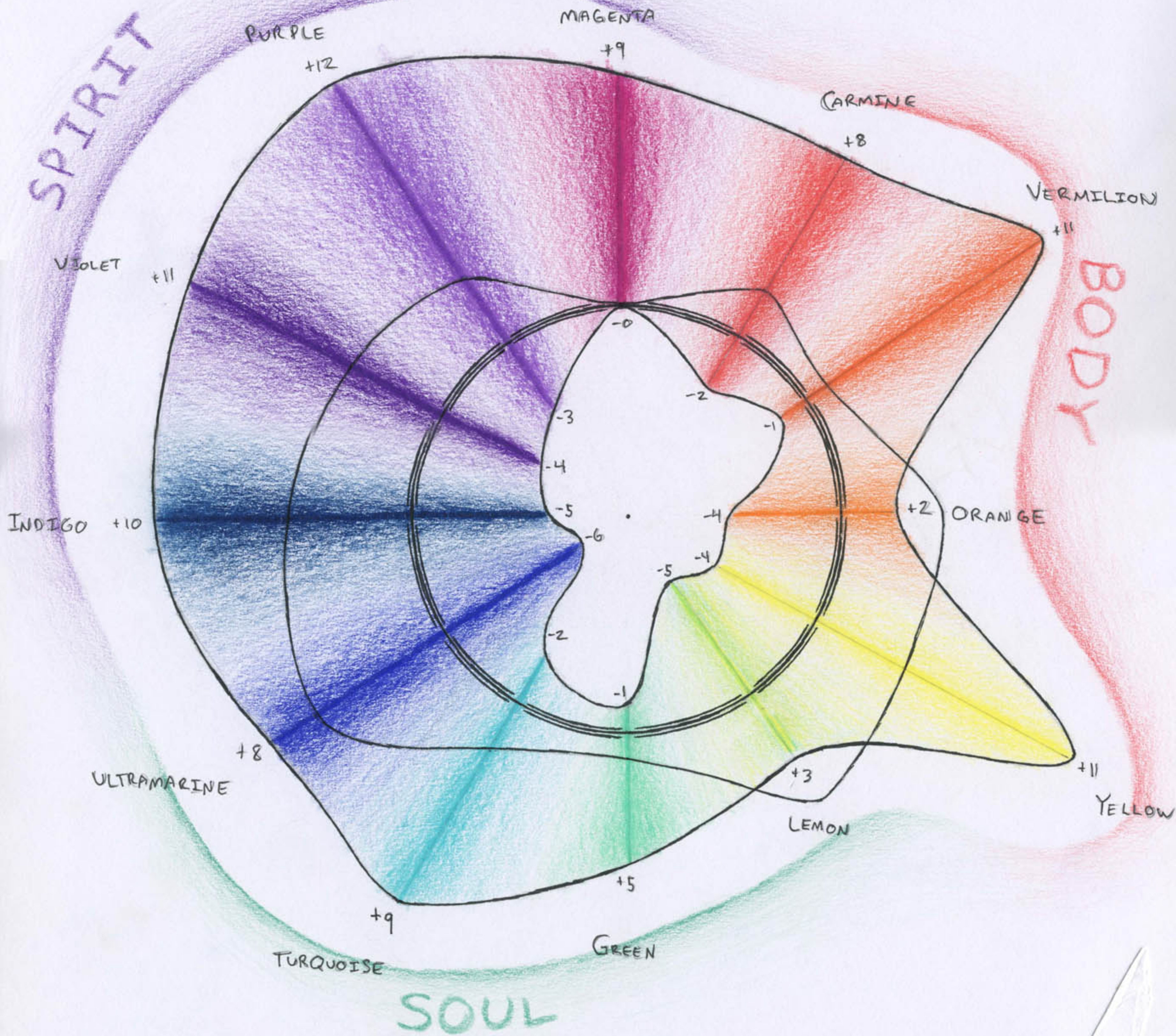
Boaz is a column which stands on the other side  
of the entrance to the Spiritual World. Boaz is  
found by the student who has a clear experience  
of being a separate Being composed of thinking  
and can then dissolve the egoity which this  
engenders in the soul into a mood of surrender to  
the 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.*



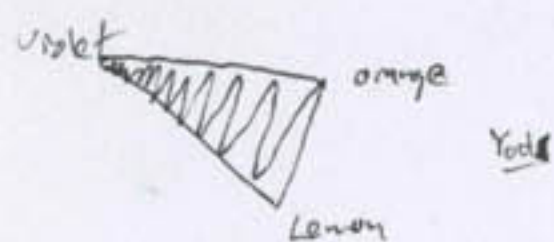
# PSYCHOLOGICAL

# COLOR



Turquoise / Carmine, =  $\odot > \otimes$   
 Violet / Yellow, =  $\odot > \otimes$   
 Magenta / Green, Just positives

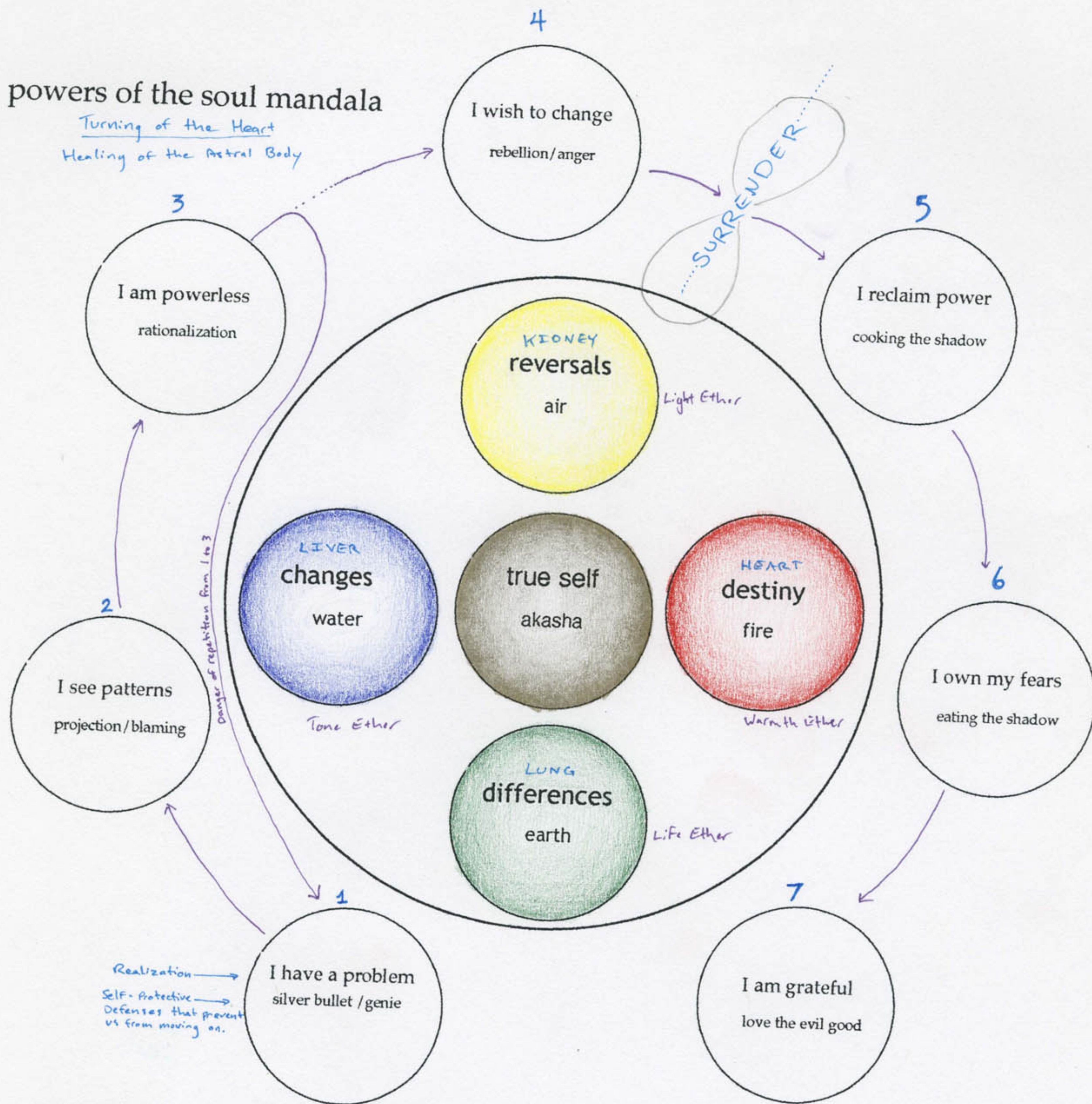
Square  
 opposition  
 Yoda





# powers of the soul mandala

Turning of the Heart  
Healing of the Astral Body

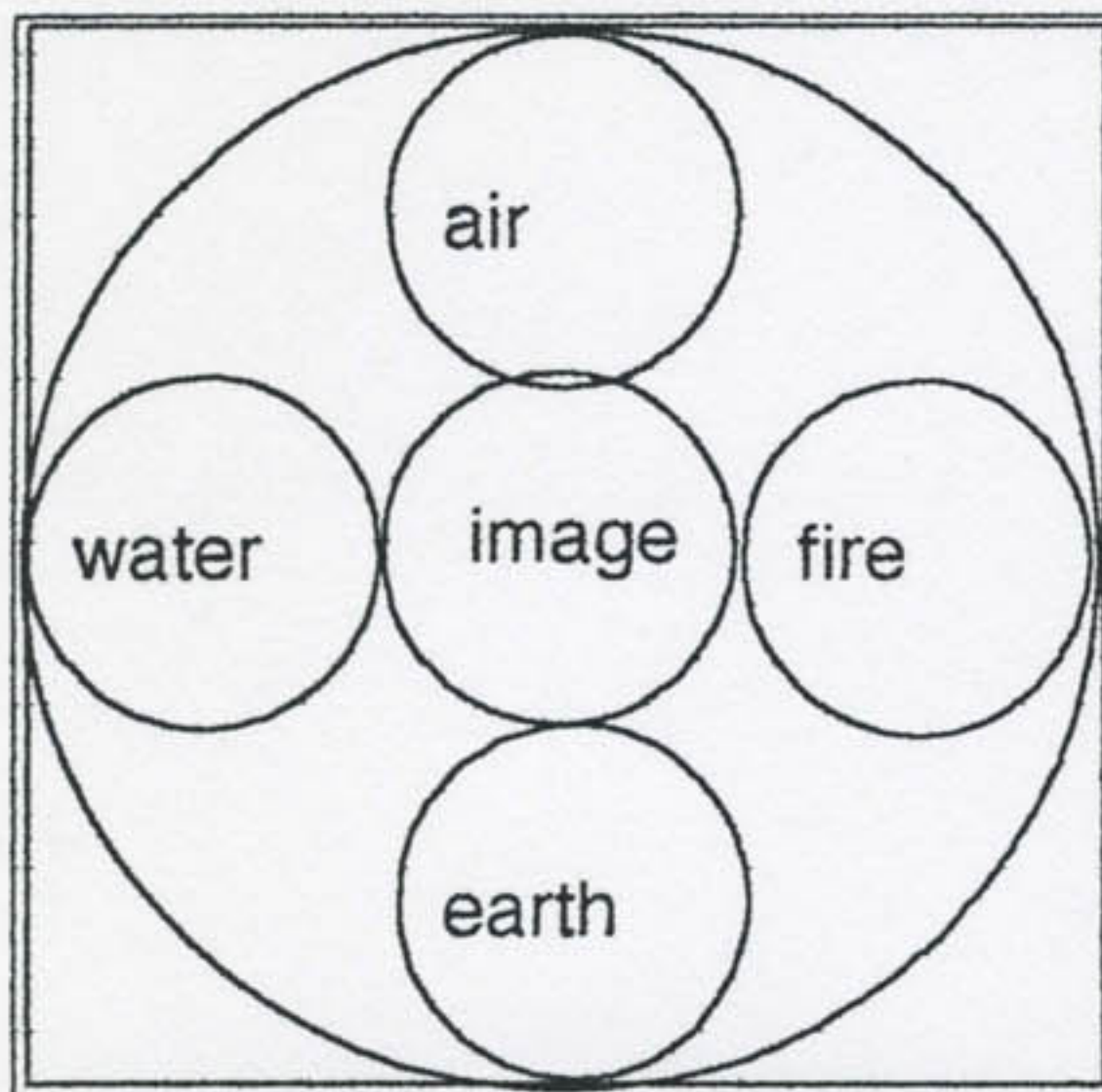


I have a problem- Some magical cure will relieve me of this blemish.  
I see patterns- You are to blame for my dysfunction. I am forced to kill the messenger. Don't tell me about my pattern.  
I am powerless- I have very good reasons for my problems. I cannot change my perspective. Apathy.  
I wish to 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.



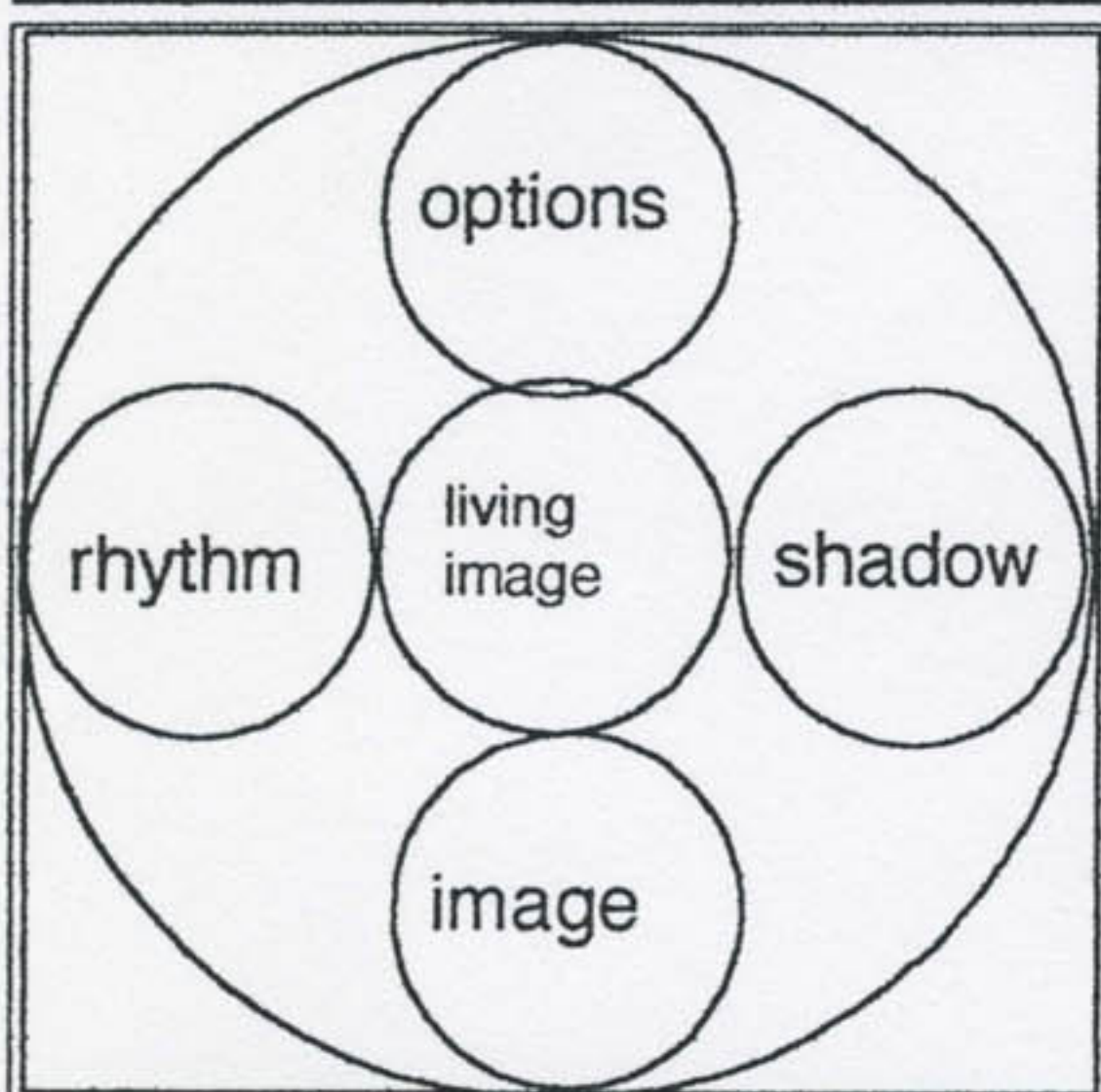


earth/physical thinking: the fundamental stage in problem solving. Facts and data are gathered with the question- what is different?

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?

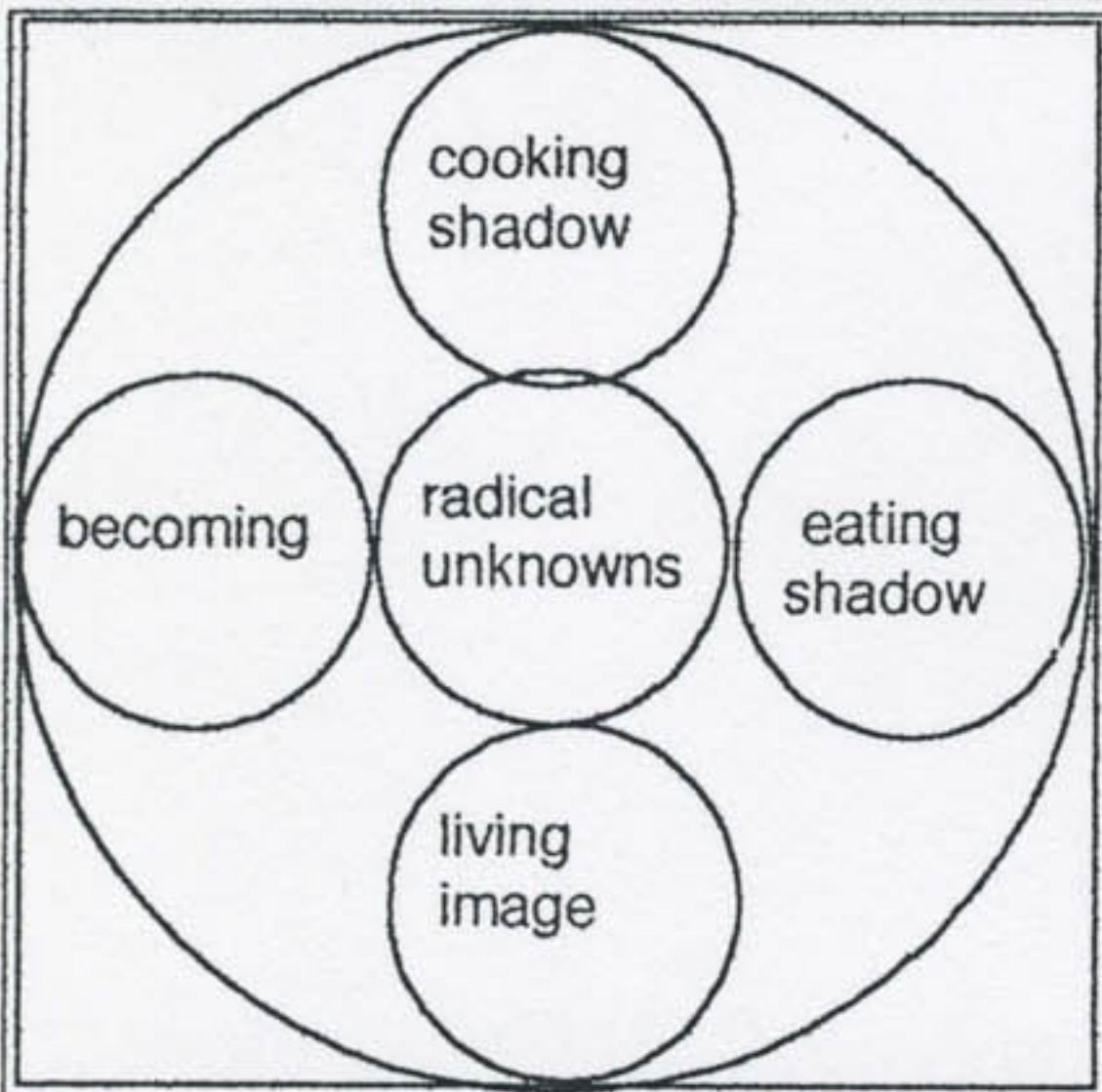


earth / the image from the last cycle becomes the new earth

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

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 ourselves must be actively sought. The new image will be a living, dynamic image

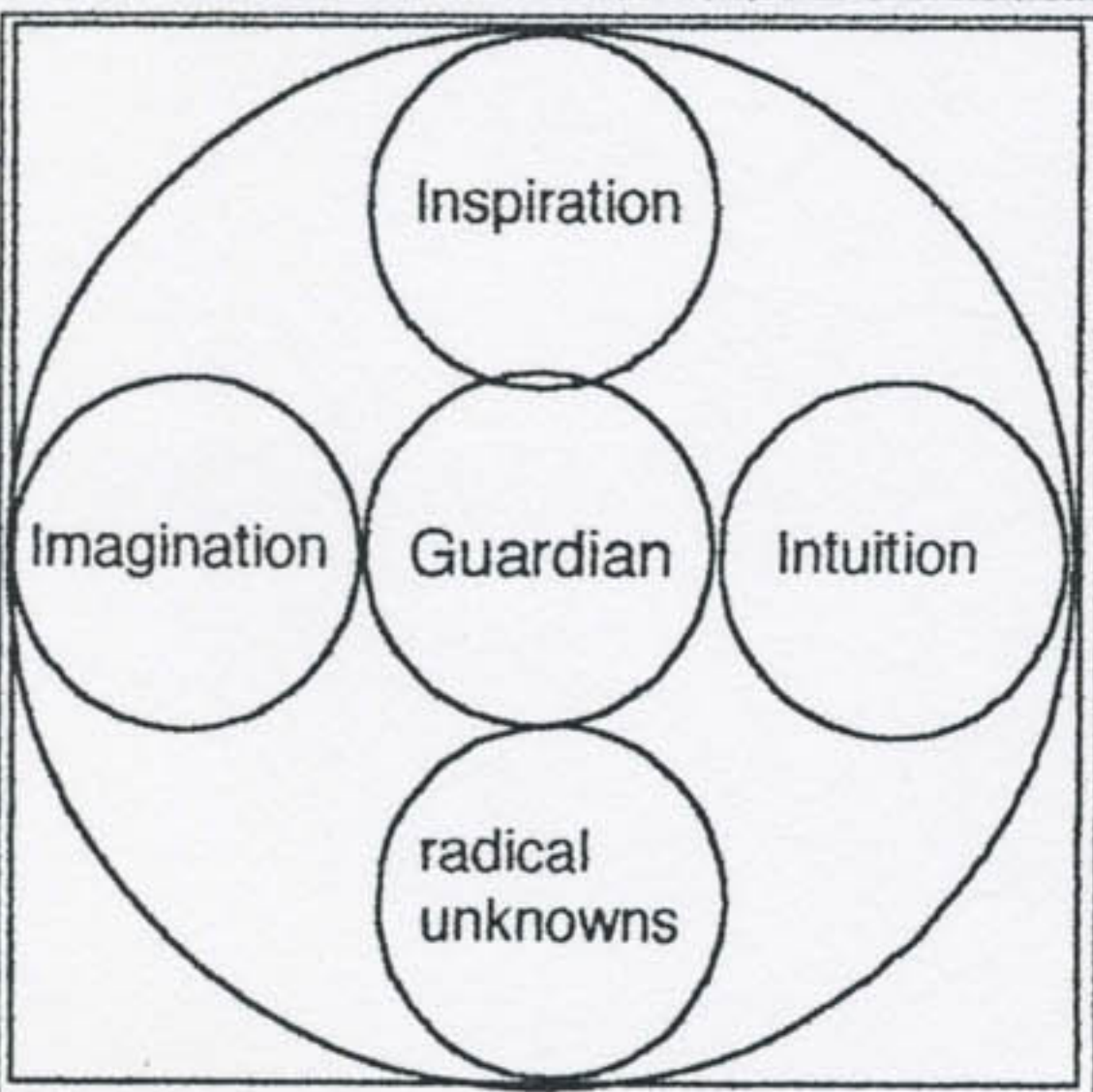


earth / living image is new earth.

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



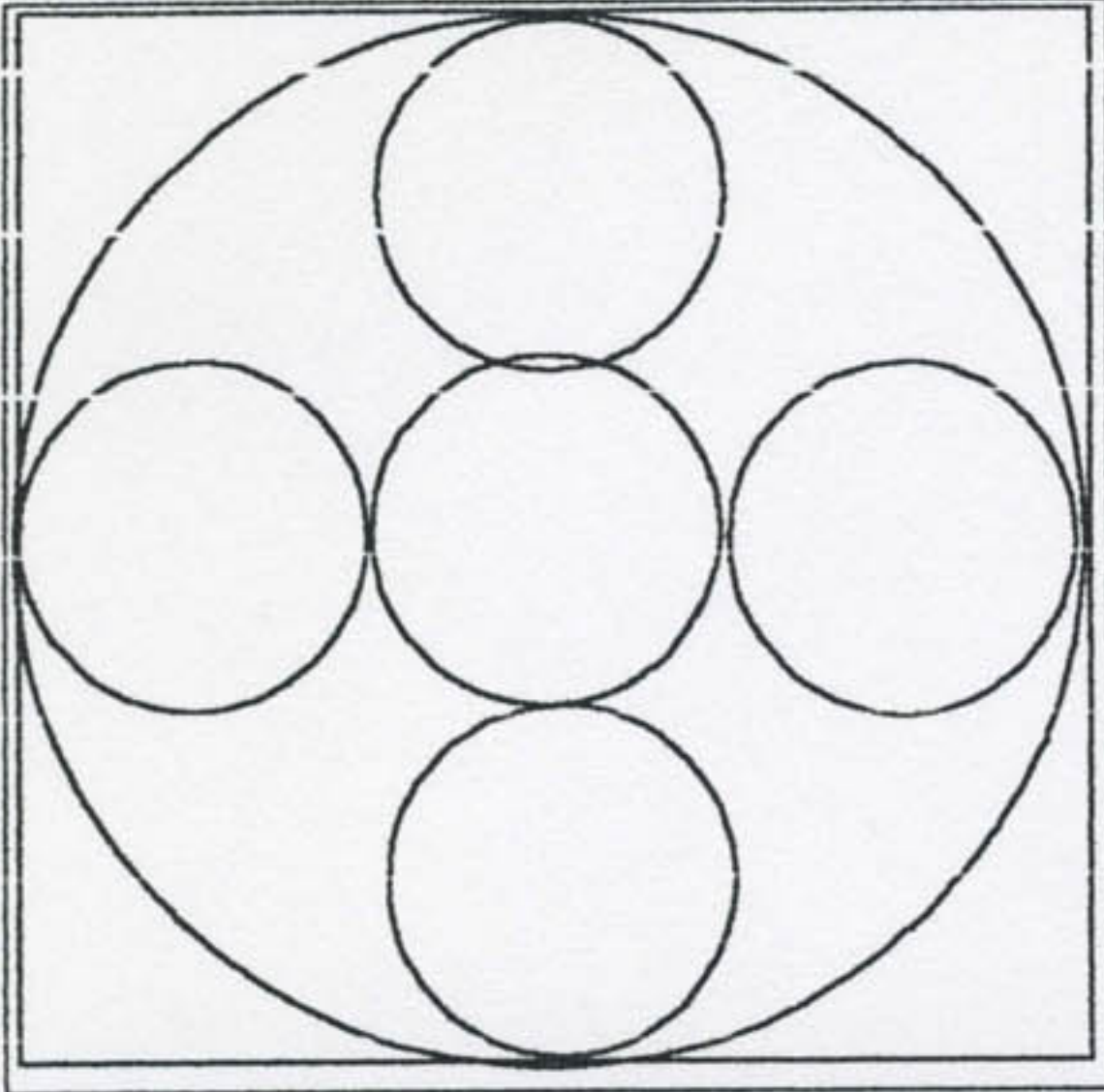
earth/ radical unknowns are the new earth.

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 known as 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.



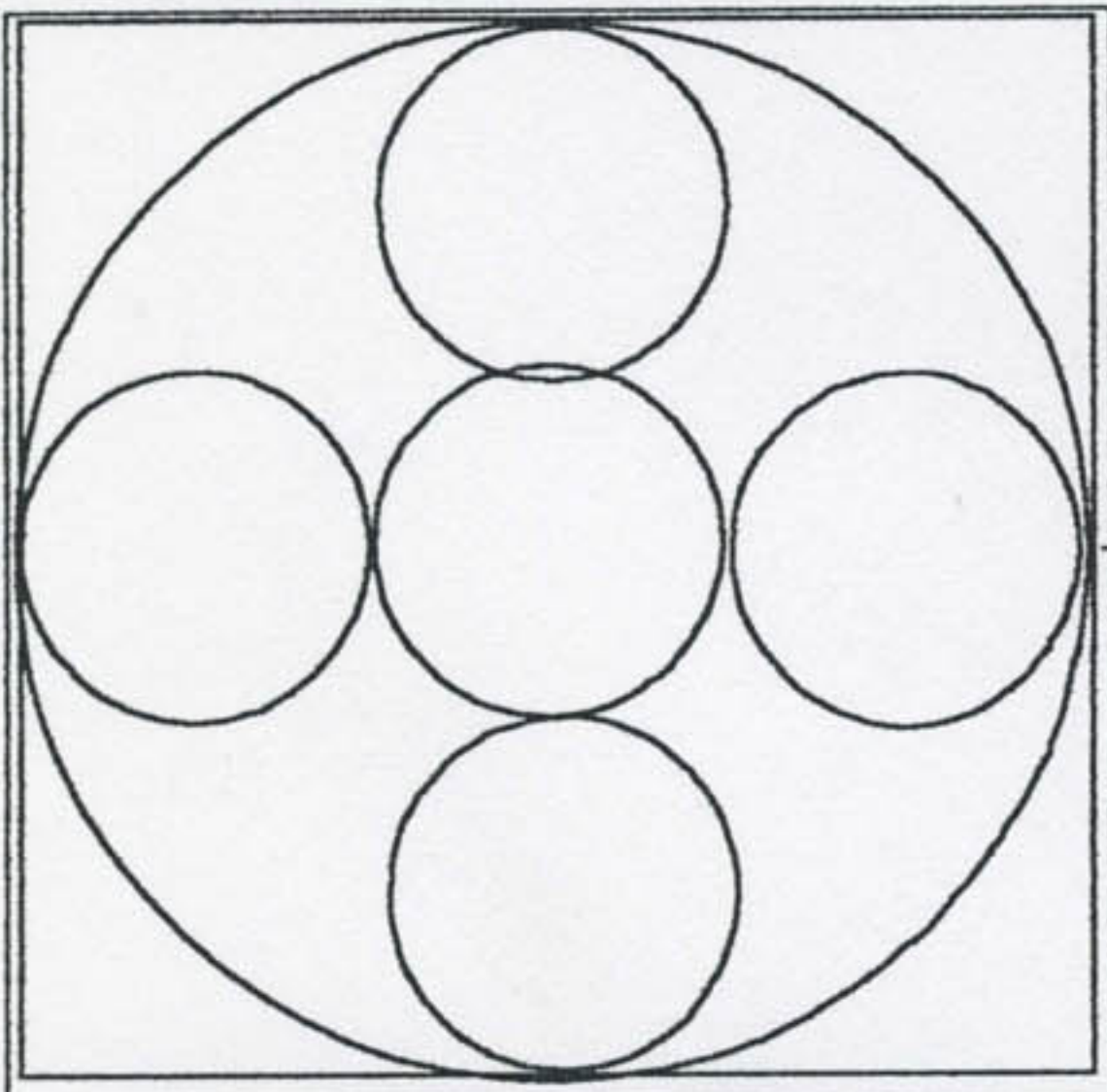


earth

water

air

fire

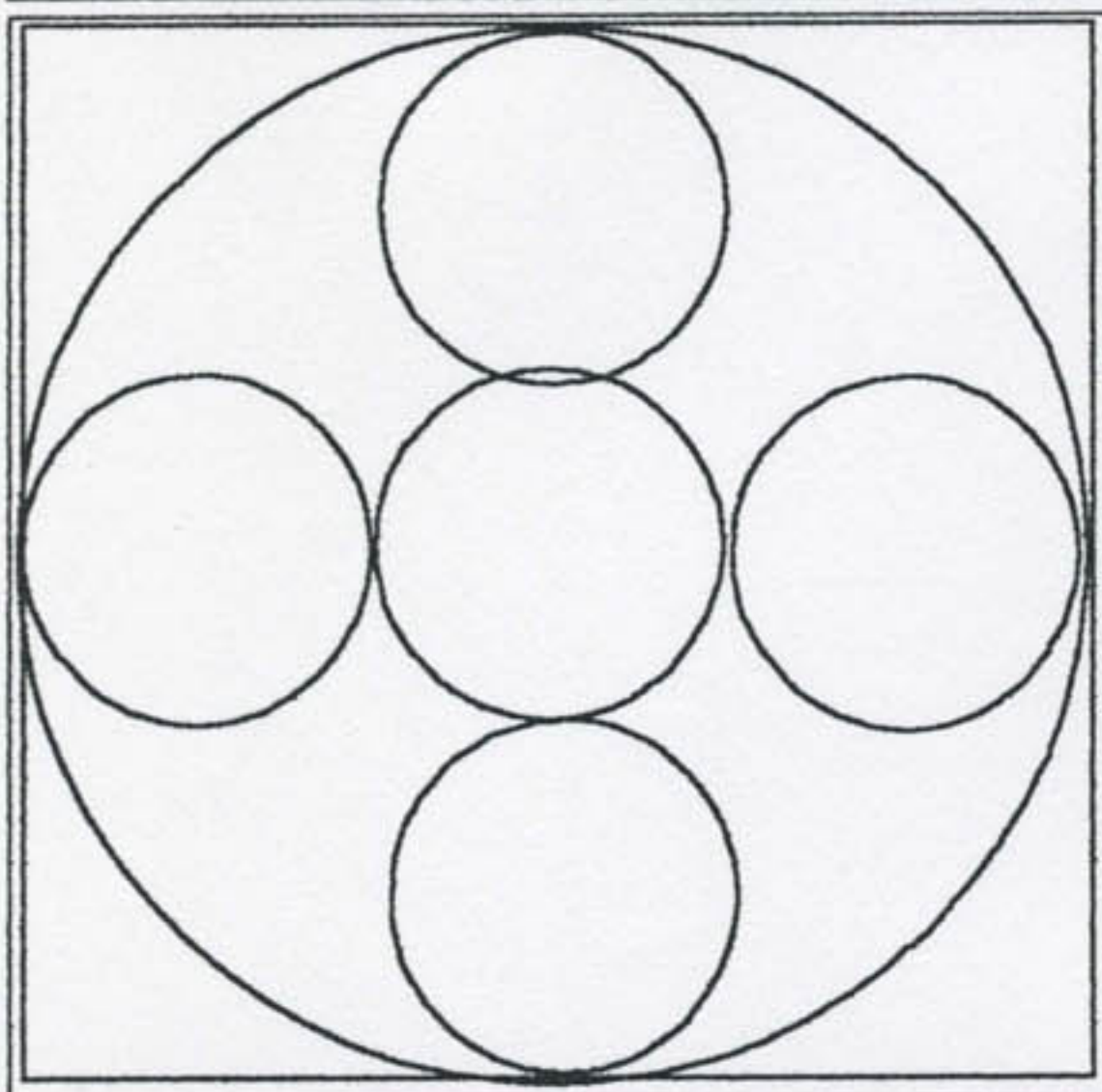


earth

water

air

fire

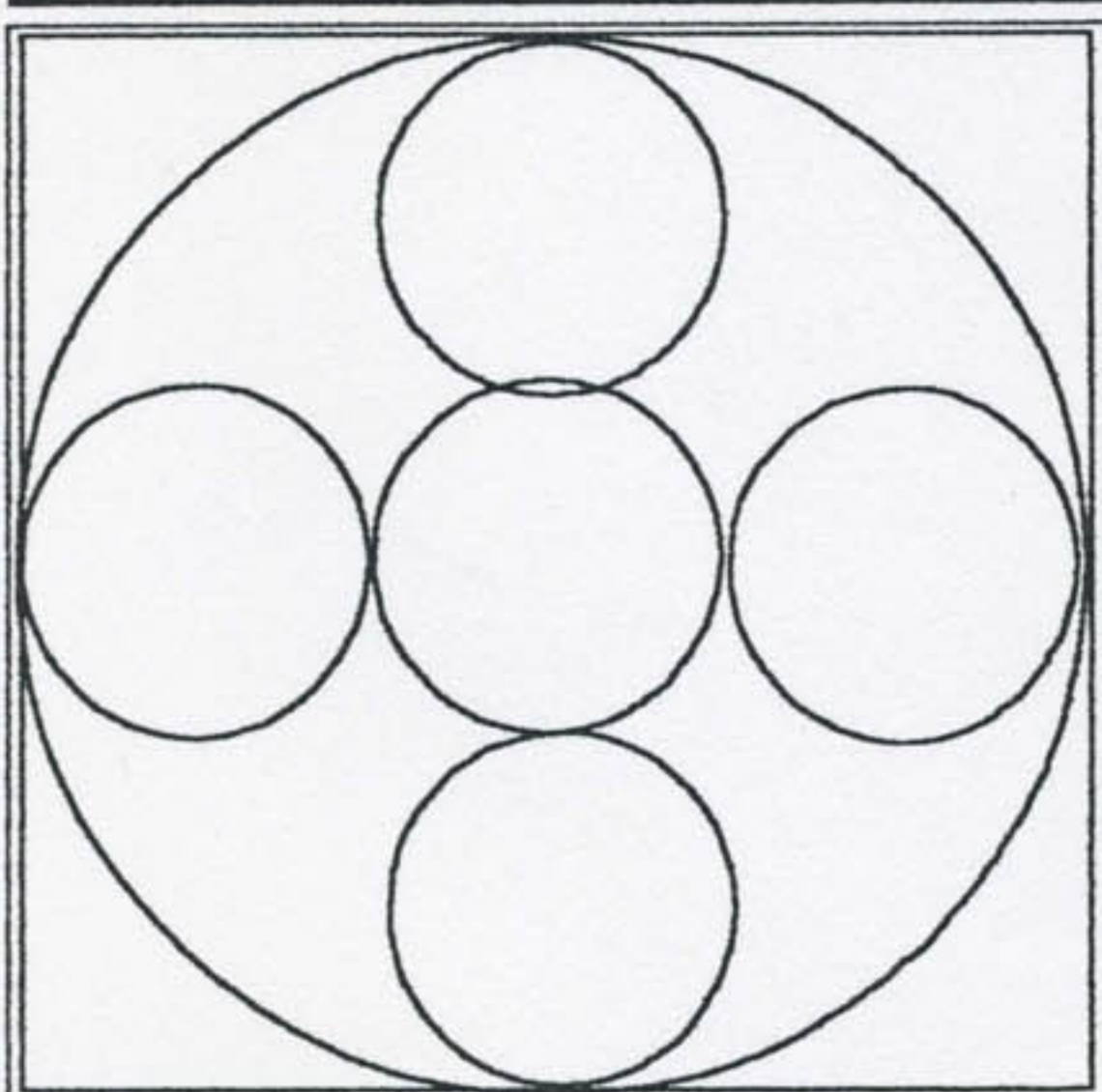


earth

water

air

fire



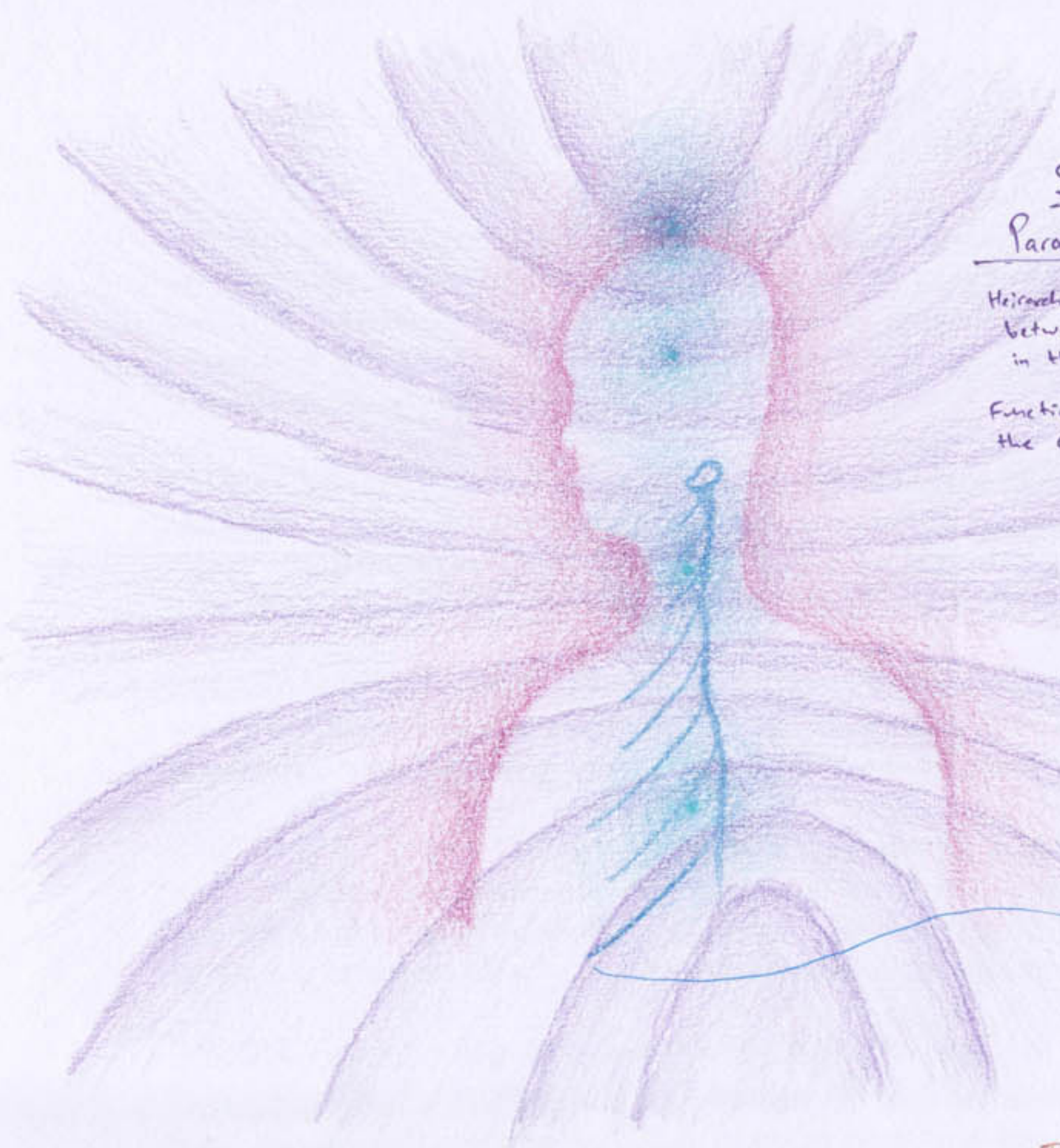
earth

water

air

fire





## NERVOUS SYSTEM

### Sympathetic Parasympathetic

Hierarchies 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.

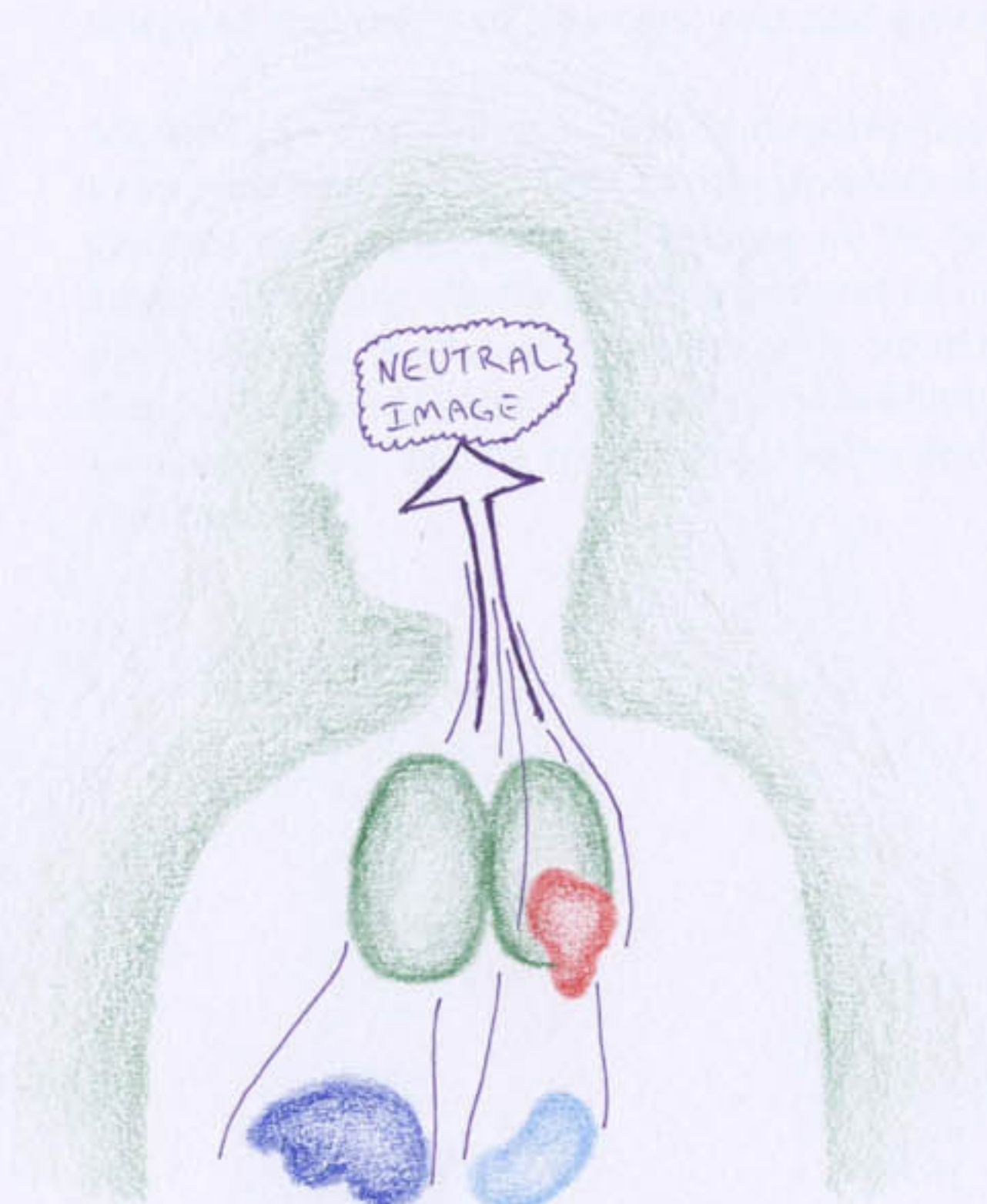
The lumps of the ganglia in the S/PS N.S. are in the exact places where the chakras are identified in esotericism.

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: At-onement → 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!

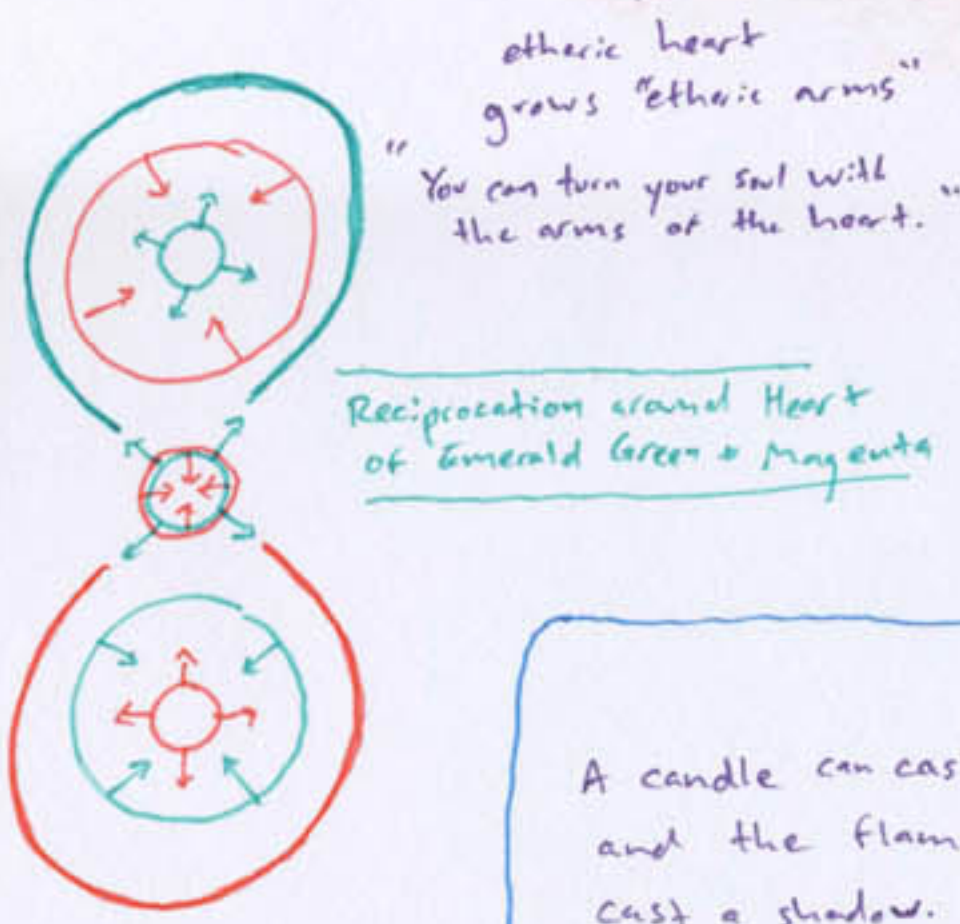
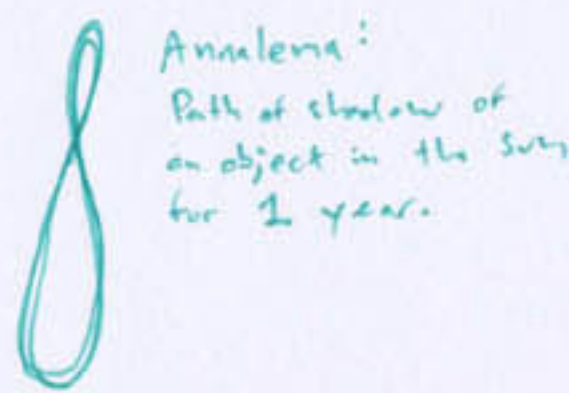
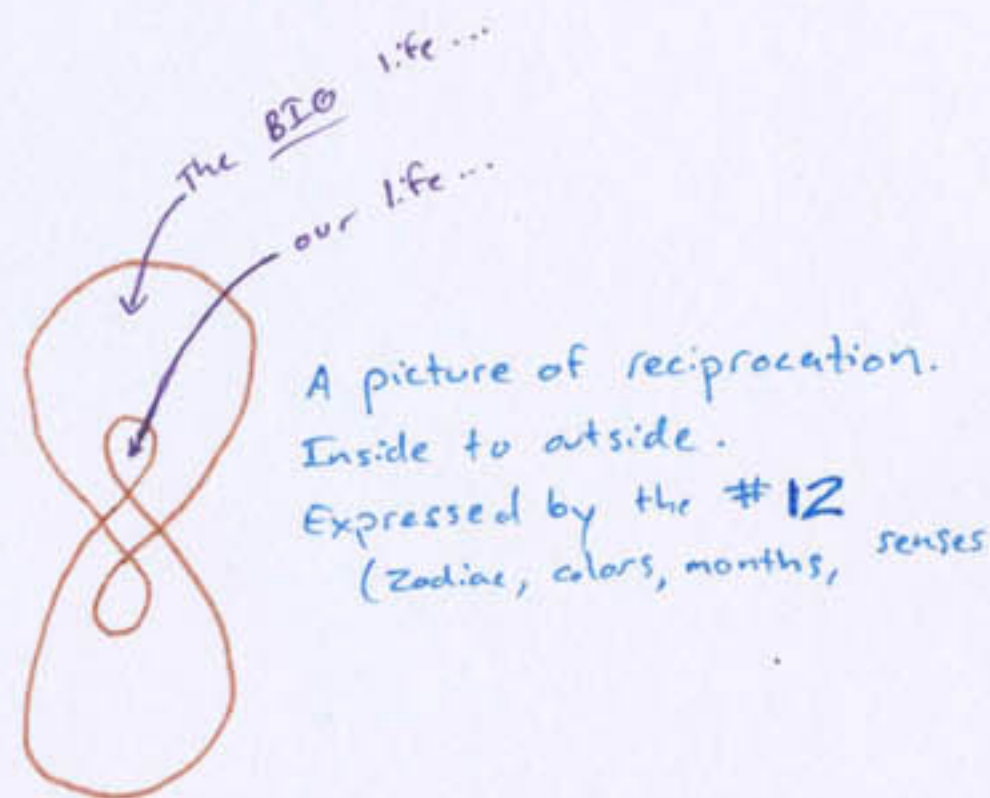
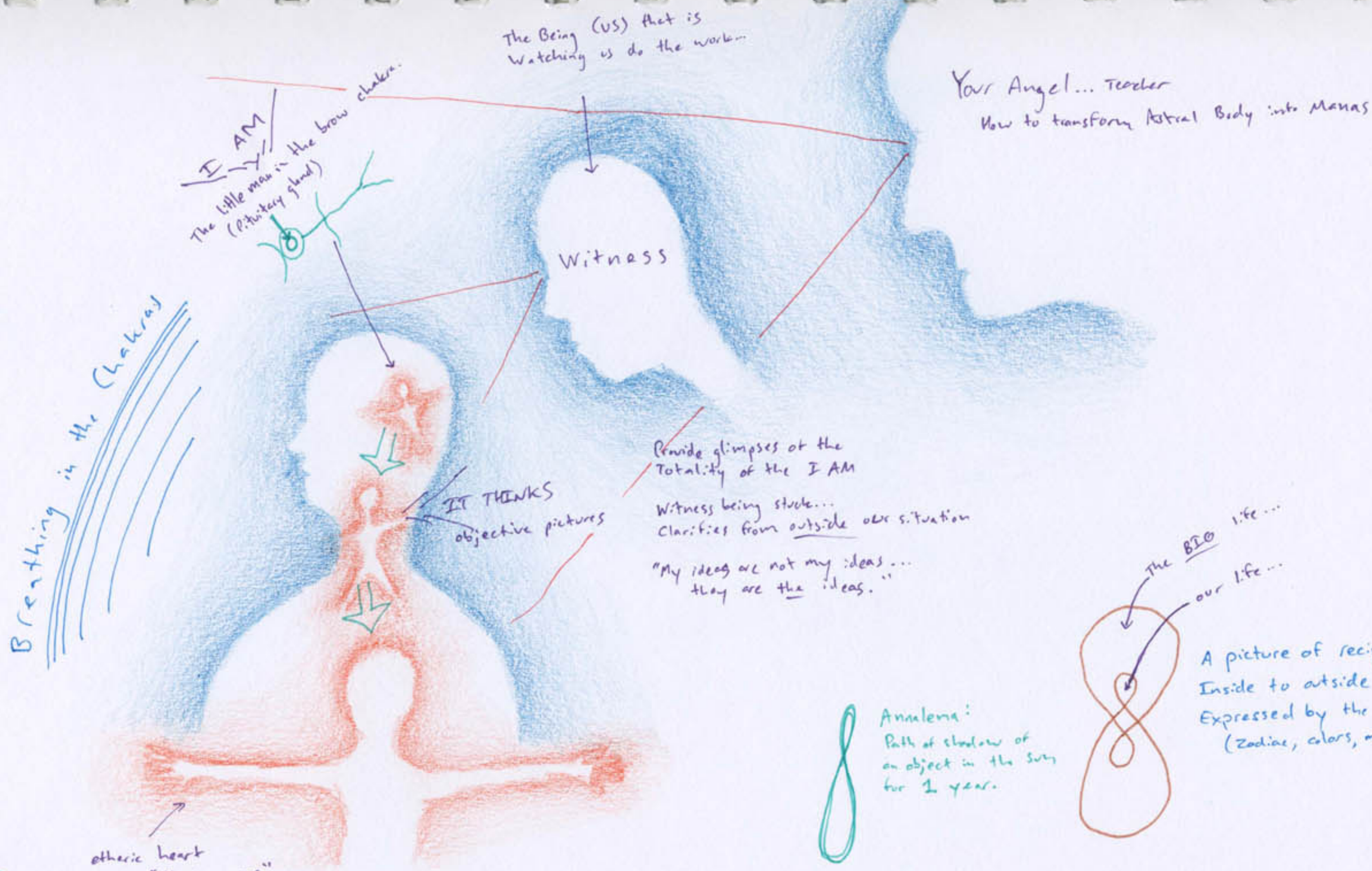
At the turning point of time  
 The spirit-light of the world  
 Entered the earthly stream of  
 being.  
 Darkness of night  
 Had ceased its reign;  
 Day-radiant light  
 Shone forth in human souls;  
 Light  
 That gives warmth  
 To simple shepherds' hearts;  
 Light  
 That enlightens  
 The wise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



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



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.

The human being is altogether a star. -Paracelsus

Your gift is your problem.

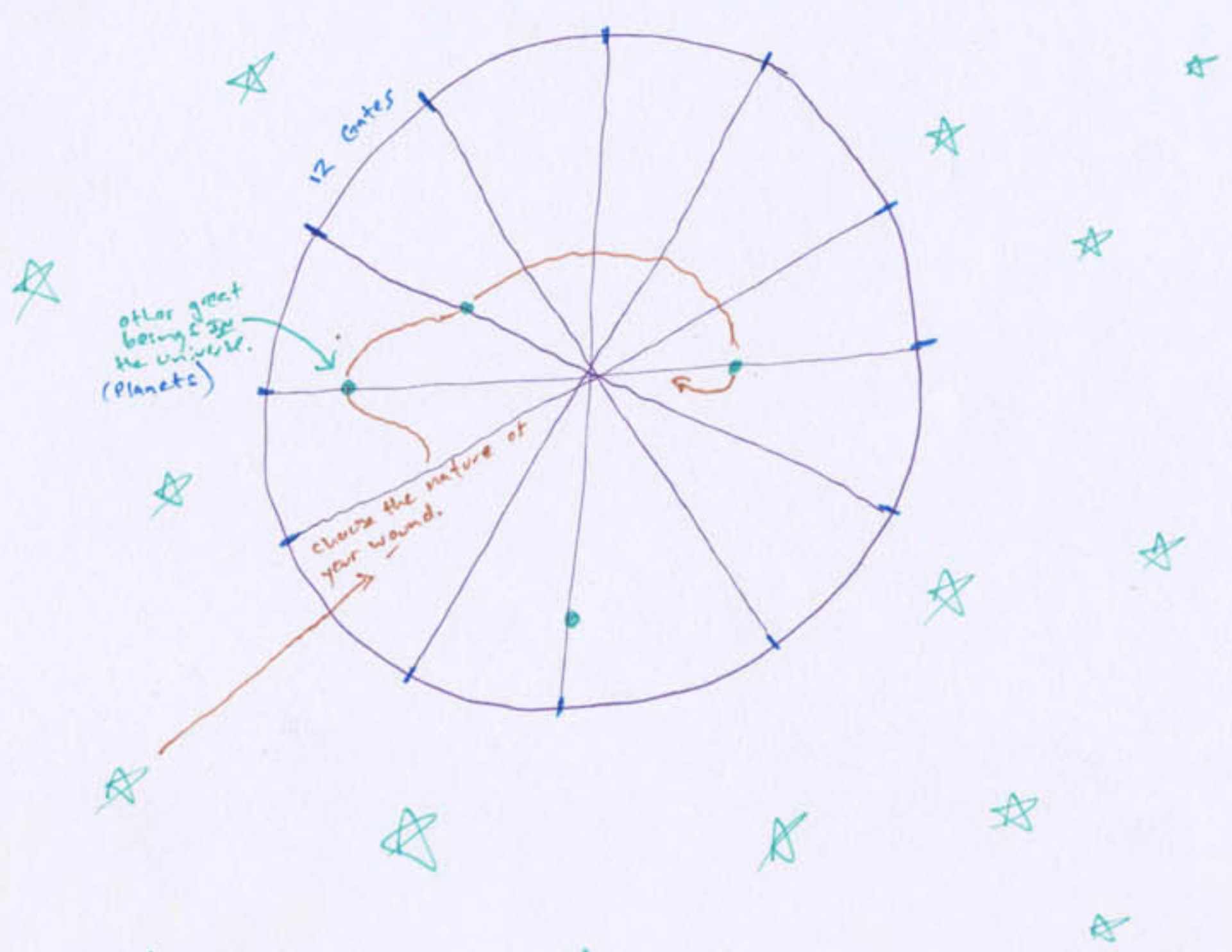
COLOR- Flaming beings that live in a moral universe. -R

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 your karma.

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

Love the evil good.





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?

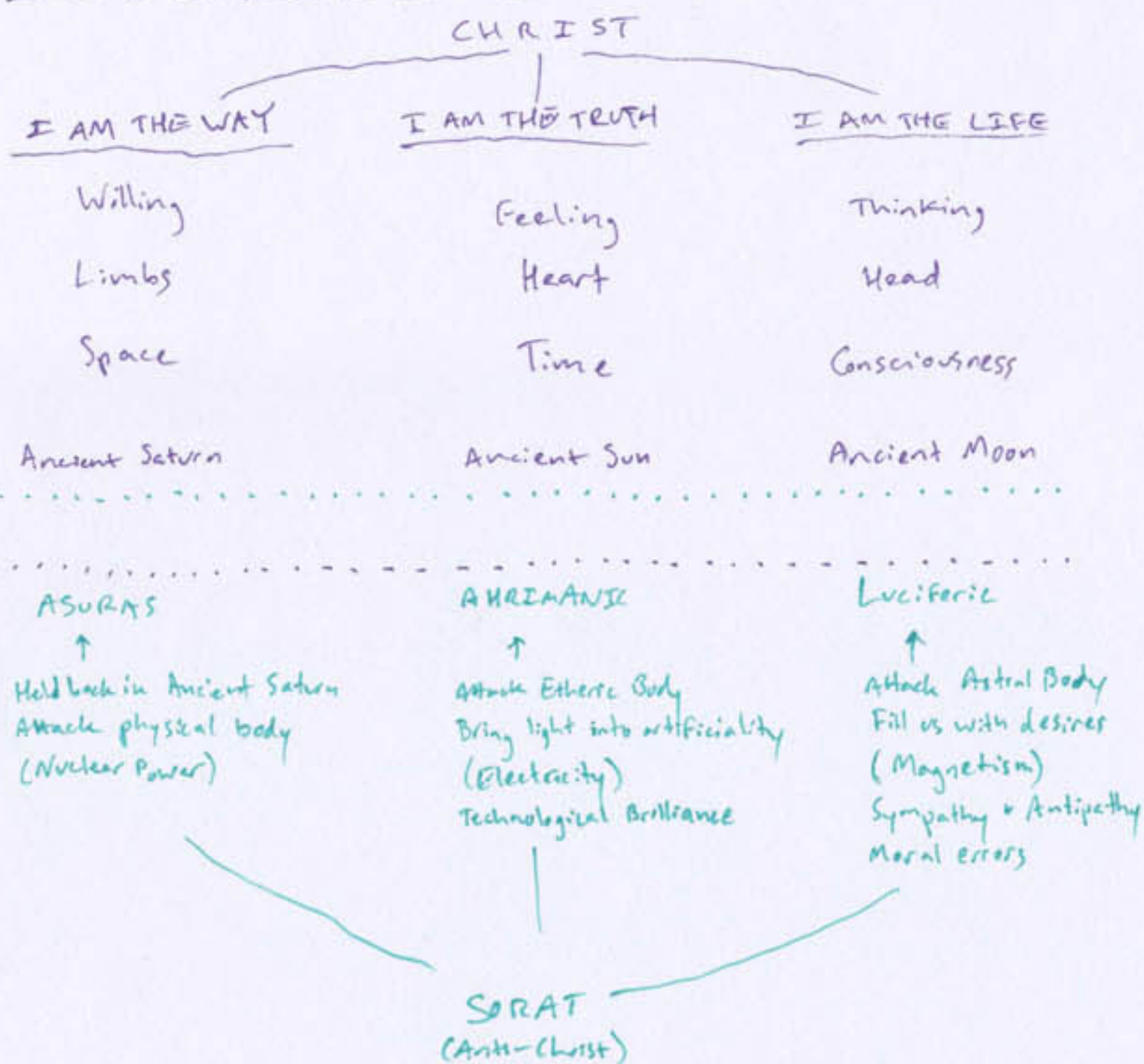
Ability to correct an error: successful dialogue w/ guardian...  
strengthens ability to be a being of light independent of corporeality.

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)





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

3 options of organisms (non-human):

- Adapt
- Migrate
- Die

Animals: form of body = what it needs from environment

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

Humans → Change environment

Change way they think of sensation

Controlling Thinking: short ~~short~~ 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

"Peace" (Mantra)

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

Deep intent. No content.

The Button (object)

POETRY: ANDREW SULLIVAN

Language is fossil poetry...

Poetry is where language grows.

TO BE  
 - A POET -  
 IS  
 TO SEE.  
 - I OSEN

- 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.

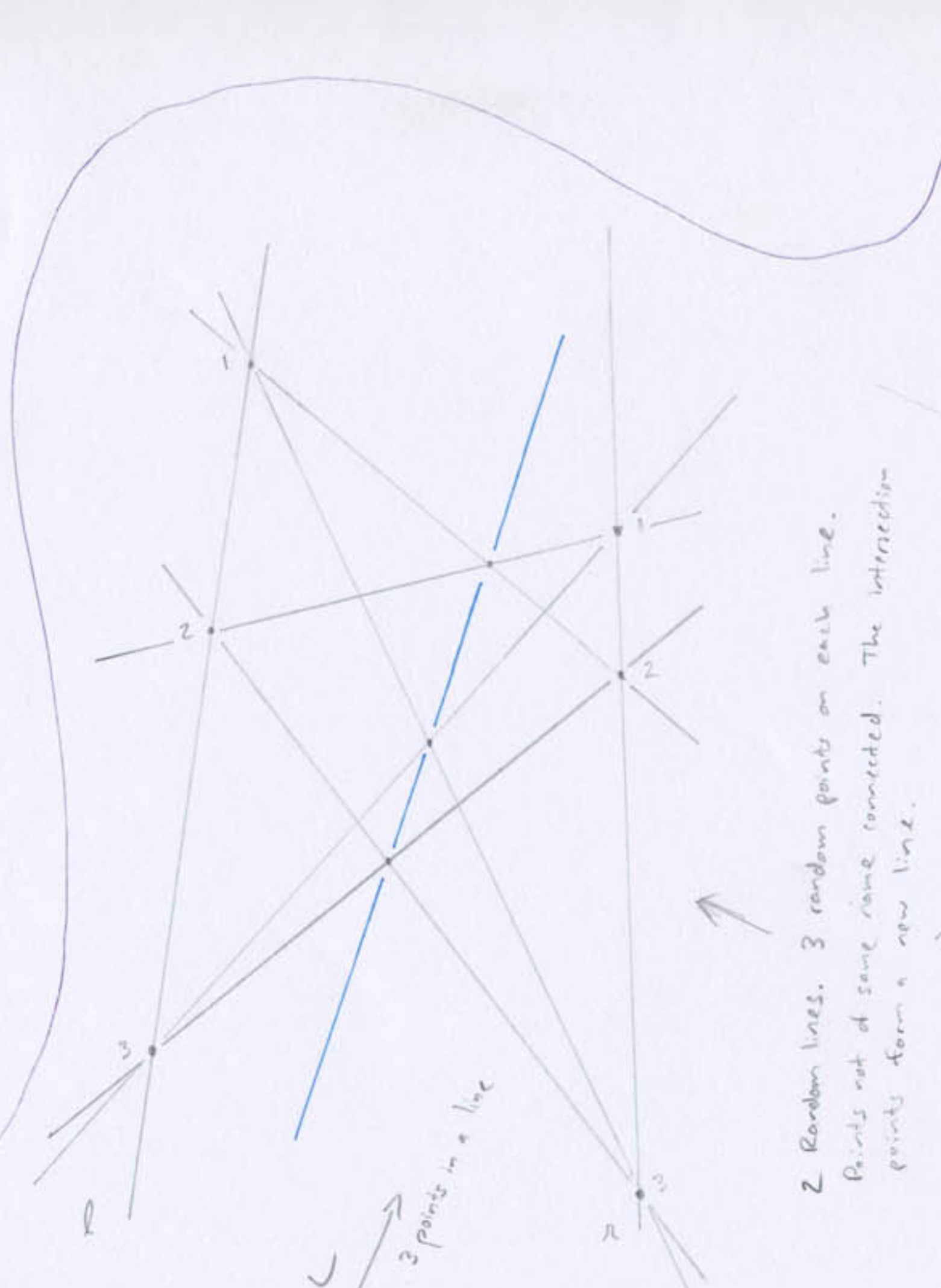
I am a poem, see?

• This sentence is definitely not poetry.

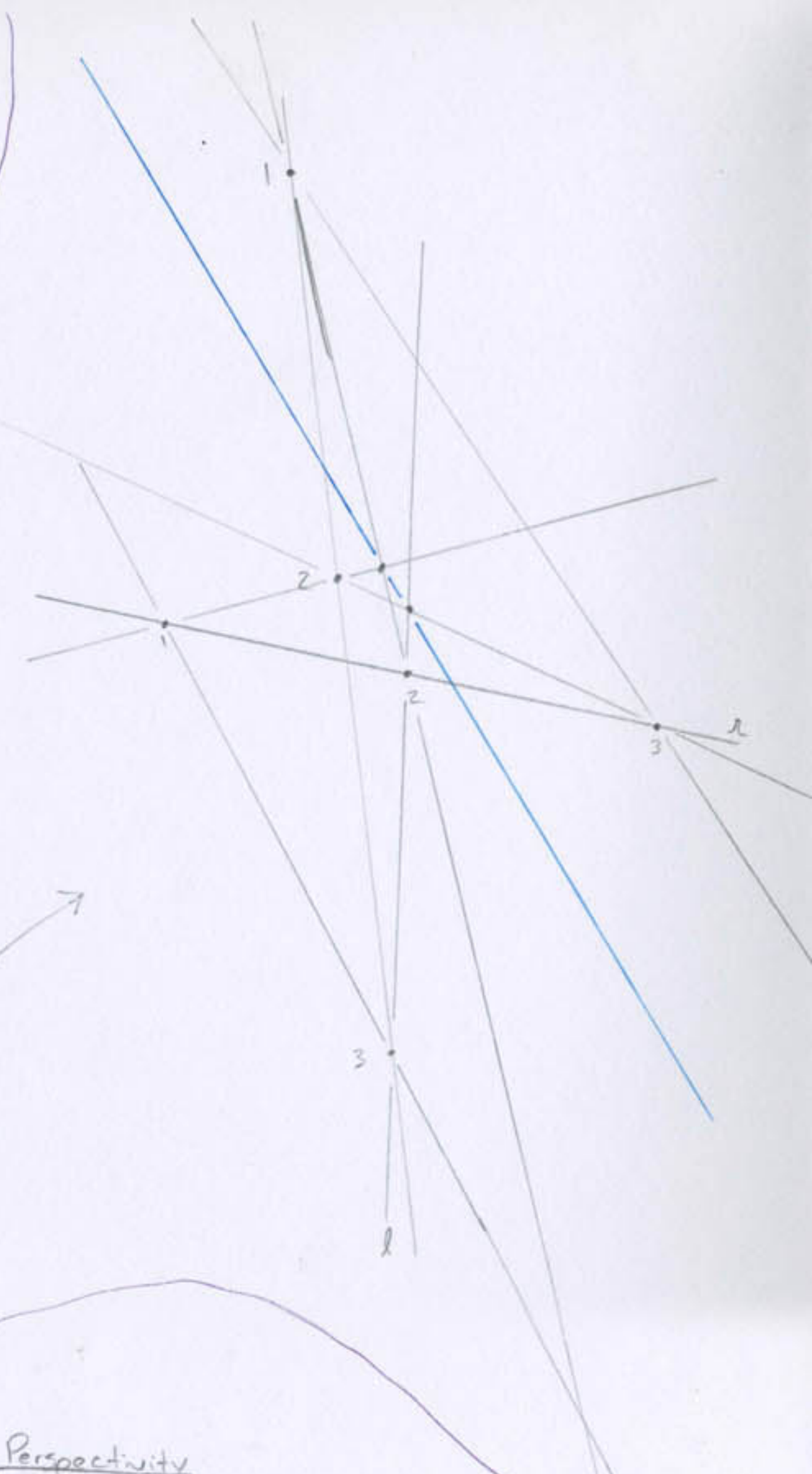
• This sentence - poetry?  
 Definitely.



Pappus of Alexandria  
~ 400 - 300 A.D.



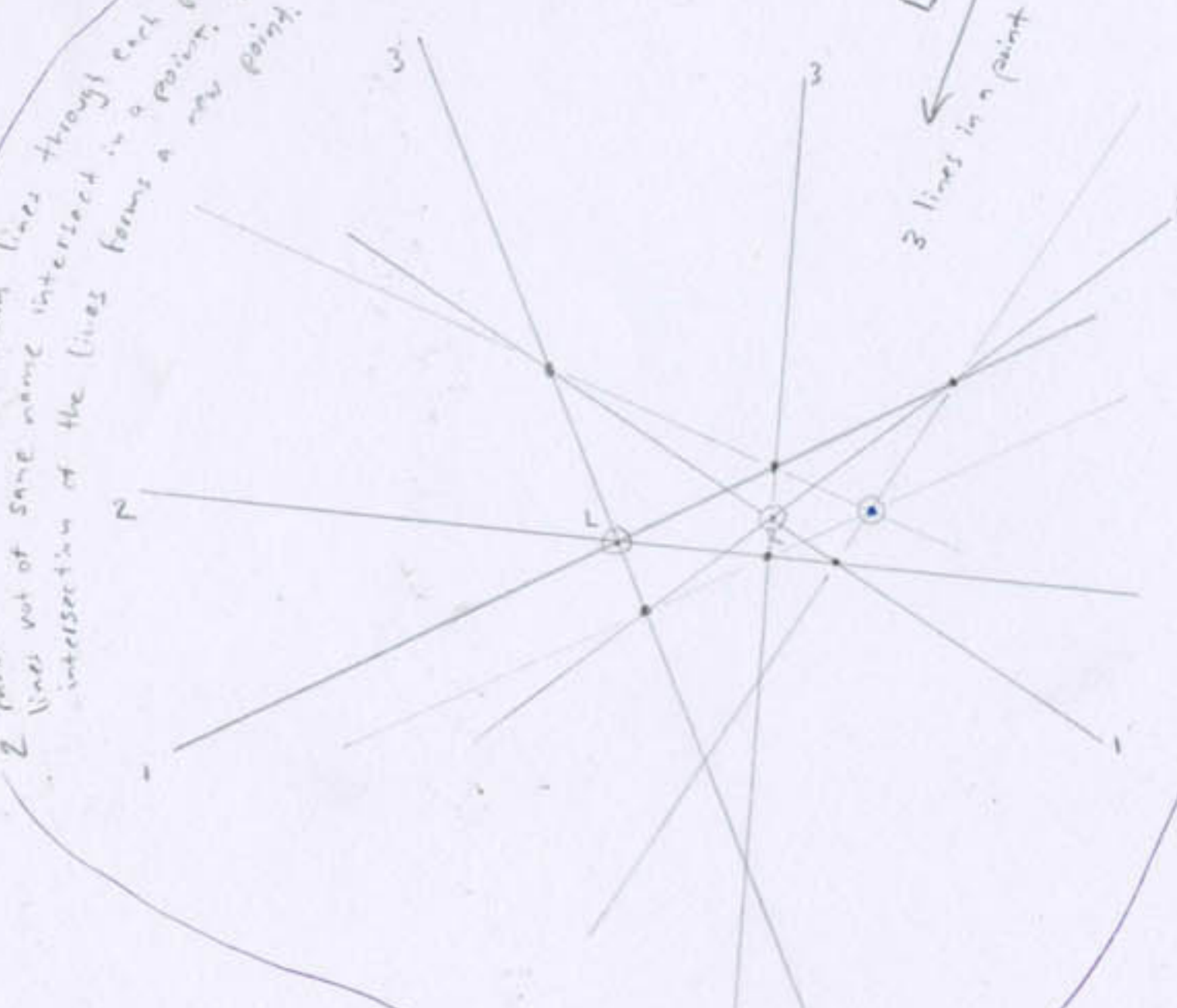
2 Random lines. 3 random points on each line.  
Points not of same name connected. The intersection  
points form a new line.



3 random points. 3 random lines through each point.  
2 lines out of same name intersect in a point. The  
intersection of the lines forms a new point.

DUAL

3 lines in a point  
3 points in a line



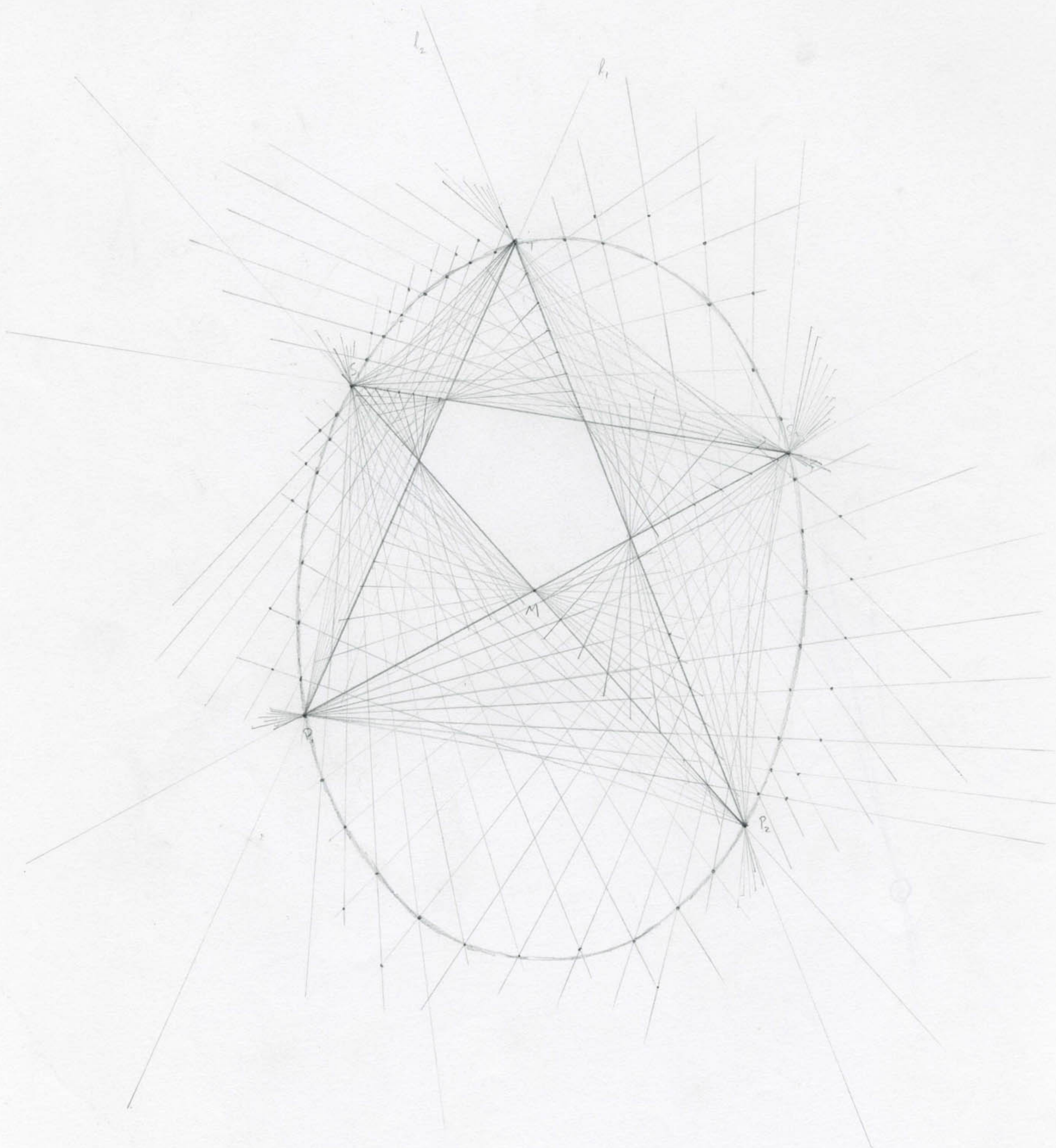
Perspectivity



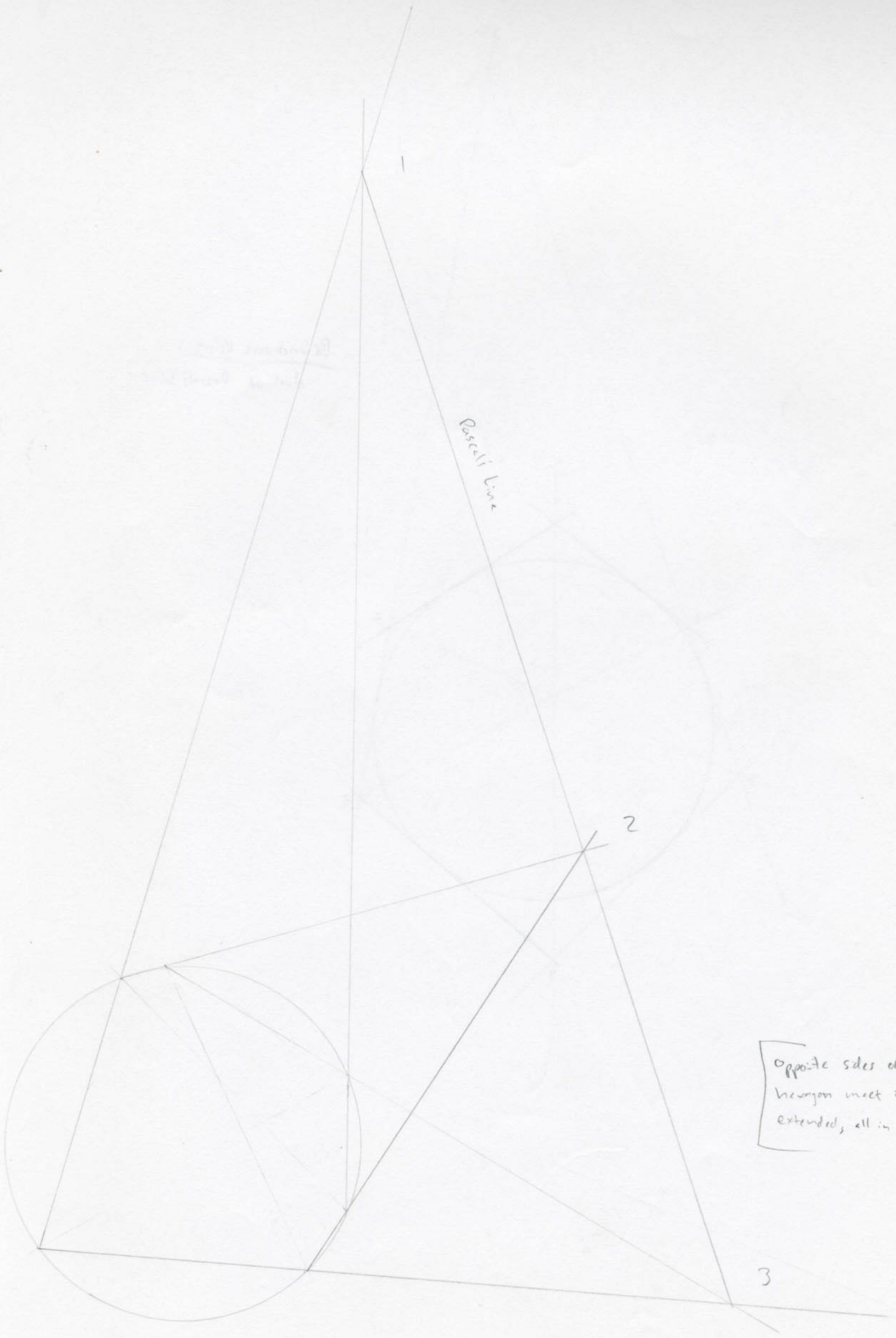






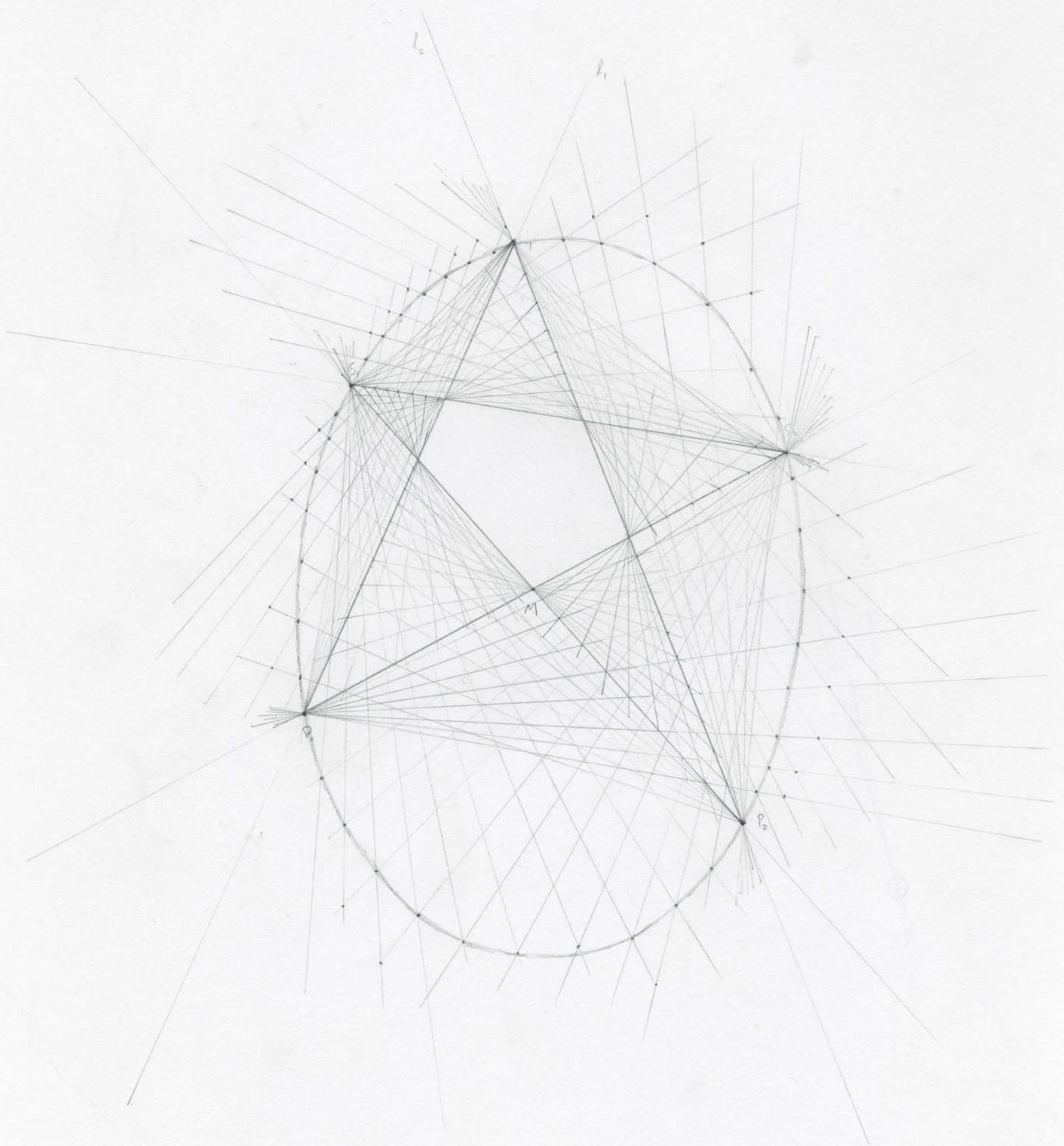




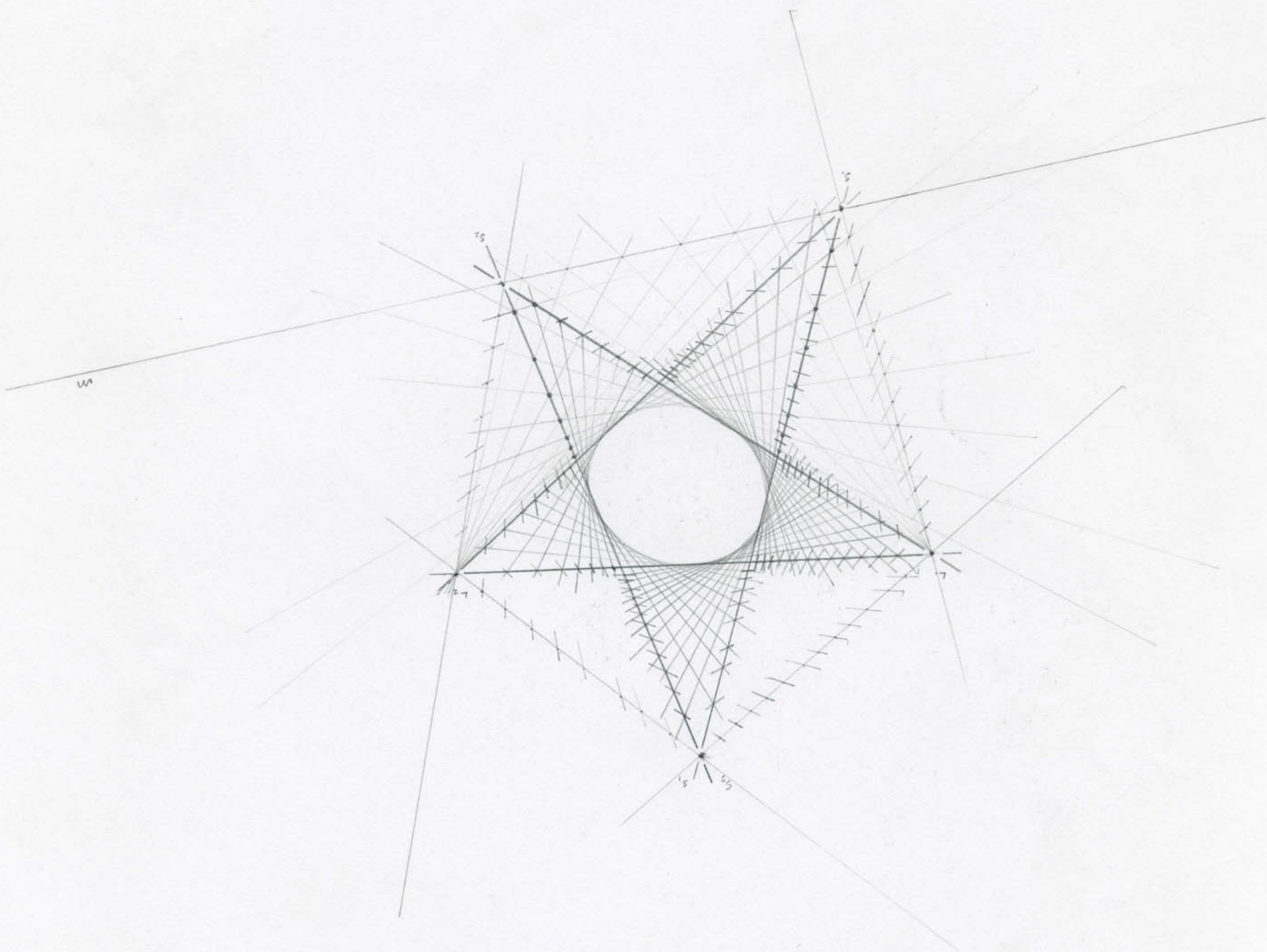


Opposite sides of an inscribed hexagon meet in 3 points, if extended, all in a straight line.

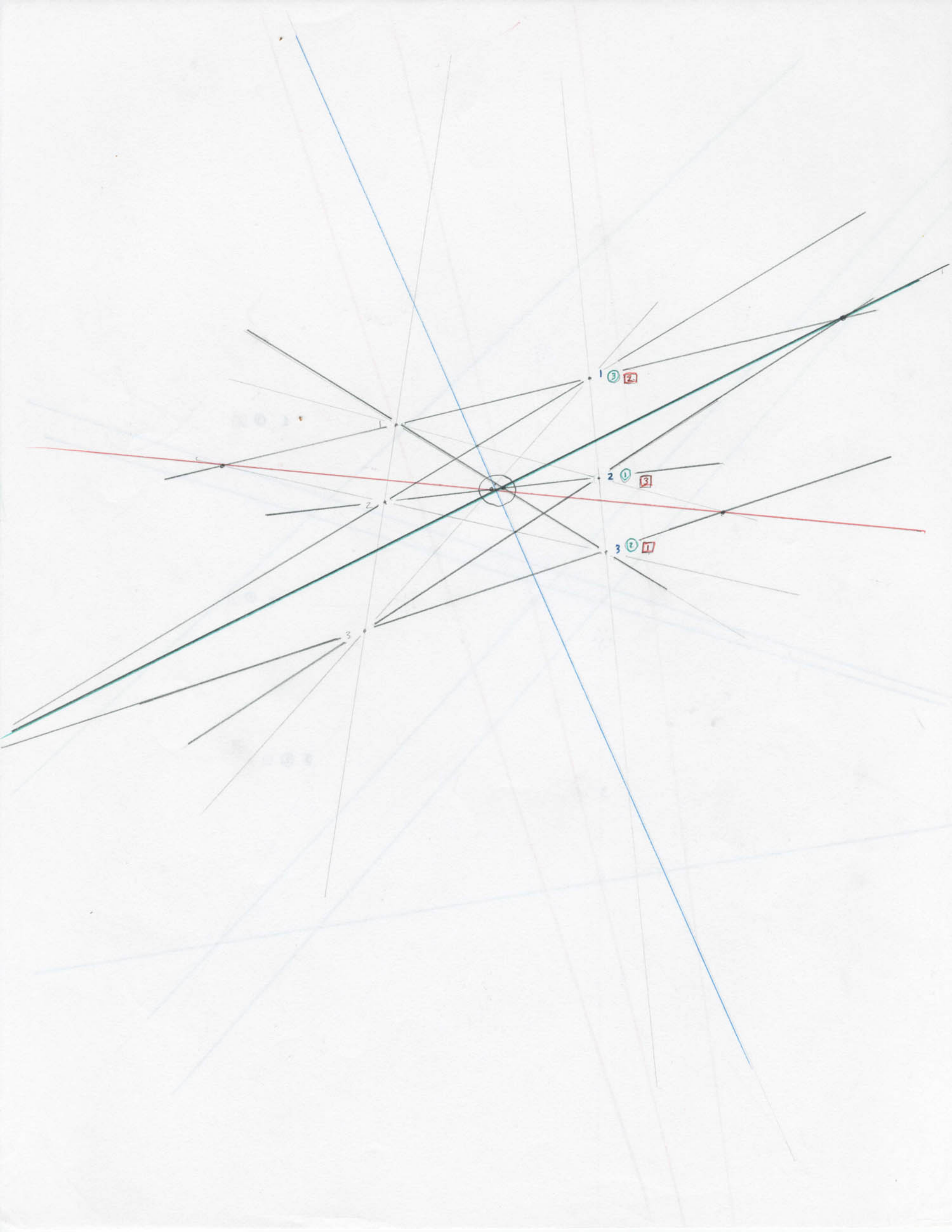




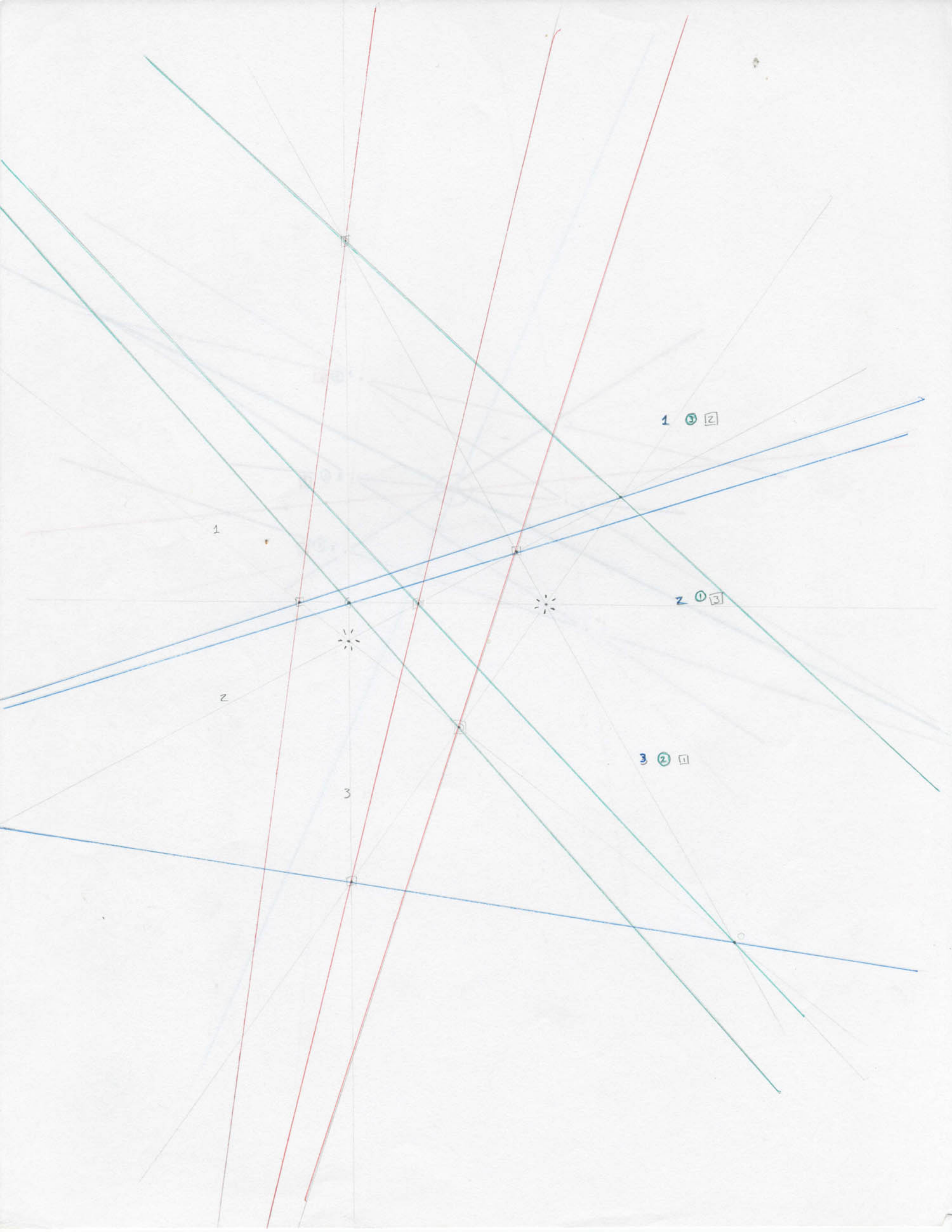




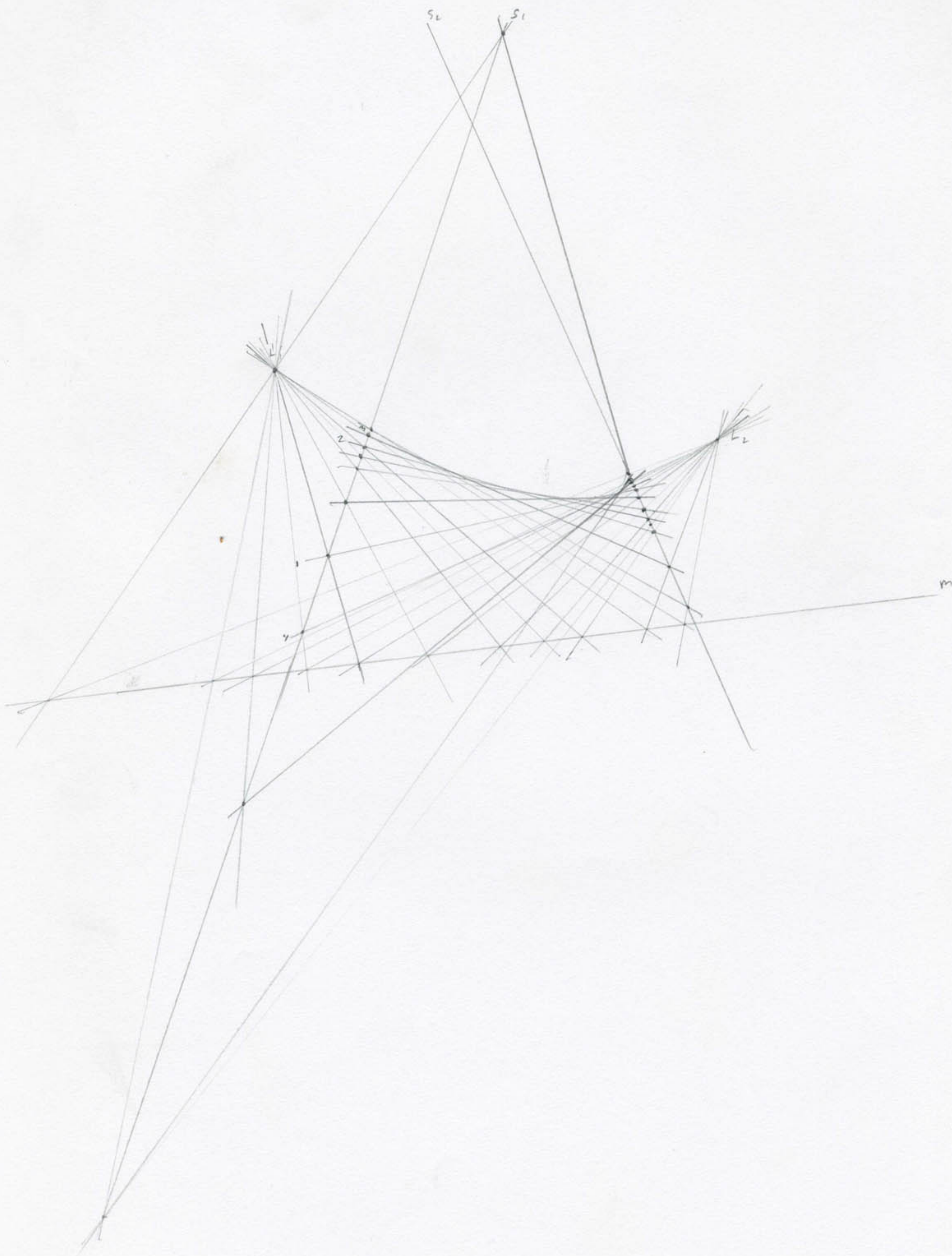






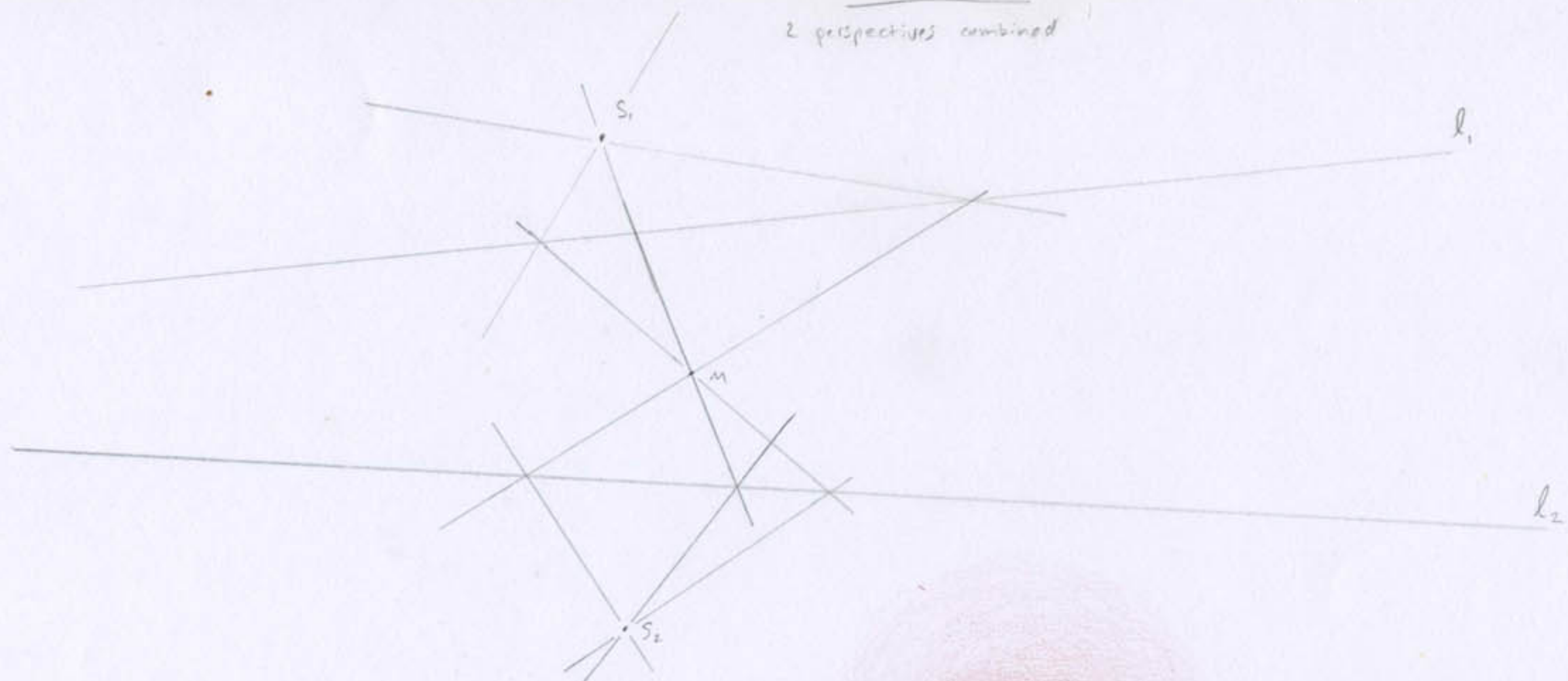








PROJECTION of  $S_1$  into  $S_2$  by way of 2 lines & a point.  
2 perspectives combined



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... throws  
IDEA... REVELATION... hybridities  
MOTION... ONGOING WORK... Dynamics  
"FORM"... WROUGHT WORK... Exodus

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 (Plants)  
"Music of the Spheres"  
Naturans = Becoming. Process  
Naturata = what it has become. New 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: Sam

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.

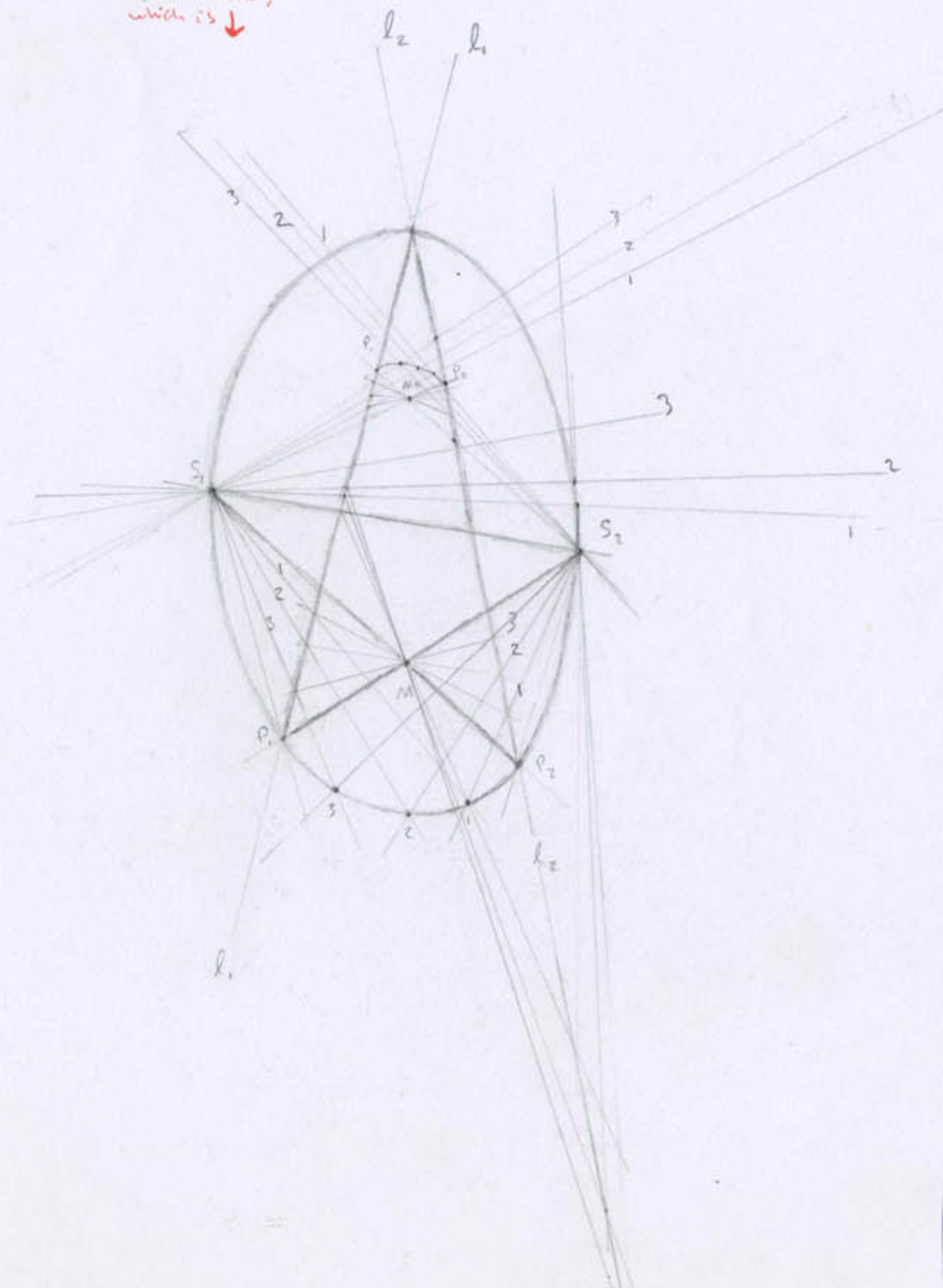
Lets see if we can concentrate the sun onto some firecrackers and see if they will explode!

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.

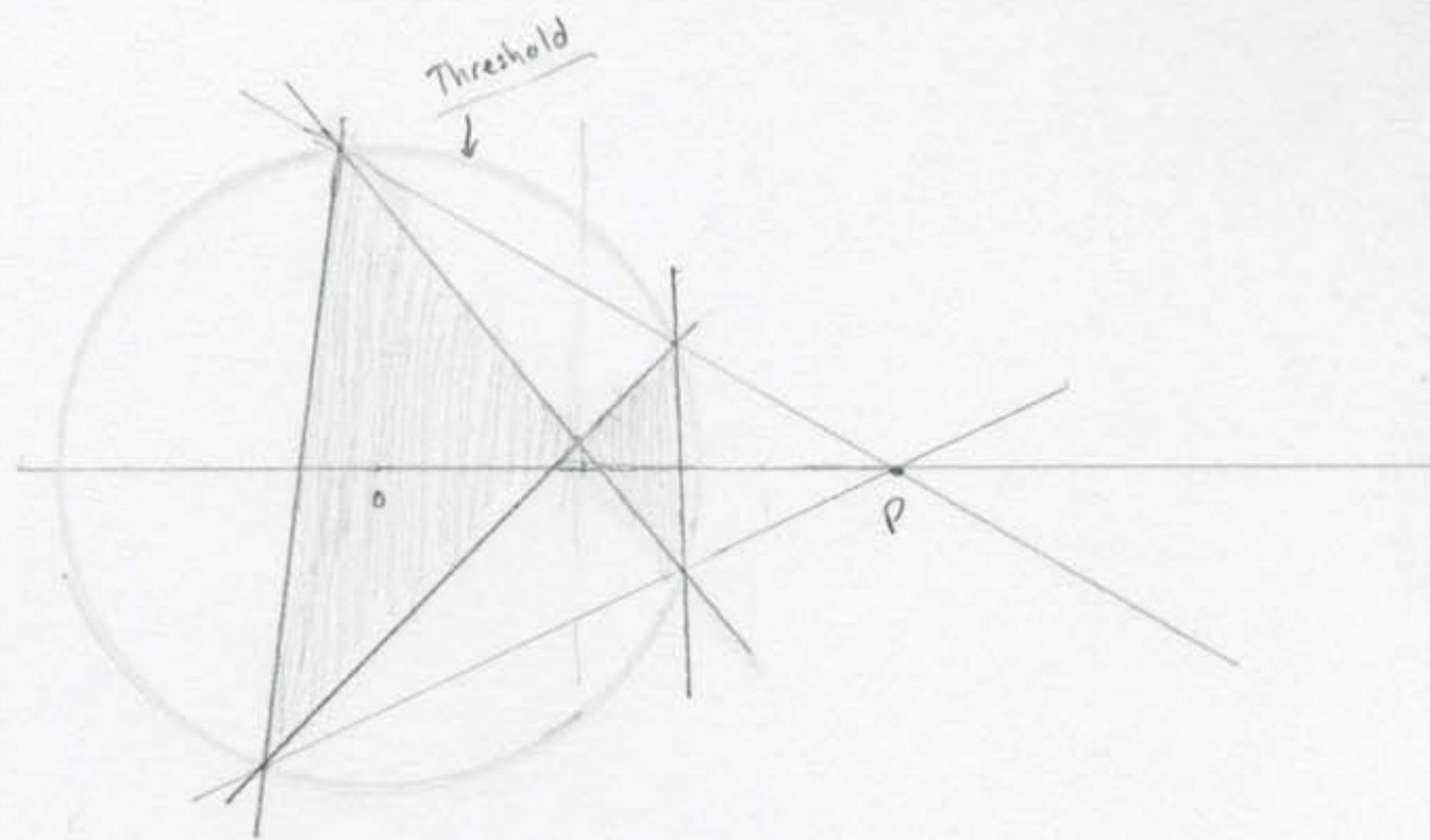
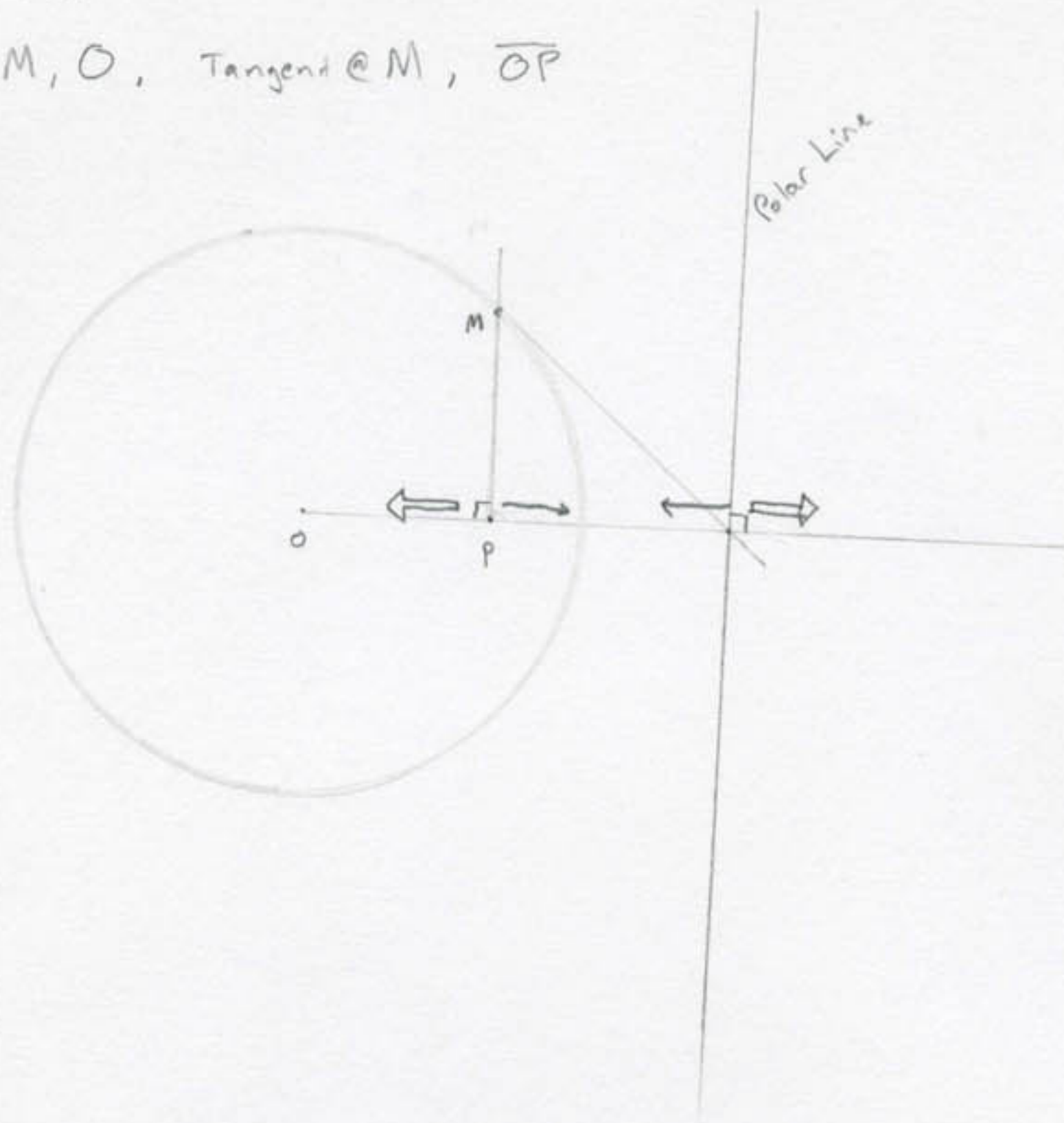
Okay, I'll light the fuse and join you as fast as I can.





Minimum needed to find Polar line:

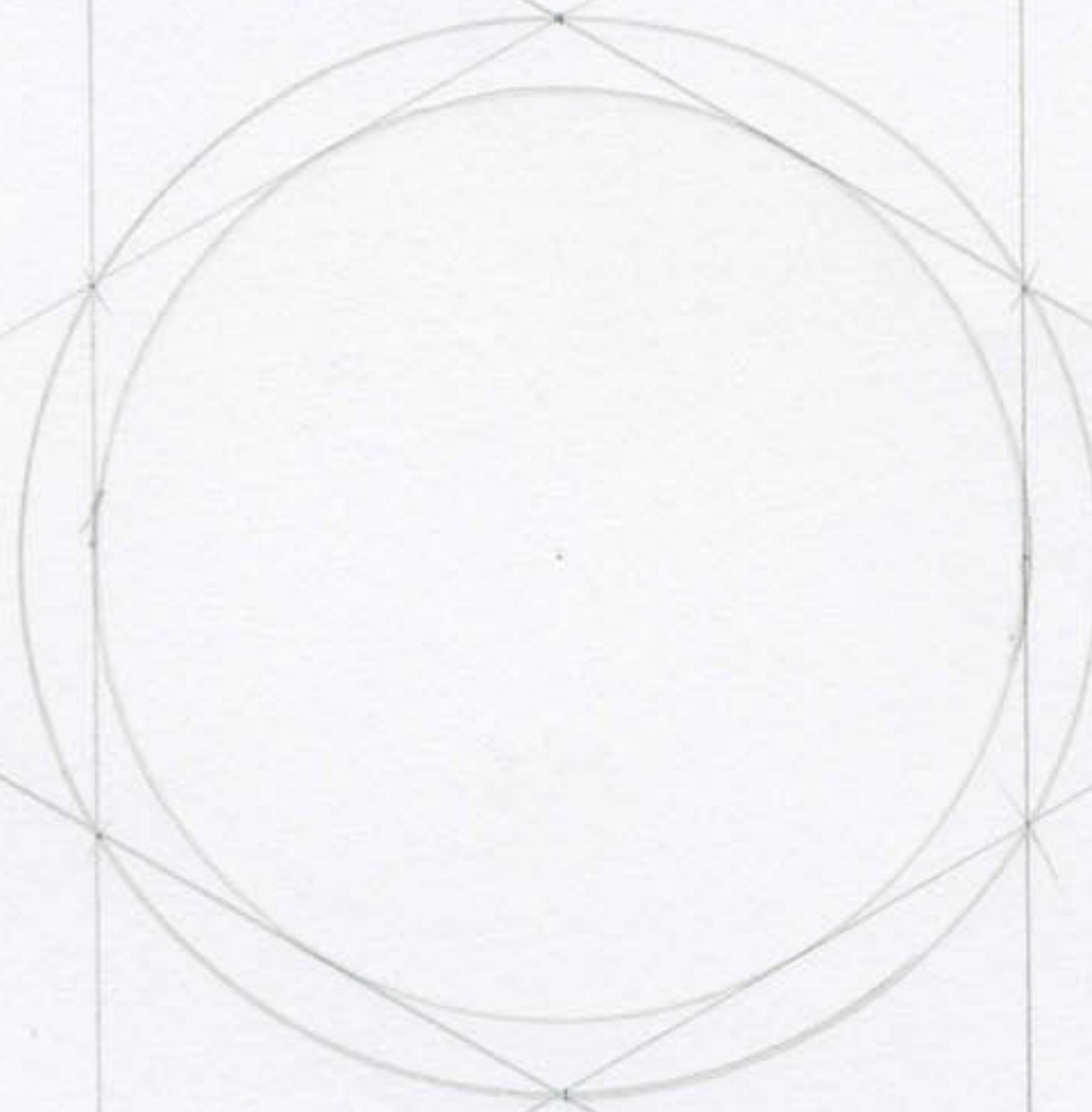
$P, M, O$ , Tangent @  $M$ ,  $\overline{OP}$





# 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 (at point and periphery)

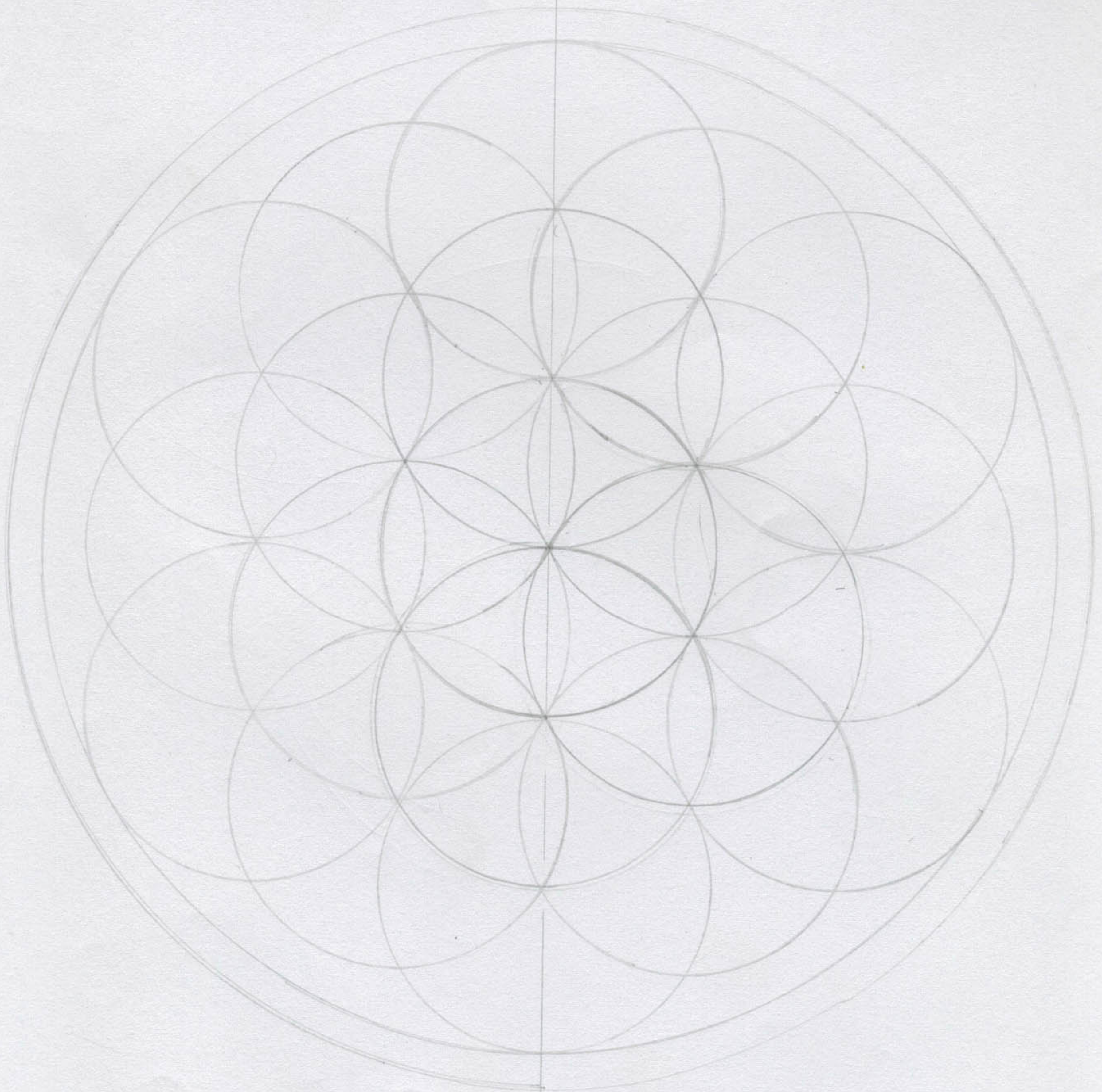


Briançon point @ center

Pascal's line @ infinity



THE FLOWER OF LIFE.





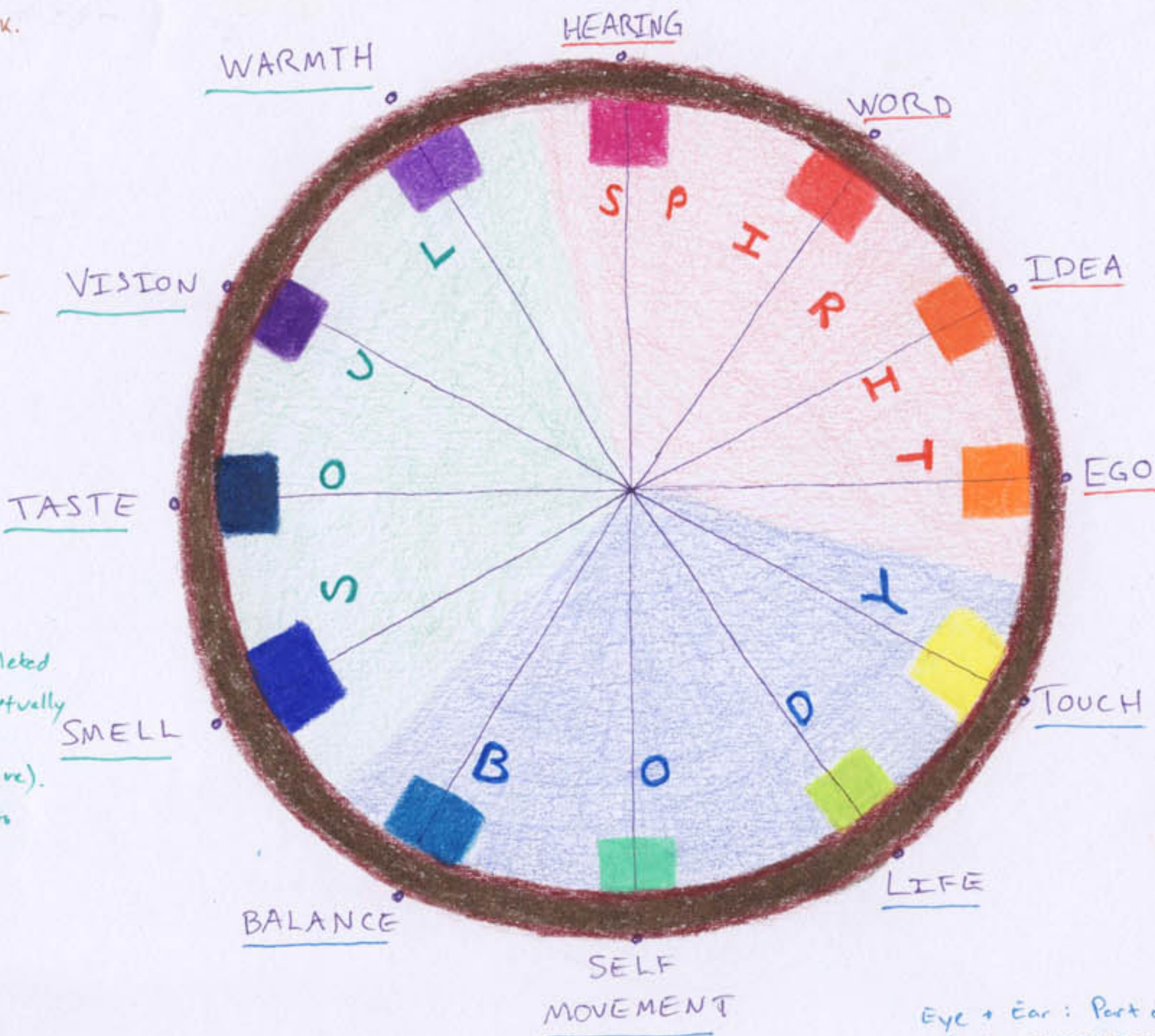
Movement precedes manifestation; intention precedes movement; attention precedes intention.

Thought is old will. -R.S.

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

THE TASK:  
 • Entice the physical Senses.  
 • Entice 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.



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



Ego: Infinite attention to BECOMING.

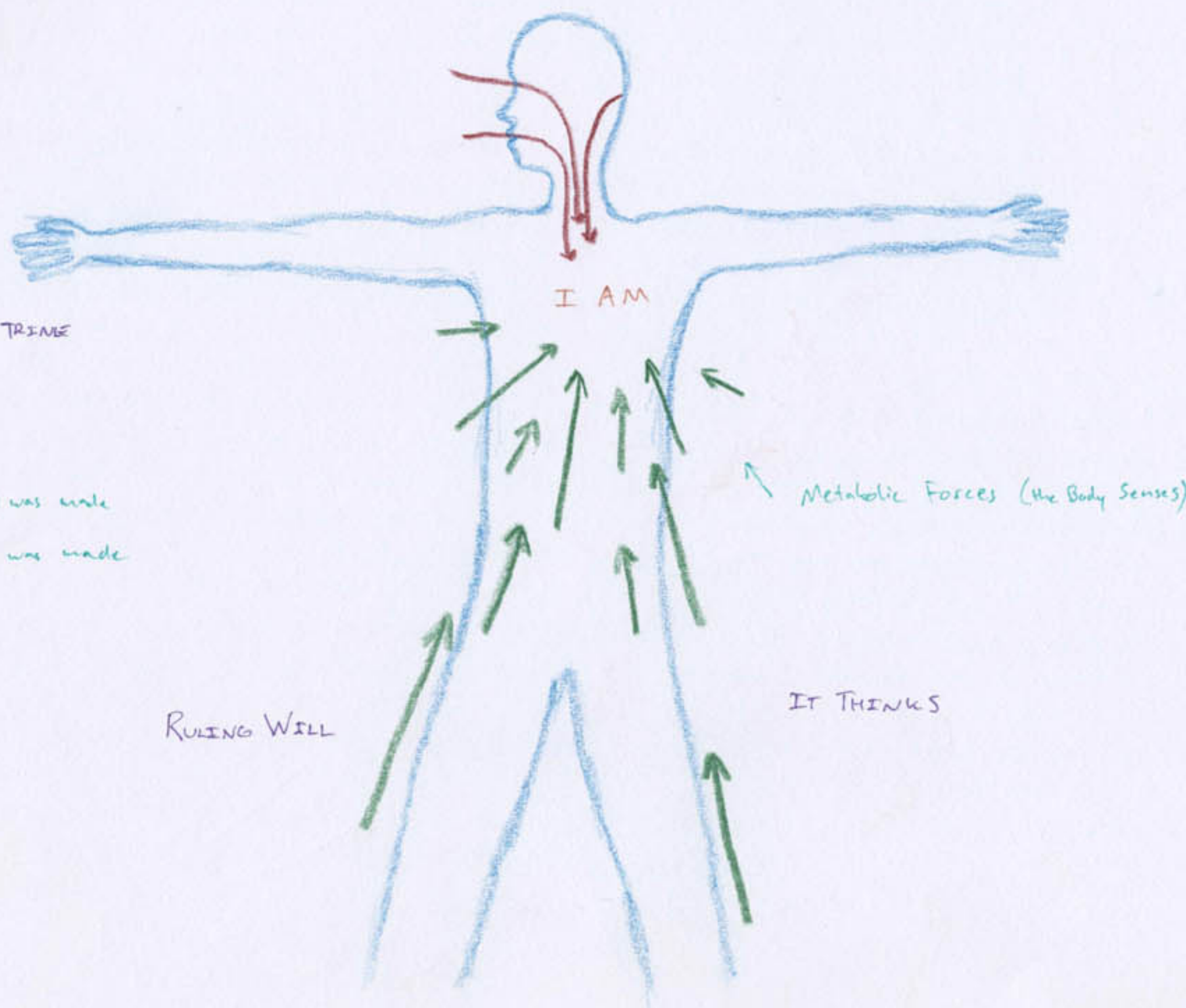
★ Will at the level of the Ego is Motive.  
 ★ Will at the level of the Astral is Desire.

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  
 Balance  
 Smell  
 } INNER SENSES



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

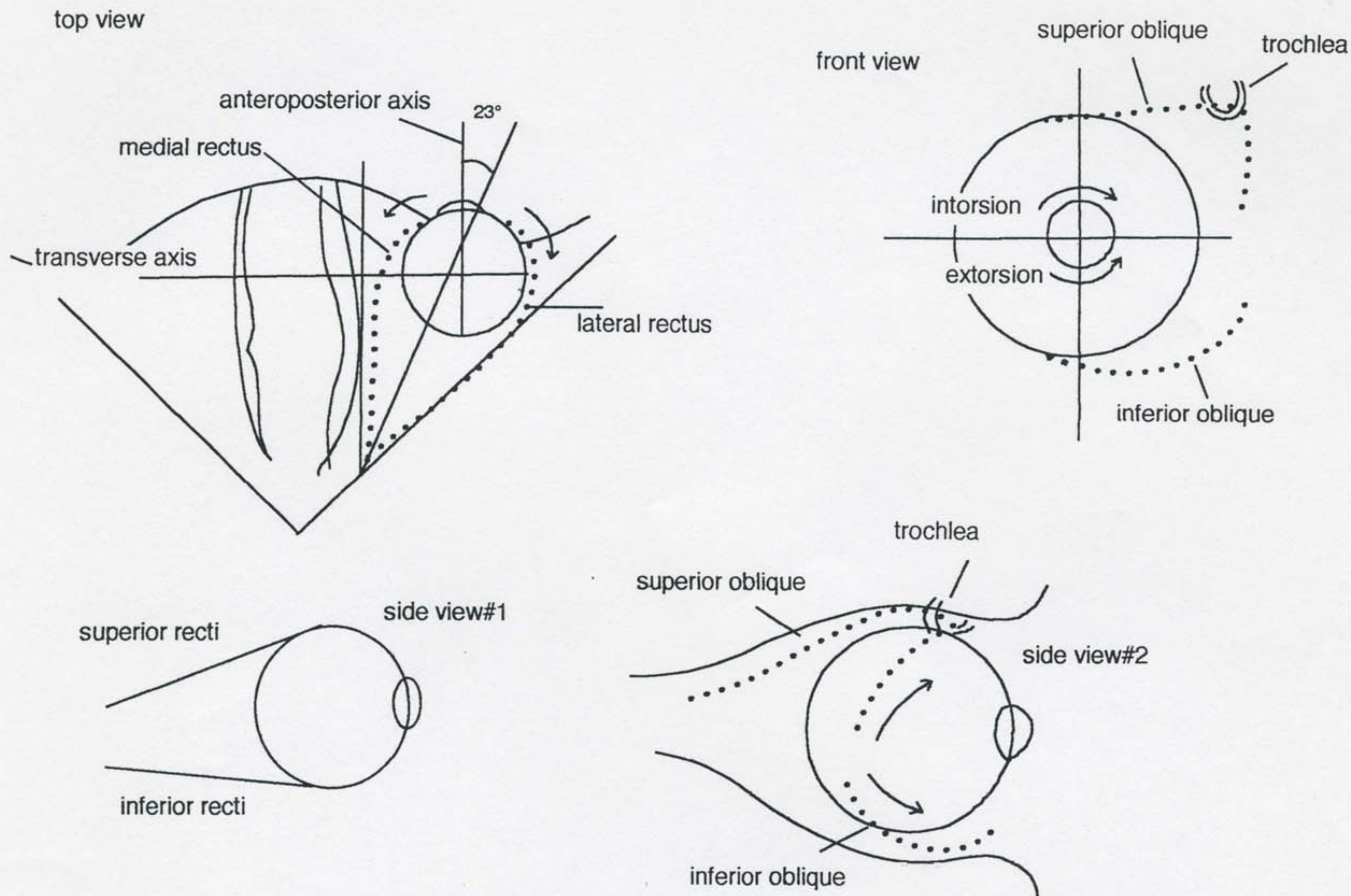
Taste to Ego: How world was made  
 Touch to Smell: How inside was made

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

Blow all air out & hold it: ... TAKE A BREATH! Suctional force is flesh.  
 must open mouth. Organism: I WILL live - ego gets in the way.

The man-made object... Full different. Less self-aware of its own identity, but trying to speak out. It was just waiting to be heard. The natural object felt more... at home with itself - didn't try to speak out because it is and has always already been speaking. It was just waiting to be heard.





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  $23^\circ$  (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 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  $23^\circ$  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, meat, might, marry, mach, mutt, 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

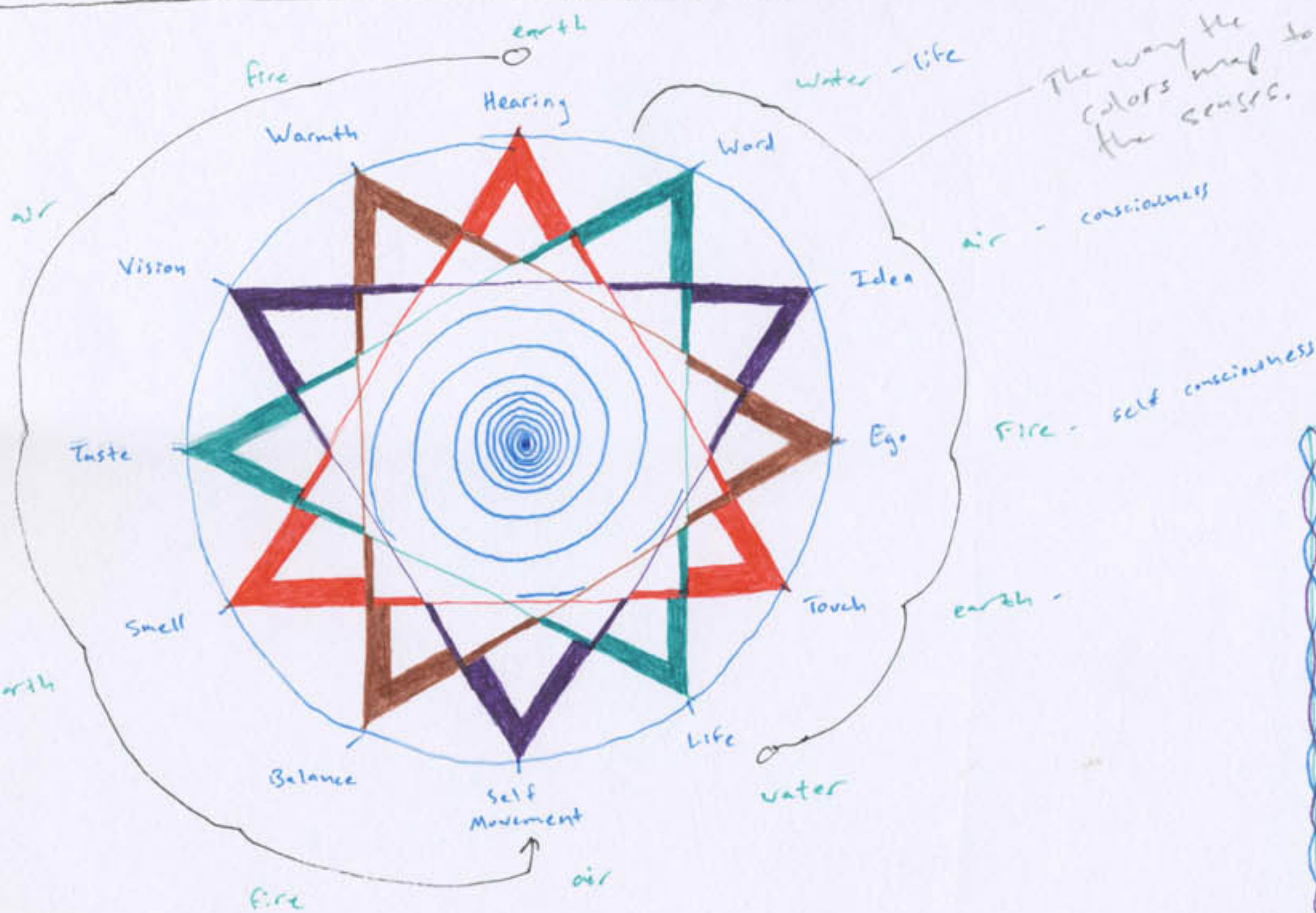
Rejuvenating Rugged Rain

Lemondrops

Languidly Last

Lest ~~leaving~~ Leeward Light

Lasso Lava Lavishly Lower



iambic U /  
trochaic / U  
dactylic / U U  
anapestic U U /  
Spondee - -

The Edge is what I have. Theodore Roethlis  
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.

## 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 formal.  
I end in the love of forms.  
Love ends in form.  
Formal 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.

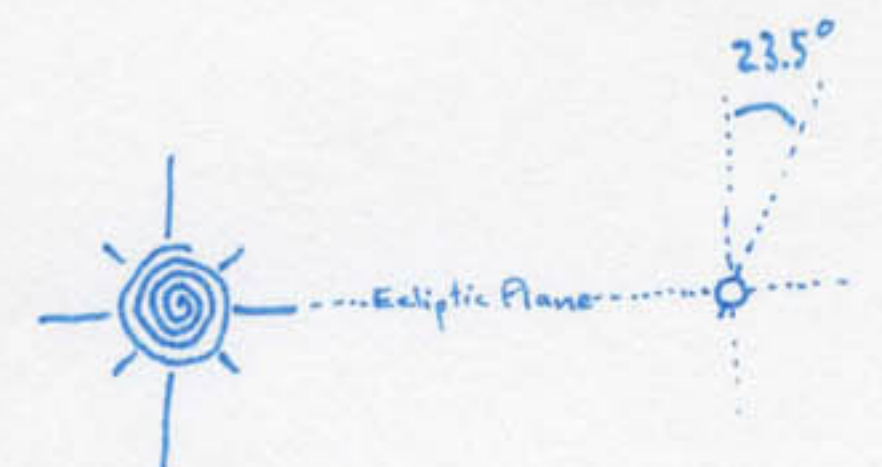
UU/

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

I was good today - said please to the rhythm of my heart.  
it worked well. I wanted to keep going and try and  
how deeply absorbed I could become.  
possibility that I actually looked at a natural object without 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 it is  
I have I understand a little more about the perception exercise today. The ? is taken out step slowly or try and go straight to the middle (end of the beginning).  
I feel like I haven't ever really connected myself to the exercises. I'm not doing them seriously...?



213.A.D. Zodiac & Calendar are = 42/41



Mineral as absence of ethereal...



24.88  
72/1786  
144  
346  
280  
8580



SAGITTARIUS

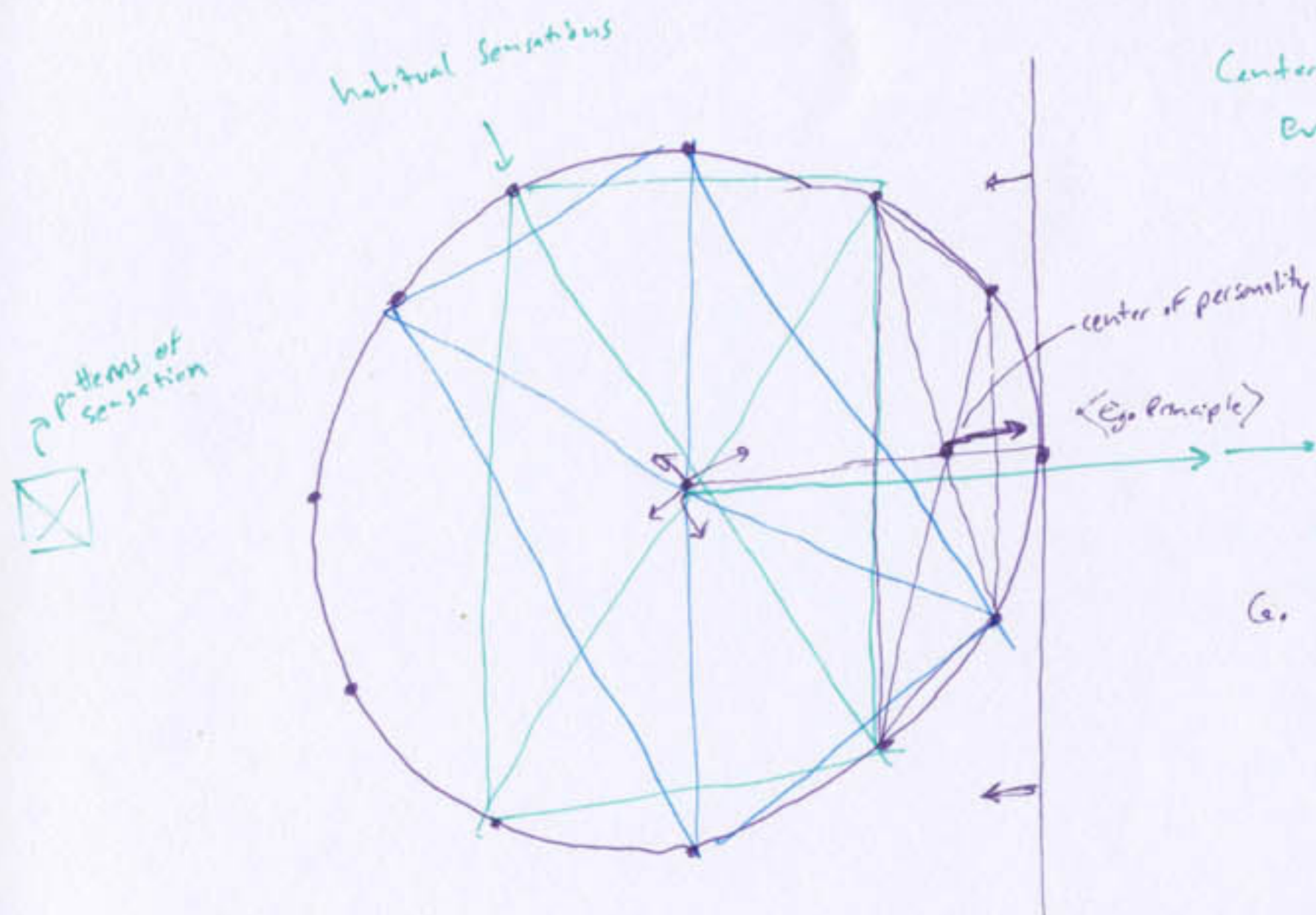
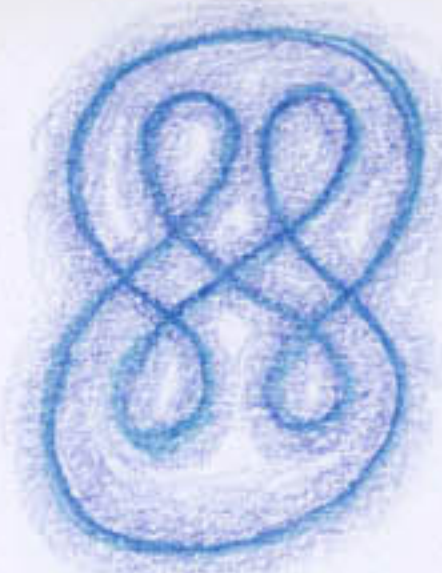
GEMINI

Taurus

PISCES



# 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

chek: <sup>bright distant</sup> Sailboat



sailboat = bright splendid wave  
wave = free bright boat  
boat = freesoil spinster

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.

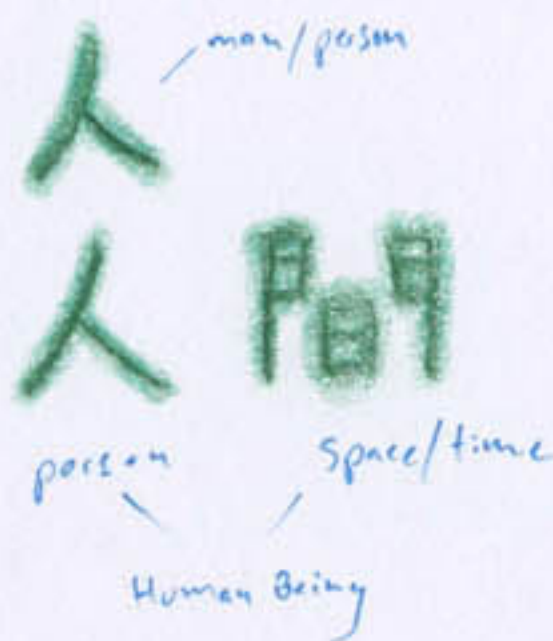
Root of MODALITY: sense of KNOWING. Sense that something is knowable.

SENSATION IS. -rs.



force behind the centre

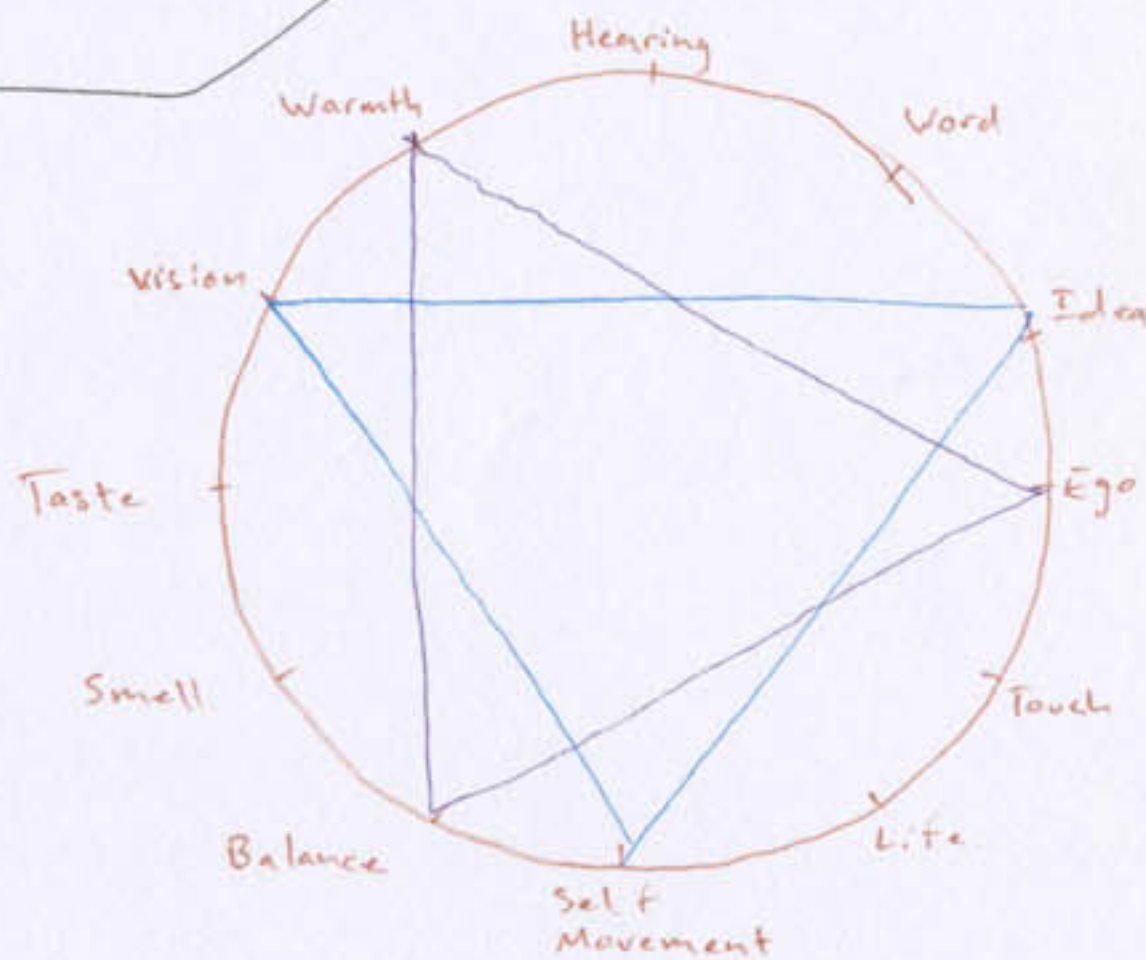
Christ  
force behind the peripheral



Warmth, Ego, Balance:

Myth of Dionysos. Problem is BALANCE.

Zeus + Persephone → D. Zagreus ... Zagreb (capital of Croatia) - Balkan Mysteries, pre-christ figure  
... Sangreus (content of the Blood, Ego in the Blood). Grape-vine Cross  
Horn cup. (Grail cup)  
Dionysos II is born. Travels through mystery  
centres, brings CULTURE, cultivation of grapes,  
grains... law, agriculture... music. Later in  
Rome, D.B. is Bacchus. Born up again...  
3rd incarnation - PLATO. A human/physical incarnation.  
Demigod status. Plato's teacher was Socrates - in sort of drunken  
Buddhist way. Pi highest wisdom is intoxication.  
variations on BACCHUS. JACOBUS. JACQUES. 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... to my surprise, the feeling perfectly  
at 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. A very odd sensation, b/c I was not using  
physical muscle... I can do it right now too, w/ my eyes open. I wonder what is going on!



### 3. THE ZODIAC AND ITS DAILY MOVEMENT

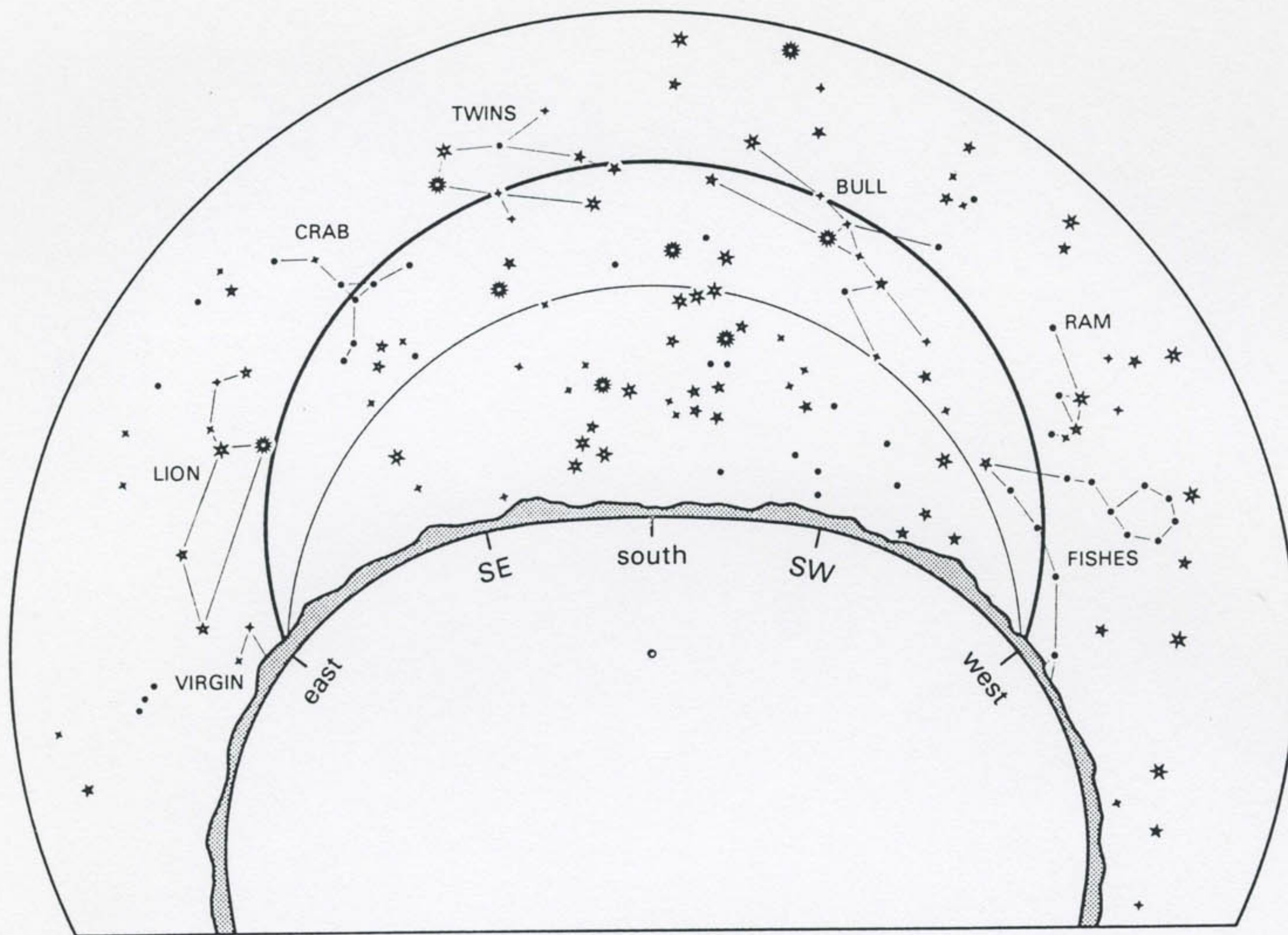


Figure 12. Steepest position of the zodiac, as on March 21 at 18.00, June 21 at 12.00, Sep 23 at 6.00, Dec 22 at 24.00. Celestial equator: ———. Sun's path (ecliptic) ———.

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



## MOVEMENT AND RHYTHMS OF THE STARS

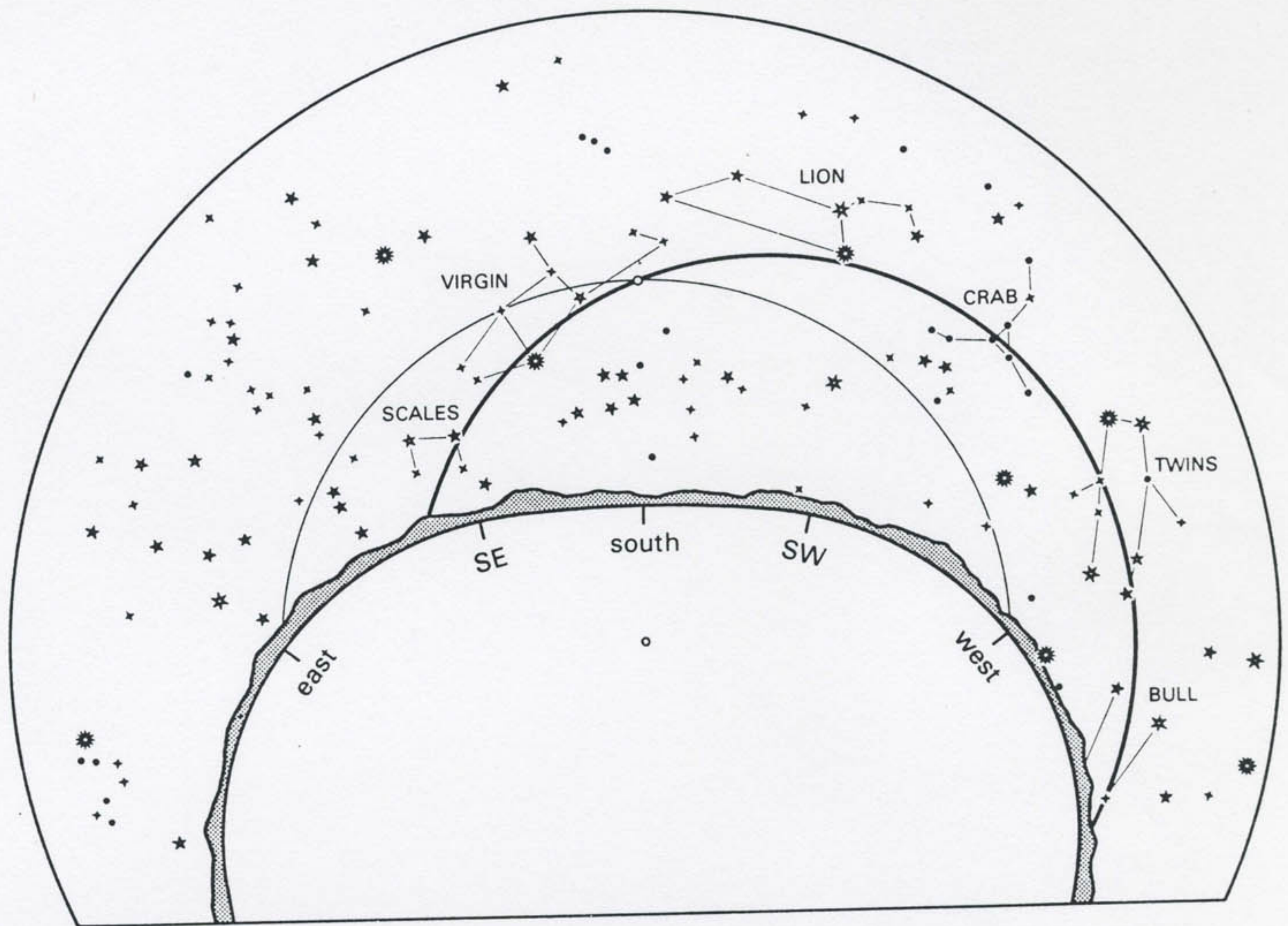


Figure 13. Intermediate situation of the zodiac, displaced to the west, as on March 21 at 24.00, June 21 at 18.00, Sep 23 at 12.00, Dec 22 at 6.00. Celestial equator: ———. Sun's path (ecliptic) ———.

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  $23\frac{1}{2}^\circ$  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  $\phi$ , the celestial equator will stand  $90^\circ - \phi$  over the south point. For instance in London, latitude  $51\frac{1}{2}^\circ$  N., the height of the equator is  $38\frac{1}{2}^\circ$  ( $90^\circ - 51\frac{1}{2}^\circ$ ). These spatial relationships are illustrated in Figure 5. In



### 3. THE ZODIAC AND ITS DAILY MOVEMENT

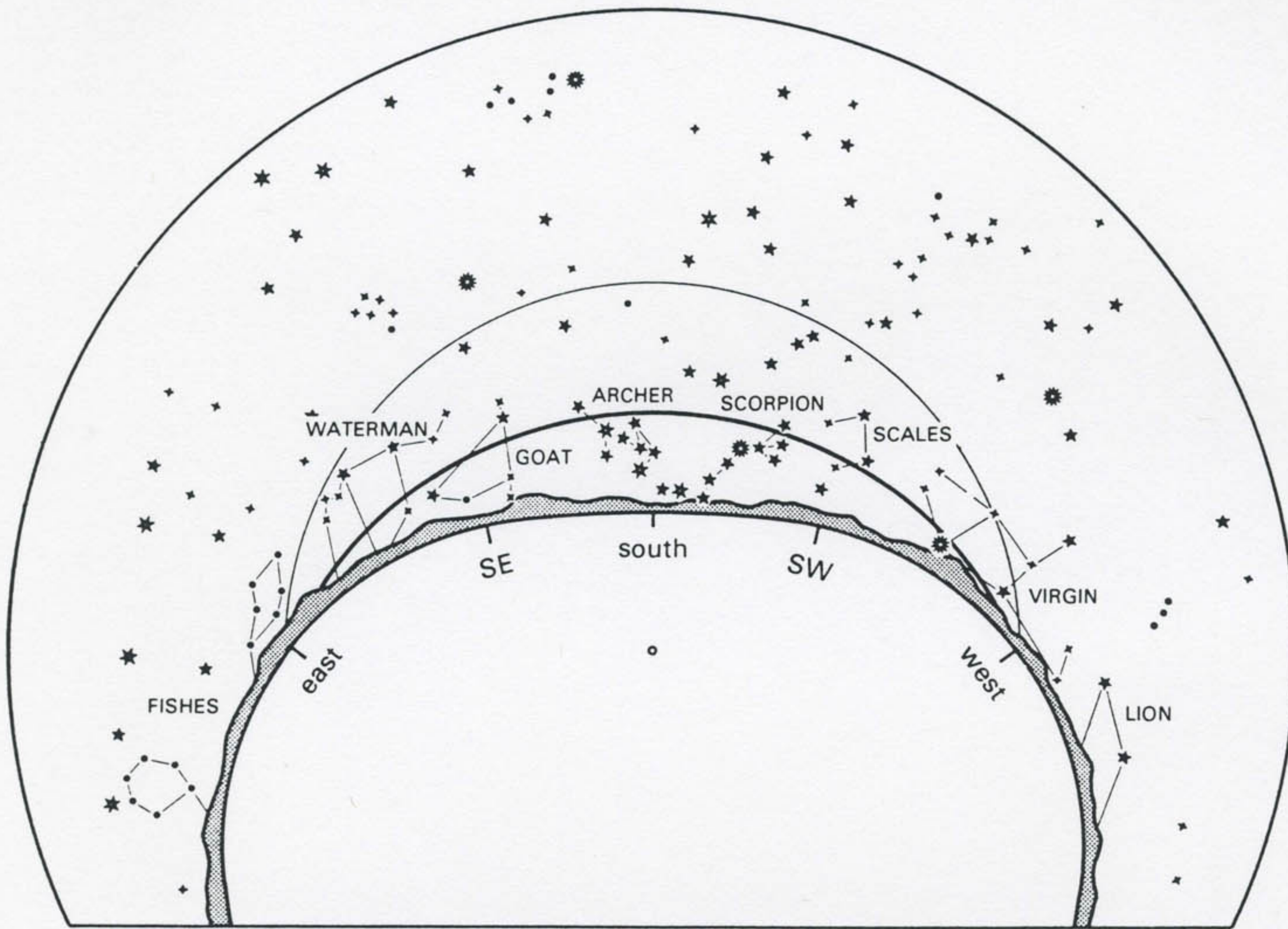


Figure 14. Lowest situation of the zodiac, as on March 21 at 6.00, June 21 at 24.00, Sep 23 at 18.00, Dec 22 at 12.00. Celestial equator: ————. Sun's path (ecliptic) ————.

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



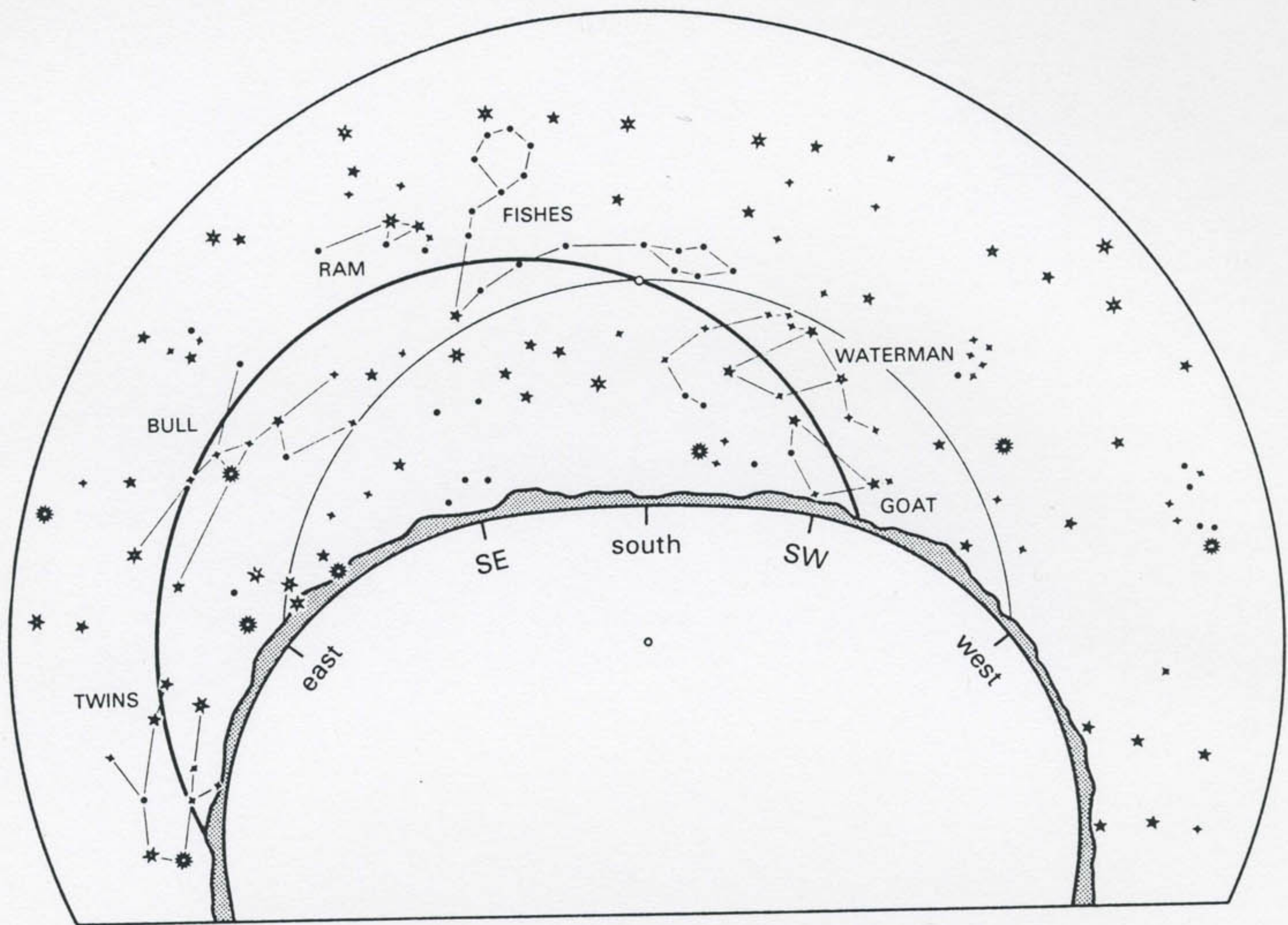


Figure 15. Intermediate situation of the zodiac, displaced to the east, as on March 21 at 12.00, June 21 at 6.00, Sep 23 at 24.00, Dec 22 at 18.00. Celestial equator: ———. Sun's path (ecliptic) ———.

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

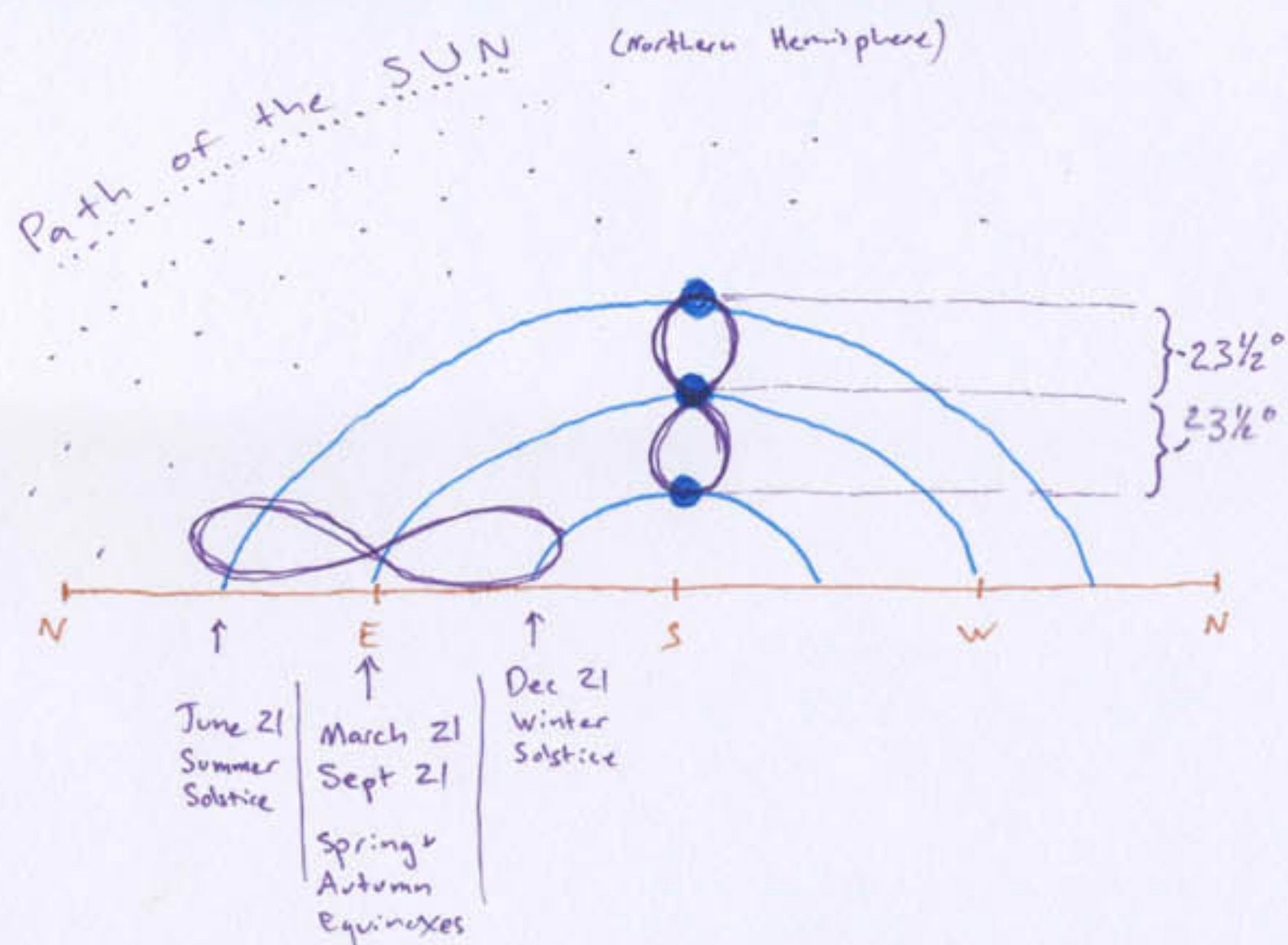
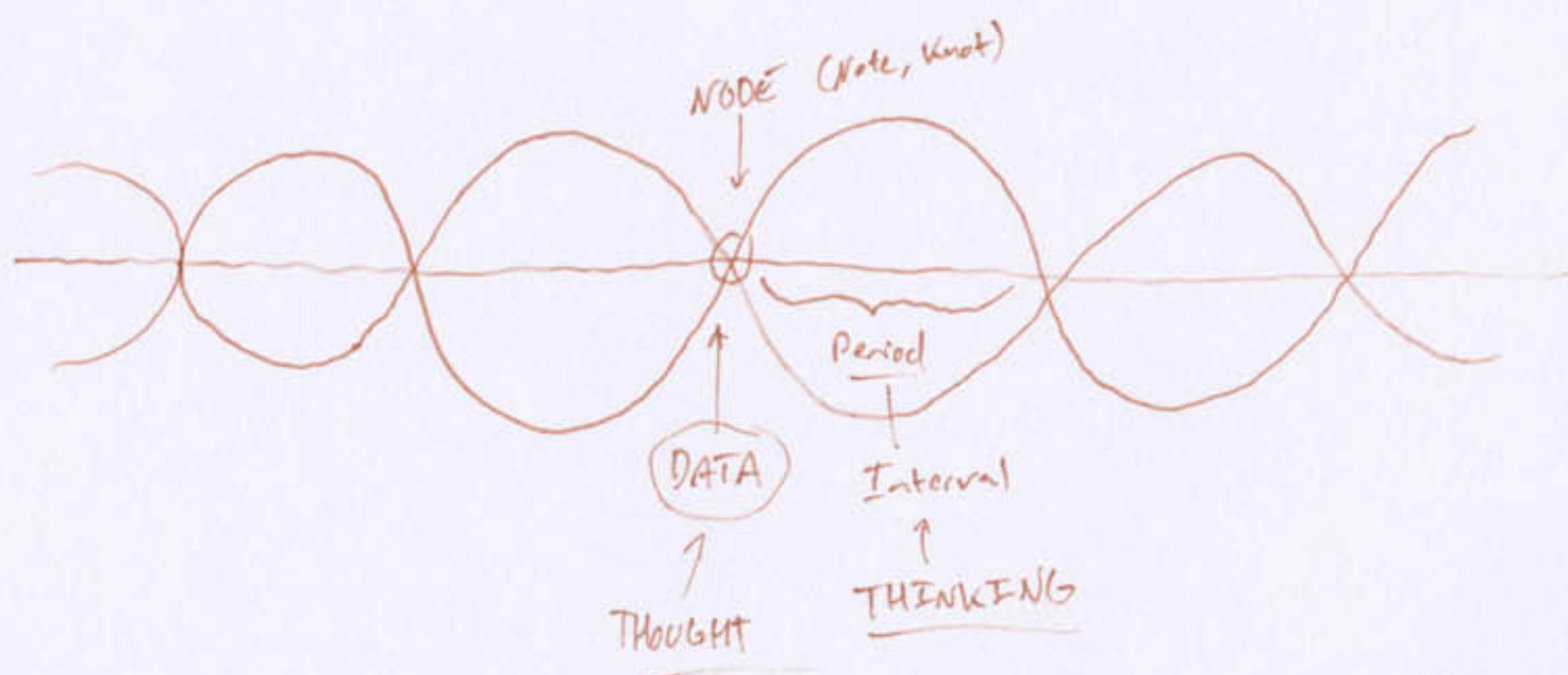
Silent domed furnace  
Just wanting to be useful  
Does anyone care?

Six scattered classmates  
Alone with their images  
Soon to reunite

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

W/ BRIAN GRAY & Dennis

In the spirit there are no facts.



Formula of Harmonic Mean:

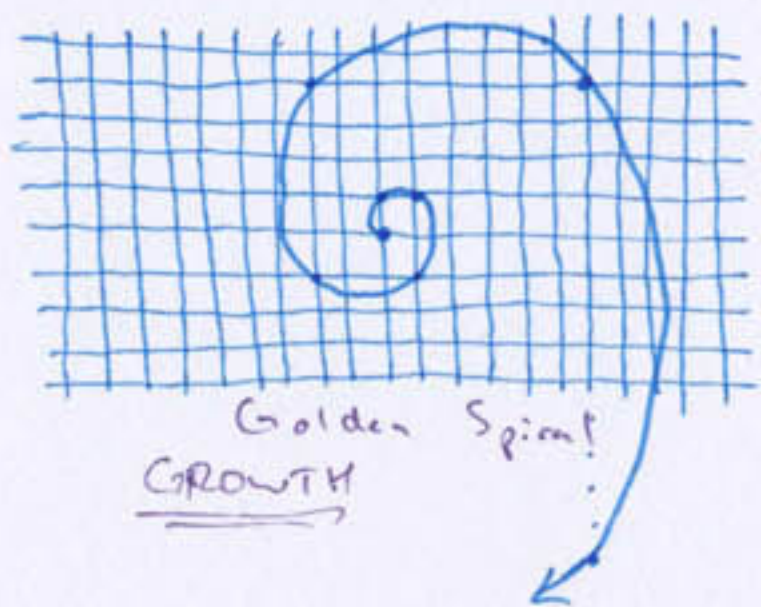
a = length of string  
b = harmonic

$$\frac{2ab}{a+b}$$

THE FIFTY



Leonardo da Pisa > Fibonacci

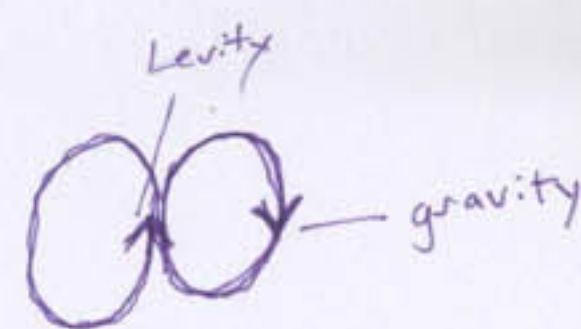


$$\begin{aligned} A+B &= C \\ B+C &= D \\ C+D &= E \\ D+E &= F \\ 1 &= 1.6189... \end{aligned}$$

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

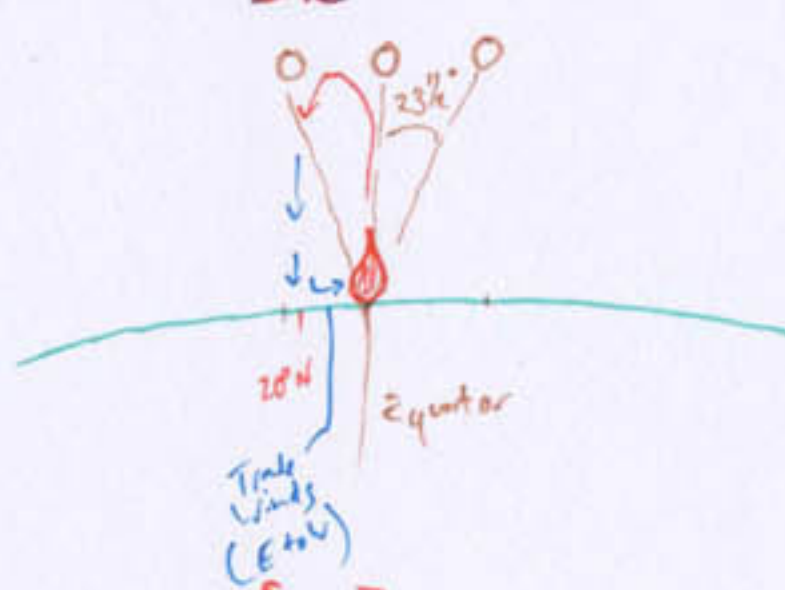
## The Toroid → convection

Earth:



Levity - warmth  
Gravity - coldness

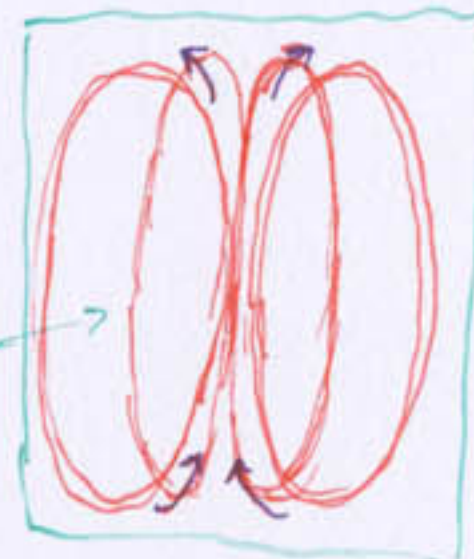
Earth:



Candle:



Heat cell in a Jar



Drop of water:



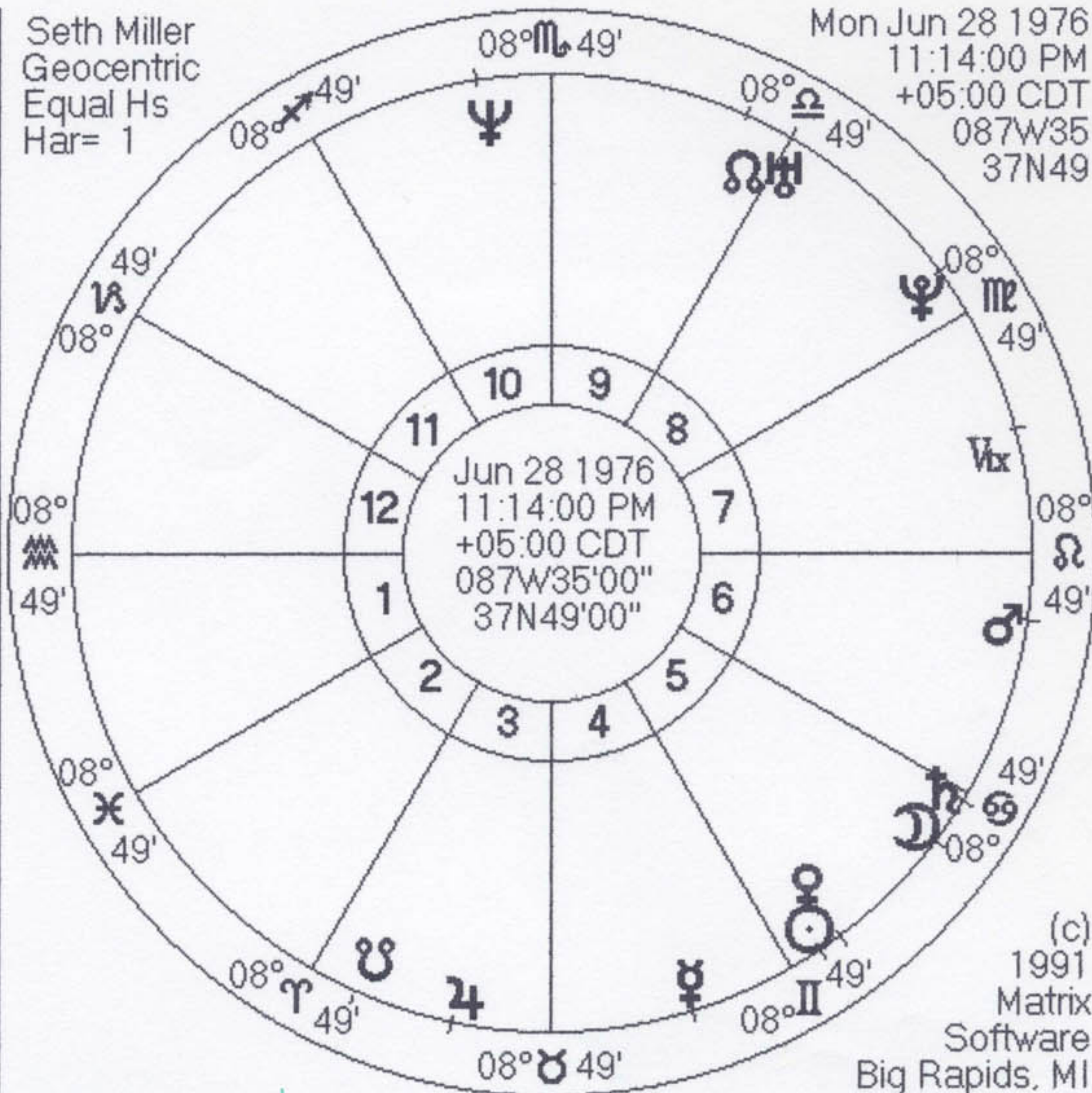


Seth Miller  
Jun 28 1976 Sidr

☉	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'
♈	08° 41' + 0°29'
♈	17° 31' + 1°34'
♈	14° 33' + 16°58'
♈	15° 18' - 0°00'
♈	20° 11' - 0°00'
♈	08° 49' - 0°00'
♈	23° 55' - 0°00'

Seth Miller  
Geocentric  
Equal Hs  
Har= 1

Mon Jun 28 1976  
11:14:00 PM  
+05:00 CDT  
087W35  
37N49

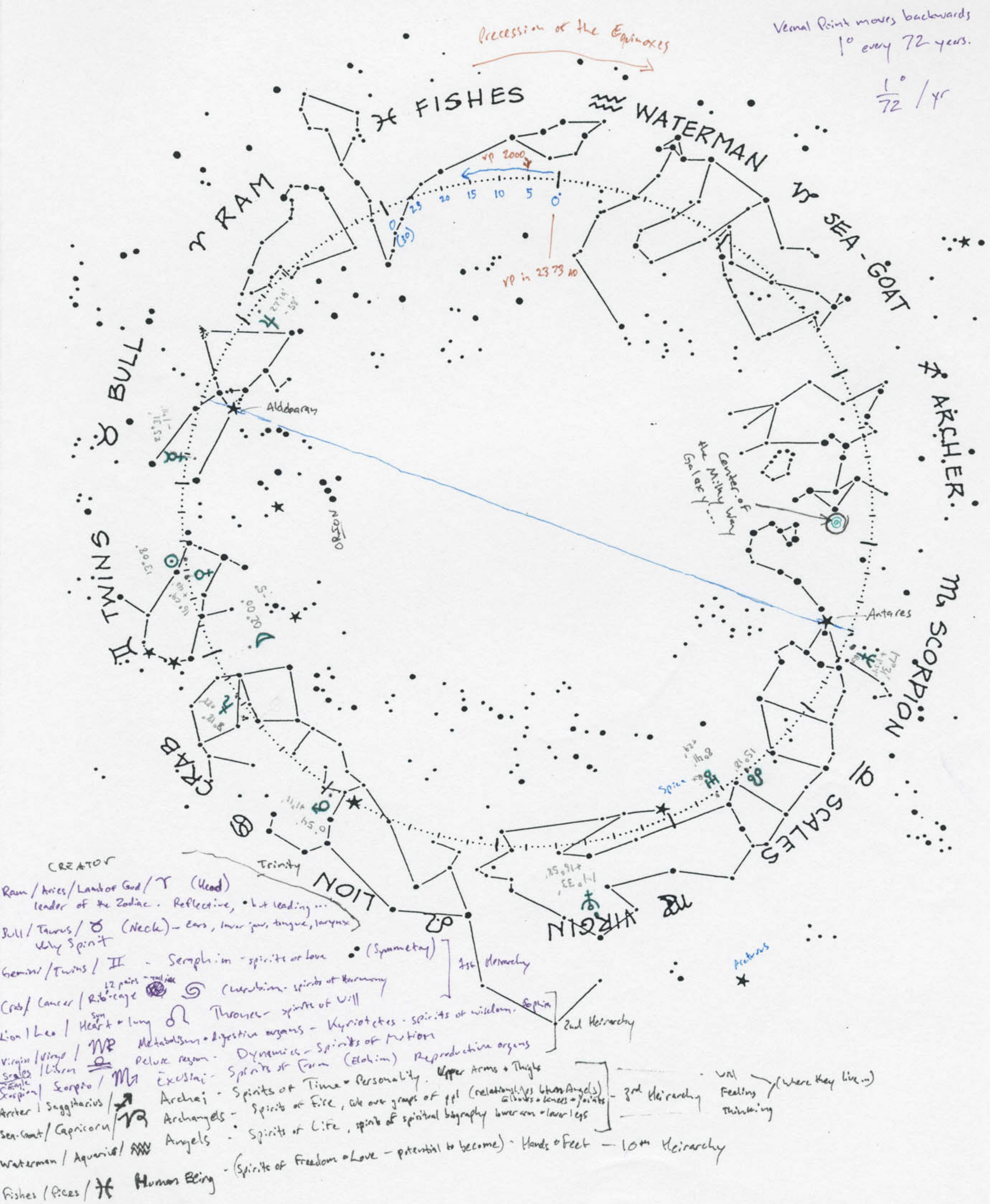


(c)  
1991  
Matrix  
Software  
Big Rapids, MI

		<u>LUCIFER</u>	<u>HUMAN BALANCE</u>	<u>AHRIMAN</u>
Metal	○			
Gold	☉			
Silver	☽	<u>Dreamer</u> (daydreamer) Lost in reverie Passive reflection	<u>Creativity's Source</u>	Xerox Syndrome... Same repetitive responses Meaningless habitual responses <u>Mindless Repetition</u>
Quicksilver	☿	Put things together <u>superficially</u> (National Enquirer) Meaningless / Frilly / clever gathering of data	<u>The Healer</u>	Liar / thief Dishonest interactions
Copper	♀	Rare, distant beauty for the sake of beauty disconnected w/ real world (an aesthetic) <del>disconnected w/ real world (an aesthetic)</del> Superficial	<u>Loving Sacrifice</u>	Use beauty as a manipulative tool. <u>Commercialize Beauty</u> - harden it.
Iron	♂	To continually start but not finish things. Great initiative, no follow-through. <u>Incompletion</u>	<u>Initiating / Gentleness &amp; Speech &amp; Action</u>	Too <u>aggressive</u> in the extreme <u>Materialistic</u>
Tin	4	<u>Infallibility</u> (I'm always right) I cannot be wrong Makes everything bigger - more - Magnifying	<u>Wisdom out of life experiences / activity</u>	To use wisdom + thought as chains. <u>Over-organized</u> , pedantic <u>Hardened thinking</u>
Lead	♈	Over-values the past. <u>Lost in memory</u> , not present in the now	<u>Deep Contemplation</u>	Materialist tradition... Generalize the past <u>Traditional Power Structures</u>
Electricity	☌	<u>Anarchy</u> <u>Fermentations</u>	<u>Imagination Freedom</u>	<u>Materialised Images</u>
Magnetism	♀	<u>Eccepsism</u>	<u>Equality, Compassion Inspiration</u>	<u>Substance Abuse</u>
Radiactivity	☿	To use power belonging to the group as power over another. <u>Will to Power</u>	<u>Botherhood Intuition</u>	<u>Destructive to Life</u>



# Babylonian Sideral Zodiac

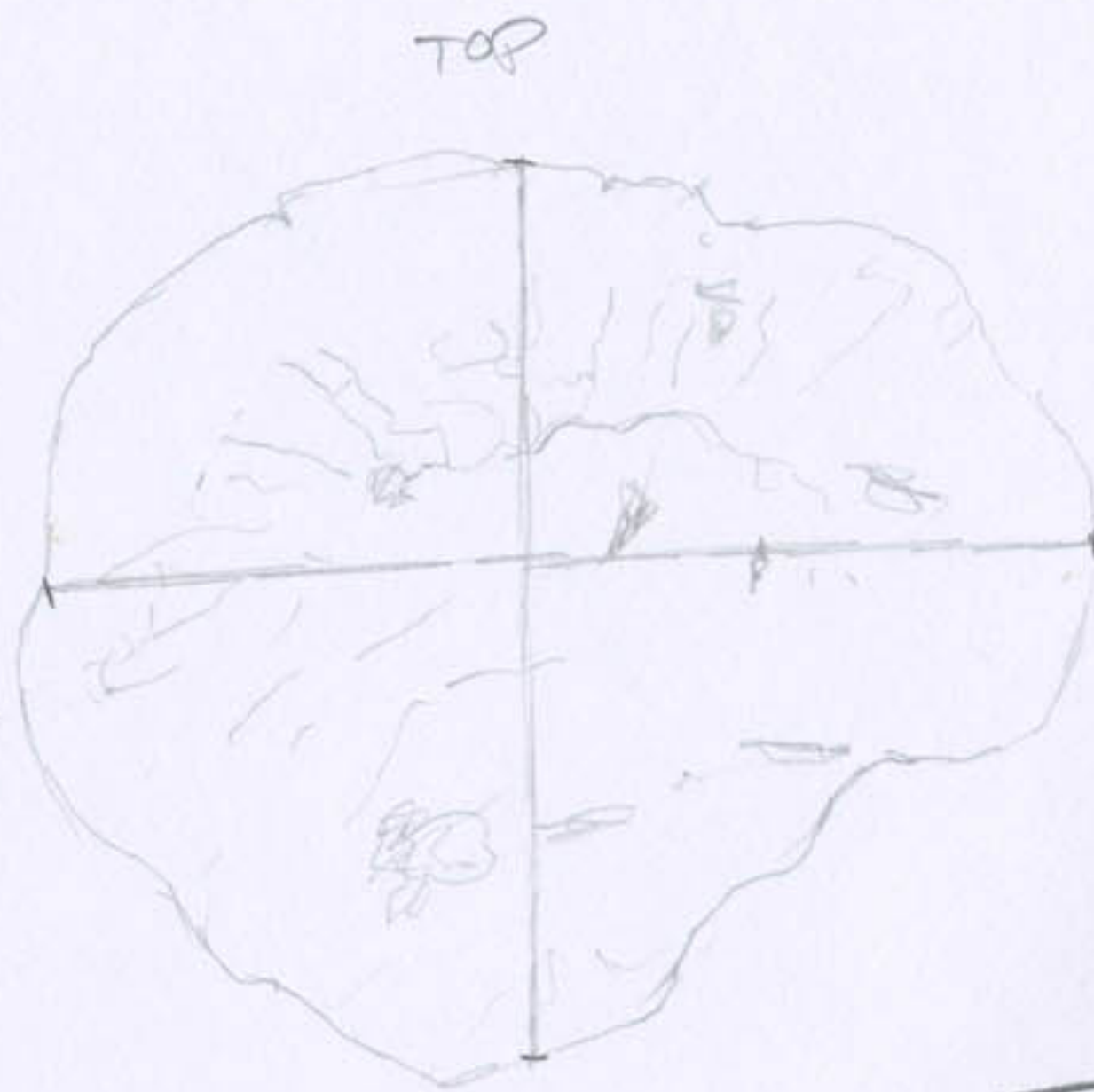




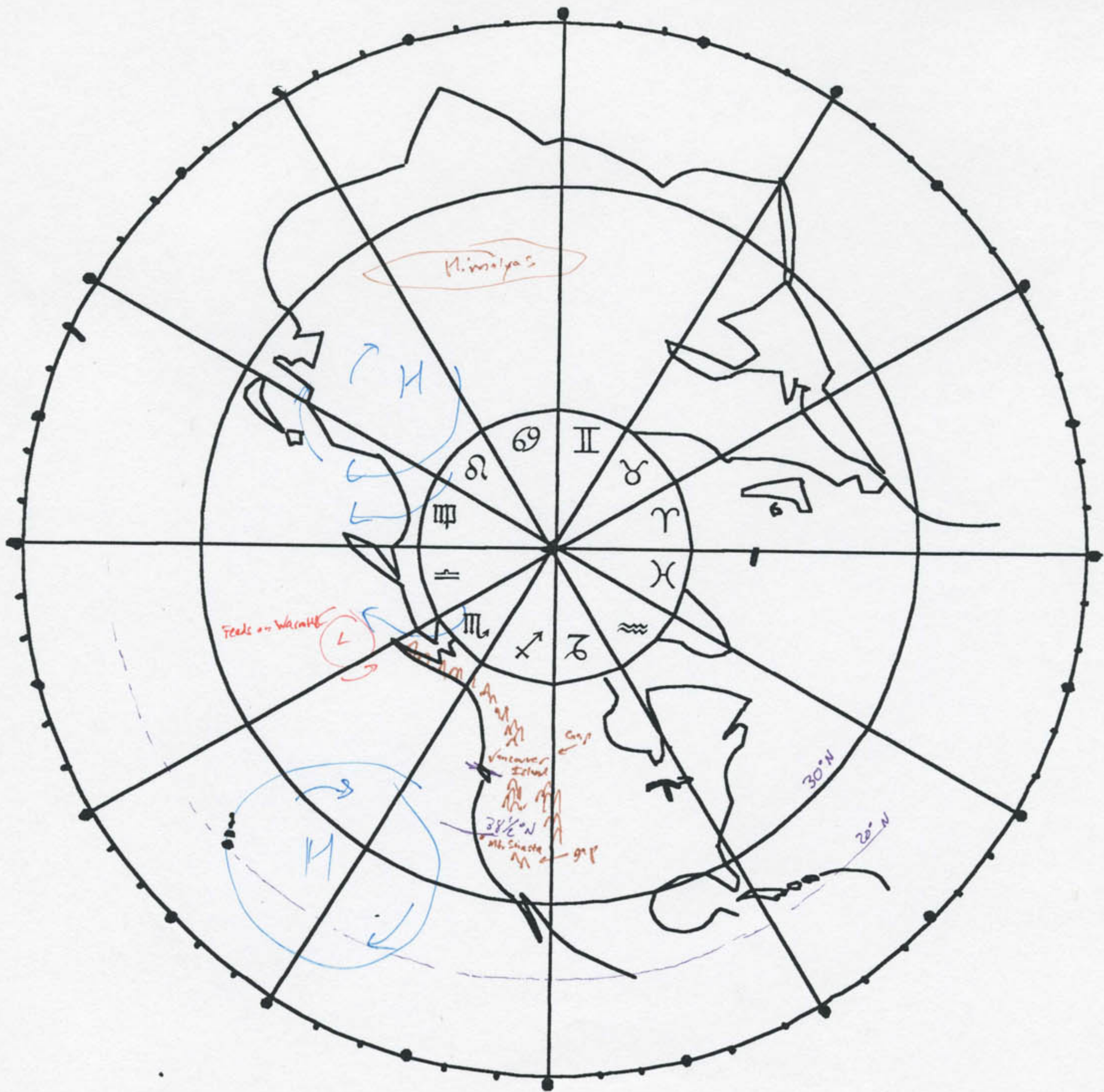
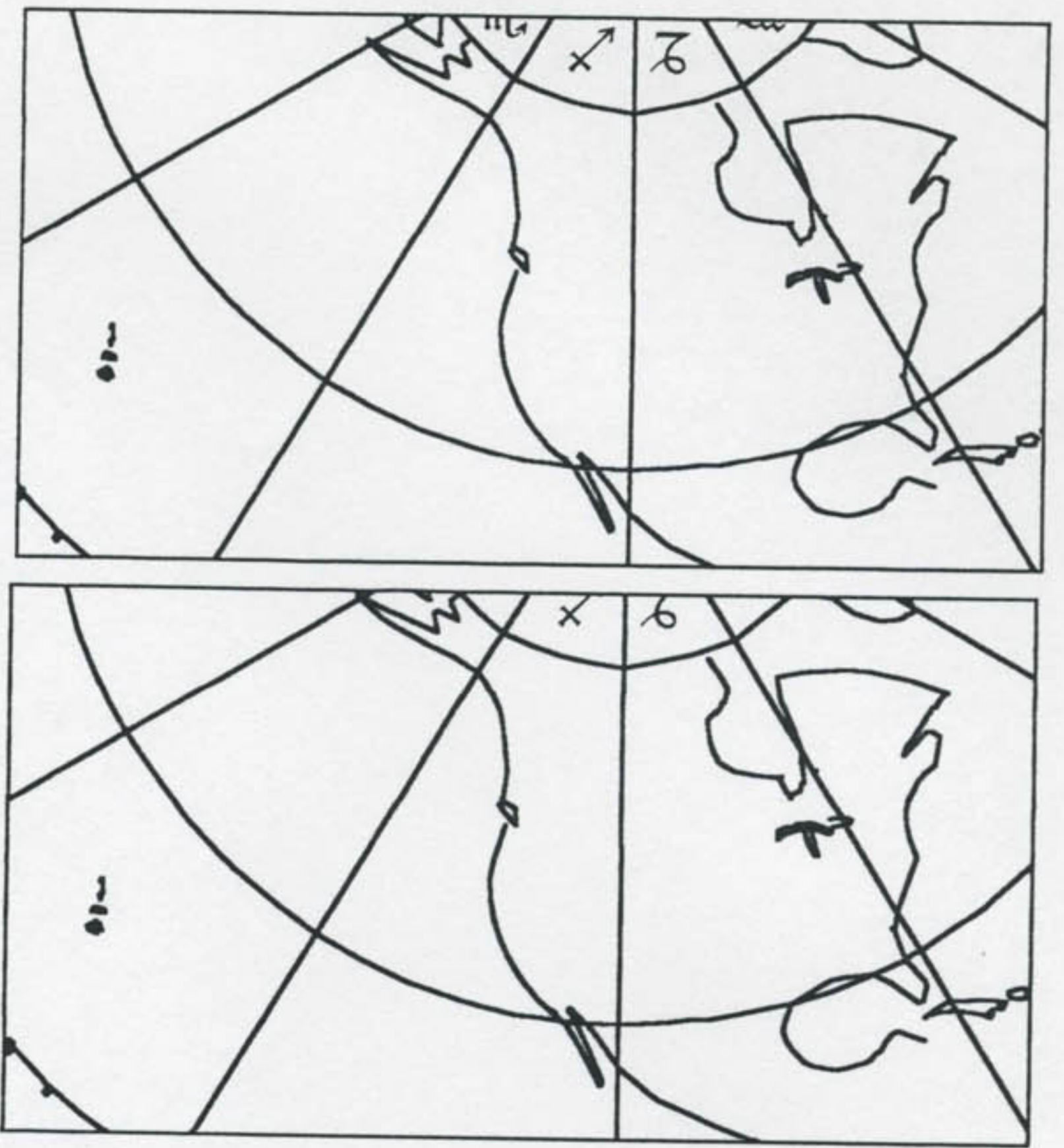
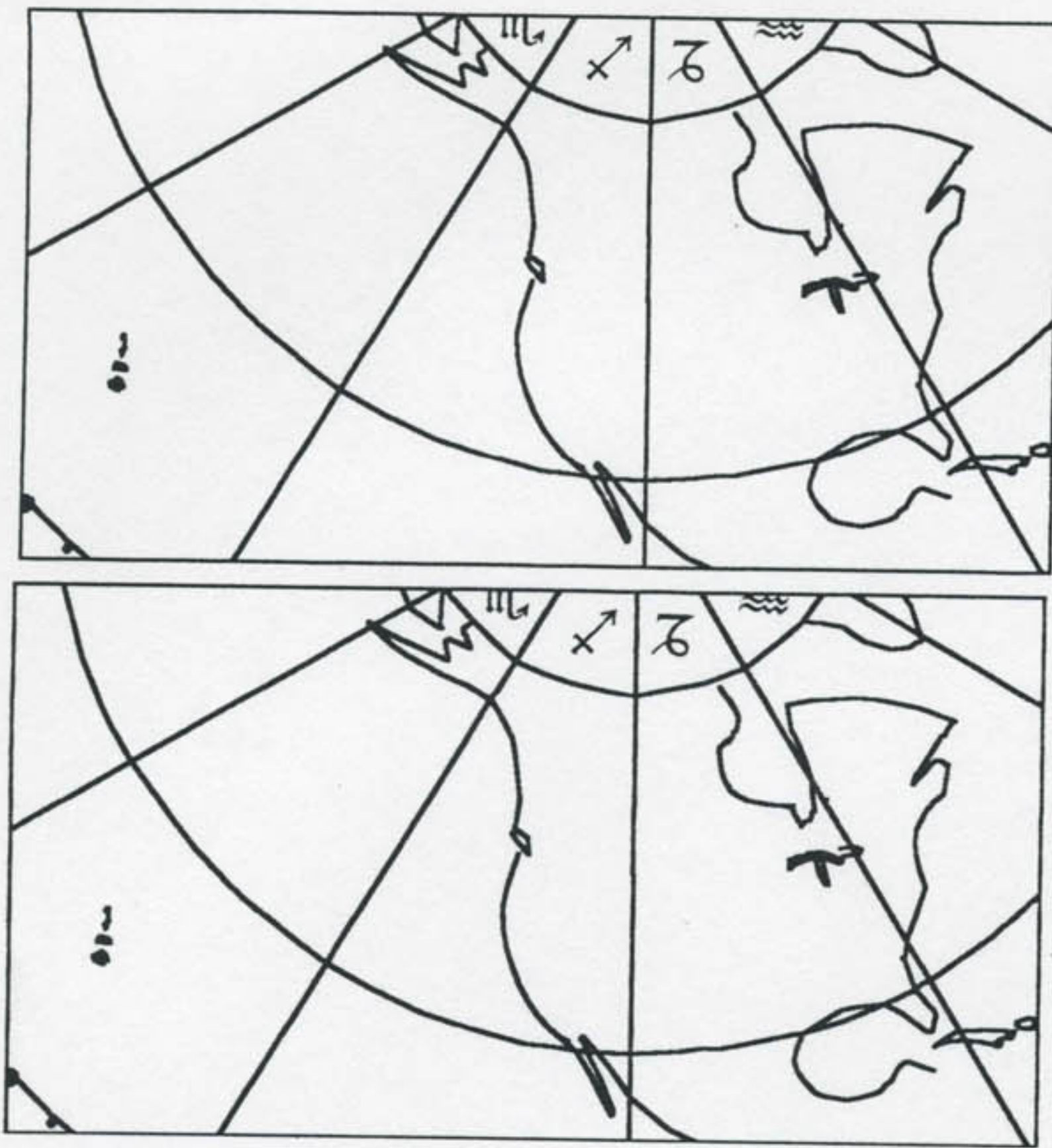
Now picture to yourselves a certain inner relationships which may exist between one person and another and comes to physical expression. Picture it quite graphically. You are caressed by someone who loves you. You feel the caress, but it would be childish to associate it in any way with physical matter. 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.



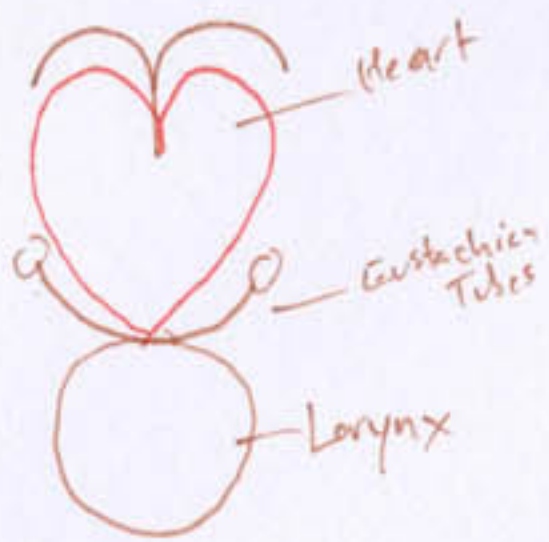
# MUSHROOMS





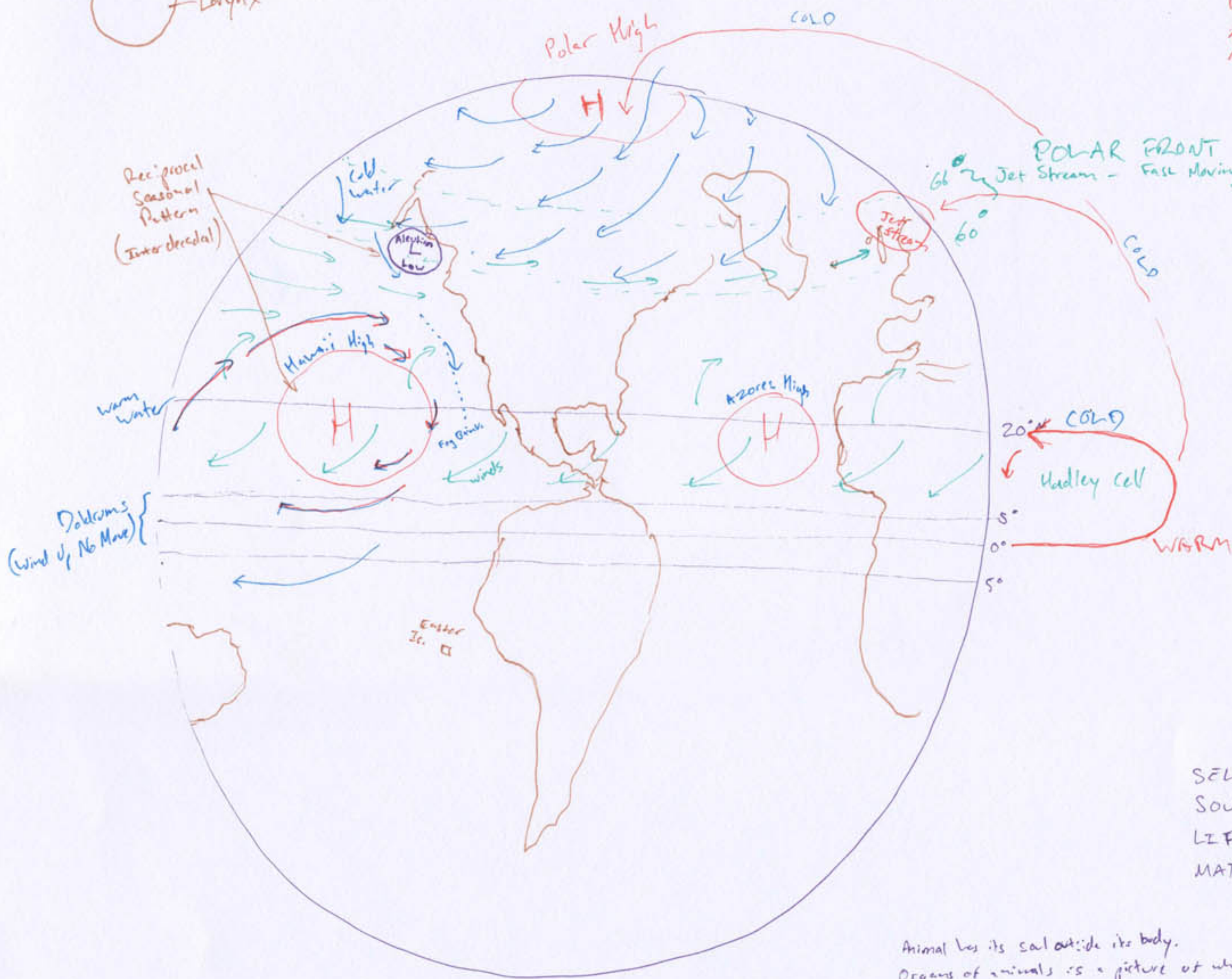






4 places the Earth breaths.

Semi-Permanent high over Siberia  
Hawaii High  
~~Pacific~~  
Azores High  
Easter Island



Hysteresis: The TIME LAG

On Growth & Form

D'Arcy Wentworth Thompson (late 1800s)

SELF  
SOUL  
LIFE  
MATTER

Motion  
Form

Animal has its soul outside its body.  
Organs of animals is a picture of what the group soul or 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..."

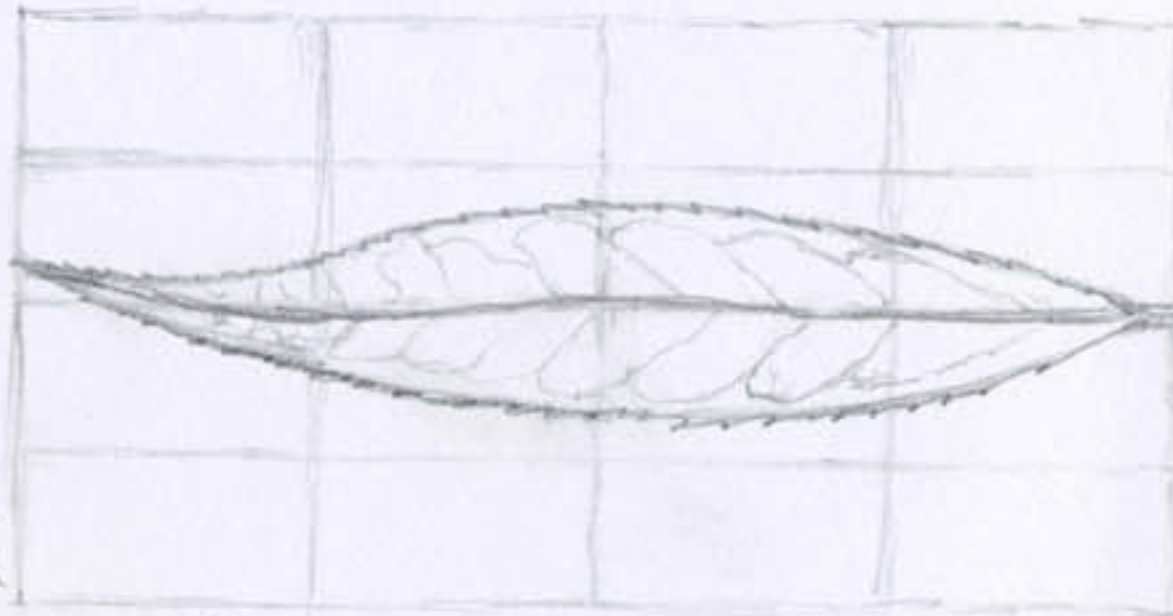
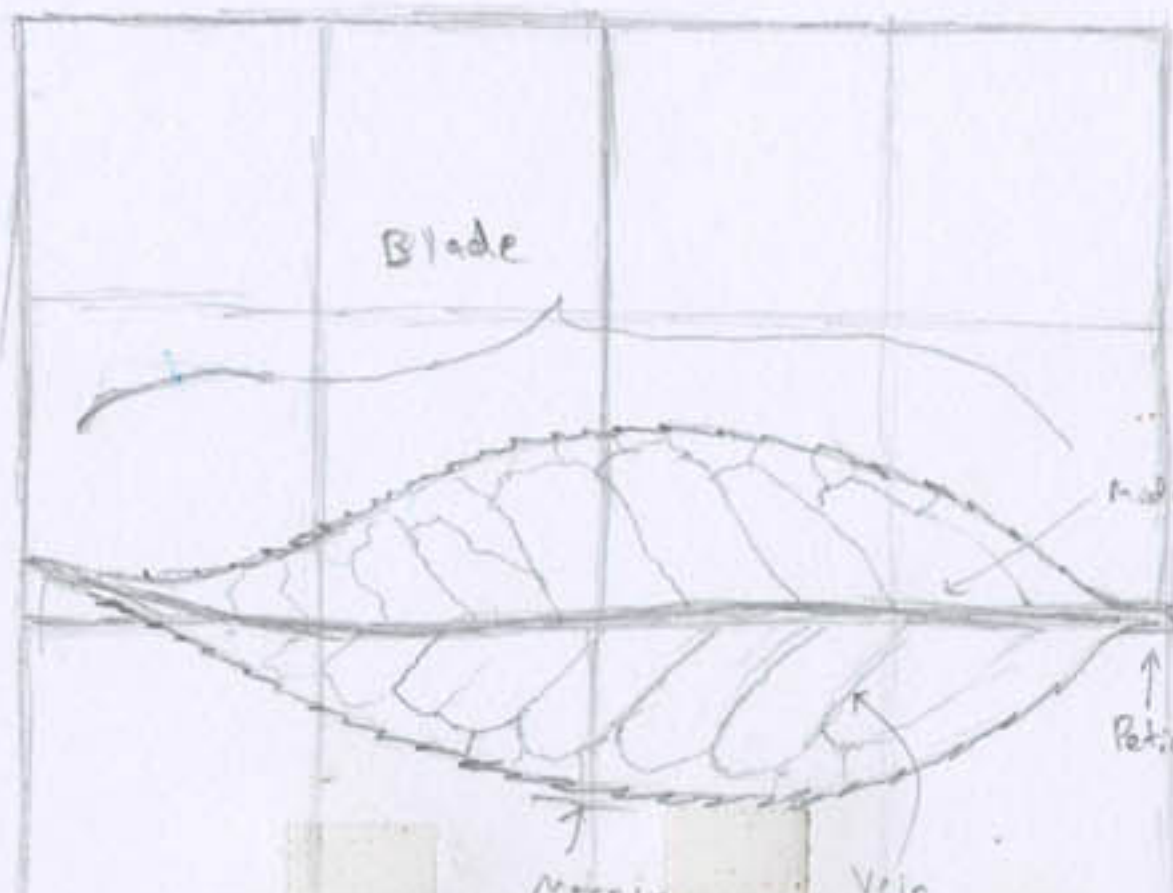
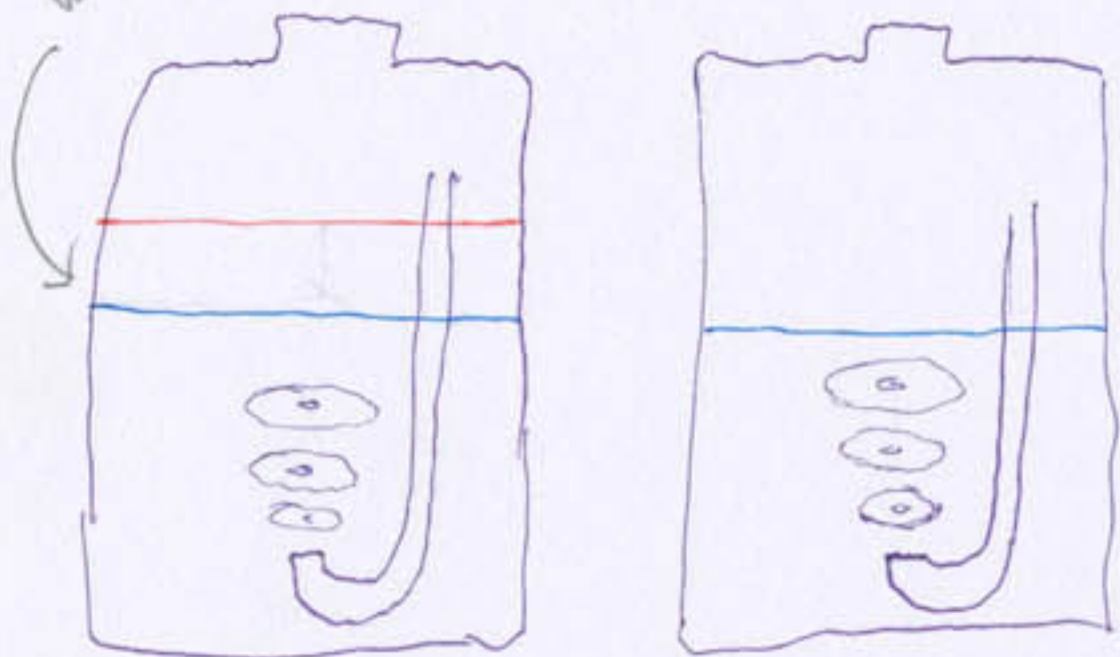
Vegetation is the skeleton of Stones. - Novalis

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

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

Robert Sheldrake - Morphogenetic Field  
A feedback through the archetype.  
A field through which the form is generated.

Warmth Barrier



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

Membrane (Flowering plane)

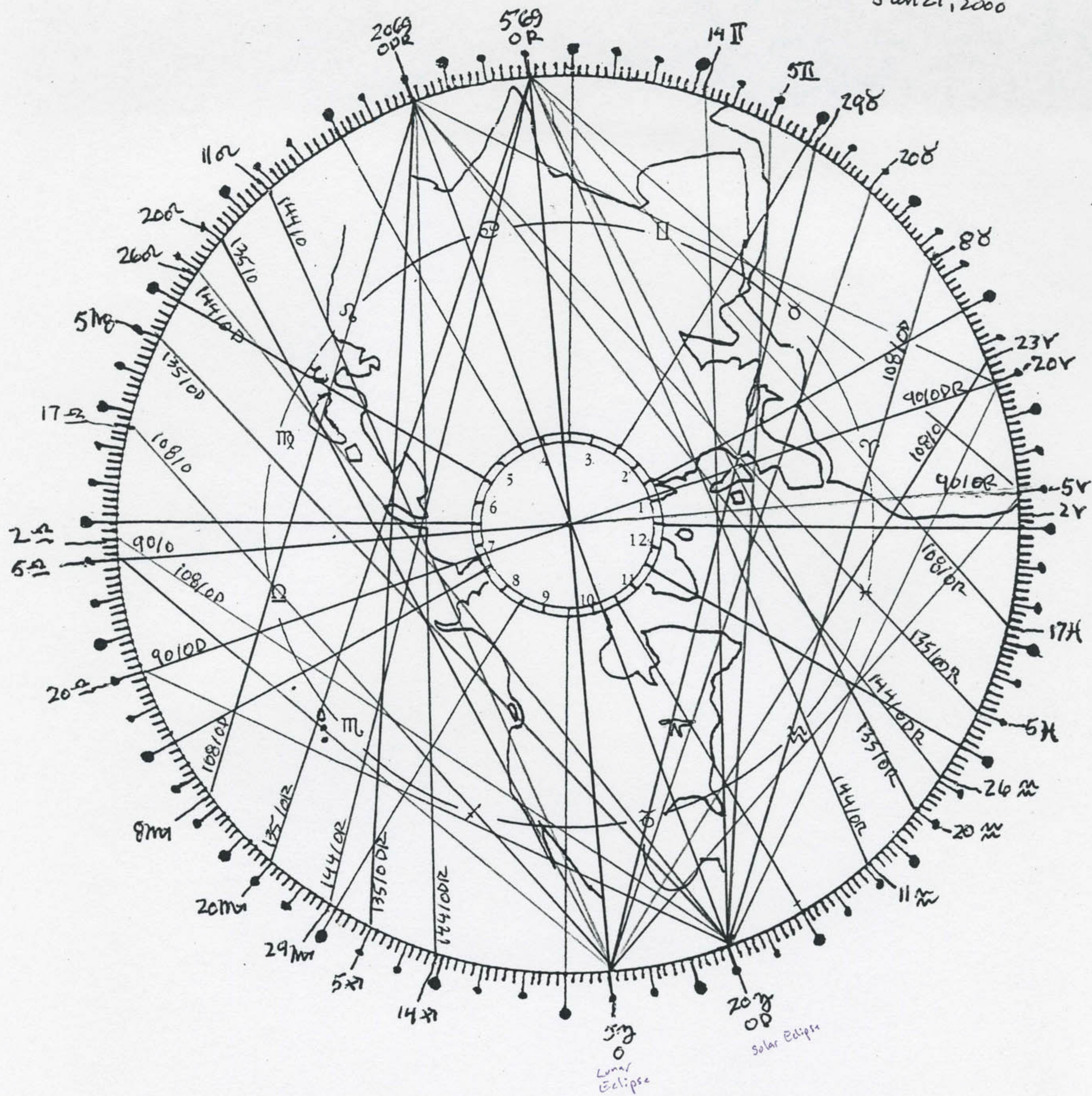


$X_1: X_2$   $Y_1: Y_2$   
Metamorphosis  
How is it the same?  
How is it different?

Seeds are ASH. (The salt of germination)



Feb 5, 2000  
Jan 21, 2000





### 13. ECLIPSES OF THE SUN AND THE MOON

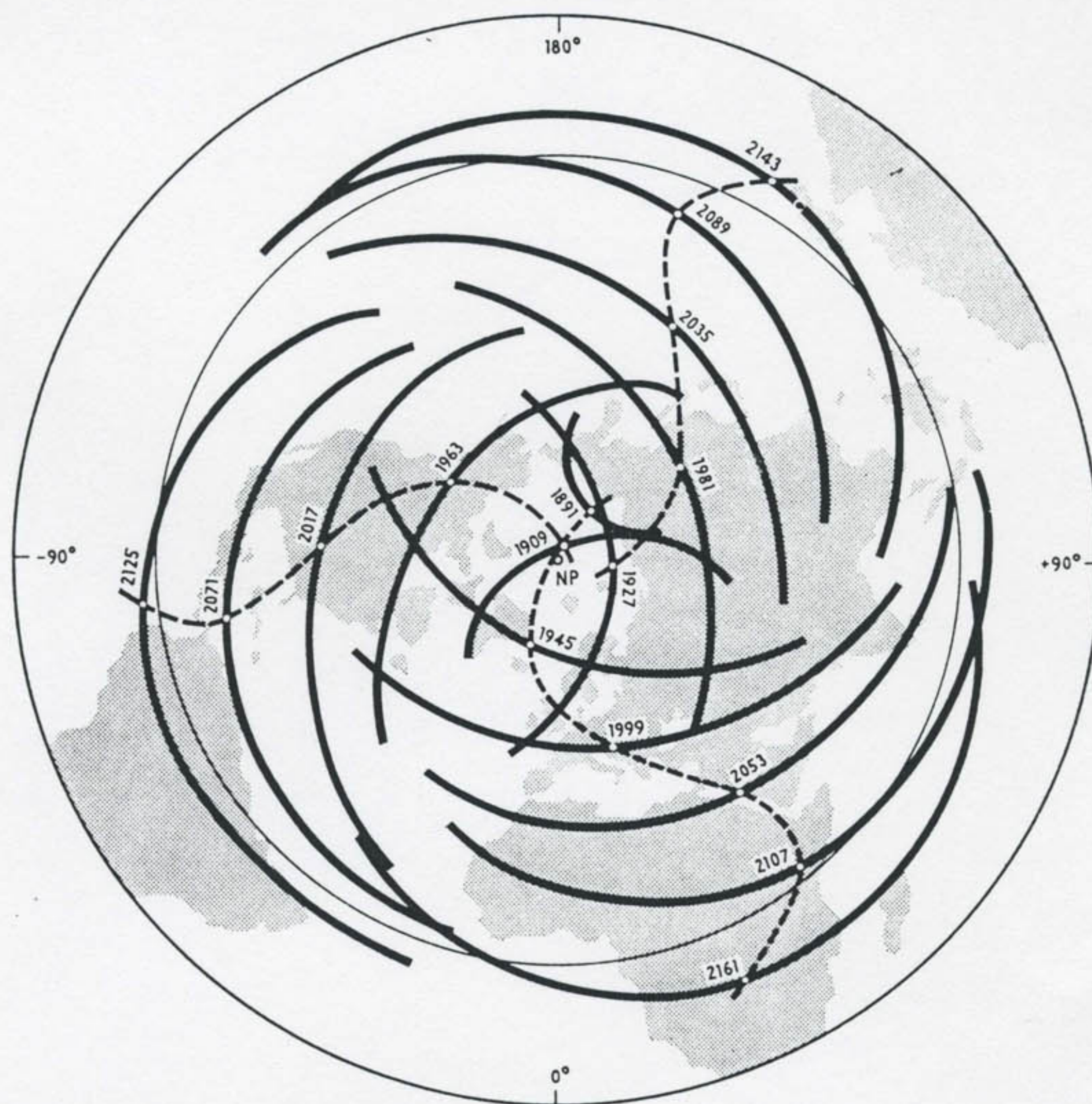


Figure 69. The displacement of the totality zone (—) of an eclipse series from the North Pole southwards. The eclipses of July 9, 1945, and August 11, 1999 belong to this series. The centres of the totality lines have been joined to form 'guiding lines', also called exelegismos curves (---).

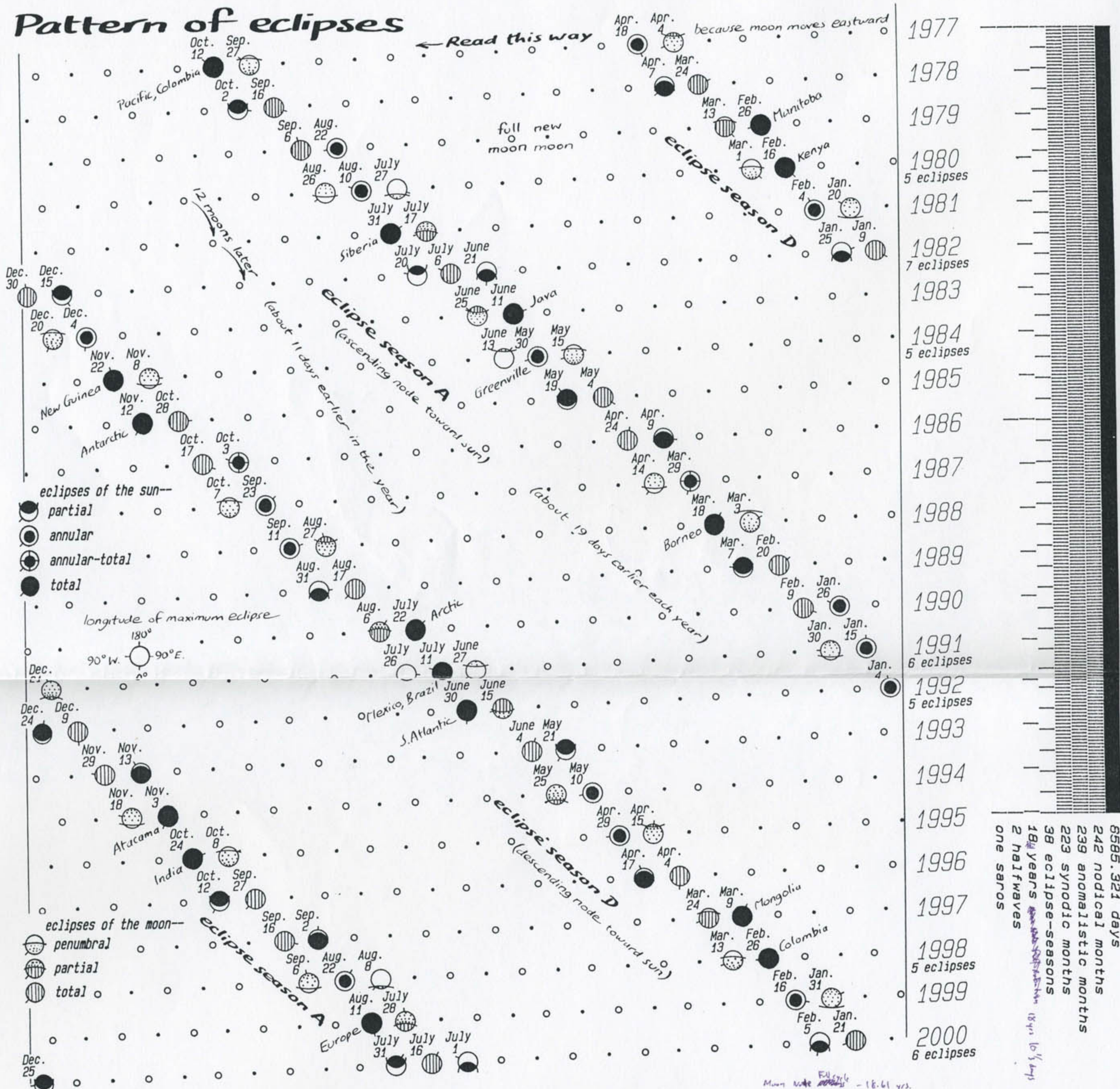
The whole course of such a series of organically related eclipses appears as a kind of gigantic summary of a single eclipse in its various stages, with a beginning, a waxing to greatest intensity, waning and finally disappearance.

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



# Pattern of 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 nodal 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

Moon's *Full Cycle* - 18.61 yrs.

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 12 1/3 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.

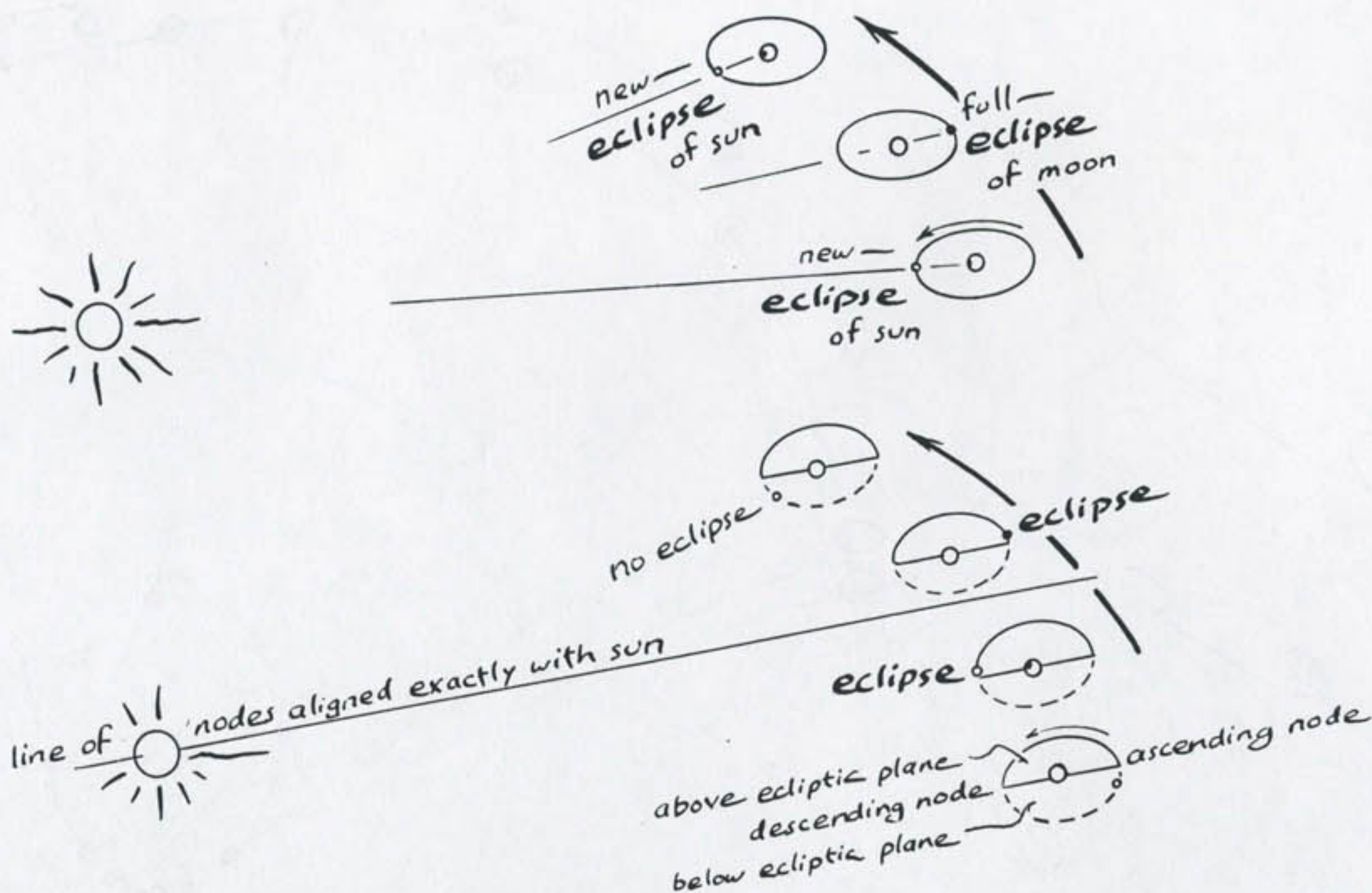
The reason is the 5° inclination of the moon's orbit to the ecliptic. Half the time, the moon is flying above the plane that contains the earth and sun, and half the time it is dipping below. So at new moon we see it pass not in front of but above or below the sun, or, rather, we do not see it at all,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

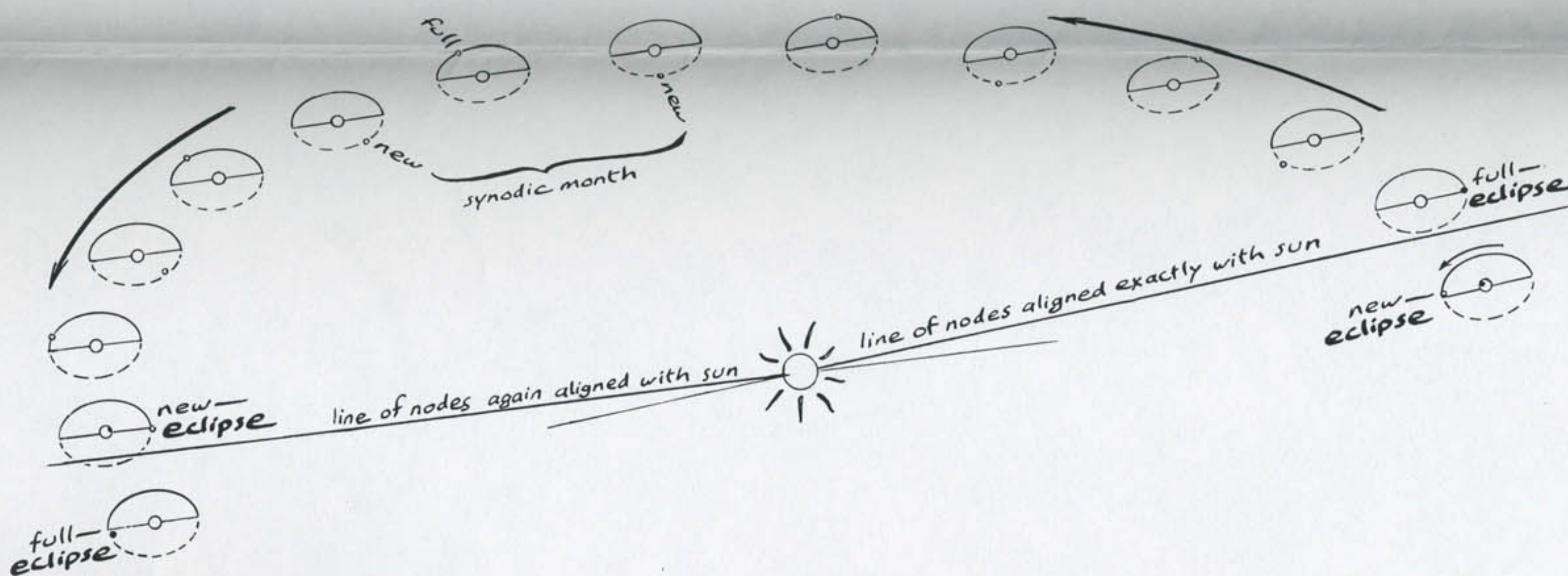
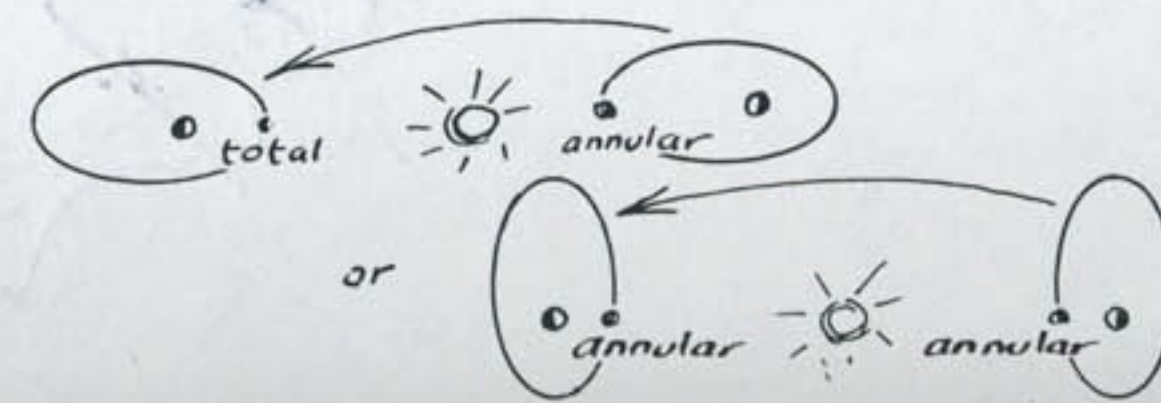
If the line of nodes remained oriented the same way in space, then the two eclipse-seasons would be *exactly* half a year apart. Season A, say, would fall in January, and D in July, for evermore. The fact that eclipses have happened at all times of year shows that the line of nodes does not remain stationary. 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

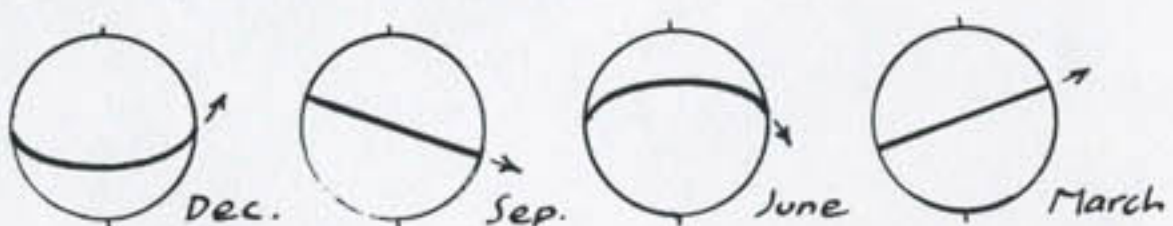
There are not just eclipses; there are tremendous and paltry eclipses, eclipses we can see from our part of the earth and ones we cannot... So we would like to know: what are the rules? When will eclipses of similar kind recur? Certain time-units have to be the key, for they are the rhythms in the eclipses' 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 nodal month: eclipses have to happen when the moon is near its ascending or descending node, thus near either the beginning or middle of a nodal month. How near it is to the node (which is the same as how near it is to the beginning or middle of the nodal 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 nodal 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 happen-

ing 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 nodal 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 6<sup>th</sup> above the fundamental

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

ANGEL

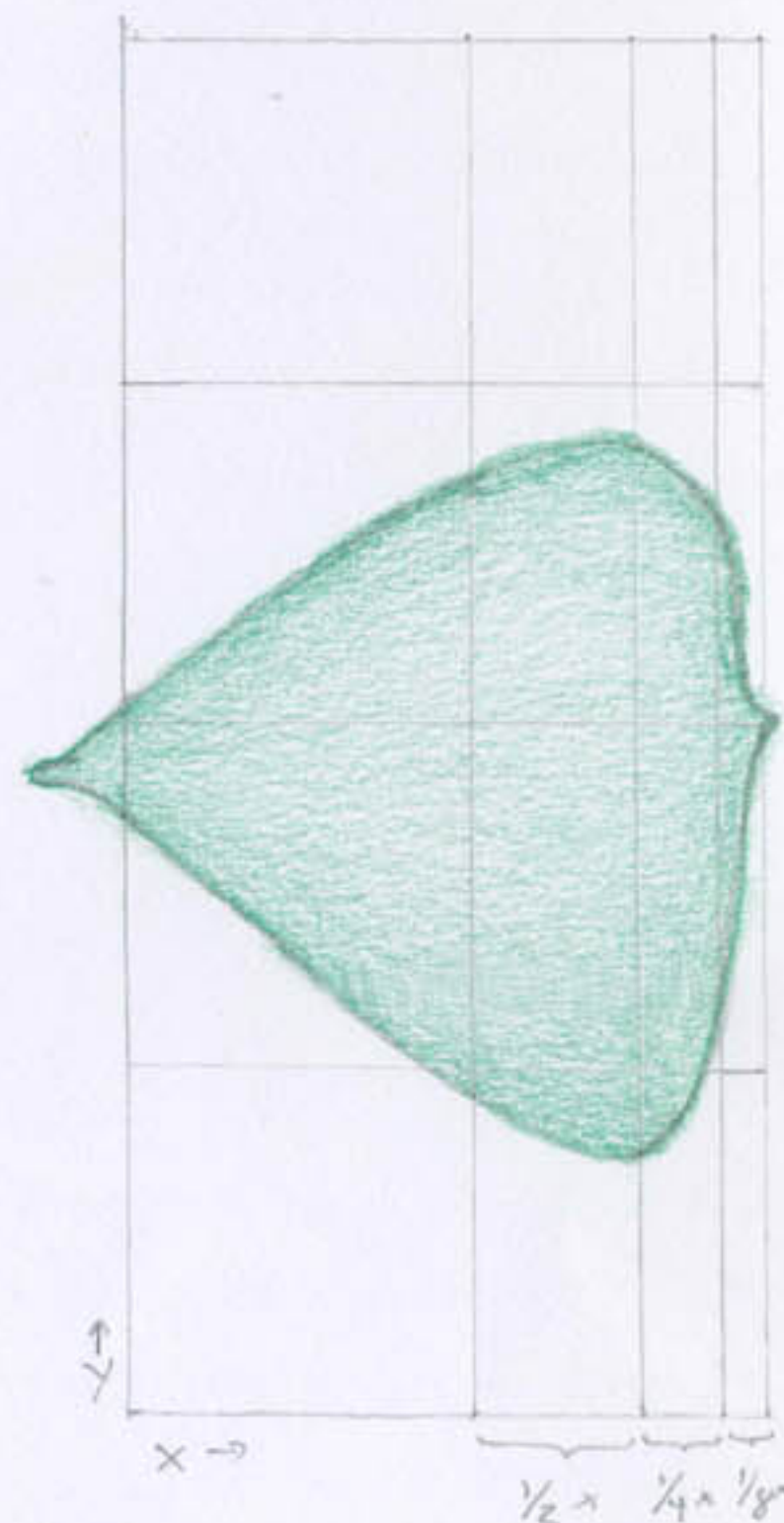
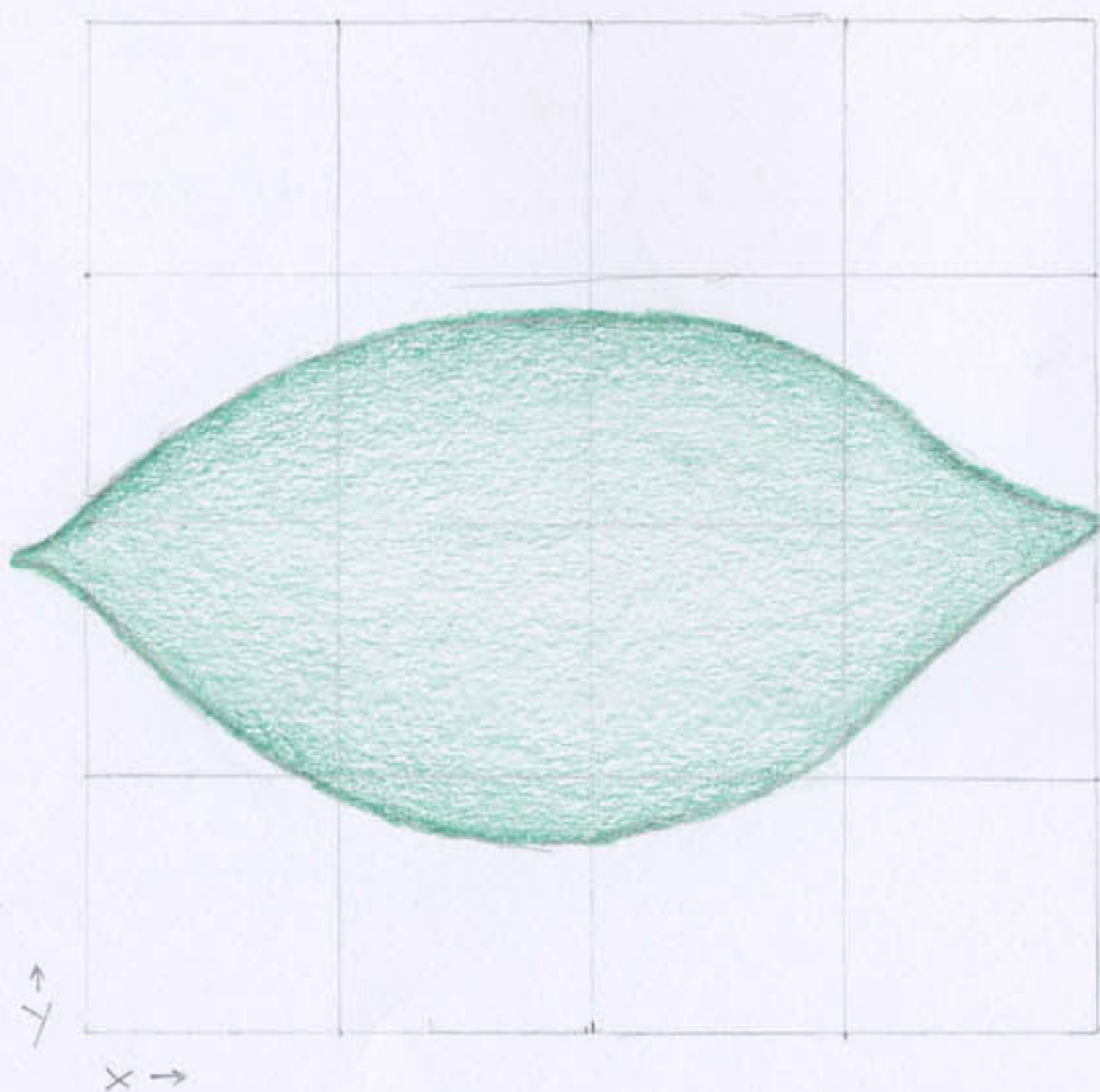
When sun is at midnight, the spiritual sun is at midheaven, and the earth is MAGENTA.

(Think the matter of the earth away into a turbid medium)

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



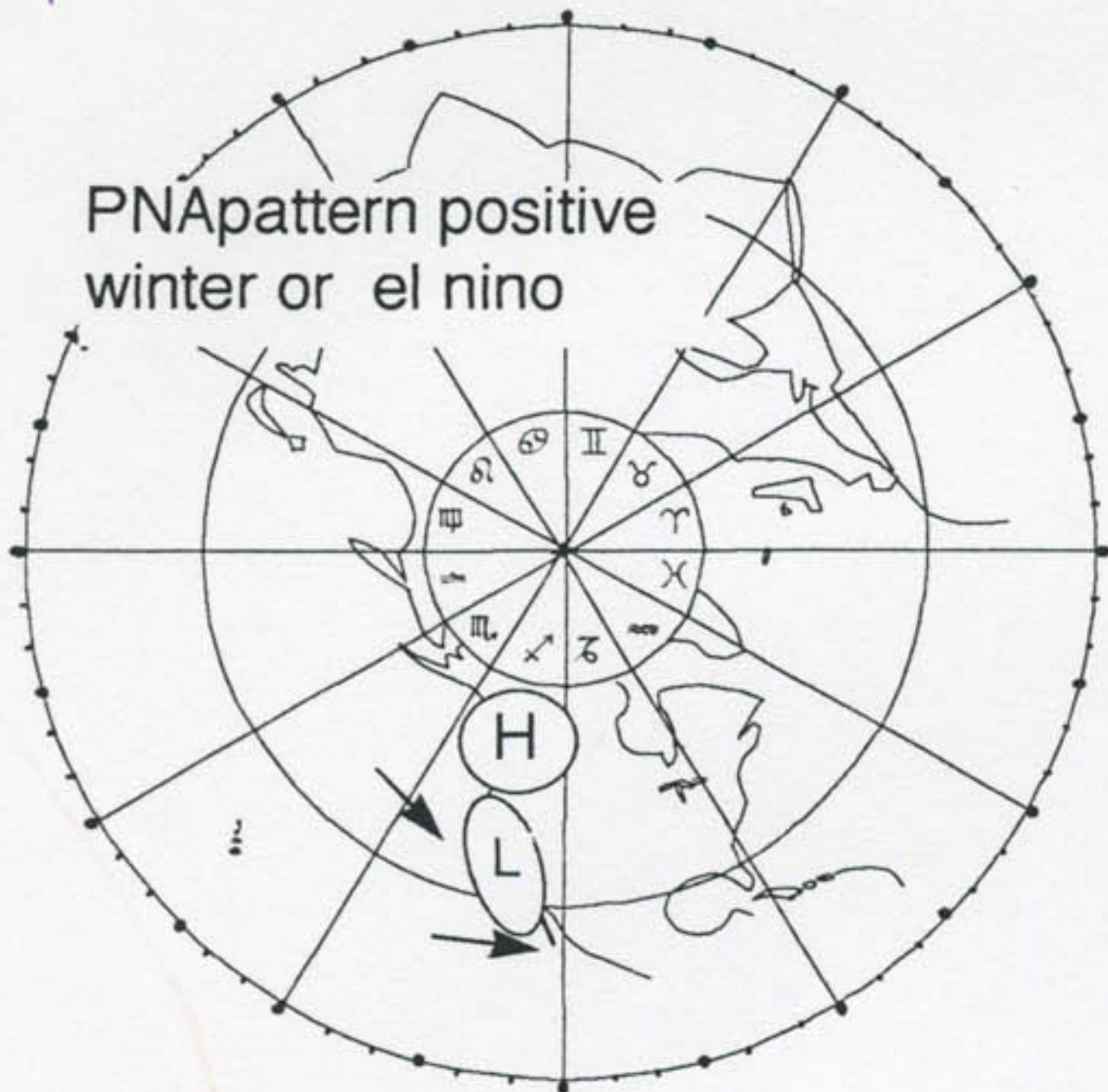
← RATIO in an antenna  
to the SIGNAL →





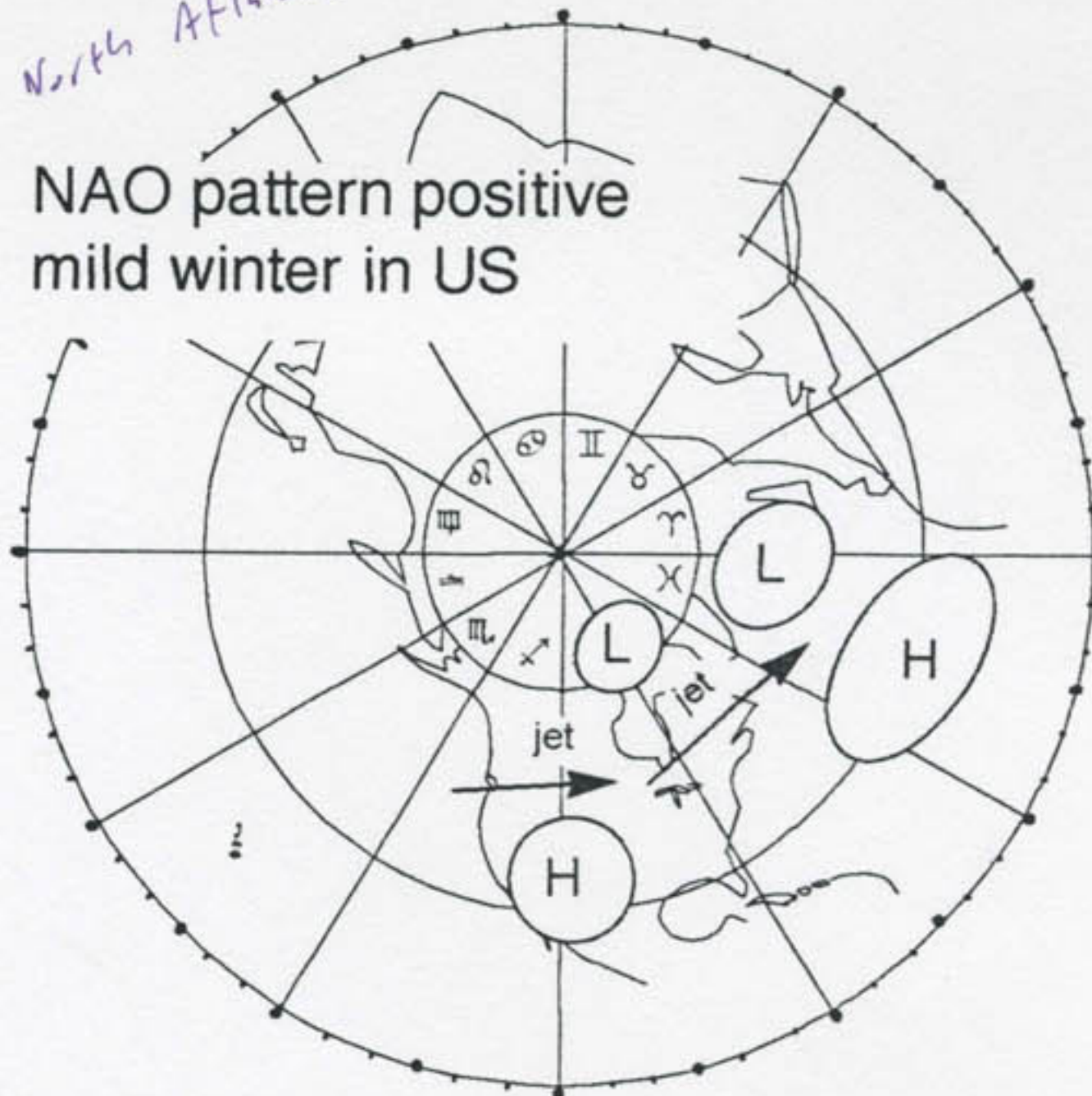
Pacific North America

PNA pattern positive  
winter or el nino

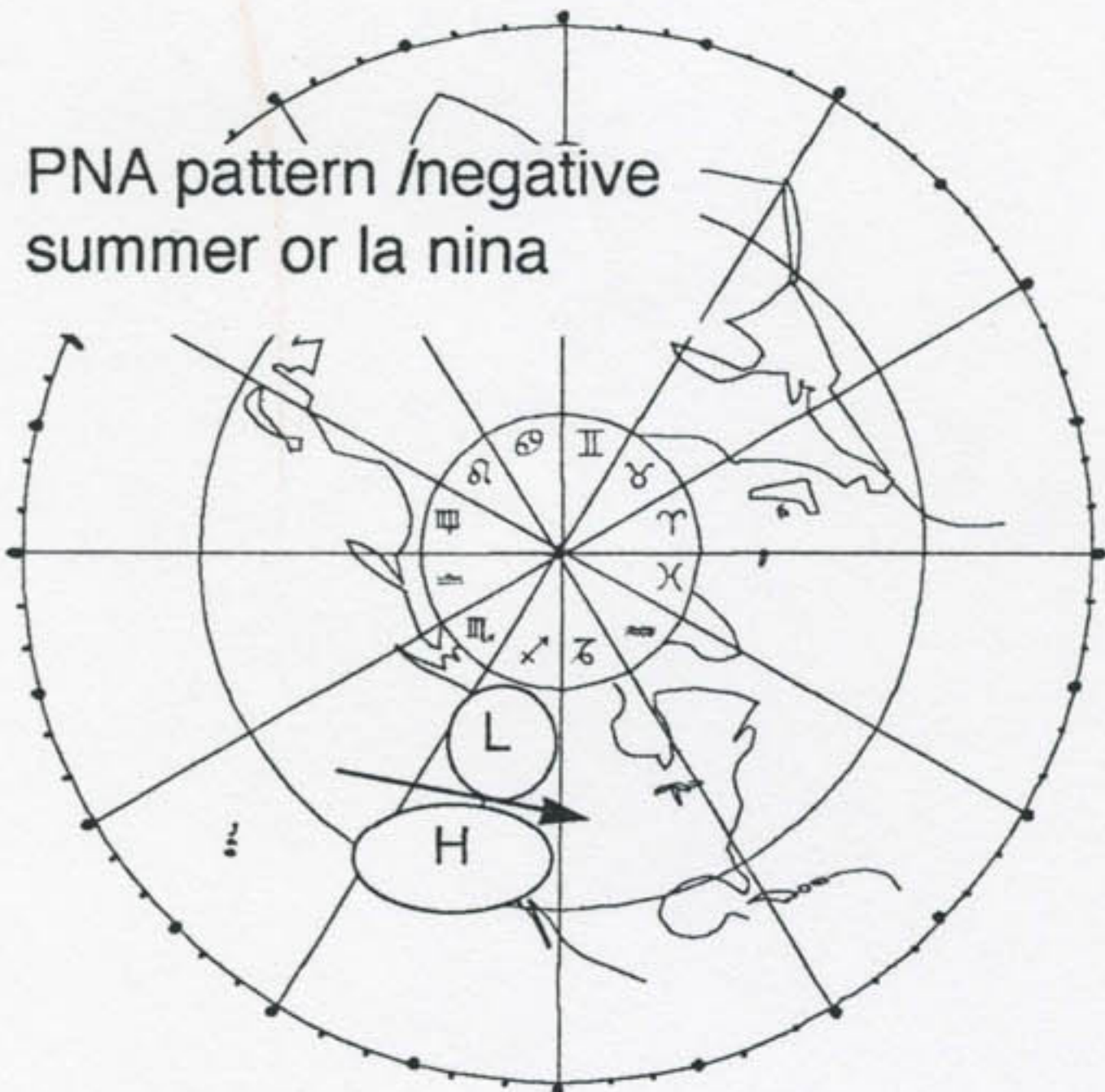


North Atlantic Oscillation

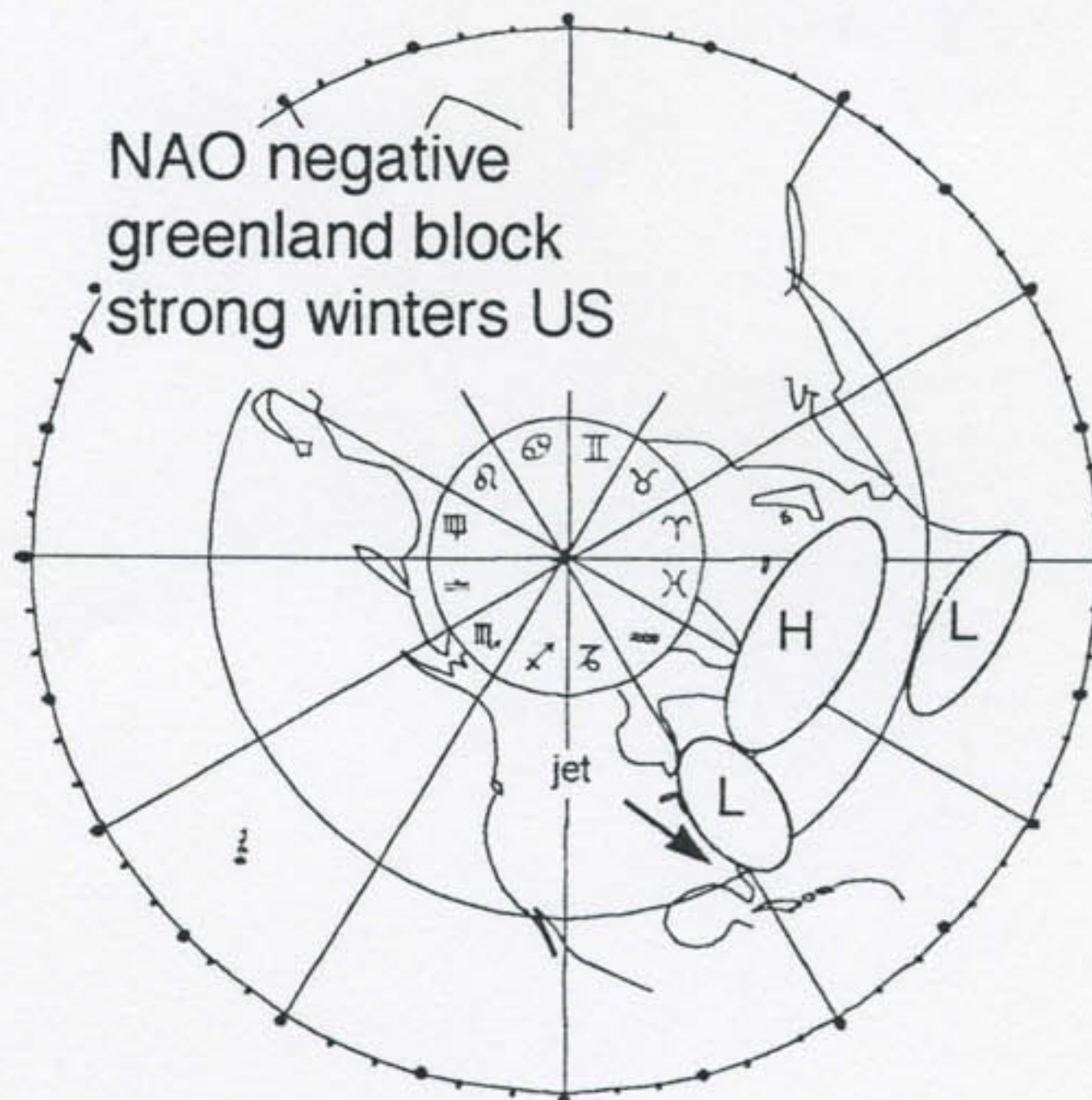
NAO pattern positive  
mild winter in US



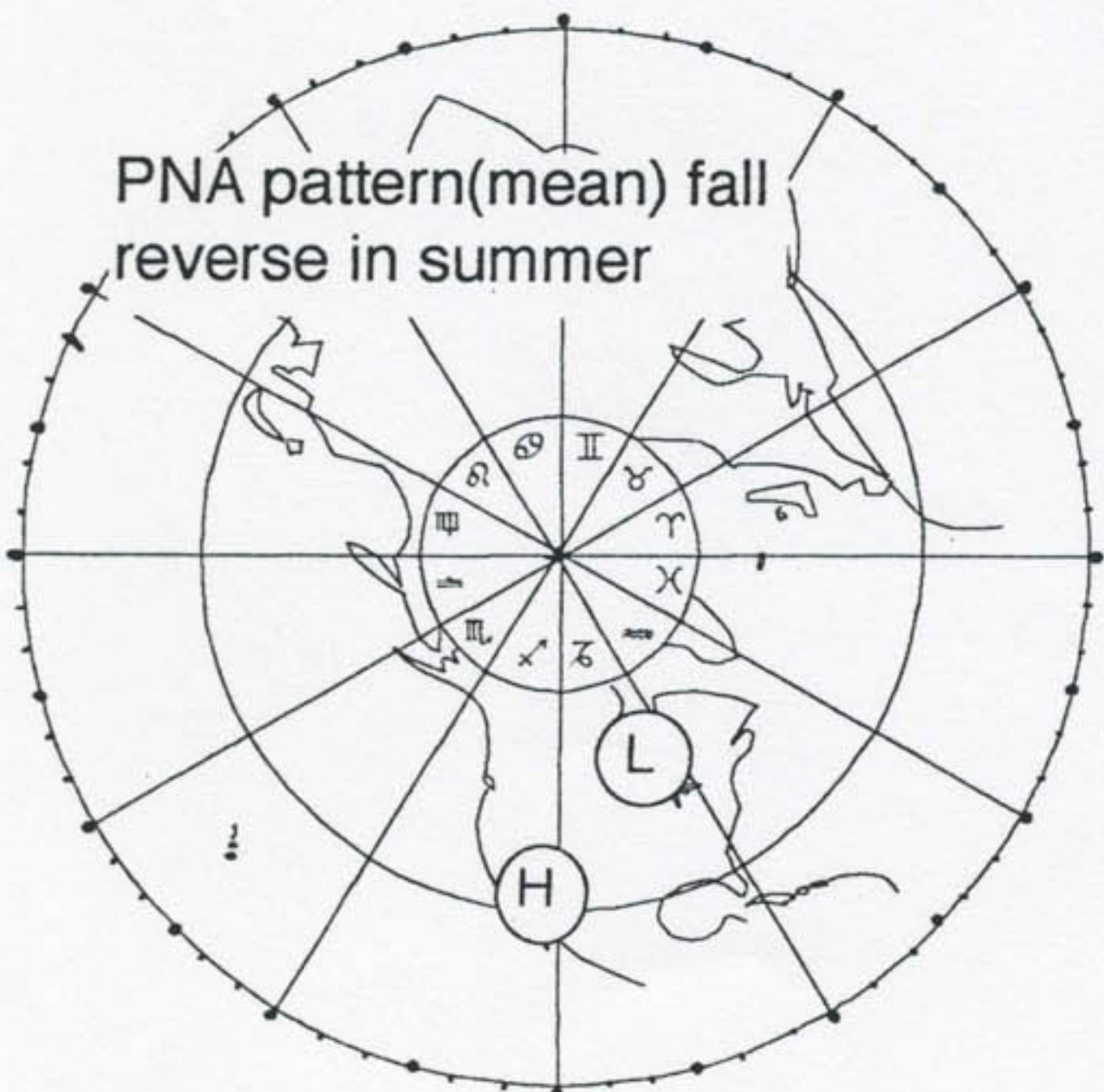
PNA pattern negative  
summer or la nina



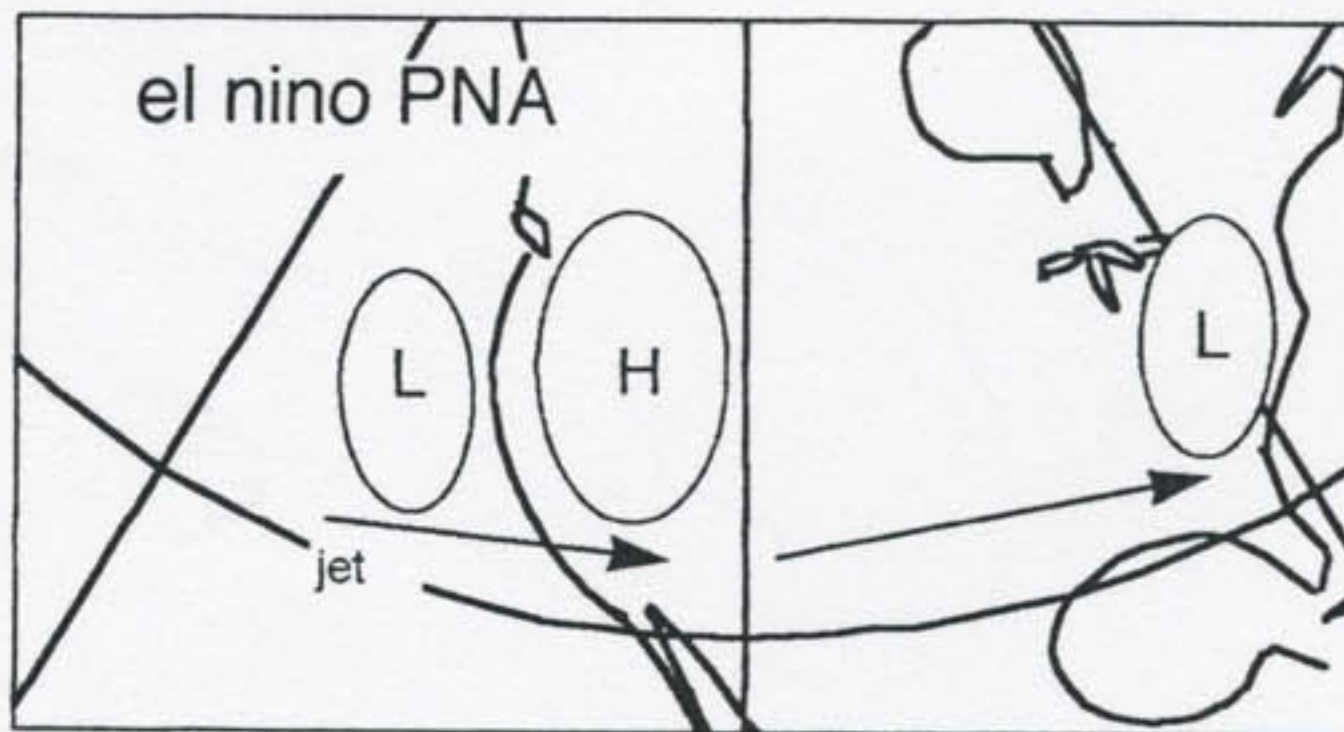
NAO negative  
greenland block  
strong winters US



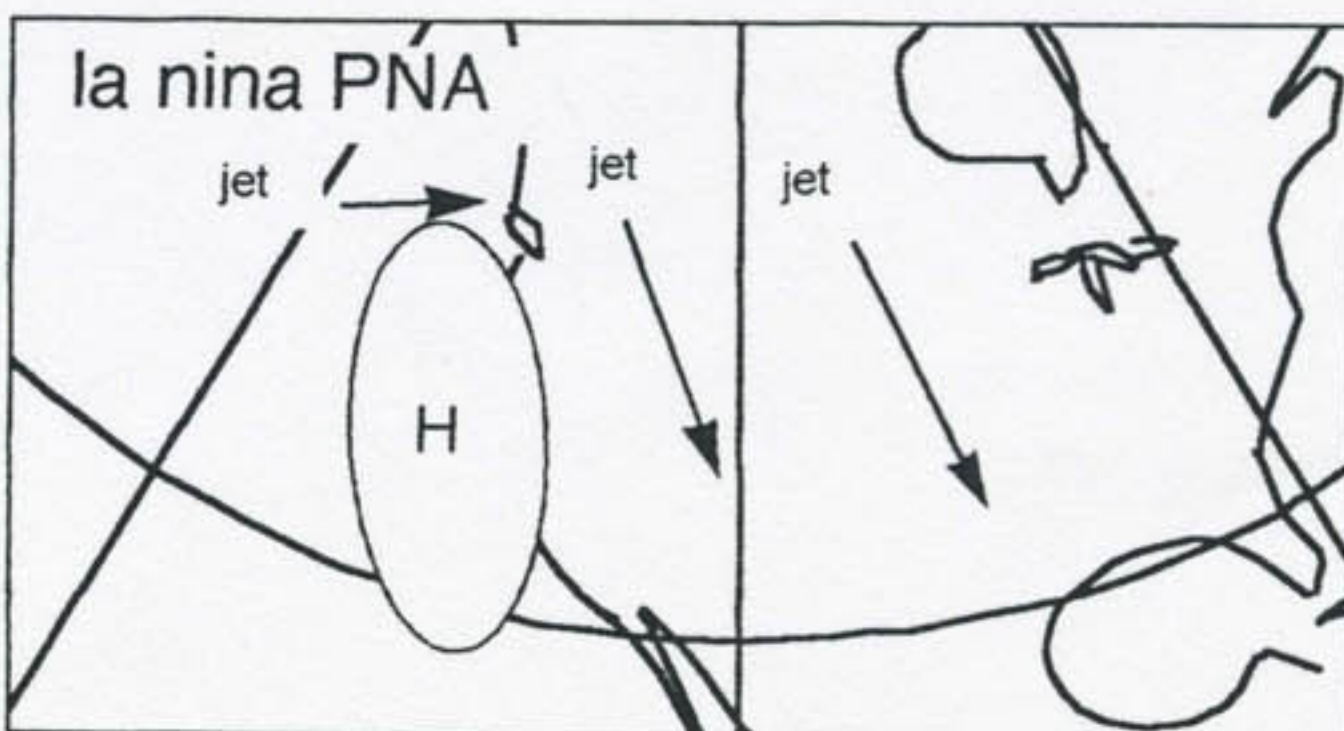
PNA pattern (mean) fall  
reverse in summer



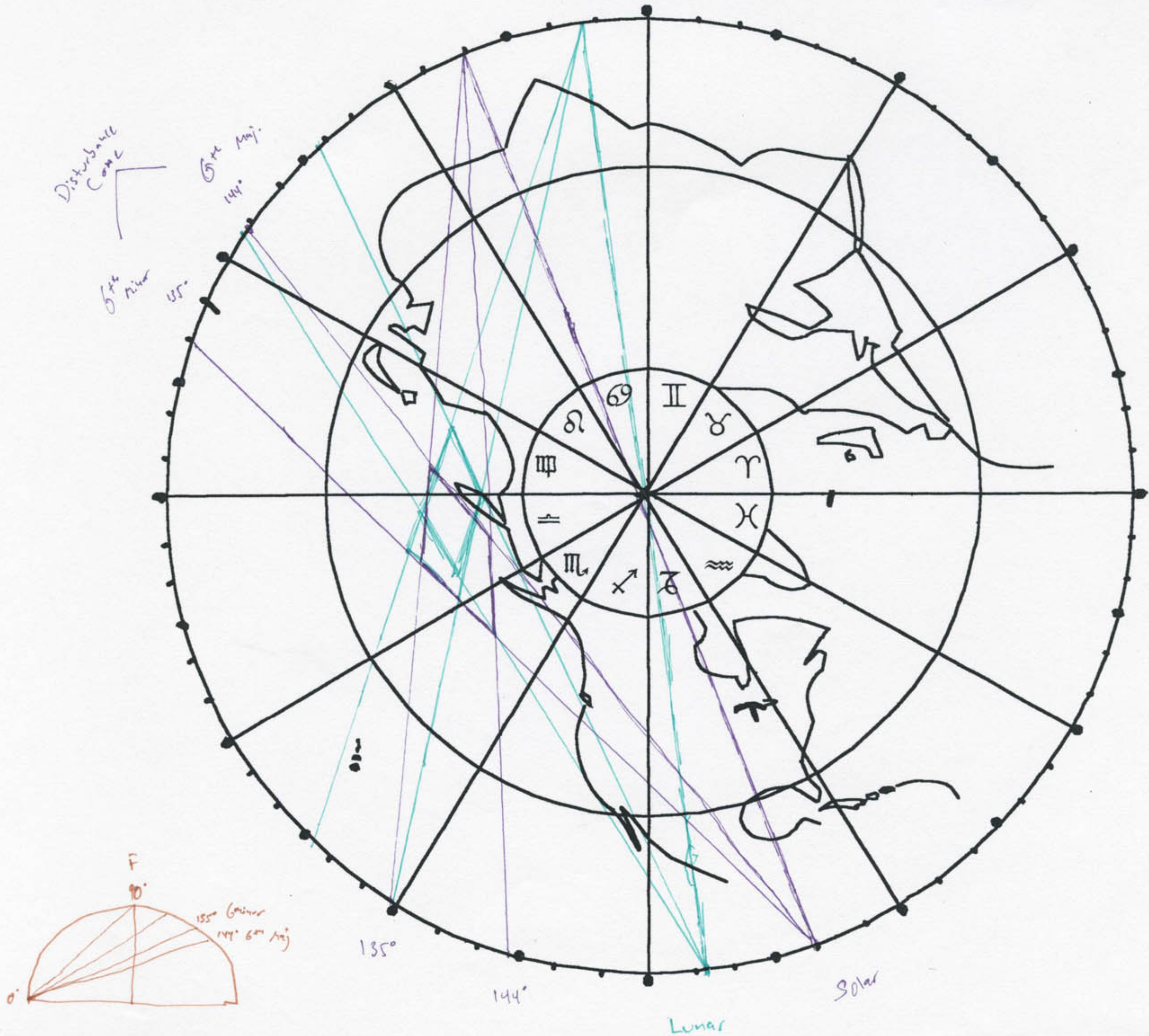
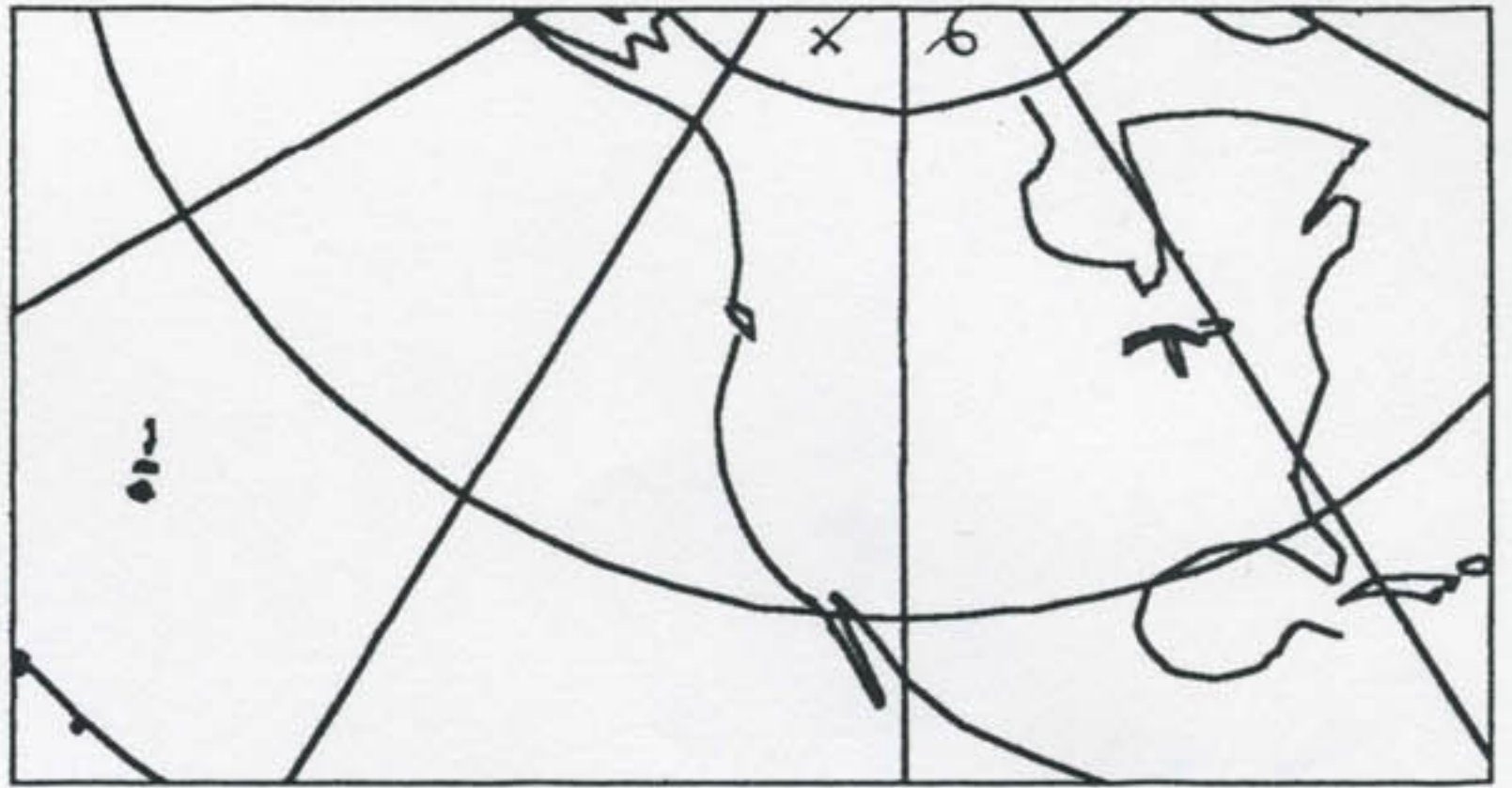
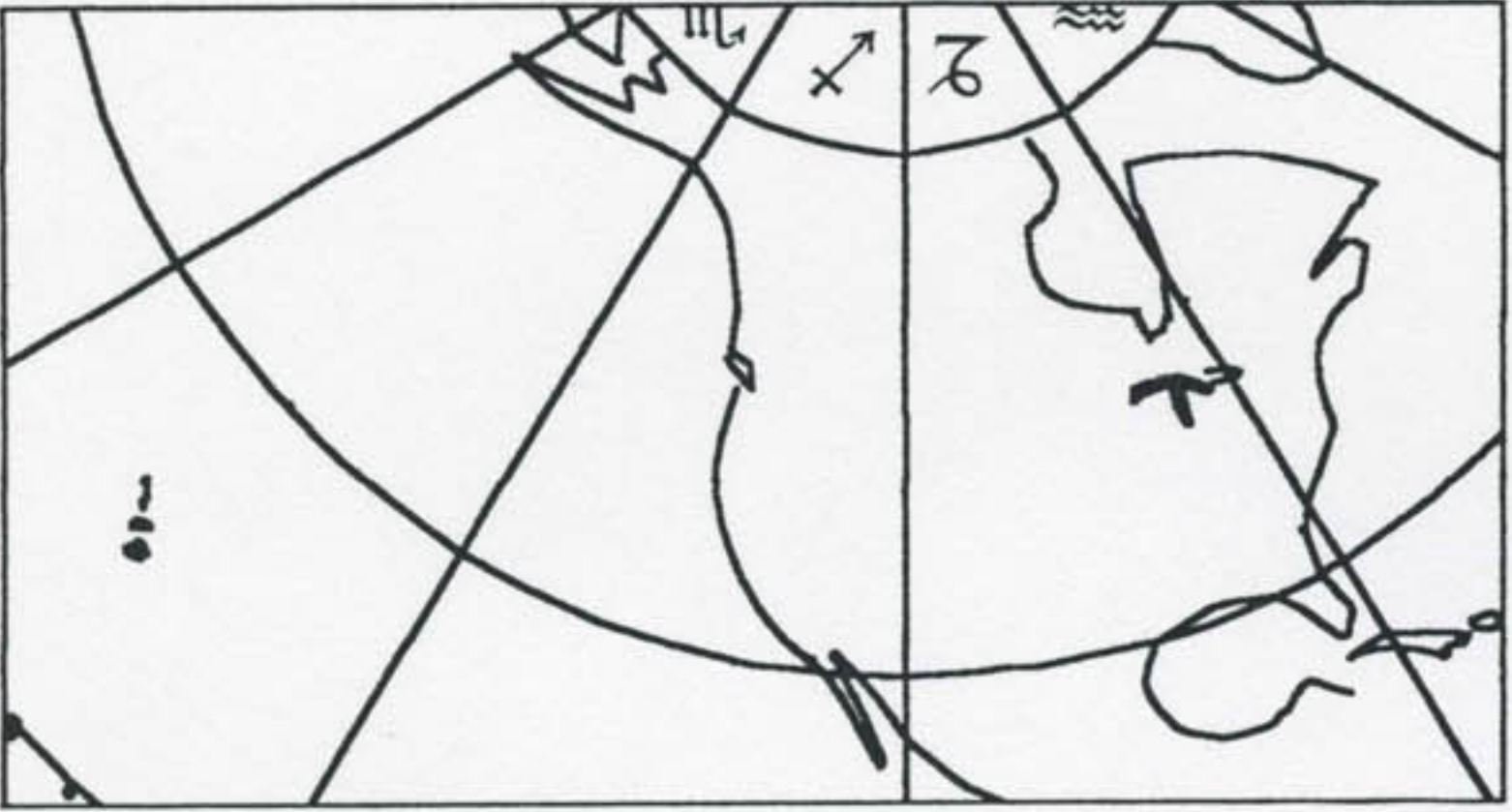
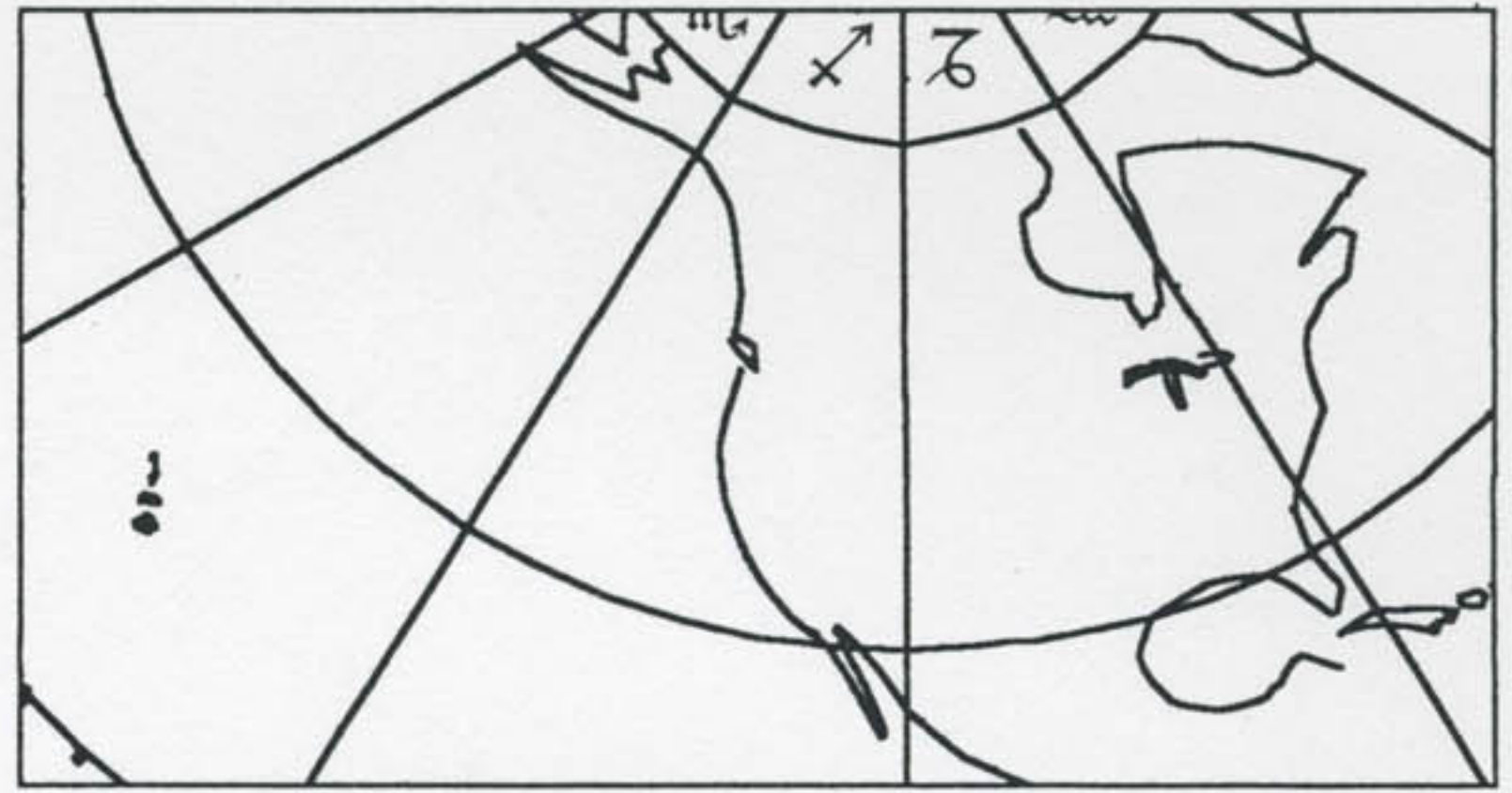
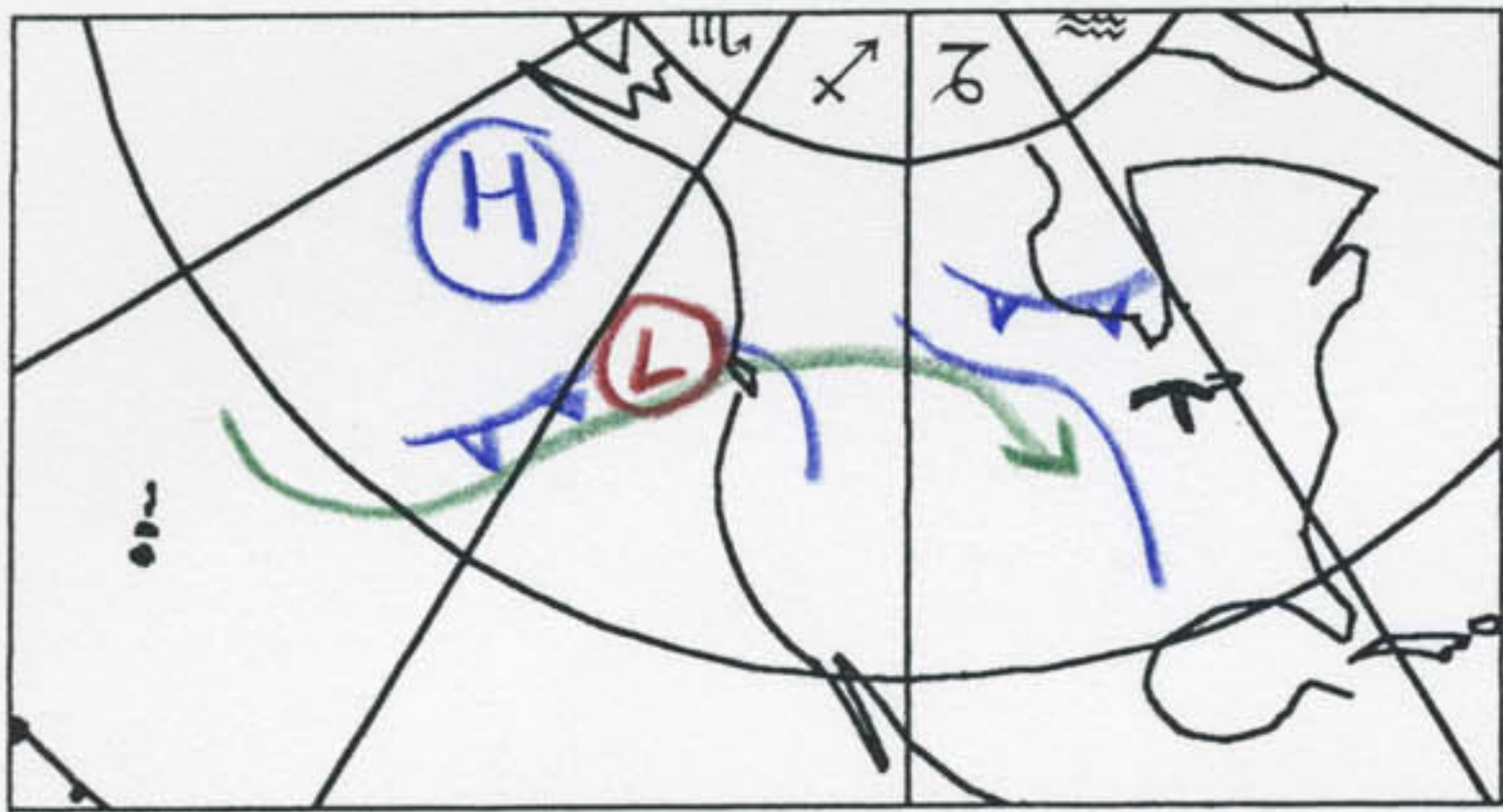
el nino PNA



la nina PNA









## Retrograde Motion

The primary formative principle for PLANTS.

Adversaries get access to the soul around ECLIPSES + Retrograde Motion

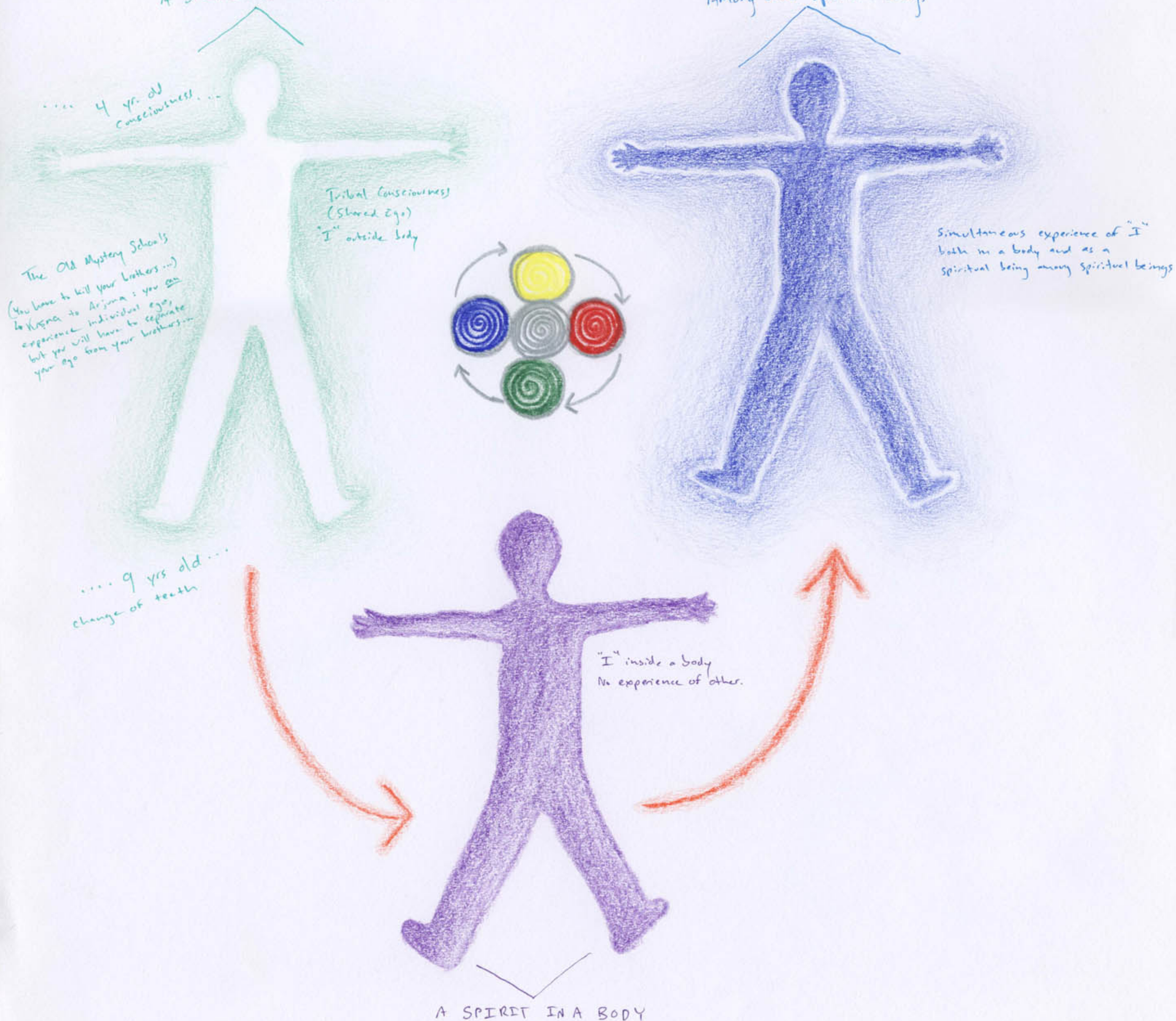
The ~~Plant~~ <sup>Plant</sup> is US out THERE.

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

A Spirit, IN A BODY,  
Among other Spiritual Beings



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.

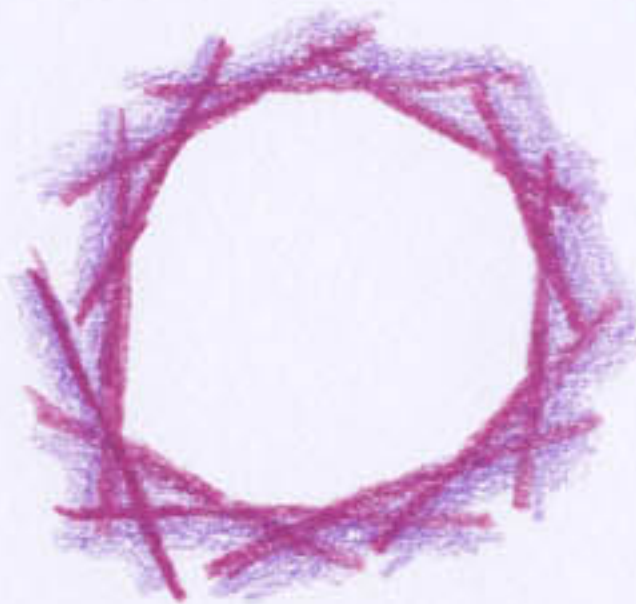




CENTRIC.  
EARTH  
POINTWISE  
CARBON- LIME ( $\text{CaCO}_3$  - Calcium Carbonate)  
Substance is different than process



Alkalies relate the Silica to the Carbonates.



PERIPHERAL.  
COSMOS  
PLANAR  
SILICA  
Substance is different than process





# EL NINO SPREADSHEET

'97-'98

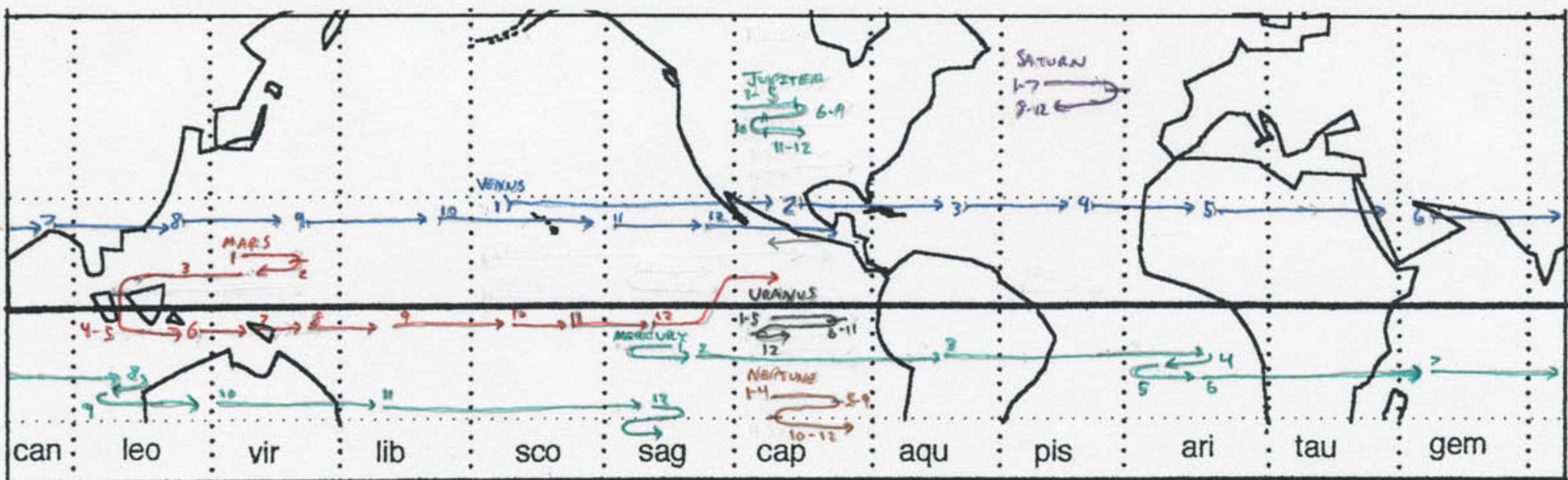
PLUTO

SCO

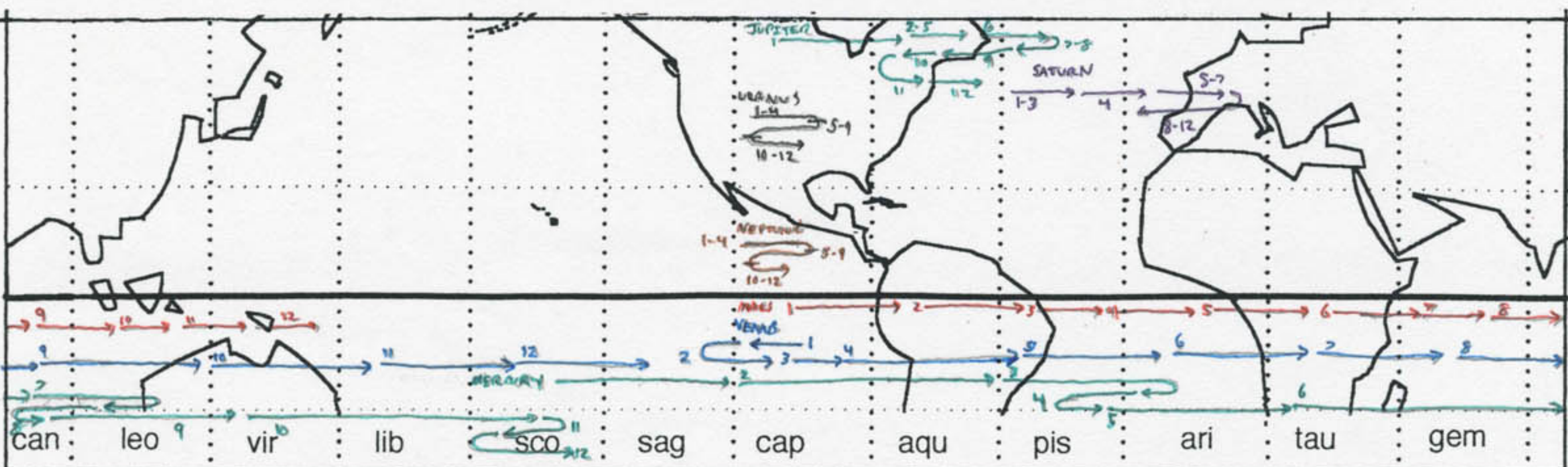
	mercury	venus	mars	jupiter	saturn	uranus	neptune
1 january 97	sag r/d	sco/sag/cap	vir	cap	pisc	cap	cap
2 february	sag/cap/aq	cap/aq	vir- rx	cap	pis	<del>sco</del> cap	cap
3 march	aqu/pis/Ari	aqu/pis	vir/leo- rx	cap	pis	cap	cap
4 april	ari - rx	pis/ari	leo-d	cap	pis	cap	cap
5 may	ari-rx/d	ari/tau	leo	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	<del>ari</del> pis-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	<del>cap</del> 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	ari-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

97

Equator



98





## Levels of the Will (4 of 7)

Manas - Wish - no goal for paying attention  
Ego - Motive  
ASTRAL - Desire <sup>our problem</sup>

Etheric - Urge - HABIT

PHYSICAL - Instinct

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 Ether Body.

Path to Freedom -

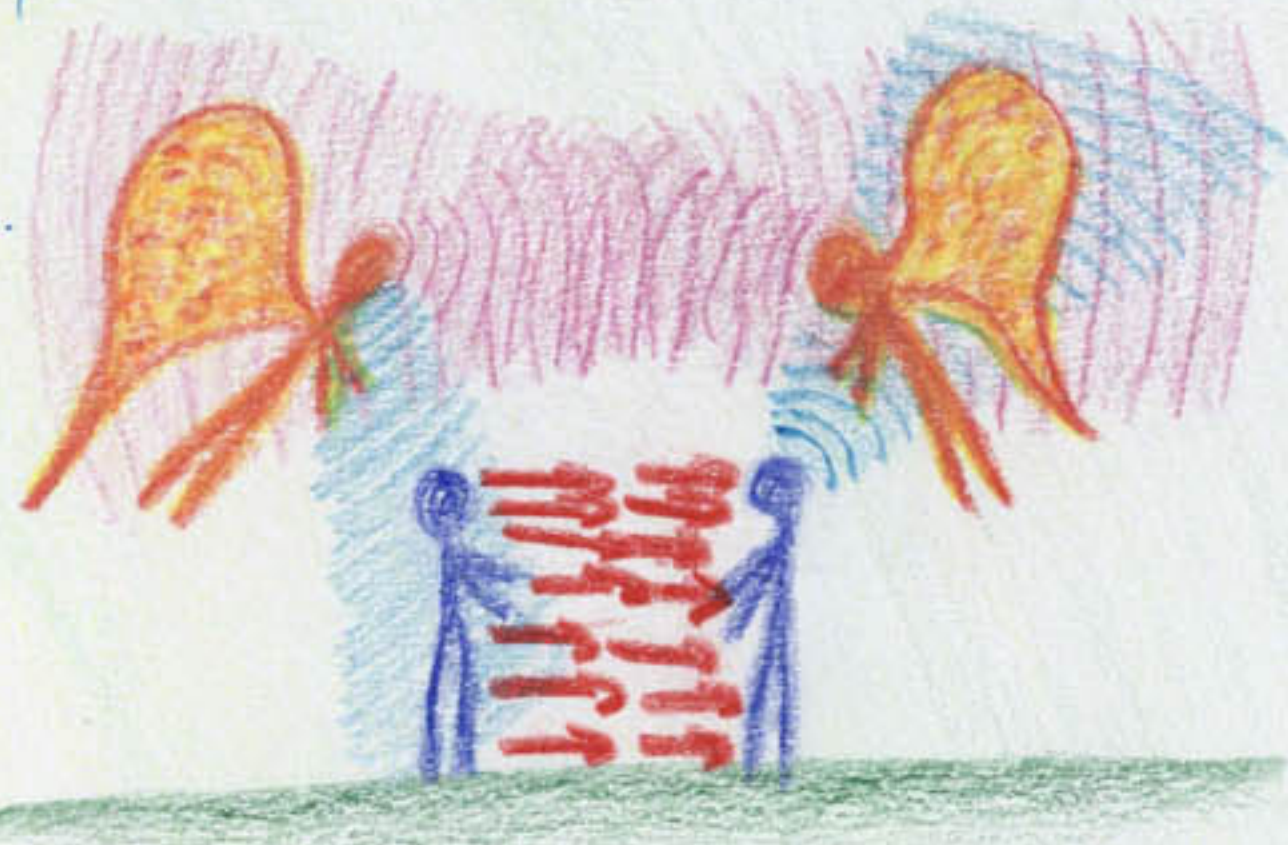
Penetrate WILL by THINKING.

Path of Love -

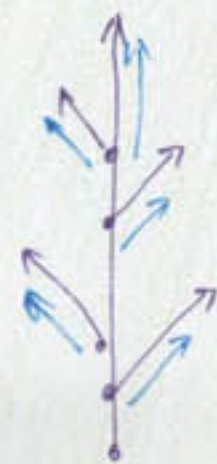
Can WILL my THINKING...  
w/ no expectation

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

The force of forgiveness in the human -  
the greatest human mystery & present.  
(the force for turning the soul)



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



STEMMING  
(120°)

Wants the leaf to look like:



SPREADING  
(what happens between  
to around the veins)

Wants the leaf to look like:

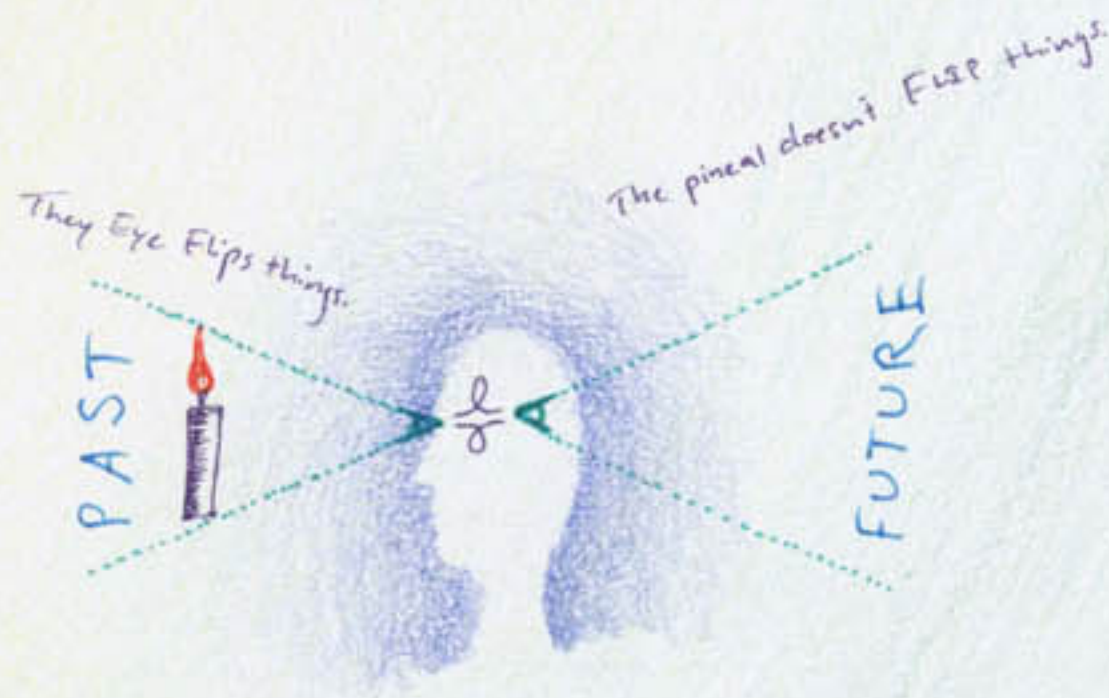


- THE PLANT -

• END - Flowering Plants (Rise of mammals)

• MIDDLE - Naked Seeds (Gymnosperms - developed during Cretaceous collapse)  
Vascular system - cones etc...

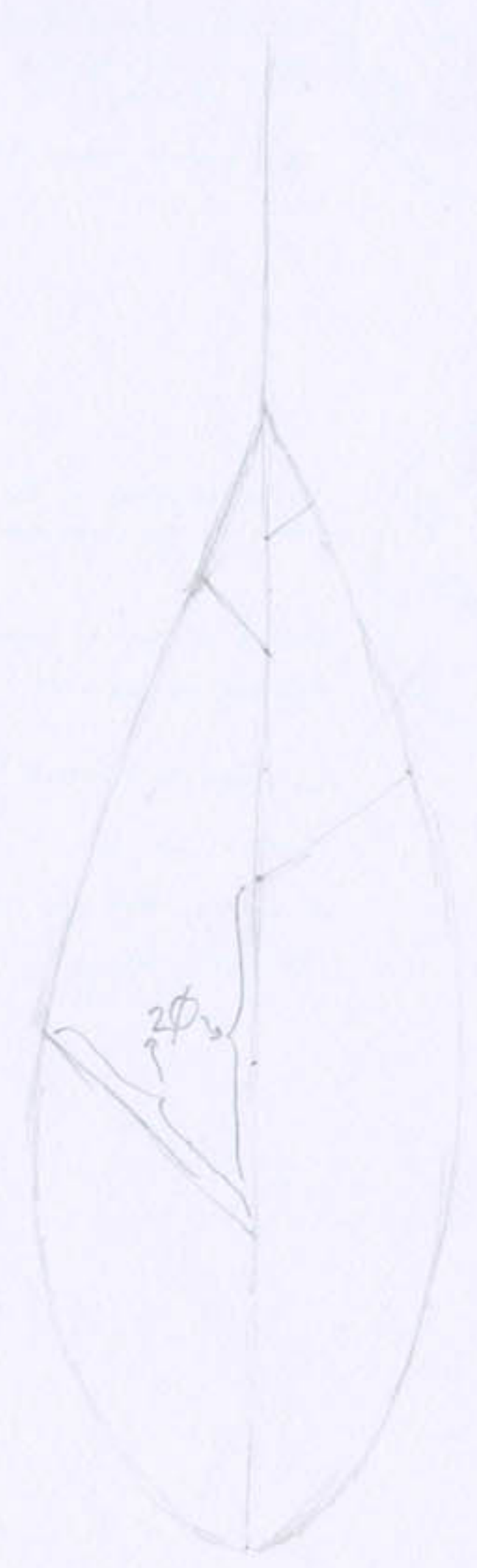
• BEGINNING - Spore (Time of dinosaurs)  
Little or no vascular system... No seeds.



Mushrooms near an old oak tree

When pollen membrane... Pollen forms a pollen tube.









h - warmth

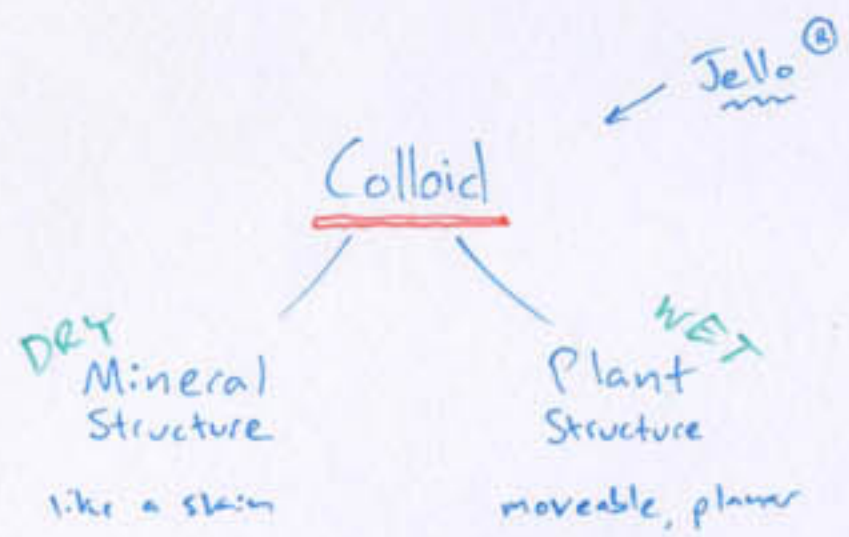
@ - atmosphere

D - motion

⊕ - form







Word - Mineral - Plant  
↓  
Humus

A time when (minerals had life)

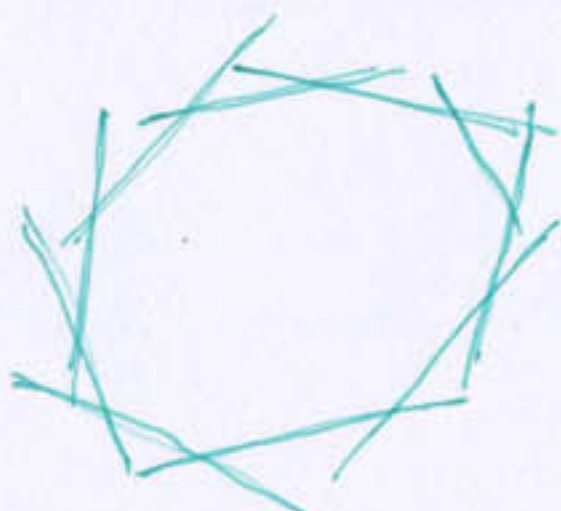
∞ of planes in Humus, through which roots can spread

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



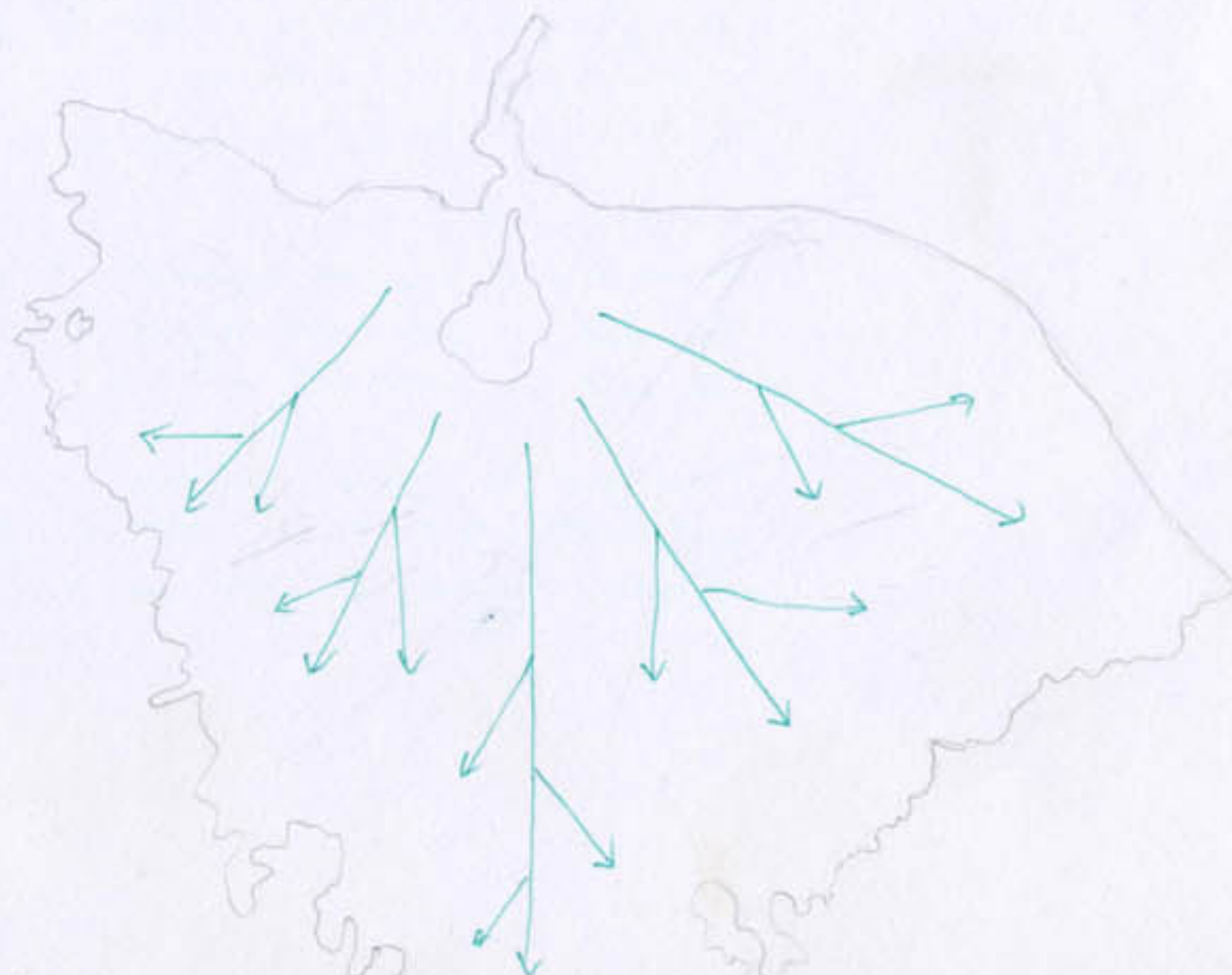
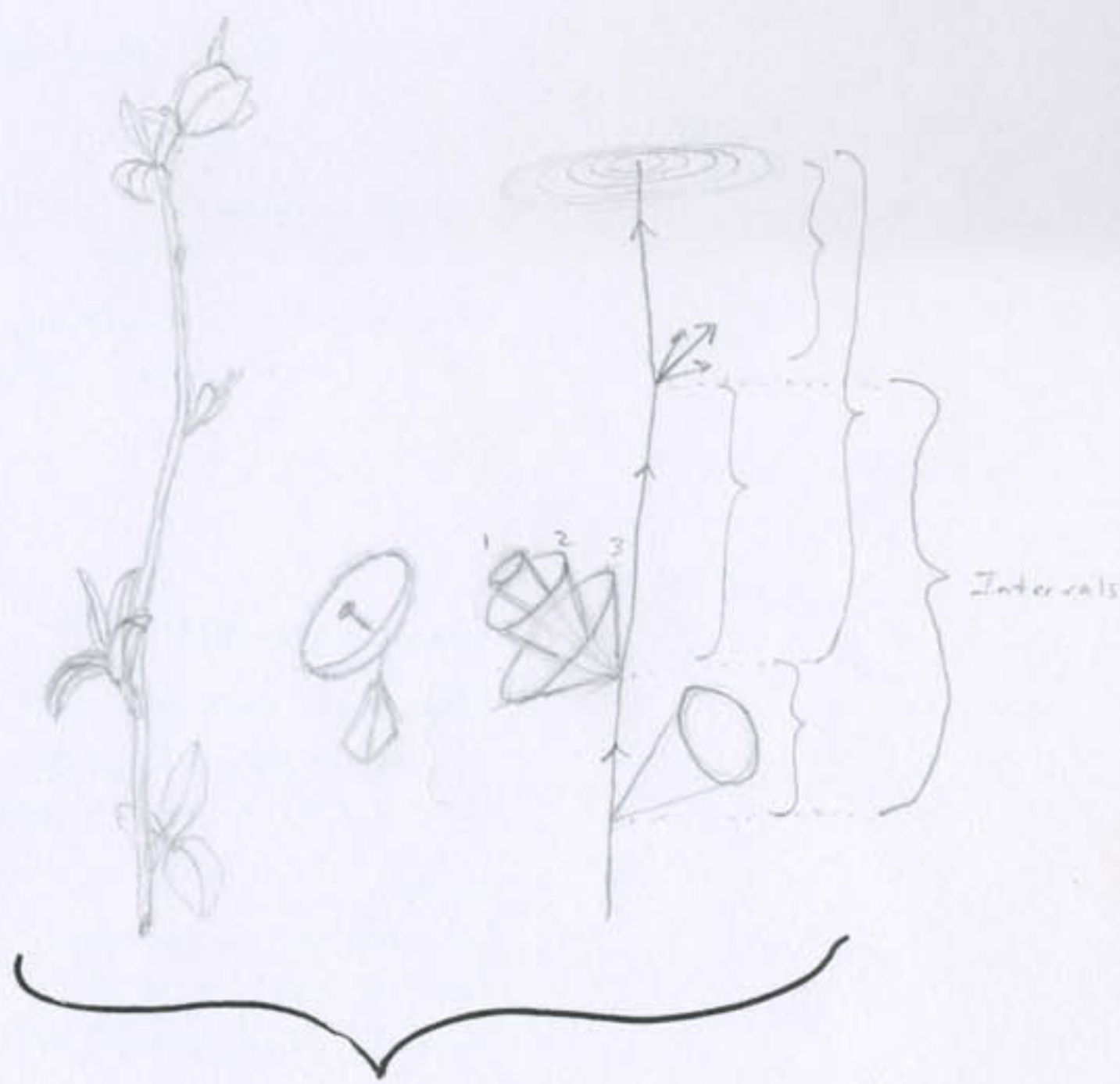
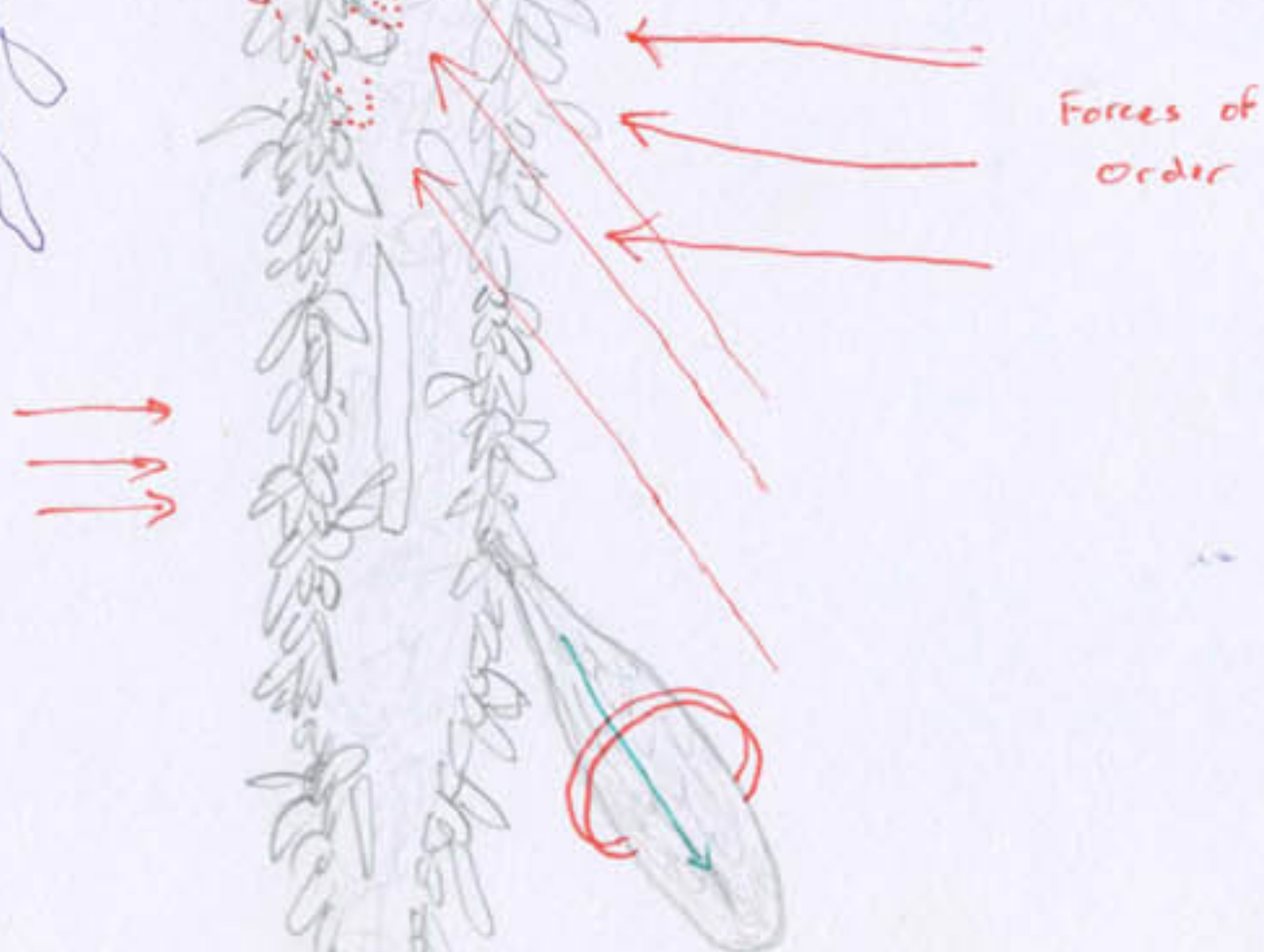
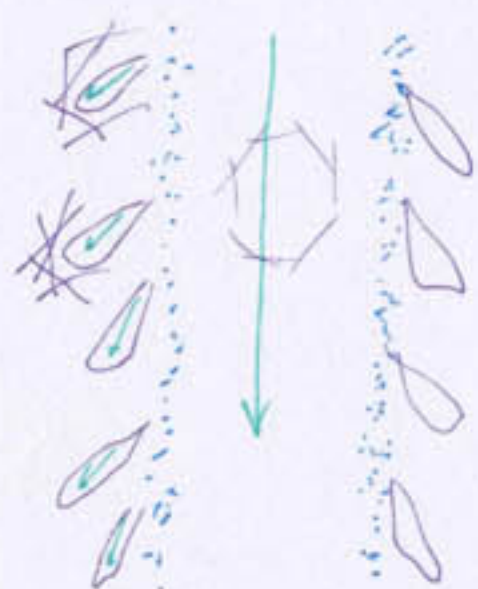
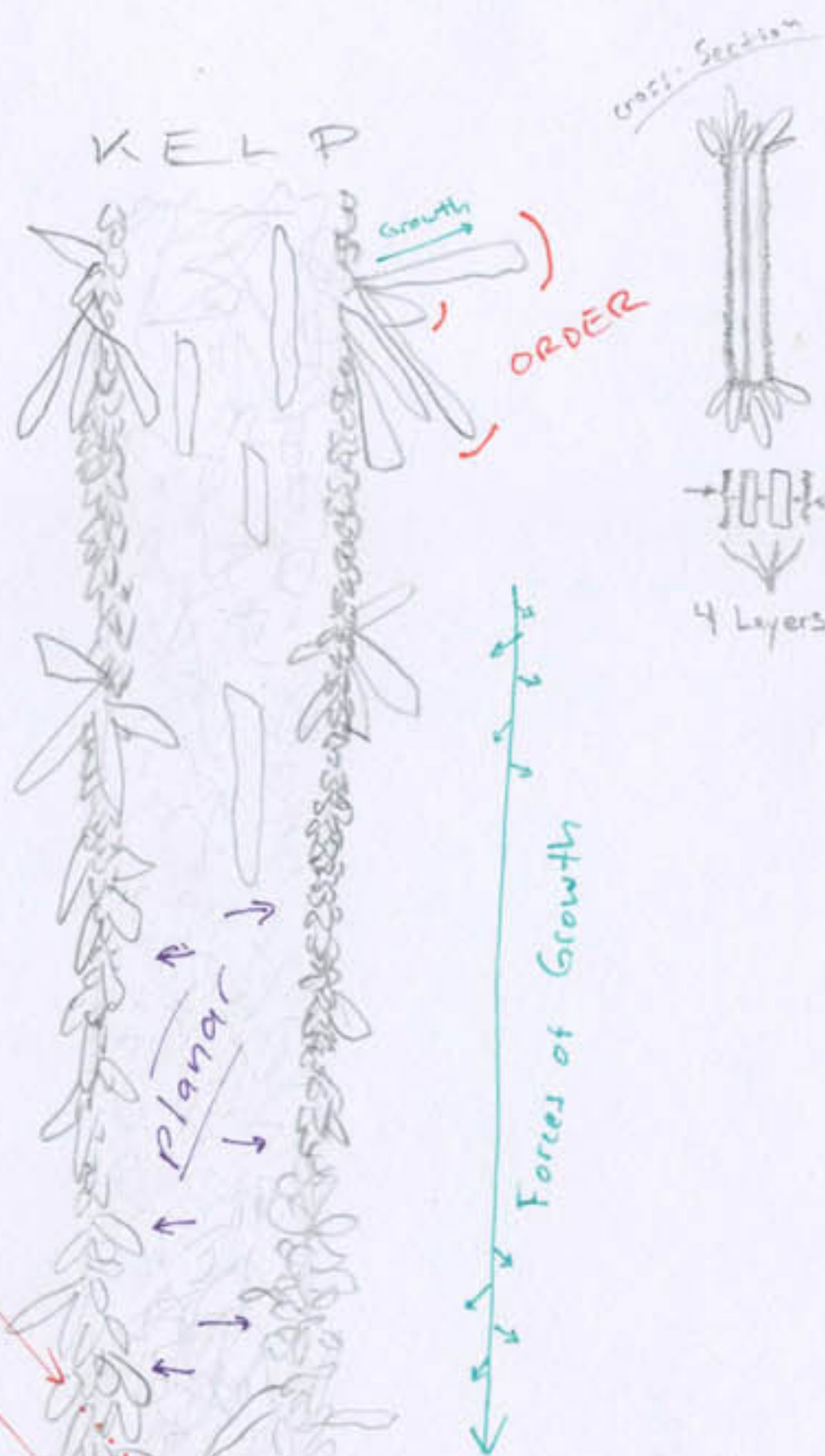
Peripheral



Centric

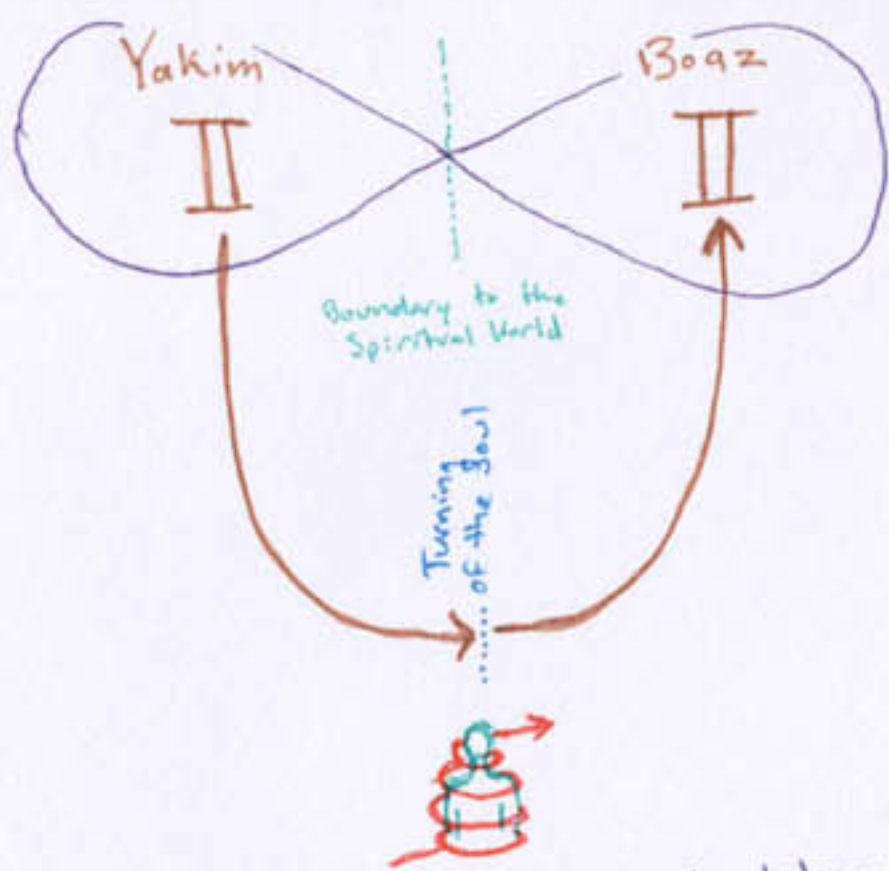


WHERE IS THE FLOWERING PROCESS??





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

0-3



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

7+



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

THE FUTURE



Adversaries



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'.

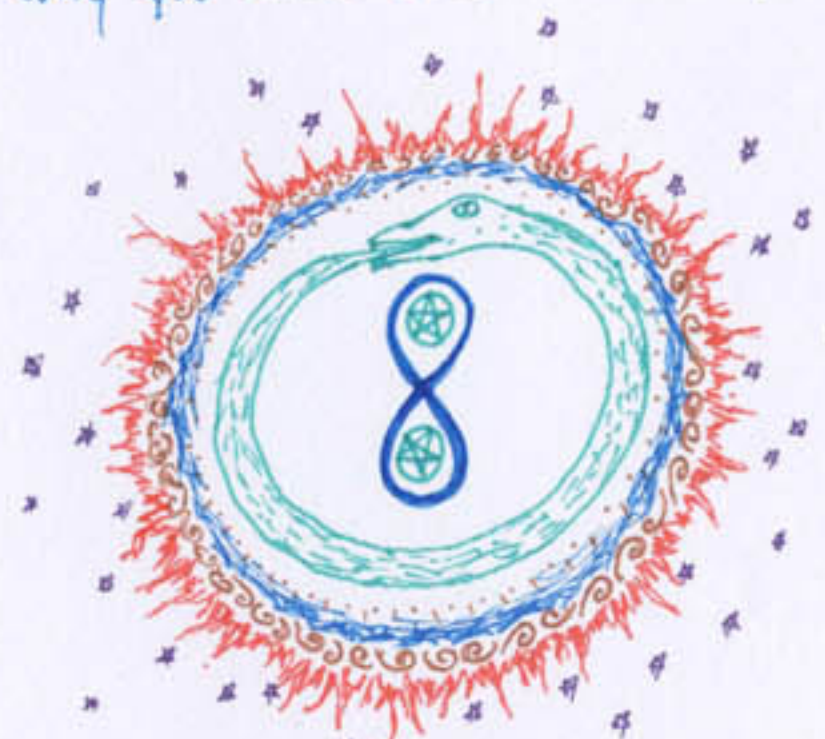
The realm of Freedom is that of day-waking consciousness.

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.

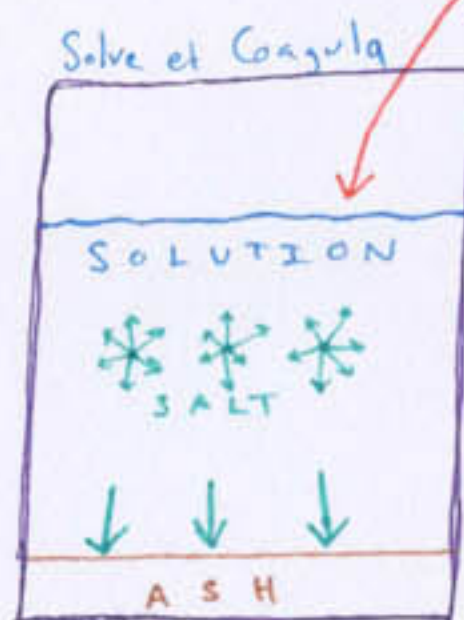


the answer will  
manifest itself as a BECOMING  
in the imagination.  
MOVING PICTURES.

Intellect - an amplified Death force.

The forming power of Yakim creates intellect.

SALT ... KNOWLEDGE



A burned substance  
A S H

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

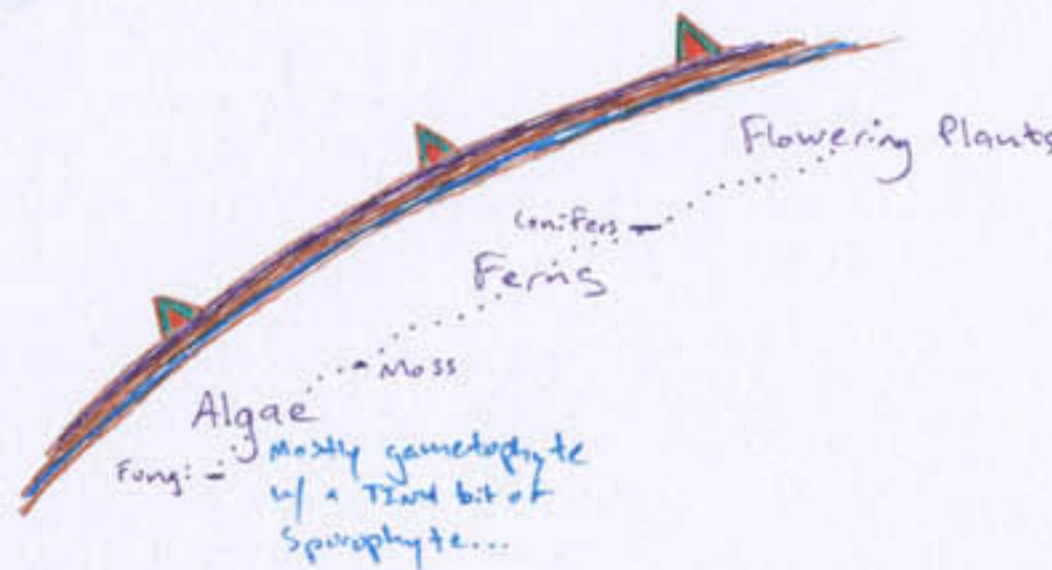


Sporophyte -

Gametophyte -

division

combination



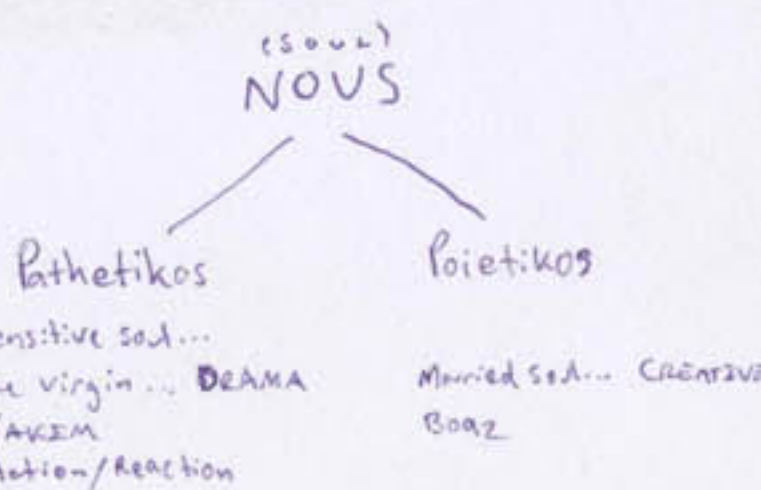
Mossy Sporophyte  
w/ a third bit of  
Gametophyte...

Opt for capacity, not power.  
(live and let live - etc.)

Blame - the expression of the wish to be invulnerable.

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

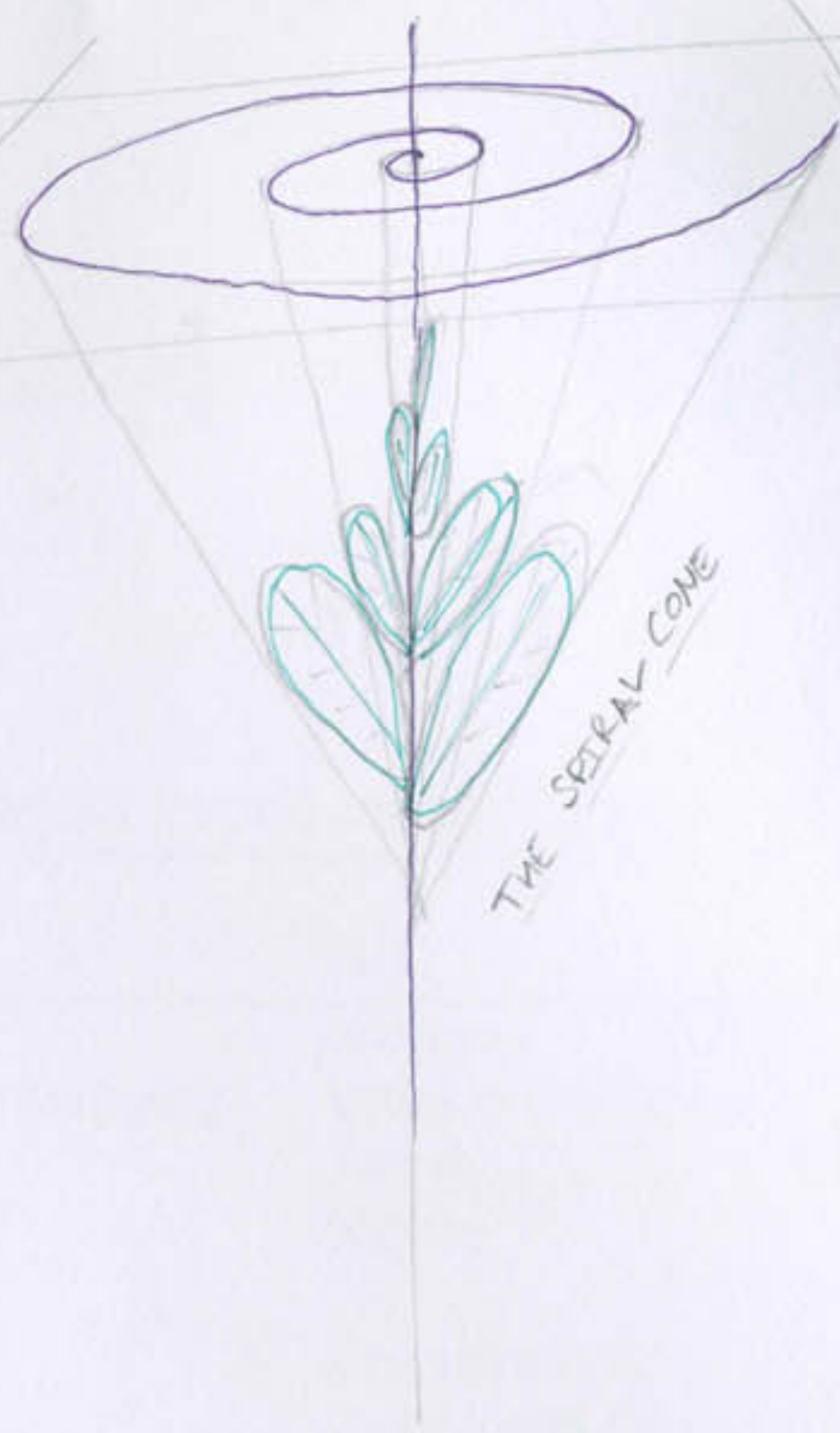
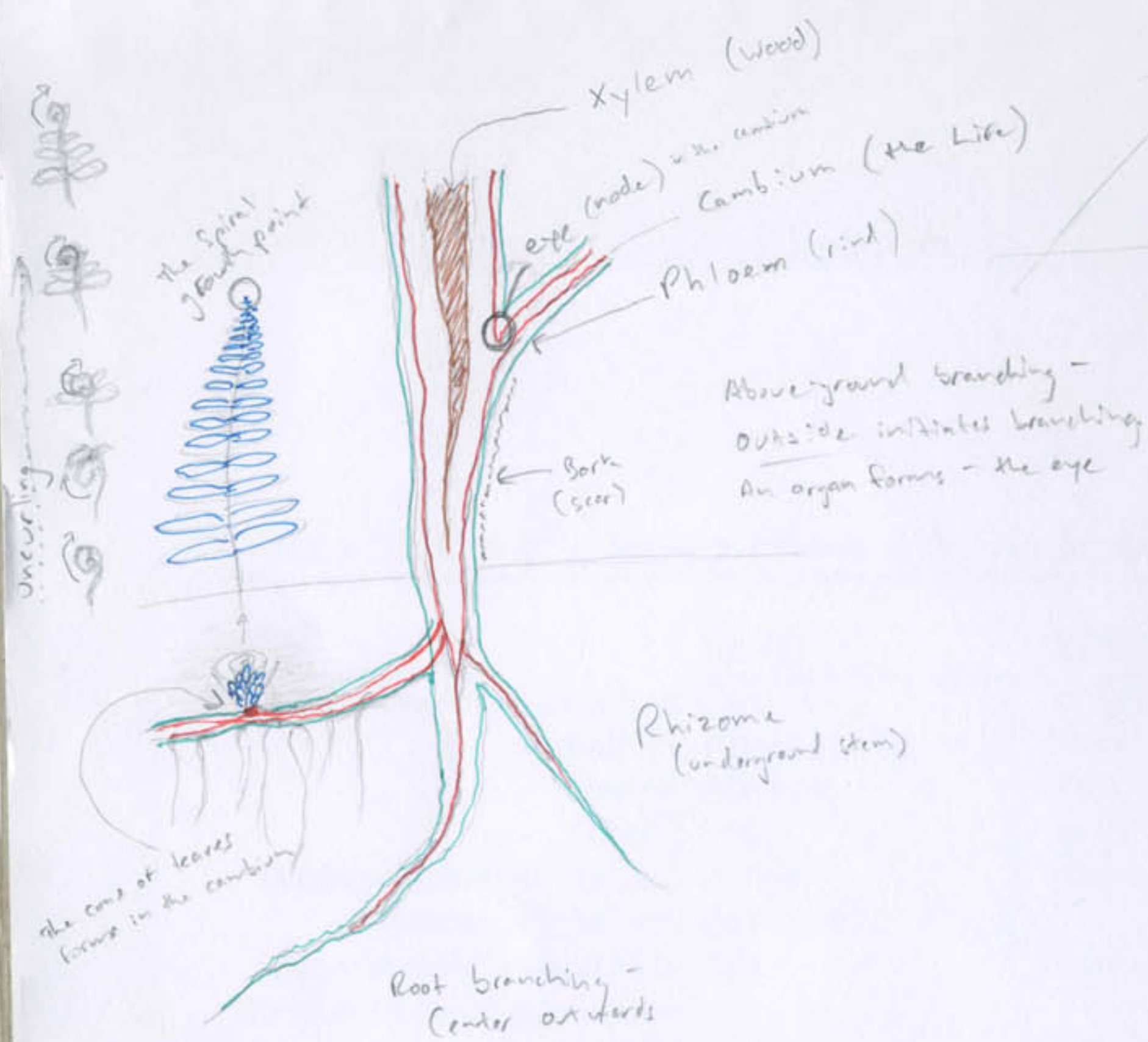
Undifferentiated, differentiated, and de-differentiated organisms.  
↓  
healing  
evolving



Money can turn into spiritual power.

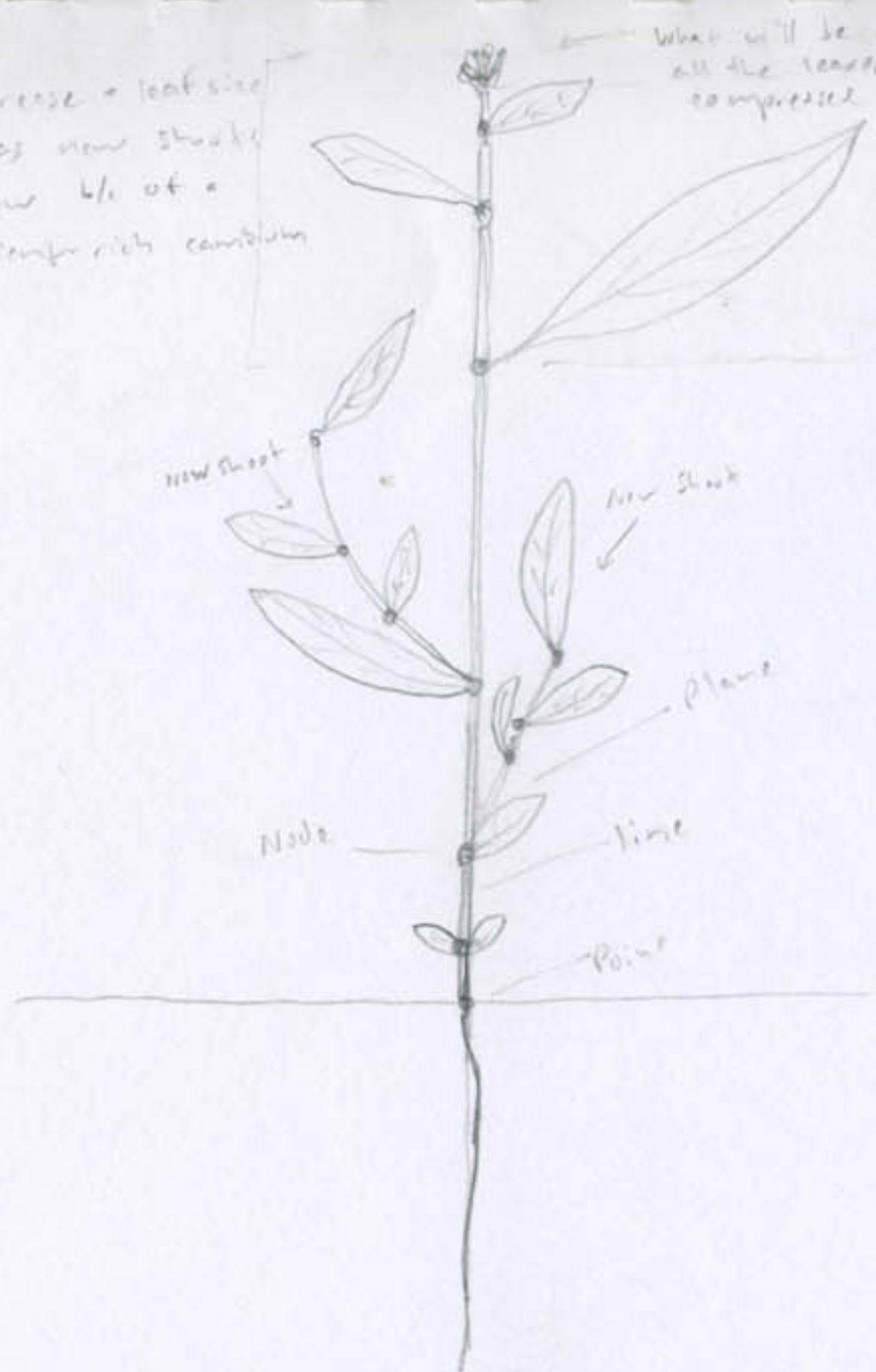
Money is spiritual will.







nodes decrease & leaf size decreases as new shoots grow below 1/2 of a very retrogressive cambium



What will be a flower  
all the leaves & nodes (the calyx) ~~are~~ compressed together

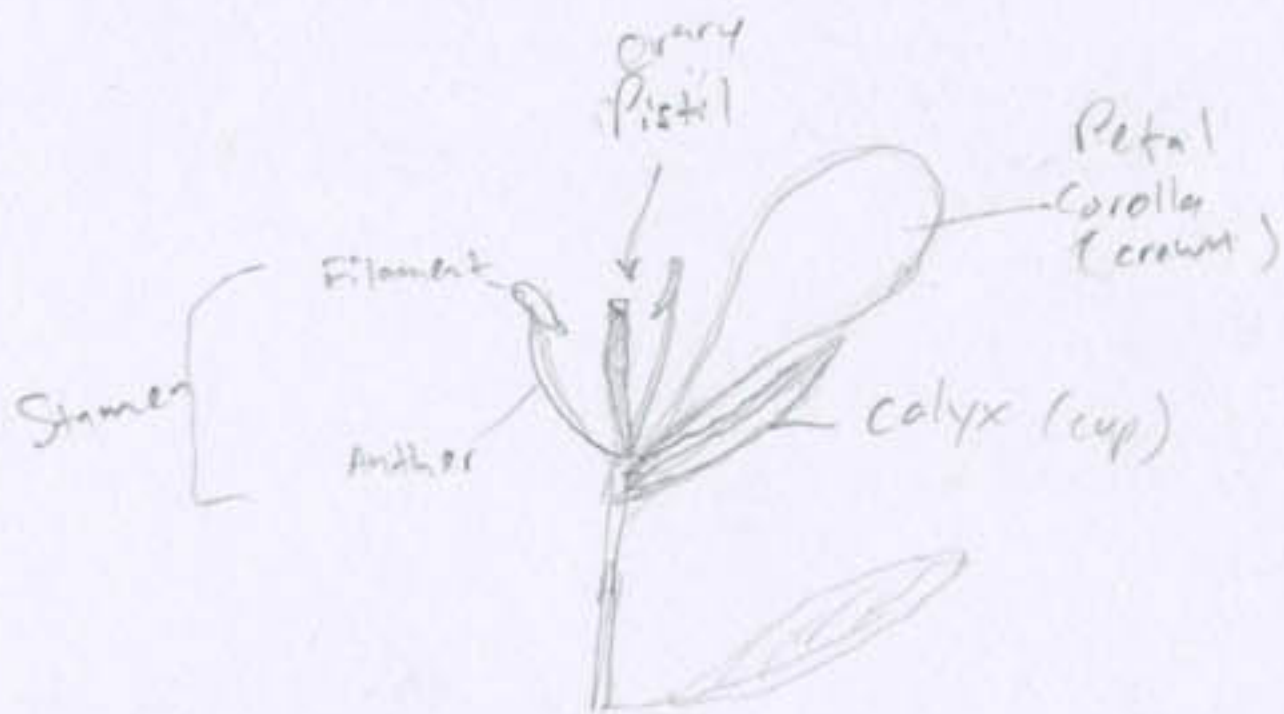
From the bottom of the calyx to the largest leaf - the reproductive contraction - The Approach.

Vegetative expansion -

Nodes get farther apart.  
Leaves get larger

Apical dominance -

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









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

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



Alchemical Element	Earth ▽	Water ▽	Air △	Fire △
The ?	What is <u>different</u> ?	What is <u>changing</u> ?	What is <u>Reversing</u> ?	What is the <u>Whole</u> ?
Realm	<u>Physical</u>	<u>Ethere</u>	<u>Astral</u>	
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	Silksies, Mermaids, Undines, nymphs	Fairies, Elves, Sylphs, Sprites, Pixies	Schmawlers, Imps, Dragons
Ethers	Life Ether	Tune 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



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,

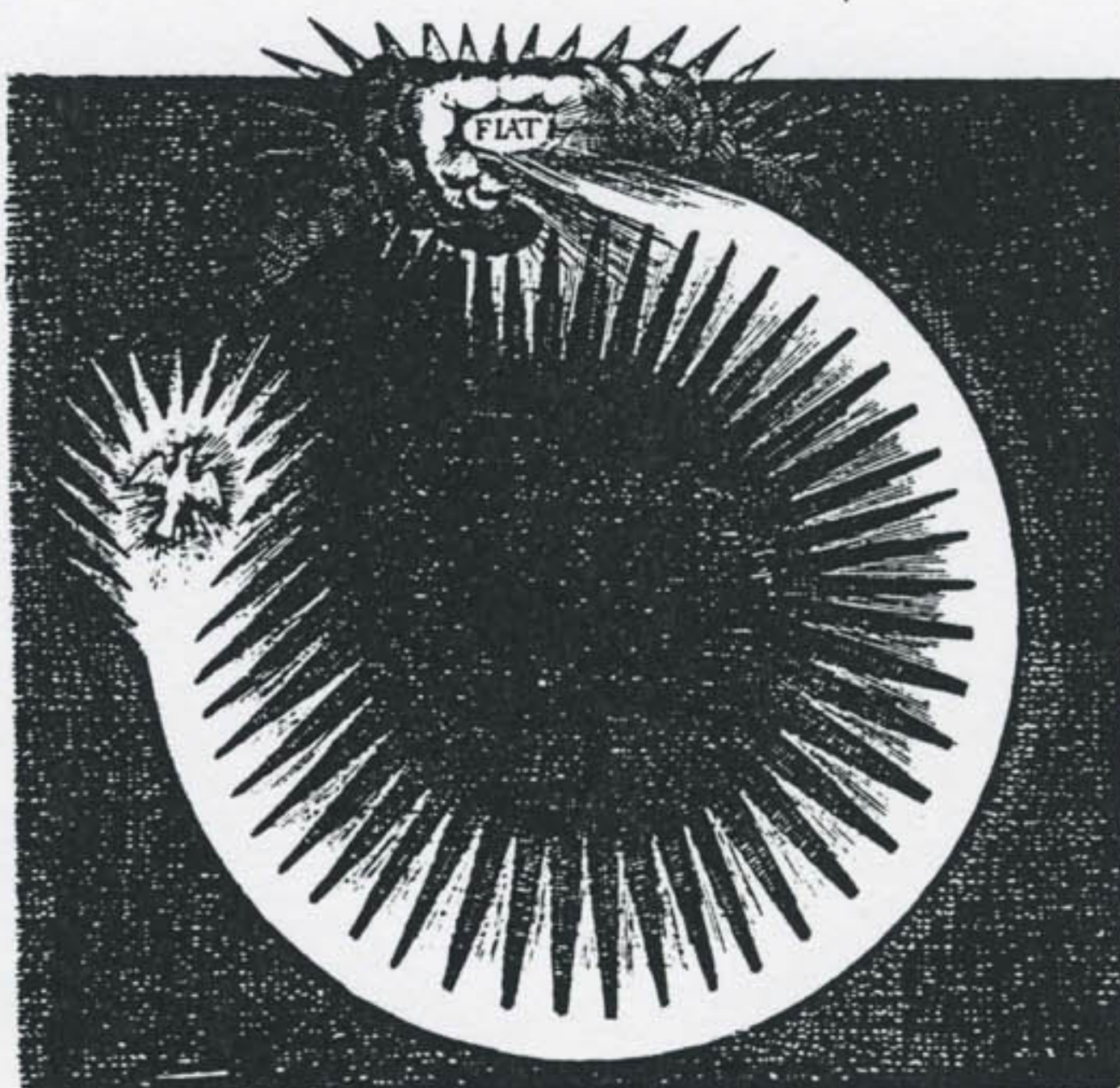
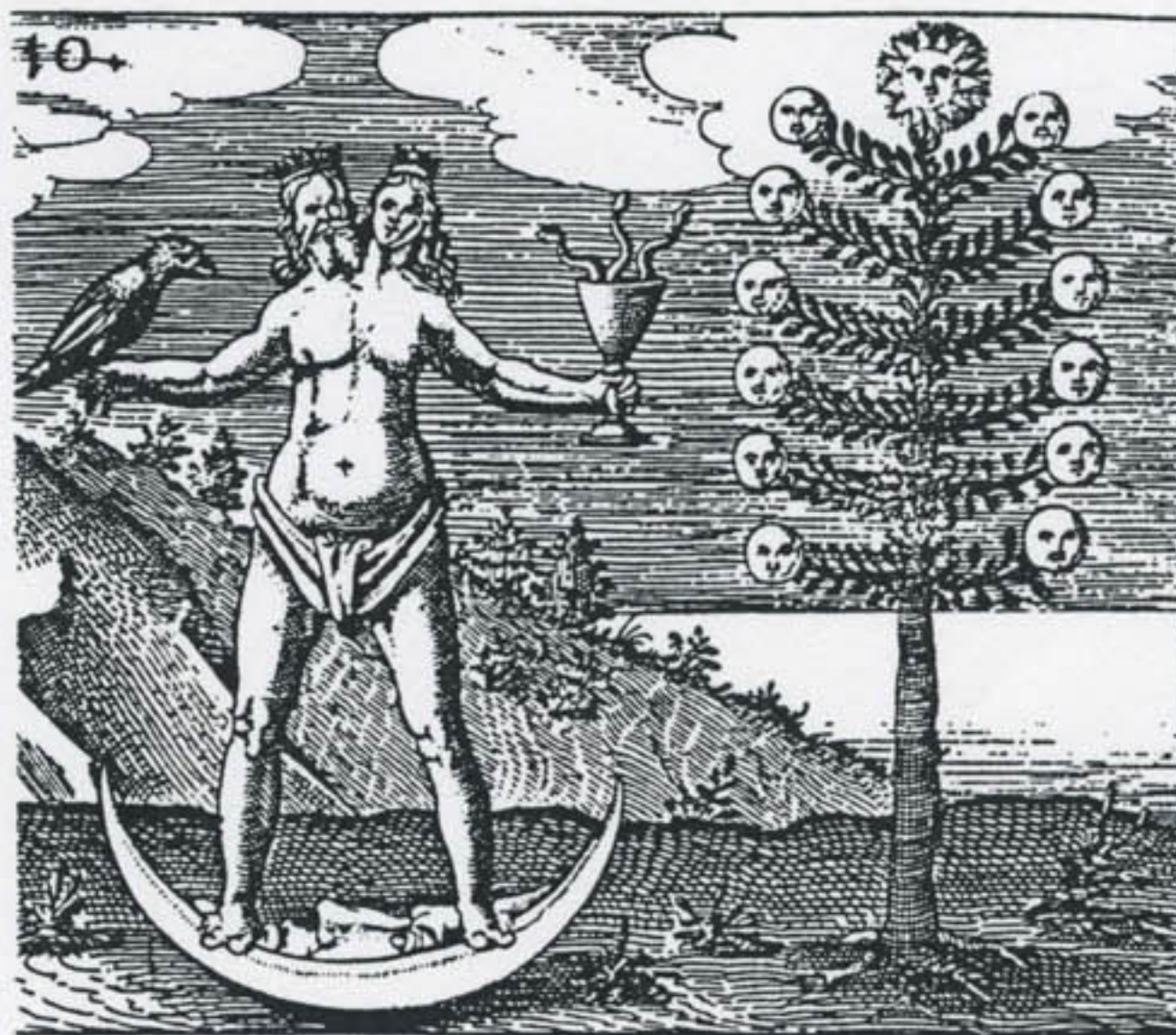
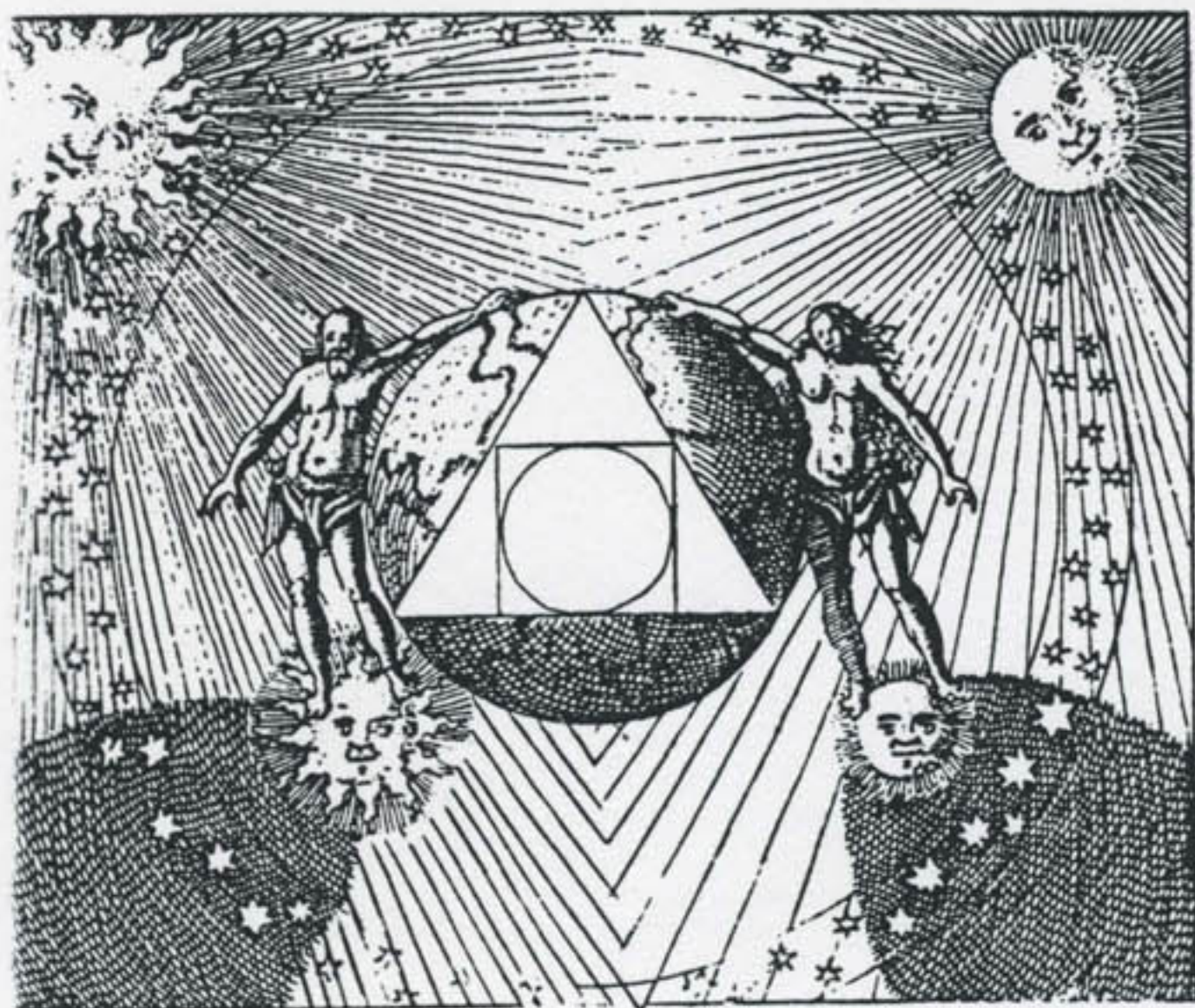
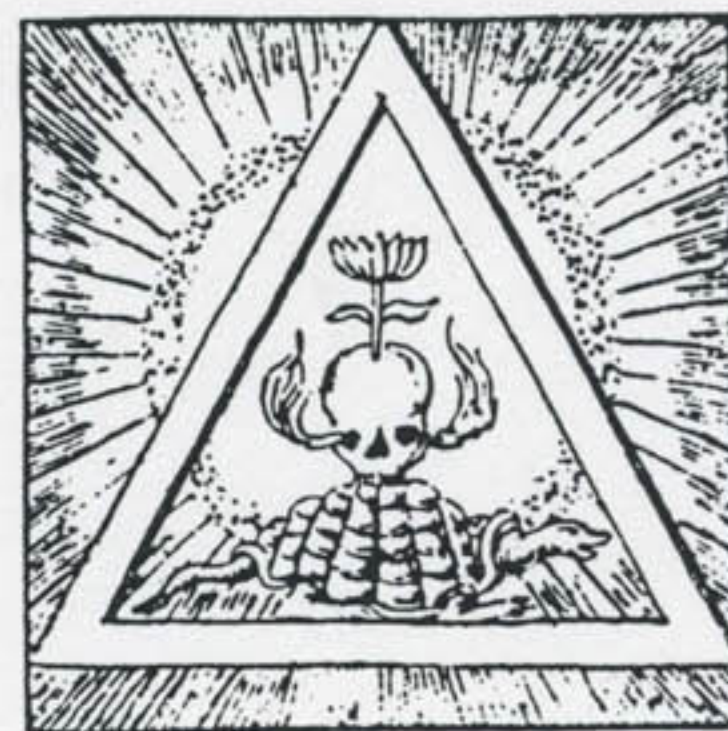
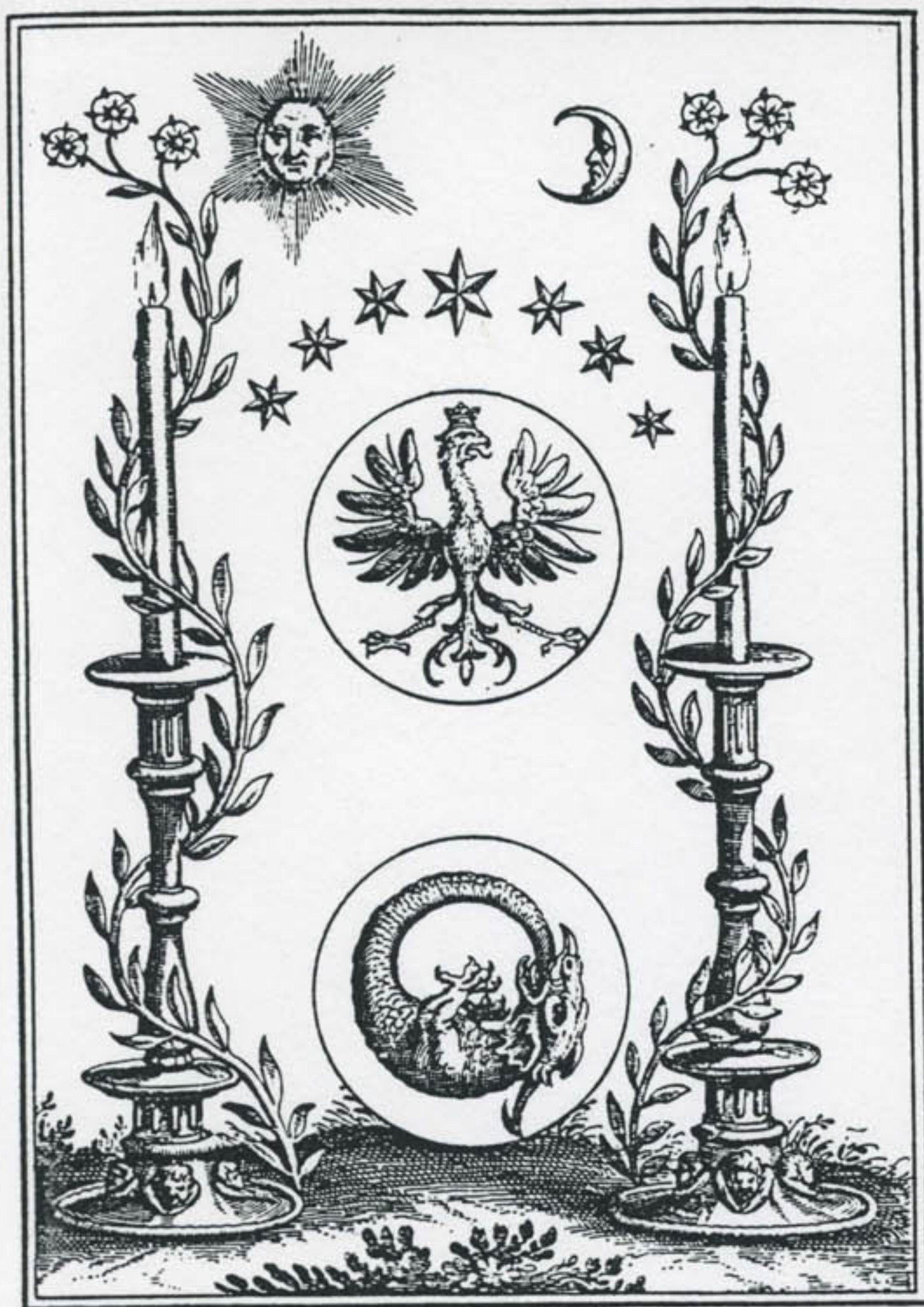
So that the figure ere long gentler effects doth disclose.  
Soon and in silence is check'd the growth of the vigorous branches,

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 conceal'd 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.







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

old Adam - Named everything

New Adam - VERB everything - become a creative hierarchy

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

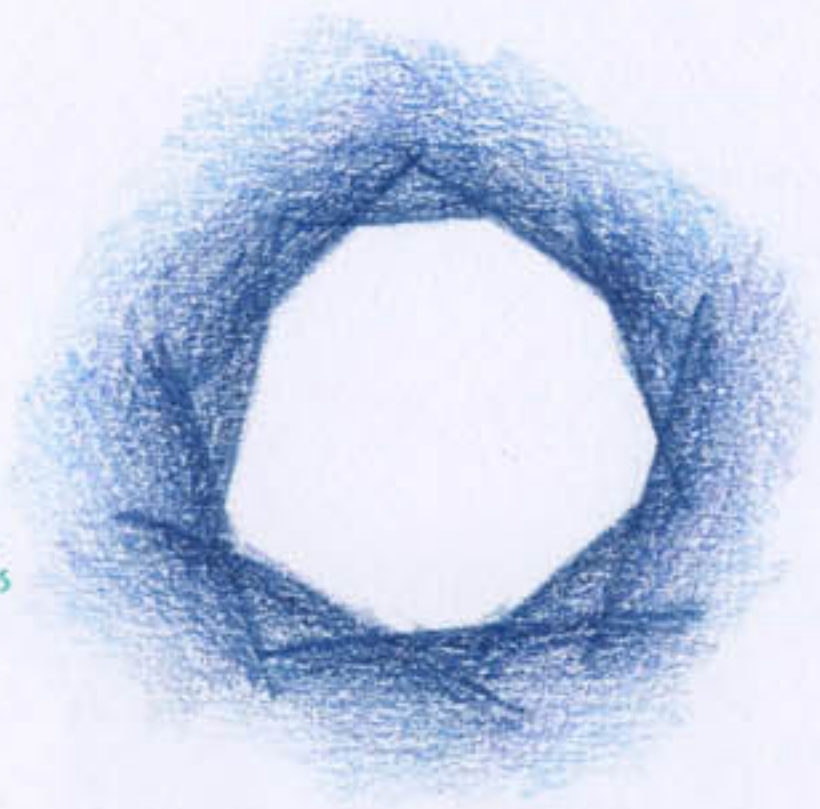
Expectation ~~prevents~~ <sup>prevents</sup> giving  
Pushing prevents receiving

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

## SALT

Process

Salt in the lumpy state.  
Susceptible to the forces  
of the cosmos



Substance



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

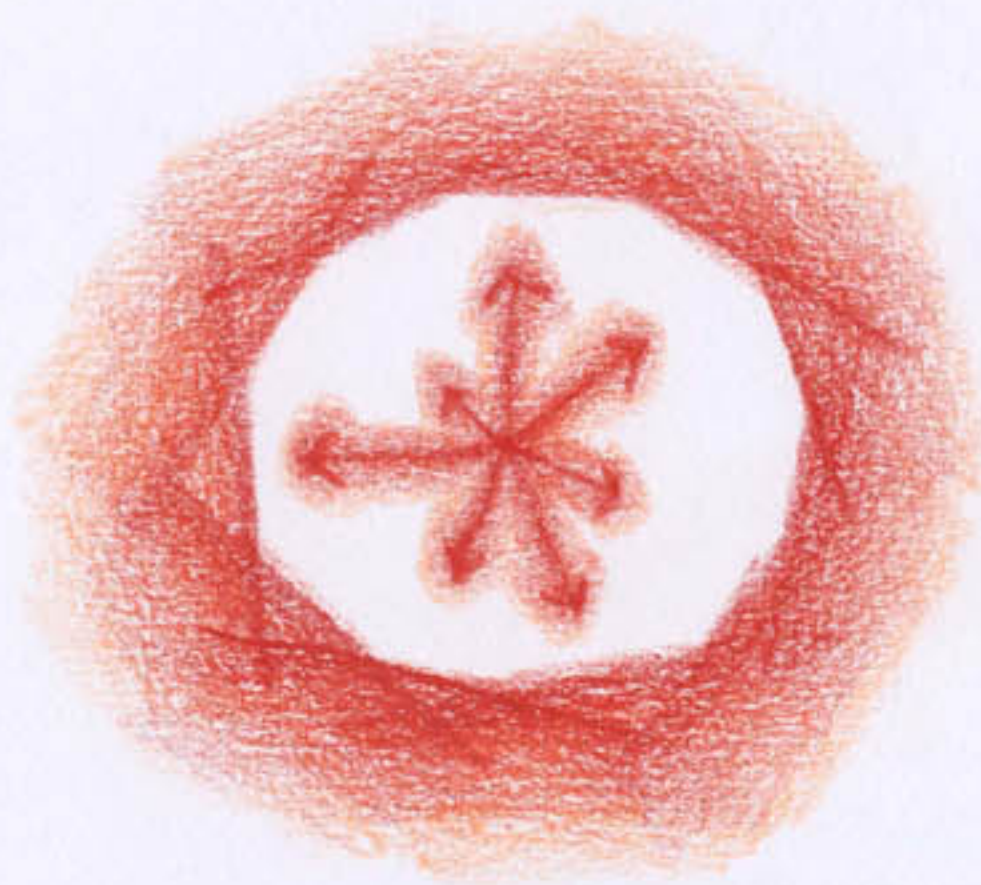
Salt - broken down ... into DUST.  
The mineral consciousness - intellect  
DUST

Dust has the property of combustion what sulfur

## SULFUR

Substance

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



Process



ASH →

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



# HERMETIC



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

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

★ The love of the dead 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

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

Study, Work, Work, Work, Pray

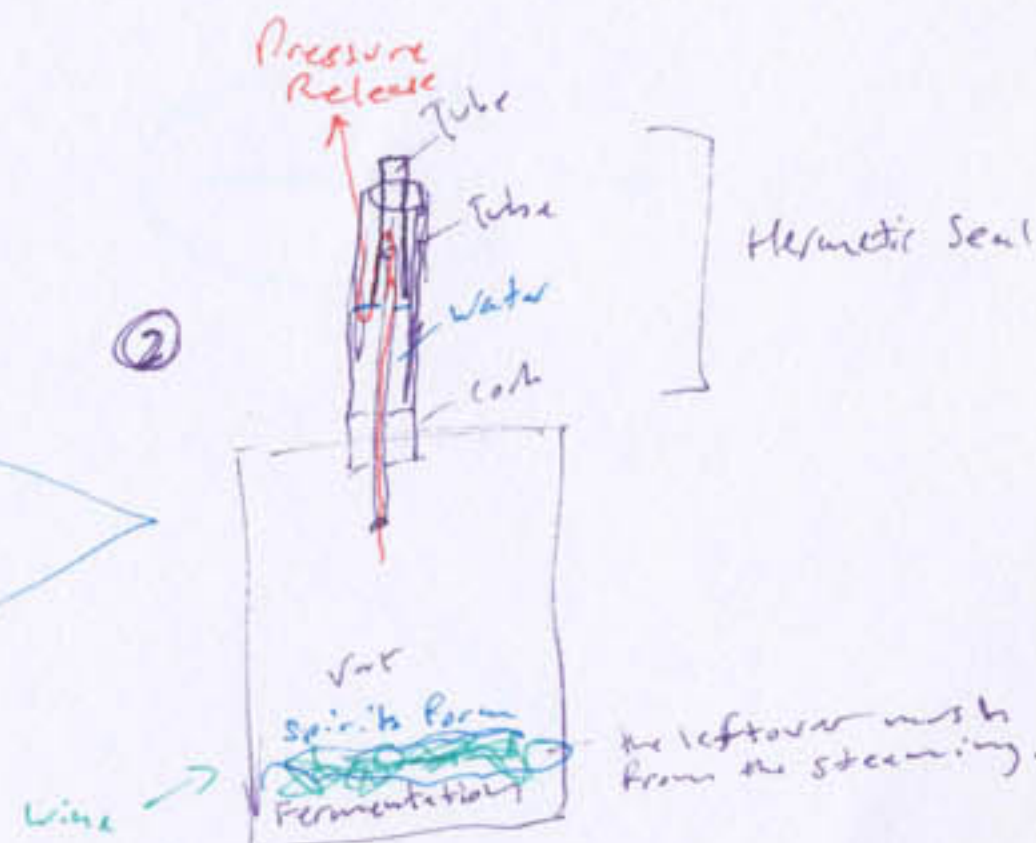
## THE SPAGYRIC PROCESS - FOR PLANTS

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 receiver.



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 soaks the periphery - what is left is phlegm.



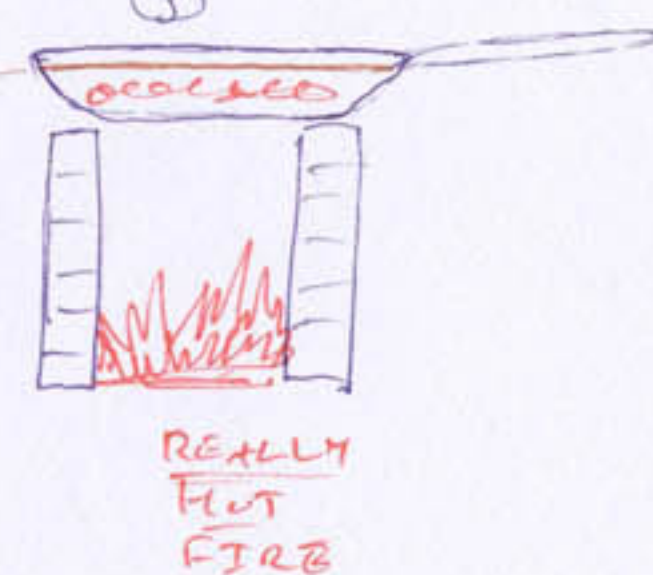
Dry out the leftover substance from the fermentation process.

Burns to charcoal. Grind the ash. Put in <sup>rain</sup> 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

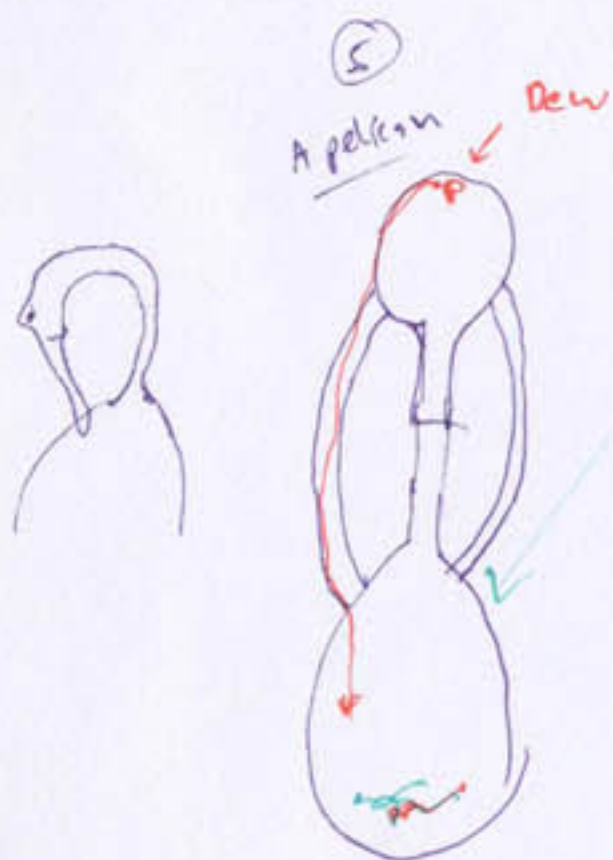
Tip to Seal the Still



Whitening the salt -

~~Put~~ 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 sit.  
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 or layer during so the top is out in the air.

Drip of oil are pushed through the salt by the heat at the base day.

Circulation / Digestion.

After 4 or 5 days of evaporation & condensation, the oil goes into the salt... put more oil in a unit... and again, until the salt is saturated w/ oil.

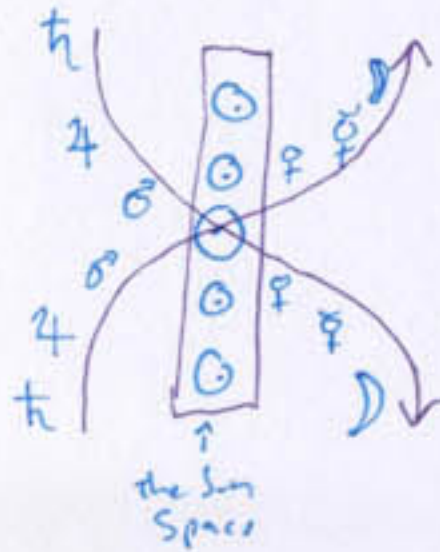
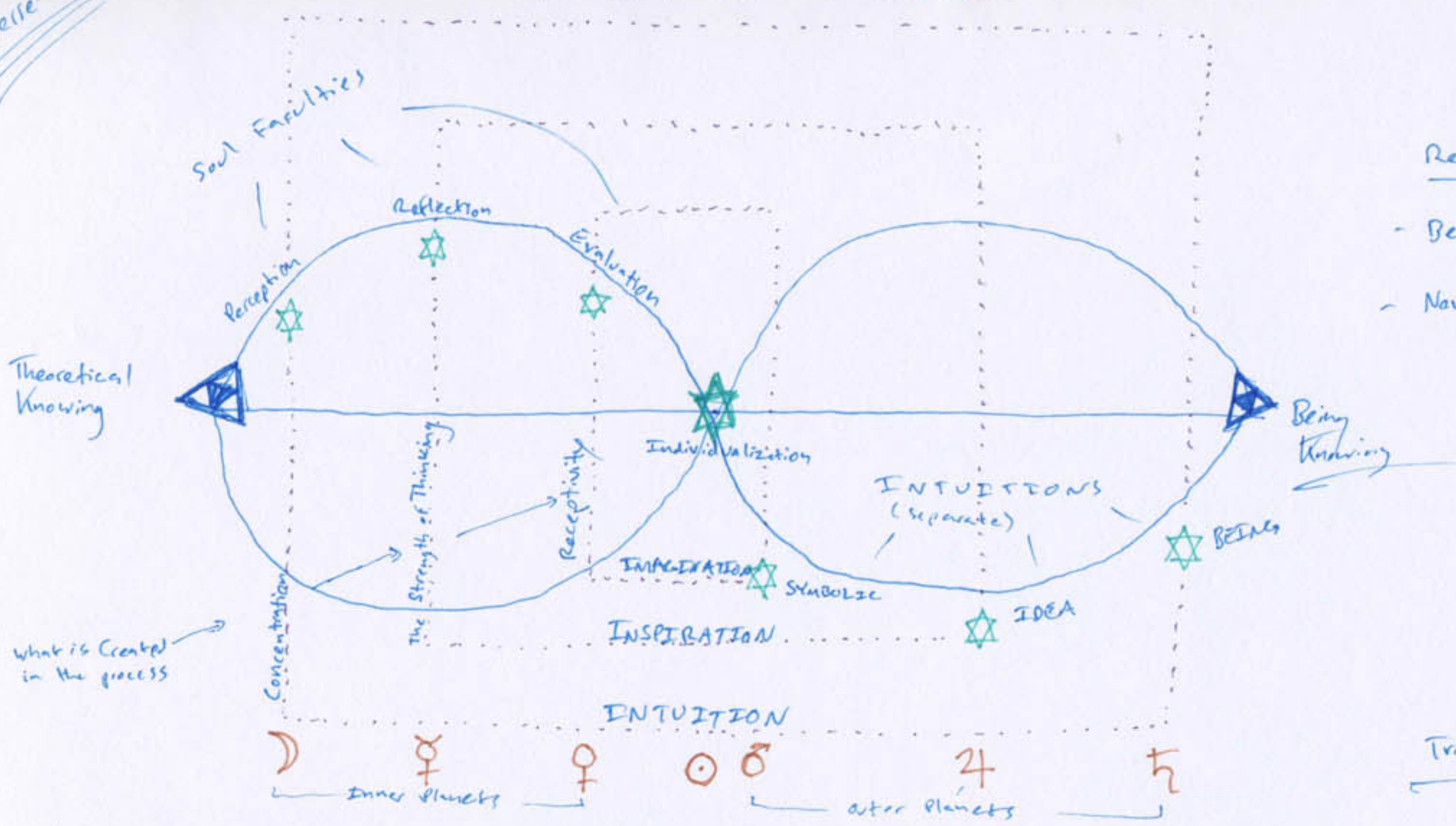
Then pour the spirits on top and seal it for 40 days...  
goes through a digestion... salt, oil & spirits lift & fall... lift & fall...  
periphery - center... then you have an ESSENCE. A Spagyric ENS.





Pierre-Eve

# MEDITATION PRACTICE



Objectivity towards the subject

## THOUGHT MEDITATION -

- Perception - the perception of the meaning of the text. (creating concentration)
- 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?"

Summarizes the essential  
Summarize the summary  
Focussed w/ an effort.

Subject "Eats" the object

- Individualization - is a reaction of subject to object. Idea, Emotion, + Senses  
A question on the nature of the origins...  
"What is it?" "I am that, I am not that..."  
To transcend the "personal"

Reaction to:  
Idea, Emotion, + Senses  
+ O, -  
The Wt, the Witness  
object becomes pure subject

Subject/object becomes freed from self + universalized

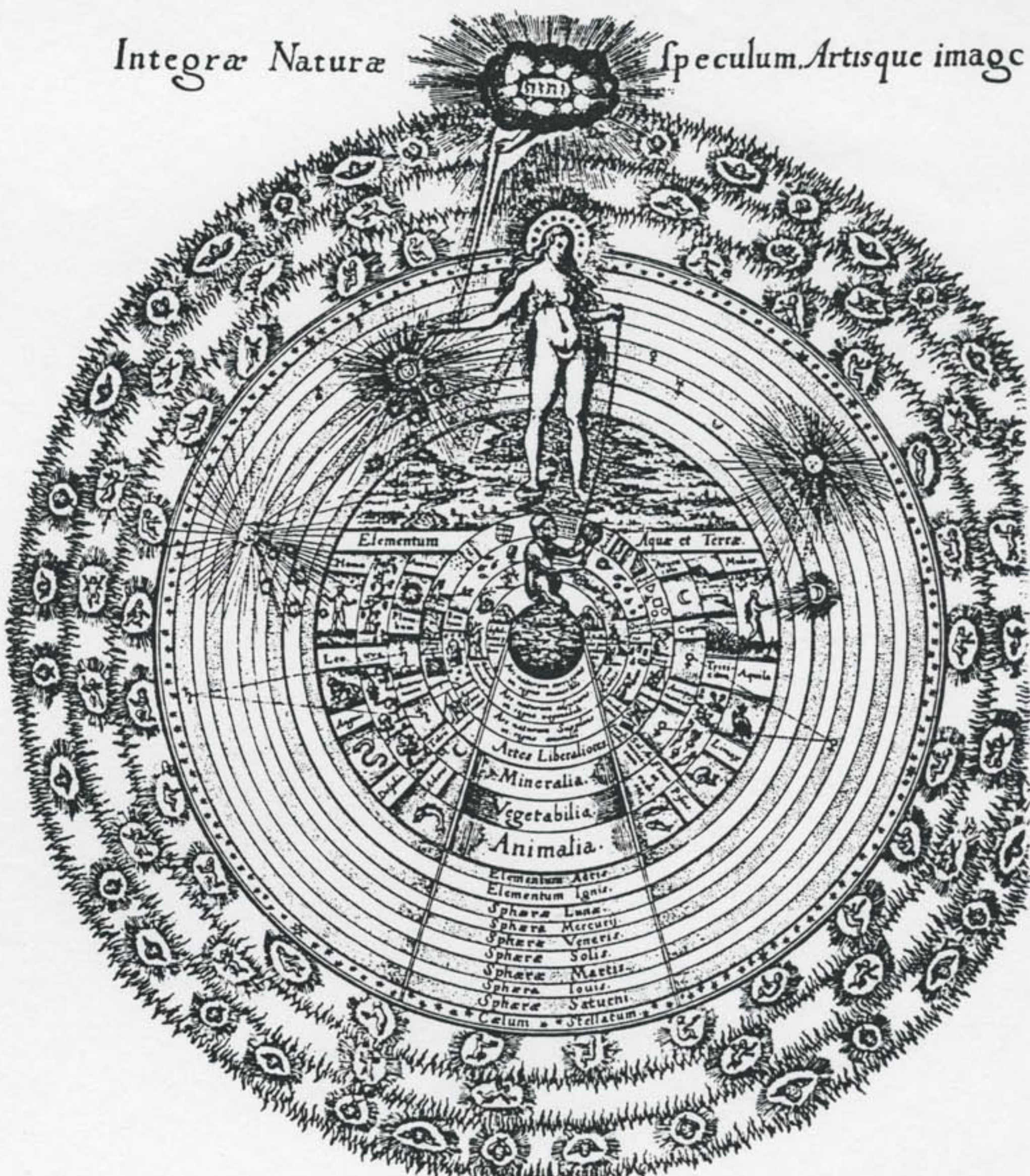
- Symbolic-Intuition - Where are the pictures? Rich in experience but enigmatic. Immediate. Coercive. Global. Self-evident but enigmatic. Extrapolative.
- Idea Intuition - Move the pictures... "What does it mean?" (Immediate + self-evident...)  
like formulas ("the human being is the fire of the earth" "I live in the living lyas")  
PRACT. Structuring ideas.
- Being Intuition - Intuition po-se. One becomes different... transcends the person.  
Free from the eversion. 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?"



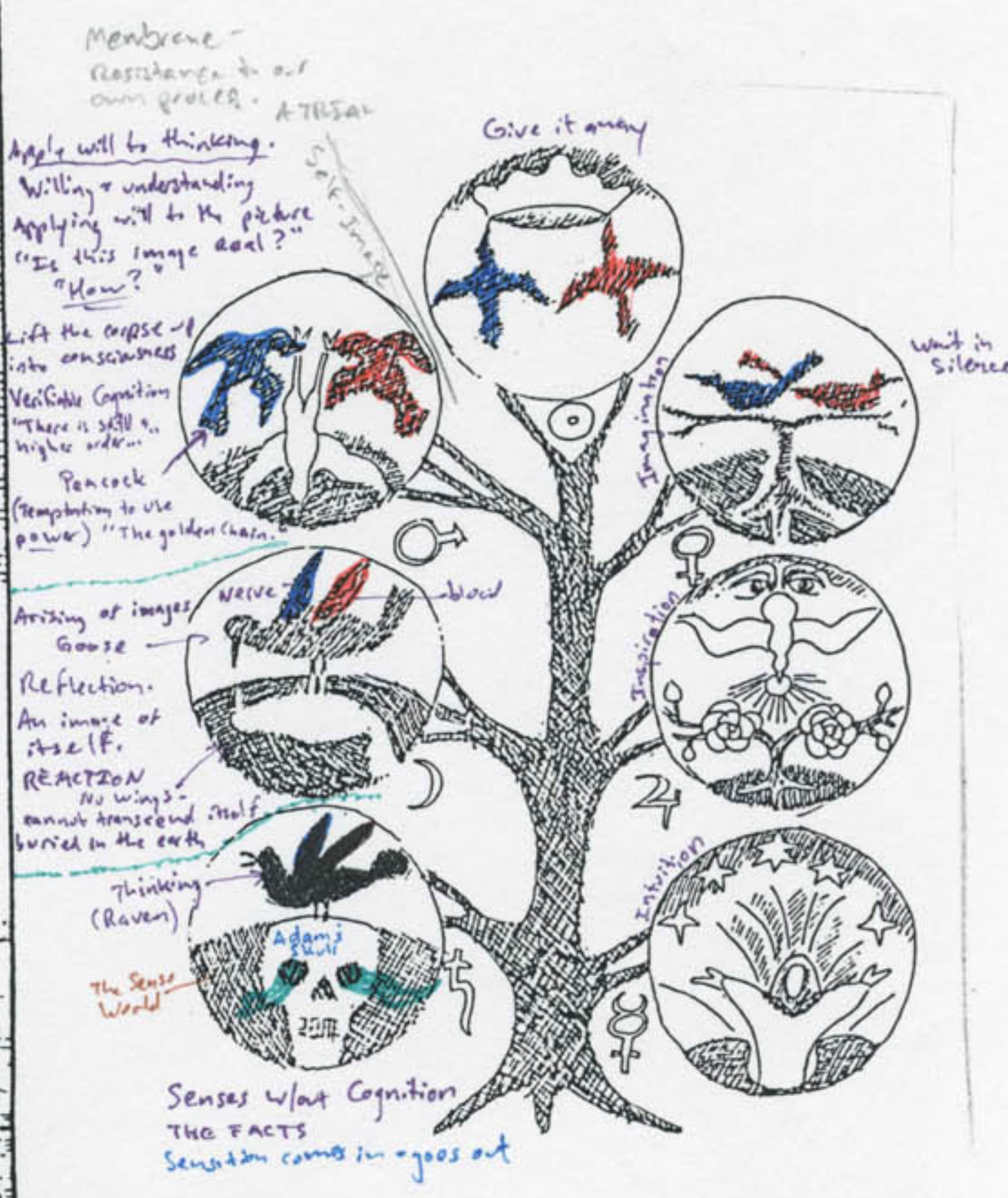


Integræ Naturæ

Speculum Artis que image



Spagyr Process: Separate, Purify, Reunite

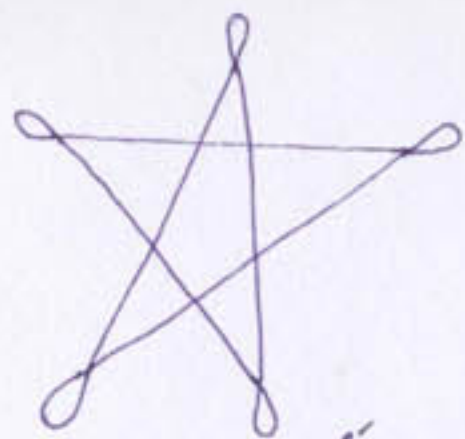


h, 1, 0 : Concentration  
Separation

0, 0, 9 : Contemplation  
Purification

9, 7, 9 : Meditation  
Reunification



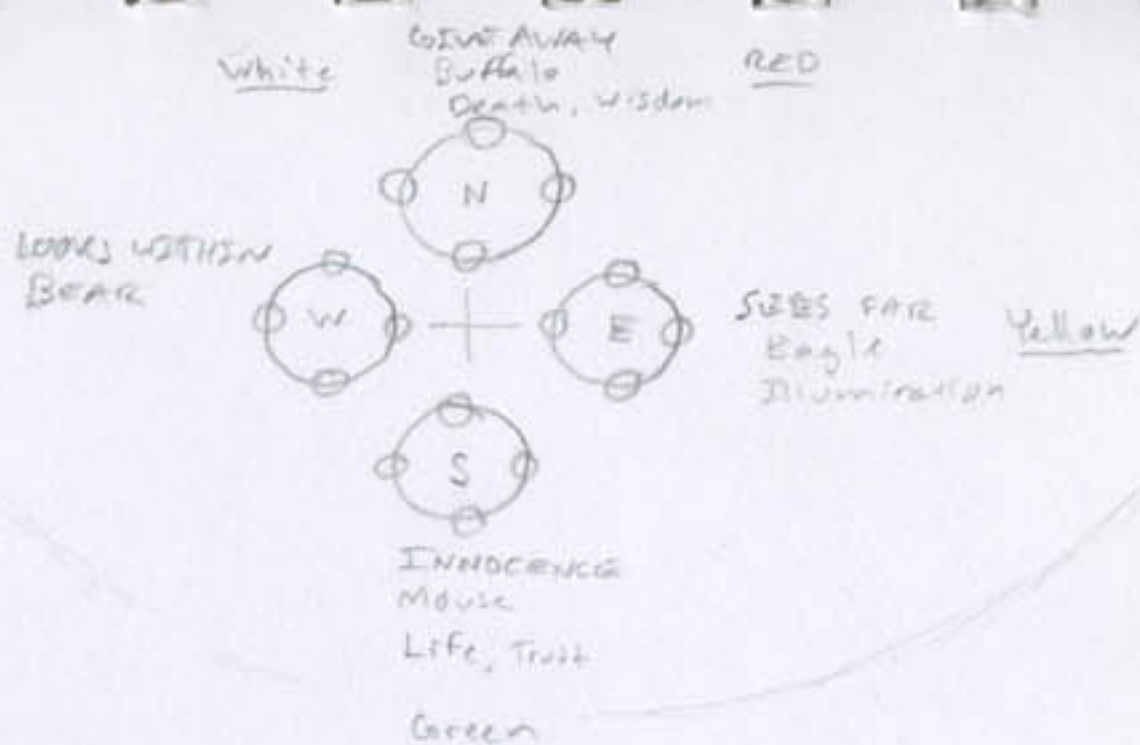


change of the membrane -  
Fear, Anxiety, doubt

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

Native American Medicine Wheel  
Wohongas - turned 12 points into 12  
Focus from animals to human

Life is lived for EVERYONE.  
Our sacrifice is nutrition to the Hierarchies  
IN RHYTHM



### GIVE AWAY -

Give away all you ever knew

The crown of Self-knowledge

Get 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



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

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

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  
(Sparrows Freedom in Hebrew)

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

space

Self-Image

You say but do not know.

Ideas become real through perception

Apply will to thinking.

Willing understanding.

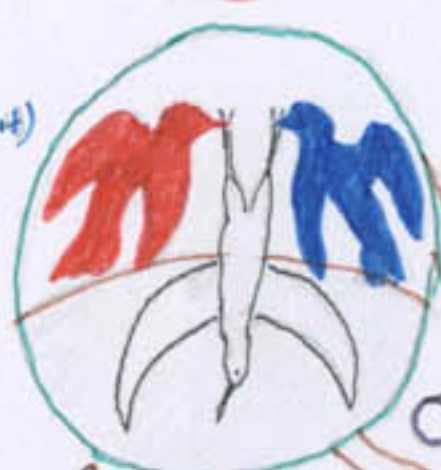
Applying will to the picture (movement)

"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

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



Raven  
(Thinking)

Senses w/out Cognition  
The FACTS

The Sense World

The raven, scavenging the  
Sense world for Facts.

Wings aloft - potential for transcendence

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



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

Serpent-  
Senses-  
coming in & out

Adams Skull

Charge



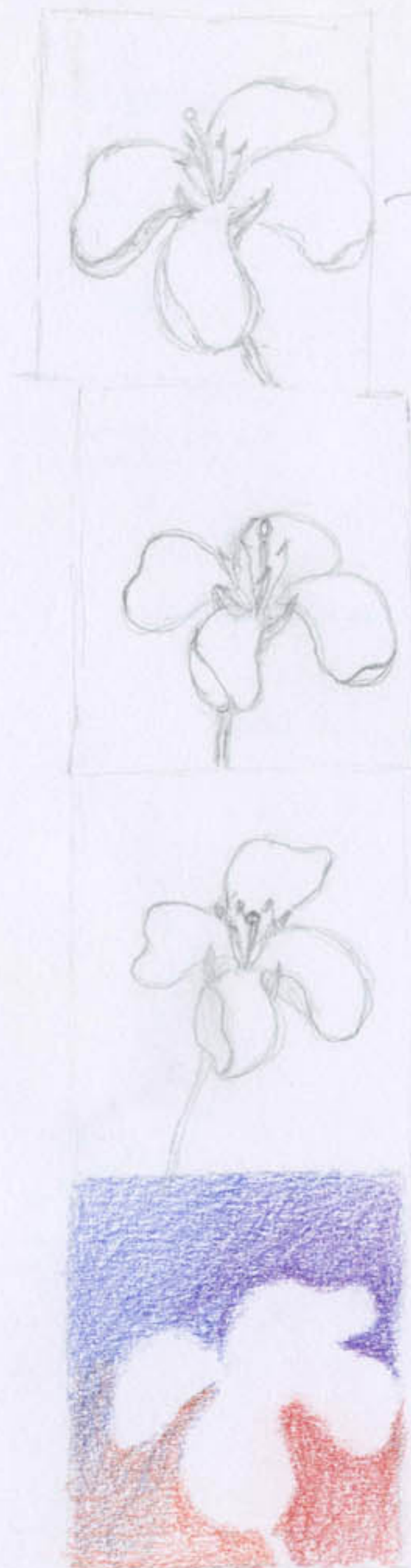
discharge



loss discharge  
ble no points

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





Rosae - Ultimate dicotyledon



Appears at cretaceous collapse

Rose strong wood, branching.  
protr. flowering. Strong eud. (eudicot)  
Perfect self (fertilization). Lateral life (ambim.)

Lilys - monocotyledon



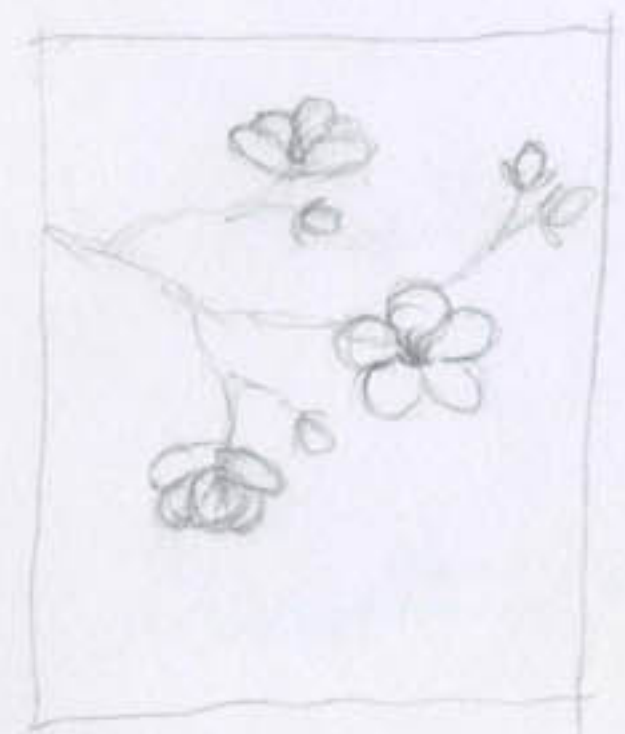
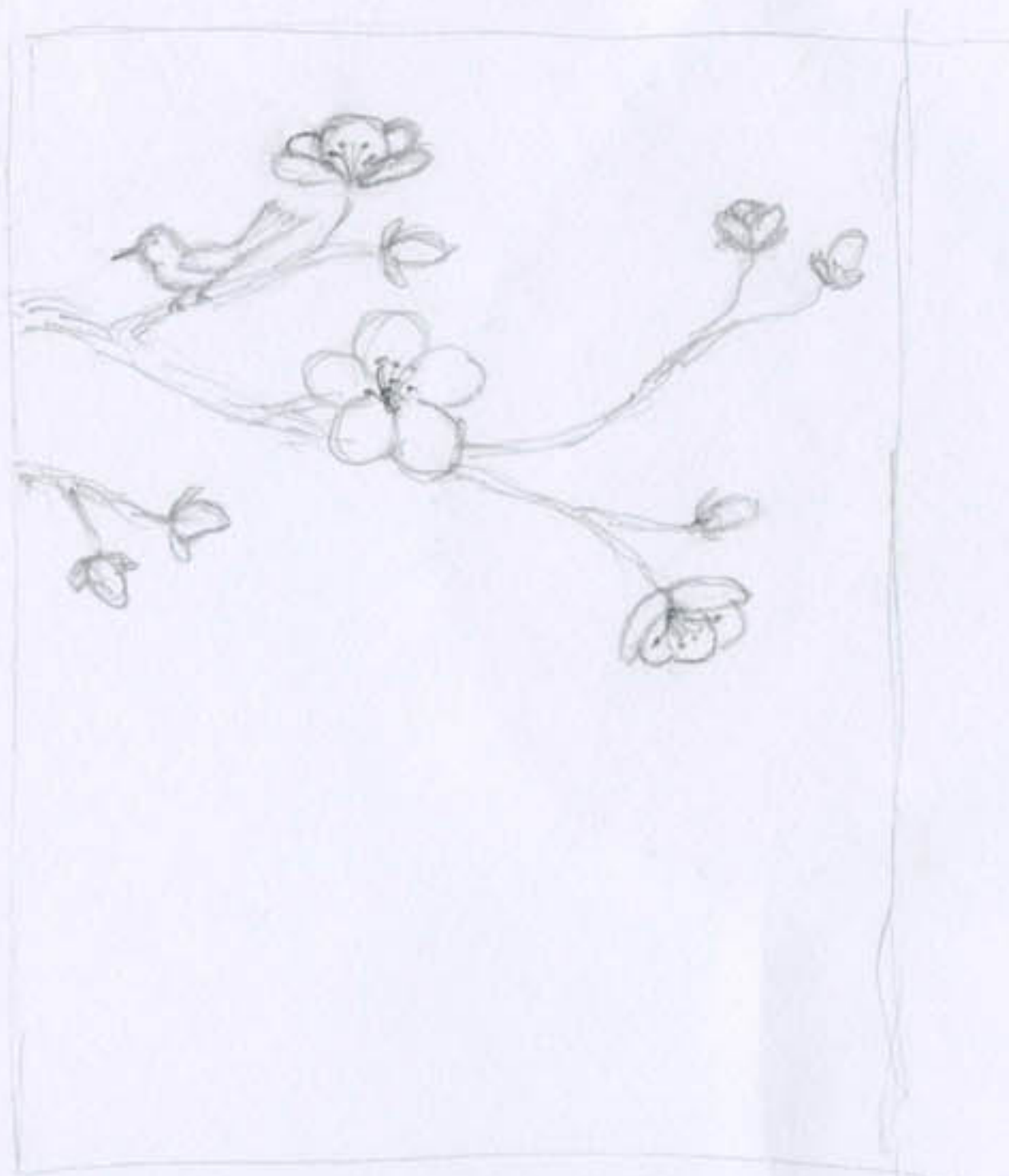
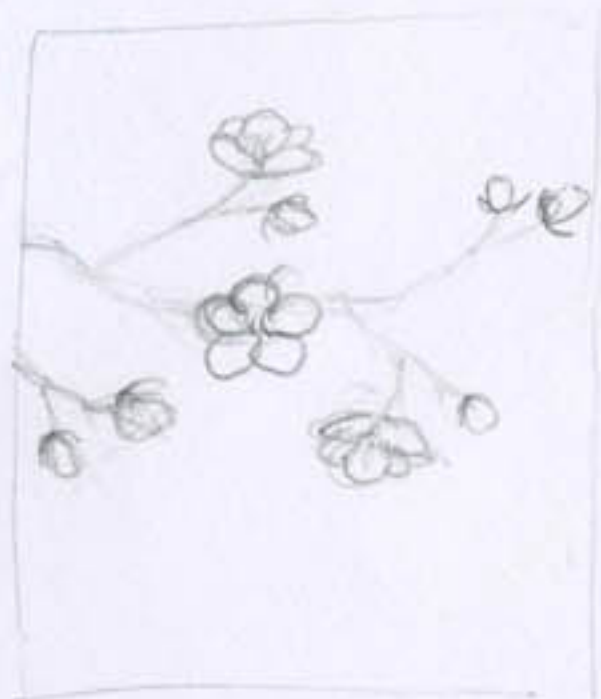
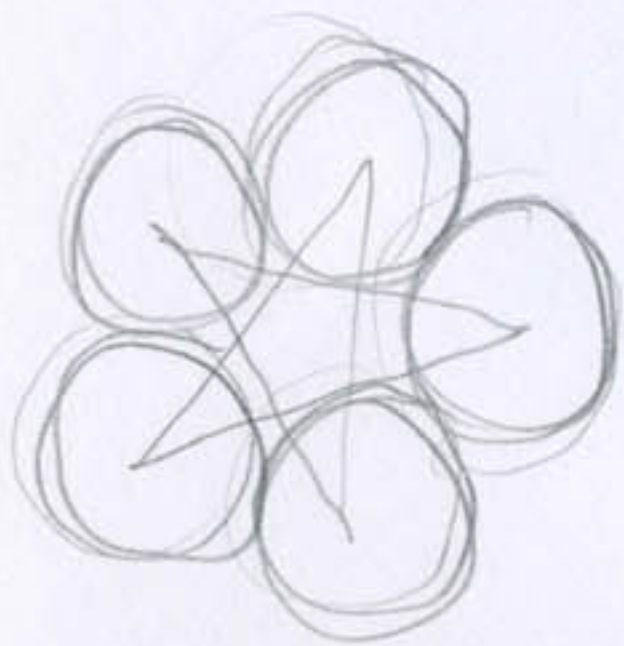
Lily - succulent roots, very little root. No branching.  
Perianth - calyx + corolla together (whatever is leading to the anther)

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

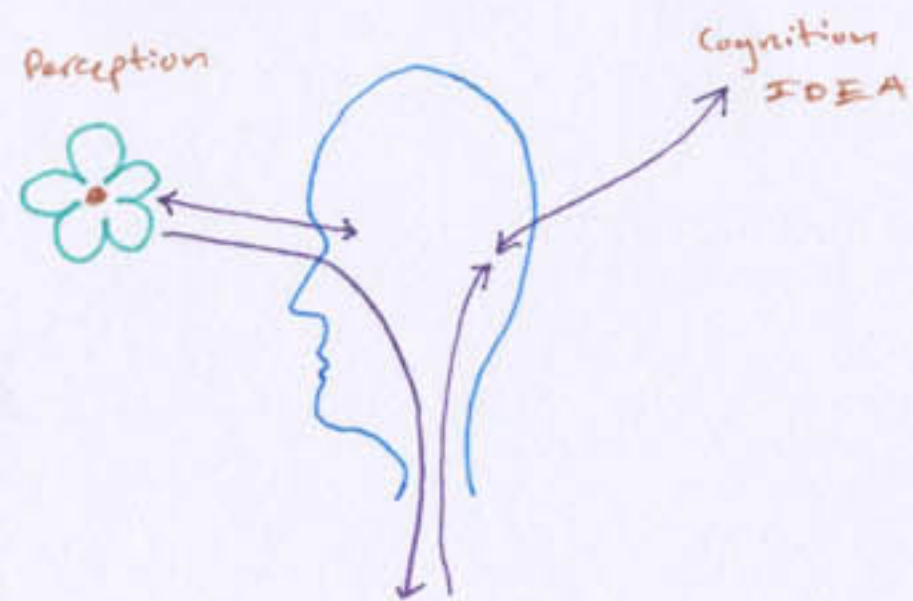
grasses

polarity



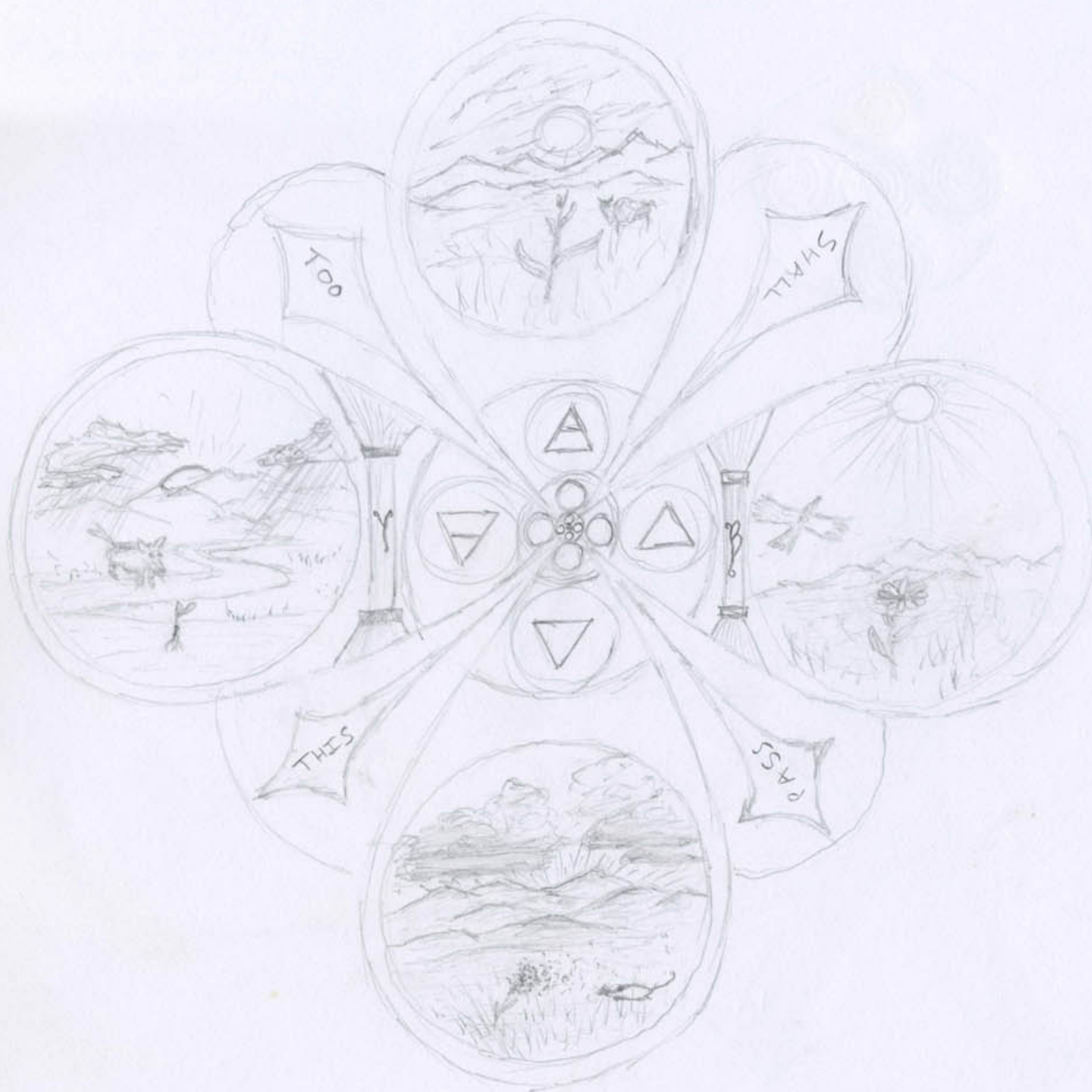






- We must find corroboration of the sense world OUTSIDE the sense world.  
... we must look for the idea + the process.
- We must learn to WILL the image - not the image "out there" but "in here"
- Connect the image to the thing CORRECTLY. From  $\mathcal{D}$  to  $\mathcal{O}$   
Move to the realm of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

Insects - the Elemental Double (Doppelgänger) 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"

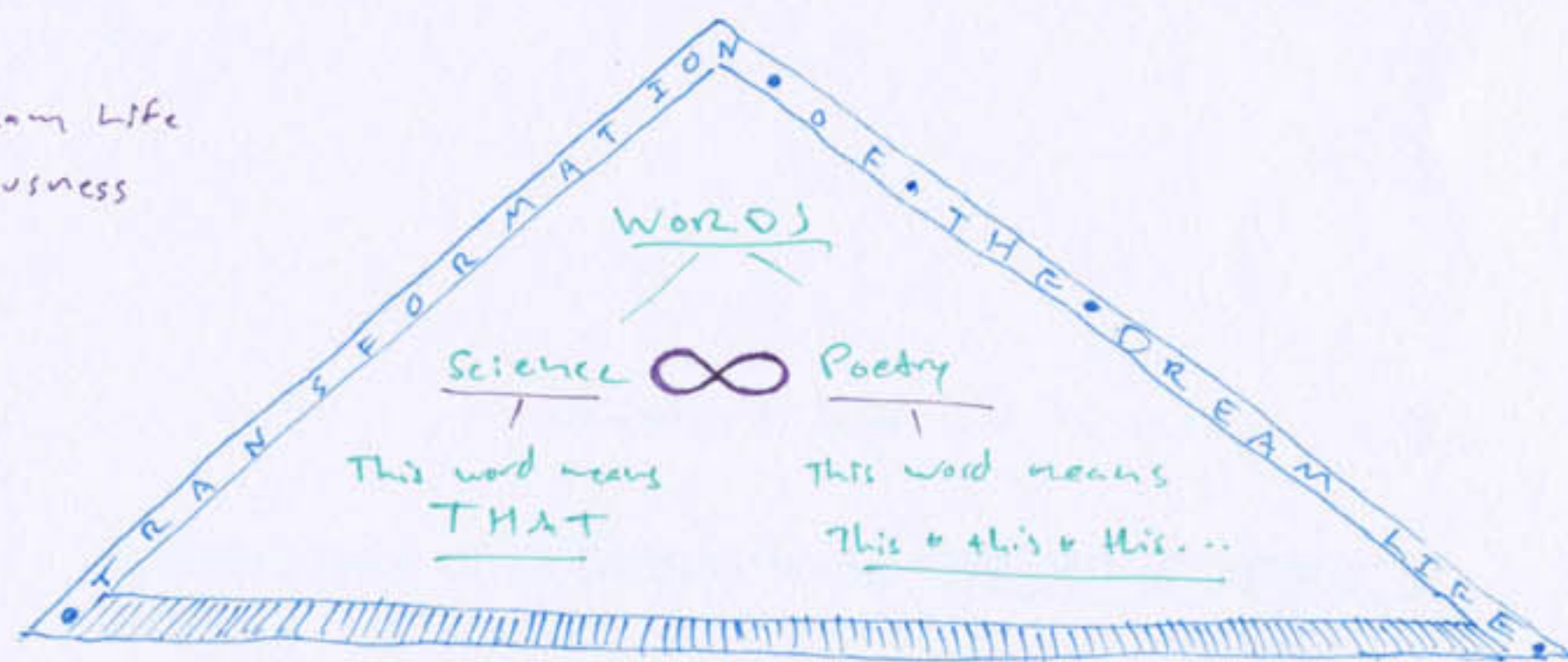
Culture came out of DREAMING.

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.

## Levels of Will

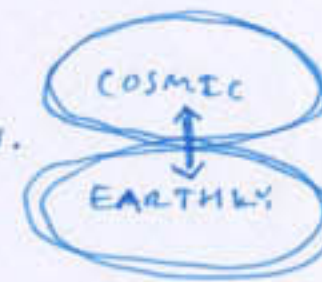
- Self-Pleasure (just for me)
- Pleasure For others (still gives me pleasure)
- Tact / Prudence (Do it like others do it)
- Law / Jurisprudence (Do it like it is right, right?)
- Duty (bottom line is power, but done individually)
- Conscience (the thing just needs to be done ... don't expect any result. 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. — as TO AWAKEN.

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.



Lawful Relationship



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