

Stellar Civilization Education®

Roger Weir

Los Angeles 2002-2003



We love to stare more than to reflect, and to be indolently amus'd at our Leisure, than to commit the smallest Trespass on our Patience by winding a painful, tedious Maze, which would pay us in nothing but Knowledge.

--Benjamin Franklin, 1759

SHARED PRESENCE FOUNDATION®

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Humanities Program

1/02

In this Humanities program the idea is to fill in the gaps and interrelational spaces that have naturally developed in the contemporary world as a residual of increasing specialization. This specialization has taken the predominant form of well-defined subjects and accurately delineated processes. The universal application of the scientific method to entities, and logical analysis to procedure has benefited everyone by presenting reasonably clear pictures of the world. In this act of focusing, however, the background has been eliminated. The inter-connecting tissues of things and their movement and relationality has disappeared: not from reality (as is so ignorantly lamented) but merely from man's microscoped perspective.

This Humanities program restores consciousness of all background, and the requisites of human character commensurate with that restoration.

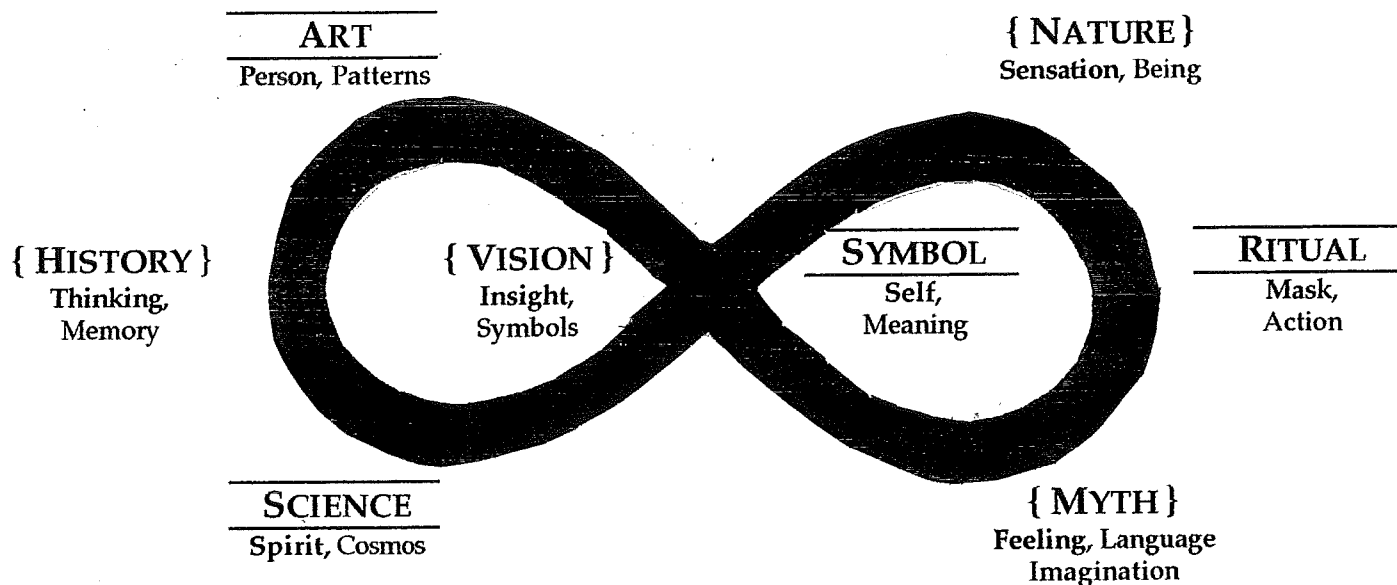
— 1970

— An early form of **Stellar Civilization Education**

Stellar Civilization

an education ecosystem:

Dynamic Structure



"A healthy man, indeed, is the complement of the seasons."

-- Thoreau,
"A Winter Walk"

STAGES

{PROCESSES}

Roger Weir

Roger Weir began his work on the "History of Ideas," or as he calls it, "The Yoga of Civilization," in 1955. Initially, this was independent reading based on Jung's Psychology and Science Fiction. The Unconscious and the Future were seeds of his accomplishments. A.E. van Vogt and his wife Lydia, Theodore Sturgeon, H. L. Gold, Lloyd Currey and Barry and Sally Levin later became close friends in Los Angeles.

Undergraduate work at the University of Wisconsin lasted five years. Mentors were Julius Weinberg-- Logic and Medieval Philosophy, E.F. Kalin--Aesthetics and Existentialism. Willaim Hay-- Greek Philosophy, George L. Mosse-- Twentieth Century Revolutions, William Appleman Williams-- American History, Helen C. White--Metaphysical Poetry, Germain Bree--Modern French Literature, Carl Rogers--Psychology, Alvin Whitley--Modern British and American Poetry, Harlow Shapley--Astronomy, and John A. Armstrong-- Political Science. Philosophy and Political Science were double majors, minor in History. Cooking professionally four years, his last semester he ran Genetics lab experiments for graduates cramming for German exams.

After two years of self-study including Architecture and Chinese culture in San Francisco, he passed the Graduate Record Examination high enough to be awarded the Humanities Prize Teaching Assistantship at San Francisco University, then known as San Francisco State College. As a teaching graduate he created and introduced several courses including "Job and Faust: Two Faces of Evil". "Teilhard de Chardin and Vision", and "Hermetic Renaissance".

In San Francisco, he studied philosophy with the well-known Jacob Needleman in graduate seminars like those on Heidegger's *Being and Time* and on Pythagoras. Professor Needleman, author of a dozen best selling books on philosophy is Mr. Weir's oldest friend, staying with him on occasion in Los Angeles. They share a passion for opening up big questions.

His Humanities Assistantship was to Professor/Rabbi Alvin Fine with seminars on Maimonides and Buber. Rabbi Fine had been retired with a cardiac problem from Temple Emmanuel, largest Synagoge in San Francisco. He was also chair for the city's ecumenical council. A relapse in Rabbi Fine's health led Mr. Weir to assume a burden that included office hours with his old congregation and students, as well as teaching. Many populations showed up. Upon returning Rabbi Fine observed: "You've grown insightful!"

Overall development was under Dr. Kai-yu Hsu, especially Tang Dynasty poetry like Tu Fu and Li Po, and ancient Chinese Philosophy. Mr. Weir studied Chinese language for two years. Dr. Hsu, presented him with a traditional Chinese Scroll degree in his own calligraphy. This degree scroll is a rare instance of a Westerner achieving a Taoist degree for competence in regard to the classic Chinese Mind. Decades later, Taoist Master Ni Hua-Ching remarked: "I didn't know Americans came in this variety."

Mr. Weir taught Humanities at University of California, Berkeley and Chabot College in Hayward. These were the years of campus riots and many schools in

the area were closed, including his Alma Mater. Wheeler Hall burnt down during one night lecture at Berkeley, visible from Dwinell Hall windows.

He stood next to Sessue Hayakawa during the famous incident of pulling the plug on a rabble rouser. While at San Francisco State he received a California Life Teaching Credential, primary through university, as well as a Masters in Humanities. Ph Ds were not then available in interdisciplinary study majors except at Columbia or University of Chicago. All told, Mr. Weir studied four years in graduate school.

By the spring of 1970, he was invited by the Vice-President of instruction of Mount Royal College, Alberta, Canada to design a special curriculum. He designed a 16 course Interdisciplinary Program for a completely new kind of campus and educational pattern. Mount Royal was to be the prototype of 21st century education. The model was an open plan structure, "no walls", architecturally and in terms of curriculum, emphasizing integral learning. The student centered experimental matrix of audio/visual library and support system was distributed throughout a 15 acre plaza plan building.

Mr. Weir worked at this massive challenge for five years designing all 16 courses; running nine of them. The courses he ran were successful in terms of student popularity, faculty approval, administrative judgment and pride from the larger urban community; four distinctive perspectives.

Courses such as "Symbols" were offered in evening duplicate sessions to accommodate the general public. The Symbols course had several hundred participants in one wild offering. "World Mythology," had 115 Blackfoot Indians for lectures among 200+ persons total. This course pioneered higher education cooperation between University and the Indian Friendship Center in the city and the reservation. Mr Weir was instrumental in helping the first Indians in Western Canada to college degrees. After being in business since 1910 Mount Royal College hailed its first Indian grads in 1973-4.

Mr. Weir moved to Los Angeles in 1975. refining by studying Vajarayana with Karma Thinly Rinpoche, currently Master of a Kadampa order of Tibetan Buddhism in London.

He researched for twelve years along side Manly P. Hall. This world famous writer and lecturer of seventy years experience chose Roger Weir as his successor. An untimely death left Mr. Hall's Philosophical Research Society in a complicated court battle and finally in the strange hands of previously distant promoters, who never enjoyed any confidences nor trust--a familiar scenario in aged persons of all ages and in metaphysical societies in our time.

He has a generation long friendship with Stephan A. Hoeller, Bishop of Ecclesia Gnostica well-known Jungian. Dr. Hoeller and Roger often co-lectured in series over a generation of auditors; shared discussions, conversations, elaborate curses for ancient transgressors, brandy breakfasts and Gnostic Halloweens in the Hollywood Style for just as long. Mr. Weir's Transylvannian Grandfather stood him well with the Hungarian Baron.

His close friends Lord and Lady Northampton share his dedication to a new form of education from Castle Ashby and Compton Wynyates in England. Spenny and Pamela have over the years become his closest friends, and patrons in the ancient mode of the Hermetic Tradition. Their dearest strategies are plans that will see much fruition in the Twenty-first Century.

Early 1980 he was lecturing at the Philosophical Research Society, founded 1928, incorporated 1936, and occasionally at the Hollywood Gnostic Society, incorporated 1921. In his opening lectures he announced that he was going to talk until he had given the entire "Chronologica Mystica" in one voice. That is, he planned to tell the History of the Spirit through the ages as envisioned in the Renaissance by Ficino, Trithemius, and John Dee. This is the use of a single voice telling the entire history of a comprehensive wisdom tradition.

In this endeavor he lectured every other day for many years. By Winter 1995, he had used his fabulous gift for "story telling" to give well over 3,000 lectures covering religion, psychology, philosophy, art, history, literature and science in the Chinese, Greek, Roman, Egyptian, Indian, Iranian and Hellenistic cultures. He traced the development of the Hermetic Tradition, the Taoist Tradition and other mystery traditions, including Christianity and Buddhism in their development to the present.

A 70,000 book library has been diligently yet carefully gathered for deep and wide ranging reference. The library is supplemented by research sources at UCLA, USC, Cal Tech, The Huntington, the Getty. Built with funding from his Patron, Laurance S. Rockefeller, who personally funded Roger Weir for ten years, 1985-1995, with Sidney and Roxanne Lanier as special liaisons.

The library / garden was open to students attending his Education Cycle, conducted 10:00 AM to 12:00 Noon every Saturday, in keeping with ancient tradition practiced by Pythagoras in the 5th Century BC, Plotinus in the 3rd Century AD; and Ficino in Renaissance Florence: teaching wisdom in one's home. This operates 1983 on: now a yoga a thousand weeks straight!

The 1996-7, 1998-9 and 200-2001 cycles were offered at the famous Bodhi Tree Bookstore in Los Angeles, where the owners Phil Thompson and Stan Madsen close friends to Roger Weir for twenty-five years, were hosts and participants.

Early in 1996 the entire library and research operations were moved to an obscure canyon in the Santa Monica Mountains above Beverly Hills. Franklin Canyon. On an acre of land, abutting scores of acres of primal Southern California land new directions and dimensions to the work began to unfold; as Vision deepened.

1996-2000 Lord and Lady Northampton (based at Compton Wynyates estate in the Shakespeare country, called "the finest Tudor house in England" by many travel guides.) became patrons of Roger Weir towards the research and writing of a monumental work: *Hermetic Wisdom, from the Paleolithic to the Interstellar*.

In 1997 Roger and Nesa Weir set up the Shared Presence Foundation as a fount for a possible strategic history and visionary future: deep evolution is indeed a cascade of immensity! The Shared Presence Foundation looks into the unknown 21st Century in "pure heart and clear mind and open person": into the coming Cosmos and its great Civilization.

Some of the first works finished were the novel, *Jesus in Alexandria*, a translation of *The Gathas of Zarathushtra*, with the Farsi Poet and Writer, Ms. Homa Garemani, a translation of the *Tao Te Ching* by Lao Tzu, and two science fiction works both as screenplays and novels, *Moonfruit* and *Stellar*. These two works are first and seventh in a series of science fiction works that take the reader through the human exploration of our star system as well as the differential changes evoked by such epochal activity. The seventh and final work, *Stellar*, is

a millennial apocalypse set three hundred years into the future in another star system when man will have begun to intermarry on an interstellar basis. And he has written a satyr play to finish a projected trilogy form of Greek Tragedy on Aeschylus' *Prometheus Bound*, Shakespeare's *The Tempest*, and Shelley's *Prometheus Unbound*. The fourth play is Mr. Weir's *A Midsummer Noon's Vision*. (1983, revised 1997).

Hermetic America, and *Shared Presence* are continuing to be researched and written. Other works awaiting editing are *Aion*, poems 1958-1993, a book on the I Ching, *The Bhagavad Gita, an American Reading*, a book on the Majjhima Nikaya (Middle Length Sayings of the Buddha), a book on *Alchemy as the Synthesizing Core of Jung's Works*, *Hermetic Renaissance*, and its sequel, *The Roots of Hermetic America*, both followed by *Hermetic America* and thus forming a trilogy; a book on the *Talisman Symbols of the Hero in Consciousness*, and a sequel to *Jesus in Alexandria*, a novel, *Mary Magdalene*. Also in progress is *Hermetic Wisdom*, an elephant folio illustrated volume of the origins, history and future of Civilization, "From the Paleolithic to the Interstellar". This massive book is the basis for the television series "The Future and the New Past". Another large work on the Ancient Feminine Wisdom figure, *Anahita*, continuing in a private research manner, not yet to be disclosed.

In 2001 Stan Madson and Phil Thompson of the Bodhi Tree Bookstore offered their planetary website to announce and distribute the first of Roger Weir's books: *Into Our New Aion*, four talks on an emerging new civilization. The audio tapes of the four lectures also were made available. Many other works were to quickly follow.

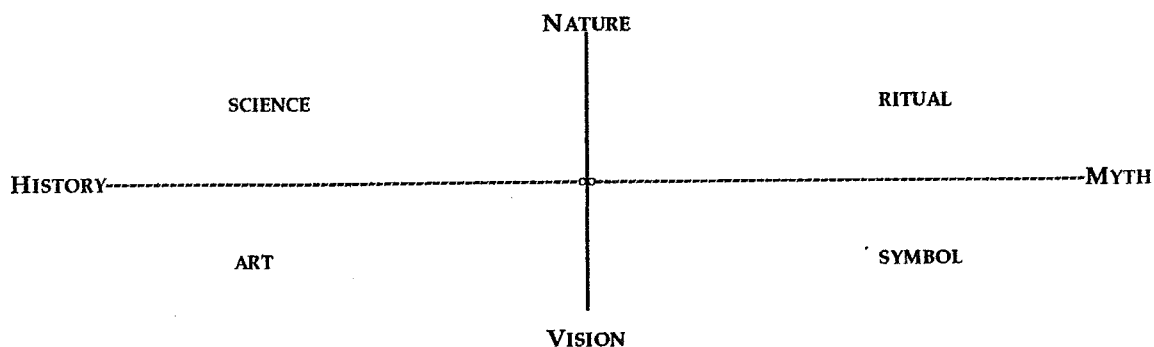
Meditation

No future exists without learning, without real education. "Future" as an existential and personal possibility relies on an extended past, enduring through a present order. Without an extended past, without a present order, no future exists. Even an idea like "The Future" connotes experience and understanding woven into a transmittable continuity, which most certainly is the reality of "education."

Tradition does this education for man on a tribal or family level. Even on a national level, tradition is the way education generally works. Most curricula more or less reflect traditional values pumped into mere production teaching. Schools traditionally are vehicles for social continuity of its traditional values. And put in these words, a certain tautological short circuit becomes apparent at last. Tradition develops itself. Traditional values are self interest justified by characteristic techniques of weaving the extended past into some present order so that a continued future will obtain.

In this ecology of social cycle and educational ceremony, the primary function served is continuity of interpretation. This continuity on a natural level is tradition. Its the mythology, or rather the very context of the mythology by which the meaning of it all is generated. But beyond this is another scale, another level. Beyond tradition, in its mythic re-enforcement, is the conscious level of personality, with its own historic re-enforcement or: re-envolvement. The tradition of the new, the forms of things unknown require freedom: of inquiry and exploration, of variant and improvement.

The Future indeed involves its complementarity: the New Past. **The Future and the New Past** are not derisive fuzzy imaginings polarized by doctrinaire pseudo-histories. The Future and the New Past are paired, parentheses around a present which is capable of being refined to singularity: and distilled so that the singularity can even gift its "place" to the flow: "return" to Tao, and in so doing endow the The Future and the New Past to flow as a continuity: a "Stream of unbounded Consciousness", what the Chinese landscape painters called "Mountains and Streams Without End": the ego-sense of isolation and desperate possessiveness vanishing from its illusionary "world", its dreamed-up and projected context; and transforming into that wonder-filled Cosmos where we love so well and learn so real.



FIRST YEAR

Development (Integration and Realization)

Moby Dick by **Herman Melville**

The Odyssey by **Homer**

The Tale of Genji by **Lady Murasaki Shikibu**

Translated by *Arthur Waley; E. Seidensticker or; R. Tyler*
1926-33, 1 v, 1960; 1976; 2001



These Journeys by Books or "**Text Quests**" are portioned for the annual cycle.

The teacher in teaching opens a channel, like an ion gate on a cellular level.

The teacher maintaining purity of self is only that openness and nothing else in itself in himself; his self is openness focused.

Stellar Civilization

Year Long Readings
First Year

Homer: *The Odyssey*

Richmond Lattimore Translation
Harper & Row (1967, paper reprinting)

Week	Book/Line		Week	Book/Line	
1	I	1	26	XIII	1
2	I	221	27	XIII	184
3	II	1	28	XIV	1
4	II	208	29	XIV	259
5	III	1	30	XV	1
6	III	253	31	XV	282
7	IV	1	32	XVI	1
8	IV	420	33	XVI	240
9	V	1	34	XVII	1
10	V	225	35	XVII	290
12	VI	1	36	XVIII	1
13	VI	145	37	XVIII	206
14	VII	1	38	XIX	1
15	VII	182	39	XIX	308
16	VIII	1	40	XX	1
17	VIII	295	41	XX	197
18	IX	1	42	XXI	1
19	IX	281	43	XXI	203
20	X	1	44	XXII	1
21	X	275	45	XXII	255
22	XI	1	46	XXIII	1
23	XI	321	47	XXIII	181
24	XII	1	48	XXIV	1
25	XII	222	49	XXIV	241

Stellar Civilization

Year Long Readings
First Year

Melville: *Moby Dick*

Norton Critical Edition (1967, paper reprinting)

Week	Chapter	Pages	Week	Chapter	Pages
1	Etymology and Extracts	1-11	25	Jonah Historically Regarded	306-308
2	Loomings	12-16	26	The Fountain	310-314
3	The Spouter Inn	20-32	27	The Trail	314-318
4	Sermon	44-51	28	Fast Fish and Loose-Fish	331-334
5	Biographical Nantucket	56-58; 61-63	29	Ambergris	342-344
6	The Ship	66-67	30	The Castaway	344-347
7	The Prophet	86-88	31	A Squeeze of the Hand	248-350
8	Knights and Squires	102-108	32	The Try-Works	351-355
9	Ahab	108-111	33	The Doubloon	358-363
10	Cetology	116-128	34	Ahab's Leg The Carpenter	385-387; 387-389
11	The Mast-head	135-140	35	Ahab and the Carpenter The Cabin. Ahab and Starbuck	389-392; 392-394
12	The Quarter-Deck.	140-146	36	Queequeg in His Coffin	394-399
13	Moby Dick	155-163	37	The Pacific	399-400
14	The Chart	171-175	38	The Forge	402-405
15	Surmises; The Mat-Maker	182-184; 185-187	39	The Quadrant	411-413
16	The First Lowering	187-195	40	The Candles	413-418
17	The Hyena; Fedallah	195-197; 197-199	41	The Musket	420-423
18	The Spirit-Spout The Line	199-202; 238-241	42	The Deck	431-433
19	Stubb's Supper	247-254	43	The Pequod Meets the Rachel	433-436
20	The Funeral The Sphinx	261-262; 262-264	44	The Cabin The Hat	436-437; 437-441
21	The Monkey-rope	270-273	45	The Pequod Meets the Delight	441-442
22	The Great Heidelberg Tun Cistern and Buckets	286-297; 287-290	46	The Symphony	442-445
23	The Prairie The Nut	291-293; 293-294	47	The Chase-First Day	445-453
24	The Pequod Meets the Virgin	295-304	48	The Chase-Second Day	453-460
			49	The Chase-Third Day	460-469
			50	Epilogue	470

FIRST YEAR, FIRST QUARTER

NATURE

12 WEEKS

Begin reading *Moby Dick* or *The Odyssey* or *The Tale of Genji*

Movement

4 WEEKS

The Portable Thoreau

p. 109-122
127-134, 158-499
573-574, 592-630

by **Henry D. Thoreau**
revised edition by Carl Bode
1964, reprinting

I Ching

p. 262-279
299-320, 329-330
357-35

translated by **Richard Wilhelm**
Princeton University Press
1950, reprinting

Counter Movement

4 WEEKS

The Nature of Space and Time

by **Stephen Hawking** and **Roger Penrose**

Princeton book & video series, 1996

Through A Window

Thrity Years with Chimpanzees

by **Jane Goodall**
1990 paper reprinting

Stand

4 WEEKS

Discovering The Past

by **Mary Leakey**
1990, paper reprinting

The Double Helix

by **James D. Watson**
Norton Critical Edition edited by Gunther S. Stent
1976, reprinting

Interval: 1

1 WEEK

Tao Te Ching

by **Lao Tzu**
translated by Roger Weir
Shared Presence edition, 2001

The Shorter Science & Civilization in China: 1-5

by **Joseph Needham**
abridgement by C.A. Ronan
1978-2001 paper reprinting

Five Phase Energy Cycle, *Tao Tê Jen*

Heaven	0.Mystery	<i>Tao</i> , Undifferentiated, Mysterious, Real
Nature	1.Unity	<i>Tê</i> , Creative Form from Formless Receptivity
Man	2.Complementarity	<i>Jen</i> , Balance, Polarity in Existence, Triads with Ratios
Mind	3.Relationality	<i>I</i> , Images, Ideas, Symbols
Earth	4.Multiplicity	<i>Chi</i> The 10,000 Things, Basic Stuff, Heaven/Earth manifestations

See Tsou Yen, 350-270 BC. *Yin/Yang Chia: Warring States Academy Science and Civilization in China*, vol. 2, Sec. 13;

Fung Yu-Lan vol 1 p. 16 *Lao Tzu, Tao Te Ching*, ch. 42 Suzuki/Carus p. 214.
Chuang Tzu ch. 11, 13 Watson;

Huai-Nan Tzu, Morgan translation, *Tao The Great Luminant*





Roger Weir

Los Angeles, California

Five Phase Energy Cycle

Stellar Civilization

0	1	2	3	∞
Non-egotistical "Selfless" Person Mysterious Person Archetype Deep Self Transcendence	Unity of the Pair Shared Interpersonal Oneness Sacred Marriage	Families Polarities Patterned as Complimentaries with wholeness resonances of related others, shared prayer, hymns	Interfamily Patterns/ Unfolded Resonance Complex Harmonies, Shared meditation, Ritual Integrations	The Entire Communities of any Planet, Wholeness Matrix, Planetary Culture, Shared Science, Art, History

The Teacher in teaching opens a channel.

The Teacher maintaining purity of Self is only that openness and Nothing
Else in itself in himself; His Self is Openness Focused.

Stellar Civilization Education Notes

March 10, 1990

x	x	x
x	o	x
x	x	x

The ancient Chinese village pattern had eight village families clustered around a central well. The nourishing source was *centered*. The process of renewal involved a going to the *center*.

This movement ecology became a paradigm. All directions (4 Cardinal plus 4 intermediate = 8) correlate to a common *center*, which by itself would be uncounted, yet the operator in the Path Integral.

East, South, *Center*, West, North is a natural 5-phase movement cycle based upon the above: center is deep summer in the seasonal cycle of ancient China.

Trigram movement is always rising; same for hexagram.
The *Center* progression of the yang is K'an (*water*).
The *Center* progression of the yin is Li (*fire*)

These two trigrams secretly Exchange so that we now have an inter penetrating single order, rather like a möbius strip: the Prism Differential

Man presents the completions of all three; can be expressed in a summation abstract within this primary movement cycle.

Thus Heaven and Earth, along with Fire and Water, complementarity solvents, make up the Quaternary (Pair of Pairs) around Quintessential Tao.

Earth's stability is 4; Heaven's stability is 5;
Man's stability is 8; but 9 esoterically: symbolized by the magic square with its uncountable "well" center.

FIRST YEAR, SECOND QUARTER

RITUAL

12 WEEKS

Continue reading *Moby Dick* or *The Odyssey* or *The Tale of Genji*

Movement

Black Elk Speaks

by **Black Elk**
as told to John G. Neihardt
1932, paper reprinting

4 WEEKS

Navajo Medicine Man Sandpaintings

by **Gladys Reichard**
1939, 1977 Dover paper reprint

Counter
Movement

The Bacchae

by **Euripides**
translated by Michael Cacoyannis
1982, paper reprinting

4 WEEKS

From Ritual to Romance

by **Jessie L. Weston**
1920 Cambridge, 1957, Anchor reprint, 1997 Dover reprint.

Stand

*The Narrow Road
to the Deep North*

by **Bashō**
translated by Nobuyuki Yuasa 1966

4 WEEKS

Patterns of Culture

by **Ruth Benedict**
1934, Pelican (Penguin) 1946, Mentor 1952, H-M 1989

Interval: 2

Satipatthaña Sutra (Mindfulness Sutra)

in *Majjhima-Nikāya* I.10 (*The Middle-Length Sayings*),
by the **Buddha**
Translated by Ms I.B. Horner, Pali Text Society, 1954,

1 WEEK

The Hero

The Hero has more to do with the field of Vision than with the realm of Myth. The "Myth of the Hero" has a cultural impact, to be sure, and yet deeper than this cultural impact is the meaning of his Quest. This meaning is realized in Symbols. But the hero must explore beyond the symbol indexing of the traditional mythic horizon, beyond the image base that languages of various kinds interiorize as mental space. The hero must go where no man has gone before: into a new vision. His life is thus sparked by consciousness. His consciousness is both a discovery and a disclosure. Nature was the referent for culture; and all Mythologies are "natural." But heroes are limited to traditional nature: they disclose something previously hidden in the Mystery of Nature. And they discover something never known before, since it just now emerges in Vision. The Vision and the Mystery of Nature are complementary: their centers can exchange: So the Hero brings something supernatural back to the culture thru the portal of the Mystery of nature: Magical; and their referent is Symbolic not existential. So, essence rather than existentials structure the Rituals and they become in transform: Ceremonies.

While the Quest is a penultimate characteristic of the Hero the ultimate characteristic is his Personhood, his individuation. The emergence of the Person from the magic of vision is the completion of his endeavor. This Person is in fact a "work" of Art. One's Person is their greatest artistic achievement: and is a stability, just like the Ritual level figure is stabilized by the Mask.

The Symbol is all-important. The object of all integration is to reach meaning. All meaning comes together powerfully at the centers of Symbolic objectivity. Yet this very power is a pressure. It makes the center an explosive Locus. Sacredness is the respect for this mysterious place; Holiness is the reverence for this noumenous power. One must not long remain at the center without a continuous blessing: mortal heroes (Terrestrial Heroes) must Go and Return. Like Bilbo Baggins in Tolkien's *The Hobbit*: "There and Back Again"! Ordinarily we must return out of the noumenous mystery or be caught in the unknowns. Only the Hero can free himself from this and emerge back into the cultural realm breathing some of the discovered freedom of Life Eternal.

Yet, regressive entry into Myth is a great evil. The first casualty is the Person. The whole maturation process is inverted and we have the possibility now of an immature ego, whose empire is regressively faulty and grandiose: "Personal Mythology." This was indeed the Imperium of the Roman Emperors; and the Third Reich of the Nazi dictator Hitler, the Fuehrer; and the Jihad of Osama ben Laden. Then we have the Myth of the State as Ernst Cassirer put it in his *Essay on Man*. Now the Quest leads to Death, not Life. This condition is blindness indeed. Instead of a Person, one becomes a Mythic figure in some demagogue's scenerio, a true believer in his Cause. Hell is now possible. By failure, the Hero can bring death and ignorance, and demonic enslavement.

FIRST YEAR, THIRD QUARTER

MYTH 12 WEEKS

Continue reading *Moby Dick* or *The Odyssey* or *The Tale of Genji*

Movement

Prolegomena to the Study of Greek Religion

by **Jane Ellen Harrison**

1903, 3rd Ed. 1922, 1991 Princeton University Press reprint

4 WEEKS

Inanna: Queen of Heaven and Earth

Her Stories and Hymns from Summer

by **Enheduanna**

Trans. by **Diane Wolkstein** and **Samuel Noah Kramer**

1983, paper

Counter Movement

Zuni Ceremonialism

by **Ruth Bunzel**

1932, 1992 reprinting

4 WEEKS

Sir Gawain and the Green Knight

translated by **Marie Borroff**

1967, Norton, reprinting

Stand

Language and Myth

by **Ernst Cassirer**

1946, 1970 Dover paper

4 WEEKS

Other People's Myths

The Cave of Echoes

by **Wendy Doniger O'Flaherty**

1988, paper reprint

Interval: 3

Sonnets to Orpheus

By **Rainer Maria Rilke**

German text, translation by Ms. M. D. Herter Norton

1987, Norton reprinting

1 WEEK

Myth

Myths give us models for acting out our lives. Ritual comportment that objectifies existence is built up so that its overlays give a particular way of life substance and repeatable purpose to support it. Out of this patterning comes the experience of life: for humans, this complex experience is the Mythic Horizon. This process of world making is demarked by the effective actions that support its continuance. The mythic figure is an ideal of sorts, for types and styles to emulate and encapsulate; or to reject and vitiate. Myths are plotted in time-circles, since the typology and even the plots need always be similar no matter when or where human culture obtains. The wicked stepmother, the wise old man, the beautiful princess, the animal helpers are familiar all over the world.

History gives us ideas for planning out our lives. Rather than being a mere model, history is an image-array integrated by ideas, differentiated by consciousness, and further differentiated by objective persons capable of generating a plan for action which are conscious in their possibility and appreciable in their further development. Acting would be a mere rehearsal towards improving performance in an actual life situation. History relates to personal life styling possibility, while myth relates to traditional story within repeatable cycles of life. History develops a strategy for patterning life, where myth sensitizes us to types of scenarios that will re-occur. To go beyond the scenarios into your own life is the achievement of historical consciousness.

Where myth has ritual substrata, History has a person substrata, historical sequences found themselves on the character of people, their goals, their principles or lack thereof. Myth is collective cultural consensus, sentient for tribal and cultural life; history is personal and differential, conscious for infinite life.

An undeveloped, regressed population which is weak in historical consciousness is fair game, even prey to the demagogue who projects a powerful mythic surrogate. Nazi Germany, Shogunate Japan and Imperial Rome were societies swallowed by mythic demagogues because of weak historical consciousness in the general population. The lessons of History are clear: remember or repeat.

It has long since been time to reshape the human personality to a greater fullness, to its original and rightful spiritual wholeness. Persons must be able to live their lives consciously and not be individually dissolved in antiquated cultural airs. Liberty of purpose must not be limited ever again to the few who control the mythic strings. We must live by the dignity of our spirit and not be seduced by the promised bliss of submergence, however advertised. "Do you know what I'm saying?" I believe that is the traditional phrase.

The human personality is spiritual. It is free, free from form—any form, all forms, mysterious, protean, unbound. Its health is not in imitation, however perfect, sweet, brilliant or traditional, of any model. They guide initially, not eternally.

The shape of the human personality is therefore not a form, but a presence-conscious in thought and feeling-abiding. So it is rather a focus of meaning of developmental forces; a barycenter of psychic energy.

The archetype of this new generative "shape" is the spiraling spirit. Visualized most commonly now, but still profoundly new, as the whirling galaxy, the Milky Way visualized whole. But this archetype must remain in the background where it belongs. As a context over all it is a health bestowing symbol of the Self, it belongs to the Self.

It does not belong in the Ego, in the Cultural Personae. That individuality needs be expressed so that the types & images shine through, rather than veil. For veils have the earned reputation of thickening; and embalming. The Ego must not be opaque to those symbolic energies and meanings. But still, proportionate to the Real, the Archetypal Symbol of Self is a true integral, and center of life; yet, not the spiritual protagonist of that life itself. That protagonist is a visionary narrator, not a role in some standard story, much less a part in someone else's inculcation.

So we need a new culture. A culture which is in keeping with this newly focusing set of personae. A feeling-toned set of models whose set sequences the mythic horizon whose integration can be that of our new archetype: the Spiraling Spirit. This is the new Planetary Culture. Our planet, Terra (or Earth), part of a family of planets around our star. This is the Planetary Culture in its truest dimension. Our Planet as one beautifully suspended among a Family of related Planets.

Yet we cannot be left on the mythic horizon; not even on this scale. There must be a compensating History to balance feeling with thought. The thinking-toned structure that balances, matures a whole mythology is the civilization. So to balance a Planetary Culture we need a Stellar Civilization. At least for now we really do need the idea of a Stellar Civilization. In fact, the new mythology is already building and seeding that very thing. The science fiction writer is a mythographer for our time.

But the Stellar Civilization cannot be a product of the mythographer: only a comparative Planetary Culture is in his horizon. Beyond this is our developing science fiction vision for the Interstellar adventures hardly imaginable. There, the true spiraling spirit courses freely, and, as it does so, generates the actual cosmos.

"It is impossible to define a myth, but it is cowardly not to try. For me, the best way to not-define a myth is to look at it in action, which is what I have tried to do throughout this book: to see what myth does, rather than what myth is. It seems to me that by the time you've defined your terms in an argument, you've lost interest in the problem."

--Wendy Doniger, *Other Peoples Myths*, p. 25



FIRST YEAR, FORTH QUARTER

SYMBOL 12 WEEKS

Continue reading *Moby Dick* or *The Odyssey* or *The Tale of Genji*

Movement *To the Lighthouse*

by *Virginia Woolf*
1927, paper reprinting

4 WEEKS

As I Lay Dying

by *William Faulkner*
1930, paper reprinting

Counter Movement *Mind: An Essay on Human Feeling*
Volume I (of a trilogy)

by *Susanne K. Langer*
1967, paper reprinting

4 WEEKS

The Journey to the West (Hsi-yu Chi)

By *Wu Ch'êng-ên*
trans. A.C. Yu (vol. 1 of 4 only) 1977, 1990 paper reprinting

Stand *A Vision*

by *W.B. Yeats*
1938, 1956 reissue with author's final revisions

4 WEEKS

Timaeus

by *Plato*
translated by Desmond Lee
1965, revised 1977, paper reprinting

Interval: 4 *Book of Job* (Illustrations)

By *William Blake*
1825, Notes by S. Foster Damon, 1966 paper reprinting

1 WEEK

Recommended

Job, a Masque for Dancing

Ten Blake Songs: for Voice and Oboe

Ralph Vaughn Williams

1927-1930 (EMI Classics CD, 1992); 1957 (Meridian CD, 1988)

Symbols

Symbols are the integral culmination of nature, brought into a focus at the axial center of the human psyche. Symbols do not represent something else or anything else. They present themselves. The focused meaning which they are index ideas and images and action vectors.

The Self Symbol is The Archetypal Symbol. On this scale of comprehensiveness there is only one symbol, one Self. Each has one and the one is one of the One, the many which are yet one, as Plotinus would recommend.

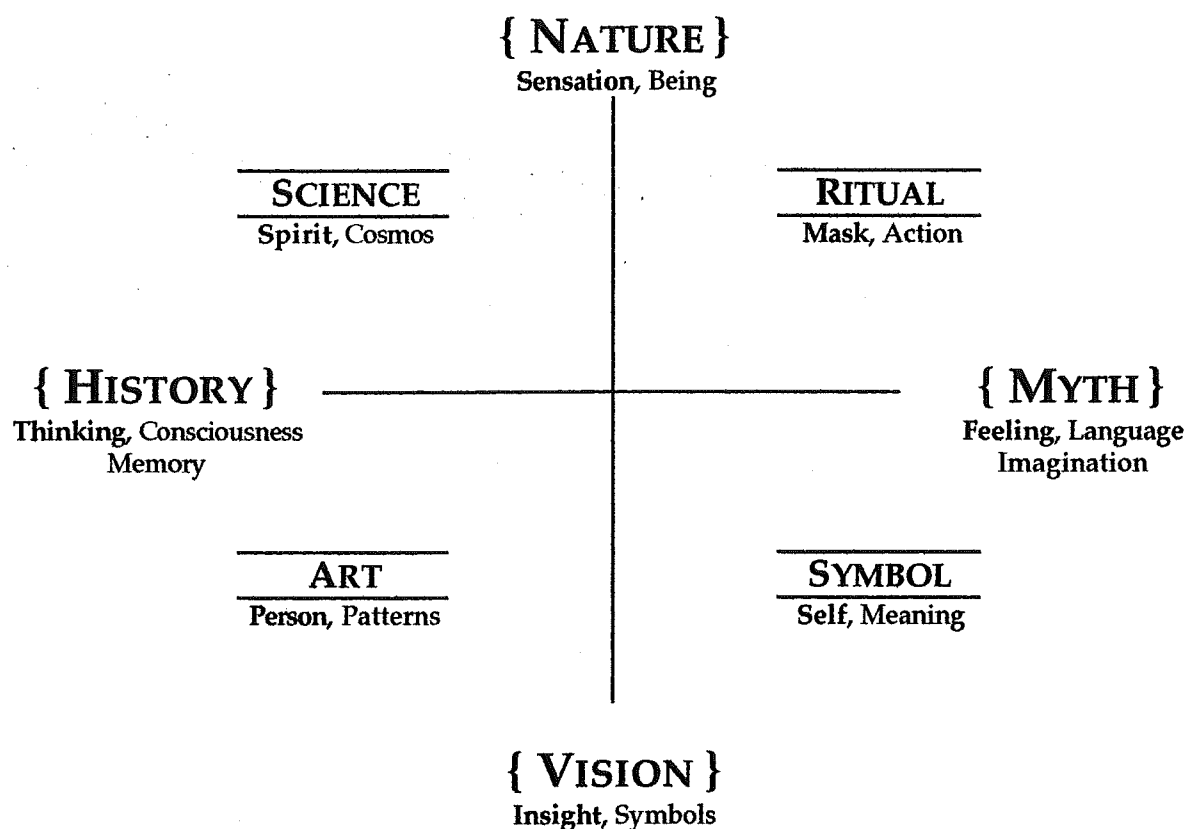
The "stuff" of a symbol, its content, is meaning. A symbol is made up of pure meaning. This meaning has been generated in language from an image base in the mythic horizon. So the meaningfulness of a symbol is tied into an integrated image base. Thus, symbols control images; the self-symbol controls, orders all images, every image base. Notice that meaning now exists in the images controlled symbolically, no longer mythically as before. The point or purpose of the symbolic meaning exceeds and orders the feeling toned meaning generated by the Mythos. The point of a story now controls how it is told.

Integration has brought juxtaposition, relation, ratios, and gestalts into form within the symbolic vision matrix. Here is the birth, the generation, the poiesis of ideas. Ideas are seeded in the Symbolic. Ideas and images mix and match in Symbols. Meaning is presented in the symbol by scaling the image relationship in proportions, like a talisman. But also we find the sealing of an idea, which can be used in compression, like an amulet.

Amulets contain meaning safely integral, hidden within, talismans project meaning, securely related by a transform, without. An equation protects meaning by an idea of equivalence and balance; a spectrographic array projects meaning possibility. These are both objective-symbol based functions.

Attaining symbolic realization is the culmination of the natural ecology. Nature, Ritual, Myth, Symbol this is the first in two quaternary structures in the Real. Body, Action, Language, Meaning—this is a natural quaternary of wholeness leading from without to an internal focus within. This is the ecology of making by Realization: The Self.

Ritual is a prototype of the Symbol. The Mask is a mark up towards the Self. Between them is the mythic horizon of Language, this transformational medium of meaning. The integral symbol is dynamically present, it seeks to differentiate, this movement is consciousness, is thought.



STAGES

Personality Function Types

{PROCESSES}

Acceptance

The last stage of integration is surrender. The releasing of resistance-to-complete effects the completion. That space of focus, created by our bringing-together or even throwing together (Symbolon) is openness itself. This openness is a threshold within our presence (Presence). But no movement on our part beyond "no longer moving." will do, now. The "no-movement" is the "surrender." Giving up the getting-further.

Integration is the primal cycle of nature brought to a focus within: the unmoved center. The cycle of nature, the Year of Four Seasons as a mandala of life-wholeness, finds its human parallel in a cultural cycle: the Annual Year of Ritual.

Ritual Comportment follows an annual cycle so that we experience (if we can do so) a "wheel within a wheel" sense of completedness. But completedness is shy of Completeness, of the Completion. This culmination is transcendent to nature. It transcends nature, largely through the vehicle of language; especially the story or tale (myth). The Mythic Horizon is speech. Speech is a transformational medium that blossoms from Ritual comportment and imbues that activity with meaning; like stem swelling to bud. That bud opens to the Symbol (Flower). To savor the fragrance of this interior Lotus (or Rose) we must surrender. We can nourish the bud; but to complete the bloom we must accept the "surrender" which is the gift of the flower's reality (symbolized properly as its perfume).

The interior space of the Self can be experienced, ultimately, in the quiet acceptance of release to its Presence. This traditionally is called love.

The conscious experience of love is called wisdom in human form (Homo Sapiens).

The teacher's open self receives that energy of dedication.

Being openness, the teacher's self is nothing in that "it" could hold on to that energy of dedication; yet being focused openness the teacher's no-self returns that energy as his focused no-self radiance back to the student.

The student receives, is redeemed, by that radiant energy of the teacher's no-self; indeed it is his own energy reformed as the focused openness of the teacher.

Absorbing Experience

The Mythic Horizon is concerned with absorbing experience. This absorption is done through activities and then images associated with those activities. For instance, a primal activity in the Mythic Horizon is Ritual Dance. The dance, especially its "steps," its movement articulations, is one of the basic ritual comportments. Adjoining the dance movements in close associative relations are costume, makeup and ceremonial implements. The dance is the ritual *per se*, while the costumes etc. pertain to ceremony (the ceremonial images). Dance denotes Ritual, costume connotes ceremony, would be a short form conception.

Absorbing experience in the mythic horizon has a ritual and a ceremonial aspect (both carried over from the Ritual or Mask level). But the mythic Horizon also adds language. So that singing, or chanting completes the raising of Ritual to Myth. Silent dancing even with costumes would be Ritual. Or, where the language is mere rote, not understood in any feeling-toned way, this could be said to show a regression from the mythic horizon back to the Ritual level. Such chants without meaning, or to be more exact, without knowing the meaning, indicates magic "spells" that are formulated (like Abracadabra) and being uttered on a regressed Ritual level. Ritual Magic is therefore a regression *par excellence*, not Magic at all, having no radiance of symbolic consciousness, merely an imploded "light."

In that radiant receiving, at the same instant as giving energy of dedication, the student *experiences* the transformation of focused openness in himself.

For, the focused openness absorbs all illusion; and the radiance enlightens all ignorance.

The teacher and student are consonant in a Shared Presence.

Now, together, they constitute the archetype of wisdom education (teaching-learning in consonance).

This constitutes the Kingdom of God, the Body of Truth, the *Dharmakaya* unseen by the profane.

SECOND YEAR

Pattern (Differentiation and Recognition)

"Text Quests": year-long reading

The Canterbury Tales by Chaucer

The Lord of the Rings by J.R.R. Tolkien

The Aeneid by Virgil

Recommended Texts

The Aeneid

by **Virgil**

translation by Rolfe Humphries; or Allen Mandelbaum
1951, paper reprints; 1981, paper reprints

The Canterbury Tales

by **Chaucer**

Oxford Worlds's Classics
translated into modern English verse by David Wright
1985, paper reprints

The student gives dedication, a steadfast application of effort to learn.

That dedication flows along the open channel towards the teacher.

Stellar Civilization

Year Long Readings
Second Year

Virgil: *The Aeneid*

Humphries or Mandelbaum
Translation
Indiana University or University of
California Press, paper editions

Week	Pages
1	M. lines il-i251 or H. 3-10 24 M. vii355-vii658 or H. 187-194
2	M. lines i252-i619 or H. 11-18 25 M. vii659-vii956 or H. 195-202
3	M. lines i621-i916 or H. 19-26 26 M. vii957-viii138 or H. 203-210
4	M. line i917-ii129 or H. 27-34 27 M. viii139 or H. 211-218
5	M. lines ii130-ii426 or H. 35-42 28 M. viii437-viii724 or H. 219-226
6	M. lines ii427-ii726 or H. 43-50 29 M. viii725-ix54 or H. 227-234
7	M. lines ii727-ii1061 or H. 51-58 30 M. ix55-ix361 or H. 235-242
8	M. lines ii1062-iii209 or H. 59-66 31 M. ix362-ix668 or H. 243-250
9	M. lines iii210-iii505 or H. 67-74 32 M. ix669-ix977 or H. 251-258

10	M. lines iii506-iii814 or H. 75-82 33 M. ix978-x123 or H. 259-266
11	M. lines iii815-iv141 or H. 83-90 34 M. x124-x420 or H. 267-274
12	M. lines iv142-iv452 or H. 91-98 35 M. x421-x712 or H. 275-282
13	M. lines iv453-iv751 or H. 99-106 36 M. x713-x1000 or H. 283-290
14	M. lines iv752-v60 or H. 107-114 37 M. x1001-x1248 or H. 291-298
15	M. lines v61-v375 or H. 115-122 38 M. xil-xi265 or H. 299-306
16	M. lines v376-v714 or H. 123-130 39 M. xi266-xi545 or H. 307-314
17	M. lines v715-v1035 or H. 131-138 40 M. xi546-xi808 or H. 315-322
18	M. lines v1034-vi130 or H. 139-146 41 M. xi809-xi1124 or H. 323-330
19	M. lines vi131-vi430 or H. 147-154 42 M. xi1125-xii116 or H. 331-338
20	M. lines vi431-vi721 or H. 155-162 43 M. xii117-xii410 or H. 339-346
21	M. lines vi722-vi1035 or H. 163-170 44 M. xii411-xii703 or H. 347-354
22	M. lines vi1036-vii59 or H. 171-178 45 M. xii704-xii990 or H. 355-362
23	M. lines vii60-vii354 or H. 179-186 46 M. xii991-xii1271 or H. 363-370

Differential Consciousness

Second Year

Chaucer: Canterbury Tales

Norton Critical Edition (1989, paper reprinting)

Week	Pages		
1	235; 256-257; xii-xvii	25	118-122
2	3-7	26	123-127
3	8-12	27	128-132
4	13-17	28	133-137
5	18-22	29	138-142
6	23-27	30	143-147
7	28-32	31	148-152
8	33-37	32	153-157
9	38-42	33	158-163
10	43-47	34	163-167
11	48-52	35	168-172
12	53-57	36	173-177
13	58-62	37	178-182
14	63-67	38	183-187
15	68-72	39	188-192
16	73-77	40	193-197
17	78-82	41	198-202
18	83-87	42	203-207
19	88-92	43	208-212
20	93-97	44	213-217
21	98-102	45	218-222
22	103-107	46	223-227
23	108-112	47	228-231
24	113-117	48-52	Selected Criticism

SECOND YEAR, FIRST QUARTER

Vision

12 Weeks

Begin reading in **Chaucer, Tolkien or Virgil**

Movement

Poimander

of *Hermes Trismegistus*

Hermetica, vol. 1 ed. by W. Scott, 1924, 1994 paper reprint

4 WEEKS

The Complete Works of Chuang Tzu

by *Chuang Tzu*

translated by Burton Watson
1968, 1975, paper reprint

**Counter
Movement**

The Art of Memory

by *Frances A. Yates*

1964, University of Chicago Press, paper reprint

4 WEEKS

The Flowing Light of the Godhead

by *Mechthild of Magdeburg*

Cassics of Western Spirituality
1998, paper reprinting

Stand

Prometheus Unbound

in *Shelley Poetry and Prose*

Norton Critical Edition, ed. D. H. Reiman and S. B. Powers

1977, paper reprint

4 WEEKS

The Tempest

by *William Shakespeare*

edited by John F. Andrews
1994, Everyman Paper reprint

Interval: 5

Mirroring Flames

by Maulavi-Maulana Jalal al-Din *Rumi*

translated by Roger Weir and Homa Garemani
2001

1 WEEK

Vision as Consciousness

In volume 13 of the collected works of Carl Jung (1967), the first of five sections is a translation of Jung's commentary on *The Secret of the Golden Flower*. The given translation completes a cycle of additions and retranslations which had begun in 1929.

Of particular initial interest to us is a phrase of Jung's which appears in his forward to the second German edition, written in Zurich, 1938. The old doctor was recalling Richard Wilhelm and the effect his Taoist works had upon him, and he writes:

They not only lay far beyond everything known to "academic" psychology, but they also overstepped the bounds of any medical, purely personal psychology. (9.3).

The great realization was that medicine in the modern European mode was based on the limited personal shape of the individual. Methods and categories of diagnosis and therapy were directed to the person conceived in the restricted fashion of the time. From this limitation, more apparent (and convenient) than actual, came the certainty of scientific objectivity. Also came the misunderstanding of the real person whose actuality extends in prolific amplification beyond this limit: so much beyond, that a cliché phrase is recorded from the millions who have experienced the larger dimension: the old "person" was "just a shell."

Now for us, in this education pattern, the essential lesson is that the person is important. And in this we agree with Jung's emphasis overall to stress consciousness and the flowering and fruiting process which he styled "individuation." Yet a simple, grand, strategic distinction must be made; and we make it as the best statement of our essential lesson: while the person is the "fruit" in the metaphor, the Self is the flower.

We cannot know the Person until we know the Self. The adventure of Person making is a sequel, organic enough as we shall see, yet a sequel nevertheless to the more primal adventure of Self discovery. To confuse the two, blurring this distinction which is so basic, leads to inflation of the ego and all attendant ills; or, it regresses in deflation to stereotypes.

The interface between the Self and the Person is a process realm traditionally known as Vision. Vision is the transformational medium between the inner symbolic forms and the outer personal forms. As the Self is in focus so then the person is clearly formed. Or, if the flower matures you have fruit, flowers that simply fade away were incapable of being human! These are the stereotype fodder or victims of the inflated.

We are considering Vision as a transformation medium. In any concern with understanding form, we make a symbolic shape, for example, the Mandala, the symbolic wheel. What is captured in this focus are all the elements and relations that go to create the centering synthesis. Here the initial amulet function of the symbol comes in to play, this is to protect meaning by sealing it safely in form.

The Mandala is at first an amulet, encasing in presented patterning the full meaning structure that developed during its life career from the natural base. From Nature to Symbol and all in between, the Self can be presented now to consciousness as a Mandala.

Jung's first Mandala was drawn in 1916. A good color reproduction of this 1916 work appears as the frontispiece to volume 9, Part 1 of his collected works, *The Archetypes and the Collective Unconsciousness* (1959) and a later more powerful Mandala of Jung's is included in *Memories, Dreams, Reflections* (1961) as Plate XI. That work also appears as an illustration in *Alchemical Studies*, Plate A3. Originally the second Mandala was in Jung's *Red Book* as yet (1989) unpublished. Again, this second Mandala of Jung's appears as Plate 3 in *Secret of The Golden Flower* (1930), etc. All four of these works are of special interest in understanding Jung's own Self and Personality.

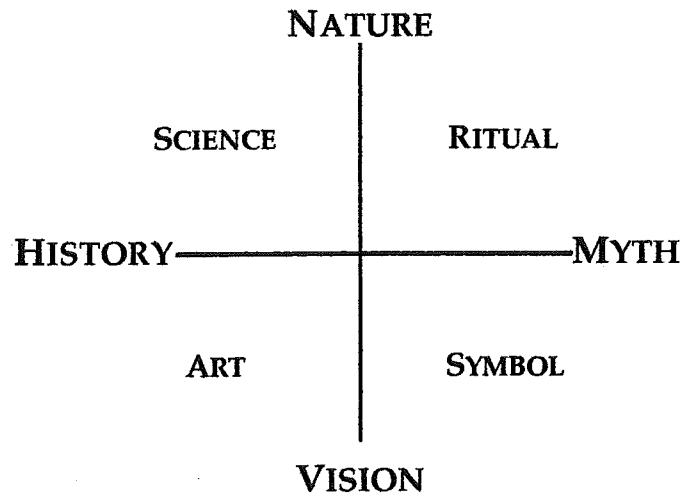
Vision as a transformation medium is directly related to Nature (a transformation medium in itself in its Mystery). They are, in fact, together, continuity. But this is a continuum with a "twist," as it were, a Mobius strip configuration, when seen abstracted: an infinity sign, a Hermetic symbol of transformation in ancient and accepted tradition. The two, Vision and Nature, are complementarities, the one subconscious, hidden or occult when the other is visible, conscious. Thus Vision is by process structure always "occult" in Nature.

Nature is occult in Vision. The regressive ego, divorced from nature, mistakes Ritual for the Natural horizon. And from the chimera "Ritual Vision", or, as it is labled as in the Renaissance Magus Henry Cornelius Agrippa (et al): "Natural Magic" is proclaimed to be the effective universal power. But True Nature Vision is Science, not only in the modern era: see Plotinus, *Ennead* IV.

Vision is the transformation medium, commonly referred to as "psychic energy" by many of our contemporaries. Energy it is, but now expressive of an Art (especially a "Refining Art") and a Science (most especially of a Future Science) having to do with consciousness rather than "psychic" modes. Art & Science are distinct from Existence and Mind, and constellate another paired "focus": actually paired crystal Jewels, gestalt Prisms: able to disclose the spectrums of Personal & Cosmic consciousness: **Lumen de Lumen**. In proportion to these differential orders, the Self then seems in synch with its "hidden" natural complement: The Mystery of Nature (**Mysterium Magnum**): **Lumen Naturae**. In this expressive mode an amulet becomes a talisman, radiating out the collected energy as "light" as the Traditional word has it: "Fiat Lux." This Light is indeed the Life of men.

Nature is a first world, Culture a second with Ritual and Myth, and the Self or "Soul" in Symbol Mind is a third. The Person would be a "fourth" "world", that of Art. Yet objectivity would be mis-counted here, since nature as a transformation medium is not a stable "world": Nature is a Mystery Realm of hidden change. Body, Mind & Spirit constitute "thrice greatest" stable worlds, with Spirit a fermented wine, and Cosmos (a once & future 4th!) a distilled fire.

For now we might focus on this Octave Mandala:



Four cardinal designations, Ritual, Symbol, Art, Science, form a square of objectivity, while the complete process mediums form a paired square: Nature, Myth, Vision, History. Together the symmetry gives us a set: Refining Learning.



But in the whole ecology, taking the steps Nature, Ritual, Myth, Symbol moving clockwise we can observe Vision as the "quintessence." This is a Fifth Essence, in the Hermetic Tradition. Or in the Taoist Tradition as the five-phase (pentatonic music) energy cycle (*Tao Te Ching*, 42) records it. Science, History and Art which expand the expressive form of Person to Civilization Thus, Vision is a bridge between two great orders of our experience. As Nature, eventually seen, is also a great bridge between "heaven" and "earth," between "above" and "below."

With Vision invisible conscious ordering prised thru the Symbol Mind begins to complement Nature as the emergent field for the working basis (existential action) of life. Karma as a limiting law yields to the Tapas of Conscious Love.

Vision unpolarizes the world in terms of man's learning powers.

SECOND YEAR, SECOND QUARTER

ART 12 WEEKS

Continue reading in **Chaucer, Tolkien, or Virgil**

Movement

Concerning the Spiritual in Art

by *Wassily Kandinsky*
1912, 1980 Dover, paper reprint

4 WEEKS

Georgia O'Keeffe

Overseen by the artist herself
1976, 1977, 1983, 1988 cloth reprints, paper reprints

**Counter
Movement**

Henry Moore, A study of his life and work

by *Herbert Read*
1966, Praeger World of Art Profile, paper reprint

4 WEEKS

Frank Lloyd Wright: Writing and Building

by *Frank Lloyd Wright*
selected by *Edgar Kaufmann and B. Raeburn*
1960, paper reprint

Stand

Ch'i' Pai Shih

Compiled by *Ho Kung-Shang*
1972

4 WEEKS

On the Aesthetic Education of Man

In a series of letters

by *Friedrich Schiller*
ed. by *E.M. Wilkinson and L.A. Willoughby*
1793-5, 1801, 1813, 1844, 1875, 1967, 1982, 1989, Oxford reprint

Interval: 6

The Poems of Emily Dickinson

by *Emily Dickinson*
Reading Edition ed. by *R.W. Franklin*(1- vol) Harvard, 1999

1 WEEK

Sacred Architecture and "The Holy"

The idea of a sacred space belongs to Symbolic and Ritual alignment. The idea of a Sanctuary is a cognition of integrated_meaning (value, purpose); its form is "The Holy" space, which is bounded by Sacred Form: an Architecture.

Meaning generates out of feeling. Meaning begins with Ritual Action, extends through Mythic Language and is cinched into integral alignment by Symbol Thought. A primal example is the mask. The Mask is a symbol of feeling toned facial imagery used in selected movements. Such is an ecology: the cycle of Nature, Ritual, Myth, Symbol: the pattern of Integration, capable of Realization.

Ceremony performed in such a "temple", on the ritual level, with Symbols indexing the mythic image base, joins in concert with rhythmic action energy (dance) usually. This ritual dance comportment is a participation with Nature. And with the Mystery of Nature emerges in its action into existence, establishing the beginnings of experience (Myth-Language); but when corresponded integrally with the Symbols, it gives shape to experience, feeling and language with objectivity on both sides: Ritual (Existential) & Symbol (Mental).

The Temple as a place (the Altar) for any and all such ceremonies, is an achievement of symbolic integration. The difference between Ritual and Symbol is major: the watershed between them is the development of Language (Myth).

Sacred Architecture symbolizes a completed mythology in its integrating cycle of full development, like the Pyramid of Unas. This Old Kingdom pyramid houses the hieroglyphic text of rebirth along the interior halls and spaces of its structure. The journey of this hieroglyphic text leads to the sarcophagus. Archaically similar, the Paleolithic cave of Lascaux, with its pictorial series leading to the Mystery Center of plunging into an abyss of death (bungee style only, with restraining braided rope to break the fall just short of the unseen bottom). Or, again, Chartres Cathedral with its sculptural language radiant along the structural elements, and harmonically clustered in arches at the great portals.

These as so many other examples indicate that symbols integrate the meaningful language and feeling-toned images. All this is generated by the way we interiorize the mythic horizon and align our thinking objectively with our life actions and their ceremonies.

HISTORY

12 WEEKS

Continue reading in **Chaucer, Tolkien, or Virgil**

Movement

The Peloponesian War

by **Thucydides**

Norton Critical Edition translated by Walter Blanco
1998, paper reprint

4 WEEKS

The Annals

by **Tacitus**

translated by Michael Grant
1956 (1959 revised), paper reprint

Counter Movement

Autobiography

by **Benjamin Franklin**

Norton Critical Edition ed, by P.M. Zall and J.A. Leo Lemay
1757, 1986, paper reprint

4 WEEKS

The Human Condition

A Study of the Central Dilemmas Facing Modern Man

by **Hannah Arendt**
1958, paper reprint

Stand

The Civilization of the Renaissance in Italy

by **Jacob Burckhardt**
1860, 1960, paper reprint

4 WEEKS

Lectures on the Philosophy of World History: Introduction

by **G.W.F. Hegel**
translated by H.B. Nisbet
1975, 1980 paper reprint

Interval: 7

The Bhagavad Gita

from the *Mahabharata* of **Vyasa**

1948, reprint, Text, Translation, Notes by S. Radhakrishnan

1 WEEK

Thucydides: *History of the Peloponnesian War*

(Penguin Classics Edition page numbers)

Book One:	Chapter One	The Importance of the War (13–25) (Read another segment of <i>Benjamin Franklin's Autobiography</i>)
	Chapter Seven	The Beginnings of Athenian Power (62–66) (Read another segment of <i>Benjamin Franklin's Autobiography</i>)
	Chapter Eight	The Growth of the Athenian Empire (67–76) (Read another segment of <i>Benjamin Franklin's Autobiography</i>)
	Chapter Ten	Interval Before the War (82–90) (Read another segment of <i>Benjamin Franklin's Autobiography</i>)
	Chapter Eleven	Spartan Ultimatum and Pericles' Reply (91–96) (Read another segment of <i>Benjamin Franklin's Autobiography</i>)
Book Two:	Chapter One,	Allies on Each Side (97–102) (Read another segment of <i>Benjamin Franklin's Autobiography</i>)
	Chapter Four	Pericles' ' Funeral Speech (115–123) (Read another segment of <i>Benjamin Franklin's Autobiography</i>)
	Chapter Five	The Plague and Its Effects (123–129) (Read another segment of <i>Benjamin Franklin's Autobiography</i>)
	Chapter Six	Justification for the Policy of Pericles (129–135) (Read another segment of <i>Benjamin Franklin's Autobiography</i>)
Book Three	Chapter Eight	Purification of Delos (Sixth Year of War) (221–229) (Read another segment of <i>Benjamin Franklin's Autobiography</i>)
Book Four	Chapter One	Athenian Success at Pylos. Sparta's Offer of Peace Refused (230–242) (Read another segment of <i>Benjamin Franklin's Autobiography</i>)
	Chapter Nine	Armistice, Brasidas Disregards It (296–301) (Read another segment of <i>Benjamin Franklin's Autobiography</i>)
Book Five	Chapter One	Battle of Amphipolis Deaths of Cleon and Brasidas (309–316) (Read another segment of <i>Benjamin Franklin's Autobiography</i>)
	Chapter Three	The Eleventh Year of the War (323–333) (Read another segment of <i>Benjamin Franklin's Autobiography</i>)
	Chapter Seven	Sixteenth Year of The War. Melian Debate (358–366) (Read another segment of <i>Benjamin Franklin's Autobiography</i>)
Book Six	Chapter One	Athenian Ambitions in Sicily (367–371) (Read another segment of <i>Benjamin Franklin's Autobiography</i>)
	Chapter Three	The Debate at Syracuse (387–393) (Read another segment of <i>Benjamin Franklin's Autobiography</i>)
	Chapter Five	Recall of Alcibiades (399–405) (Read another segment of <i>Benjamin Franklin's Autobiography</i>)
Book Seven	Chapter Six	Preparation for the Final Battle At Sea. Decisive Victory of the Syracusans (469–478) (Read another segment of <i>Benjamin Franklin's Autobiography</i>)
	Chapter Seven	Total Destruction of the Athenian Expedition (478–488) (Read another segment of <i>Benjamin Franklin's Autobiography</i>)
Book Eight	Chapter One	Alarm at Athens. Beginning of Persian Intervention (489–496) (Read another segment of <i>Benjamin Franklin's Autobiography</i>)
	Chapter Two	Revolt Spreads (496–504) (Read another segment of <i>Benjamin Franklin's Autobiography</i>)
	Chapter Four	Intrigues of Alcibiades Twentieth Year of War (512–522) (Read another segment of <i>Benjamin Franklin's Autobiography</i>)
	Chapter Five	Oligarchical <i>Coup d'Etat</i> in Athens (522–533) (Read another segment of <i>Benjamin Franklin's Autobiography</i>)
	Chapter Seven	Party Strife In Athens, Deposition of The Four Hundred (539–547) (Read another segment of <i>Benjamin Franklin's Autobiography</i>)

Tacitus: *The Annals*

Penguin Classics Edition page numbers

The Setting of the Story (21–28)
Flavian Caution (81–87)
Otho's Suicide (109–114)
Vespasian Emperor (125–133)
A World Convulsed (167–174)
The March on Rome (175–200)
A Divided Senate (203–210)
Civilis Revolts (211–22)
The New Year, A.D. 70 (230–241)
Signs and Wonders (263–267)
The Jews (271–279)
The Collapse of Civilis (280–287)

Burkhardt: *The Civilization of the Renaissance in Italy*

Penguin Classics Edition page numbers

The State as a Work of Art (19–97)
The Development of the Individual (98–119)
The Revival of Antiquity (120–184)
The Discovery of The World and of Man (185–229)
Society and Festivals (230–270)
Morality and Religion (271–357)

Thoughts on History

With a mythological horizon, one lives within the language forms. The language forms are segmental, image seeded. Here meaning is content oriented and feeling toned in the way segments add-up. Linking them is psychic energy as a "plot" curve coming around to closure, like a bracelet or necklace; while the stuff Logic is made of, when thinking elaborates feeling and full meaning, emerges like a chain with every precision link interchangeable and, thus, distributable strength you can trust in, have certainty with, depend on to build-up thought.

Interiorized meaning focuses symbol ideas. Here language forms thought; and one is "abstracted" from the feeling-toned content somewhat. Deepen the integration and lessen the feeling-content, while accentuating the thinking objectivity. Have more "tranquility" of the "deep-self" and there! Abstraction perfected, thinks purely of a thinking being without images! Imageless-ness.

In mythology, the image exists in language. Only when the mind is mythically subsumed can the mind be said to be mirror-like. "Language" is the mirror individually, while mythology is a mirror for culture. When spoken, language can be symbolized; then written language is possible. The "book" displays symbolically the "discourse" and assumes the mirror function for both mind and "society" (culture): *speculum mentis*.

With a symbolical vision present (as in reading), the thinking function develops out of the feeling function, as it were. In the deep-self integration, in that "tranquility," thinking and feeling are balanced, "equanimity", and neither claims our particular attention, unduly. The continuum as a "point" occurs, the "point" having no dimension but rather a self confirming integral focus.

Yet, with the coming of expression, the radiance of the self goes outward toward expressive forms with pulse mode psychic energy and "occult" symbolic forms, characteristic of Vision, develop. Gradually, thought claims attention and feeling (subsumed) appears more sub-conscious. Feeling is not subconscious per se, but the images and feeling tend to have their meaning act more as a subconscious strata to the thinking horizon.

This apparent "sinking" of feeling, of the mythic horizon into the sub-conscious gives "rise" to its complement function, thought. Consciousness now is more characterized by self-conscious thought, just as feeling is now more subliminal.

Feeling is coherent by continuous flow. Thought finds coherency in relational pattern based on segmental contiguousness. The new orientation is not familiar and an old "stream" motif still operates but with a symbolic cast. The symbolic style of patterning is distinctive and gives to consciousness, now, for the first time, a sense of irony (all wizards are wry!), A sense of being based not only on nature (*lumen naturae*) but also conscious (*lumen de lumen*) "unseen" overlay.

Tranquility as a hidden, implicit certainty eclipses nature and natural cycles of time. These are eclipsed with a conscious psychological time (purpose oriented), directed to objects in this segmental, relational pattern rather than a flow configuration manner. (This is imagination.) Imagination is displaced by memory as the prime psychic organization mode. You must now know the key: remember it, rather than feel your way by imagination. In the Art of Memory the classical phrase was *loci et foci*, distinct correlations by thought orders.

The correlations are in terms of symbolic integration rather than natural referents. Since the self is non-referential, mnemonic ideas override imagination images. Ideas powerfully shape images into symbolic expression which can now dominate natural configurations by conscious arrangements (always through the symbolic patterns).

Only in History is the person free to act, on the mythic horizon only roles are possible, according to the mythic self-image, feeling-toned complex. And only according to the meaning generated out of ritual comportment. However, after symbolic integration of that mythic horizon into the deep self (soul), then the radiant vision of consciousness can achieve the heretofore invisible (subconscious) realm of the Person (Art of Person Making). Once achieved, the Person can now, in veritable reality, live in The Historical horizon. The cliché "horizon of raised expectations" is of this flow: History is a transformational medium in a Möbius-like continuity (complementarity) with myth as a transformational medium. History is thinking-toned complex (idea) oriented; Person based; in complement to Myth which is feeling-toned complex (image) oriented, tribal based. The carry-over of tribal processes into History is the root source of tragic confusion for mankind, and for the individual too. Apocalypses are a disease of the integral-bound psyche, including the hypothetical yuga-ending "Big Crunch".

Happy New Ω!

SCIENCE

12 WEEKS

Continue reading the *Aeneid* or *The Canterbury Tales* or *Lord of the Rings*

Movement

Niels Bohr's Times
In Physics, Philosophy, and Polity

by *Abraham Pais*
1991, 1995, paper reprint

4 WEEKS

Martian Quest: The Early Brackett

by *Leigh Brackett*

2002

Counter Movement

What Is Life?

by *Erwin Schrödinger*
1944, 1992 Canto ed. Cambridge paper reprint

4 WEEKS

QED (Quantum Electro-Dynamics) The Strange Theory of Light and Matter

by *Richard P. Feynman*
1985, 1988 paper reprint

Stand

Beggars in Spain

Hugo and Nebula Award Science Fiction by *Nancy Kress*
1993, 1994 paper reprint

4 WEEKS

Black Holes and Time Warps

by *Kip S. Thorne*
1994, 1995, paper reprint

Interval: 8

Ratnagunasamcayagatha
Accumulation of Precious Qualities *Prajnaparamita Sutra*
translated by *Edward Conze*
1962, International Academy of Indian Culture, Delhi

1 WEEK

POST SESSION

COMPLEMENTARITY

PHASE-LONG TEXT

Personal Contemplation
of the Completed Course

THE CLOUD OF UNKNOWING

TRANSLATED BY EVELYN UNDERHILL

1912

at your own pace
No teacher, no class, no Group

Movement

Brhadaranyaka Upanishad

by *Yajnavalka*

4 WEEKS

translated and introduced by P. Oreville
1998, Oxford World's Classics

or

Mystical Theology and the Celestial Hierarchies

by *Dionysius the Areopagite*
in *Pseudo-Dionysius: Complete Works*
translated by C. Lubheid, 1987

Counter Movement

Don Quixote

by *Cervantes*

translated by J.M. Cohen, 1950, paper reprinting

4 WEEKS

or *The Enneads*

by *Plotinus*

trans. by S. MacKenna 1917-30, 1991 abrd by J. Dillon

Stand

The Life of Saint Teresa of Avila

by *St. Teresa of Avila*
1957, paper reprinting

4 WEEKS

or *Scivas*

by *Hildegard of Bingen*
1990

Vita Nuova (The New Life)

1 WEEK

by *Dante*

translated by Mark Musa
1992, Oxford World's Classics

Recommended Texts

The Divine Comedy

by **Dante**
translated by John Ciardi
1977, paper reprinting

*Mystical Theology and
the Celestial Hierarchies*

by **Dionysius the Areopagite**
in *The Mystical Theology and
The Celestial Hierarchies*
trans. by the editors of The Shrine of Wisdom
2nd Ed. 1965

Don Quixote

by **Cervantes**
translated by Samuel Putman
1949, 1958, paper reprinting

The Enneads

by **Plotinus**
(The Loeb Classical Library)
translated by A.H. Armstrong
7 volumes, 1966, 1988

Music

Stellar Civilization Education®

Pattern and Expansion

I.	NATURE	Hovhaness	<i>And God Created Great Whales</i>
	A. Interval	Stravinsky	<i>The Rite of Spring</i>
II.	RITUAL	Mozart	<i>The Magic Flute</i>
	B. Interval	Palestrina	<i>Canticum Canticorum</i> or <i>The Song of Songs of Solomon</i> (29 motet cycle)
III.	MYTH	Rimsky-Korsakov	<i>Scherazade</i>
	C. Interval	Hovhaness	<i>Meditation on Orpheus</i>
IV.	SYMBOL	Tchaikovsky	<i>Swan Lake</i>
	D. Interval	Sibelius	<i>The Swan of Tuonela</i>
V.	VISION	Hovhaness	<i>Mount St. Helens Symphony (#50)</i>
	E. Interval	Wagner	<i>Die Meistersinger (Overture)</i>
VI.	ART	Beethoven	<i>Ninth Symphony</i>
	F. Interval	Brahms	<i>Violin Concerto</i>
VII.	HISTORY	Vaughan Williams	<i>Symphonia Antartica</i> (Symphony #7)
	G. Interval	Tallis	<i>Spem in Alium</i> (40-part Motet)
VIII.	SCIENCE	Schoenberg	<i>Second String Quartet</i>
	H. Interval	Ali Akbar Khan	<i>Raga Marwa</i>
<hr/>			
IX.	Complementarity	Bach	6 <i>Partitas/Sonatas for Solo Violin (Cello)</i>
		or	
		Verdi	<i>Aida</i>

DVD Films

Stellar Civilization Education

2002-2003

NATURE

Iceman directed by Fred Schepisi

MCA LASERDISC

Color, 1984, 1995: 101 minutes

Quatermass and the Pit (by Nigel Kneale) directed by Roy Ward Baker

Elite (Hammer Collection) DVD

Color, 1967, 2001 98 minutes

Beauty and the Beast directed by Jean Cocteau

Criterion Collection DVD

B/W 1946, 1998: 93 minutes

See also animated version directed by Gary Trousdale and Kirk Wise

Disney DVD

Color, 1991, 2002: 85 minutes

Forbidden Planet directed by Fred McLeod Wilcox

MGM DVD

Color, 1956, 1997: 98 minutes

RITUAL

Alphaville directed by Jean-Luc Goddard

Criterion Collection DVD

B/W, 1965, 1999: 95 minutes

Triumph of the Will directed by Leni Riefenstahl

Criterion Collection DVD

B/W, 1935, 2001: 120 minutes

Metropolis (by Thea von Harbou) directed by Fritz Lang

Hollywood Classics DVD

B/W, 1927, 2002: 120 minutes

Last Year at Marienbad (by Alain Robbe-Grille) directed by Alain Resnais

Fox Lorber DVD

B/W, 1961, 2000: 94 minutes

MYTH

Black Orpheus directed by Marcel Camus

Criterion Collection DVD

Color, 1958, 2000: 103 minutes

Red River directed by Howard Hawks

MGM DVD

B/W, 1948, 1997: 133 minutes

Shane directed by George Stevens

Paramount DVD

Color, 1953, 1996: 117 minutes

The Bride with White Hair directed by Ronny Yu

Tai Seng DVD

Color, 1993, 1996: 92 minutes

SYMBOL

Wild Strawberries directed by Ingmar Bergman

Criterion Collection DVD

B/W, 1957, 2002: 90 minutes

8 1/2 directed by Federico Fellini

Criterion Collection DVD

B/W, 1963, 2001: 138 minutes

The Trial (by Franz Kafka) directed by Orson Wells

Milestone Collection DVD

B/W, 63, 1998: 119 minutes

The Maltese Falcon (by Dashiell Hammet) directed by John Huston

Warner DVD

B/W, 1941, 2000: 100 minutes

VISION

Lost Horizon directed by Frank Capra

Criterion Collection DVD

B/W 1937, 1999: 134 minutes

The Last Wave directed by Peter Weir

Criterion Collection DVD

Color, 1977, 2001: 106 minutes

Mad Max Beyond Thunderdome directed by George Miller and George Oglivie

Warner DVD

Color, 1985, 1997: 106 minutes

Juliet of the Spirits directed by Federico Fellini

Image Entertainment DVD

Color, 1965, 1999: 140 minutes

ART

The Seven Samurai directed by Akira Kurosawa

Criterion Collection DVD

B/W, 1954, 1998: 207 minutes

The Big Sleep (by Raymond Chandler) directed by Howard Hawks

Warner DVD

B/W, 1946, 1997: 114 minutes

See also version directed by Michael Winner

Artisan/Pioneer DVD

Color, 1978, 2000: 102 minutes

Grand Illusion directed by Jean Renoir

Criterion Collection DVD

B/W, 1938, 1999: 114 minutes

The Taming of the Shrew (by Shakespeare) directed by Franco Zeffirelli

Columbia DVD

Color, 1967, 1999: 122 minutes

HISTORY

Apocalypse Now (Redux: Director's Cut) directed by Francis Ford Coppola

Paramount DVD

Color, 1979: 153 minutes, 2001: 202 minutes

Lawrence of Arabia directed by David Lean

Columbia DVD

Color, 1962, 2000: 217 minutes

The Grapes of Wrath (by John Steinbeck) directed by John Ford

Twentieth Century Fox LASERDISC

B/W, 1940, 1996: 129 minutes

Ivan the Terrible (Parts I, II) directed by Sergei Eisenstein

Image Entertainment DVD

B/W (with special Color section), 1944, 1946, 1998: 99, 85 minutes

SCIENCE

The Adventures of Buckaroo Banzai directed by W.D. Richter

DVD

Color, 1984, 2000: 103 minutes

Blade Runner (Director's Cut) (Philip K. Dick) directed by Ridley Scott

Warner DVD

Color, 1982, 1996: 117 minutes

The Right Stuff (How the Future Began) (Tom Wolfe) directed by Philip

Kaufman

Warner DVD

Color, 1983, 1997: 193 minutes

The Abyss (Special Edition) directed by James Cameron

Twentieth Century Fox DVD

Color, 1993, 2000: 171 minutes

COMPLEMENTARITY

Some Like it Hot directed by Billy Wilder

MGM DVD

B/W, 1959, 2001: 122 minutes

Topkapi directed by Jules Dassin

MGM DVD

Color, 1964, 2001: 119 minutes

What's New Pussycat directed by Clive Donner

LASERDISC

Color, 1965, 1989: 108 minutes

The Philadelphia Story directed by George Cukor

MGM DVD

B/W, 1940, 1997: 113 minutes

Aida Opera by Verdi performed by Metropolitan Opera

Deutsche Grammophon DVD

Color 1991, 2000: 158 minutes

Yo-Yo Ma Inspired by Bach (solo Cello Partitas/Sonatas, J.S. Bach, Suites no. 1-6) directed by Kevin McMahon

Sony Classic VHS or DVD

Color, 1997: 360 minutes

Background Films

Text Quest Films

Moby Dick (Herman Melville; Ray Bradbury screenplay) directed by John Huston

MGM DVD

Color, 1956, 2001: 115 minutes

Moby Dick directed by Franc Roddam

Artisan DVD

Color, 1992, 1997: 145 minutes

Ulysses (Homer, produced by Dino de Laurentiis & Carlo Ponti) directed by Mario Camerini
WinStar DVD
Color, 1954, 1999: 104 minutes

Ulysses (James Joyce) directed by Joseph Strick
Image Entertainment DVD
B/W, 1967, 2000: 124 minutes

Nature

Walking with Dinosaurs Series Producer: Tim Haines
Narrator: Kenneth Branagh
BBC (CBS/Fox distribution) DVD
Color, 1999: 230 minutes

The Race for the Double Helix (with Jeff Goldblum) directed by Mick Jackson
EDDE Entertainment VHS
Color, 1993: 89 minutes

Life on Earth by David Attenborough
BBC distributed by Warner Video
Color, 1986, 1987: 464 minutes

The Nature of Space and Time Isaac Newton Institute Series of [6] Lectures by Roger Penrose and Stephen Hawking
Trinity College, Cambridge (distributed by Princeton University Press) VHS
Color, 1997: 445 minutes

Stephen Hawking's Universe produced by BBC/ WNET
PBS VHS
Color, 1997: 300 minutes

The Creation of the Universe by Timothy Ferris
PBS VHS
Color, 1985: 92 minutes

Jane Goodall's Wild Chimpanzees produced by Nature Video Library
Nature VHS
Color, 1996: 60 minutes

Among the Wild Chimpanzees (Jane Goodall) produced by National Geographic
National Geographic VHS
Color, 1993: 59 minutes

Ulysses (Homer, produced by Dino de Laurentiis & Carlo Ponti) directed by Mario Camerini
WinStar DVD
Color, 1954, 1999: 104 minutes

Ulysses (James Joyce) directed by Joseph Strick
Image Entertainment DVD
B/W, 1967, 2000: 124 minutes

Nature

Walking with Dinosaurs Series Producer: Tim Haines
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Trinity College, Cambridge (distributed by Princeton University Press) VHS
Color, 1997: 445 minutes

Stephen Hawking's Universe produced by BBC/ WNET
PBS VHS
Color, 1997: 300 minutes

The Creation of the Universe by Timothy Ferris
PBS VHS
Color, 1985: 92 minutes

Jane Goodall's Wild Chimpanzees produced by Nature Video Library
Nature VHS
Color, 1996: 60 minutes

Among the Wild Chimpanzees (Jane Goodall) produced by National Geographic
National Geographic VHS
Color, 1993: 59 minutes

Fractals, The Colors of Infinity (the [Bernard] Mandelbrot set) narrator:
Arthur C. Clarke
Films for the Humanities & Sciences, Newbridge Communications VHS
Color, 1997: 50 minutes

Aspects of Stravinsky directed by **Tony Palmer**
Kultur VHS
Color & B/W, 1986: 166 minutes

The Living Sea (IMAX original), narrator, **Meryl Streep**, music by **Sting**,
produced by **Macgillivray Freeman**
Image Entertainment DVD
Color, 1995, 2000: 77 minutes

Gardens of the World (5 programs) hosted by **Audrey Hepburn**
Perennial Productions VHS, DVD
Color, 1996: 300 minutes

Ritual

Kon-Tiki by **Thor Heyerdahl**
Image Entertainment DVD
Color, 1951, 1997: 58 minutes

Nanook of the North (Eskimo/Inuit) directed by **Robert Flaherty**
Criterion Collection DVD
B/W, 1922, 1998: 79 minutes

In the Land of the War Canoes, a Drama of **Kwakiutl** Life in the Northwest by
Edward S. Curtis
Image Entertainment DVD
B/W, 1914, 1972, 1992, 2000: 43 minutes

Die Zauberflöte, The Magic Flute Opera by **Mozart** film directed by **Ingmar Bergman**
Criterion Collection DVD
Color, 1975, 1997: 135 minutes

The Magic Flute production by **The Metropolitan Opera**, designed by **David Hockney**, directed by **James Levine**
Deutsche Grammophon LASERDISC
Color, 1992: 169 minutes

Myth

The Emerald Forest directed by John Boorman

MGM DVD

Color, 1985: 114 minutes

Symbol

Swan Lake Ballet by Tchaikovsky with Rudolph Nureyev & Margot Fonteyn and Wiener (Vienna) Staatsopernballett, choreography by Nureyev

Philips VHS

Color, 1966: 107 minutes

Swan Lake with Maya Plisetskaya and Bolshoi Ballet, choreography by Marius Petipa

Kultur VHS

Color, 1957: 81 minutes

Vision

The Silk Road, An Ancient Road of Adventure (Central Asia) directed by

NHK Enterprises (Japan/ China) distributed by Central Park Media DVD

Color, 1990, 2000: 630 minutes

Wagner in Bayreuth (Richard Wagner) with introduction by Wolfgang Wagner

Philips VHS

Color, 1985: 69 minutes

Die Meistersinger Opera by Richard Wagner, Bayreuther Festspiele (Bayreuth Festival) 1984, staged and directed by Wolfgang Wagner

Philips LASERDISC

Color, 1990: 269 minutes

The Hobbit (J.R.R. Tolkien), animated version, narrator John Huston, directed by Arthur Rankin Jr. & Jules Bass

Warner DVD

Color, 1977, 2001: 78 minutes

Art

Max Ernst directed by Peter Schamoni

Home Vision VHS

Color, 1971: 90 minutes

O'keeffe directed by Perry Miller Adato

Home Vision VHS

Color, 1977: 60 minutes

Chihuly Over Venice (Dale Chihuly glass art) directed by Gary Gibson

Home Vision Arts DVD

Color, 1998: 90 minutes

Howard Hawks, American Artist directed by Kevin MacDonald

Fox Lorber VHS

Color & B/W, 1997, 1998: 57 minutes

Beethoven Symphony No. 9, Bernstein in Berlin (The Berlin Wall demise

Celebration Concert) directed by Leonard Bernstein

Deutsche Grammophon VHS

Color, 1989: 92 minutes

Titian directed by Didier Baussy

Home Vision VHS

Color, 1989: 57 minutes

Monet: Legacy of Light voice of Claude Monet by Peter Ustinov, production

by WGBH Boston

Home Vision VHS

Color, 1989: 28 minutes

Matisse Centennial at the Grand Palais

Kultur VHS

Color, 1970: 55 minutes

Siqueiros, Artist and Warrior, narrator, Ricardo Montalban, directed by Hector

Tajonar

Home Vision VHS

Color, 1998: 59 minutes

Noguchi, Isamu Noguchi, directed by Bruce W. Bassett

Home Vision VHS

Color, 1980: 55 minutes

Frank Lloyd Wright directed by Ken Burns & Lynn Novick

PBS DVD

Color & B/W, 1998, 2001: 153 minutes

Taliesin: The Tradition of Frank Lloyd Wright, narrator, Martin Sheen,
directed by Stephen Snow
Home Vision VHS
Color, 1990: 30 minutes

Frank Lloyd Wright, The Office for Edgar J. Kaufmann, narrators Edgar Tafel
and Eric Lloyd Wright
Sandpail Productions VHS
Color & B/W, 1990: 30 minutes

The Frank Lloyd Wright Way, Apprentices to Genius,
Gone West Productions VHS
Color & B/W, 1990: 51 minutes

The Homes of Frank Lloyd Wright, A & E Television production
A & E VHS
Color, 1997: 50 minutes

The Architecture of Frank Lloyd Wright, narrator, Anne Baxter, ABC Video
Direct Cinema Limited VHS
Color, 1995: 75 minutes

Fallingwater, A Conversation with Edgar Kaufmann, Jr. (Frank Lloyd Wright), directed by Kenneth Love
Direct Cinema Limited VHS
Color, 1994: 56 minutes

The House on the Waterfall (Frank Lloyd Wright), WQED, Pittsburg
Direct Cinema Limited VHS
Color, 1992: 30 minutes

History

Civilization conceived by Sir Kenneth Clark directed by Adrien Malone
13 part BBC series, Public Media Video VHS, DVD
Color, 1969, 1990, 2001: 650 minutes

Robert F. Kennedy, The Speeches of,
MPI Home Video VHS
Color & B/W, 1990: 55 minutes

Thirteen Days (Cuban Missile Crisis, 1962) directed by Roger Donaldson
Infini Film, New Line Home Entertainment DVD
Color, 2000: 147 minutes

Hearts of Darkness, A Filmmaker's Apocalypse (Francis Ford Coppola, *Apocalypse Now*) directed by Eleanor Coppola
Paramount LASERDISC
Color, 1991: 96 minutes

Fat Man and Little Boy (the first two Atomic Bombs) directed by Roland Joffe
Paramount LASERDISC
Color, 1989, 1990: 127 minutes

The Mahabharata by Vyasa, film by Peter Brooks
Channel 4: London, Parabola Video Library VHS
Color, 1989 (1986 stage production of 9 hours): 318 minutes

Science

Spaceflight, narrator, Martin Sheen
PBS Home Video VHS
Color, 1987: 240 minutes

Nasa 25 Years (5 programs)
Madacy DVD
Color, 1998: 600 minutes

From the Earth to the Moon, (4 programs), executive producer Tom Hanks
HBO Home Video DVD
Color, 1998: 639 minutes

The Voyager Odyssey, An Interplanetary Music Video Experience, produced by Jacqueline S. Ackerman, directed by Don Barrett
Image Entertainment DVD
Color, 1990, 1998, 1999: 44 minutes

Mars, The Red Planet Collection (Life on Mars, narrator, John Lithgow & Destination: Mars), Discovery Channel
Discovery Channel, distributed by Brentwood Home Entertainment DVD
Color 2000: 156 minutes

The Ascent of Man conceived by Jacob Bronowski
13 part BBC series, Ambrose VHS, DVD
Color, 1969, 1990, 2001: 716 minutes

The Last Journey of a Genius (Richard Feynman) produced by WGBH, Boston
PBS VHS
Color & B/W, 1990: 50 minutes

For All Mankind, (from Mercury astronauts to the Lunar landing)
Simitar Enterprises VHS
Color, 1975: 34 minutes

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English Language Original, 34, Translation, 35

20th Century, 30, pre-20th Century 39

**Asian, 11 Classic, 11 British, 14,
American, 17, European, 15**

*

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Audio Versions of the Books

Odyssey

by Homer

Read by Derek Jacobi, HighBridge Classics, HBP 44086

Aeneid

by Virgil

Read by Christopher Ravenscroft, HighBridge Classics, HBP 42708

Miller's Prologue and Tale

by Chaucer

Read by A.C. Sperling, Cambridge University Press, 0 521 21185 9

Wife of Bath's Prologue and Tale

by Chaucer

Read by Elizabeth Salter, Cambridge University Press, 0 521 21219 7

Lord of the Rings

by J.R.R. Tolkien

Read by an Actor's troupe, The Mind's Eye (Jabberwocky), 0 88142 078 6

Tao Te Ching

by Lao Tzu

Read by Jacob Needleman, Audio Literature, 0 944993 24 9

Walden

by Thoreau

Read by Archibald MacLeish, Caedmon Audio CPN 1261

Selected Poems

by Rilke

Read by Stephen Mitchell, Audio Literature 0 944993 02 8

The Book of Job

(by Teacher of Righteousness)

Read by Peter Coyote, Audio Literature, 0 944993 08 7

Poems

by W.B. Yeats

Read by T.P. McKenna, HighBridge Classics, HBP 48273

Moby Dick

by Herman Melville

Read by Charlton Heston, Caedmon Audio CPN 2077

Moby Dick

Read by Burt Reynolds, Dove Audio 81780

The Tempest

by Shakespeare

Read by Michael Redgrave, Vanessa Redgrave, Hugh Griffith, John Hurt &, Caedmon CPN 201

Poems

by Rumi (Molavi)

Read by Robert Bly & Coleman Barks, Audio Literature, 0 944993 10 9

The Bhagavad Gita

by Vyasa

Read by Jacob Needleman, Audio Literature, 0 944993 01 X

Gathas

by Zarathushtra

Read by Homa Garemani & Roger Weir, Ahura Tapes, 1

Do Androids Dream of Electric Sheep?

By Philip K. Dick

Read by Matthew Modine, Time Warner Audio Books, 4-520521

Frank Lloyd Wright: The Mike Wallace Interviews

High Bridge Audio, HBP 48271

Some Stellar Civilization Authors

Melville

Virgil

Thoreau

Buddha

Black Elk

Mircea Eliade

D. T. Suzuki

Yeats

Ruth Bunzel

Tolkien

Cassirer

Philo

Jessie L. Weston

Faulkner

Basho

Homer

Chaucer

Suzanne Langer

Frances A. Yates

George Miller

Malinowski

Shakespeare

Emily Dickinson

Schiller

Alain Resnais

Raymond Chandler

Kurosawa

Fellini

George Stevens

Roger Penrose

Ingmar Bergman

Leni Riefenstahl

Francis Ford Coppola

David Lean

Howard Hawks

John Huston

James D. Watson

Jean Cocteau

Ridley Scott

Fritz Lang

Rembrandt

Peter Weir

Philip K. Dick

Philip Kaufman

Ali Akbar Khan

Sibelius

Palestrina

Tchaikovsky

Beethoven

Fred Schepisi

Euripides	Brahms
Kandinsky	Wagner
Frank Lloyd Wright	Schoenberg
Henry Moore	Vaughn Williams
Jane Ellen Harrison	Hovhaness
Rilke	Rimsky-Korsakov
Gladys A. Reichard	Blake
Vyasa	Hildegard of Bingen
Georgia O'Keeffe	Hermes Trismegistus
Thucydides	Shelley
Benjamin Franklin	Max Ernst
Burckhardt	Tacitus
Nancy Kress	Mary Leakey
Hegel	Richard Feynman
Jane Goodall	Wu Ch'êng-ên
Saint Teresa of Avila	Kip S. Thorne
Bohr	Abraham Pais
Lao Tzu	Zarathushtra
Dante	Thomas Tallis
Dionysius the Areopagite	Firdausi
Cervantes	Enheduanna
Plotinus	Samuel Noah Kramer
Rumi	Chuang Tzu
Stravinsky	Stephan Hawking
Radhakrishnan	L.S.B. Leakey
Hannah Arendt	Mechthild of Magdeburg
Leigh Brackett	Kenneth Branagh
Verdi	Schrödinger

Ecumene Life Ecology Chart

Roger Weir • 1996-1997 • Los Angeles

Age 1-3	Home Life, Natural Play, Family Love, Individual Secrets	
4	Enter First Cycle in Play fashion building Home-School life bridge	
5	NATURE	1st Cycle Children's Version
6	RITUAL	
7	MYTH	
8	SYMBOL	
9	VISION	
10	ART	
11	HISTORY	
12	SCIENCE	
13	NATURE—RITUAL	2nd Cycle Adolescent Version
14	MYTH—SYMBOL	
15	VISION—ART	
16	HISTORY—SCIENCE	
17	NATURE—RITUAL—MYTH—SYMBOL	3rd Cycle Adult Version (Current Spiritual Personality Program)
18	VISION—ART—HISTORY—SCIENCE	
19	RELIGION and Retreat (6 months)	
20	Retreat (Continued 6 months), Job Survey (6 months)	
21	Career Instruction, Work Preparation	
22	Career Work, Family; Parenting	
23-48	NATURE—RITUAL—MYTH—SYMBOL	4th Cycle Mature Version
48	VISION—ART—HISTORY—SCIENCE	
50	RELIGION and Retreat (6 months)	
50-75	Career Work, New Start Suggested, Grandparenting	
75	NATURE—RITUAL—MYTH—SYMBOL	5th Cycle Culmination Version
76	VISION—ART—HISTORY—SCIENCE	
77	RELIGION and Retreat (6 months)	
78+	New Career, Ideas, Great Grandparenting, Adoption-Grand Parenting	



The teacher in teaching opens a channel.

The teacher maintaining purity of self is only that openness and nothing else in itself in himself; his self is openness focused.

The student gives dedication.

That dedication flows along the open channel towards the teacher.

The teacher's open self receives that energy of dedication.

Being openness, the teacher's self is nothing in that "it" could hold on to that energy of dedication; yet being focused openness the teacher's no-self *returns* that energy as his focused no-self *radiance* back to the student.

The student *receives* (is *redeemed* by that radiant energy of the teacher's no-self; indeed it is his own energy *reformed* as the focused openness of the teacher).

In that radiant receiving, at the same instant as giving energy of dedication, the student *experiences* the transformation off focused openness in himself.

For, the focused openness absorbs all illusion; and the radiance enlightens all ignorance.

The teacher and student are consonant in a Shared Presence.

Now, together, they constitute the archetype of wisdom education (teaching-learning in consonance).

This constitutes the Kingdom of God, the Body of Truth, the *Dharmakaya* unseen by the profane.



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