

INTERSTELLAR LEARNING

ROGER WEIR



RITUAL
PRESENTATION NOTES

Los Angeles 2004

Saturday Mornings Live at the Bodhi Tree Bookstore Annex

SHARED PRESENCE FOUNDATION

NAVAJO MEDICINE MEN & CONFUCIUS

RITUAL 1, 2004 < 1



(551-479 BC)

FIG. 8. Confucius, from an engraving on a stele in the Pei Lin, Sianfu, Shensi. Manchu Period.

MIGUELITO, NAVAJO MEDICINE MAN (1865-1936)



Gladys A. Reichard, Navajo Medicine Man, Sandpaintings & Legends of Miguelito, 1939 Limited Edition of 500 copies, p. 4 (facing) Dover reprint: 1977



GOLD EMBOSSED SYMBOL ON LIMITED FIRST EDITION

Raymond Dawson trans., Confucius, The Analects [Lün Yü], Oxford World's Classics, 1993, p. 84
NOTE: "ritual": the purpose of ritual (Li) is to bring about harmony between man & nature, but it is no use seeking such harmony if you do not do so in conformity with the proper RITUAL."

ANALECTS

BOOK 1 (of 20)

1. "The Master said [CONFUCIUS SAYS]: 'To learn something and at TIMES [punctual cycle] to practice it [Doing right ritually] - surely that is a pleasure?' ... Dawson p. 3."

2. "Master You [you ROU ... makes his own pronouncements ... clearly said: '... Fictitious a teacher in the Confucian tradition: TRADITION? Not yet: 'Master You' is 1st generation disciple - thus, the Analects are compiled by their disciples - Confucius' Piety and fraternal duty - surely they are the roots of 'grandson disciples' - now a tradition; c. 425 BC] are the roots of 'grandson disciples' - now a tradition; c. 425 BC] humane [JEN]." P. 3

NOTE: 425 BC: contemporary with Ezra & Nehemiah's TORAH

3. "The Master said: 'Clever words and a plausible appearance have seldom turned out to be humane [JEN].': ARTIFICE is the 'lie' of RITUAL without further integral, nothing was said [but of the artifice of Ritual itself, Ueracity;]

4. "Master Zeng [Prominent teacher in the early Confucian movement... Master Kong's interlocutor in the Book of Filial Piety] said: Every day I examine my CHARACTER in three respects: am I disloyal in my designs for others, am I untrustworthy in my dealings with friends, have I failed to PRACTICE what has been passed on to me?"
= RITUAL TRADITION =
(Sacred Books of the East, V. 3. pp. 449-458 trans. James Legge, 1879) ASIA ORIENTAL CHINESE characters (old man) 207
NOTE: in this rare edition see the STAR (HART) foldout facing p. 30 "Principle Stars, chiefly zodiacal for the Epoch BC 2300"

RITUAL 1, 2004 / 3

Hsuan Tsang: the brilliant Tang Emperor
(a la Lorenzo De' Medici)

RULE OF CONDUCT: RITUAL COMPARTMENT

SPINIC
RSÜQIANTSONG: in 18 CHAPTERS (a 2nd rescension
14 27 Ch.)
— (like the SA Upanishad)

"... each has a descriptive heading... but...
cannot be traced back beyond the Emperor Hsuan."
SBE, III, p. 451

"what we do - don't ask why, so much."

"... The reader sees at once that it could
not have proceeded from him [CONFUCIUS]
Nor do the style + method... suggest... it was
written by Zang-zze, under direction of the Master"

The classic is 'clarified' by the disciples;
Tradition is 'carried' by posterity.

(Recovered in the HAN)
Surviving the fires of
CHIN SHIH HUANG TI
BOOK BURNING

SOU-MÄ CH'EN c. 100 BC, China's Thucydides

from Confucius' death 479 BC to
Chin Shih Huang Ti (221 BC): OVERPISS
450-350 BC editing
350-221 BC standardizations
indexing

IT SURVIVED THE BOOK BURNING OF THE
TYRANT CHIN SHIH HUANG TI c. 225 BC

The difference, graphic - to say the least - between Tyrants & Pioneers:
TYRANTS BURN BOOKS; PIONEERS READ THEM. (& build libraries).

For the preservation of the text as we now have it, we are indebted to Hsuan Jung (A. D. 713-755), one of the emperors of the Tang dynasty. In the preface to his commentary on it there occurs this sentence:—"The Master said, "My aim is seen in the *K'un K'üi*; my (rule of) conduct is in the *Hsiao King*." The imperial author quotes the saying, as if it were universally acknowledged to have come from the sage. It is found at a much earlier date in the preface of Ho Hsiü (A. D. 129-182) to his commentary on the *K'un K'üi* as transmitted and annotated by Kung-yang. The industry of scholars has traced it still farther back, and in a more extended form, to a work called *Hsiao King K'ü-ming K'üeh*,—a production, probably, of the first century of our era, or of the century before it. It was one of a class of writings on the classical books, full of mysterious and useless speculations, that never took rank among the acknowledged expositions. Most of them soon disappeared, but this subsisted down to the Sui dynasty (A. D. 581-618), for there was a copy of it then in the Imperial Library. It is now lost, but a few passages of it have been collected from quotations in the Han writers. Among them is this:—"Confucius said, "If you wish to see my aim in dispensing praise or blame to the feudal lords, it is to be found in the *K'un K'üi*; the courses by which I would exalt the social relations are in the *Hsiao King*." The words thus ascribed to Confucius were condensed, it is supposed, into the form in which we have them,—first from Ho Hsiü, and afterwards from the emperor Hsuan Jung. Whether they were really used by the sage or not, they were attributed to him as early as the beginning of our Christian era, and it was then believed that he had given to our classic the honourable name of a King. { CONFUCIAN 'Ching': Chinese civil service classic

3. But the existence of the *Hsiao King* can be traced several hundred years farther back:—to within less than a century after the death of Confucius. Sze-mä K'ien, in his history of the House of Wei, one of the three marquisates into which the great state of K'in was broken up in the fifth century B. C., tells us that the marquis Wan received, in B. C. 407, the classical books from Pü Ze-hsiü, and mentions the names of two other disciples of Confucius, with whom he was on intimate terms of friendship. There remains the title of a commentary on the *Hsiao King* by this marquis Wan; and the book was existing in the time of Zhai Yung (A. D. 133-192), who gives a short extract from it in one of his treatises.



Ritual Compartment styles Tradition into survival: NOT AT ALL

EXISTENCE

In just this way cultural codification the real action of DOING SEQUENCES into implacable, glued pyramid archade-game geometri

"The copy in the ancient text was derived from the tablets found in the wall of the Confucian House in the time of the emperor WU (BC 140-87) — Legge, SBE III, p. 453.

"Certainly, in the first century BC. There were two copies of the AS 140 (86-74 BC) in the imperial library of Han." p. 455

"... in his work on the classics and the writings on them, has adduced the titles of eighty-six different works on an classic [Hsiaching], that appeared between Khung An-ko and Hsian Tsung. Not a single one of them now survives

"It was engraved, in less than a century after, on the stone tablets of Tsung [T'ang], which were completed in the year 837, and set up in Hsi-an (Chang'an) the Tsung capital, where they remain, very little damaged, to this day." (The 13 classics - Shih-san King)... (a volume not quite so large as our Bible).

in front of the Confucian college, Sien

6. "The Master said: 'Young men should be filial when at home and respectful to elders when away from home. They should be earnest and trust worthy... intimate only with the humane [JEN]. If they have any energy to spare after so doing, they should use it to study 'culture'."

12. "Master YOU said: 'In the practice of the RITES [Li] harmony is regarded as the most valuable thing, and in the ways of the ancient things this is regarded as the most beautiful thing. It is adopted in all matters, both small + great. But sometimes does not work. If you behave harmoniously because you understand harmoniously, but do not REGULATE YOUR CONDUCT WITH RITUAL, surely that cannot be made to work.'" (P. 4)

Book 2:

3. "The Master said: 'If you lead them by means of government and keep order among them by means of punishments, the people are without conscience in evading them. If you lead them by means of virtue and keep order among them by means of RITUAL, they have a conscience and moreover will submit.' (P. 6)

NOTE: "That this original character, ~~hsiao~~ ^{hsiao} 教, meaning 'to teach, to become aware' discloses the basic meaning..." - Note 12 Ch. 1 of D.L. Hall + R.T. Ames, Thinking Through Confucius, 1987, p. 331.

"... the beginning of a new stage of philosophic understanding among Chinese and Western thinkers. The great projects, begun in the 19th C., of translating classical Chinese writings into English + other European languages searched among the Western philosophies for categories adequate to Chinese culture. Increasing sophistication has revealed the subtle but pervasive otherness between these cultures that disturbs the effectiveness of even the best translations..." - IBID, "Foreword", p. xiii (R.C. Neville)

A recent, intelligent book on Confucian cyclic Ritual is:
D.L. Hall + R.T. Ames, Thinking Through Confucius, 1987 (State Univ. N.Y. press)



GESTALT FORMS INCORPORATE MUCH ZEVONNESS

In our discussion so far, we have presented the philosophy of Confucius as a sophisticated complex of ideas which, once clarified in their own historical context, might serve us in the extension of our own tradition. We have, we believe, presented Confucius to the reader not as the stereotypical moralist so characteristic of other Western understandings, but as the maker of a tradition whose thinking might provide an alternative model of what it means to do philosophy. In trying to give Confucius his best argument, we have discovered good philosophical reasons to take him seriously.

RITUAL 1, 2004) (6

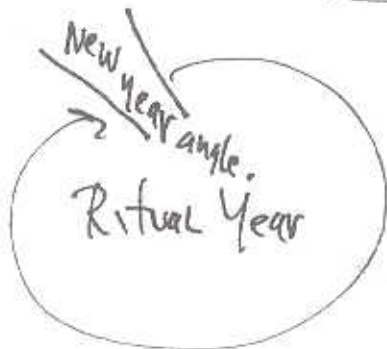
The most serious failings of Confucius philosophy are due to the provincialism and parochialism that seem inevitably to result from the institutionalization of his thinking. In Confucius' reliance upon traditional culture we find the principal cause of what we might call "the Chinatown phenomenon." The Chinatown phenomenon is a parochialism built into the Confucian structure that retards cross-cultural communication. This parochialism is a function of the fact that all of the various dimensions of human order emerge out of personal participation in particular circumstances. Its signals are many: graduated love and responsibility, intense family loyalties, identity with a specific village even after generations as emigrants, enduring cultural identity as "Chinese," as captured for example in the concept of "overseas Chinese" (*hua-ch'iao* 華僑), and so on. Under these conditions, there is a natural tension between legitimate concern for what is most immediate in one's social environment, and the far less legitimate pursuit of personal advantage (*li* 利). As would be expected, the Chinese culture has traditionally been plagued with abuses that arise because of the fine line that keeps social order beginning at home separate from nepotism, personal loyalties from special privilege, deference to excellence from elitism, appropriate respect from graft.

The Great Wall is an interesting symbol of this Chinatown phenomenon. There is a real sense in which China itself can be fairly described as the Chinatown of the world. The Wall is a composite structure linking up the numerous smaller walls of the China of the Warring States, joining these together initially, of course, with specifically Ch'in dynastic interests in mind. As enduring a monument to unity as it is, it has been built and rebuilt over the centuries in response to expanding and contracting lines of communication, bounding within it a society of such enormous diversity that it bears closer comparison to a whole Europe than to any one European country. Even with this diversity, historically the Wall has served to separate off the culturally non-Chinese with whom communication is not possible, and to bound the heterogeneous Chinese community.

The Middle Kingdom.

In our contemporary world, the doors of "Chinatown" China have opened just a crack after centuries of isolationism that have been interrupted only by the unwelcome incursions of the military, of profiteers, and of ineffectual missionaries. Even Marxism, a formal ideology with aspirations to be a social science, has been parochialized

- Hall + Ames, pp. 308-9 excerpted



CONFUCIAN ORDER - participate in
SOCIAL TRADITION
CIRCUMSTANCES

TAOIST ORDER: flow with
MYSTERIOUS NATURE

TAO IS NATURE process

JEN IS SOCIAL FORM
(RITUAL)

JEN: human
heartedness

has traction on

Ritual Compartment

EXISTENTIAL
ACTIONS

Selected to engender

CULTURAL
EXPERIENCE:

TRADITION.



FROM

FRANZ BOAS, Handbook of AMERICAN INDIAN

LANGUAGES 2 VOLUMES, 1911 + 1922

Bureau of American Ethnology, Bulletin 40, part 1, part 2

RITUAL 1, 2004

17

V. CHARACTERISTICS OF AMERICAN LANGUAGES

In older treatises of the languages of the world, languages have often been classified as isolating, agglutinating, polysynthetic, and inflecting languages. Chinese is generally given as an example of an isolating language. The agglutinating languages are represented by the Ural-Altaiic languages of northern Asia; polysynthetic languages, by the languages of America; and inflecting languages, by the Indo-European and Semitic languages. The essential traits of these four groups are: That in the first, sentences are expressed solely by the juxtaposition of unchangeable elements; in the agglutinating languages, a single stem is modified by the attachment of numerous formative elements which modify the fundamental idea of the stem; in polysynthetic languages, a large number of distinct ideas are amalgamated by grammatical processes and form a single word, without any morphological distinction between the formal elements in the sentence and the contents of the sentence; and in the inflecting languages, on the other hand, a sharp distinction is made between formal elements and the material contents of the sentence, and stems are modified solely according to the logical forms in which they appear in the sentence.

A more thorough knowledge of the structure of many American languages shows that the general designation of all these languages as polysynthetic and incorporating is not tenable. We have in America a sufficiently large number of cases of languages in which the pronouns are not incorporated, but joined loosely to the verb, and we also have numerous languages in which the incorporation of many elements into a single word hardly occurs at all. Among the languages treated here, the Chinook may be given as an example of lack of polysynthesis. There are very few, if any, cases in which a single Chinook word expresses an extended complex of ideas, and we notice particularly that there are no large classes of ideas which are expressed in such form that they may be considered as subordinate. An examination of the structure of the Chinook grammar will show that each verbal stem appears modified only by pronominal and a few adverbial elements, and that nouns show hardly any tendency to incorporate new ideas such as are expressed by our adjectives. On the other hand, the Athapascan and the Haida and Tlingit may be taken as examples of languages which, though polysynthetic in the sense here described, do not readily incorporate the object, but treat both pronominal subject and pronominal object as independent elements.

RITUAL + NATURE
(objective form) (subject in natural flow)
social form — subject distinct in

In North America north of Mexico: 55 families of Languages!

Navajo in Athapascan

(originally northwestern interior then Oregon, California, and the Southwest [Arizona-N.M.])

distinct from pueblo families Ute-Aztecan, ZUNI, Keres, Tanoan or PIMA, YUMA, Shoshonean

← in this Bulletin 40, pt. 1 pp. 85-158 by Pliny Earle Goddard "ATHAPASCAN" (HUPA): Pacific Coast

"The Athapascan stock is one of the largest and most widely distributed families of speech in North America... 3 divisions, the northern, the Pacific Coast, and the southern." p. 91

South of them, East of the Rockies is ALGONQUIAN (Blackfoot, etc.)

North of them, Eskimo

South of them, West of Rockies is Salishan

Southern: Arizona, N.M., West Texas some northern Mexico

RITUAL 1, 2004 / 8

see works by Edward Sapir.

On the other hand, there are certain traits that, although not common to all American languages, are at least frequent, and which are not less characteristic than the tendency to objective incorporation and to polysynthesis. The most important of these is the tendency to divide the verb sharply into an active and a neutral class, one of which is closely related to the possessive forms of the noun, while the other is treated as a true verb. We might perhaps say that American languages have a strong tendency to draw the dividing line between denominating terms and predicative terms, not in the same way that we are accustomed to do. In American languages many of our predicative terms are closely related to nominal terms, most frequently the neutral verbs expressing a state, like *to sit*, *to stand*. These, also, often include a considerable number of adjectives. On the other hand, terms expressing activities—like *to sing*, *to eat*, *to kill*—are treated as true predicative terms. The differentiation of these two classes is generally expressed by the occurrence of an entirely or partially separated set of pronouns for the predicative terms.

Beyond these extremely vague points, there are hardly any characteristics that are common to many American languages. A number of traits, however, may be enumerated which occur with considerable frequency in many parts of America.

The phonetic systems of American languages differ very considerably, but we find with remarkable frequency a peculiar differentiation of voiced and unvoiced stops,—corresponding to our *b, p; d, t; g, k*,—which differ in principle from the classification of the corresponding sounds in most of the European languages. An examination of American vocabularies and texts shows very clearly that all observers have had more or less difficulty in differentiating these sounds. Although there is not the slightest doubt that they differ in character, it would seem that there is almost everywhere a tendency to pronounce the voiced and unvoiced sounds with very nearly equal stress of articulation, not as in European languages, where the unvoiced sound is generally pronounced with greater stress. This equality of stress of the two sounds brings it about that their differences appear rather slight. On the other hand, there are frequently sounds, particularly in the languages of the Pacific coast, in which a stress of articulation is used which is considerably greater than any stresses occurring in the languages with which we are familiar. These sounds are generally unvoiced; but a high air-pressure in the oral cavity is secured by closing the glottis and nares, or by closing the posterior part of the mouth with the base of the tongue. The release at the point of articulation lets out the small amount of strongly compressed air, and the subsequent opening of glottis and nares or base of tongue produces a break in the continuity of sound.

We find also with particular frequency the occurrence of a number of lingual stops corresponding more or less strictly to our *k* sounds which, however, are more finely differentiated than our *k* sounds. Thus the velar *k*, which is so characteristic of Semitic languages, occurs with great frequency in America. On the other hand, the labio-dental *f* seems to be rather rare, and where a similar sound occurs it is often the bilabial sound.

The same may be said of the *r*, which on the whole is a rare sound in American languages, and the trill of which is almost always so weak that it merges into the *d, n, l*, or *g*, as the case may be.

Linguistic Diversity

ancient: paleolithic
process flow
not "cultural"
process.

rare in civilization
integrals.

On the whole, the system of consonants of American languages is well developed, particularly owing to the occurrence of the three stresses to which I referred before, instead of the two with which we are more familiar. In some groups of languages we have also a quite distinct set of stops accompanied by full breathing, which correspond to the English surds. Furthermore, a peculiar break, produced by closing the vocal chords, occurs quite commonly, not only in connection with sonants, but also following or preceding vowels or affricative consonants. This intonation is sometimes quite audible, and sometimes merely a break or hiatus in the continuity of pronunciation. Sometimes it seems related to the pronunciation of a voiced consonant in which the voicing is preceded by a closure of the vocal chords. In other cases it seems related to the production of the great stress of articulation to which I referred before. For instance, in a strong / the tongue may be pressed so firmly against the palate that all the articulating organs, including the vocal chords, take part in the tension, and that the sudden expulsion of the air is accompanied also by a sudden relaxation of the vocal chords, so that for this reason the strong, exploded sound appears to be accompanied by an intonation of the vocal chords.

As stated before, these traits are not by any means common to all American languages, but they are sufficiently frequent to deserve mention in a generalized discussion of the subject.

On the other hand, there are languages which are exceedingly deficient in their phonetic system.



⊛ "not acculturated"
Paleolithic Raw QUALITY

The vocalic systems of the northern languages seem peculiarly uncertain. The cases are very numerous in which obscure vowels occur, which are evidently related to fuller vowels, but whose affiliations often can not be determined. It would seem that in the southern languages these weak vowels are not so prominent. We also find very frequently a lack of clear distinction between o and u on the one hand, and e and i on the other. Although the variability of vowels in some of the languages seems beyond doubt, there are others in which the vocalic system is very definite and in which distinctions are expressed, not only by the timbre of the vowel, but also by its rising or falling tone. Among these may be mentioned the Pawnee and the Takelma. The Pawnee seems to have at least two tones, a sinking tone and a rising tone, while in Takelma there seem to be three tones. Nasalized vowels are very common in some languages, and entirely absent in others. This nasalization occurs both with open lips and with closed lips. An example of the latter is the Iroquois *u^m*.

It is not possible to give any general characterization of American languages with regard to the grouping of sounds. While in some languages consonantic clusters of incredible complexity are formed, others avoid such clusters altogether. There is, however, a habit of pronunciation which deserves attention, and which is found very widely distributed. This is the sturring of the ends of words, which is sometimes so pronounced, that, in an attempt to write the words, the terminations, grammatical or other, may become entirely inaudible. The simplest form in which this tendency expresses itself is in the suppression of terminal consonants, which are only articulated, but not pronounced.

grouping is a cultural advance made of RITUAL - MYTH.

The slurring, however, extends over whole syllables, which in these cases may appear highly modified. Thus, in the Oneida dialect of the Iroquois, a peculiar / sound is heard, which presumably occurs only in such slurred syllables. It is very remarkable that the Indians of all tribes are perfectly conscious of the phonetic elements which have thus been suppressed, and can, when pressed to do so, pronounce the words with their full endings.

RITUAL 1, 2004 (10)

yes!

Another trait that is characteristic of many American languages, and that deserves mention, is the tendency of various parts of the population to modify the pronunciation of sounds. Thus we find that among some Eskimo tribes the men pronounce the terminal p, t, k, and q distinctly, while the women always transform these sounds into w, v, ñ, and ð. In some dialects the men have also adopted this manner of pronouncing, so that the pronunciation has become uniform again. Such mannerisms, that are peculiar to certain social groups, are of course not entirely foreign to us, but they are seldom developed in so striking a manner as in a few of the Indian languages.

evolution

In many American languages we find highly developed laws of euphony,—laws by which, automatically, one sound in a sentence requires certain other sounds either to precede or to follow it. In the majority of cases these laws of euphony seem to act forward in a manner that may be compared to the laws of vowel harmony in the Ural-Altaic languages. Particularly remarkable among these laws is the influence of the o upon following vowels, which occurs in a few languages of the Pacific coast. In these, the vowels following an o in the same word must, under certain conditions, be transformed into o vowels, or at least be modified by the addition of a w. Quite different in character are the numerous influences of contact of sounds, which are very pronounced in the Siouan languages, and occur again in a quite different form in the Pawnee.



MYTHIC RESONANT SYNTAX CHANT

- pp 74-79 excerpted

FROM

GLADYS A. REICHARD, NAVAHO GRAMMAR, 1951

Publications of the American Ethnological Society, XXI
(printed in Germany!)

PREFACE

A brief statement of the genesis of this grammar and an evaluation of the extant works on the Navaho language are outlined in the Introduction. The work is a byproduct of a project to investigate some of the inner meanings of Navaho religion, a study I felt could not be accomplished without some interpretation of the language. I therefore identified myself with a Navaho family, only two of whose members spoke English. I lived with this family for a total of more than three years from 1930 to 1939. Later, in 1944, I spent a summer as a clerk in a trading post at Pinyon where hardly a word of English was heard because the Navaho who knew it were at war. By this time I knew the pattern of Navaho and had a large vocabulary; I used the opportunity to test the vernacular in practice.

In the summer of 1934 I taught adult Navaho interpreters to write their language at the Hogan School which consisted of students and instructor only, the students being also the informants. The results of this experience, conducted under the auspices of the Department of Indian Affairs, are reflected in several ways: The

begun in 1930

"as a means to investigating Navajo Religion"

Glady's A. Reichard,
Navaho Religion, 2 V.
A Study of Symbolism,
1950

Bollingen Series XVIII
(Jungian oriented post WWII
series funded by Mary +
Paul Mellon)

students were made aware of the necessity of keeping forms to the same paradigms (which, incidentally, they loved). Since they came from many parts of the Reservation, the foundations were laid for the materials on the diversity of the language, and consequently, the reasons for similarities as well as differences and relationship of forms. Not the least of the results of the Hogan School was the interest aroused in many interpreters who have since been most helpful. Of these AB was the most analytic and his explanations have almost invariably checked with materials subsequently gathered.

RITUAL 1, 2004 (11)

The following is a brief sketch of the interpreters who contributed most, and of their strength and weaknesses. Throughout the work I am writing initials for the source of forms and explanations. It should be remembered that many Navaho, whether educated in White schools or not, are tremendously interested in analyzing words and in constructing unusual and metaphoric utterances, which sometimes lead to punning. To this characteristic I attribute the explanation of their unusual ability to discern the composition and meaning of elements that have been thoroughly disguised by contraction.

and from Gladys A. Reichard + A. D. Bitany
(an orphan student of hers)
Agentive and Causative Elements in Navaho
1940
(printed in NY, USA)

INTRODUCTION

From 1930 until the summer of 1934 I had the benefit of sporadic tutelage of the late Edward Sapir, who gave liberally of his time and information to make Navajo available to me. I acknowledge here my indebtedness to Professor Sapir for his generous interest and for the use of his grammatical outline and an extensive Navajo stem-list. The phonetic system here used is a slight modification of that he was using at the time. In the spring of 1934 he said there was no reason to believe it would be changed much. For reasons not understood by the authors, he did change it radically in the fall of the same year.

Since Sapir did not publish even an outline of his grammar, I refer to Hoijer's sketch of the Chiracahua which is very similar to that given by Sapir up to 1934. Hoijer is a student of Sapir, worked in close sympathy with him, and is, I believe, the editor of the vast stores of material left by him.

One of the reasons for the checking with Sapir in 1934 was the plan of the Department of Indian Affairs to make Navajo a written language. I was appointed to put this plan into effect, and was allowed eighteen days to teach each of two groups of adult Navajo, most of them interpreters, to write. After the summer of 1934 the plan was discontinued, then taken up at intervals until the present time. Each recurrence of instruction in writing Navajo has been on the basis of a different system, so that there is even now no standardization.

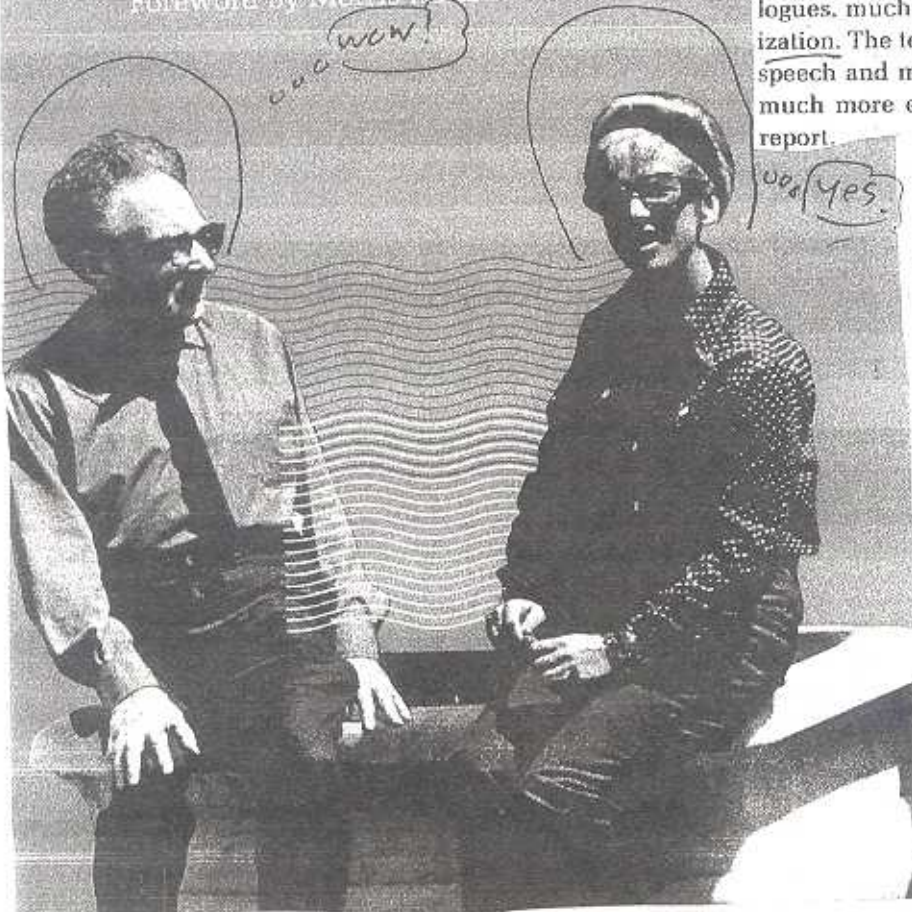
GLADYS!

DIALOGUES

Roman Jakobson 
and
Krystyna Pomorska

Foreword by Morris Halle

In language and in the science of language the presence of an interlocutor is of fundamental importance: the mastery of language is a dialogue, and the development of language is also a dialogue. The account of the relations between individual and collective contributions to the science of language and of its artistic transformation gains in productivity when submitted to discussion. Linguists have noted the existence of tribes which are familiar only with dialogic speech and for which monologues are totally alien. More precisely, these are tribes whose only speech outside of dialogues consists of ready-made ritualistic monologues. In our usual cognitive speech as well, monologues, much more than dialogues, are subject to ritualization. The temporal and transient shape of both creative speech and meditations on verbal creativity lends itself much more easily to critical debate than to individual report.



MR. & MRS (Krystyna!)

Vibronic coupling!
RITUAL PAIRING SOUNDS

see Jakobson's
many works;
Collected Works 9 v.
counting

SANDPAINTINGS & the ANALECTS

NOTE: Correlation of our Interstellar Learning with Ayurvedic + Allopathy Medicine Traditions:

CHAPTER II

Tridosha Philosophy of Ayurveda

Tridhatu-Tridosha

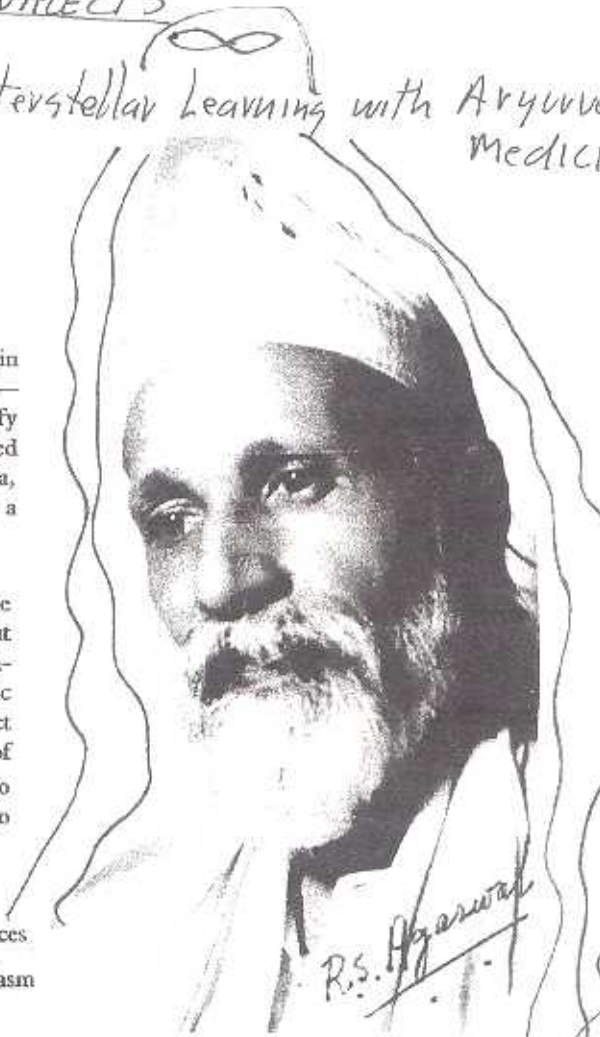
THE Acharyas have put the whole philosophy of medicine in one word Tridhatu-Tridosha. 'Tri' means three principles—Vata, Pitta, Kapha—which have been freely used to simplify the medical science. In modern terms Vata may be called Mental, Pitta stands for Vital and Kapha for Physical. Vata, Pitta, Kapha are merely symbolic words and a symbol has a different meaning at each place of reference.

When the expression of Vata, Pitta, Kapha is about the health of man, the philosophy is termed as 'Tridhatu'; but when the expression is about disorders, the philosophy is termed as 'Tridosha'. The whole conception is so simple, scientific and artistic that the intellect finds difficulty in the correct interpretation of Vata, Pitta and Kapha but a true grasp of the subject makes the various aspects of medicine easy to understand and expressible in terms of modern medicine so called Allopathy.

The harmonious action of mind, vital and body produces health. In each cell the nucleus is for Vata, protoplasm for Pitta, and cell's body for Kapha.

Cause of diseases: A disharmony between the mind, the vital and the body or so to say between Vata, Pitta and Kapha can be found as the cause of most of the illnesses and diseases. Usually the primary cause is accumulation of toxic matter (Kapha), or lack of vitality (Pitta), or lack of relaxation (Vata) in the body.

The secondary causes like infection, fear, irregularities in diet and habits, atmospheric conditions etc. are able to attack the man when the primary cause is present.



Dr. R. S. AGARWAL
THE DISCOVERER OF A SYNTHESIS IN
OPHTHALMIC SCIENCE

SRI AUROBINDO
FUTURE
YOGI
DOCTOR...

"DO
LOOK
NOW"

Q: Is looking at the green grass or the blue sky helpful to the eyes?

A: Yes, because there is nothing to stare at.

- DR. R.S. AGARWAL, *Secrets of Indian Medicine, synthesis of All the Systems of Medicine*, 1953, 4th ed. 1976, pp. 13-15 excerpted

We aim to create a new type of doctor who will bring perfection in eyesight. His knowledge will be based on the synthesis. He will be more concerned with the health than with the pathology.

(School for Perfect Eyesight, Sri Aurobindo Ashram
Pondicherry [near Madras] India

See also by Dr. Agarwal: *The Yoga of Perfect Sight*, 1971, rev. 1974, 3rd 1977

- Mind and Vision
- Care of Eyes
- Central Fixation As An Aid to Eyesight
- Divine Eye

from: Leland C. Wyman, NAVAHO Sand Paintings
Huckel Collection, 1960 (Taylor Mus. Col. SP. CO. PA-22-3.



Fig. 7. The singer directs his helper as he begins to make the encircling guardian. Singers often take no part in strewing pigments except for laying out certain fundamental lines (see Fig. 6).



Fig. 8. The singer, shaking a rattle, sings over the girl patient who sits on the sandpainting facing east. The singer's equipment is at the left, gourd and abalone shell medicine cups at the right.



Fig. 9. The singer administers medicine to the patient from a gourd medicine cup.



Fig. 10. The singer brushes the patient with an eagle feather brush as she leaves the sandpaintings ("brush off the last bits of evil"; see KW p. 100).

The RITUAL "Painted" Form is a token
"encircling guardian" An Existential
BOUNDED PRIMORDIALITY - objective, 1.0

This form is not ART: not "permanent", nor
the objective form is BODY "personal", not
"heal the body, thru the Singer's spirit" not spirit. differential:

but RITUAL primal: to be used
in RITUAL ACTION RITES only...

What Are Sandpaintings?

-IBD PA-11-20
Excerpted

56:0

The Navaho regard their universe as an orderly, all-inclusive, unitary system of interrelated elements, full of powers which are indifferent or good when under control but which may be potentialities for evil when uncontrolled. Some, such as ghosts of the dead or certain beings like snake, lightning, or coyote, have greater potentiality for evil than others and some are predominantly good unless connected with excessive activity. Improper contact with inherently dangerous powers, direct or indirect, conscious or unconscious, breach of traditional restrictions in relation to the supernatural, or the malevolent misuse of ritual knowledge by witches, may lead to disturbance of the normal order, harmony, or balance among elements in the universe and the price of this in human terms is illness. Harmony can be restored, dangerous elements can be brought under control, disease cured, and other values achieved through the application of orderly procedures, that is by ritual. Thus good is attracted and evil driven away. Codified knowledge of these procedures is essential; knowledge is power. The correctness and completeness of the ritual is judged by the Holy People, supernatural beings invoked during the ceremonial, and if satisfied they are compelled to "set things right." The patient in a ceremonial is purified through sweating, vomiting, sexual abstinence, ritual baths, herbal medicines, and ultimately identified with the Holy People being invoked, hence he too becomes holy, well, and immune to further harm from these powers.

There are six main groups of song ceremonials, the orderly procedures for dealing with the supernatural, each designed for special purposes. Two groups are now obsolescent for obvious reasons, the War Ceremonials and the Gateway (hunting) rites. The Blessingway rites are comparatively short (two nights) and simple ceremonials, not used for curing disease but for bringing general prosperity and well-being, consecrating new homes or paraphernalia, or blessing individuals at crucial times of life or endeavor. The other three groups are the curing ceremonials, the Chantways, each group controlled by a given ritual or pattern of behavior. The Holyway chants, the largest group, emphasize the attraction of good, the Evilway (Ghostway) group emphasize exorcism of evil, and Lifeway is specialized for curing injuries resulting from accidents. Formerly there were at least twenty-six ceremonial systems among the Chantways (twenty-three Holyway). By elaboration according to male and female branches and other considerations over fifty kinds of healing performances could be derived from them. Only nine of these Chantway systems with their various elaborations are still commonly employed, the others being extinct, obsolescent, or rarely seen.

Because of interrelations in origin legends, the supposed causes of diseases treated by them and so on, certain Chantways are said to be related. Thus the Holyway chants may be classified into seven subgroups. Each ceremonial has special relations with certain groups of the supernatural Holy People, although some of these beings are concerned with several or many different rites, and is explained and sanctioned by a mythical tale in which they are the actors. Practitioners, the singers, learn the ceremonial procedures and often the myths by apprenticeship, but the total number of

UNIVERSE
TE

CONDUCT:
Traditional
Component

POWERS:
Process/
orders
(not forms,
but sources)

RITUAL
SEQUENCES
POWER INDEX

VISIONARY
PERSONS
KEY TO INDEX

songs, prayers, ritual acts, plant medicines, material properties, and symbols for each one are so great that one singer can master only one or two or at the most six or seven complete chants, so they specialize. Most of the Holyway chants have two-night and five-night forms and some have nine-night forms. In theory four repetitions of one length or another are necessary for a complete and lasting cure. The singer is paid according to the length and elaborateness of the ceremonial.

QUATERNION STABILITY

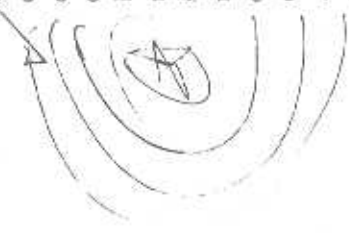
A Navaho ceremonial is an orderly aggregation of several more or less distinct procedures or ceremonies, each fulfilling a separate function. Some appear in every performance, modified internally according to the symbolism of the ceremonial being carried out.

* see William Roman Hamilton, MThC.
Irish mathematical genius

while others may be added or omitted according to the desires of the patient, his family, or the singer. A typical Holyway chant consists of ten or twelve such ceremonies, including preliminary consecration of the family hogan by the singer, sweat and emetic ceremonies for purification performed at dawn, the preparation of invocatory offerings after breakfast, a bath ceremony in the forenoon of the last day, sandpainting ceremonies in the afternoon, singing ceremonies sometimes accompanied by untraveling ceremonies in the evening, culminating in an all-night song ceremony on the final night. Administration of herbal medicines and prayers occur here and there and singing accompanies every important act. All these ceremonies are carried out in the family hogan of the patient which has been emptied and swept for the purpose.

RITUAL SONG.
Heals.

RITUAL DOVENS.



In the sandpainting or drypainting ceremony a symbolic picture is made by strewing finely powdered dry pigments on a background on the floor of the hogan.² In some rites such as the Blessingways, the pigments are of vegetable origin, colored corn meals, plant pollens, crushed flower petals, and charcoal, strewn upon a background of white buckskin or cloth, so the general term drypainting is more accurate. In the great majority of chants, however, the pigments are red, yellow, and white sandstone, and charcoal, finely pulverized on a grinding stone. Mixtures of charcoal and white sand provide a soft gray-blue color, charcoal and red sand make brown, and red and white sand pink. These are strewn on a smooth background of tan-colored sand from a nearby field, hence the usual name for the practice, sandpainting. The artist takes a pinch of pigment from a small pipe on a piece of bark or cardboard and skillfully lets it trickle between thumb and flexed index finger. Any male person who knows how may help under the direction of the singer who seldom participates in the actual painting except to lay out some preliminary lines. Drypaintings may be tiny pictures a few inches in diameter or great and complicated creations made in special hogans, twenty feet or more across. The number of helpers varies with the size and complexity of the picture. The average painting about six feet in diameter is usually made by from four to six men working for three to five hours. When the painting is completed the ceremony begins. Prayersticks which had been set up just outside the door of the hogan to signalize the procedures within are brought in and set upright around the painting and corn pollen and cornmeal are sprinkled on it for consecration. The patient undresses, men to a G-string, women to a skirt, and sits on the painting facing to the east. The singer gives him medicine, and then moistening his own palms in the remnants of the medicine applies sand from various parts of the painted figures' bodies to corresponding parts of the patient's body. Finally the patient inhales smoke from a fumigant sprinkled on hot coals and then leaves the hogan while any spectators who wish to do so apply sand from the painting to their own bodies for relief of pain. After this the singer erases the painting and the sands are carried out and ritually dumped to the north. This ceremony is one of the principal means of identifying the patient with the supernatural beings represented in the picture so that he may become strong like them and immune to further attack. The Holy People are attracted by their painted likenesses and the patient absorbs their powers through contact with the sands. The pictures are also healing because they absorb evil.

44:
Red/Black
Yellow/White
(BLUE,
or green,
is with the painting
5th

corded by investigators it seems likely that the Navaho may use around a thousand but this figure implies greater complexity than actually exists for reasons discussed below. When the Holy People taught the human heroes of the myths how to make drypaintings they strictly forbade their reproduction in permanent form lest they be soiled or damaged, so the Navaho do not allow photographing or deliberate copying in any media. They themselves transmit all of their ceremonial knowledge orally or practically by doing with no written or graphic records as guides. Nevertheless, a few white artists and fewer natives have managed to make water color or crayon reproductions. The first published colored reproductions appeared in Washington Matthews' account of the Mountain Chant in 1887.

Bare breasted nude existential exposure
primal, not "genital"
EXISTENTIAL

not "identifying": RESONANT
CORRESPONDENCE
not "represented": presenced
whole, rational.

PAIRED
QUATERNARY
quintessential or encephal

"Sandpainting side woman"

unbounded RITUAL perview

The sandpainting ceremony is performed once in a two-night ceremonial and four times on successive days, each with a different design, in a five- or nine-night chant. Some chants have scarcely more than the four different paintings needed for a complete performance while others like the Shooting Chant may have over a hundred from which the singer may select one or four according to his fancy, requests from the patient or family, or the etiological factors supposed to be operating in the disease being treated. Theoretically, all Holyway Chants, most if not all of the Evilway Chants, the Blessingway rites, some war ceremonials, prayer ceremonies, and rites of divination² can have or once did have drypaintings associated with them. No one knows the total number of different drypainting designs the Navaho know or use. Since somewhere around six hundred different designs have been re-

RITUAL elements: with iteration repeat rhythm conclusion interval	Number (1, 2, 3, 4, 5, 6, 7, 8, 9, 10+...)
	Color (usually 2, 4, 6, 8)
	direction (usually 4)
	gender (usually paired)
	sequence (length, exactness, braid + weave) especially 2, 5 or 9 day ceremonies
	naturae (natural things)
	song (chant sets) "sung over", several hundred per ceremony
	dance (stepping)

studied under Franz Boas at Columbia, "daughter close" to Elsie Clews Parsons, single woman, career at Barnard (women's undergrad school) "daughter close to family of Red Point (Miguelito) & wife Maria Antonio, b. Bangor, PA 1893 of Quaker physician family - d. Flagstaff AZ July 25, 1955 (Museum of Northern AZ)

PhD 1925, Hamburg Germany post-doc 1926-7 (Melanesian Art studies - Book 1933 2v.) MELANESIAN DESIGN won Morrison Prize 1932

learned complex Navajo language fluently
 learned how to weave with the women
 lived in remote Navajo lands comfortably

NOTE: Chants & litanies are RITUAL, not Mythic per se
 their limited, unwavering sets serve to sieve, not express experience
 new, unusual, difficult experiences - including visions are factored back in by the rote voice RITUALS
 (mass, rap, rock, tribal chants)

"all embodied in a long myth which furnishes authority for every detailed act." - Reichard, "Explanatory Foreword", Navajo Medicine and Sandpaintings 1939, p. ix

[the myth is known to the Medicine Man, Priest, Holy Person, etc.]
 - tribal people simply "know" about it -

* ... Don Lorenzo [Hubbell of the J.L. Hubble Trading Post] constantly but patiently talked to the young man [b. 1865, married widow - with 8 yr. old daughter 1898 - 3 daughters 1899, deceased, 1900, 1905], encouraging him to settle down. To the promising Navajo settling down meant learning to chant." - p. 4



6 main groups of song/sandpainting ceremonies

- 1 War Ceremonials (used last in WWII): see Jeff King [singer], Maud Oakes, J. Campbell, When the Two Came to the Father, 1943 Bollinger Series I
- 2 Gameway (Hunting)
- 3 Blessingway (2 day/nights)

4-6 3 Chantways to bring medicine curing

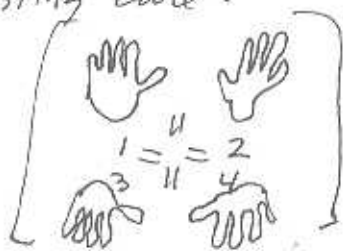
Holyways - attract Good [formerly 23 out of 26 chantways]

Evilways - exorcise evil - Lihoghostway

Lifeway - curing injury from accident

most singers master only 2-3 or 5-6-7 complex chantways
 - L.C. Wyman, Navaho Sandpaintings, 1960, pp 13-4
 (as per pages 3-4 of these notes)

"most Holyway chants have 2-night + 5-night forms and some have 9-night forms. In theory, 4 repetitions of one length or another are necessary for a complete + lasting cure."



the SQUARE of ATTENTION



can be DYNAMIC as a

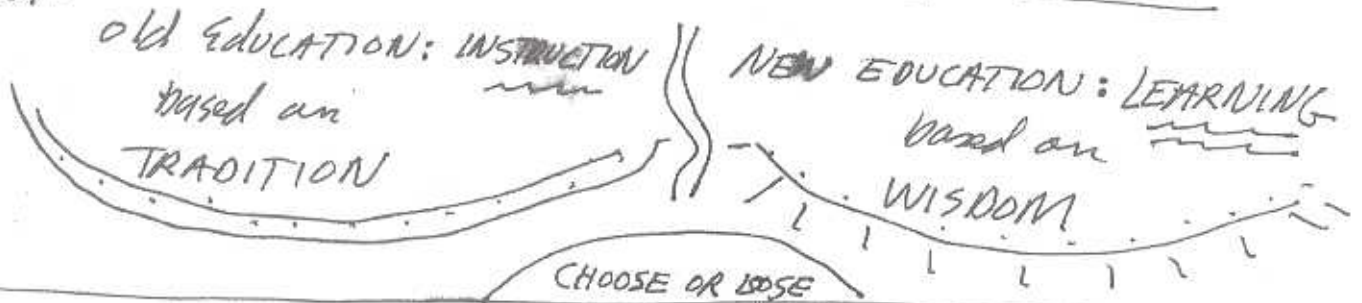


parallelogram (Vector)

RITUAL 3, 2004 1

SEQUENCE ESTABLISHES & DYNAMIC VECTORS GENERATE NARRATIVE

⊛ IDEA:



a "why": "the continuing pressure to compress... curricula to make way for new material. Basic concepts necessary for every student are discussed and applied..."
- description for G.W. Collins, II, The Foundations of Celestial Mechanics, Astronomy + Astrophysics Series, V. 16, 1991

and many other "whys!"
like tradition alone ritualizes the mind into encoded sameness (stupidified)

NOTE: infants + little children must RECOGNIZE WORDS within FLUENT SPEECH. (NO texts!)

"... the ANALECTS was first put together before the techniques of continuous prose [narrative] composition had developed. The organization of the material is rudimentary, and there are even places where fragments from alien sources have been inserted into the text." - R. Dawson, The Analects, 1993, p. viii

"The early Zhou [Chou] period [1190-221 BC] was apparently looked upon by Master Kong [Confucius, Kong-fu-tzu] as a golden age... a long decline had set in..." - Oxford World's Classics ed., pp. viii-ix; "looking back with longing to the golden age of the early Zhou period when the Way prevailed."

CONFUCIANISM: DYNASTIES

The Han, The Sung, The Ming, The Ching
206 BC - 220 AD 960 - 1279 1368 - 1644 1644 - 1912

4 BOOKS
Analects
Great Learning
Doctrine of Mean
MENCIVS

The Han Dynasty adapted CONFUCIANISM as its ideology
IDEOLOGIES are purely RITUAL based: control the Ritual tether, line,
and Knot and you have the NET to control experience by
belief, code, law, Tradition exclusion and the limit of ideas,
the blunders an "dangerous" VISIONS as "the world" is safely under
Authorities.

"The Jesuit [ideology of Christ's Ideologue soldiers] missionaries reached
China in 1583 and ESTABLISHED themselves in Peking [Pei]ing! under the
leadership of MATTEO RICCI at the beginning of the 17th C. [16]
It was the general policy of Jesuit missions to try TO SECURE THE
CONVERSION [to their ideology by your belief in their RITUALS] of a country
by first winning the sympathy of its ruler, + Matteo Ricci + his colleagues
soon became aware that, TO GAIN the respect of the emperor, [all countries!]
they had to MAKE THEMSELVES CONGENIAL to the scholar-bureaucrats, [MING DYNASTY
that had long - since replaced
the Mongol
Khanis]
by whom he was surrounded. [to be served
(+ controlled) [CONFUCIANISTS
of a reform
order beyond
the original Neo-Confucianists
of the SUNG DYNASTY
c. 1000 - 1200 AD]

- Raymond Dawson, CONFUCIUS,
1981, p. 1: PAST MASTERS Series

The Jesuit version of Confucian doctrine and of the ben-
evolent despotism which, in their view, administered the
country in conformity with Confucian doctrine so aroused the
admiration of contemporary European thinkers that Confucius
himself has been described as 'the patron saint of the Enlighten-
ment'. On the other hand the Protestant missionaries, who came
to China in the nineteenth century, could see little to praise in
Confucius since he lacked the light of God. Even James Legge,
whose monumental work entitled *The Chinese Classics* was so
authoritative as to have been reprinted on its hundredth birth-
day in the middle of the twentieth century, concluded that
Confucius 'threw no new light on any of the questions that have
a world-wide interest. He gave no impulse to religion. He had
no sympathy with progress. His influence has been wonderful,
but it will henceforth wane.' So we in the Western world are
heirs to two conflicting attitudes to the Chinese sage.

- IBID, pp. 1-2

versions of
an ideology
of "the western world" and from IDEOLOGIES by CONSTANTINE
[not women, jews, etc.]

ROMAN EMPIRE IDEOLOGY:

CHRISTIANITY was raised to a belief
by Peter + PAUL (instead of a
wisdom life as taught by Jesus)
and this belief became selectively
practiced in Bishop based Cities -
Rome, Alexandria, Antioch, Ephesus, Corinth
and from IDEOLOGIES by CONSTANTINE

More 16th-17th C Catholics also
+ Those 19th C protestants also

for the Jesuits vs. the Pueblos
see any History.

for the Protestants vs the Indians of Virginia, Massachusetts, New York, and
Georgia see any
HISTORY

There are 3 glowing exceptions:

1. Pocahontas and Squantos
in Virginia in Massachusetts
2. William Penn in Pennsylvania
3. Radical Jesus Protestants like the MORAVIANS
among the Algonquin Atlantic Coast tribes
like the Leni Lanape in Delaware - based
on John Amos Comenius (1592-1670)



PORTRAIT OF COMENIUS

ascribed to JERBAK OVERS (1620-93), the favourite pupil of Rembrandt:
(See Dr. Harry Schmidt, *Jurgen Overes*, p. 177, no. 211)
Reprint, Amsterdam

OXFORD UNIVERSITY PRESS
LONDON: HUMPHREY MILFORD

1932

reprinted 1971 by Arno Press
& The New York Times

an Indian College near
Jamestown was planned

in 1607, begun 1622 - massacred
postponed til 1647

see especially the UNESCO tribute of 1957
with intro by Jean Piaget, Director of the
International Bureau of Education
[the volume commemorated the 3rd centenary
of the publication of OPERA DIDACTICA OMNIA,
his great education works program].

COMENIUS IN ENGLAND

THE VISIT OF JAN AMOS KOMENSKÝ (COMENIUS)
THE CZECH PHILOSOPHER AND EDUCATIONIST
TO LONDON IN 1641-1642; ITS BEARING ON THE
ORIGINS OF THE ROYAL SOCIETY, ON THE
DEVELOPMENT OF THE ENCYCLOPAEDIA, AND ON
PLANS FOR THE HIGHER EDUCATION OF THE
INDIANS OF NEW ENGLAND AND VIRGINIA

as described in contemporary documents, selected, translated and
edited with an Introduction, and Tables of Dates, by

ROBERT FITZGIBBON YOUNG

M.A. (Oxon.), F.R.Hist.S.

Corresponding Member of the Royal Bohemian Society of Sciences, Prague

50 RITUAL Ways are used to interpret others RITUAL Ways.
a dilemma.

from COMENIUS, The Labyrinth of the World & The Paradise of the Heart, 1623

5. After much inward struggle and turning the matter over in my mind I came to the decision that I should first look into all human affairs under the sun and then only, having wisely compared one with another, choose a vocation and arrange for myself the things necessary for leading a peaceful life in the world. The longer I thought of this plan, the better I liked it.

2nd most popular book in Early America
(Bible - 1st)

RITUAL

Chapter II

The Pilgrim obtains Ubiquitous as his Guide

Thereupon I came out of myself and began to look round thinking how and whence to begin. At that very instant, I knew not whence, there appeared a man brisk of gait, alert of glance, quick of speech, a man in fact whose feet, eyes, tongue, all seemed to me forever in motion. He stepped up to me, and asked whence I came and whither I was going. I answered that I had left my home and intended to wander about the world and gain some experience.

2. This pleased him well and he said: 'But where is thy guide?' I answered, 'I have none. I trust to God and to my eyes not to lead me astray.' 'Thou wilt not succeed', said he. 'Hast thou heard of the labyrinth of Crete?' 'I have heard somewhat', I answered. He then replied, 'It was a wonder of the world, a building consisting of so many chambers, closets, and corridors that he who entered without a guide walked and blundered through it in every direction and never found his way out. But that was mere child's play compared to the way in which the labyrinth of this world is fashioned, particularly in our own day. I, a man of experience, do not counsel thee to enter it alone.'

3. 'But where, then, shall I seek such a guide?' I asked. He answered, 'It is my task to guide those who wish to see and learn something and to show them where everything is. Therefore, indeed, did I come to meet thee.' Wondering, I said, 'Who art thou, my friend?' He answered, 'My name is Searchall, surnamed Ubiquitous. I wander through the whole world, peep into all corners, inquire about the words and deeds of all men; I perceive all that is to be seen, spy out and discover all that is secret; in short, nothing can befall unbeknownst to me; it is my duty to survey everything; and if thou comest with me, I shall lead thee to many secret places whereto thou wouldst never have found thy way.'

From this point of view, it matters little whether the genetic conception of education propounded by Comenius, and his ideas on mental development, were drawn from Neo-Platonic theories about the 'return' of beings or derived from some other philosophical source. The important thing is that, by placing this reascension at the level of human activity and in parallel with the formative processes of nature, he created a series of new problems for his century: mental development, the psychological basis of teaching methods, the relationship between school and society, the need to organize or regulate syllabuses and the administrative organization of education, and lastly, the international organization of research and education. To have realized that such problems exist and to have lost no opportunity of drawing attention to their vital importance for the future of mankind is the greatest claim to fame of the celebrated educationist in honour of whom Unesco is publishing the commemorative work for which I have had the honour of writing this introduction.

INTRO to UNESCO Volume 1. Piaget
see Piaget's 30-50-70 books ... or so

Interstellar
Our Learning is our Guide

The Anthropology of
1860+ - 1960+
was just such a planetary
Heritage pilgrimage - esp.
in China + Indian America.

see also the Everyman Library ed. of William Penn's writings (1915)
c. 1690

The Peace of Europe (Present + Future)
Some (The) Fruits of Solitude: Reflections + maxims relating to the conduct of
& other writings ed. Joseph Besser Human Life

RITUAL 4, 2004 1

ACTION SEQUENCE ~~...~~ Repeat ~~...~~ +

Generated - Founded - positioned - pivoted - EVOLUTION-wise

Gladys Reichard: Navajo Medicine Man Sandpaintings (1939, 1977).
: "The Navajo religion will be explained as a form of CONTROL (RITUAL) over supernatural forces. This control manifests itself in a large number of practical, magical + religious observances... combined in a LONG + detailed r, + u a L composed of many acts which MUST be PERFORMED in traditional order, and it is the whole COMPLEX that the word 'chant' refers." - p. IX

"Sung Over"
- words in Ritual Action (compartment)

"Purification, supplication to the supernatural beings [NATURE!] ... Compelled to come."
RITUAL Arrogance - not participation
Mystique

See: Gladys A. Reichard, Prayer: The Compulsive Word, 1944

Purification is attained through fasting, sweating and emesis, sexual continence, bathing and shampooing the hair in yucca suds, and vigil. By means of prayersticks, carefully made of wood and containing a tiny offering of something which the gods most cherish, the supernaturals are invited to come. If the invitations are properly made and deposited where the deity cannot fail to see them, it is compelled to attend. There are many objects which have been rendered sacred by the medicine man's acquisition of knowledge and the performance of ceremonies over them. These make up the chanter's "bundle," and when used in the proper way with songs and prayers—taught originally by the supernaturals, and handed down through many generations—will do for the patient today what they did for the deities in mythological times, that is, they will restore everything to a normal, healthful, successful, happy order.

Another kind of sacred object is the sandpainting, a picture of a scene in the life of the Holy Ones, made on the floor of the ceremonial house (bogan) by sprinkling dry sands colored with natural pigments. The sandpainting is an altar, but an altar composed of the representations of divinity, which becomes sacred in its setting after its placing according to divine tradition. When a person sits on the sandpainting and is treated by the medicine man who applies the sacred-bundle paraphernalia with the correct songs and prayers, he becomes the god and shares in all its miraculous powers.

G.A. Reichard, Navajo Medicine Man Sandpaintings, 1939, 1977 p. IX
*IDENTIFICATION, not absorption -

RITUAL 4, 2004, 2

'...of the Living Father. If they ask you: what is the SIGN of your Father in you?'
say to them: 'It is a MOVEMENT and a REST'.

- Gospel of Thomas, 90. 4-6

trans. A. Guillaumont, H.-Ch. Puech, G. Quispel, W. Till + Y.-A. Al Masikh
1959, p. 29



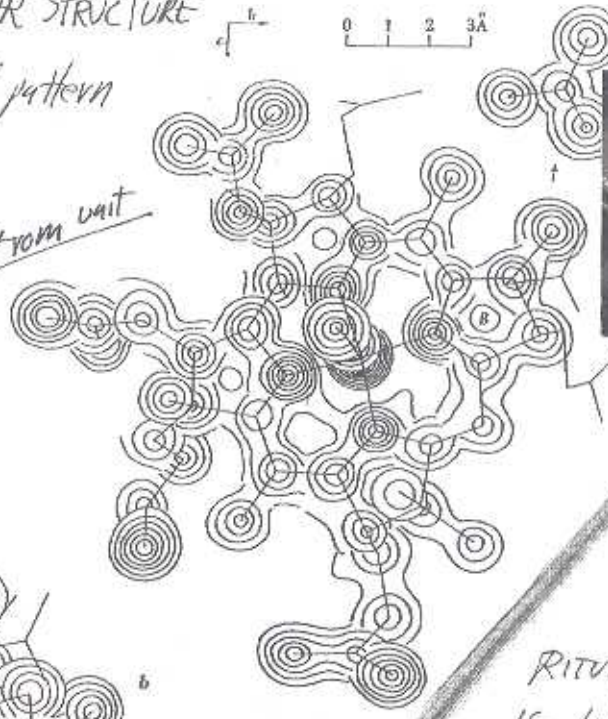
PROTEINS, VITAMINS, MOLECULAR STRUCTURE

all display the existential pattern

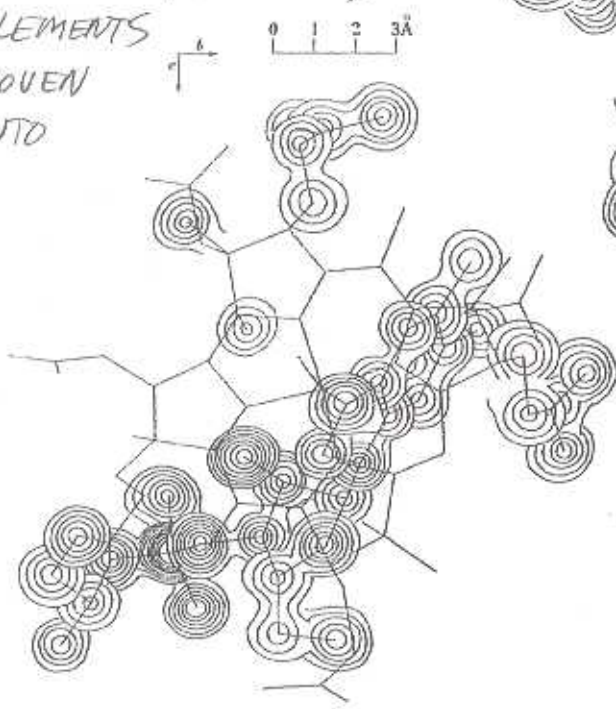
characteristic of REALITY:

PAIRED
FLEXIBLE CLUSTERS
OF SIMILAR
ELEMENTS
WOVEN
INTO

A: Angstrom unit



from JANE GOODALL GUM CARDS!

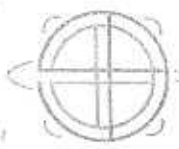


ARCHIPELAGOS
of
EMERGENT
FORM

92 The structure of vitamin B12, discovered at Oxford

from a 1967 BOOK: OXFORD
general information

NAVAJO INTEGRAL:
SYMBOL SELF



RITUAL ACTION
is like a
Light Cone
Focused on a
SYMBOL
thru the medium of
Myth (feeling imaged language
experience)

USED BY RON MOOR of the
MINNEAPOLIS YETI GROUP
from R. Weir lecture c. 1986

"Purification, supplication to the SUPERNATURAL beings for the honor of their PRESENCE." - Reichard, p. 18

NATURAL BEINGS : EXISTENCE integral
SUPERNATURAL BEINGS : PRESENCE differential

Existence is energy polarized into FORM carried by a dynamic
Presence is consciousness in complementarity, a PROCESS dynamic
(i) TIME →
(o) ETERNITY →
(SPIRIT for integral made person differentially)

RITUAL insures existence : VISION invites Presence

"If the invitations are PROPERLY made + deposited where the deity (CANNOT FAIL TO SEE THEM), it is COMPELLED to attend." - IBID

See Gladys A. Reichard, Prayer: The Compulsive Word, 1944 (monographs of the Am. Eth. Soc. VII)

where on p. 1 "The Problem + the Material" shows:

NOTE: "Synthetic" + "Systematic"

are INTEGRAL characterizations. The early accounts of Washington Matthews, James Stevenson, Alexander Stephen and the Franciscan Fathers give the impression that this religion is mercurial, for they are self-contradictory. Formerly contradiction between the materials of different writers was noted while that in different parts of accounts by a single collector was more or less ignored. Lately, however, investigators of Navajo lore have come to realize that because the materials used and their treatment are different as we compare one informant, locality or ritualistic complex with another, we are not justified in considering any informant "wrong" rather than right. Many of us now realize that the very inconsistencies we find may be our best clues to enlightenment about the whole, a state which could not have resulted before much comparative material was available.

"since the Navajo were not allowed to put the paintings down in permanent form, Mrs. Newcomb learned to memorize the paintings as they were made, then produced exact copies from memory once the ceremonies were over...chanters were able to criticize and correct the drawings..."

It was with the challenge of synthesizing the various elements of Navajo religion and its effect on the culture that I undertook in 1930 a detailed study of the various branches, phases and other subdivisions of a single, popular living Navajo chant, the so-called Shooting Chant. I have now analyzed the material gathered since that time and have compared it with the rest of the extant material on Navajo religion to find that the expected unity exists, but that it must be found, not in an extension of our own categories and classifications, but rather in making entirely new ones, all of which must be allowed great flexibility.

"one of the most important healing ceremonies..." ← male

See Franc J. Newcomb + Gladys A. Reichard Sandpaintings of the Navajo Shooting Chant, 1937, repr. Dover 1975.

Existential Pairs in the Male Shooting Chant (Holy):

the Divine Twins, bow + arrow, rainbow + rain, lightning + thunder, mirage + sky, snakes + lightning, plants + earth, animals + men ...

from the preface: "In the Introduction some of the history of the material is given + we have noted that the myth came from Blue Eyes of Lukachuckai. Without it no satisfactory interpretation of the CEREMONIAL details could be made. Furthermore, the study of CEREMONIAL ITSELF was made by MIGUELITO [Red Point] a pupil of Blue Eyes" - p. vii

for RITUAL description is the MODE, interpretation in Symbol stuff

Gladys ... the writer began in 1930 the attempt to master some of the more intricate and less apparent phases of Navajo culture. To this end she learned the language for she has always felt, and experience has only emphasized the conviction, that no culture can be understood outside of the language in which that culture is framed. In this respect the method does not differ from that of Matthews for he too spoke Navajo. In fact, it is not contended that there is a great difference of approach.

[Washington Matthews] (1887, 1902, +)

In these years there has been, however, emphasis upon training in acquiring linguistic and cultural material, more especially, time has become available for assembling and organizing such material systematically, and above all, interests, though related, have been broadened. Now Navajo sandpaintings are known, not only as something important in themselves but also as a spectacular and appealing part of a large and complicated unit called the Chant. But the relationship in which we are interested does not end there. The Chant itself with its attendant beliefs and practises is visualized as an elaborate complex which ramifies into every phase of Navajo culture and in so doing affects the behavior of every individual in the tribe.

see WALT WHITMAN'S CELESTIS

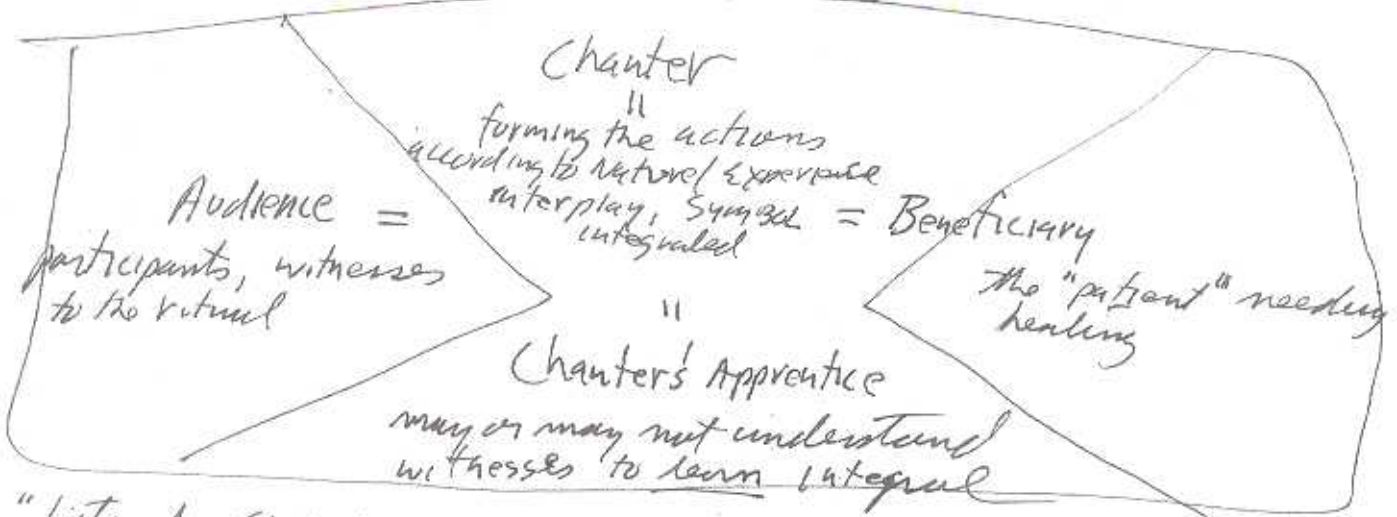
RITUAL ACTION → "Behavior" ... "closely related to those of the Pueblo peoples, which in turn show close affiliations with the religions of Mexico"

"their linguistic relationship to the Athapascans of Canada + of N. Calif. issues a challenge which involves ANTHROPOLOGICAL questions in every conceivable field ..."

CANADA CALIFORNIA ARIZONA - NEW MEXICO MEXICO

the "Navajo Problem" is one of a two-way array of influences

Quaternary MATRIX



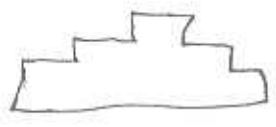
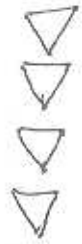
"Later he SANG [RITUAL INTONATION] the Prayerstick Branch of the same chant over me, once for 5 days, once for 2 nights + 1 day. The reason for there was to 'make it safe' for me to handle such powerful material and for blessings in travel." - shooting chant p. 3

these 2 [PAIR] were to have been Repeated

THUS 4 [paired pairs Square] - but

"... Miguelito died in the fall of 1936 and these 2 repetitions have not taken place."

The answer to the question, "What does it mean?" is simply, "Nothing". The patterns the weavers use sometimes have names, although naming even is slightly developed among Navajo as compared with other craftsmen, for example, the basket weavers of northern California. Even such names as exist are singularly unpoetic. In Fig. 32 a is "like a card"; b, c "like a slingshot", or "big star" for rhombus or square standing on a point. A Roman cross, d, is "sticks crossing each other", e, a St. Andrew's, "a star". The hourglass unit, f, is simply a "queue", the unit made up of vertical lines broken by horizontal ones, j, is termed "row of empty spaces set



Existential
 RITUAL
 SYMBOL
 INTEGRAL
 = =
 = =
 The distinction between pure description and poetic fancy is not carefully drawn, but in this field the mundane triumphs over the imaginative.

off in zigzag order". This term is interesting because it defines the space rather than the lines which bound it. Existence not geometry
 I might continue the list of elements, but with few exceptions, which I shall note, they are named in the same unromantically descriptive fashion. The same is true of combinations of the initial units, Fig. 32, g, "a square within a square"; h, "diamond within diamond", "large empty spaces (terrace edged diamond) follow each other", i, "squares (or triangles) follow and touch each other".

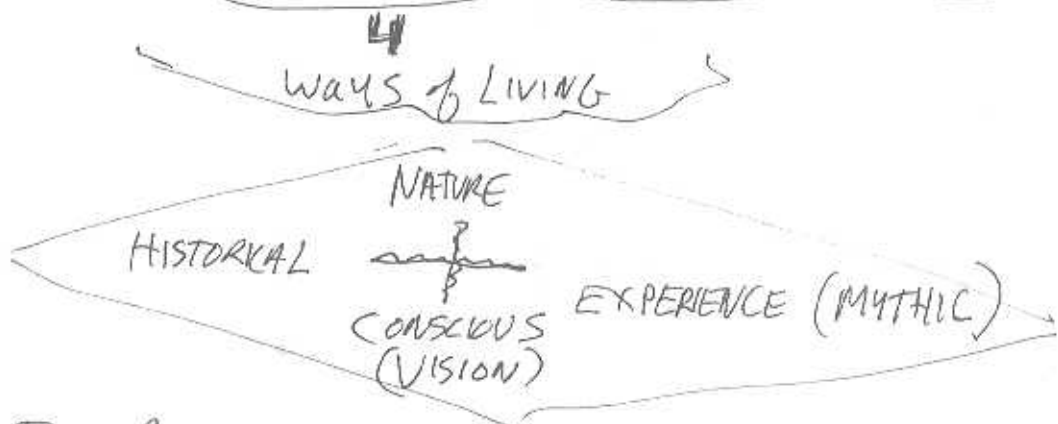
OBJECTIVE DESCRIPTION, ROTE USAGE, MARKS, SIGNS...

"The value of it as an ART OBJECT may depend upon the INDIVIDUAL who wears it, may have nothing at all to do with its general or original symbolism. In the same way I think the Navajo have kept the symbolic designs of their religion apart, in a SEPARATE COMPARTMENT of their minds, from their ordinary blanket and silverwork patterns. The FORM [her itatic] occasionally overlaps; the emotions are kept distinct."

- Reichard, Navajo Shepherd + Weavers, p. 183.



"When Red Pant [miquelito] paints, he uses the same technique. Needless to say, the finished product looks very different from the VARIOUS STAGES in the painting process. With his paintbrush he outlined 40 HEXAGONS the heads of the gods in one picture. When they were finished, they were all ROUND and no one could have told they had ever been otherwise." - p. 155-6



The Four Processes of Living disclosed by our Learning

CONFUCIUS 551-479 BC

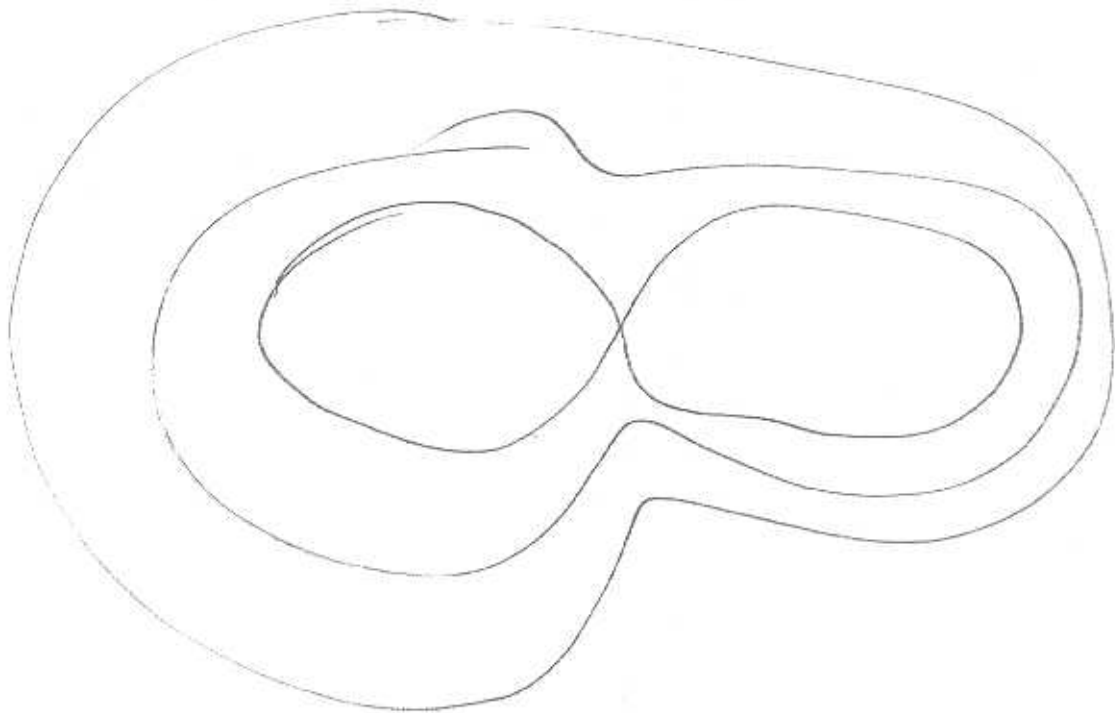
RITUAL 4, 2004 7

from D.L. Hall + R.T. Ames, Thinking Through Confucius, 1987:
quoting the ANALECTS, 2.4:

"Confucius said [in Oxford World's Classic: "The Master said"]
536 BC At fifteen my heart-and-mind were set upon learning;
521 BC at thirty I took my stance;
511 BC at forty I was no longer of two minds; [met LAO Tzu]
501 BC at fifty I realized the MING of T' IEN; [worked on I Ching]
491 BC at sixty my ear was attuned;
481 BC and at seventy I could give my heart-and-mind
free rein without overstepping the mark." [generated
(ANALECTS)
LUNYU

see pp 202-3:

"an analysis of extant historical records reveals..."



RITUAL 5, 2004 (1)

"For many she is destined to live on as a shadowy figure behind the Waste Land [T.S. Eliot's seminal poem, 1922] thanks to the modern poet, who has acknowledged the use of her work, but her influence extends far beyond a single poem or single scholarly work into the IMAGINATION & CREATIVE ENERGY of several generations of students of literature, mythology, & comparative religion. Her great strength was not the case laid out with absolute precision and verifiable evidence; often she relied on insight into the heart of the thing and instinctive judgments to guide her argument to an appointed end, convinced that in the absence of contrary evidence, that was where the truth or the SOLUTION lay. She was not afraid to speak her mind and never stood to the side of controversy."

- Janet Grayson, "An Quest of Jessie Weston," pp 1-80 in R. Barber ed., ARTHURIAN LITERATURE XI (an annual), 1992

JESSIE L. WESTON
(1850-1928)
England

If she lived in romance tradition at all, it was as the respectful observer, never confusing the starkly different age that produced that literature with her own age, preferable in every way. Like other scholars of her time - Lang, Rhys, Kittredge, Nutt, Paton - she was dedicated to understanding folkways and faiths that more than war and dry statistics define culture and whatever lies deeper in the human spirit - a sense of the heroic and delight in the Mystery.

"The DNB never heard of her."

DICTIONARY OF NATIONAL BIOGRAPHY
- Janet Grayson, p. 1

This world ignores
heart & visionary
people who create
its very reality
THUS: MAYA

(ILLUSION)

& delusion rampant

Scores of letters went out to libraries and archivists, publishers, university and municipal offices, and to individuals in England and the United States as well who might have knowledge of the whereabouts of literary remains or letters or personal recollections of those who had known her. Word from the many people whom I had contacted (including the legatee of Weston's niece to whom her papers had been passed) - from the secretary of the Salters' Company, the guild to which the Westons have belonged for over a century, to family members who supplied details of family history - led me to conclude, reluctantly, that papers she had left no longer existed.

There was some correspondence in the Houghton Mifflin collection of the Houghton Library at Harvard - an encouraging bundle of "chatty" business letters covering the years of World War I. These surfaced relatively early in my search, raising hopes that there would be other such collections containing details of her active, outgoing life. She was evidently a tireless letter writer in the days when telephones were merely tolerated and a part of the day was set aside for correspondence. Records of the David Nutt Company, her major publisher, had burned in a warehouse fire: when... sold the Company... remaining files were carted off... by ed.

and, MORE...

RITUALS 2004 (2)

There is no need to belabour the disappointment of having followed every clue and exhausted invention. Weston had lived seventy-eight years; more than fifty years after her death she was still being cited, quoted, and corrected both by admirers and the not-so-admiring. The name Jessie L. Weston (she always used her middle initial) was known even to those who knew little about her books. She lived for her work; there was no reason to think ahead to a future time when her life apart from her scholarship might be of interest to others. She did not leave behind memoirs or literary essays in the manner of contemporaries Jane Harrison and Gilbert Murray. Nor had she an academic circle to keep her name alive in lecture series or memorials. Her dedication to the comparative method that had captivated scholars of her day taught her only too well that nothing was fixed, everything gave way to a next phase. Her life was of value to others insofar as her ideas of origins of medieval romance survived. To be buried in a "perishable coffin" was her last wish; it stands as a judgement of history as well as her life's story. A sad irony, it seemed to me, was the neglect of the journals to which she was a regular contributor to give news of her death more than a few lines of copy. *Romana* hardly noticed.



The "SARCOPHAGUS" was a limestone bier that "ate" the fleshy body - absorbed it whole - leaving an empty vehicle eventually...

popular fame, current for celebrity, the fashionable quotable potable SWILL...

LEARN TO LEARN - none ©, no ©

SO MUCH THEM

a poem:

FILING-THRU

"We parade to no needed triumph, nothing rumbling loud calls to us, nor thinks its finality, formed precise as precience through thickly thin - those evanescent layers - not one thing, nor another, not any others; no marching imperium, not any trumpets, however imperial before plazaed throung mobs, beholding triumphant blasts of blastedness ~~blastedness~~, we humbly revert to ~~the~~ quiet calm cooking, ~~hourishing~~ ~~the~~ nascent origins, in living love. No parade, not one trumpet; just us, filing thru..."
- unpublished, uncompleted poem of RW, 2004...



BOTH // Jessie L. Weston & Ruth Benedict : COMPARATIVE RITUALS REVEAL complex layers that pattern and evolve...

RITUAL 5, 2004 (3)

Jessie wrote all 12 Arthurian articles in the 11th Ed Britannica and "a major piece on the cyclic romances in the Cambridge Medieval History"

Her friends at the Folk-Lore Society included W.B. Yeats, A.E. (George Russell), Alfred Nutt, E.V. Evans-Wentz, E. Sidney Hartland, F.S. Furnivall, and friends like Gilbert Murray & June Ellen Harrison: an amazing talented crowd (including Kuno Meyer).

she entered published Arthurian & Folk-Lore circles in 1894 ^{at} age 44

By 1904 she helped found the London Lyceum, a women's club.

she was at home in Paris, in London, and on holiday in Bourne-mouth

there was the family home "Banquie": she traveled frequently and received many "to share a light tea and Grail talk."

FIRST BOOK 2 vol study of PARZIVAL,
A Knightly Epic by Wolfram von Eschenbach
for the first time translated into English verse
from the original German

dedicated to the memory of Richard Wagner, whose genius
has given fresh life to the creations of Mediaeval Romance

NOTE: she published 1898: The Legends of the Wagner Drama, studies in Mythology & Romance

she studied mediaeval Romances with Gaston Paris and was at home in Paris

another friend was Alfred Nutt, Wagnerian + publisher + author classically of The Legend of the Holy Grail and a little pamphlet in the

Popular Studies in Mythology, Romance & Folklore (No. 6) "The Fairy Mythology of Shakespeare"

she also was close to G.R.S. Mead, especially his QUEST series

G.R.S. Mead was a brilliant writer, secretary to Madame Blavatsky when young, author of 3 v. Thrice Greatest Hermes, editor of magazine "The Quest"

RITUALS, 2004
④

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1913

PREFACE.

ALL the studies or sketches in this volume are illustrative of the quest of reality, the search for truth, or the restless striving of the human soul for the satisfaction of its needs, spiritual or philosophical, mystical or psychical. The subjects are gleaned from the past and present, from east and west; and all of them, each in their different ways, seem to the writer to be of deep interest and great importance, even though some are little known and may appear on first acquaintance somewhat strange.

and

I HAVE been struck somewhat by a certain similarity between the main trend of thought in a recent phase of Occidental philosophy and the outcome of a remarkable tendency of doctrine in the centuried development of one great form of an Oriental religion.

On the one hand, we have Bergson, in the West, leading the way with a series of important publications whose chief object is to establish the thesis that Reality must be sought for essentially in movement, life, spirit, regarded as a perpetual becoming, and that, too, by means of an insight or intuition superior to the range of the practical intellect. On the other, we have Suzuki, from the Far East, bringing his treatise on what he calls Progressive or Catholic Buddhism, to an end in the remarkable formula 'Nirvāna is Sarisāra,'— in other words 'Reality is the Ever-becoming.'

¹ Daisetz Teitaro Suzuki, *Outlines of Mahāyāna Buddhism* (London, 1907).

D.T. SUZUKI
reprinted in Harper Torchbook Paper c. 1960's

(his papers are in the 5
TACOMA, Washington
Theosophical Lodge,
uncatalogued!)

His Quest Series included
Jessie L. Weston, 1913,
in a Harvest of Excellence
patiently researched + accrued
before WWI obliterated much.
(1914-1918+)*

Henri Bergson (1859-1941)
"exponent of process philosophy"
- Britannica, 15th 1974,
MICROEDIA 1, p. 1000-1002
TEXT BIOG IN MICROEDIA;
Nobel Prize for Literature 1928
Time as Duration, CREATIVE

(generative)
[élan vital]
ITERATION

inconceivably rapid,
subtly different,
accurately aligned

Existentiality
is stable in
polarized energy
FORMS

[RITUAL]
(TE)

RITUAL 6, 2004 ①

ACTION SELECTION & COMBINATION THINGS

"Still, it seems that certain fairly substantial conclusions are emerging and receiving continually increased support. In particular, the central role of grammatical transformations in any empirically adequate generative grammar seems to me to be established quite firmly. Though there remain many questions as to the proper form of the theory of transformational grammar."

- Noam Chomsky, Aspects of The Theory of Syntax, p vi

Reciprocity is essential to Balance in polarized stable forms
Reversibility is an essential echo of this Balance, factoring flow.

particles [Energy] confer Force [dynamics]

"... the data cannot be ^{fully} interpreted for ANY SIGNS OF PHYSICS that is as yet UNKNOWN. This has been the case for almost 40 years. But, at last, Davies et al. [researchers] report an advance in

a method of calculating the effect of lattice quantum chromodynamics, (QCD) the STRONG FORCE, [holding atomic nucleons together] that promises the calculational precision required.

CALCULATED PRECISION REQUIRED: action as FUNCTION
as an Anthropological IDEA: functionalism: B. MALINOWSKI (1884-1942)

"The way to do field work is never to come up for air."
- Margaret Mead, ^{JULY} 1932 (letter home) when in New GUINEA with her husband Reo Fortune
see his Soccerers of Dobu 1932, Forwarded by Bronislaw Malinowski

and, immediately following the previous quote (in Jane Howard, Margaret Mead, A Life, 1984, p. 141):

Fortune would learn the language, which turned out to have eleven genders and twenty-two third-person pronouns; and he would publish, in 1939, an article called "Arapesh Warfare," a striking contradiction to Mead's own assertion in Sex and Temperament that "warfare is practically unknown among the Arapesh." She does admit, a few sentences later, that "although actual warfare—organized expeditions to plunder, conquer, kill, or attain glory—is absent, brawls and clashes between villages do occur, mainly over women." To Fortune, these "brawls and clashes" were quite something else: "Warfare," he would write, "was good Arapesh custom. It was distinguished from the sometimes heated quarrels between the turbulent clans of a single sovereign locality by its scale, its determination, and by its traditions and conventions."* Mead saw what she wanted to see; so, perhaps, did Fortune. Their differences "were not a matter of fact but of emphasis," said Paula Rubel, who worked with some Arapesh in 1974 in postpacification times, when the area had been brought fully under government control.

Margaret's and Reo's own outright brawls, or clashes, or wars, had yet to erupt. Mead's early letters home put a cheerful face on things. She and Reo stirred their photographic chemicals with a cassowary bone dagger.

see M. Mead, Sex and Temperament in Three Primitive Societies, 1935 (dedicated to Franz Boas) [the year after Ruth Benedict's Patterns of Culture, 1934] Mead's acknowledgement date American Museum of Natural History, N.Y., January, 1935:

"I am further most particularly indebted for CRITICISMS of the theoretical [VISION: THEORIA] approach and for CONTEMPLATION in the organization of the manuscript to DR. RUTH F. BENEDICT..." - p. ix

NOTE: Margaret + Reo were in New Guinea 1931-33

see: Margaret Mead, GROWING UP IN NEW GUINEA, 1930 (MORROW & CO., CONSUMERS PUB.)

Reo F. Fortune, MANUS RELIGION, 1934 (summary account 1931: Oceania (magazine) V.2, No.1 pp. 74-108 (SYDNEY, AUSTR.) on the Admiralty Islands people 150 miles N. of New Guinea

"I wish to thank DR. RUTH BENEDICT and Miss Marie Eichelberger for reading this work in manuscript and for suggestions offered." - xii NEW, 1934

NOTE: see the work of A. Radcliffe-Brown, esp. on the TIKOPIA + the Oxford University paradigm in social Anthropology - Post WWII at the Institute of Social Anthropology: inherited by SIR E.E. EVANS-PRITCHARD (1902-1973) THE OXFORD SCHOOL The only "competition" was at the London School of Economics [LSE] University of London: Malinowski, C.G. Seligman, Raymond Firth: ideological wars! with Evans-Pritchard + Meyer Fortes antipathy to

see R. Fardon, Mary Douglas: An Intellectual Biography 1999, pp 28-30.

"... he [E.E. Evans-Pritchard] argued, following [French sociologist, Emile Durkheim [18 - 19]] and his ANNÉE sociologique school, that thought is dominated by representations which are collective within society. The anthropologist's task is to investigate the coherence of these collective ideas and their relation to the INSTITUTIONS of the SOCIETIES in which they occur. The INSTITUTIONAL ORGANIZATION of the SOCIETY, rather than the MENTALITY of any individual, maintains the plausibility of shared ideas."

- R. Fardon, Mary Douglas: an intellectual Biography, 1999, P. 35

The "individual" is an integral in SYMBOLIC THOUGHT,
 an IDEA of "one's [i's] Self": a FORM
 Our "character" is an integral in Mythic EXPERIENCE ^{in Intelligence}
 a flow of tendencies, characteristic processes
 in SENTIENCE

The RITUAL BODY is an integral in EXISTENTIAL ACTION
 a participant in a family, a clan, a tribe, a gender,
 etc., groups of social ceremony that weave FORMS
INSTITUTIONALLY TOGETHER in RITUAL
NATURE is the primordial flow, the original process
 wherein the other phases find context, traction & support

RITUAL groups are collective, protecting the formed energies from
 dissolution, impurity, and error by prescribed ACTION sequences
 that utilize traditionalized implements (things) in selected
 combination

These Ritual based ^{MYTH} Experiences are Patterns of Culture.

a la Ruth Benedict's great book title.

They are not primarily [RITUAL] [1]

nor secondarily [MYTH] [2]

IDEA based - at all [SYMBOL] [3]

They are primarily energies formed in action with things which are "emerged" again & again [iterative] out of PRIMORDIAL NATURE [a 0 or ∞ flow]

SOCIAL ANTHROPOLOGY in England

SOCIOLOGY / ETHNOLOGY / CULTURAL ANTHROPOLOGY in U.S.

Social thinking at the present time has no more important task before it than that of taking adequate account of cultural relativity. In the fields of both sociology and psychology the implications are fundamental, and modern thought about contacts of peoples and about our changing standards is greatly in need of sane and scientific direction. The sophisticated modern temper has made of social relativity, even in the small area which it has recognized, a doctrine of despair. It has pointed out its incongruity with the orthodox dreams of permanence and ideality and with the individual's illusions of autonomy. It has argued that if human experience must give up these, the nutshell of existence is empty. But to interpret our dilemma in these terms is to be guilty of an anachronism.

SYMBOLIC PHANTASIES ("metaphysics")



It is only the inevitable cultural lag that makes us insist that the old must be discovered again in the new, that there is no solution but to find the old certainty and stability in the new plasticity. The recognition of cultural relativity carries with it its own values, which need not be those of the absolutist philosophies. It challenges customary opinions and causes those who have been bred to them acute discomfort. It rouses pessimism because it throws old formulas into confusion, not because it contains anything intrinsically difficult. As soon as the new opinion is embraced as customary belief, it will be another trusted bulwark of the good life. We shall arrive then at a more realistic social faith, accepting as grounds of hope and as new bases for tolerance the coexisting and equally valid patterns of life which mankind has created for itself from the raw materials of existence.

DIFFERENTIAL! The Future is the New Past!



- Last Pt of Patterns of Culture, p. 278

* faith, hope, charity: classic Christian + traditional "virtues": pre suppositions

RITUALS 6, 2004 (5)

"In 1908-9, when the writing of this book was undertaken, ANTHROPOLOGISTS and ETHNOLOGISTS were concerned either with formulating hypotheses as to the origins of INSTITUTIONS or with attempts to provide hypothetical reconstructions [SYMBOLICAL INTEGRALS] [SOCIOLOGICAL STRUCTURES] of the details of CULTURE history.

In both types of enquiry the historical point of view was dominant. It was largely from this point of view that I approached the study of the Andaman Islanders and attempted, by an investigation of physical characters, language and culture, to make a hypothetical reconstruction of the history of the Andamans and of the Negritos in general. The appendix on technology in this book is an example of what was intended. During the course of my work a systematic examination of the methods available for such reconstructions of the unknown past convinced me that it is only in extremely rare instances that we can ever approach demonstrable conclusions and that speculative history cannot give us results of any real importance for the understanding of human life and culture. The work of the historical ethnologists of the last twenty-two years has only served to confirm me in that opinion.))

- A. RADCLIFFE-BROWN, The Andaman Islanders, 1933, p. vii (then at Univ of Chicago, soon at Oxford)

The functional hypothesis is in conflict with two views that are held by some ethnologists, and it is probably these, held as they often are without precise formulation, that are the cause of the antagonism to that approach. One is the 'shreds and patches' theory of culture, the designation being taken from a phrase of Professor Lowie² when he speaks of 'that planless hodge-podge, that thing of shreds and patches called civilisation'. The concentration of attention on what is called the diffusion of culture-traits tends to produce a conception of culture as a collection of disparate entities (the so-called traits) brought together by pure historical accident and having only accidental relations to one another. The conception is rarely formulated and maintained with any precision, but as a half-unconscious point of view it does seem to control the thinking of many ethnologists. It is, of course, in direct conflict with the hypothesis of the functional unity of social systems.

The second view which is in direct conflict with the functional hypothesis is the view that there are no discoverable significant sociological laws such as the functionalist is seeking.

I have found it impossible to know what they mean, or on what sort of evidence (rational or empirical) they would base their contention. Generalisations about any sort of subject matter are of two kinds: the generalisations of common opinion, and generalisations that have been verified or demonstrated by a systematic examination of evidence afforded by precise observations systematically made. Generalisations of the latter kind are called scientific laws. Those who hold that there are no laws of human society cannot hold that there are no generalisations about human society because they themselves hold such generalisations and even make new ones of their own. They must therefore hold that in the field of social phenomena, in contradistinction to physical and biological phenomena, any attempt at the systematic testing of existing generalisations or towards the discovery and verification of new ones, is, for some unexplained reason, futile, or, as Dr. Radin puts it, 'crying for the moon'. Argument against such a contention is unprofitable or indeed impossible.

² *Primitive Society*, p. 441. A concise statement of this point of view is the following passage from Dr. Ruth Benedict's 'The Concept of the Guardian Spirit in North America' (*Memoirs, American Anthropological Association*, 29, 1923), p. 84: 'It is, so far as we can see, an ultimate fact of human nature that man builds up his culture out of disparate elements, combining and recombining them; and until we have abandoned the superstition that the result is an organism functionally interrelated, we shall be unable to see our cultural life objectively, or to control its manifestations.' I think that probably neither Professor Lowie nor Dr. Benedict would, at the present time, maintain this view of the nature of culture.

- pp 186-7

- FURTHER RADCLIFFE-BROWN:
STRUCTURE & FUNCTION IN PRIMITIVE SOCIETY,
Essays & Addresses, 1952
FORWARD E. E. EVANS-PRITCHARD (Oxford)
+ FRED EGGAN (Chicago)

MORE RADCLIFFE-BROWN-OXFORD

RITUALS 6, 2004 (6)

As the terms are here used the organism is *not* itself the structure; it is a collection of units (cells or molecules) arranged in a structure, i.e. in a set of relations; the organism *has* a structure. Two mature animals of the same species and sex consist of similar units combined in a similar structure. The structure is thus to be defined as a set of relations between entities. (The structure of a cell is in the same way a set of relations between complex molecules, and the structure of an atom is a set of relations between electrons and protons.) As long as it lives the organism preserves a certain continuity of structure although it does not preserve the complete identity of its constituent parts. It loses some of its constituent molecules by respiration or excretion; it takes in others by respiration and alimentary absorption. Over a period its constituent cells do not remain the same. But the structural arrangement of the constituent units does remain similar. The process by which this structural continuity of the organism is maintained is called life. The life-process consists of the activities and interactions of the constituent units of the organism, the cells, and the organs into which the cells are united.

As the word function is here being used the life of an organism is conceived as the *functioning* of its structure. It is through and by the continuity of the functioning that the continuity of the structure is preserved. If we consider any recurrent part of the life-process, such as respiration, digestion, etc., its *function* is the part it plays in, the contribution it makes to, the life of the organism as a whole. As the terms are here being used a cell or an organ has an *activity* and that activity has a *function*.

[Smile]
 "Durkheim's definition is that the 'function' of a SOCIAL INSTITUTION is the correspondence between it and the needs (besoins in French) of the social organism. This definition requires some elaboration!"

p. 178 op-cit.

[FRENCH SOCIOLOGIQUE]!
 RULES!

E. Durkheim, Règles de la Méthode Sociologique
 1895

SIR JAMES G. FRAZER, PSYCHE'S TASK
 A DISCOURSE CONCERNING THE INFLUENCE OF SUPERSTITION ON THE GROWTH OF INSTITUTIONS, 1913

In his *Psyche's Task* and in his other works, set himself to show how, in his own words, taboos have contributed to build up the complex fabric of society. He thus initiated that functional study of ritual to which I have in this lecture and elsewhere attempted to make some contribution. But there has been a shift of emphasis. Sir James accounted for the taboos of savage tribes as the application in practice of beliefs arrived at by erroneous processes of reasoning, and he seems to have thought of the effects of these beliefs in creating or maintaining a stable orderly society as being accidental. My own view is that the negative and positive rites of savages exist and persist because they are part of the mechanism by which an orderly society maintains itself in existence, serving as they do to establish certain fundamental social values. The beliefs by which the rites themselves are justified and given some sort of consistency are the rationalisations of symbolic actions and of the sentiments associated with them. I would suggest that what Sir James Frazer seems to regard as the accidental results of magical and religious beliefs really constitute their essential function and the ultimate reason for their existence.

NO RITUAL. NOT "FAULTY REASONING" (VERY NON-FRENCH!) [Very English]
 NEVER!
 EVER.

"NO Reason".

For the Chinese theory of ritual the most easily accessible account is in chapter xiv of Fung Yu-lan's *History of Chinese Philosophy*, 1927. The third chapter, on the uses of symbolism, of Whitehead's *Symbolism, its Meaning and Effect*, is an admirable brief introduction to the sociological theory of symbolism.

20.
 A.N. Whitehead

NOT Anthropology ... not RITUAL
 but Symbol:
 a kettle of cooked fish, not the fishing.

NOTE ON FRENCH RITUAL:
 subtext, CODE NAPOLEON:
 guilty until proven INNOCENT.
 = • =

NOTE: the 2nd edition of Frazer's *Psyche's Task* [QUEST] (1909 1st ed.) included. "The Scope of Social Anthropology" an inaugural lecture intended to mark out roughly the boundaries of the general study of which *Psyche's Task* claims its setting forth some particular results. - preface 1913, p-viii

Jonathan Swift

RITUAL 6, 2004 (7)

Even the saturnine wit of Swift, unaided by a knowledge of savages, fell far short of the reality in his attempt to set human folly in a strong light. Yet the odd thing is that in spite, or perhaps by virtue, of his absurdities man moves steadily upwards; the more we learn of his past history the more groundless does the old theory of his degeneracy prove to be. From false premises he often arrives at sound conclusions: from a chimerical theory, he deduces a salutary practice.

GULLIVER'S TRAVELS

THE FUTURE
THE NEW PAST
TR

- ERATZER, Psyche's Task, p. vii

misplaced
dynamic vs. energy

from
Claude Lévi-Strauss,
The Scope of Anthropology,
1967, p. 11 [on Durkheim's
assumption sociology]

facticity: a disease

A thing is a force which can be engendered only by another force. In rendering an account of social facts, we seek, then, energies capable of producing them. Not only do the explanations thus given differ from the preceding ones, but they are differently verified, or, rather, it is only with them that the need of verification is felt. If sociological phenomena are only systems of objectivized ideas to explain them is to rethink them in their logical order, and this explanation is in itself its own proof; at the very most, it will require confirmation by a few examples. Only methodical experiments, on the contrary, can extract from things their real secrets.

- Durkheim, Rules..., p. 144

phenomena:

existentials

Cartesian pap:
"pap-arattzi?"

ideational
pap.

Yet on re-reading *The Rules of Sociological Method* today, one cannot help thinking that Durkheim has applied these principles with a certain partiality; he appeals to them in order to constitute the social as an independent category, but without recognizing that this new category, in its turn, entails all sorts of specificities corresponding to the different aspects through which we apprehend it. Before demanding that logic, language, law, art and religion be considered as projections of the social, would it not have been reasonable to wait until the particular sciences had thoroughly explored the mode of organization and the differential function of each of these codes, thus permitting the understanding of their interrelations?

yes.

see Sarah A. Solovay + J.H. Mueller, trans.
The Rules of Sociological Method by
Émile Durkheim, 8th ed, 1966
146pp! + intro

NOTE: ÉMILE DURKHEIM (1858-1917)

"We have shown how the sociologist has to disregard the PRECONCEPTIONS which he had of the facts, in order to face the facts themselves." - p. 144
yeah.

ON
DURKHEIM: His *Division du travail social* (1893) has largely shaped the solidarist school of political philosophy and left a profound mark upon the theory of law expounded by such authorities as the late Professor Léon Duguit. In it Durkheim, like Marx, developed ideas earlier traced by Adam Smith. *Les Règles de la méthode sociologique* (1895) is a treatise which raises most of those theoretical problems which are fundamental to a study of human organization. It is a classic in sociology and in the methodology of political science. It constitutes an admirable introduction to these subjects, no less by the warnings which the weaknesses of this magistral statement should signal to the student than by the soundness of its general design.

intro to 1966 trans., p. xi [3/4 Century later!]

yet (think Heaven for little Durkheims)
: "For, as soon as he has the feeling that he is in the PRESENCE OF THINGS, he will no longer think of explaining them by utilitarian calculations or by syllogistic [ARISTOTLE] reasonings of any sort. He will understand too well the gap that exists BETWEEN such causes + such effects." - p. 144.

TABOO¹
FRAZER LECTURE 1939

THE purpose of this lecture, which you have done me the honour of inviting me to deliver, is to commemorate the work of Sir James Frazer, as an example of life-long single-minded devotion to scientific investigation and as having contributed, in as large a measure as that of any man, to laying the foundations of the science of social anthropology. It therefore seems to me appropriate to select as the subject of my discourse one which Sir James was the first to investigate systematically half a century ago, when he wrote the article on 'Taboo' for the ninth edition of the *Encyclopaedia Britannica*, and to the elucidation of which he has made many successive contributions in his writings since that time.

The English word 'taboo' is derived from the Polynesian word 'tabu' (with the accent on the first syllable). In the languages of Polynesia the word means simply 'to forbid', 'forbidden', and can be applied to any sort of prohibition. A rule of etiquette, an order issued by a chief, an injunction to children not to meddle with the possessions of their elders, may all be expressed by the use of the word tabu.

The early voyagers in Polynesia adopted the word to refer to prohibitions of a special kind, which may be illustrated by an example. Certain things such as a newly-born infant, a corpse or the person of a chief are said to be tabu. This means that one should, as far as possible, avoid touching them. A man who does touch one of these tabu objects immediately becomes tabu himself.

This means two things. In the first place a man who is tabu in this sense must observe a number of special restrictions on his behaviour; for example, he may not use his hands to feed himself. He is regarded as being in a state of danger, and this is generally stated by saying that if he fails to observe the customary precautions he will be ill and perhaps die. In the second place he is also dangerous to other persons—he is tabu in the same sense as the thing he has touched.

Thus even in the limited region of Australia, which has a single homogeneous culture throughout, there have been recorded a number of different varieties of totemism, and new varieties are being discovered by systematic researches now in progress.

In the south-east of the continent is found sex-totemism, i.e. an association of the two sex-groups, men and women, with two animal species. In the coastal districts of New South Wales, for example, the bat is the totem or animal representative of the men and the tree-creeper (*Climacteris sp.*) is that of the women.

In many parts of Australia the tribe is divided into two exogamous moieties, patrilineal in some regions, matrilineal in others. In some instances the moieties are named after species of animals, generally birds. Amongst such names are the following pairs: crow and white cockatoo, white cockatoo and black cockatoo, eaglehawk and crow, native companion and turkey, hill kangaroo and long-legged kangaroo. In other instances the meanings of the moiety names have not been discovered, and in some of them, at any rate, it seems certain that they are not animal names.

In many of the tribes that have this dual division, independently of whether the moieties are named after animals or not, there is a classification of animals and frequently of other natural objects whereby some are regarded as belonging to one moiety and others to the other.

Such moiety totemism, if we may use that term for any such association between the moiety and one or more natural species, is found in a number of different varieties in Australia, and still other varieties are found in Melanesia and in North America. Over a large part of Australia the tribe is divided into four groups which have often been called 'classes' but which I prefer to call 'sections'. The easiest way to understand this division into four is to regard it as constituted by the intersection of a pair of patrilineal moieties and a pair of matrilineal moieties.¹

¹ If we denote the four sections as A, B, C, and D, the matrilineal moieties are A + C and B + D; the patrilineal moieties are A + D and B + C. Since a man may not marry within his own patrilineal moiety or within his own matrilineal moiety it will follow that a man of A can only marry a woman of B and their children must belong to section D, i.e. to the patrilineal moiety of the father (A) and to the matrilineal moiety of the mother (B).

|| 11772 CON I ||

These sections are not as a rule named after species of animals, though there are one or two instances in which a section name is also the name of an animal. Thus Bandjur in Yukumbil is the name of a section and also of the native bear. In some tribes, however, there is a definite association between each section and one or more species of animal. Thus in the Nigena tribe of the Kimberley district of Western Australia the four sections are associated with four species of hawk. In some regions this association does not carry with it any prohibition against killing or eating the animal associated with one's own or any other section. In part of Queensland, however, each section has associated with it a number of species of animals and there is a rule that the members of a section may not eat the animals so associated with their section.

This 'section totemism' requires further investigation. We may distinguish, however, three varieties. In one each section has associated with it a single species of animal which is representative of the section in somewhat the same way as the sex-totem is the representative of the sex-group. In a second variety each section stands in a special ritual relation to a certain limited number of species which may not be eaten by the members of the section. In the third variety a great number of species of animals are classified as belonging to one or other of the four sections but there is no rule against eating the animals belonging to one's own section. The one thing that is common to these varieties is that each section is differentiated from the others and given its own individuality by being associated with one or more animal species.

In some tribes the four sections are again subdivided each into two parts, giving a division of the tribe into eight sub-sections.

(noble) 8 FOLD PATH ...
PRIMORDIAL TE.

TAO
emerged

RITUAL EXISTENCE IS PRIMAL out of

"Born in 1902 the 2nd son of an Anglican [Church of England: Henry VIII vicar, Evans-Pritchard was educated at Winchester + at ~~Exeter~~ ^{St Peter} college, Oxford he graduated with a degree in Modern History in 1924. [1922] Developing an interest in anthropology, Evans-Pritchard moved in the same year to the London School of Economics [LSE] to study under C.G. Seligman [1873-1940] [1898 Torres Straits Expedition - between New Guinea and Australia with W.H.R. RIVERS, A.C. Haddon, Seligman, C.S. Meyers, A. Wilke]

"This was the first purely Anthropological expedition which was organized by a number of scientists, each eminent in his own line, with a view to covering all sides of a people's life by trained investigators, although there had been anthropologists on the Horn Expedition into Central Australia in 1894, when Sir Buldwin Spencer first met F.J. Gillen... and... The Challenger expedition of 1872 had been prepared by Sir William Turner in 1886. One of the immediate results of the TORRES STRAITS EXPEDITION was an important paper by Rivers in the "Journal of the Anthropological Institute" for 1900, entitled "A Genealogical Method of Collecting Social and Vital Statistics." - T.K. Penniman, 1935, p.99 A Hundred Years of Anthropology

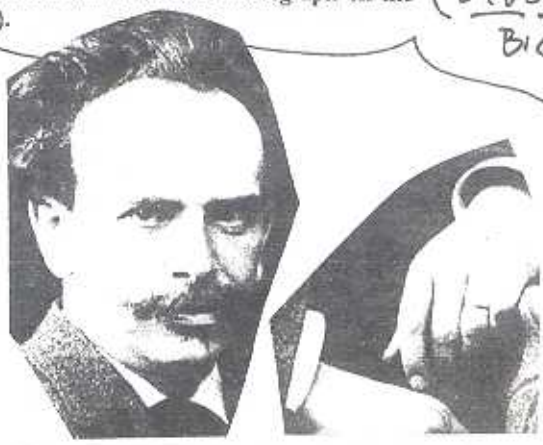
But (on page 339, 240 pages later, a little bit of info:

The father of north-western ethnology is undoubtedly Franz Boas. His interest in the Indians of British Columbia began in the early 1880's, and he was still writing about them in the 1940's. His favourite tribe was the Kwakiutl, of whom he made a special study in 1897 as a member of the Jesup North Pacific Expedition. An analysis and appreciation, by H. Codere, of Boas' work on the North-west Coast, with a list of his most important contributions, will be found in a volume celebrating the centenary of his birth, *The Anthropology of Franz Boas*, edited by W. Goldschmidt (M.A.A.A., 89, 1959). Another product of the Jesup North Pacific Expedition was Swanton's monograph on the Haida (M.A.M.N.H., 8, 1909).

"PAPA FRANZ"
1897
AMERICAN
EXPEDITION
(VERY BIG)

Re: TORRES STRAITS EXPEDITION
Personnel: see
C.G. Seligman and
BRENDA Z. Seligman,
Pagan Tribes of the
NILOTIC SUDAN, 1932
The Veddas, 1911
W.H.R. RIVERS, ANTHROPOLOGICAL
ESSAYS, 1907
(75th Birthdate E.B. TYLOR)
Reports upon the ^{present} condition and Future
of the Science of Anthropology, 1913

Franz Boas
1906



OPERATIONS OF THE EXPEDITION IN 1897.

MAP.

The Jesup North Pacific Expedition was organized early in the year 1897. The area in which its investigations are carried on is little known. Although the literature relating to the North Pacific coast is quite extensive, very few thorough anthropological researches dealing with it have been published. On the Asiatic side the description of Kamtchatka, by Steller, is worthy of note, and the reports of Leopold von Schrenck, on the tribes of the Amoor region, are of fundamental importance. In America the Russian missionary Veniaminof gave descriptions of the languages of Alaska, which are of permanent value. Later on, Horatio Hale's work as a member of the Wilkes Expedition brought clearness into the confusion of languages of the southern part of the coast. Still later important work was done by George Gibbs and Myron Eells in Washington and southern British Columbia; by George M. Dawson in British Columbia; and by William H. Dall in Alaska. A systematic investigation of the tribes of British Columbia was inaugurated by the British Association for the Advancement of Science, which in 1883 appointed a committee charged with this work. The operations of the committee extended over a period of fourteen years, and field-work was conducted under the auspices of the committee from 1888 to 1897. The Jesup Expedition continues the systematic work of this committee over a wider area, and expands it on lines that were not touched upon before.

The committee directed its attention mainly to the languages, customs, and physical characteristics of the tribes of British Columbia, and its work was nearly completed in 1896. It only remained to study the physical types of the northern interior of British Columbia. The plan for this final work had been elaborated prior to the organization of the Jesup Expedition. Since the plan of the latter expedition made it necessary to supplement the work of the committee of the British Association, particularly in regard to archaeological and somatological research, it was deemed best to combine the two expeditions. The committee of the British Association and Mr. Jesup agreed to pursue a common plan. It is due to this enlightened policy that unnecessary duplication of work was avoided, and that the new work can be taken up where the old work ceased. During the year 1897 anthropometric work in northern British Columbia, and linguistic work on the

[7]

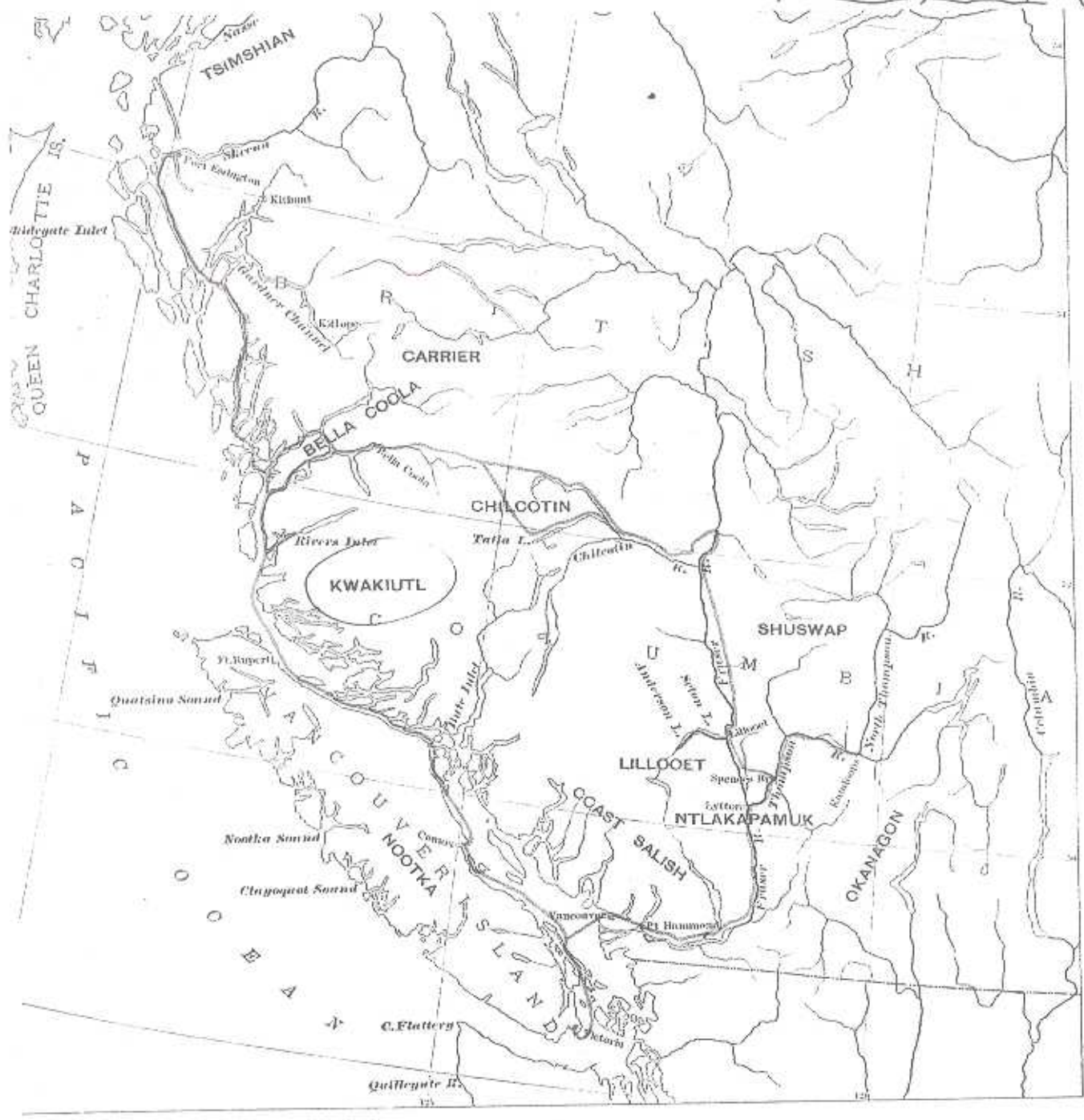
MEMOIRS OF THE AMERICAN MUSEUM OF NATURAL HISTORY

VOL II

± Facial Paintings of the Indians of Northern British Columbia

By FRANZ BOAS

June 16, 1898



SKETCH MAP OF BRITISH COLUMBIA

Showing the Field of Operations of the Jesup North Pacific Expedition in 1897.

from George W. Stocking, Jr., ed. (U. Chi)
The Shaping of American Anthropology 1883-1911

Within the embracive anthropological orientation embodied in his own researches on race, language, and culture, the scientific viewpoint defined by Boas' thought on causality and classification, on the character of wholes and elements, and on the relationship of the historical and physical methods was applied with a consistency that has not perhaps been fully appreciated heretofore. At the broadest level, I have suggested already that his attitude toward classification was manifest in his insistence on the distinction between race, language, and culture as the reflection of three distinct classificatory points of view and three quite different sets of historical processes. But the argument can be carried somewhat further. In each of these three areas, the main impact of his work was critical, and his criticism can be viewed as an attack on prevailing classificatory and typological assumptions, whether these were the "rigid abstractions" of the three European races, of isolative, incorporative, and inflective languages, or of the evolutionary states of savagery, barbarism, and civilization.

and

could be neither studied nor ranked from a Europocentric point of view. In each area, his emphasis was on the empirical study of the actual distribution of phenomena, and the collection and publication of large masses of data—whether head measurements or the texts of folk-tales and myths—to provide the basis for future inductive study. There were, of course, asymmetries. The problem of the relation of wholes and elements presented itself in a different way in relation to race than in relation to language and culture. In its basis, if not in its manifestations, race was a physical rather than a spiritual phenomenon. Its unity was not a matter of "inner form" or *Geist*. But even here there is an analogy between Boas' focus on the local population as an historically conditioned unit and his focus on historically conditioned linguistic and cultural wholes. Furthermore, in each area classification was a goal to be achieved, rather than the starting point of investigation.

50

since these interacting processes had operated in the past as well as the present, one could never assume that the earlier stages of any phenomenon were necessarily simpler ones. The bias was always toward complexity. The most illuminating cases for study were those—like the Northwest Coast—in which interacting historical processes had eventuated in extremely complex outcomes. The most important cases were always those which provided exceptions to some rule or law. And in all three areas, Boas became more and more skeptical as to the possibilities of historical reconstruction, genetic classification, or the derivation of scientific law. His retreat from laws in the study of culture is paralleled in his physical anthropology and in his increasing reservations about the possibility of establishing a classification of languages on the basis of morphological characteristics. In each area, what remained in the end was the study of process in the present.

STUDENTS included Elsie Clews Parsons, Ruth Benedict
Gladys A. Reichard, Ruth Bunzel + many others

RITUAL 6, 2004 (12)
A FRANK BOAS READER, 1974, PP. 14-15

BOAS was distinct from Radcliffe-Brown and his Durkheim predilections—

"For Durkheim, the subject matter of SOCIOLOGY was social 'facts', which were to be 'defined in advance by certain common external characteristics.' These must be considered 'independent of their individual manifestations,' and 'from without [rather than from the point of view of the consciousness [sic.]] experiencing them.' They were to be TREATED IN RELATION to 'SOCIAL TYPES' or 'SPECIES' and the species was to be defined by its 'average type' [!]"
... 'The first origins of all social processes' were to be sought, NOT in the past, but 'in the INTERNAL CONSTITUTION of the SOCIAL GROUP.'"

- STOCKING, P. 16

IDEATION over
LEARNING BY
OBSERVATION +
participation.

Humboldt. Boas spoke of the "awe" with which he approached the reading of Humboldt and of how he very carefully prepared himself before venturing into the third part of the *Cosmos*. In his famous 1887 paper on "The Study of Geography," Boas speaks of Humboldt's "admirable works" and refers later to the *Cosmos* in a passage (1940:642) which we believe to be crucial to the essence of Boas' philosophy of science.

Alexander v. Humboldt (1769-1859) had an enormous influence on intellectual life in Germany in the 19th century and was a world figure (for example he was invited by Jefferson to Monticello for several weeks as a "consultant" [Brann 1954:12, 16; see also Ackerknecht 1955]). Humboldt's general ideas drew much from Kant and Goethe, but what is most interesting for the present study is his view of science and nature as stated in the *Cosmos*. At the outset he states:

In considering this study of physical phenomena, not merely in its bearings on the material wants of life, but in its general influence on the intellectual advancement of mankind, we find its noblest and most important result to be a knowledge of the chain of connections, by which all natural forces are linked together, and made mutually dependent upon each other . . . he who can trace through by-gone times, the stream of our knowledge to its primitive source, will learn from history how, for thousands of years, man has labored, amid the ever-recurring changes of form, to recognize the invariability of natural laws, and has thus by the force of mind gradually subdued a great portion of the physical world to his dominion (1864:I, 1-2).

Nature considered rationally . . . is a unity in diversity of phenomena . . . the most important result of a rational inquiry into nature is, therefore, to establish the unity and harmony of this stupendous mass of force and matter, to determine with impartial justice what is due to the discoveries of the past and to those of the present, and to analyze the individual paths of natural phenomena without succumbing beneath the weight of the whole (1864:I, 2-3; emphases ours).

He stresses the balance that should be kept between the study of detail and that of the whole:

. . . in the sphere of natural investigation as in poetry and painting the delineation of that which appeals most strongly to the imagination, derives its collective interest from the vivid truthfulness with which the individual features are portrayed (1864:I, 13).

Humboldt has the following to say of scientific method:

Physical philosophy . . . doubts because it seeks to investigate, distinguishes between that which is certain and that which is merely probable, and strives incessantly to perfect theory by extending the circle of observation . . . it is the special object of the present work to combat those errors which derive their source from a vicious empiricism and from imperfect induction (1864:I, 17-18).

Humboldt is concerned with laws, though his laws certainly are not simple and unilinear affairs. They are intricately interwoven and depend upon each other:

In proportion as laws admit of more general application, and as sciences mutually enrich each other, and by their extension become connected together in more numerous and more intimate relations, the development of general truths may be given with conciseness devoid of superficiality. On being first examined all phenomena appear to be isolated, and it is only by the result of a multiplicity of observations, combined by reason that we are able to trace the mutual relations existing between them (1864:I, 29).

It is not the purpose of this essay on the physical history of the world to reduce all sensible phenomena to a small number of abstract principles, based on reason only. The physical history of the universe . . . does not pretend to arise to the perilous abstractions of a purely rational science of nature. . . . All points relating to the accidental individualities, and the essential variations of the actual. . . . (1864:I, 29-30).

An equal appreciation of all branches of the mathematical, physical and natural sciences, is a special requirement of the present age. . . . (1864:I, 33).

The physical description of the world he calls physical geography, which he defines and describes as follows:

RITUAL 6, 2004 (13)

Leibniz, Lessing, Kant,
Schiller, Goethe, Hegel,
Holderlin, Novalis, Schopenhauer,
August Wilhelm Schlegel . . .
von HUMBOLDT
Alexander (+
Wilhelm)

The ultimate aim of physical geography is, however, as we have already said, to recognise unity in the vast diversity of phenomena, and by the exercise of thought and the combination of observations, to discern the constancy of phenomena in the midst of apparent changes. In the exposition of the terrestrial portion of the *Cosmos*, it will occasionally be necessary to descend to very special facts; but this will only be in order to recall the connection existing between the actual distribution of organic beings over the globe, and the laws of the ritual classification by natural families, analogy of internal organization, and progressive evolution (1864:I, 43).

(- W. Goldschmidt, ed., *The Anthropology of Franz Boas*,
1959, pp 11-13. *Essays on Centennial of his Birth*)

Back in 1913!

Elsie Clews Parsons, Ph.D., The Old Fashioned Woman,
Primitive Fancies about the Sex, 1913

Foreword:

"Primitive ideas are always grave and always troublesome - until recognized. Then they become on the one hand powerless to create situations, and on the other, enlivening." (P. V.)

"Feminism and anti-feminism are BOTH made up of primitive ideas!"
"that is why their unwitting exponents can be alike so dull + so exacting - if taken seriously."

The family is, for several reasons, a particularly well-chosen subject for the elementary student of society. Many of the facts discussed have been part of his or her personal experience, and yet so different are the popular and the scientific points of view in regard to social facts that the student's power of apperception will be developed through numberless opportunities to consider long-known facts in wholly novel relations to one another. The subject calls for the classification of a pretty definite number of specific facts; the descriptive work may be well defined and concise. And yet the family's function and structure are so closely connected with the social organisation in general that in their study an outlook is opened upon other social groups and upon the working of far-reaching social laws.

Except for the advanced student, analysis of descriptive data is more profitable than study of family theory. In other words, in studying the family, ethnography, and in particular ethnography as it touches in its function of classification upon ethnology, is better adapted than ethnology proper for the elementary student. In sociology, for example, as in other sciences, the habit of evolutionary thought is almost too readily acquired by the embryonic scientist. Stages of development are clamoured for and pursued. This is merely one of the innumerable expressions of the mind's classifying habit, a habit which may lead to non-scientific just as well as to scientific results.

see also her.

Fear & Conventionality, 1914

and

Religious Chastity, 1914

and

Social Freedom.

A study of the conflicts between
Social Classifications and Personality
1915

and a major work
from her Anthropology

Pueblo Indian Religion, 2v.

(Univ Chicago Pr) 1939

[Hopi, ZUNI, TIWA, TEWA, KEREKES,
TANO, PIRO, JEMEZ, PECOS (extinct)]

Elsie Clews Parsons, The Family, (To my daughter + son)
An Ethnographic + Historical Outline with
Descriptive Notes, planned as a text-book for
the use of College Lecturers + of Directors of
Home-reading clubs, 1906, pp. vi-vii

[Hartley House Fellow +
Lecturer in Sociology
Bernard (COLUMBIA)
College, 1899-1905]

NOTE:
(my copy discarded
from Pepperdine Univ. Lib)

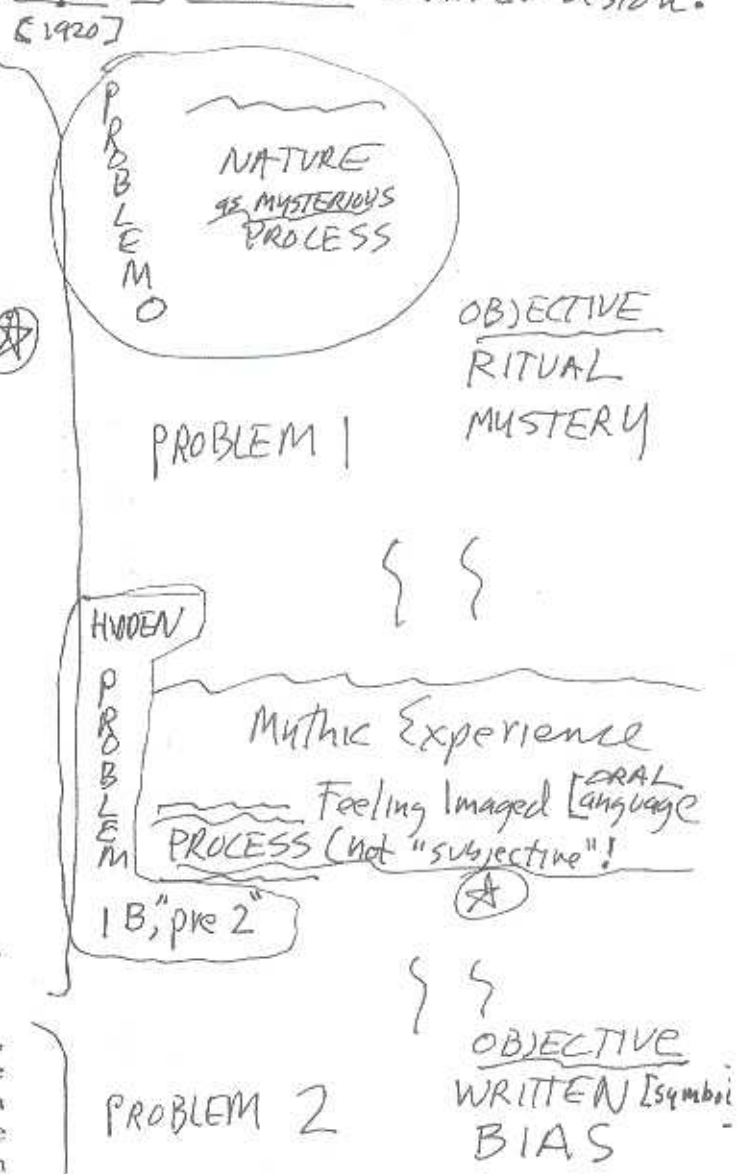
under Ideological Tyranny
Wisdom Naturally goes Secret

from her introduction to FROM RITUAL TO ROMANCE Jessie L. Weston:

Some years ago, when fresh from the study of Sir J. G. Frazer's epoch-making work, The Golden Bough, I was struck by the resemblance existing between certain features of the Grail story, and characteristic details of the Nature Cults described. The more closely I analysed the tale, the more striking became the resemblance, and I finally asked myself whether it were not possible that in this mysterious legend—mysterious alike in its character, its sudden appearance, the importance apparently assigned to it, followed by as sudden and complete a disappearance—we might not have the confused record of a ritual, once popular, later surviving under conditions of strict secrecy? This would fully account for the atmosphere of awe and reverence which even under distinctly non-Christian conditions never fails to surround the Grail, It may act simply as a feeding vessel, It is none the less toute sainte chose; and also for the presence in the tale of distinctly popular, and Folk-lore, elements. Such an interpretation would also explain features irreconcilable with orthodox Christianity, which had caused some scholars to postulate a heterodox origin for the legend, and thus explain its curiously complete disappearance as a literary theme. In the first volume of my Perceval studies, published in 1906, I hinted at this possible solution of the problem, a solution worked out more fully in a paper read before the Folk-lore Society in December of the same year, and published in Volume XVIII. of the Journal of the Society. By the time my second volume of studies was ready for publication in 1909, further evidence had come into my hands; I was then certain that I was upon the right path, and I felt justified in laying before the public the outlines of a theory of evolution, alike of the legend, and of the literature, to the main principles of which I adhere to-day.

But certain links were missing in the chain of evidence, and the work was not complete. No inconsiderable part of the information at my disposal depended upon personal testimony, the testimony of those who knew of the continued existence of such a ritual, and had actually been initiated into its mysteries—and for such evidence the student of the letter has little respect. He worships the written word; for the oral, living, tradition from which the word derives force and vitality he has little use. Therefore the written word had to be found.

⇓
the emphasis of Folk-lore
(Myth, Fairy Tale etc)
is on MYTH indexing RITUAL
and maturing its fermented
complexity in the wine of
ROMANCE'S



NOTE: Problems 1+2
being objective are hard
but "findable" thru hard
work
Problems 0 + 1B, pre 2
being processes are hidden,
thus unfindable in hidden ways
?

"Particles interact by exchanging other particles that convey force."
[Energy] ————— [forms] [dynamics]

- Ian Shipsey, "Lattice Window on strong force", NATURE 12 Feb 2004, 427: 591

"For example, in an atom, electrons bind to protons by swapping photons with one another." - IBID

NOTE: POLARITY achieves form with energy exchanging exact bits [light] with each other to achieve stable structure.
"....this is ^{the} electromagnetic force..."

Q.E.D. Quantum electro-dynamics

"In a PROTON, two [PAIR] types of quarks, called 'up' + 'down' [paired], are bound together so tightly, by EXCHANGING PARTICLES called GLUONS, that this is known as the strong force." - IBID

"It associated theory is Quantum Chromodynamics - Q.C.D.

"There is a 3rd Weak force... decay of a heavy bottom quark into an up quark — thru emission of a W particle (...decays [into] electron anti-neutrino)" - IBID
(Same as Radioactive B-decay)

PHOTON EXCHANGE: Q.E.D.; GLUON EXCHANGE: Q.C.D.; weak decay emission pair...

NOTE: Electro-Weak interactions understood for last generation.

NOTE: Electrons are 10,000 times lighter (less energetic) than bottom quarks

ENERGY = HEAVY in FORM

NOTE: "The bottom quark + the anti-quark CONSTANTLY EXCHANGE gluons"
"So experimenters must study the decays of B MESONS, not free quarks... Similar corrections arise in QED, thru the CONSTANT EXCHANGE of PHOTONS..."

PHOTONS, GLUONS... constant exchange in polarized energy forms
o o o verified to the 10th decimal place.

QCD: Quantum Chromo-dynamics: COLOR.

Sec: R.E. Ellis, W.J. Stirling, B.R. Webber, ^{Fermilab, Univ. Durham, U.K., Cambridge} QCD and Collider Physics, 1996

Dust Jacket Blurb: "One of the triumphs of modern particle physics has been the extent to which... QCD... has successfully accounted for the STRONG INTERACTION PROCESSES observed at colliders, most notably, the dramatic phenomena of hadronic [particles of (made of quarks & gluons)] jet + heavy quark production, + the short-distance PARTON structure of hadrons."

'a degree of freedom': resonant set.

Not so QCD, where there is an additional complication: unlike photons, the gluons have a property called colour, which means that not only do the quarks in a meson constantly exchange gluons, but those gluons can constantly exchange other gluons as well. Pairs of quarks and anti-quarks also make fleeting appearances. The quantum corrections that allow for this swarm of gluons and quarks are very large, so adding them all up is unfeasible. As a result, QCD calculations involving the strong force cannot be made as precisely as those for QED processes.

The way round this is to use powerful computers to simulate the most probable arrangements of quarks and gluons inside a particle, and from there to estimate the particle's properties. But no computer in existence could keep track of all the quarks and gluons in a meson. The problem can be simplified by imagining space and time not as a continuum, but as a lattice — a four-dimensional grid of discrete points. Quarks and gluons reside at these points. With this restriction, an infinite number of variables is reduced to a finite (although very large) number of variables. This approach is called lattice QCD.

If all goes well, experimentalists and theorists together will soon pull back the strong-force curtain that has confounded them for 40 years and look through the window for the first time. If they see a pattern of quark-decay rates that does not conform to the standard model, the deviations might provide information about new physical phenomena — phenomena that make bottom quarks heavier than electrons and give rise to the asymmetry between matter and antimatter that permits us to exist. ■
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and then, some issue, different set

"A case in point is NETWORK DYNAMICS. NETWORKS ARISE [emerge] naturally in many areas of science [NATURE], and there are numerous

examples in biology: gene regulation, protein networks, epidemiology, ecological food webs, neural networks, ... vision, speciation... many phenomena of PATTERN

FORMATION are common in the DYNAMICS of networks especially in synchrony + PHASE-locking.

Understanding the generalities of such patterns requires a FORMAL THEORY of NETWORK DYNAMICS TO ACT AS an Intellectual Framework... [.]
NATURE 01.07.01 p.601

|| Energy in Differential Mode is Magnetoelectric } complementarity
|| Energy in Integral Mode is Electromagnetic }

= interwoven shared ∞ eternity
which founds $\ddot{}$ fields what I call

SHARED PRESENCE
"Breath of Eternal in rapport with Life COSMOS" OM!

ART SPIRIT PERSONS and Magnetoelectric
RADIANT BEINGS

VISION IS MAGNETIC

Differential CONSCIOUSNESS

SYMBOLS ARE ELECTRO-
MAGNETIC

BODIES ARE ELECTRIC

RITUAL 7, 2004 (3)

its energy CONSCIOUS in Magnetoelectric play
as MEMORY

which can re-enter the Mind and
achieve objective form as "The Memory"
but "MEMORIZING within the Mind"

RITUAL: Electric Body Existentials

MYTH: Experience of Existentials polarity is NOT Remembering;

SYMBOL: Electromagnetic Integrals

VISION: Magnetic CONSCIOUS PROCESS

ART: Magnetoelectric radiant forms, differential

Re-emergent

Life Eternal
in a Cosmos
& possible
worlds
Re-emerging

The Square of

RITUAL

VISION

SYMBOL

MYTH

Transforms

into Major

New Dimensions:

From RITUAL base

TO ART forward

MYTH

ART

SYMBOL

VISION

retrospective action

Aesthetic exploration



There is one field of labor in which, as Americans, we have a special interest as well as a special duty. Rich as the American continent is known to be in material wealth, it is also the richest of all the continents in ethnological, philological and archaeological materials, illustrative of the great period of barbarism. Since mankind were one in origin, their career has been essentially one, running in different but uniform channels upon all continents, and very similarly in all the tribes and nations of mankind down to the same status of advancement. It follows that the history and experience of the American Indian tribes represent, more or less nearly, the history and experience of our own remote ancestors when in corresponding conditions. Forming a part of the human record, their institutions, arts, inventions and practical experience possess a high and special value reaching far beyond the Indian race itself.

When discovered, the American Indian tribes represented three distinct ethnical periods, and more completely than they were elsewhere then represented upon the earth. Materials for ethnology, philology and archaeology were offered in unparalleled abundance; but as these sciences scarcely existed until the present cen-

From Lewis Henry Morgan,
ANCIENT SOCIETY, Researches in the Lines of
Human Progress from Savagery thru Barbarism
to Civilization, 1877, pp VII-VIII

tury, and are but feebly prosecuted among us at the present time, the workmen have been unequal to the work. Moreover, while fossil remains buried in the earth will keep for the future student, the remains of Indian arts, languages and institutions will not. They are perishing daily, and have been perishing for upwards of three centuries. The ethnic life of the Indian tribes is declining under the influence of American civilization, their arts and languages are disappearing, and their institutions are dissolving. After a few more years, facts that may now be gathered with ease will become impossible of discovery. These circumstances appeal strongly to Americans to enter this great field and gather its abundant harvest.

ROCHESTER, NEW YORK, MARCH, 1877.

Heavy
influence
Historically,
(Marx +
Engels,
French,
Germans,
etc.)

RITUAL 7, 2004 (4)

"I know I can't make all the beauty you'll be surrounded by, any thing least aching pains... And other times you must JUST LOVE IT because you are you and indomitable in the long run. After all this is the only safety in life... and we always fight thru to it in agony of soul. There is nothing else... that is truly safe to build on, and we lay the miserable foundation over and over again. There is only one comfort that comes out of it - unbelievably - the sense that there is that SURE SOMETHING within us, no matter how often it is laid in ruins, that cannot be taken away from us."

- Ruth Benedict to Margaret Mead (from Zuni, August 11, 1925)
see: Margaret Mead ed., An Anthropologist At Work, writings of Ruth Benedict, 1959, p. 291.

"You'll remember my most obsessive quarrel is with life as endless episodes so the pattern is pretty well fixed."

But do you realize that it is just that sort of thing that kills the Indians? I mean it seriously. It kills them spiritually first, and as in their life the spiritual and the physical element are much more interdependent than in our own stage of culture, they soon die of it physically. They just lie down and die. That's what you anthropologists with your infernal curiosity and your thirst for scientific data bring about.

Don't you understand the psychological value of secrecy at a certain level of culture? Surely you must, but you have probably never connected it with this. You know enough of analytical psychology to know that there are things that must not be brought to

- Ibid, August 15, 1925, p. 292
the light of day, otherwise they wither and die like unprotected plants. Have you never lived with Indians, Ruth? I really don't know, that's why I ask you. Is your own interest in primitive religion the result of a deep but unacknowledged mysticism? I wonder. You are connected in my mind very strongly with Edna who is still just as present in my life as she was before she died. That's why I talk in this strange way, because I am afraid to hurt your feelings. If it were Mrs. Parsons I wouldn't give a damn. If I ever find her or any other anthropologist ferreting out secrets in Taos or any other pueblo I will immediately denounce her and her informants to the old men. But I couldn't denounce you, and it will break my heart.

Why do you want to know these things? Of course if you promised that you would never publish the actual secrets, I would help you all I can. I would tell you a lot myself about the meaning of the whole thing. It is all right to talk about it in a general way, with certain reservations, the necessary care that must be always used in handling all esoteric knowledge. It is as powerful and dangerous as the lightning. Look at all the harm that raw psychoanalysts do to their patients. . . . But the actual details of ceremonies, that must never be told. They are as much part and parcel of the mind of the believer as the pyramidal cells of his cortex. They belong to him. They belong to the secret society. They have a real, actual meaning and value, as secrets, for the members of the society. You must not rob them. You must not sneak into their house. You wouldn't inveigle my child into telling you the secrets of my home.

Don't you see the meaning of it all? In Europe we can go back to our mother the earth through the spirits of our own ancestors. They inhabit the soil, the trees, the rocks. In America the soil is teeming with the ghosts of Indians. Americans will never find spiritual stability until they learn to recognize the Indians as their spiritual ancestors.

Letter to Ruth Benedict May 19, 1925
from half Indian Jaime de Angulo
(in Berkeley, Calif.)

"... my old man doesn't work Sundays. The perverse Catholicity of these Eastern pueblos turns up at every coming-in + going-out."

- R.F.B. I 910 pp. 299-300

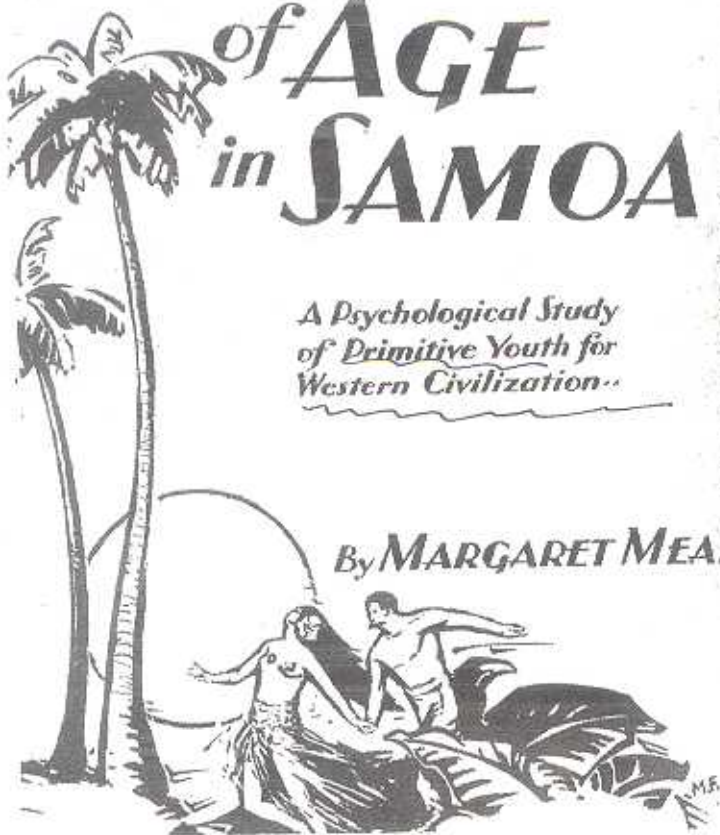
Sept. 5, 1925



COMING of AGE in SAMOA

A Psychological Study
of Primitive Youth for
Western Civilization..

By MARGARET MEAD



Dust jacket illustration for an early edition of *Coming of Age in Samoa*. (Courtesy of William Morrow & Co., Inc., and the Institute of Intercultural Studies, Inc.) 1928

Ruth to Reo, Jan. 10, 1929: "I enjoyed the Dobuan material immensely. After a read a couple of hours I'd feel they'd all been sold to the devil... Did they have sets of subterfuges for eluding fear they were always INSTITUTIONALIZING?"
- see Mead, op cit, p. 311

[From RFF to RFB]
Pere [Admiralty Islands]

May 3, 1929

Thanks very much for your kindness in helping my fellowship.¹⁸
The Dobu material is lacking in much that I'd like to have.¹⁹

No, there were no sets of subterfuges for eluding the institutionalized fear. They always inferred lack of faith in others, always refused to eat food except from the very few persons trusted (for fear of poison). Maropa, my sorcerer lad, seemed to have a fish with a poisonous gall always to hand concealed in the bush to put in food if necessary (he had while I was there anyway). At the family cook pot the man and wife did not eat together ever that I saw. In resting the man had his place on the house platform, the woman underneath the house. She could never sit beside him on the platform. Inside the house was for sickness only during the day or for sleep. They never ceased to warn me against my going to bathe some twenty minutes before sunset and no one could be induced to accompany me then down the hill to the beach. Fear of the night never lessened—as also fear of neighbours; in bodily form more in the day, in spiritual form more in the night, though that is no thorough going distinction.

-IB10, p. 312

RITUAL 7, 2004 (5)

Smart, sexy, popular! Romantic.

"Psychological": not Anthropological ✓

PRIMITIVE ROOTS of
CIVILIZATION

published while Margaret was in the
Admiralty Islands (N. of New Guinea)
with new husband Reo Fortune:

(Ray-U)

See his *Sorcerers of Dobu*, 1932

(dedicated to Margaret Mead - wife)

influenced, heavily, Ruth Benedict's formed
a third of the 3 cultures in her classic

PATTERNS OF CULTURE, 1934

⊛
RITUAL forms are objective
more as configurations of action.
what we do do.

SYMBOL forms are objective
more as geometry of relation
what I think & know.

⊛
RITUAL choreographs sequence
of actions into ACTS that
register in groups, clans, tribes,
species in their local
metals in their ores!
ORES in their VEINS!

for the letters on the writing of Patterns of Culture

RITUAL 7, 2004 (6)

between Ruth F. Benedict (RFB), Reo F. Fortune (RFF) & Margaret Mead (MM)

There's a more serious question in connection with my BOOK I'm writing this summer. Aren't you astonished that I should really get some 40,000 words already together for a book? . . . It fell easily into shape, and I'm only seriously dissatisfied because I can't have you and Margaret read it and hand it back blue pencilled. As soon as David makes carbons I'll send them on and you can get your criticisms back before the book is printed.

The theme of course is cultural configurations again. There's a first chapter on Anthropology Old and New, which is all old stuff about giving up the concept of THE primitive, etc. It says many of the same things I said in that old *Century* article⁶¹ about the point of anthropology. Then there's a chapter on the Diversity of Culture, how cultures become so different according to the different aspects of life they capitalize, and how the interpenetration of traits makes for still more diversity. The next chapter is the Integration of Culture, which is a chapter giving the reasons for thinking that cultures should be studied as configurations, and speaking of the Germans who've tried. Then there's a long discussion of the pueblos, contrasting them too with the rest of North America. That's the next chapter, and long. I'll make there the same points at more length that are in the Configuration⁶² and Abnormal⁶³ articles. For the third example I'd choose to use Dobu. The only thing against it is that you've already put it in shape and said the things that need saying. It isn't as it is with the Southwest and the Northwest Coast, a reworking of raw materials. But Dobu is so good, and I feel so strongly that I wouldn't venture to use a culture that I knew wholly out of a book without having the chance to talk about it to the person who knows it—that I've decided to go ahead and write the chapter. I can make it a discussion that will mostly call attention to your "sensational material," and direct people to it. And people need to be told in words of two syllables what contrasting cultures mean. I wish I knew how you reacted to it. You have said it so well in your book that I can only sponge. On the other hand I could use Dobu better than any other as a background for the last chapter—or I think there'll be two—of the book, which will be an expansion of the Culture and the Abnormal paper, a discussion of the adjustment of the individual to his cultural type.

If you think it would be awful of me to take the words out of your mouth this way, cable me collect, just "Don't," and I'll understand. But as this couldn't come till after the chapter was written you'll get a carbon of my draft anyway. In the chapter on Integration I discuss my reasons for choosing just these three cultures, and say that I've both been able to talk them over with the persons who've done the field work, and that the chapters have been read by the field workers. So I'll get the Dobu chapter off to you for blue pencilling just as soon as I can.

[From RFB to MM]

August 10, 1932

I wrote a letter to Reo last week when I was turning over in my mind the choice of illustrative chapters in my book. I've written him an outline of the book, so stop and read it. If I were properly forethoughtful I'd have thought the problem all out six months ago and had his answer by this time. But I hadn't really thought I'd need to take one of yours or Reo's cultures—because you do them so well I can only parrot your points. And with the pueblos and the

AUGUST 2, 1932

AUG 10

"I wrote a letter to Reo last week outlining of the book, so stop and read it..."

SEPT 18

"I took the first three chapters of my book and the one on Zuni down to Knopf's [Alfred A. Knopf] Monday, and told them I thought they could judge from that section whether they could publish it or not.

[pub. by Houghton Mifflin]

OCT 9

"The first four chapters of my book are ready... thinking I can get two more ~~ones~~ put with them... I don't write verses anymore, but in my present mood I can do without them..."

[eventually 8 chapters]

==
||
==
||
==

"Configurations of Culture in North America" 27p. 1932
"Anthropology and the Abnormal" 23p. 1934

NWC⁶¹ that isn't so. But there just isn't any assurance in using other people's cultures for a discussion like this (other field workers', I mean). Even in North America I can't do anything but guess. And in Africa it's hopeless. . . .

I've turned over titles and titles. I want the title of the book to clearly indicate that my competence is in anthropology, nothing else. That is, I don't want any psychologizing title. I shall suggest "Primitive Peoples: An Introduction to Cultural Types." Have you suggestions? It can be changed much later.

I hadn't realized till I came to plan this work how all the points I've worked on all fall into the same outline. Did you like the Culture and the Abnormal paper?⁶² I haven't placed it in all this time, because I've had some changes I wanted to make and didn't get at. I haven't sent it out at all since I got it back from Schmalhausen. . . .

August 17

. . . You will have a swell book on The Child in Culture.⁶³ Think of anyone's having five cultures to draw on at first hand. . . . I ought to do something about it, and go myself, but I think it's my cue to stay by the department. You must certainly give a course in Methods—as you say, really methods this time. You know Papa Franz has been corresponding with Rhoads about courses that would be required for certain appointments in the Indian Service, and that might someday work out. Any example from English colonial administration is so far above their heads right now that they only sit and stare. But it's a possible field, and would call for another kind of "methods" course. I don't know anyone who could give it half so well as you could.

The whole business of the department is completely guesswork as far as any predictions go. Papa Franz writes that he's walking as spryly as ever, two miles a day. He has made a practice of daily stints, daily increased, and has progressed well. But there's no foretelling. With finances as they are now Columbia will not bring anyone else so long as Papa Franz holds out. Besides, I think they have learned that the proper order of procedure would be to retire him before they brought there a full professor with authority. So all I can see at the present moment is to consolidate my position. Then when the time comes we'll see.

[From RFB to MM]

September 8, 1932

I'm glad you wrote about how strong a commitment you were getting to anthropology—as if you hadn't had it for some time but then I know the difference too. I've gone in that direction too. You won't know what to make of my seriousness when you get back. . . .

[From RFB to MM]

September 18, 1932

. . . I took the first three chapters of my book and the one on Zuni down to Knopf's Monday, and told them I thought they could judge from that section whether they could publish it or not. They're sewed up with Goldenweiser's magnum opus, he tells me, and they know they're going to have to take all the punishment that's coming to them on that. So they may not feel like risking any more sheets on anthropology. Anyway I'd like to know what chance there is of publishing it without waiting for the depression to lift.

Has anybody told you that there's still a growing optimism about the return of prosperity.

1932! : FDR 1st Presidential Campaign

"Happy Days are here again!"

RITUAL 7, 2004 (7)

more on Totemism from
Frazer: EBID, V. 4, p. 4
"Summary and Conclusion":

"To define exactly the relation in which totemic people stand to their totems is hardly possible.

for exact definitions
imply exact thoughts, and the thoughts of savages in the totemic stage are essentially vague, confused, and contradictory. As soon therefore as we attempt to give a precise and detailed account of totemism we almost inevitably fall into contradictions, since what we may say of the totemic system of one tribe may not apply without serious modifications and restrictions to the totemic system of another. We must constantly bear in mind that totemism is not a consistent philosophical system, the product of exact knowledge and high intelligence, rigorous in its definitions and logical in its deductions from them. On the contrary it is a crude superstition, the offspring of undeveloped minds, indefinite, illogical, inconsistent. Remembering this, and renouncing any attempt to give logical precision to a subject which does not admit of it, we may say that on the whole the relation in which a man stands to his totem appears to be one of friendship and kinship. He regards the animals or plants or whatever the totems may be as his friends and relations, his fathers, his brothers, and so forth.

Thus it is a serious, though apparently a common, mistake to speak of a totem as a god and to say that it is worshipped by the clan. In pure totemism, such as we find it among the Australian aborigines, the totem is never a god and is never worshipped. A man no more worships his totem and regards it as his god than he worships his father and mother, his brother and his sister, and regards them as his gods. (1)

-P.5

[From RFB to MM]

October 9, 1932

... The first four chapters of my book are ready, and I am holding them till the next boat thinking I can get two more to put with them. It's hard with classes beginning and reviewing and the rest but you'd be amazed at the work I get done. Or I hope you would. It's an improvement anyway. It makes me realize how much energy always went into the mere background of living at all. . . . I don't write verses anymore, but in my present mood I can well do without them. I wonder how you'll like me when you get home, as a quite cheerful and easily pleased matron. It's not worth worrying about yet: heaven knows what I may be by the time you're back. Your comment on my liking bad scrappy ethnology better than good and finished work (La Flesche died last month) came just in time to amuse me while I was doing Kwakiutl. For of course I enjoyed it. Tons of raw material entirely reliable, and a minimum of interpretation or explanation. Of course it's not true that I like it better than Dobu, for instance, or Manus Social Organization,⁶⁷ but it's a kind of field work where I don't have to go around to feasts or lay myself out to stupid old women, and of course I enjoy it.

[From RFB to MM]

November 30, 1932

Sapir has been down for Ethnological,⁷² and it was pretty bad. All his charm couldn't carry him to victory in the face of his thinness of material. The speech was on Function and Pattern in modern anthropology, and it was aimed at Radcliffe-Brown. It wasn't a fair statement at all, if your version of his beliefs isn't all poppycock. But there's no reason why it should be fair. And the point of interest was that Edward's got a new way to free himself from the necessity of admitting the role of culture. He analyzed his reactions to football, and he drew the moral that every phase of culture—in all cultures—is all things to all people, and that this concept dissolves Function, i.e. it outlaws Radcliffe-Brown's contentions. Well! All I got out of it was that Edward had satisfactorily phrased his quarrel with the universe again—satisfactorily to himself—and that the next great anthropological contest would very likely be waged between Sapir and Radcliffe-Brown as protagonists.

[From RFB to MM]

Atlantic City

December 28, 1932

What a feeble-minded institution these anthropological meetings⁷³ turn this place into! You've forgotten probably—I had—how bad it can be. And Lowie isn't here, nor Sapir (nor Kroeber). Papa Franz is the one resource. It's not even any good hoping I can trump up any fellow feeling for Radcliffe-Brown. He is condescending to save all our souls, mine with the rest, and he certainly doesn't mince matters. He told me in the first three minutes that he was getting from two students "the first" two studies of American Indian social organization: Sol Tax for the Fox and Eggan for the Hopi. . . . And [Sol] has now spent six weeks with the broken down Fox and can't even control the kinship terminology. . . . (let alone knowing anything of the language). Eggan was with this year's laboratory group ("Oh, he just ignored that stupidity and went on his own way independently" R. Brown) and I said something about his having one advantage over Sol in that the society was less broken down (exogamy is completely lost in Fox). "Oh," he said, "They never had exogamy. They have a system that functions. If you must talk of broken down cultures there's Dobu.⁷⁴ That's broken down for you; they have lost the functioning of their system. But not Fox." I said mildly that it was one of the interesting things in NA Ethnology how many of these missionized Americanized groups had made functioning adjustments in culture. And I let it go at that.

Erod Eggan
another
disciple of
Radcliffe-
Brown
(also, later
E.E. Evans-
Pritchard)
etc.
Ontario

[From RFB to RFB]
Marienberg, Sepik River, M.T.N.G.

November 21, 1932

Of course use the Dobuan material if it's really good enough.⁷⁵ I like it very well that you think it's such, and then like it very well again and then have no different feeling. Even casually considered—as perhaps for Schneider and Friess, whom I don't know—the more it rises from the dead the better.

Edward Sapir, linguist
actually "Functionism"
an Ideology.

If only he held to a high standard of achievement and required language control, intimacy with total culture, fundamental understanding of kinship, I could understand his scorn of work so far done in America. He could scorn work in broken cultures too. But to thrust this kind of work under my nose as the salvation of the world, it's sad. I asked him if he didn't think Opler's Apache Social Organization⁷⁶ was a satisfactory study and he said, "Oh, very confused as it came in first, but in the end when I'd whipped it in shape, very good, very good."—And I knew every twist and turn in the preparation of that MS: the one gap that Opler filled in—and proved I was right—on his return trip was the one I had pointed out to him after Chicago had Oked his thesis. Why not?

on Exogamy the giant classic is
Sir James G. Frazer, Totemism & Exogamy,
A Treatise on Certain Early Forms of Superstition
and Society, 4 V., 1910

RITUAL 7, 2004 (8)

I know my NA material and Brown doesn't. It's nothing against him, but it's silly of him to take such a line with me. Perhaps you'll understand justifications in Brown's remarks that I don't see. He seemed to me impenetrably wrapped in his own conceit, and I certainly shouldn't feel justified in working to leave him appointed at Columbia. Of course my judgment may be premature. I've got to be shown. As it stands, I don't think Brown is fighting for good work over against bad, but for work done by disciples over against work done by non-disciples. And that's fatal.

ISM itis,
a disease

[From MM to RFB]

[From the Sepik, undated, 1933]

I'd give anything to have you here so that I could watch your face as I talked, and then perhaps I wouldn't say anything wrong. Because I have a fair number of comments to make,⁶⁰ more I think than you ever made on my work which deserves it so much more. But I think that must be taken as a question of temperament. And then I used to bring you the things sentence by sentence. And I keep thinking, that it's so very important that you should write the book and that I've been wanting you to write it for the last five years and that if I should discourage you about it, I'd be miserable. And on the other hand, we're really all you have to depend on to save you from the wolves, and therefore we ought to say everything that we can think of. So here goes, and try to see me saying it, wrinkling my brows and making awful faces to get it clear, and ready to fly if I should say the wrong thing.

The Zuni chapter is grand. I've written in a few little comments, but they are all routine, mainly concerned with making the stuff intelligible to people who don't know the South West. And that chapter and the Northwest Coast will be the most important, of course. But the order and arrangement of the rest worries me. It's written to some four or five audiences varying from the intelligent man in the street, through the very junior student in the social sciences, philosophers, people with race prejudice which clouds their otherwise existing erudition, etc. And then there are sections sufficiently cryptic to have been written to me, now, after all we've talked. The result has had a bad effect on your style, the texture is all uneven and choppy, sometimes intimate, sometimes heavily formal, sometimes colloquial or journalese, sometimes in the jargon of anthropology and sometimes in the phrases of good literature. I think it's mainly because you have taken old material, written at different times for different audiences — the *Century* article,⁶⁷ the *Anthrop.* article⁶⁸ and the Broken vessels sketch⁶⁹ for instance and strung them together, not really rewriting them from the ground up. If you'll take the whole manuscript and first deciding who you are writing towards, read it straight through from the point of view of that person, stopping to consider at each point his vocabulary, general information, and also his special knowledge. If you do this I think you'll see what I mean and pick the changes which need to be made. It would be a bad accident if your feeling for style and texture were to be spoilt by an accident of assembling of miscellaneous source materials, plus an evident consciousness of trying to write so that Papa Franz and Lowie will approve. Their words, and also Malinowski's words are all wrong in your style, actually all wrong in your thinking. Reo and I have been talking over who to choose. I should think that if you had David read it, mark every passage which seemed to her obvious or worn material, query every point which she didn't understand perfectly, that might be good. . . . I am inclined to think that if you do this, a great deal would fall out as incongruous. Of course I am not sure whether you are writing an essay in social theory, or an essay in the philosophy of cultural temperament, or a book which, under the guise of dealing with this point is to put over a lot of other points also. I am afraid that it is the latter and I don't think it is best. The point is too fine to be muddled about with diffusion and evolution and race prejudice and all the rest of it. I'd scrap the first chapter forever, and I'd put the theoretical discussion like the relationship between your point and diffusion after the three cultures. I'd write a short introduction along the lines of the "arc of human experience and the sounds in language" — but omitting the further illustrations as too slight to carry the point — for it needs a whole culture to do so.

And I'd leave out all the adolescence point and the war point —

THE DIFFICULTY OF DIFFERENTIAL CONSCIOUSNESS IN A REGRESSIVE MILIEU



RITUAL 7, 2004

9

for as Reo says it's just a Lowie "they do and they don't point" while what you want to say is "they do and they don't incredibly" and it takes a whole culture to do that.

So it would run a brief introduction — all straight theme with no history and no side lines or morals about race equality or culture consciousness — Then the three cultures — then the theoretical point — in relation to psychiatry, diffusion, etc. Make it a single theme essay — all in your own style — scrap all the other articles — don't ever look at them, and aim at a high audience. It will then be a fine thing, consistent in itself and with you, with no Boasian-Lowie-ish-Germanic scraps in it.

You know I think the point is awfully important and I only want you to do it perfectly — forgetting all the routine things you think you ought to do. — And I do hope this comment is intelligible.

[From RFB to MM] May 19, 1933
Classes are over and I'm working on the book.⁶⁰ I'm distressed that you don't like it, the part you've seen. But I've consulted everybody I can think of about omitting the first two chapters, and they are strong against it. Even the anthropology people I've
Ruth Benedict's continuing
STRUGGLE...
(NOTE: her hearing was impaired, too)

[From RFF to RFB]
[London, undated; received
by RFB January 5, 1934.]

RITUAL 7, 2004 (10)

Your book, Ruth, just to hand.¹⁰⁰ Looks very cheerful and magnificent. I looked at myself in it for a moment being vain and thought maybe we've been building something after all — it's so dull mostly with people being jealous and actively hostile or else indifferent absolutely indifferent — and you so kind the way you believe what is so after all — everyone else just doubting whether one didn't make it all up till one wonders whether one did, or whether one makes them up — these doubters —

It looks fine — and you really are kind the way you take it and you say it all so well — it makes me think of the place and the people and not of my book at all, because that's crudely assertive — and not put with the use of a quick telling style that's possible where one's readily believed and is such an improvement in its ready quick but adequate passage — where putting it down first is lumpy with lumps and bumps of facts in assertion that are a mess — sheer mess in style. . . .

It looks grand and I'm pleased all round.



Some
PATTERNS in
Patterns of Culture

3 p. intro by Franz Boas

Ch I

"The Science of CUSTOM"

custom and behavior

the child's inheritance

[our false perspective
our blindness to OTHER cultures
Race-prejudice

Man MOULDED by custom not
INSTINCT

// Ch II "The Diversity of CULTURES"
Ch III "The Integration of CULTURES"

Ch IV "The Pueblos of New Mexico" [Zuñi]

Ch V "Dobu" [near New Guinea]

Ch VI "The Northwest Coast of America" [Kwakiwlt]

// Ch VII "The Nature of SOCIETY"

Ch VIII "The INDIVIDUAL and the PATTERN OF CULTURE"



FIGURE → CHARACTER → INDIVIDUAL

Ritual Myth Symbol IDEA

Nature Existence Culture Integral Thought

Forming a Square of Attention: NATURE RITUAL
SYMBOL MYTH

RITUAL 8, 2004 ①

GRAIL PATTERNS & AMERICAN INDIANS

[BROWNSLAW]

"Malinowski's theory of magic is well-known and has been widely accepted. [see MAGIC, SCIENCE & RELIGION, and Other Essays, ed. Robt Redfield, original essay 1925: rev. 1948, Anchor Book ed. 1954] pp 17-92
He holds that any primitive people has a body of empirical knowledge, comparable [sic] to modern scientific knowledge, as to the behavior [sic] of nature and the means of controlling it to meet man's needs. This knowledge the primitives apply in a thoroughly practical manner to get the RESULTS they desire... but their techniques are seldom so powerful that the accomplishment of these results is a matter of certainty... under these circumstances the primitives feel a sentiment [sic] which we may call [sic] anxiety and they perform magical rites [sic] which they say will insure good luck. These rites give them the confidence [sic] which allows [sic] them to attack [sic] their practical work [sic] with energy and determination." - (G.C. Homans, "Anxiety + Ritual: The Theories of Malinowski + Radcliffe-Brown" American Anthropologist, Vol 43, April-June 1941 P.164 says - Bobs-Merrill series in Social Sciences 5-121)

This heavily laden trope-sick commentary has its uses.

RITUAL OBJECTIVITY HAS FIGURAL SHAPES, UNIVERSALLY:

The statistically steady equilibrium has two, staggered, opposite-signed rows of vortices called a Kármán vortex street. All the vortices last indefinitely, so the cyclones are long-lived. Because jovian vortices are patches of nearly uniform potential vorticity q , a vortex is labelled an 'anticyclone' if its $q > 0$ (Fig. 1b). (I adopt a southern hemisphere reference, so anticyclones rotate anticlockwise, but in both hemispheres the anticyclones spin opposite to the planet's rotation.) In Fig. 1c, the centre of an anticyclone has vorticity ω that is also anticyclonic ($\omega > 0$) but is surrounded by a band of cyclonic ω . 'Cyclones' have the opposite arrangement. Although the velocities of cyclones and anticyclones in Fig. 1 are mirror images, their simulated clouds are different because clouds act as particle tracers and in turbulent flows particle paths are not coincident with streamlines. My simulations create clouds where $\omega > 0$ and melt them where $\omega < 0$. Ice-forming and -melting locations differ for cyclones and anticyclones. Figure 1 shows that observed and simulated clouds are similar, that clouds of cyclones and anticyclones are dissimilar, and (most importantly) that twisted, filamentary clouds are consistent with long-lived cyclones.

My climate cycle has five stages, the longest of which is the 'Kármán vortex streets' stage. I believe that in the current cycle, this stage began in about 1940 and is now ending. With the exception of the Great Red Spot (GRS), all long-lived jovian vortices occur in opposite-signed pairs in streets. Anticyclones are longitudinally staggered with cyclones, so that like-signed vortices are never adjacent (Figs 1 and 2). A westward-going jet stream separates the street's two rows. The vortices drift and oscillate in longitude with velocities $\sim 3 \text{ m s}^{-1}$ (jet streams and vortex winds are $\sim 100 \text{ m s}^{-1}$). My calculations showed that an initial row of anticyclones, with no neighbouring cyclones, was unstable: the vortices approached each other, and they all merged. The only way I could maintain them in a row was by arranging them in a vortex street. I found that cyclones and anticyclones repel in this configuration. If, for any reason, two same-signed vortices become adjacent, they rapidly merge.

P.S. Marcus, "Prediction of a Global Climate Change on Jupiter," Nature, 22 April 2004, 428: 828-9.

My calculations⁷ showed that an initial row of anticyclones, with no neighbouring cyclones, was unstable: the vortices approached each other, and they all merged. The only way I could maintain them in a row was by arranging them in a vortex street. I found¹¹ that cyclones and anticyclones repel in this configuration. If, for any reason, two same-signed vortices become adjacent, they rapidly merge. To push an anticyclone past a neighbouring cyclone and make two anticyclones longitudinally adjacent (that is, with no intervening cyclone) requires a perturbation velocity V_{crit} exceeding $\sim 30 \text{ m s}^{-1}$. A new analysis in the Methods section agrees with this finding.

As vortex streets are essential to the climate cycle proposed here, the GRS's existence outside a street (that is, its uniqueness at its latitude) needs clarification. Jovian vortices are robust because strong Coriolis forces make the atmospheric flow nearly two-dimensional, an environment where vortices thrive. (Three-dimensional flow destroys vortices.) The GRS cannot be part of a street because the street's cyclones would need to be north of the westward jet stream at 20° S , and no cyclones (not even transients) lie between 20° S and the equator. Their absence is consistent with the flow's more three-dimensional appearance there (presumably due to the weak Coriolis force). Ephemeral anticyclones often appear at the same latitude as the GRS but, because there are no nearby cyclones to repel them, they merge with it, leaving the GRS as the only long-lived vortex there.

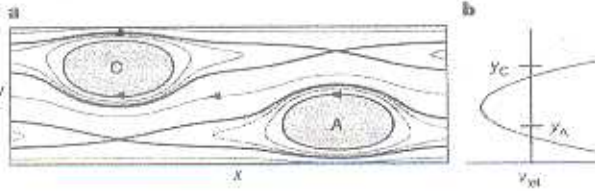


Figure 2 Dynamics of two vortices in a Kármán street. a. Streamlines of one period in the east-west or x direction of an infinitely long vortex street with cyclone C and anticyclone A. Jovian anticyclones (cyclones) are on the poleward (equatorial) side of the westward jet. There are three pairs of opposite-signed vortices straddling the jet at 34° S in which the anticyclones are the White Ovals, 12 at 41° S , and so on. The outermost closed streamlines (OCS) which connect the stagnation points (where streamlines cross) are heavy lines. Outside the OCS the streamlines are open. To represent the White Ovals, I would need to increase the spacings between the vortices by a factor of ~ 6 while holding the sizes of the vortices fixed. b. The velocity of the jet stream as a function of y . For the numerical experiment described in the Methods section, the initial locations of the

JBO, p. 829

"... it was surprising in 1994 when two white ovals became closely spaced, drifted together for 3 years and then merged."

Kármán Street Vortices

(Isothermal) see Heat transport, physics ref.

from B.B. Mandelbrot, The Fractal Geometry of Nature, 1977, 1983, p.1

Westward HO Flow (the dynamical) anticyclones

Next Cycle 2004-2014

"cooling of the poles, warming of the equator instabilities of the jet streams... new Spot's (white)"

(p. 830)

Why is geometry often described as "cold" and "dry?" One reason lies in its inability to describe the shape of a cloud, a mountain, a coastline, or a tree. Clouds are not spheres, mountains are not cones, coastlines are not circles, and back is not smooth, nor does lightning travel in a straight line.

More generally, I claim that many patterns of Nature are so irregular and fragmented, that, compared with Euclid—a term used in this work to denote all of standard geometry—Nature exhibits not simply a higher degree but an altogether different level of complexity. The number of distinct scales of length of natural patterns is for all practical purposes infinite.

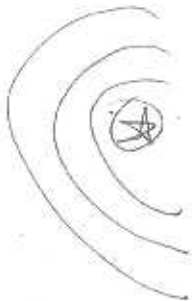
The existence of these patterns challenges us to study those forms that Euclid leaves aside as being "formless," to investigate the morphology of the "amorphous." Mathematicians have disdained this challenge, however, and have increasingly chosen to flee from na-

ture by devising theories unrelated to anything we can see or feel.

Responding to this challenge, I conceived and developed a new geometry of nature and implemented its use in a number of diverse fields. It describes many of the irregular and fragmented patterns around us, and leads to full-fledged theories, by identifying a family of shapes I call fractals. The most useful fractals involve chance and both their regularities and their irregularities are statistical. Also, the shapes described here tend to be scaling, implying that the degree of their irregularity and/or fragmentation is identical at all scales. The concept of fractal (Hausdorff) dimension plays a central role in this work.

Some fractal sets are curves or surfaces, others are disconnected "dusts," and yet others are so oddly shaped that there are no good terms for them in either the sciences or the arts. The reader is urged to sample them now, by browsing through the book's illustrations.

CHAOS



"No substantive topic is occasionally esoteric. In other instances, the topic is a familiar one, but its geometric aspects had not been attacked adequately. One is reminded on this account of [Henri] Poincaré's remark [early 20th c.] that there are questions that one chooses to ask and other questions that ask themselves. And a question that had long been asked without response tends to be abandoned to children."

IBID pp. 2-3.

"But it MUST BE EMPHASIZED that language may be a rather special case."

Knowledge of language is normally attained through brief exposure, and the character of the acquired knowledge may be largely predetermined. One would expect that human language should directly reflect the characteristics of human intellectual capacities. It should be a direct "mirror of mind" in ways in which other systems of knowledge and belief cannot. Furthermore, even if we were able to account for the acquisition of language along the lines discussed in these essays, we would still be left with the problem of accounting for the normal use of the acquired knowledge. But this problem is, at the moment, quite intractable. It lies beyond the scope of scientific inquiry. Of course, it would be entirely irrational to argue that certain phenomena and certain problems do not exist, merely because they lie beyond the scope of scientific inquiry—at present, and perhaps intrinsically because of the scope of human intelligence, which after all is itself structured and bounded in ways that are unknown in any detail. Given the primitive character of the study of man and society and its general lack of intellectual substance, we can only speculate about the essential and basic factors that enter into human behavior, and it would be quite irresponsible to claim otherwise. Speculation about these matters is quite legitimate, even essential. It should be guided, where this is possible, by such limited and fragmentary knowledge as exists. But speculation should be clearly labeled as such and clearly distinguished from the achievements of scientific inquiry.

- Noam Chomsky, Language and Mind, enlarged ed., 1965, 1972, p.

"The observation that 'we lackat each other, but we do not see each other any more' has perhaps ^{itself} achieved the status of 'words which we utter but scarcely ever hear.' But familiarity, in this case as well, should not obscure the IMPORTANCE of the INSIGHT. Wittgenstein makes a similar observation, pointing out that 'the aspect of things that are most important for us are hidden because of their simplicity and familiarity

(one IS UNABLE TO NOTICE something because it is always before one's eyes)'.
IBID, P 25

BLINDNESS DUE TO HABIT IS A RITUAL risk, forever...



|| BUT Science, like ART, differentials from VISION ||
|| while Ritual, like Symbols, integrals from NATURE ||

so before we get to Science and Art, before Symbols we get to RITUAL objectivity: with its own kind of FORM →

Our learning takes its time.

Not just patience. Also its own kind of FORM -
 "structure" is better used of Thought
 Forms that have Symbols & Ideas.
 RITUAL FORMS are not integrated from Experience (as are
 but rather from integrating NATURE. (as are SYMBOLS)

They tend to FORM the basis of Mythic Experience -
 by Forming up in their own special way: taking
 Natures iterative emergent dynamic and by selected
 sequence and recipe putting stability into existence.

This is learned by watching carefully. Women, females
 are better at this than males: and their GROUP + LINEAGE have
 much more SIMILARITY.

Young termites quickly learn

The wild chimpanzees in Gombe National Park, Tanzania, fish for termites with flexible tools that they make out of vegetation, inserting them into the termite mound and then extracting and eating the termites that cling to the tool.¹ Tools may be used in different ways by different chimpanzee communities according to the local chimpanzee culture.² Here we describe the results of a four-year longitudinal field study in which we investigated how this cultural behaviour is learned by the community's offspring. We find that there are distinct sex-based differences, akin to those found in human children, in the way in which young chimpanzees develop their termite-fishing skills.

Chimpanzees use tools for more purposes than any other non-human species.³ The cultural variation in tool-use repertoires among chimpanzee communities may be attributable to individuals socially learning from other members of their community.⁴ We investigated this process in wild chimpanzees in Gombe National Park by videotaping 14 animals, who were all under 11 years old, and their mothers during termite-fishing sessions (for methods, see supplementary information).

We knew the ages of six individuals at the point when they first successfully obtained termites with a tool. In these individuals, we found that female offspring termite-fished when they were an average of 27 months younger than male offspring (for females: $n = 3$, mean of 31 months, s.d. of 4 months; for males: $n = 3$, mean of 58 months, s.d. of 6 months).

We saw no cases of active teaching, by mothers or any other individuals, which would have been indicated, for example, by the offering of tools or modification of offspring behaviour.

Young females spent more time than young males watching their mothers fish for termites (generalized additive model* (GAM): sex and age \times sex interaction both give $P < 0.0001$), whereas males spent significantly more time playing at the termite mound (GAM: sex and age \times sex interaction both give $P < 0.0001$).

Our findings indicate that female chimpanzees start to fish for termites at a younger age than males; they are more proficient than males once they have acquired the skill; and they each use a technique similar to their mother's, although males do not. To our knowledge, this is the first systematic evidence of a difference between the sexes in the learning or imitation of a tool-use technique in wild chimpanzees. A similar disparity in the ability of young males and females to learn skills has been demonstrated in human children⁵⁻¹¹ and may be indicative of different learning processes. A sex-based learning difference may therefore date back at least to the last common ancestor of chimpanzees and humans.

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from NATURE
 15 April, 2004
 429: 715

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 School of Public Health
 University of Minnesota,
 Minneapolis 55455

Women's RITUALS have pronounced GROUP + LINEAGE similarity
 men's RITUALS have more play, less detail, diffused learning.

NOW: The GRAIL

for Women's RITUALS its FORM is a CORNUCOPIA
 for Men's RITUALS its FORM is a LAST SUPPER CHALICE
 needing a secret quest (eventually CHRISTIAN)

So... on to Jessie L. Weston's FROM RITUAL TO ROMANCE

NOTE: ROMANCE, a glimpse from W.P. Kerr, EPIC and Romance, 1896, 2nd 1908:

and it is a fitting subject for historical inquiry, but it lies behind the scene. The epic poem is cut loose and set free from history, and goes on a way of its own.

Epic magnificence and the dignity of heroic poetry may thus be only indirectly derived from such greatness or magnificence as is known to true prosaic history. The heroes, even if they can be identified as historical, may retain in epic nothing of their historical character, except such qualities as fit them for great actions. Their conduct in epic poetry may be very far unlike their actual demeanour in true history; their greatest works may be thrust into a corner of the epic, or barely alluded to, or left out altogether. Their greatness in epic may be quite a different kind of greatness from that of their true history; and where there are many poems belonging to the same cycle there may be the greatest discrepancy among the views taken of the same hero by different authors, and all the views may be alike remote from the prosaic or scientific view. There is no constant or self-consistent opinion about the character of Charles the Emperor in old French poetry: there is one view in the *Chanson de Roland*, another in the *Pèlerinage*, another in the *Coronemens Loais*: none of the opinions is anything like an elaborate or detailed historical judgment. Attila, though he loses his political importance and most of his historical acquisitions in the Teutonic heroic poems in which he appears, may retain in some of them his ruthlessness and strength; at other times he may be a wise and peaceful king. All that is constant, or common, in the different poetical reports of him, is that he was great. What touches the mind of the poet out of the depths of the past is nothing but the tradition, undefined, of something lordly. This vagueness of

tradition does not imply that tradition is impotent or barren; only that it leaves all the execution, the growth of detail, to the freedom of the poet. He is bound to the past, in one way; it is laid upon him to tell the stories of the great men of his own race. But in those stories, as they come to him, what is most lively is not a set and established series of incidents, true or false, but something to which the standards of truth and falsehood are scarcely applicable; something stirring him up to admiration, a compulsion or influence upon him requiring him to make the story again in his own way; not to interpret history, but to make a drama of his own, filled somehow with passion and strength of mind. It does not matter in what particular form it may be represented, so long as in some form or other the power of the national glory is allowed to pass into his work.

This vagueness and generality in the relation of heroic poetry to the historical events and persons of an heroic age is of course quite a different thing from vagueness in the poetry itself. Gunther and Attila, Roland and Charlemagne, in poetry, are very vaguely connected with their antitypes in history; but that does not prevent them from being characterised minutely, if it should agree with the poet's taste or lie within his powers to have it so. The strange thing is that this vague relation should be so necessary to heroic poetry; that it should be impossible at any stage of literature or in any way by taking thought to make up for the want of it.

The place of Gunther the Burgundian, Sigfred the Frank, and Attila the Hun, in the poetical stories of the Nibelung treasure may be in one sense accidental. The fables of the treasure with a curse upon it, the killing of the dragon, the sleeping princess, the wavering flame, are not limited to this

iterations
 resonances
 into an
 Existential
 SET—
 a Ritual
 Grouping
 a
 figure.

and: (more ker)

RITUAL 8, 2004 (6)

attention to one of the most interesting parts of Epic, and has found the right word for the episodes of the Phaeacian story of Odysseus. Romance is the word for them, and Romance is at the same time one of the constituent parts and one of the enemies of epic poetry.

also:

322

ROMANCE

CHAP.

of all the "romantic schools" in the world. In the Icelandic prose stories, as has been seen already, there is a similar combination. These stories contain the strongest imaginative work of the Middle Ages before Dante. Along with this there is found in them occasionally the uncertain and incalculable play of the other, the more airy mode of imagination; and the romance of the strong Sagas is more romantic than that of the medieval works which have no other interest to rely upon, or of all but a very few.

One of the largest and plainest facts of medieval history is the change of literature in the twelfth century, and the sudden and exuberant growth and progress of a number of new poetical forms; particularly the courtly lyric that took shape in Provence, and passed into the tongues of Italy, France, and Germany, and the French romance which obeyed the same general inspiration as the Provençal poetry, and was equally powerful as an influence on foreign nations. The French Romantic Schools of the twelfth century are among the most definite and the most important appearances even in that most wonderful age; though it is irrational to contrast them with the other great historical movements of the time, because there is no real separation between them. French romance is part of the life of the time, and the life of the twelfth century is reproduced in French romance.

The rise of these new forms of story makes an unmistakable difference between the age that preceded them and everything that comes after. They are a new, fresh, and prosperous beginning in literature, and they imply the failure of the older manner of thought, the older fashion of imagination, represented in the epic literature of France, not to speak of the various Teutonic forms of heroic verse and prose that are related to the epic of France only by a remote common ancestry, and a certain general likeness in the conditions of "heroic" life.

Chrétien de Troyes. Born circa 1140?—died before 1200? Perhaps born in Troyes and/or lived in the city. Medieval romancer. His extant poetry includes three finished romances, *Erec et Enide* [*Erec and Enide*], *Cliges*, and *Le Chevalier au Lion* [*The Knight with the Lion*], as well as two unfinished romances, *Le Chevalier de la Charrete* [*The Knight of the Cart*] and *Le Conte du Graal* [*The Story of the Grail*]. He also wrote two short lyric poems. He may be the author of another romance, *Guillaume d'Angleterre* [*William of England*].

Thus reads the biography of Chrétien de Troyes, the foremost poet of twelfth-century France. Even so spare a sketch is filled with hypotheses, however. Of almost no other major writer of the Middle Ages do we know so little. No records of the day offer any details about the man. All we have are his own brief comments in his romances, and with these we have to create a portrait of the writer who is accurately called the father of Arthurian romance and who is, indeed, the creator of medieval romance.

thus:

The change of fashion in the twelfth century is as momentous and far-reaching in its consequences as that to which the name "Renaissance" is generally appropriated. The later Renaissance, indeed, in what concerns imaginative literature, makes no such abrupt and sudden change of fashion as was made in the twelfth century. The poetry and romance of the Renaissance follow naturally upon the literature of the Middle Ages; for the very good reason that it was the Middle Ages which began, even in their dark beginnings, the modern study of the humanities, and in the twelfth century made a remarkable and determined effort to secure the inheritance of ancient poetry for the advantage of the new tongues and their new forms of verse. There is no such line of division between Ariosto and Chrestien of Troyes as there is between Chrestien and the primitive epic.

The romantic schools of the twelfth century are the result and evidence of a great unanimous movement, the origins of which may be traced far back in the general conditions of education and learning, in the influence of Latin authors, in the interchange of popular tales. They are among the most characteristic productions of the most impressive, varied, and characteristic period in the Middle Ages; of that century which broke, decisively, with the old "heroic" traditions, and made the division between the heroic

Chrétien!
de Troyes
(1140-1183)

and:

The narrative poetry of the courteous school is equally devoted to the philosophy of love. Narrative poets like Chrestien, when they turn to lyric, can change their instrument without changing the purport of their verse; lyric or narrative, it has the same object, the same duty. So also, two hundred years later, Chaucer himself or Froissart may use narrative or lyric forms indifferently, and observe the same "courteous" ideal in both.

In the twelfth-century narratives, besides the interest of the love-story and all its science, there was the interest of adventure, of strange things; and here there is a great diversity among the authors, and a perceptible difference between earlier and later usage. Courteous sentiment, running through a succession of wonderful adventures, is generally enough to make a romance; but there are some notable varieties, both in the sentiment and in the incidents. The sentiment comes later in the history of literature than the adventures; the conventional romantic form of plot may be said to have been fixed before the romantic sentiment was brought to its furthest refinement. The wonders of romantic story are more easily traced to their origin, or at least to some of their earlier forms, than the spirit of chivalrous idealism which came in due time to take possession of the fabulous stories, and gave new meanings to the lives of Tristram and Lancelot.

Variety of incident, remoteness of scene, and all the incredible things in the world, had been at the disposal of medieval authors long before the French Romantic Schools began to define themselves. The wonders of the East, especially, had very early come into literature; and the Anglo-Saxon *Epistle of Alexander* seems to anticipate the popular taste for Eastern stories, just as the Anglo-Saxon version of *Apollonius of Tyre* anticipates the later importation of Greek romance, and the appropriation of classical rhetoric, in the twelfth and thirteenth centuries

J.D. Starnes, *The Complete Romances of Chrétien de Troyes*, 1990, p. ix.

In France from about the middle of the twelfth century the new genre of romance came to challenge the heroic epic, or chanson de geste, as the favourite form of literary entertainment among the aristocracy of the northern courts. The romances were long tales of chivalric and sentimental adventure presented in verse until the fashion shifted to prose in the following century. With a style less aggressively terse and formulaic than the chansons de geste, they were not composed, like them, for dramatic recitation by jongleurs, but to be read, either privately by the educated or more often, no doubt, aloud to a listening group. Some took their themes from Classical Antiquity—stories of Aeneas, or of Thebes or Troy; others exploited Greco-Byzantine material and occasionally more recent history; but from an early date it was the Matter of Britain that gripped the imagination of writers and public alike: legends of Tristan, of King Arthur and his knights, of the marvels of the Celtic world.

Chrétien de Troyes may not have been the progenitor of Arthurian romance, but he is usually thought of as at least its adoptive father. As such he has a rightful place among the greatest and most influential figures of world literature. Yet he is also one of the most enigmatic. To begin with, although he was much revered, probably in his own day and certainly by his successors; we know virtually nothing of his life. It is assumed from his dedication of Lancelot to Marie, Countess of Champagne, that in the 1170s he had some connection with her court at Troyes, the town with which he had associated his own name in the prologue of Erec et Enide. On the other hand, the last of his acknowledged romances, the unfinished Conte du Graal or Perceval, he was to offer to Philip of Alsace, Count of Flanders. Does this mean that by about 1182 Chrétien had left Marie's entourage to work for another patron? It is possible, though not certain, for Philip was in close touch with the house of Champagne, and a commission from him does not necessarily imply a change of residence on the poet's part. In any case, this was an undertaking that Chrétien never brought to fruition, since, if we are to believe a continuator, it was death that took the pen prematurely from his hand.

He was fortunate during his lifetime to have worked for two patrons of such quality and distinction. Marie, great-granddaughter of the first known troubadour, had inherited from her mother, the remarkable Eleanor of Aquitaine who was queen successively of France and England, a taste for culture and the sophisticated manners of the southern French courts. In Count Philip, Chrétien served a man who not only wielded great power in the land, but was also much noted for his piety and liberality (a signal virtue in a patron); and for the richness of his court. The poet moved, then, in a world of high aristocracy, although whether he lived solely by his literary activity or whether he held some other office, we cannot say. It is plain from his works that he had received good training in the discipline of the Latin schools, and indeed Wolfram von Eschenbach was later to dub him meister; so he need not have relied entirely on his verse for his livelihood.

While for our knowledge of Chrétien our almost only resource is his works, even with them there are perplexing questions to be considered. He prefaces Cligés with a list of his earlier compositions, although this is less precise than we would like and has to be deciphered. It looks as though he found his literary touch by exploiting the vogue for Ovid in the third quarter of the twelfth century, producing French versions of at least the Ars amatoria and the stories of Pelops and Philomena as found in the Metamorphoses.

NOT VIRGIL, Ovid!
is our guide to truth!

OVID!

(see Shakespeare, et al.)

NOTE: Brooks Otis, Ovid as an Epic Poet, 1966
(Cambridge UP)

RITUAL 8, 2004 (7)

(A)

modified Ritual: ODYSSEY

oral sharing: HUMER

from Ritual (ancient middle east → Rome) to post Roman Britain: Arthur!

great grand daughter of the 1st TROUBADOUR
(daughter of Eleanor of Aquitaine)

HEY, Philip!
dig it!

Meistersinger! [Hans Sachs nonwithstanding!]
(see WAGNER)

But the early romantic schools, though they are generally formal and sentimental, and not dramatic, have here and there the possibilities of a stronger drama and a truer imagination, and seem at times almost to have worked themselves free from their pedantry.

There is sentiment and sentiment: and while the pathos of medieval romance, like some of the effusion of medieval lyric, is often merely formal repetition of phrases, it is sometimes more natural, and sometimes the mechanical fancy seems to quicken into true poetical vision, or at least to make room for a sane appreciation of real life and its incidents. Chrétien of Troyes shows his genius most unmistakably in his occasional surprising intervals of true description and natural feeling, in the middle of his rhetoric; while even his sustained rhetorical dissertations, like those of the Roman de la Rose in the next century, are not absolutely untrue, or uncontrolled by observation of actual manners. Often the rhetorical apparatus interferes in the most annoying way with the clear vision.

RITUAL
Comparative

Elsie Clews Parsons, 1916

Social Rule

THE SATISFACTION FROM THE SOCIAL CATEGORIES

IN any study of the relations between personality and social classification the queries arise why the social categories are alike so compulsive to the conservative-minded and so precious, why they are given such unfailing loyalty, why such unquestioning devotion? To offset the miseries they allow of or further, the tragedies they prepare, what satisfaction do they offer? Do they serve only as measures against change, as safeguards to habit,—this is the answer I once suggested,—raising barriers between those most apt to upset one another's ways, the inevitably unlike, the unlike in sex, in age, in economic or cultural class?

¹ Parsons, Elsie Clews, *Social Freedom*, p. 104, New York, 1915.

Belief → IDEOLOGY
←
A SHORT CIRCUIT

Social Rule

The social categories are no doubt a safeguard against the innovations personality untrammelled would be up to, and this protection is by no means a trifling social function; but the categories, it now seems to me, perform a positive as well as a negative service, they are an unparalleled means of gratifying the will to power¹ as it expresses itself in social relations. The classified individual may be held in subjection in ways the unclassified escapes. "Being women, eat crumbs!" a Chukchee may exclaim. A woman who dares talk back hears, "Since you are a woman, be silent!"² Besides, a would-be woman rebel is kept in her place the more easily if her rebellion mean "unsexing" herself, for both sexes will be arrayed against her.³ Similarly a refractory junior will

¹ Since I shall make considerable use of this phrase, I would suggest that, like any other popular catch-word, it is harmless as long as it is recognised as a mere verbal convenience; but that it is a constraint upon thought when sociological authority is imparted to it. I therefore beg the reader to take it always in this discussion as a descriptive and not as an explanatory term. It is descriptive of that "general inclination of all mankind" which Hobbes calls "a perpetual desire of power after power that ceaseth only in death."
² Rogerson, W., *Mem. Amer. Mus. Nat. Hist.*, VII, Pt. II, 547.
³ Laiden and New York, 1907.
⁴ Margaret Fuller once described very neatly the sometime value of sex classification to Anglo-Saxon husbands. "It has

The Social Categories

not only be told that as a junior he should be seen and not heard, but, in recognition of the principle of seniority, he will find all his elders standing together against him. The poor man, the wage-earner, the slave, the illiterate, the commoner will have against him in any conflict with one of superior station all of the "upper" classes. The lawless, once pronounced a criminal, will have against him all the law-abiding.¹ Once the abnormal is labelled he is at the mercy of the normal. The more fixed the traits and functions of a ghost or god, the more assured and classified his supernaturalism, the more thoroughly is he in hand,

lecture quote

been inculcated on women, for centuries, that men have not only stronger passions than they, but of a sort that it would be shameful for them to share or even understand; that, therefore, they must confide in their husbands, that is, submit implicitly to their will. . . . Accordingly, a great part of women look upon men as a kind of wild beasts, but suppose they are all alike." (*Woman in the Nineteenth Century*, pp. 150-1. Boston, Cleveland, New York, 1853.)
¹ The anti-nationalist, I might add, or even the critic of national traits or trends will have against him all the patriotic. In this study I have not included an analysis of nationalism, but it deserves consideration in its aspect as a means of social rule. "I could not have controlled that convention," the president of a nationalist association said to me the other day. "And I not appeared from time to time to the national feeling. 'You say this' or 'you act thus,' I would exclaim, 'and you a Serb!'" "And you a Serb!" "And you a German!" "And you an

4 Social Rule

the more harmless or the more useful is he to his descendants or worshippers. A tutelary spirit, whether ghost or god, is expected to mind his business. He may not be neglectful, he may not be medlesome or obtrusive. Once in Fiji Hocart tells us he was present with some natives who had met together in a house where the ghosts were to come to fetch away a dead man. One of the ghosts gave news through the medium that in ghostland he had just bought a boat. His living son, uninterested in this posthumous business transaction, bade his father begone. "I am a man, you, a ghost," said he; "I don't like you, I don't want to speak to you, go away."

The preminent function of social classification appears therefore to be social rule. In institutions

American!—it is a very handy whip—in holding a convention, in getting votes, in going to war. The other day the President of the United States gave a fairly adequate account of the usefulness of the classified American: "If a man describes himself to me now in any other terms than these terms (Americanism), I am not sure of him; and I love the fellows that come into my office sometimes and say: 'Mr. President, I am an American.' Their hearts are right, their instinct true, they are going in the right direction and will take the right leadership if they believe that the leader is also a man who thinks first of America." (The New York Times, May 17, 1916.)

Hocart, A. N., in *Folk-Lore*, XXXVI, (1915), 132-3.

5 The Social Categories

where subjection is most desired, institutions like the Catholic Church or like a modern army, classification is most positive and most patent. Classification is nine-tenths of subjection. Indeed to rule over another successfully you have only to see to it that he keeps his place—his place as a male, her place as a female, his or her place as a junior, as a subject or servant or social "inferior" of any kind, as an outcast or exile, a ghost or a god. Even to rule over yourself you must keep your feelings balanced, your thoughts from vagrancy.

Self-control is a means to controlling other people. So is self-classification. The feeling of having our class back of us gives us self-assurance. When we gratify our gregarious impulse, we enhance our sense of power. Similarly, by declassifying or demoting others or by suspending their regular classification, so to speak, we get a pleasurable sense of our own power. Such enhancement of the sense of power is part of the psychological explanation of the license of Saturnalia or Cronia, of women's days,¹ of the

¹ Many simple communities celebrate a day on which men and women exchange rôles. When New York was New Amsterdam such a day was kept. On *Trouwen Dagh* any girl could lash any

NOTE:

1916:
Mid WWI

Zen Travel & GREEK Tragedy

Format:
RITUAL
FORM

See
American
COMICS
of 1940's

The EMAKI or "picture scroll" is a unique and dramatic form of art. Holding an emaki scroll in his hands, the viewer gradually unrolls a pageant of interwoven scenes and text as he becomes immersed in the unfolding story. This intimate handscroll format, so well suited to narrative, captured the imaginations of Japanese artists and patrons for centuries. Hundreds of emaki, dating mainly from between the twelfth and sixteenth centuries, exist today to bear witness to the importance of this art form in medieval Japan. The form lent itself to every sort of story, from solemn religious accounts to romantic intrigues to rollicking adventures and homely folk tales. It was the major vehicle for the rich and lyrical style of painting known as yamato-e. The Japanese began to make emaki under Chinese influence, but the picture scroll in Japan developed into a more dynamic art form than its Chinese counterpart. Although Japanese artists were not indifferent to the portrayal of landscape and nature that was so popular in China, the subject of emaki art was generally man; its themes, the way man lives and interacts with his fellow man. The greater part of emaki art deals with the tragic and humorous aspects of the human condition and depicts stories and narratives in which the natural and the supernatural are intermingled.

RITUAL
unfolding

GREEK
TRAGEDY
& COMEDY

Expressive Techniques

Emaki artists utilized a variety of expressive techniques to delineate character, emotion, and atmosphere, many of them unique to yamato-e painting and indicative of Japanese social and cultural attitudes toward their world and its people.

RITUAL
FIGURES

• CHARACTERIZATION. At first glance, most of the aristocrats in emaki look as though they are asleep. Portrayed in simplified and idealized form in the hiki-me-kagihana ("slit eyes and hook-line nose") convention, each impassive, stylized face, with its slitlike eyes,

hook-line nose, straight eyebrows, red-dotted lips, and plump cheeks, seems to conceal all emotion (Plates 6, 51, 77). Although devoid of strong emotional and physical characteristics, these faces can have the same deep effect on the viewer as Nō masks, which suggest human feelings only by allusion and association.

As in the Nō drama, subtle changes in expression and posture—perhaps a slight variation in the tilt of a head—express grief, anguish, or other strong emotion. Holding a sleeve to one's face, for instance, indicates weeping and sorrow (Plates 2, 73, 103). For the most part, however, the viewer must use his knowledge of the events portrayed and his sensitive imagination to respond to the drama inherent in each scene.

There is a sense of static beauty in the portrayal of these aristocrats, whose figures are hidden under thick

layers of garments and whose faces and movements reflect almost superhuman control of the often turbulent emotions that seemed to govern their lives. Almost all the court ladies, for example, are shown sitting; this posture is symbolic of entire lives lived within the dimly lit interiors of various palatial residences, dependent on the generosity and attention of men who were free to go elsewhere within Heian polygamous society.

The people in scrolls such as the Shigi-san Engi, by contrast, seem to be in continuous motion. Their facial expressions, which are vividly emphasized, depicted in an almost caricaturelike fashion, show a wide range of feelings. Such concern with human emotions and "realistic" portraiture was an element in emaki art that indicated the emergence of new cultural trends developing at the end of the Heian and the beginning of the Kamakura periods. Whereas artists were constrained by the facial and figural conventions for portraying aristocrats, they were allowed to characterize commoners more freely and imaginatively. In part this was a result of the belief that only the nobility possessed the education and breeding necessary to be able to conceal their emotions; but in part the interest in more individualized faces was also a result of the development from the mid-twelfth century on of a type of realistic portraiture called mise-e or "likeness picture."

Fig-
ures!

FIGURES:

NOTE:

Kukai Chū
waited several
years to put
pupils in the
eyes of his
painted
scroll
figures.
C. 1000 AD

• THE ROLE OF NATURE. The world of nature plays an important role in emaki art. Scrolls depict animals and plants, the time of day, and landscapes in all seasons. But nature in emaki is not inimical to man; mountains

EXISTENTIAL

Chinese secular tradition that shows elements which later became part of the courtly or emaki style of yamato-e—a distinctive treatment of spatial perspectives in interior scenes (using diagonal parallel lines of recession), figures that are large in scale and provide the focus of attention, themes based on human relationships and activities, and an overall impression of static, decorous realism, broadly painted and brightly colored. The oblique, downward-looking vantage point so characteristic of emaki in the courtly tradition had become well established in Chinese painting by the Tang period.

COURTLY

LOVE RITUALS: TROUBADORS, 12th C. France
see RITUALS 5-8 ... this series

RITUAL SEQUENCE {EXISTENTIALS → (yield)
[generate] characteristic experience
[MYTH] (ARTS OF JAPAN 5)
Narrative Picture Scrolls, 1973, p. 16

- A. Okudaira

figures

Motokite ya shiranu ko-no-ha-no hebarruki)

Mushroom: Unknown tree's-leaf's sticking-on

HAIKU
from
BASHO

The Mushroom:

from an unknown tree, a leaf
sticks to it.



Suma Beach in Autumn:

"Between the waves:
mixed in with little shells,
shreds of bush-clover."



BASHO (1644-94)

THE FINEST HAIKU OR ZEN POET

- ROGER WEIR, 1970

Leaving the House of a Friend:

"Out comes the bee
from deep among peony
oh, so reluctantly!"

(Botan-shibe fukaku wake-izuru hachi-no nagori)

peony-pistil deeply part-and-go-out bee's

BASHO means "Banana Leaf"
which is so fragile it will
tear in the wind and break.

An Anthology of Haiku

Ancient and Modern

Translated and annotated

By

ASATARŌ MIYAMORI

(宮森麻太郎)

Author of Masterpieces of CHIKAMATSU

The Japanese Shakespeare,
London, 1926

(Puppet theatre drama: Jōruri)
1680-1724
active

With 72 Autographs and Pictures

Including 18 Coloured Pictures

also Kabuki plays

Puppet plays comprise two classes, historical and domestic, called *senza-mono*. The former generally run to five long acts, while the latter are usually completed in three. Most of the historical plays afford excellent illustrations of patriotism, loyalty, justice, benevolence, honour, self-control and the other virtues of Bushido, the moral code of Japanese knighthood. The plots, like those of the *kabuki* histories, are far removed from the true course of historical events and from the actualities of life. The domestic plays, on the other hand, are studies of real life and are distinguished by their direct portrayal of human nature.

P. 25

MARUZEN COMPANY LTD.

TOKYO

1932

RITUAL 9, 2004 (3)

芭蕉
乃
水心
池
中
草
堂
詩
集



A Portrait Of Bashō
By Kōkō, an ancient poet and painter

芭蕉の詩集は、その自注の如く、
池田中草堂の詩集に、
芭蕉の詩集は、その自注の如く、
池田中草堂の詩集に、

あつたてのふりしほ
 けしきもあつたてのふりしほ
 けしきもあつたてのふりしほ
 けしきもあつたてのふりしほ
 けしきもあつたてのふりしほ
 けしきもあつたてのふりしほ
 けしきもあつたてのふりしほ
 けしきもあつたてのふりしほ



A Portrait Of Basho
 By Eason

春は日之目也
 秋は月也
 冬は雪也
 夏は雨也
 春は日之目也
 秋は月也
 冬は雪也
 夏は雨也

"New Year's Day" Basho
 Penned by the poet

あつたてのふりしほ
 けしきもあつたてのふりしほ
 けしきもあつたてのふりしほ
 けしきもあつたてのふりしほ
 けしきもあつたてのふりしほ
 けしきもあつたてのふりしほ
 けしきもあつたてのふりしほ
 けしきもあつたてのふりしほ

"The Sunrise" Basho
 Penned by the poet

BASHŌ — THE MAN AND THE PLANT

DONALD H. SHIVELY
 UNIVERSITY OF CALIFORNIA

⊛ Bashō 芭蕉 is the name used in Japan for the banana plant. That such a word was taken as a pen name by one of the foremost Japanese poets may seem bizarre to the Westerner. MATSUO 松尾 Bashō (1644-1694), the master of haiku 俳句, or seventeen-syllable poems, came to be known by this literary name, or style (go 號) not by premeditation on his part. Yet when his pupils began to call him Bashō 翁, "Master Banana Plant" because of a conspicuous specimen in his garden, he was evidently delighted. He fostered his association with the plant, using it as a trademark for himself and for his school of haiku, the shomon 蕉門, "Banana Plant School." ⊛ see p. 6 follow 145



"The Old Pond" Basho
 Picture and handwriting by the poet



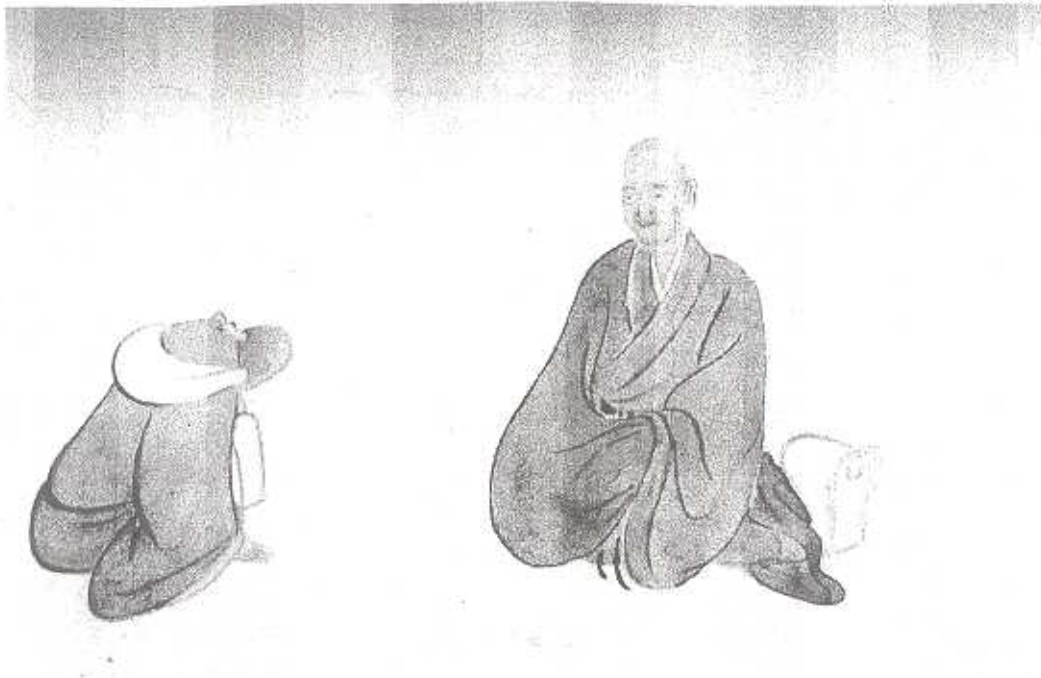
RITUAL 9, 2004 (5)



The Tomb Of Basho



"The Milky Way" - Basho
Penned by the poet



Basho And Sora Parting Company
From The *Oku-no-Iwomichi* Picture-Scroll By Buson

In the possession of Mr. Masatoshi Suganuma, Osaka



RITUAL 9, 2004 (6)

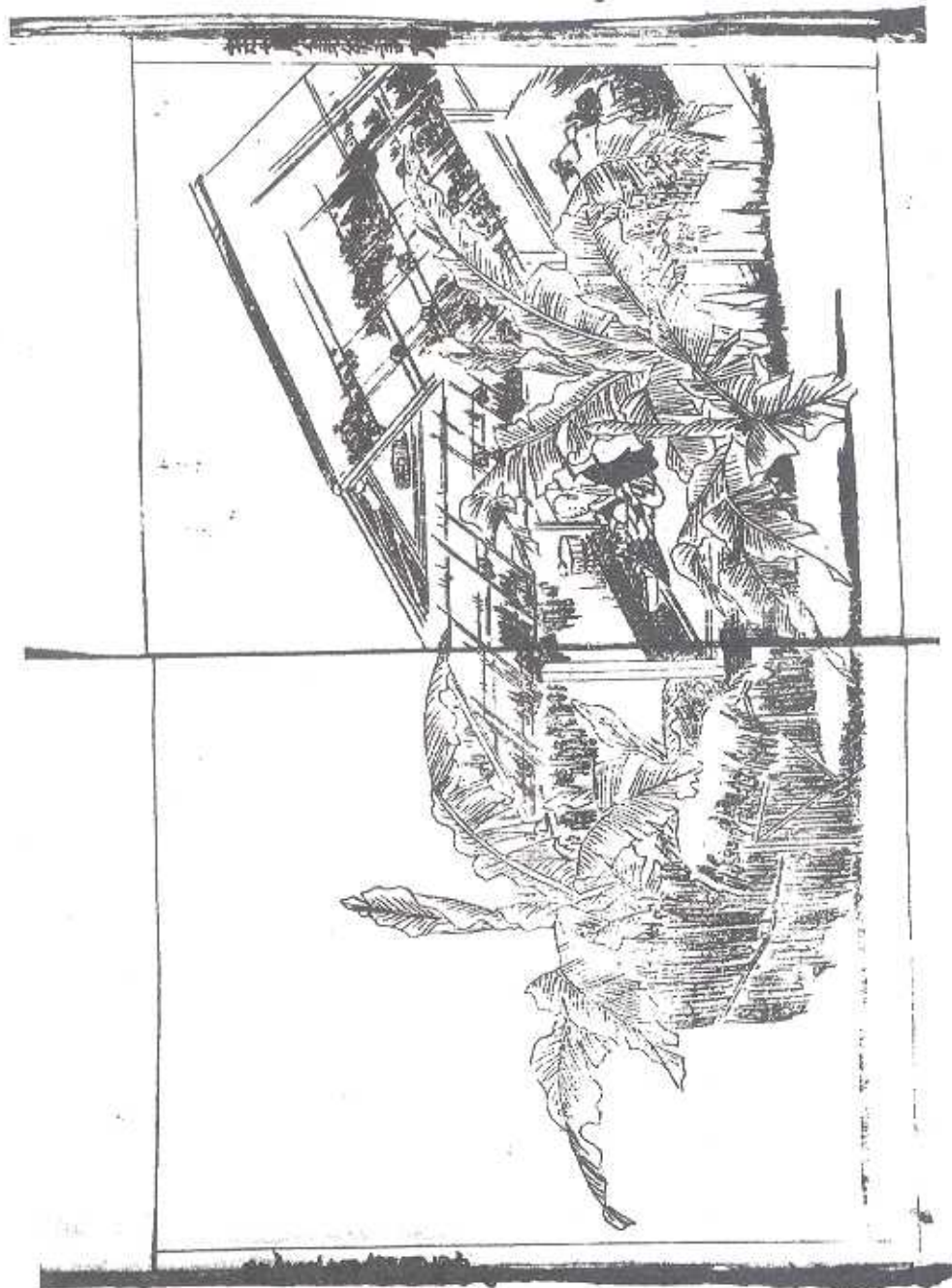


PLATE II

BANANA PLANTS, BASHŌ, AND THE BASHŌGAN

The poet is shown applying a coat of persimmon juice on a hat he made of lumbard and paper. The illustration from the *Bashō chōka den* 芭蕉翁繪詞傳 (1795) is by KANŌ Shōji 菅野正榮. (Diet Library, Tokyo.)

from D.H. Shively, "Bashō - The Man and the Plant"

Harvard Journal of Asiatic Studies V. 16 # 1+2

Harvard-Yenching Institute, June 1953, pp 146-161 (separate print of +) copy

RITUAL 9, 2004 (7)

translated by DON SHIVE by, 1953, Harvard-Yenching Institute

BASHŌ—THE MAN AND THE PLANT 155

Words on Transplanting the Banana Plant's ²⁰

The chrysanthemum flourishes by the east woven fence, ²¹ the bamboo is the gentleman ²² of the north window. The merits of the red and white tree-peonies ²³ are soiled by the dust of worldly [judgment]. The lotus does not stand on the ground, and unless its water is clear, it does not bloom. Buddhist

Whatever year that was when I moved my lodging to this place, I planted one banana plant. This must have been a climate and soil after the banana plant's heart. It sent forth several stalks; its leaves grew luxuriant and numerous, crowding the garden until it hid even the thatch at the ridge of my roof. ²⁴ People gave its name to my thatched hut. It was loved by old friends and pupils; they plucked its shoots and divided its roots, and year

²⁰ " Bashō o utsusu kotoba " 芭蕉を移す詞. This prose piece, written in 1692, has survived in several variant forms. Translated here is the best-known text, that in the *Mikazuki nikki* 三日月日記, a manuscript which Bashō left with Zusun Rogan 岡司呂丸 (d. 1693). This is collated in *Nihon haisho taikai* 1.638-39 with an almost identical text preserved in Chōmu's 蝶夢 (1732-1795) *Bashō banshū* 文集 (1770) (in *Bashō zenshū* 全集 in *Haikai bunko* 俳諧文庫 [1897-1901] 1:225-26).

A quite different text, with the title written 移芭蕉辭 but read in the same way, is contained in TAKAKUWA Rankō's 高桑閑更 (1726-1798) *Hōmitō* 蓬萊島. (See *Shinhen Bashō ichidai shū* 新編芭蕉一代集 [1931] 4:624-25, edited by KATSUMINE Shimpō 勝峯晋風.)

An even more widely variant text is in the *Bashō zenden* 全傳 (1742) by KAWAGUCHI Chikujin 川口竹入. (See edition edited in 1924 by HIRAIWA Isao 樋口功, pp. 18-19.) Although there are obvious corruptions in this text, it does contribute to an understanding of the others. Some of the more interesting lines from the variant versions are translated in the notes. The only commentary of the text available to the writer was in IWATA's *Bashō haibun hyōshaku* 1:11.

²¹ An allusion to the line: "I pick chrysanthemums below the east woven fence," in a poem by T'AO Ch'ien 陶潛 (365-427), "Yin-chiu shih" 飲酒詩, in *Chien-chia T'ao Yuan-ming chi* 箋註陶淵明集 3.12a, *Ssu-pu ts'ung-k'an* edition. This allusion is found in the *Yōkyōku*, "Sanshō" 三笑 (see *Yōkyōku taikan* 2.1286). This essay, characteristically *haibun*, is alive with allusions to Chinese and Japanese poetry.

²² The reference to bamboo as "gentleman" 君 comes from WANG Hui-chih 王徽之 (d. 388). He was such an admirer of bamboo that he had it planted wherever he visited. When asked why he did this he replied: "How can I be one day without this gentleman?" See his biography in *Chin shu, ch'uan* 80, *Eih-shih-wa shih* (K'ai-ming ed.) 1291d.

²³ Tang poets esteemed the tree-peony perhaps above all other flowers, but some preferred the white and others the red variety. IWATA, *op. cit.* 3-4.

²⁴ This figure of the banana plant, seeming to fill the garden, is found in Tang poetry, and also in a *haiku* Bashō composed in 1682, preserved in the *Haikai Soga* 符我 (1699), compiled by Ōta Hakusetsu 太田白雪 (1661-1735) (see *Bashō ichidai shū* 1.79):

Kono tera wa
niva ippai no
bashō kana

This temple—
its garden is filled
by a banana plant.

Classic Artists one
"Master of 10 Bamboo Hall"
etc.
Buddhist
traditional Chinese

BASHŌ ← T'AO Ch'ien
1300 years before Bashō
East Asia Poet Tradition

yo, Bashō!

NOTE: written Japanese was introduced in the time of T'ao Ch'ien to Japan: first written poems, etc c. 400 AD! (thus: added significance)

original TAO 1st Flower blooms in November!

see TAO Ch'ien (365-427)

original Garden-Hermit Poet.

(sometimes officially

T'AO YUAN-MING)

RITUAL 9, 2004 (5)

after year these were taken here and there. One year I decided to take a journey on foot to Michinoku,²⁸ and since the Bashō-an²⁹ was already about to fall apart, I moved [the banana] next to the brush fence and gave instructions over and over to the people in that neighborhood to cover it whenever there was frost and to enclose it whenever there was wind. In the fugitive pastime of the brush I left writings about it. When I slept on my journey far away, [concerns] welled up in my breast that the "pine" had been left alone.³⁰ Separated from many companions and longing for the banana plant, in extreme loneliness I passed the springs and summers of three years,³¹ until at last I shed tears once again upon the banana plant.

This year in the middle of the fifth month when the fragrance of the mandarin orange blossoms was not far off, the promises of my friends also had not changed from of old.³² I could not part from this neighborhood. Quite

ZEN TRAVEL to Deep North

✓ Poetry
Plants as SPIRIT COMPANIONS

in the Chandogya Upanishad is the evolution line:

"Man is the Essence of Plant
Speech is the Essence of Man
OM! is the Essence of Speech."

Writing in one of his diaries, when Bashō's meaning was that his pupil IWANAMI Sora 岩波曾良 (KAWAI Sōgorō 河合惣五郎, 1649-1740) lived near the Bashō-an and performed his household chores, he expressed it in this way: "By the lower leaves of the banana plant, his eaves were next to mine. He helped in the labors of my firewood and water." *Oku no hosonichi* 奥の細道 (ca. 1694). *Nihon baisho taikai* 1,588.

²⁸ Another name for Mutsu 陸奥, or northwestern Houshū. Bashō left his hut in the third month of 1689 to set out on this trip, described in his most famous poetic diary, *Oku no hosonichi*.

²⁹ IWATA, (op. cit. 1) in his text gives *bashū* for Bashō-an, a variant which does not appear in any of the older texts available to me.

³⁰ Bashō presumably does not intend to introduce pines into the account. This phrase is intended rather as a literary allusion which suggests that Bashō's banana plant was to him what the pine trees by Saigyō's hut were to that monk-poet when he had expressed his reluctance to go on a journey because his pines would be left alone (*Sankashū*, *Kokin taikai* 11,208):

<i>Koko o mata</i>	Tying again
<i>waga umi ukete</i>	of living here
<i>ukarenuba</i>	I would wander off—
<i>Mutsu wa hitari ni</i>	But the pines would be
<i>naran to suran</i>	left alone.

In the *Nō* play *Bashō* the pine is associated with the banana. Several times it is mentioned that the wind comes down through the pine (symbolizing strength) and breaks the banana leaves. (See *Yōkyōka taikan* 4,2530, 2540, 2543.) Although probably an allusion to the play is not intended by Bashō, he may intend the contrast in characteristics of the pine and the banana as a sly comment on Saigyō.

³¹ The *Mikazuki nikki* text gives "five years" here, but I have amended this in accordance with the *Bashōan banshū* and *Hōraiō* texts. For the actual dates, see the following note.

³² When Bashō left the Bashō-an in the third month of 1689, it was turned over to another family, and his pupils promised to build him a new hut should he care to return to Edo. He returned in the eleventh month of 1691, and in the fifth month of the following year they kept their promise by building him the hut.

close to my old hut [they built] a suitable thatched hut eighteen feet square. The cedar pillars are cleanly planed, the door woven of bamboo twigs is pleasing, the reed fence is built thick. It faces the south looking out on the pond, and to me it is a water pavilion. The site faces Fuji; the brush gate standing aslant enhances the view. The tide of Che-chiang 浙江³³ brims full in the stills of the "Three Forks" [of the Sumida River];³⁴ and as this is a fine aid for viewing the moon, from the new moon on I detest clouds and deplore rain. To enhance the prospect during the [autumn] full moon, first of all I transplant the banana plants.³⁵ Their leaves are broad, adequate to cover a lute.³⁶ Sometimes they are blown and broken in the middle, and I lament [this damage to] the phoenix tails,³⁷ and where the green fans³⁸

Mandarin orange blossoms (*hana tachibana* 花橘) are frequently mentioned in poetry as recalling the remembrance of old friendships. The words in the text—"mandarin orange blossoms," "fifth month," "fragrance," "friend," and "of old"—form an allusion to a love poem in the classical anthology, the *Kokinshū*, *kan 3* (*Kokin taikai* 3.31):

<i>Satsuki matsū</i>	When I smell the fragrance
<i>hana tachibana no</i>	of the mandarin orange blossoms
<i>ku o kageba</i>	which wait until the fifth month.
<i>Mutsumi no hito o</i>	[I remember] the fragrance of the sleeve
<i>sode no ka zo suru</i>	of a person of long ago.

An additional allusion which may be intended here is that upon his return to Edo, Bashō spent the winter in Tachibana-chō 橘町, "Mandarin Orange Street."

³³ This refers to the famous spectacle of the tidal bore at Ch'ien-t'ang chiang 錢塘江 in Che-chiang, where at high tide the flow of the river seems reversed. The Sumida River by the Bashō-an is likened to it, for the incoming tide is also visible there.

³⁴ Mitsumata, "Three Forks," is the name for a section of the Sumida River where it divides as it flows by islands. See *Edo meisho zue*, *kan 1*, 1.98-99 in *Nihon zue zenshū* 日本國會全集 (1928-1929).

³⁵ That is, the moon of the fifteenth night of the eighth month. The *Bashō zenden* text says: "When it was already nearly the fifteenth night I transplanted the banana plants and made it again the Bashō-an."

³⁶ "Lute" is used to translate the character 琴, which might refer to either the Chinese *ch'in* or the Japanese *koto*. Although the latter is considerably larger, they are both of a similar long and narrow shape, not unlike a banana leaf.

³⁷ "Phoenix tails" (*hōchō no o* 鳳鳥の尾) a figure found also in Chinese poetry and prose for the banana leaves. See note 44 and text.

³⁸ "Green fans" (*seisen* 青扇) is similar to an expression used in Chinese poetry to refer to the leaves, *lǜ-shān* 綠扇 (*J. rokusen*), also meaning "green fans." It appears in the lines:

... The banana plant opens its green fans,
The lotus blossom shows its red garb . . .

in the poem, "Ju-yu" 如有 by Li Shang-yin 李商隱 (813-858) in *Li I-shan shih-chi* 李義山詩集 3.93a, in the *Ssu-pu ts'ung-kan* edition.

a very great Chinese poet
see: James J.-Y. Liu, *The Poetry of Li Shang-yin*,
Ninth-Century Baroque Chinese Poet,
U of Chicago Pr, 1969

Mitsumata:
like Three Rivers, CA,
3 forks of the Kaweah River
at the entrance to Sequoia
National Park

are torn, I deplore the wind.³⁹ Occasionally a flower blooms but it is not florid. Their trunks are thick, but they are not struck by the axe. They are in a class with that category of mountain trees which are not of useful quality,⁴⁰ and this characteristic of theirs is fine. The monk Hwai-su 懷素 made his brush fly on them,⁴¹ and Chang Heng-ch'ü 張橫渠 saw new leaves and considered them incentives for his studies.⁴² I do not take these two

like
Giant Sequoias
(brittle when
dried out dead)

³⁹The *Hōraihō* text says: "I planted bamboo, enclosed the trees, and moved five banana plants. Their leaves are over seven feet [long] and could just about conceal a lute, or could even be sewed [to make] a bag for a guitar. (琵琶 J. *biwa*; Ch. *p'í-p'ü*). The wind moves their phoenix tails, and rain pierces the ears of the green dragons."

⁴⁰This expression of Bashō's preference for non-functional beauty is based on passages in *Chuang-tzu* such as the following: "Chuang-tzu, traveling in the mountains, saw a great tree whose foliage was luxuriant. A woodcutter was stopped by it, but he did not take it. When asked the reason, he said: 'There is no way in which it can be used.' Chuang-tzu said: 'This tree by not being of useful quality is able to complete its natural years.'" Text in *Chuang-tzu yin-te* 莊子引得 (*A Concurrence to Chuang Tzu*, Harvard-Yenching Institute Sinological Index Series, Supplement 20, 1947) 31. "Now you have a large tree and are anxious about its uselessness. Why do you not plant it in the domain of nonexistence, in a wide and barren wild? By its side you may wander in nonaction; under it you may sleep in happiness. Neither bill nor ax will shorten its term of existence. Being of no use to others, it itself would be free from harm." *Chuang Tzu*, translated by Fung Yu-lun (Shanghai: The Commercial Press, 1933) 40; *Chuang-tzu yin-te* 3. Also see the passage *Chuang-tzu yin-te* 11-12; Fung, *op. cit.* 87-90; or H. A. Giles, *Chuang Tzu, Mystic, Moralist, and Social Reformer* (Shanghai: Kelly and Walsh, 2nd edition, 1926) 50-53.

⁴¹Hwai-su (634-707) was a Chinese Buddhist monk noted for his cursive calligraphy. He is said to have cultivated banana plants and used their leaves to write on. According to the *Ch'ing-i-tu* 清異錄 by T'ao Ku 陶穀 (903-970): "Hwai-su lived in Ling-ling 零陵. In the open country east of his hut he planted banana plants, setting out in rows some tens of thousands. He took their leaves, used them for paper, and wrote on them. He called his place 'Green Heaven' (*ü-t'ien* 綠天), and he called his hut 'Planted Paper' (*chung-chih* 種紙)." (In *Hsi-yin-hsien ts'ung-shu* 惜陰軒叢書 *Hs'ue* 891.27a). See also *Sung kao-seng chuan* 宋高僧傳 by Tsun-ning 贊寧 (920-1001), *et alii*, *ch'uan* 14, in *Taishō Daizōkyō* 50.792-93. An eighteenth-century Japanese botanical work contains a passage almost identical to the one in the *Ch'ing-i-tu*, and then adds: "Many men of old enjoyed writing on banana leaves like Hwai-su. They planted banana plants to supply them for writing." See *Yamato kousō* 大和本草 by KAMARA Ekken 貝原益軒 (1630-1714) in *Ekken zenshū* 全集 (1911) 6.181.

The *Bashō zenden* text refers to Hwai-su as Nien Shang-ju 年上人, one of his sobriquets.

⁴²Heng-ch'ü is the style of the Neo-Confucian philosopher, CHANG Tsai 張載 (1022-1077). The allusion is probably to his poem:

"The banana plant's heart expends itself, and it extends a new leaf;
New furls and new hearts secretly follow one another.

Would that I could follow the fashion of these new hearts and cultivate new virtue.



etc.

[courses]. I just take my ease in their shade, and only am fond of them that they are easily torn by wind and rain.⁴²

This tribute of Bashō to his banana plants is revealing of the man as well as of his attitude toward the plant. Bashō did not admire the banana plant for the reasons that plants are usually appreciated. It was not hardy, it made no useful contribution, nor did it even have beauty in the conventional sense. As the opening lines of his essay suggest, as a rare plant in China also, it had not been favored by the great Chinese poets to nearly the extent that were the chrysanthemum, bamboo, tree-peony, and lotus. Toward the conclusion we learn that two eminent Chinese found the banana plant useful: one for practical purposes, the other for spiritual. Bashō rejects their attitudes; he prefers the banana plant purely for enjoyment. He appreciates it because it does not have function nor popular beauty; he is fond of it because it is a little ungainly, and because it is "easily torn by wind and rain." The reason for his sympathy seems clear enough. Was this not how Bashō liked to picture himself?

Bashō's feeling of identification with the banana plant is further borne out by an observation of the author's, which to his knowledge, has not been pointed out before. This is that at least three of the styles which Bashō used on his seals and to sign his paintings are terms used in Chinese poetry and literature to refer to the banana plant.

One of these was Hōbi 鳳尾, "Phoenix tail," similar to an expression which he used near the close of his essay: "Sometimes [the leaves] are blown and broken in the middle, and I lament [this damage to] the phoenix tails; and when the green fans are torn.

And as the new leaves continue to follow, gain new knowledge."

In *Chang-tzu ch'uan-shu* 張子全集 (Ssu-pu pei-yao edition) 13.12b.

The *Bashō wendan* text refers to him by a sobriquet, Tzu-hou Hsien-sheng 子厚先生, and the *Hōraitō* text as Heng-ch'ü-chung 橫渠重.

⁴² The *Hōraitō* text and that of the *Bashō kukai sankū* 句解參考 by Ozawa Naninaru 小澤何丸 (1760-1836) (see *Nihon haisho taikō* 1.658) conclude the prose with a *haiku* by Bashō:

Bashōba o
hashira ni kaken
to no tadei

The banana leaves
reflect on the pillars—
my hut in the moonlight.

: cedar pillars, frond shadows
by moonlight: a poet's
VIGIL.

and
"pine"!

not really: for Poësis

aesthetic

- Sorry, Don..

The Buddhist Narrative Tradition

Narrative techniques have an important place in the Buddhist artistic tradition as well. One beginning for this tradition is found in India in about the first century A.D.: the narrative friezes on the gateway to the great reliquary mound (*stūpa*) at Sanchi in central India depict episodes from the life of the founder of the faith, Gautama Buddha (c. 563–483 B.C.)

As Buddhism spread, so did Buddhist narrative art. Continuous compositions illustrating the lives and deeds of Buddhist holy figures are found in India, Central Asia, and China. Three famous Buddhist cave temple sites in China provide a rich treasury of Buddhist narratives. These sites are at Tun-huang in northwest Kansu Province, at the eastern end of the Silk Road; Yün-kang in Shansi Province; and Lung-men in Honan Province. The wall paintings of Tun-huang, which date from the mid-fifth through the tenth centuries, serve as the greatest single source of Buddhist narrative art in China. If the lengths of all the wall paintings of the three "Thousand Buddha Caves" of Tun-huang were added together, they would extend for twenty-five kilometers. Many of these wall paintings present static, *mandala*-like scenes depicting the hierarchies of Buddhist divinities. There were, however, some architectural conventions in the Tun-huang paintings, in which events set in enclosed courtyards were seen from a bird's-eye viewpoint, that may have provided a model for *emaki* artists. But it was left to the Japanese genius to remove arbitrarily the roofs and ceilings of buildings in order to provide a direct view into interior scenes.

Embassies, including artists and monks as well as merchants and officials, traveled back and forth be-

RITUAL 9, 2004 (12)

tween China, Korea, and Japan from the mid-sixth century on. They carried with them books and paintings as well as religious doctrines, political systems, and all the other appurtenances of culture that enabled the Japanese to absorb and imitate continental civilization.

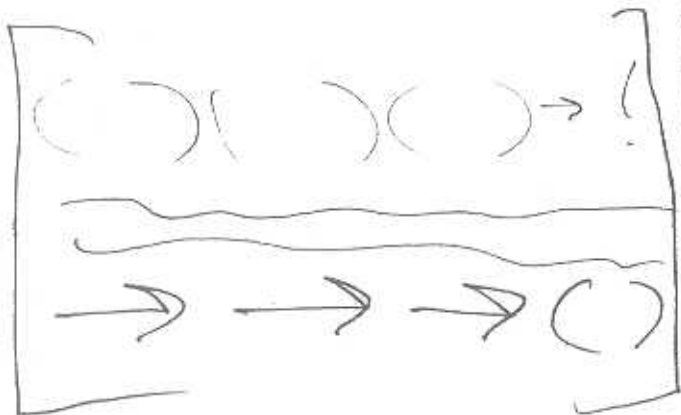
The Emaki in Japan

The oldest extant *emaki* in Japan are those of the *I-tsu-kyō* (Illustrated Sutra of Cause and Effect), which date from the mid-eighth century. These are Japanese copies of early sixth-century illustrated Chinese handscrolls based on the *Kaba Gen-zai I-tsu-kyō* (Sutra of Cause and Effect of the Past and Present), which treats the former existences of the historical Buddha as well as the legends of the life in which he attained final enlightenment. During the Nara (646–794) and early Heian (794–897) periods, the Japanese eagerly absorbed every aspect of Buddhist culture imported from China. They were desirous, moreover, of assimilating not only Buddhist but secular culture as well, and it is very possible that secular illustrated handscrolls were also imported from T'ang China at the same time. These T'ang handscrolls are known to have depicted historical events, contemporary customs and genre scenes, court life, Taoist and Buddhist personages, landscapes, and animals.

The beginnings of *emaki* art in Japan must have been devoted to the reproduction of these Chinese handscrolls. The Japanese developed their skill by copying Chinese prototypes, and when influences from the mainland were no longer strong, artists utilized the *emaki* format to depict Japanese landscapes and stories and concerns.

PAST & PRESENT

T'ANG



Integral/differential
"COMBO"



BASHŌ & EUPIIDES

RITUAL 10, 2004 ①

Meditation

Polarized Space is the basis of Natural Forms
blossoming out from Time
into Existence,
a continuing iteration.

Polarized space favors an axis of symmetry in electric orders
with energy stable at specific
levels trigonometric
from Axial centers
(Nucleuses)
but geometric planar
which includes curving
and folding with interfaces
favoring paired membrane polarities
in organic cells

all open to the flow
of Nature

Zen is Consciousness in this.

GREEK TRAGEDY is conscious of this - but fails.

GREEK TRAGEDY is the Symbolic Mind caught in Rituals
KARMA

Zen is the Symbolic Mind awakening into VISION dimension
of Differential Consciousness

" We, here named trustees, of Persians gone to Greece,
we, wardens in seats abounding in wealth of gold.
our rank as elders chosen, to oversee our realm's realty
for Xerxes, Lord himself of royal Darius' seed, realizing
amid homecoming King's shimmering golden host; quivers!
Bodings too dire in my heart, all ASIA's strength gone,
and my heart alarms for all our young manhood dead.

" No postal horse rides home to Persia's capitol, to
tell of those who left bulwarks like Susa, Ecbatana,
and old Cissia; who went on horse, on ships, on dett
marching foot, massed in forms of war forth, dynamic
marshals of Persia - Amistros and Artaphrenes, Megabates
and Astaspes - the great King's own kings, commanders
of armies immense, men of experienced bows and
cavalry experienced enough to dread in beholding,
a terror in battle, beware their daring spirits thrust!"

my translation of the opening of Persai
the first Greek Tragedy, 472 BC, by Aeschylus.

Back to Bashō:

"The Haiku is the shortest form of traditional Japanese poetry. Originally it
was the starting poem 'hokku', consisting of 5-7-5 syllables [Romanizing
Japanese syllables is misleading: Japanese sounds are different], of RENGA
[linked verse, a compositional gestalt among a seated group who sequence
spontaneous composition elements: a linked-verse cycle], which was a
developed form of the older prose WAKA ... 5-7-5-7-7 syllables."

-T. Osoko, Bashō's Haiku, 1990, unpaginated - near the beginning.

Personal is not "private": it is differentially conscious, not "individually" garnered (it is hidden), private emotion is of ones body - not of ones Person (ART) emotion is a figurative response of ritual existence [hence: Tragedy...] and feeling is a characteristic expression of Mythic imaged language with both integrated into the individual integral thought as "private" but Persons are emergent from the mind's transform into differential consciousness. Be phase specific; thus, clear.

INDIVIDUALS ACT ARITHMETICALLY
PERSONS PERFORM MATHEMATICALLY

This can be a mature complementarity with the ratio dynamic to the Person Prism Cosmos [all possible NATURES]

INDIVIDUALS act arithmetically by RITUAL FIGURATION (Existential, Karma) increasingly selected out from Nature in MYTHIC CHARACTERIZATION (Character, Culture, Family, Tradition, Tribe) until and even unto Abstract thought, abstraction... with SYMBOL INTEGRALS (individual minds, ideas, order structures with indexing) but usually some transformation VISION (consciousness "magic" insight) introduces the process - the beginnings of OUR DIFFERENTIAL capacities that generate the emergence of the Person [ART, "SPIRIT"] and Mathematic possibilities come into creative play changing RITUALS to Ceremonies (actions to acts) figuration to ratioed activities (figures to proportions) - of a possible whole

RITUAL 10, 2004 (4)

Nature as a zero-field process, as an "ocean of change", hosts the dynamic first dimension of time in an unbounded way - only as space blossoms instantly out of time does a 4-dimensional continuum occur which gives both vector sequencings and energy polarity stability (Form - objectivity - existence).

Now we have RITUAL action compartment which achieves Form in stable iteration resonance, ordered by time and energy mass into spacality.



RITUAL OBJECTIVE FORMS like all existentials - Pair symmetrical, resonate stably in action-compartments which interpenetrate, weave, thatch, braid, polarize, overlap, cinch, bow-tie, knot, calibrate, rhythm, etc.



So, is it any wonder that iterative resonants like us



cheshire quanta

DANCE?
our
RITUALS?

BIG
MYSTERY!

(more
Bangless
for the
BUCK!)

5-D CONSCIOUS TIME SPACE CATS

A single "ULTRA pico-prick" 13.7 Billion Years ago penetrated by emergent resonant DYNAMIS and filled the universal Riemannian balloon with a quantum-foaming, bubbling, energizing show

Cosmic Search Vol. 1 No. 4

excerpts :

FORUM: John A. Wheeler

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Updated by Jerry Ehman.
Last modified: July 5, 2002
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- "You need people who have the imagination, daring and ability to get somewhere. That is the way research works."

president of the American Physical Society, recipient of the Albert Einstein Prize of the Strauss Foundation (1965), the Enrico Fermi Award for his work on nuclear fission (presented by President Lyndon Johnson in 1968), the Franklin Medal of the Franklin Institute (1969), and the National Medal of Science (1971), as well as numerous honorary degrees.

He is the author of many scientific articles and author or co-author of six books. His famous, monumental 1280-page text "Gravitation" (1973) was written in collaboration with his former students Kip Thorne and Charles Misner; his most recent, "Frontiers of Time", appeared in 1979.

A man of great modesty, Wheeler radiates a contagious enthusiasm coupled with a charming informality. He has a fondness for paradox as epitomized by: "We will first understand how simple the universe is when we recognize how strange it is".

NIELS

COSMIC SEARCH: You were also involved with Bohr later, weren't you?

Wheeler: Yes, I was down at the pier in New York on January 16, 1939, to meet him, and I had hardly said "Hello" when I learned that just before his ship left Copenhagen, he had been told of the discovery of nuclear fission by Hahn and Strassmann. So we dropped everything else and started to work on fission.

During the war I met Bohr in Washington at the time he was dividing his time between Los Alamos and Washington. He told me confidentially about his discussions with President Roosevelt about the future of nuclear energy. He told me about his efforts to work out some kind of control of nuclear energy after the war.

FDR

Bohr made a great impression on Roosevelt and they had several discussions. The last speech Roosevelt wrote -- he died while he was still working on it -- had in it some words, quoted by Roosevelt from Thomas Jefferson, about how scientists serve as indispensable means of communication for bringing peace between different countries of the world.

It was enormously impressive to me to see Bohr's courage in facing up to what the great questions were. I can vividly remember him saying to me:

"I must always seem to you like an amateur. But I am always an amateur."

Of course, that is a very modest way of saying that one is a pioneer, an explorer. If you are working on something new, then you are necessarily an amateur.

HERMETIC AMERICAN!

a slice of

Wheeler on Science

- "The greatest discoveries are yet to come."

- "If you're working on something new, then you are necessarily an amateur."

- "You have to keep separate what we're learning from our attitudes"
- "We will first understand how simple the universe is when we recognize how strange it is."
- "The real reason universities have students is to educate the professors."

Ullllllllll

8 - now

RITUAL 10, 2004 (6)

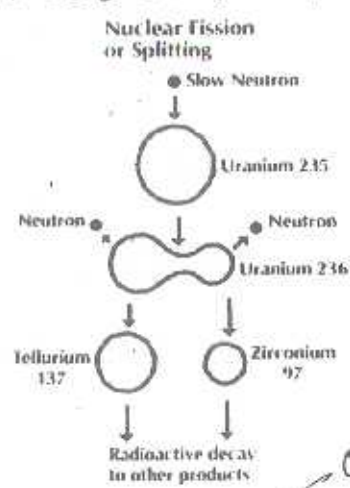


John Archibald Wheeler has been at the forefront of theoretical physics for nearly five decades. In the 1930's, with Niels Bohr, he developed the first general theory of nuclear fission.

(Energized DNA!)

ATOM BOMBS.
NUCLEAR POWER
etc....

PROCESS "FORM"



According to the "liquid drop" model of Bohr and Wheeler (1939), a slow neutron entering a uranium 235 nucleus causes it to split like a drop of liquid into two smaller drops representing the nuclei of a tellurium 137 atom and a zirconium 97 atom while emitting two neutrons. Energy released by this type of reaction forms the basis of nuclear fission power.

QED (Quantum Electrodynamics)

In the 1940's, with a student, Richard Feynman, he discovered a new approach to electrodynamics which has proven to be of great value. In the 1950's he found new solutions to Einstein's gravitational equations of importance in astrophysics. In the 1960's he pioneered studies involving gravitational collapse, neutron stars and Black Holes (a name he invented). More recently Wheeler has proposed and analyzed "delayed choice" experiments. In them a difference in what one measures on the particle - or photon - now makes an irretrievable difference in what one has the right to say the particle already did in the past. This effect, which makes it impossible to monitor the events of nature with complete detachment, he calls "observer-participancy" @ RITUAL

unless perfect zero code!

COMPARTMENT

See, further, QCD:

Quantum Chromodynamics
(COLOR: a Harmonic set idea.)

M.-J. Holland,
"ATOMS Beads on Strings of Light"
Nature 20 May 2004,
p. 251
[see: same issue
B. Pavones, et al.,
pp 277-281]

getting real is not
getting raw: it is getting
refined...

The Ritual Existence
obtaining in this Universe
has an ACTION-OBJECTIVITY
bias, POLARIZED stability of
Energy Form: Existential
Phenomenon

Some materials reveal their underlying quantum nature at ultracold temperatures. Spectacular examples are superconductors and superfluids, in which frictionless currents flow at temperatures near absolute zero. It is quantum mechanics that brings about these effects, through particles condensing into a 'superfluid' quantum state. The resulting properties are strongly dependent on the dimensions in which the superfluid can move: in three dimensions, the motion is unrestricted; in two dimensions, the flow is confined to sheets or surfaces; and in one dimension, to lines or strings

In quantum mechanics, particles are classified into two types - bosons and fermions. The classification is based on what happens to the 'wave function', the quantum mechanical description, of two identical particles when the particles are exchanged, one for the other. For exchanged bosons - two rubidium atoms, for example - the wave function is unchanged, but for fermions the wave function gains an overall minus sign. One consequence is that identical fermions can never be at the same point in space: swapping the particles would have no effect, but would still introduce a minus sign into the wave function; assuming the wave function is non-zero, there is then an inconsistency, as the same state would have two different wave functions.

An optical lattice is a web of intersecting laser beams, generating a three-dimensional interference pattern. Atoms inside this web are exposed to a frictionless field of electromagnetic potential, whose spatial structure follows the intensity of the light. Many lattice structures are possible, but the relevant one here is a matrix of extremely thin, parallel tubes, which confine the atoms to one-dimensional motion.

Constricted in this way, the interactions between the atoms are then determined by only a few parameters, including their collision properties in free space.

NOTES: IDENTITIES DO NOT EXCHANGE!

GREEK TRAGEDY -

"The worship of Dionysus goes back to Mycenaean times and before that to Minoan times (1800-1600 BC). The RITUALISTIC dances of the maenads (women) and the dances of the satyrs and fat men can be traced back to these sources... the Dionysus cults of the 7th + 6th C. are revivals, not new... various stages. Archilochus' dithyramb (of Paros) ("four sons" of a lead chorus) (sung verse form particular to Dionysus) in the mid-7th C... fertility cult. at the City Dionysia (Athens, actually 870s BC) the early dithyramb "do not suggest a literary composition for a chorus, but rather the singing of some improvisation by the exarchon (leader), with a TRADITIONAL REFRAIN in which the band of revellers joins, as the mourners join in the threnos in the last book of the ILLIAD (Homer, c. 900 BC) "... beside the bier... lament"



- A. Pickard-Cambridge, revised 2nd ed. T. B. L. Webster, Dithyramb Tragedy and Comedy, 1927, 1962, pp. 129, 9

"... the date of Thespis... about 534 BC, at the time when Peisistratus was organizing or reorganizing [after Solon] the GREAT DIONYSIA... he won a GOAT as his prize [instead of the ancient MINOAN BULL]" - IBID, p. 77

"Herod [Herodotus, Histories]; 23: Pericles was a tyrant of Corinth. The Corinthians (and the Lesbians [Lesbos] c. 546- agree) that the greatest wonder in his life [of ARION] was the voyage of Arion of Methymna to Tainaron on a dolphin. He was a kitharode [singer-musician] second to none at that time and the first of men whom we know to have COMPOSED a dithyramb and named it and produced it at Corinth." - IBID, p. 97

The chorus' composed songs in drama: stasimon (antistrophic in TRIADS) sung while in the ORCHESTRA after their entrance, PARADOS, before their exit EXODOS see Aristotle, Poetics, etc.

The chorus was sometimes a line, a double line or a circle.

It was a designed part of CIVIC DRAMA PERFORMANCES instituted in Athens to harness citizens to authority in existentials

[NOTE:] "The information which we have in regard to PHRYNICHUS, a slightly senior contemporary of Aeschylus - his first victory [in language Ritual ^{festival} contest] is dated 511-508 BC. [by 4-year Olympiad] - suggests that the lyric element predominated and was of very high literary merit, and that he was quite free from any restriction [RITUAL rule] to DIONYSIAC subjects... Aristophanes warmly praises his lyrics [Birds, 748 wasps, 220 Thesm. 164]

[FURTHER:] "Phrynichus: a pupil of Theopis" - JBI, p. 67

SO, not until 472 BC. with Aeschylus' Persae (Persians) do we have a formal GREEK TRAGEDY in RITUAL mode, several stages + 40 years later.

AND SO: "for the dithyramb is the one lyric genre of which there is LITTLE or NO TRACE in 5th C. LYRICS. [400's BC] [GREEK TRAGEDY] otherwise Aeschylus' CHORUSES sing a great variety of songs, ... at any rate there are two varieties of lyric which we can assign to him with great plausibility: the HYMN and the threnos or LAMENTATION. We recall that according to Aristotle 'at first the choros ^{as it} came in used to sing to the gods.' ... the plays of Aeschylus, every one contains a hymn to Zeus and/or other gods, or at least elements of the hymn." -

G.F. Else, The Origin & Early Form of Greek Tragedy 1967, p. 71

see also G.F. Else, Aristotle's Poetics, 1967

- RITUAL CONTROL is the concern, eventually of POLITICS
 - Aesthetic freedom is the concern, eventually of SCIENCE
- the Arts & Sciences are kept 'disparate' by Political ideologies.

HAIKU & DENOUEMENT

NOTE:

"... rather than being entirely pre-programmed, [an integral-form mental bias] the regulation [better & transitive verb: regulating] of T-cell populations [handlers of infection and stress] is dynamic and mediated thru multiple feedback loops that alter the probability of a cell proliferating, differentiating or dying."

- 2. Grossman et al., "Concomitant regulation of T-cell activation & homeostasis" NATURE REVIEWS IMMUNOLOGY 4, 387; May 2004



NATURE IS A PROCESS, EXISTENCE IS AN OBJECTIVE ACTION Ritual Form: related not "1-2" but 0 -> 1 (punch)

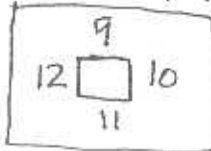
this is the Original pair, a binary not a duality, a mysterious turning-fork, not a forked-tongue!

Pairs of pairs are vibrantly stable.

SQUARES OF PAIRS

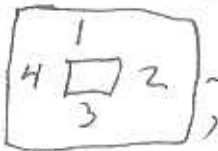
as learning sets: example RITUAL 9,10,11,12

- 9: Paired theme
- 10: Paired authors
- 11: Paired Keys
- 12: Paired set timespace



this objectifies and establishes the grouped method of our phase learning. Three such SQUARES make a phase + Interval

So look forward, after Interval 2 to MYTH



NOTE: INSTRUCTION DELIVERS DATA, LEARNING GENERATES KNOWLEDGE

training is easy, teaching is subtle sensitive experience well expressed integrals deeper, better... [symbols] [ideas]

Time is the 1st dimension
 generating space (3 dimensions) to blossom
 immediately so that the trees (co-ordinates are 4)

(Spacetime in relativity)

NATURE has time in the occurrence of CHANGE - not "clock" measurement by any real way.

RITUAL action objectivity of Existentials
 is the primal FORM registry in what now is the UNIVERSE
 (1-ness-place)
UNITY

MYTH is the phase of experience - a process like Nature
 here time-in-nature parallels as temporality-in-culture

experience has TEMPORALITY as the "traction" of its flow
 SYMBOL integrals are a parallel FORM phase
 (to Ritual Existentials stable action structure)
 a feeling imaged + language process
 (Tradition registers in RITUALS + SYMBOLS (basic) (integrated))

Nature	PROCESS	time traction change	Existentials stable action structure)
Ritual	FORM:	sensate	- iterative coupling vibration
Myth	PROCESS	temporality tradition	things - pairs preferring Polarities
Symbol	FORM:	thought (ideas...)	: strings, quarks, atoms, bosons, photons, gluons, electrons, etc.

4 co-ordinate phase cycle
 Timespace in our learning

- o this cycle and its phases are available for transform

where ART is the differential form (Prism) of our Person and SCIENCE the differential form of the Cosmos
 by operators in algorithmic exponentials like CONSCIOUSNESS + ART, HISTORY, SCIENCE (VISION)

RITUAL 11, 2004) (3)

Haiku 5-7-5 syllables was the first half of a Renga 5-7-5-7-7
verse forms: the 1st half was originally a hokku (opening
- by the guest poet -
verse)
and the 7-7 2nd half was a wakiku (accompanying verse):
- by the host poet -
effectively a short episode of poetic DIALOGUE.
further links were possible making the Renga a poetic strand

(Thus: Hokusai's famous 36 Views of Mt. Fuji
is a visual Renga - as is, say, Hiroshige's 100 Views of Edo.)
(36-50 ^{often} units long)
occasionally 1000 or 10000
or 10,000!

In the sixteenth century, as more Japanese became literate and began participating in poetic activities, a variety of renga called haikai emerged and gradually gained popularity among all classes of people. Haikai, literally meaning "playful style," was a lighthearted type of linked poetry that allowed more freedom of imagery and diction and a more relaxed aesthetic in general. The early haikai poets in particular aimed at eliciting laughter through the use of puns, witticisms, parody, slang terms, or vulgar subject matter. They produced no great literature, but they did help to democratize poetry. They also prepared the ground for the emergence of a major poet who, with his great innovative talent, would elevate haikai to a mature art form. Such a poet did indeed appear in the seventeenth century, namely Matsuo Bashō (1644-94).

He had a brother +
4 sisters.
b. UENO 1644

- M. Ueda, Bashō and His Interpreters, selected hokku with commentary, 1991, p. 1. (stanford UP)

In late spring of 1675 Bashō was introduced, probably by Yūzan, to the famed haikai master Nishiyama Sōin (1605-82), who was visiting Edo at the time. Under the new pseudonym of Tōsei ("green peach"), Bashō took part in a haikai gathering held in the master's honor. Sōin was the founder of the Danrin school which, in reaction to the courtly Teimon style, advocated a more plebeian type of poetry that freely used mundane subject matter and nonsensical comparisons to produce a more surprising, zany type of humor. Although Sōin lived in Kyoto, the Danrin school was becoming popular in Edo, a less traditional city, and undoubtedly Bashō had a strong inclination to join the new school and write poetry in the most fashionable style of the day.

-IBID, p. 32

Bashō had moved
to Edo (Tokyo)
in 1672 to practice
poetry professionally.
previously based in
UENO, SE of Kyoto, 30m

Some terms in Japanese Aesthetics (and thus Bashō's Haiku poetics)

Sabi - lonely beauty, poignant missing already illusive "floating world"

Wabi - loving the free life, beyond wealth & position in poverty & nature
(from wabu - to languish + wabishi - lonely)

yase - slender, weak beauty: "an old plum blossoms on a cold day"

yūgen - beauty of mystery + depth of elegant ambiguity + paradox irony

karabi - dryness beauty - dried flowers fading

kotan - plainness in old age - return to simplicity out of a life of experience

karumi - lightness - spare vegetable soup, children at play, "kites over rice fields" etc.

shibumi - subtle unobtrusive beauty - not "sweet" but slightly "sour"

yojō - evoked feelings - not literally expressed - refined beyond overt

hie - icy cold beauty - "snow piled in a shiny silver bowl" - porcelain women

fukyo - poet's fine madness; fuyū - permeating spirit of refined elegance

These are Mythic but Ritualized in Japanese experience's existence
 the Existentials FOUND (objectively + in comportment action)

[to do it well is an ART : to do it is a RITUAL] HUMAN LIFE (CULTURE, TRADITION)
 SO there are general RULES to writing Haiku - since Bashō:

1. consists of 17 Japanese syllables (5-7-5)
2. contains at least some reference to nature (other than human nature)
3. refers to a particular event (i.e., it is not a generalization)
4. presents that event as happening now - not in the past.

- H.G. Henderson, Haiku in English, 1965
 Japan Society, N.Y.
 see also his Introduction to Haiku, 1958
 cloth & Anchor paperback

"A reader must be prepared to do some work on any haiku, [RITUALS WORK] even if it is no more than visualizing a picture."
 - P.Y. Henderson

NOTE: Henderson b. 1889, NYC was a chemical engineer, then curator of Far Eastern Art at the Metropolitan Museum of Art, lived in Japan early 1930's, Prof. at Columbia retired 1955 - received in 1960 Japan's "Order of the Sacred Treasure"



"a trained reader knowing that no haiku is a generalization ..."
 RITUALS are existential not ideal.

(RITUAL 11, 2004) (5)

Bashō ^{just before} death haiku, ^{November 25,} 1694:

"On a journey, ailing—
my dreams roam about
on a withered moor."

- Veda trans, 1991

then - later that night:
death haiku with missing first line - the ultimate sabi (+ yase), (yojo), JOKU

Late that night I heard Master Bashō calling Donshū, who had been tending him. Then there was the sound of ink being prepared, and I wondered what message he had for us. It turned out to be this hokku. Later he called me and cited another hokku he had just composed:

MISSING Yogen (yojo):

JOURNEY, ailing,
in a vast "floating world"
Landscape.



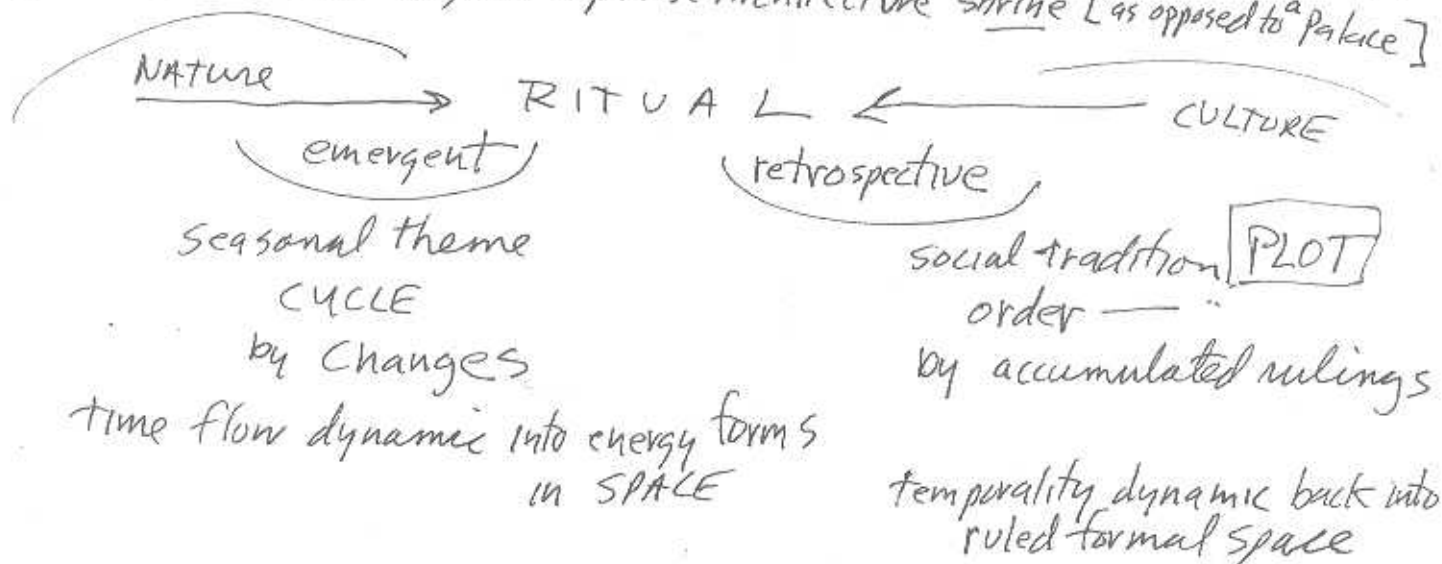
.....
continuing to roam about nao kake meguru
my dreaming mind yumegokoro

He then asked, "Which of the two hokku do you think is better?" I wanted to ask him to repeat the opening phrase of the second one, but I did not do so because he seemed too sick to speak. Instead I said, "How could your first hokku be inferior to any verse?" Regrettably, we now have no way of finding out whatever splendid phrase the second hokku began with. He then reflected, "I know this is no occasion for writing a hokku, as I am faced with death. Yet poetry has been on my mind all through my life, which is now more than fifty years long. Whenever I sleep I dream of hurrying along the road under the morning clouds or in the evening haze, and whenever I awaken I am startled at the sound of a mountain stream or the cry of a wild bird. Buddha taught that all this was sinful attachment, and now I realize I am guilty of it. I wish I could forget all the haikai that I was involved with during my lifetime." He said this regretfully again and again. - Shiko

our DEEP NORTH, our
FAR PLACES HIDDEN

our DEEP MYSTERIOUS NATURE WAY

which is ANCIENT rather than ROYAL = Bashō's home was in Ueno - not just "30 miles SE of Kyoto" [Royal capital by 1600's] but between NARA [1st capital 1700's] and ISE - original Japanese Architecture shrine [as opposed to a palace]

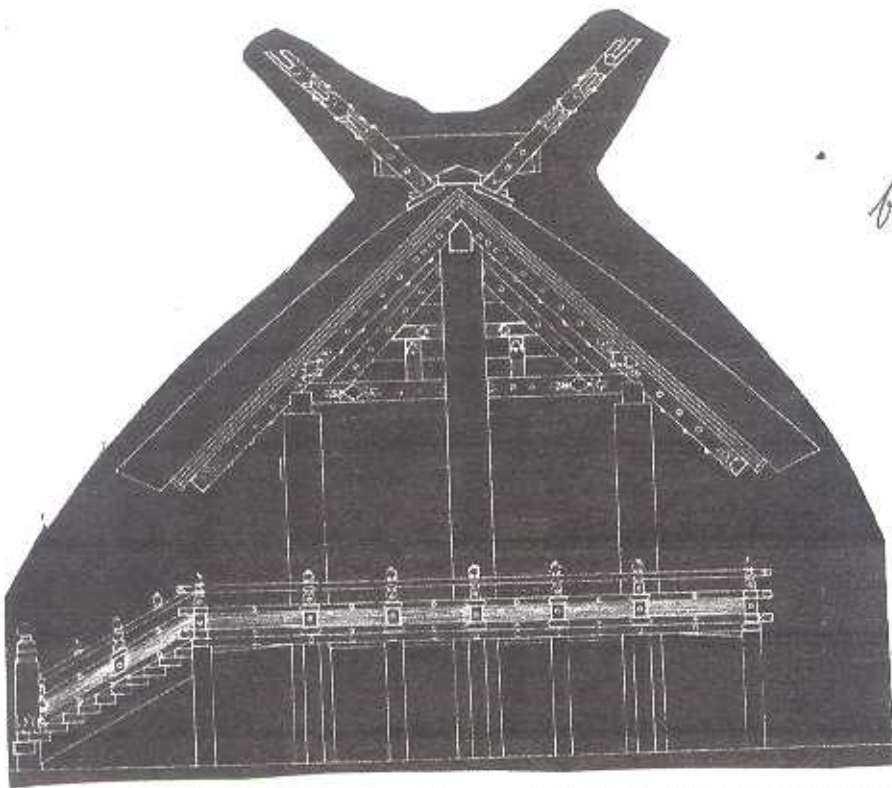




from W. GROPIUS + Kenzo Tange with 4 Ishimoto photos, KATSURA, tradition + creation in
 Royal Palace outskirts Kyoto built 1620-1647 1960, p. 13 Japanese Architecture.

RITUAL II, 2004 (17)

from KENZO TANGE +
M. KAWAZOE,
Yoshio Watanabe photos
1965 trans. - cover



ISE Shrine is rebuilt
RITUALLY - whereas
NATURAL - whereas
KATSURA imperially stays
put but can be maintained,
RITUALLY
ROYAL (SOCIAL)

In 1953, the most recent of the periodic reconstructions of the Ise Shrine took place. On that occasion, before the holy objects were transferred to the new buildings, the shrine authorities granted special permission to the Kokusai Bunka Shinko Kai (Society for International Cultural Relations) to compile a photographic record of the Ise Shrine. The work was entrusted to a specialist in architectural photography, Yoshio Watanabe. The pictures taken in 1953, supplemented by additional photographs taken in 1960, form the main part of this book.

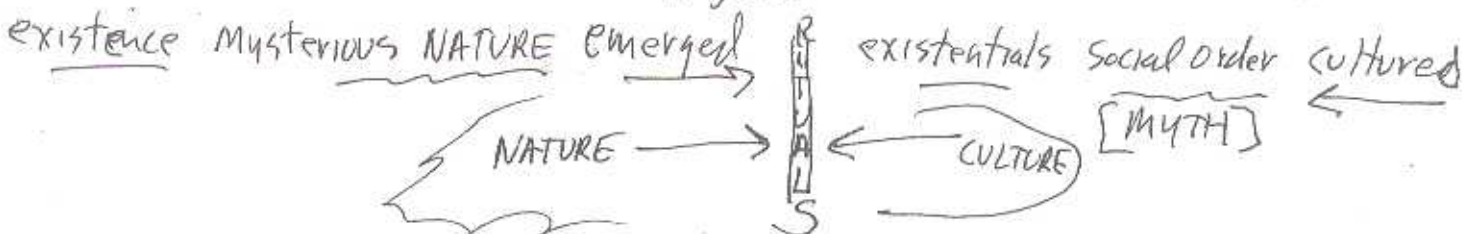
In 1953, I was also given permission to inspect the new buildings of the Ise Shrine, and the deep impression they made upon me led me to participate gladly in the compilation of this book. Noboru Kawazoe, an architectural critic, also consented to join Mr. Watanabe and myself in the authorship of this work.

In 1960, the shrine authorities were again kind enough to give us an opportunity for a further, thorough inspection, including areas not accessible to the general public.

In 1961, the publishing department of Japan's most influential daily newspaper, the *Asahi Shimbun*, brought out the original Japanese edition of *Ise: Prototype of Japanese Architecture*.

A copy of the book came to the notice of Professor John Burchard, Dean of the School of Humanities and Social Sciences, Massachusetts Institute of Technology. Dean Burchard was kind enough to suggest that, in view of the importance of the Ise Shrine in the cultural and architectural history of Japan, an English edition would be well worthwhile; he has followed up his suggestion by himself writing an introduction to this English edition.

BASHŌ is an Ise / NARA poetic figure, not a court poet character



RITUAL 11, 2004 (8)

a deep influence on Bashō: SAIGYŌ (1118-1190)
see H.S. Levy, Saigyō the Poet of Reflective Being and Natural Scene,
H.S. Levy, Saigyō As A Love Poet [many volumes of 100 poems each] 1980
1980, 1981
W.R. LaFleur, forward Gary Snyder, Mirror for the Moon,
A selection of poems, 1978
Burton Watson, Saigyō,
Poems of a Mountain Horse, 1991

Saigyō born into a minor branch of the powerful Fujiwara clan - the Court Culture Rulers of HEIAN JAPAN society at 23 took Buddhist vows - growing sadness at savage social times: military dictators the SHOGUNS superseded the Royal court - capital removed to Kamakura

Bashō: " [in Saigyō is] a mind both obeying and AT ONE with NATURE throughout the FOUR SEASONS. "

Saigyō wrote WAKA - 31 syllables $\begin{matrix} 5-7-5 \\ 7-7 \end{matrix}$

when written with PAIRED
companion RENGA || $\begin{matrix} 5-7-5 \\ 7-7 \end{matrix}$ ||

which can be extended
in linked sequence -

the haiku 5-7-5 beginning in the
[NATURE] "INTERVAL"! link for the next EMERGENCE

RITUAL 12, 2004 (1)

EXISTENTIAL REALITY SPACE

We should stop wasting our wealth and energy on something not worth doing.

Since such a system would be intelligible, it would be defensible. Academic freedom, which is now generally regarded as a medieval device by which wrong-headed people hang on to their jobs, would be seen as a means of guaranteeing an alert and progressive population. Discussion and controversy, which have lately been looked upon as subversive, would appear as indispensable to the functioning of democratic government. Intellectual activity, which has often been thought frivolous and dangerous, would be respected as the essential ingredient of the wisdom that the country acutely needs.

We have been prosperous, powerful, and isolated so long that we are not concerned by waste nor alarmed by ignorance or ineptitude. We are not even much worried about demagogues and the followings they muster. We can take these things as a matter of course, for we have always been able to afford them. So we have poured billions into the erection of countless schools, colleges, and universities without bothering much about what was to go on inside them. We did not take education seriously; we could see no reason why we should.

Now, however, we confront new problems, the solution of which is a matter of life and death, not merely to us, but to civilization. Nothing is more striking than the absence of connection between the problems of America and the educational programme of America. Our most urgent problems are how to make peace and how to make democracy work. We must find solutions if our country and civilization are to be preserved. It is obvious that a system of accommodation cannot help us find them. For this we need wisdom.

- Robert M. Hutchins, Some Observations on American Education, 1956 (Cambridge UP), pp 106-7.

all persons can't university

and ———> What, then, is the world to do for intellectual leadership, which it needs more today than at any time in the past five hundred years?

I suggest that we may require another institution, which would leave the university to go on as it is doing now, which would not supplant the university, but which would take up the burden the university has laid down.

Such an institution would be composed of men who were prepared to conduct a continuous Socratic dialogue on the basic issues of human life. They would be specialists, but they would have passed beyond specialism. They would bring their specialized training and points of view to bear upon the common task of clarification and understanding. They would be prepared to think, both speculatively and practically; they would be able to communicate with one another and with the public. They would retain the advantages of the Age of Discovery and regain those of the Age of Debate.

They would establish a genuine communion of minds. They would know no limitations of national boundaries; for they could be assembled from all parts of the world. They could therefore at once advance and symbolize that world community, that world republic of learning, without which the world republic of law and justice is impossible.

They might give light to the nations now wandering in darkness. They might fashion the mind of the 20th century and make it equal to the dreadful obligations that Providence has laid upon it.

~~R.M. HUTCHINS~~
R.M. HUTCHINS, The Conflict in Education, in A Democratic Society, 1953, pp. 107-8.

HYDROGEN BOMBS.

HALF-A-CENTURY ago intelligent persons understood our ~~peril~~ ^{peril} ~~point~~ ^{point}

How, how, have we skewed "south" so far as to miss the very pole of discovery ——— ?
By stupidity, socially sequestered.

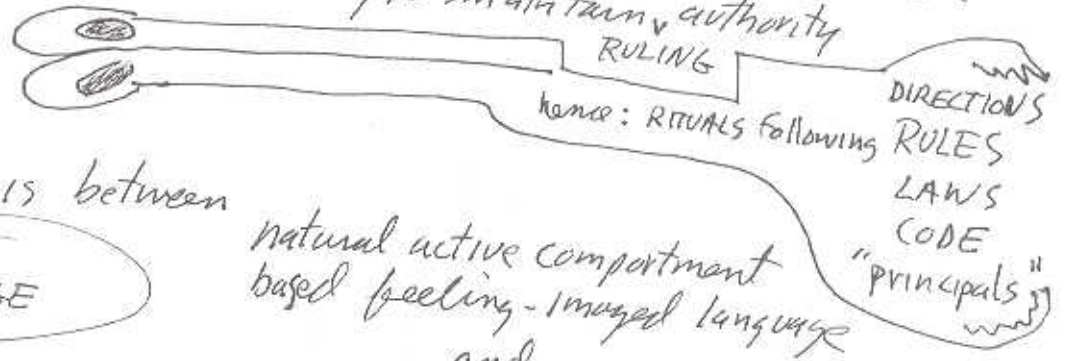
peril
(oh my!)
my —

The RITUAL basis of Universal objectivity emerges out of NATURE
The RITUAL basis of traditional social order founds in CULTURE

☆ } if these are paired: integral health
if these are dualities: regressive disease

they are PAIRED in MYTH
Mythic experience: feeling imaged language

they are dualities (not the same as polarities where they are analogues of each the other) in MYTHOS-PLOTS the limiting sequences of assumed order necessary to maintain authority



existential
So the conflict is between

BEWARE BELIEF

human LANGUAGE

VS.

oligarchal LAW

natural active compartment based feeling-imaged language and cultural action selection grids based on maintain a ruling authority law

See FRANZ KAFKA, The Trial (and the Orson Wells 1962 film of the novel) (as well as David Jones 1992 version and Steven Soderberg's 1991 version Kafka)

NOTE: A NATURAL PROCESS has a Chronological Ritual sequence [existential TIME]
A MYTH PROCESS has a temporal experience sequence [characteristic living]
BUT A MYTHOS-PLOT PROGRAM has a skewed encoded "run" [figured belief]

HITOMARO (founding poet of Japan): late 600's AD

In Ocean of sky
Course undulate waves of cloud,
Rising above moon-boats
seeming to disappear while rowing
Under our forest of stars...

[Hitomaro Collections VII: 1068]

- my heavy revision of Earl Miner in An Introduction to Japanese Court Poetry, 1958, p. 54
"Hitomaro is a poet without a biography - To ask 'who was Hitomaro?' is something like asking 'who was Homer?' we know absolutely nothing of his personal life. There are no 'sources' apart from his actual works in the MAN'YOSHU [original Japanese poetic anthology: classic] ... court poet from 689 onwards..." - I.A. Levy, Hitomaro and the Birth of Japanese Lyricism, 1984, p. 6

See: The Manyōshū, ONE THOUSAND POEMS, 1940. Selected + trans. from Japanese, text in Romanji - intro, notes, prep, bio-notes, Chron. tables, etc. TOKYO.
Preface: S. Taki, Dec. 1939
and: reprint with a New Forward by Donald Keene, 1965 (Columbia UP.): trans. rev. by Ralph Hodgson, strategically intuitive

"Other discoveries have a broader application; the most important, probably, being that the Japanese language in the MAN'YOSHU period had 8 vowels instead of the present 5, a fact of enormous phonetic significance..." - Keene p. 14

Behind the Manyōshū there looms the epochal Reform of Taika (646), which brought in its train, in rapid succession, a series of political and social changes, progressive and reactionary. Some acquaintance, therefore, with the significance and far-reaching influence of that reform is indispensable to a proper appreciation of the Manyō poetry.

From the beginning of history Japanese society was built upon a patriarchal foundation. The unit in the system was the uji, or clan, consisting of a group of families headed by the main house and bound into a compact and well-ordered community by the ties of common ancestry. Each clan was under the control and leadership of a chief called uji-no-kuni, and the members of the clan were known as uji-bito or clansfolk. Generally a clan embraced within its system alien people working for it as serfs and enjoying its protection. These were called kakibe. As is usual in an

agricultural society, the clans possessed lands of their own, which they exploited with the help of the man-power at their disposal, so that even economically each formed a sort of commonwealth independent of the others. When thus stated, it would appear that the social order of old Japan was nothing but a primitive and decentralized one that had grown up naturally on the soil. But such was not the case. Though there were numerous clans, with their three 'divisions' according to ancestry—(1) scions of the Imperial House, (2) descendants of the imperial followers or of the aboriginal tribal chiefs who had submitted to the imperial rule, and (3) descendants of alien settlers,—they were officially recognized only by virtue of their respective services to the Throne; and, theoretically as well as actually, they formed a vast and unified society with the Imperial House as its centre.

Euripides, like Pericles studied under RITUAL 12, 2004 (5)
 a Pre-Socratic: ANAXAGORAS (C. 500 - 420 BC):

ii. Anaxagoras

Anaxagoras, the second of the two known qualitative pluralists of the time, was born at Clazomenae in Asia Minor, not far from Heraclitus' native city of Ephesus. Most scholars, following the testimony of Apollodorus as reported by Diogenes Laertius (T 28), accept 500 B.C. as his probable birthdate, although others have adduced reasons for placing it as much as a generation earlier. Aristotle's only statement on the matter is that while Anaxagoras followed Empedocles in date of publication he preceded him in date of birth (T 7).

At any rate Anaxagoras came to Athens as a young man, and was the first philosopher to become known as a teacher in that city, which was soon to become the most famous of all cities for its philosophical activities. During his long residence at Athens there were among his pupils both Pericles, afterward to become the outstanding Athenian statesman, and Euripides the dramatist. Eventually a popular outcry was raised against him, no doubt by political enemies of Pericles, for his alleged atheism and impiety, particularly as expressed in his declaration that the sun, instead of being a god, was an intensely hot mass of molten rock and was larger than the Peloponnesus. When he was brought to trial the prejudice had grown so strong that not even Pericles' influence was able to save him from a sentence of banishment. Accordingly the last years of his life were spent in exile at Lampsacus, a city on the Hellespont, the citizens of which showed their recognition of his worth by burying him with highest honors.

Anaxagoras' qualitative pluralism, like that of Empedocles, has to be understood in relation to the Eleatic principle that Being cannot arise from Not-Being

438 BC: PARTHENON
 dedicated by Pericles
ALCESTIS
 performed from Euripides

429 BC SPARTAN TROOPS INVADE ATTICA
SOPHOCLES: (d. 406)
OEDIPUS REX
 performed at DIONYSIAN THEATRE
 in ATHENS
 Pericles
 dies of the Plague in Athens
Euripides
HIPPOLYTUS performed (early 428)

THE PRESOCRATICS

427 BC:
PLATO BORN;
ARISTOPHANES
 wins first victory
 at DIONYSIAN FESTIVAL

- P. 154-5 FRAGMENTS

^{ed-1} GENERAL PRINCIPLES

See: P. Wheelwright;
The Presocratics, 1966

1. Because of the weakness of our senses we are not able to judge the truth. (21) INTEGRAL MIND LIMIT
2. Appearances are a glimpse of the unseen. (21a) RITUAL BODY LIMIT
3. The Greeks do not rightly understand what they call coming-to-be and perishing. A real thing does not come-to-be or perish; occurrences that are so called are simply the mixing and separating of real entities. (17)

- P. 160 VISION UNLIMIT

12. When all things were together, before any separating had taken place, not even any color was discernible. This was because of the utter mixture of all things—of moist with dry, hot with cold, bright with dark. And there was a great quantity of earth in the mixture, as well as seeds which were unlimited in number and of the utmost variety. For none of the products is ever like any other. And that being so, we must believe that all this variety of things was present in the original whole.

- P. 161

Differential Kaleidoscope

Euripides d. 406
 405: Bacchae
 also Aristophanes FROGS
 with Aeschylus, Sophocles,
Euripides in underworld

ATHENS SEIZED BY
SPARTA.

DIOMYSUS invades Hellas [classic Greece] at Thebes: born there of Semele, ^{later ridiculed there}
Cadmus, founder of the city still living - father of Semele: bore of Zeus: Dionysus: (lightning bolt stroke)
Pentheus: grand son of Cadmus (nephew of Semele; 2nd cousin of Dionysus) is King: she sizzled into hollow ground
oldest daughter is Agave:

"... when Pentheus has been out of the country, Dionysian madness has taken possession of the women of the city... rushed into the mountains as Bacchantes, ... men, led by Pentheus reject the god."
- S. Melchinger, Euripides, 1473, 17. 177-8

PINDAR: "The Great Mother's drum resounds, drumsticks rattle, resin in torches glow for our goddess, nymph hosts rage in, whirl, throw, stamp ecstatic."

"The music, the dance, [RITUAL] the singing, are barbaric. The new god [non-Olympian] Dionysus takes no account of any difference ... Hellenic and barbarian ..."
- Melchinger, p. 179.

"strange and wild ..."

"Pentheus, followed by his armed guard... angered... his manner of speech is lordly, sharp, and as one of his people says, all too regal... gestures are rapid & authoritative. His personal courage & intelligence are unquestionable..." - p. 179

"... can no polis survive if such madness prevails." - p. 180.

(Pentheus' grandfather)
Tiresias expounds [!] the credo [!] of Dionysus. The earth was barren... he gave ~~us~~ wine to have with our bread. He gave us the madness [!] of prophetic vision to add [!] to our understanding... "DANCE WITH US!" - p. 180.

"Pentheus debates [!] this with Dionysus in a cold fury. He demands to see this god but is rebuked: he cannot see him because he is ungodly."
(NOT NATURALLY EXISTENTIAL) (NOT MYTHIC OLYMPIAN) - p. 183

DIONYSIAN culminating re-emergence: **EPIPHANY!**

The oldest Athenian festival of Dionysus: ^{children wearing garlands: coming out of interior} ^{GIRLS resp. for marriage too} The Anthesteria - 11, 12, 13th of month
RITUAL DAY: NIGHT Anthesterion (February) early March
religious rituals began at SUNSET of previous day
open wine jars of past autumn harvest/ferment: make libation

● 1st "DAY" - people gather near the sanctuary of Dionysus:
"The object of the ritual was to remove the tabu from the food and drink of the community before they enjoyed it." - Sir A. Pickard-Cambridge, The Dramatic Festivals of Athens, 1953, 2nd 1968, p. 9.
"... slaves shared... merry making... feast."

DIONYSIAN RITUALS:

phase passages: from infancy to childhood to marriage to fertile seasonal LIFE
iterations of NATURAL existence
woven into cultural experience
by RITUAL YEAR: restore purity, avoid pollution



●● 2nd "DAY": drinking throughout the entire city with special vessels, after unopposed drinking matches
near empty Xoes brought to the priestess
in charge of sanctuary of Dionysus - last libation; receive children's garlands also
Xoes: (3 1/4 litres) decorated jars

dedication of the Life energy: Nude dancing for joy
revellers ritually consecrated - not "chaotic"

The sanctuary of Dionysus was OPEN ONLY ON THIS "DAY" of the YEAR (to public)

"In the sanctuary - doubtless in an inner chamber - there then took place the SECRET CEREMONIES, conducted by the fourteen gerarai, preparatory to the SACRED MARRIAGE of the Basilinna, the wife of the archon Basileus [King, Ruler] to DIONYSUS." - IBID, p. 11

see L.R. Farnell, The Cults of the Greek States, 1896, repr. 1977, 3v. by 1909: 5v.

"DIONYSIAC RITUAL" see Vol. V, ch V, pp 149-234

But another and the chief of all the ceremonies of the Anthesteria seems to clash strangely with any belief that the day of the Choes was ill-omened, the holy marriage of Dionysos with the queen-archon that took place on that day. It was solemnized and consummated in the building called the Bouleuterion, which commemorates in its name the ancient conception of the Bull-Dionysos², and which stood near the Prytaneion. The clear and simple words of the author of the Constitution of Athens, 'here takes place the corporeal union and marriage of the wife of the king and Dionysos²²;' have been unnecessarily suspected and misinterpreted⁴. The formal marriage was necessary to cement the union of Dionysos with the state of Athens through the person of the queen; and this becomes a sacred pledge of his political adoption and of his fellowship with the people's life. And the marriage was more than a formal ceremony: the actual consummation—σύμμιξις—was enacted, but by what means we can only conjecture. It is possible that for the occasion the Basileus himself might play the part of the god; it would be against Athenian sentiment that the priest should play it, as the priest in this case was not her husband. There is some indication in the records of the Eleusinian mysteries that the hierophantes and the hierophantis there played some part as the principals in a holy marriage; but the Basileus, though he inherited the religious traditions of old royalty, is not known to have officiated as a god in any public ceremony. It is quite conceivable that the ritual of the marriage with a simulated physical consummation of it was effected by means of a puppet and a sacred couch; old-world religion was less timid than modern, and only diseased moral thought could charge such a ceremony with obscenity⁵. Chastity in the queen was rigorously demanded and scrutinized; the law required that she should be a maiden at the time of her marriage and should be the wife of one husband only.

see Aristotle Const. of Athens



and

Charged with the vegetation-god's powerful magic, the queen might have been well employed afterwards in blessing the sown lands and the budding orchards and vineyards; but there is no other record of any function of hers either in the Dionysia or the Thesmophoria. Probably in the later period the solemn ceremony was merely accompanied by a vague assurance that the blood of the community and the life of the soil were mystically refreshed by this union of the queen with the god of productiveness.

The temple in the marshes was regarded as the oldest centre of Dionysiac cult in Athens (south of the Acropolis)

- Farnell, V. pp 217-8

3rd "Day": the offering of pots as the 2nd Day was the 'day of cups'

"This seems to have been wholly devoted to the tendance of the souls of the departed... feasts... cooked cereal... for souls of the family ancestors." - 219

Temple of Hestia - protectress of a city (1st place enjoys pay respects)

NO: NOT RITUALLY RIGHT: Thru the FIGURE of the Queen

not her personally, nor individually - nor of her feeling toned

Aeschylus born at Eleusis of high ritual family

character even but her RITUAL EXISTENCE FIGURE.

founded

GREEK TRAGEDY

in post-Marathon, post Salamis (Post-Persian Crisis threats)

ATHENS to reiterate on that scale certain life

renewing aspects of Eleusinian Mysteries

RITUAL 12, 2004 (9)

Thrace Keres ouket Anthesteria
ghosts

Jane Ellen Harrison,
Prolegomena to the study of
Greek Religion, 1907, 2nd 1928,
3rd 1922, repr. 1991
NEXT UP in MYTH
with INANNA
Queen of Heaven and Earth

The whole festival of the Anthesteria closed with the magic formula *θηραζε κήρες ουκέτ' Ἀνθεστήρια*, which suggests that the ghosts had been invited at least to the day of the Pots^b.

Having now surveyed the main points of the ritual we can consider the larger question as to the original significance of this complex three days' service. How has it come about that a joyous wine-festival has been combined with a tendance of the ancestral ghosts and with the feeling that one or more of the days were *μαρὰ*, tabooed or 'uncanny'? To explain this difficulty, a theory has been put forward by Miss Harrison^c that the whole of the Anthesteria was originally an All Souls' Feast, belonging originally to Ge and merely taken over by Dionysos at a later period; that the *Ἡθοίγια* was primaevally 'an opening of the *πίδοι* or jars' in which the dead were interred so as to allow the *κήρες* or ghosts to escape; that the *Χοαί* or feast of cups superseded an earlier *Χοαί* or rite of libations to the spirits; and, finally, that the name 'Ἀνθεστήρια' does not signify the 'feast of flowers,' but that Dr. Verrall's derivation of the word from *ἀναθίστασθαι* ('to pray up, to evoke the spirit') gives us the true intention of the festival as a 'feast of evocation' or 'revocation.' We may accept the theory in the main without accepting the etymological hypotheses invented to support it; for these are unscientific or frail. Dr. Verrall's explanation of 'Ἀνθεστήρια' ignores the fact that the preposition *ἀνά* in Attic and Ionic prose is never syncopated in compounds except in words such as *ἄνθεμα*, taken over from poetry. The difficulty which his etymological attempt would meet, namely, that 'Ἀνθεστήρια, being a verbal-adjective form expressing causation, cannot be derived from *ἄθος*, 'a flower,' does not arise. 'Ἀνθεστήρια' is not a derivative from *ἄθος* and does not mean the 'festival of the flowers.' But the word is a quite normal formation from *ἄνθω*, and has the proper causal significance of 'the festival that causes things to bloom'; and that such a ritual with such a magic purpose should be performed at the beginning of spring is in perfect keeping with ancient ideas and practice. A festival of this kind might indeed be an 'all-souls' service; for the spirits are often invested with power over vegetation, and the belief is occasionally found that they arise from the earth in the newly sprouting growths of spring.

3rd day
2nd
1st
[0] 1, 2, 3... [∞]
ANCIENT MYSTERIES LIFE CYCLE

- 221 - 2

What is represented is plainly the arrival of Dionysus in Athens from overseas—whether from Thrace or Lydia or Euboea—and Deubner and Nilsson have made out a strong case for the connexion with the Anthesteria, based on a comparison of a number of vases with the evidence of ancient notices (quoted above) and of ceremonies of the type called *καταγωγή* (the 'bringing home' of Dionysus) in a number of Ionian states, in some of which a connexion with the local Anthesteria is affirmed; these states include Smyrna, Ephesus, Miletus, and Priene.³

If the Attic Anthesteria included a procession of this kind, it may have escorted the god to the *Βουκολειόν*, though this is no more than a conjecture. The car of Dionysus may have been followed by the wagons from which the revellers shouted their jests,⁴ while the crowd retaliated in like manner—a form of merriment which is attested both for the Anthesteria and for the *Lenaia*, as well as for the procession to Eleusis before the Mysteries. (It was perhaps a common feature of popular processions at Athens, and may have been apotropaic in its original intention.)

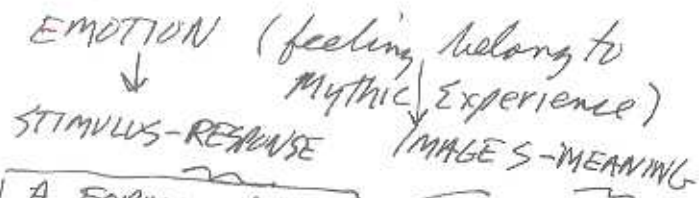


Fig. 11. Dionysiac procession

Pickard - Cambridge
pp. 12-13

Thus an EXISTENTIAL REALITY SPACE

has RITUAL ACTION, RITUAL FIGURES (INCLUDING COUNTING)



NUMERACY precedes Literacy by some 5-6,000 years!

A FORMAL ACTION

PROCESS ACTIVITY

Things, stuff, Acts, steps, Direction all accumulate

What we do DO is, thus, a FORM repeatable, dependable

in FORMS that focus action into EXISTENTIAL STABILITY

if done exactly right: they work

Resonant repetition accumulates into GROUPS, SETS, SEQUENCES

an early Athenian festival (January - month of Gamelion)

The LENAIA from lenos: winepress + Lenai: bacchantes, maenads (Ληνός) (Ληναι)

held in the Lenaion

to Rouse the God Dionysus from winter sleep

"TURN ON THE LIGHTS": Epiphany! DUVALI! (India)

Tambourines, flutes, thyrsus (grape stuff), torches, "but the centre of the chief side is still taken up with the SACRED TABLE and pair of stamnoi, and wine is being ladled into a skyphos.



It is the Sanskrit word 'Eh' meaning 'Thus' and is used at the beginning of all Sutras 'Thus I have heard'. At another level 'Eh' represents the passive, and 'Vam' the active, force in the Universe. At a still deeper level 'Eh' represents Emptiness, and 'Vam', the Clear Light

THUS —

SATIPATTHANA SUTRA: MINDFULNESS

INTERVAL 2, 2004:1

Meaning is developed in experience based on objective doing.
[SYMBOL] [MYTH] [RITUAL]

Thus, objective meaning is correlate to actual actions.
[MIND]

in this phase manner we mature from Figure to Character to Individual.
[RITUAL] [MYTH] [SYMBOL]
an Integral ecology with NATURE.

GENDER NOTE: (following on RITUALIZ)

Femines focus on the center pivot DYNAMICALLY from
an angle of VISION inword/outword: loving
cyclic ambit sets

Masculines focus on the spacial field (territory bounded)

★ see Jane Goodall, et al. a survey of control / authority / courage
ENERGETICALLY from
liking groupings defined
and growing

with the emergence of thought, like an objective mental space -
a stable certainty, realizable - out of experience's mythic
process (like a vibrant horizon shimmering with feeling images
and talking mythically) comes the Symbol(s) as Archetypes:
and Ritual sequence objectivities become, now, types.



The Majjhima-Nikāya

consists of 3 sets of sutras

- 1 FIRST SET: MŪLAPANNĀSA
- 2 SECOND SET: MAJJHIMAPANNĀSA
- 3 THIRD SET: UPARIPANNĀSA

Pannāsa - "section"; SET

Each set has 5 GROUPS

vagga - "division"; GROUP

- 1st set
- 1 Mūlapariyāyavagga
synopsis of Fundamentals
 - 2 Sihanāda vagga
The Lion's Roar
 - 3 Tatiyavagga (OPAMMAVAGGA in 1926
Third Lord Chalmers Version)
 - 4 Mahāyama kavagga
GREATER PAIRS
 - 5 Cūlayama kavagga
LESSER PAIRS
- 416 pp in Horner (with indexes)

: 10 SUTRAS each;
total set: 50

- 2nd Set
- 1 Gāhapatī vagga
Householders
 - 2 Bhikkhū vagga
Monks
 - 3 Paribbājaka vagga
Wanderers
 - 4 Rājā vagga
Royals
 - 5 Brāhmaṇa vagga
Brahmins
- 416 pp in Horner (with indexes)

: 10 sutras each
total set: 50

- 3rd Set
- 1 Devadaha vagga
(geographical place: JAINS)
 - 2 Ahupada vagga
the interrupted
 - 3 Sūññatā vagga
emptiness
 - 4 Vibhaṅgī vagga : 12
Analysis
 - 5 Saḷāyatana vagga
six fold sense-field.
- 363 pp in Horner (with indexes)

141 Analysis of the Truths
142 Analysis of offerings (women)

INTERVAL 2, 2004: 2

[sutra: Thread - of discourse-hearing meaning]
"Thus have I heard..."

Mythic Experience integrated to
MINDfulness

!! The manner of presentation are EXACTLY the same in D. 22 (Dīgha Nikaya 22: Mahasatipatthana Sutra) and M. 10 (Majjhima Nikaya 10: Satipatthana Sutra), and inevitably the SAME since there is only ONE WAY [RITUAL], fixed + systematic, to study and practice the applications of mindfulness."

- Miss I.B. HORNER, The Collection of the Middle Length Sayings (Majjhima Nikaya) 3V, 1954, 1959, 1957, V. 1, p. xv "Translator's Introduction"

: 10 sutras each
except group 4;
total 52

Thus: SETS ⇒ GROUPS → SUTRAS* — METHOD (the middle way yoga)

This object order
EXISTENTIALS
a teaching

A Ritual order substrate
to redistribute KARMA (Experience - MYTH, feeling, imaged language)
so its Integral [SYMBOL THOUGHT MIND]
will/can proceed to vanishing [BINDU/SHUNYATA || NIRVANA]

MAJJHIMA NIKAYA

Set 1, Group 1, Sutra 10 : MINDFULNESS (Satipatthana) SUTRA

+
Set 3, Group 4, Sutra 141 : ANALYSIS OF THE TRUTHS (Sacca vibhanga sutra)

||
DIGHA NIKAYA 22 : MAHA SATIPATTHANA SUTRA

in the Majjhima Nikaya there are frequent PAIRS of SUTRAS: || MAHA - CULA -

"Should the conclusion be drawn that the Satipatthana Sutta [SUTRA in Pali - Southern accent Sanskrit] of M. [Majjhima Nikaya] (greater) is really a Cula-satipatthana Sutta? I do not think that this can be assumed with any degree of certainty

without some prior examination of the reasons why the Mahā-Suttantas of the Digha are so named. Meanwhile we do know that, within the M. itself, even if the pairs are dealing with the same topic (which is not necessarily the case if they are named after a place) each member handles it differently. So that, it seems a little difficult to believe that the M. Satipatthana Sutta has a pair that not only occurs in a different Nikāya but a pair with which, as far as it goes, it is identical. For the D. Suttanta only gains its greater length by adding paragraphs on the Four Truths, which in the M., form a separate Sutta (No. 141). Apart from this, the space devoted to the chief topic, namely the satipatthana, and the manner of presentation are exactly the same in D. 23 and M. 10, and inevitably the same since there is only one way, fixed and systematic, to study and practise the applications of mindfulness.

NOT a PAIR: a differential expansion which was so significant as to also expand the entire Majjhima-Nikaya by 2 (a PAIR) of sutras (141-2) so that the original 150: 3 sets of 50 was given our current form (152):

The High Dharma is Harmonic Possible, NOT JUST STRUCTURALLY "SOUND"

Expanded PAIRS
into the differential conscious mode
are interesting "uniques"
slightly asymmetrical!

Tathāgata. Five reasons why a Tathāgata is so called are given at D. iii. 135 (cf. A. ii. 24; It. p. 121) and the Commentaries provide another eight reasons (e.g., MA. i. 45 f., DA. 59 ff., UdA. 128 ff., ItA. i. 115 ff., KhpA. 196). Each is somewhat complex, so it would appear that the word Tathāgata had no simple, narrow or rigid meaning but was, on the contrary, one with a wide sweep. In sense probably "Accomplished One" or "Perfect One" comes nearest although having no etymological justification and being, moreover, equally applicable to any arahant, the perfect one who has done all there was to be done. Various contexts insist on the tracklessness of a Tathāgata (e.g., M. i. 139; DhP. 179, 180); on his having cut off and rooted out the five khandhas so that it is impossible he should be known or "reckoned" by these; and on being, even when actually present, incomprehensible (or, not to be got at, *anupalabbhamāna*). Although, therefore, he cannot be defined or described as the man so-and-so, he can for this very reason be called *uttama purisa paramapurisa paramapattipatta*, Highest Person, Supernal Person, Attainer of the Supernal (S. iii. 118). This renders it as inept to speak of him as "is" or "is not" or "both is and is not" or "neither is nor is not" after dying as to speak of him as "arising," "not arising," "both arising and not arising" or "neither arising nor not arising" (M. i. 488). The Tathāgata has cut off the conduit for Becoming (or, the "cord" tying to Becoming, *bhavanetti*). He is deep, unfathomable as is the great ocean (M. i. 487), the body of Dhamma, the body of Brahma, Dhamma-become and Brahma-become (D. iii. 84).

SHUNYATA = TAO
 TATHATA = TE
 "Ehi passiko"
 Come see for yourself
 ← Historical Buddha

NOT IS ; NOT IS NOT ;
 NOT IS + IS NOT ; NOT
 NOT IS NOR IS NOT : 4-gone!
 fold
 LOGIC

TATHATA: SURENESS ; GATA: GONE [shunyata]
 an Empty-ness Person
 (no identity, cosmic possibility)

a pair
 like 0-1
 to Tathata

My 1990 MATRIX for the 152 SUTRA MAJjhima-Nikaya has 13

Set 1	Group 1	Sutra 1	Synopsis of Fundamentals
Set 1	Group 2	Sutra 2	The Lion's Roar
Set 1	Group 3	Sutra 3	The Anthill
Set 1	Group 5	Sutra 7	Inquiring
Set 2	Group 1	Sutra 7	The Canine Ascetic
Set 2	Group 3	Sutra 1	To Vacchagotta on 3-fold knowledge
Set 2	Group 4	Sutra 5	To Prince Bodhi
Set 3	Group 1	Sutra 9	At Full Moon
Set 3	Group 2	Sutra 9	Mindfulness of Body
Set 3	Group 3	Sutra 2	Emptiness - Greater sutra
Set 3	Group 3	Sutra 1	Emptiness - Lesser sutra
Set 3	Group 5	Sutra 1	Exhortation to Anāthapindika
Set 3	Group 1	Sutra 10	(Satipatthānasutra)

MY NOTES FOR THIS SERIES ARE UNIQUELY MADE AVAILABLE FOR THOSE CURRENTLY FOLLOWING YOUR PRACTICE OF THIS YOGA OF CIVILIZATION Education

"Ekāyano maggo"
The one way
IDIO.

Fullness of MIND: INDIVIDUALITY as | within |ness complete.

Precise, alert doing: Pure Ritual registry: objective

FOCUS: Experience [MYTH] is assumed to be "subjective".
not "subjective" "mindfulness"

This is completely confused.
The "subject" is "the ego", assumed to be the former of our experience, the "speaker", the "feeler", "the stable" protagonist of our life, our world, our culture: NO.

The precise, alert, ONE-POINT (ekagrata) of Satipatthana is: NO.
Maya.

"I ≠ I"

: experience is NOT a FORM: but a process; in phase parallel with NATURE and untranslating Existentials and Symbols, ideas
(BODY + MIND)
The "Ego" of experience is supposed to be the "IDENTITY";
the identifying certainty of $A = A$: Satipatthana discloses actuality.

The RITUAL (method) is to STAND outside identity, Karma, Maya, identification
in one's doing stance

IDENTITY, in fact, is a mental [symbol] retrojection, not even experience
so that the EGO is a MIND ideal ideologically sustained retrojecting as "own" subject!

When you look at a thing subjectively, there is a mental affinity between yourself and the thing you are looking at. You bring yourself mentally very close to what you are looking at. You connect yourself with the object and if there is any relationship between yourself and the object, you make no effort to ignore that relationship. On the contrary that relationship influences you a great deal and colours your observation.

- V.F. Gunaratna, The Satipatthana Sutta
and its application to modern life,
reprint 1981, P.3. KANDU, SRILANKA

The primal Buddhist quality (actually, a Perfection: PARAMITA) IS
SILA (morality doing)

50

(there are 6, classic; 10, expanded)

The real meaning of sila, etc., is described by means of this stanza uttered by the great sage Having acquired ordination in the Order of the Jina (conqueror) and the benefit of the sila, etc., which is tranquil and which is the straight path to purity the Yogis who are desirous of obtaining purity, not knowing purity as it is, do not get purity though they exert. I shall speak of the Visuddhimagga according to the instruction of the dwellers of the Mahāvihāra, which is pleasing to them and which is the correct interpretation: Let all the holymen who are desirous of obtaining purity listen to what I say, attentively!

→ purity: a Ritual Compartment to objective nude-action

The Pure is
pristine Emergent Existence
freshly iterative NOW!
Language generates a new flow of veracity (NOT "Truth")

At the end of the work again, Buddhaghosa returns to that very gāthā which he has adopted as his text for writing the Visuddhimagga, and after referring to his promise quoted above, thus delivers himself:

The interpretation of the meanings of the sila, etc., has been told in the Atthakathās on the five Nikāyas. All of them being taken into consideration, the interpretation gradually becomes manifest, being free from all faults due to confusion; and it is for this reason that the Visuddhimagga should be liked by the Yogis who are desirous of obtaining purity and who have pure wisdom.

Abhidhamma: "beyond dharma", RITUAL Law
Collections of sutras Dīgha, Mājjhima, Anguttara, Samyutta, Kuddaka-Nikaya (MINOR READINGS)

-B.C. Law, The Life & Work of Buddhaghosa with forward by Mrs. C.A.F. Rhys Davids, 1923 rep. 1976, pp. 16-17.

(C. 390-460 AD)
BUDDHAGHOSA IS 700 YEARS after the 3rd Buddhist Council; 1,000 years after the HISTORICAL BUDDHA 246 B.C.

"According to tradition, a third [Buddhist] council was called by King Asoka at Pataliputra (Patna) about 250 B.C. According to some accounts, the TRIPITAKA (Buddhist canon [3 Baskets]) was completed by this council and missionaries were sent out to various countries. MOGGALIPUTTA TISSA, president of the council [an Asian Eusebius!], supposedly completed his ABHIDHAMMA (Higher Dharma) treatise, the KATHAVATTHU (Points of Controversy).

Beyond Dharma (Abhidhamma in Pali) is the transform threshold to Differential CONSCIOUSNESS.

See S.Z. Aung + Mrs. Rhys Davids, Points of Controversy, 1915, rep. 1969 Pali Text Society, London...
ABHIDHAMMA: 7 Books
1st 2: Dhammasangani + Vibhanga
6th + 7th: Yamana + Patthana

The Abhidhamma was "chanted forth by Maha Kassapa and the rest of the First Council" - 100 years after the Parinirvana (death beyonding vision) of the Buddha: 380 BC. [see B.C. Law, 1912, p. 14 -] quoting Buddhaghosa, c. 500 AD

"It was Buddhaghosa who developed and perfected the Buddhist SYSTEM OF THOUGHT [ideology, actually: at his journey visit to Ceylon, at ANURADHAPURA - high in the interior mountains] (capital of ancient Lanka)

(see: Brahmachari, W. Havischandra, Secretary Maha Bodhi Society, President Anuradhapura Restoration Society)

The Sacred City of Anuradhapura 1st ed 1904 (25pp., 5 illus), 2nd 1908 (132 pp., 46 plates)

ASOKA's son (one, illustrious, of many) Mahinda Thera was sent with envoys and gifts (and dharma, missionarily) from Patna in India to Anuradhapura in India - a new king reigning - Devanampiya Tissa - camping on top of massive forested Mihintale ^{ROCK} mountain surprised the young elk-hunting king, who attracted to the sage sat ^(8 miles E of capital) & listened to what is now the 27th sutra in the Majjhima-Nikaya (set 1, group 3), sutra seven): "Similo of the elephant's foot print"

Ceylon, Lanka, became Buddhist.

(Cūlahatthipadopama sutta) Lesser - Majjhima 28 is "Maha"

Chapter V.

THE DEDICATION OF THE MAHAMEGHA GREAT RAIN GARDEN TO THE SANGHA.

ON that full-moon day when King Devanampiya Tissa became a convert to Buddhism he invited the Arahats to visit the City. But as night was drawing near, the king with his followers returned to the City without them.

Early in the morning of the following day the king sent his ministers to Mihintale to escort the Arahats in the state chariot. The holy Apostles having declined the use of the chariots arrived miraculously at the spot to the south of the City where the Thuparama Dagoba was subsequently built.

The pious monarch having come to that spot paid due reverence to the Arahats; and receiving from the hands of the chief Thera his bowl, he conducted them into the City where a specially canopied and elaborately decorated hall was prepared within the premises of the palace. There they seated themselves in order of seniority, when the king personally served them with the best of food.

At the conclusion of the repast the king sat by the Arahats and sent for Princess Anula, the consort of his younger brother Mahanaga, the sub-king. She, with a retinue of five-hundred ladies, appeared in the hall and after having paid due respect to the Arahats took her seat.

The venerable Mahinda Thera delivered three sermons on that occasion. The princess and her attendants having comprehended the Teachings of the Lord Buddha attained the first stage of sanctification - *Sotapatti*.

Havischandra, p. 13



NOTE: among the thirty or so commentaries by Buddhaghosa are those on all of the Nikayas. (voice of the Buddha)
His commentary on the Majjhima-Nikaya is Pāpāñca sudani on the Dīgha-Nikaya: Sumaṅgala vilāsihi

FURTHER NOTE: within Buddhaghosa's Pāpāñca sudani the commentary on the Satipatthana Sutra is Satipatthāna Sutta Vannanā which has been translated by Soma Thera, The Way of Mindfulness, 1941, 5th rev. ed. 1981

There are p. 134: THE FACTORS OF ENLIGHTENMENT
v. Mindfulness

"... a being who is awakening from the stupor..."
"The sevenfold completeness or harmony..."

- 1 mindfulness
- 2 investigation of mental OBJECTS
- 3 ENERGY
- 4 JOY
- 5 CALM
- 6 CONCENTRATION
- 7 EQUANIMITY

on #3, ENERGY:

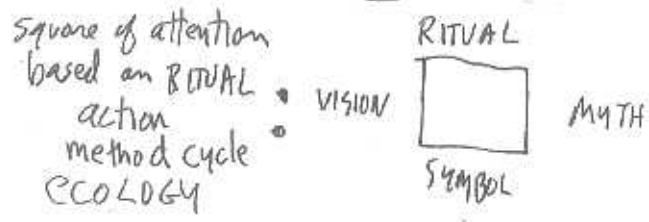
- ✓ There is the MODE of energy that is INCEPTIVE,
- ✓ the MODE of energy that is ENDURING,
- ✓ and the MODE of energy that is strong, powerful, courageous:

AND an abundance of RIGHT REFLECTION [CONSCIOUS VISION] on these (MODES OF ENERGY) is the reason CONDUCTIVE TO the ARISING of the NON-ARISEN Enlightenment

factor of energy, and for the increase, expansion, + completion by culture of that enlightenment factor when it has ARISEN.

- Buddhaghosa c. 420 AD

Inceptive energy: emergent existence [RITUAL]
enduring energy: experience [MYTH]
strong, powerful, courageous energy: the individual MIND [SYMBOL]
all transformed by Right Reflection [VISION]



at the beginning of the Satipatthana Sutra the Historic Buddha uses the term ekāyana - "goes in one way only" - Ven. Nyanamoli Thera
ONE WAY.

(a German monk in Sri Lanka)

see R.L. Soni, The Only Way To Deliverance, The Buddhist Practice of Mindfulness, 1980

with the inscribed quotation:

"Dukkham c'eva paññapemi
Dukkhasacca nirodham" : Majjhima Nikaya, 22

"One thing only do I teach,
Sorrow and the Way to its end" - The Buddha

: Majjhima Nikaya 22: Parable of the Water Snake
(Alagaddūpama Sutra)

also there: "It is good, monks,
it is good that you, monks,
have thus understood dhamma [DHARMA]
taught by me.
For in many a figure have things that are
stumbling-blocks been spoken of by me to you,
and in FOLLOWING THESE THERE is a veritable
stumbling-block."
[experience: MYTH]

this in reprimand of a "pernicious view"
developed by a would-be-disciple on his own.

see I.B. Horner, trans,
Vol. 1, p. 171

a "former vulture-trainer": that the Buddha taught that there really
are no stumbling-blocks.

⊕ Ego projection of Maya being "illusion" to being ignored

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INTERVAL 2, 2004: 2

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NIRVANA

MAJJHIMA NIKAYA

Set 1, Group 1, Sutra 10 : MINDFULNESS (Satipatthana) SUTRA

+
Set 3, Group 4, Sutra 141 : ANALYSIS OF THE TRUTHS (Sacca Vibhanga Sutra)

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The High Dharma is Harmonic Possible, NOT JUST STRUCTURALLY "SOUND"

Expanded PAIRS into differential conscious mode one interesting "uniques" slightly asymmetrical!

Tathāgata. Five reasons why a Tathāgata is so called are given at D. iii. 135 (cf. A. ii. 24; It. p. 121) and the Commentaries provide another eight reasons (e.g., MA. i. 45 f., DA. 59 ff., Udā. 128 ff., ItA. i. 115 ff., KhpA. 196). Each is somewhat complex, so it would appear that the word Tathāgata had no simple, narrow or rigid meaning but was, on the contrary, one with a wide sweep. In sense probably "Accomplished One" or "Perfect One" comes nearest although having no etymological justification and being, moreover, equally applicable to any arahaṇt, the perfect one who has done all there was to be done. Various contexts insist on the tracklessness of a Tathāgata (e.g., M. i. 139; Dh. 179, 180); on his having cut off and rooted out the five khandhas so that it is impossible he should be known or "reckoned" by these; and on being, even when actually present, incomprehensible (or, not to be got at, *anupalabbhamāna*). Although, therefore, he cannot be defined or described as the man so-and-so, he can for this very reason be called *uttamaṃpurisa paramapurisa paramapattipatta*, Highest Person, Supernal Person, Attainer of the Supernal (S. iii. 118). This renders it as inept to speak of him as "is" or "is not" or "both is and is not" or "neither is nor is not" after dying as to speak of him as "arising," "not arising," "both arising and not arising" or "neither arising nor not arising" (M. i. 488). The Tathāgata has cut off the conduit for Becoming (or, the "cord" tying to Becoming, *bhavaṇetti*). He is deep, unfathomable as is the great ocean (M. i. 487), the body of Dhamma, the body of Brahma, Dhamma-become and Brahma-become (D. iii. 84).

|| SHUNYATA : TAO ||
 || TATHATA : TE ||
 "Ehi passiko"
 Come see for yourself
 - Historical Buddha

NOT IS ; NOT IS NOT ;
 NOT IS + IS NOT ; NOT
 NOT IS NOR IS NOT : 4-fold gone!
 LOGIC

TATHATA: SURENESS ; GATA: GONE [shunyata]
 an Emptiness-person
 (no identity, cosmic possibility)
 a pair
 like 0-1
 to Tathata

My 1990 MATRIX for the 152 SUTRA MAhima-Nikaya has 13

Set 1	Group 1	Sutra 1	} synopsis of Fundamentals The Lion's Roar The Anthill
Set 1	Group 2	Sutra 2	
Set 1	Group 3	Sutra 3	
Set 1	Group 5	Sutra 7	} Inquiring The Canine Ascetic
Set 2	Group 1	Sutra 7	
Set 2	Group 3	Sutra 1	} To Vacchagotta on 3-fold knowledge to Prince Bodhi
Set 2	Group 4	Sutra 5	
Set 3	Group 1	Sutra 9	} AT Full Moon Mindfulness of Body
Set 3	Group 2	Sutra 9	
Set 3	Group 3	Sutra 2	} Emptiness - Greater Sutra Emptiness - Lesser Sutra
Set 3	Group 3	Sutra 1	
Set 3	Group 5	Sutra 1	} Exhortation to Anāthapindika (Satipatthānasutra)
Set 4	Group 1	Sutra 10	

MY NOTES FOR THIS SERIES ARE UNIQUELY MADE AVAILABLE FOR THOSE CURRENTLY FOLLOWING YOUR PRACTICE OF THIS YOBA OF CIVILIZATION Education

"Ekāyano maggo"
The one way
IDIO.

Fullness of MIND: INDIVIDUALITY as | within |ness complete.

Precise, alert doing: Pure Ritual registry: Objective

not "subjective" "mindfulness"

FOCUS: Experience [MYTH] is assumed to be "subjective".
This is completely confused.

The "subject" is "the ego", assumed to be the former of our experience, the "speaker", the "feeler": "the stable" protagonist of our life, our world, our culture: NO.

The precise, alert, ONE-POINT (ekagrata) of Satipatthana is: NO. maya.

I ≠ 1

: experience is NOT a FORM: but a process; in phase parallel with NATURE and unemphasizing Existentials and Symbols, ideas (BODY + MIND)
The "Ego" of experience is supposed to be the "IDENTITY";
the identifying certainty of A = A: Satipatthana discloses actuality.

The RITUAL (method) is to STAND outside identity, Karma, Maya, identification
in one's doing stance

IDENTITY, in fact, is a mental [symbol] retrojection, not even experience, so that the EGO is a MIND ideal ideologically sustained retroing as "own" subject.

When you look at a thing subjectively, there is a mental affinity between yourself and the thing you are looking at. You bring yourself mentally very close to what you are looking at. You connect yourself with the object and if there is any relationship between yourself and the object, you make no effort to ignore that relationship. On the contrary that relationship influences you a great deal and colours your observation.

- V.F. Gunaratna, The SATIPATTHANA SUTTA and its application to modern life, reprint 1981, P.3. KANDY, SRILANKA

INTERVAL 2, 2004 6

The primal Buddhist quality (actually, a Perfection: PARAMITA) is
SILA
(morality doing)

So

(There are 6, class;
10, expanded)

The real meaning of sila, etc., is described by means of this stanza uttered by the great sage Having acquired ordination in the Order of the Jina (conqueror) and the benefit of the sila, etc., which is tranquil and which is the straight path to purity, the Yogis who are desirous of obtaining purity, not knowing purity as it is, do not get purity though they exert. I shall speak of the Visuddhimagga according to the instruction of the dwellers of the Mahāvihāra, which is pleasing to them and which is the correct interpretation: Let all the holymen who are desirous of obtaining purity listen to what I say, attentively.

→ purity: a Ritual Compartment to objective nude-action

The Pure is
pristine Emergent
EXISTENCE
freshly Iterative NOW!
Language generates a new flow of veracity (Not "truth")

At the end of the work again, Buddhaghosa returns to that very gāthā which he has adopted as his text for writing the Visuddhimagga, and after referring to his promise quoted above, thus delivers himself:

Abhidhamma: "beyond dharma", RITUAL LAW
Collections of sutras Digha, Majjhima,
Anguttara, Samyutta, Kuddaka-
Nikaya (MINOR READINGS)

The interpretation of the meanings of the sila, etc., has been told in the Atthakathās on the five Nikāyas. All of them being taken into consideration, the interpretation gradually becomes manifest, being free from all faults due to confusion; and it is for this reason that the Visuddhimagga should be liked by the Yogis who are desirous of obtaining purity and who have pure wisdom.

(C. 390 - 460 AD)
BUDDHAGHOSA IS 700 YEARS
after the 3rd Buddhist Council:
1,000 years after the HISTORICAL
BUDDHA
246 B.C.

-B.C. Law, The Life & Work of Buddhaghosa
with forward by Mrs. C.A.F. Rhys Davids, 1923
rep. 1976, pp. 16-17.

"According to tradition, a third [Buddhist] Council was called by King Asoka at Pataliputra (Patna) about 250 BC. According to some accounts, the TRIPITAKA (Buddhist canon [3 Baskets]) was completed by this council and missions were sent out to various countries. MOGGALIPUTTA TISSA, president of the council [an Asian Eusebius!], supposedly completed his ABHIDHAMMA (Higher Dharma) treatise, the KATHAVATTHU (Points of Controversy).

Beyond Dharma (Abhidhamma in Pali)
is the transform threshold to
DIFFERENTIAL CONSCIOUSNESS.

See S.Z. Aung + Mrs. Rhys Davids,
Points of Controversy, 1915, rep. 1969
Pali Text Society, London...
ABHIDHAMMA: 7 BOOKS
1st 2: Dhammasangani + Vibhanga
6th + 7th: Yamaka + Patthana

The Abhidhamma was "chaunted forth by Maha Kassapa and the rest of the First Council" - 100 years after the Parinirvana (death beyonding vision) of the Buddha: 380 BC. [see B.C. Law, 1910, p. 14 -] quoting Buddhaghosa, c. 500 AD

"It was Buddhaghosa who developed and perfected the Buddhist SYSTEM OF THOUGHT [ideology, actually: at his journey visit to Ceylon,

at ANURADHAPURA - high in the interior mountains] (capital of ancient Lanka

[see: Brahmachari W. H. av. (Schandva, The Sacred City of Anuradhapura, 1st ed 1904 (25pp., 5 illus), 2nd 1908 (132 pp., 46 plates)]

ASOKA's son (one, illustrious, of many) Mahinda Thera was sent with envoys and gifts (and dharma, missionarily) from Patna in India to Anuradhapura in India - a new king reigning - Devanampiya Tissa - camping on top of massive forested Mihintale ^{ROCK} mountain surprised the young silk-hunting king, who attracted to the sage sat ^(8 miles E of capital) & listened to what is now the 27th sutra in the Majjhima-Nikaya (set 1, group 3) sutra seven): "Simile of the Elephant's

Ceylon, Lanka, became Buddhist.

(Cūlahatthipadopama sutta) Lesser - Majjhima 28 is "kaha" Foot print"

Chapter V.

THE DEDICATION OF THE MAHAMEGHA GARDEN TO THE SANGHA. ^{GREAT RAIN}

ON that full-moon day when King Devanampiya Tissa became a convert to Buddhism he invited the Arahats to visit the City. But as night was drawing near, the king with his followers returned to the City without them.

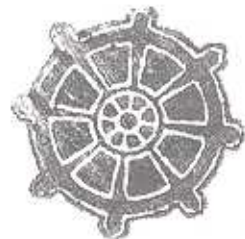
Early in the morning of the following day the king sent his ministers to Mihintale to escort the Arahats in the state chariot. The holy Apostles having declined the use of the chariots arrived miraculously at the spot to the south of the City where the Thuparama Dagoba was subsequently built.

The pious monarch having come to that spot paid due reverence to the Arahats; and receiving from the hands of the chief Thera his bowl, he conducted them into the City where a specially canopied and elaborately decorated hall was prepared within the premises of the palace. There they seated themselves in order of seniority, when the king personally served them with the best of food.

At the conclusion of the repast the king sat by the Arahats and sent for Princess Anula, the consort of his younger brother Mahanaga, the sub-king. She, with a retinue of five-hundred ladies, appeared in the hall and after having paid due respect to the Arahats took her seat.

The venerable Mahinda Thera delivered three sermons on that occasion. The princess and her attendants having comprehended the Teachings of the Lord Buddha attained the first stage of sanctification - *Salapatti*.

Harischandra, p. 13



NOTE: among the thirty or so commentaries by Buddhaghosa are those on all of the Nikayas. (voice of the Buddha)
His commentary on the Majjhima-Nikaya is Pāpāñca sudani on the Dīgha-Nikaya: Sumāṅgala vilāsi

FURTHER NOTE: within Buddhaghosa's Pāpāñca sudani the commentary on the Satipatthana Sutra is Satipatthāna Sutta Vannanā which has been translated by Soma Thera, The Way of Mindfulness, 1941, 5th rev. ed. 1981

There are p. 134 : THE FACTORS OF ENLIGHTENMENT
v. Mindfulness

- "... a being who is awakening from the stupor..."
- "The sevenfold completeness or harmony..."
- 1 mindfulness
- 2 investigation of mental OBJECTS
- 3 ENERGY
- 4 JOY
- 5 CALM
- 6 CONCENTRATION
- 7 EQUANIMITY

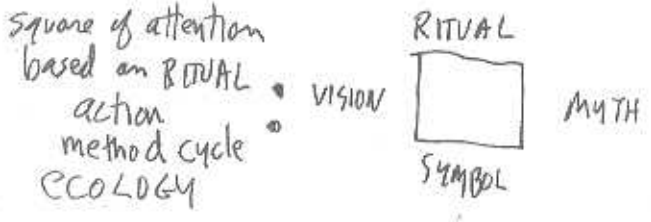
on #3, ENERGY:

- ✓ There is the MODE of energy that is INCEPTIVE,
- ✓ the MODE of energy that is ENDURING,
- ✓ and the MODE of energy that is strong, powerful, courageous:
- ✓ AND an abundance of RIGHT REFLECTION [CONSCIOUS VISION] on these (MODES of ENERGY)

is the reason CONDUCTIVE TO the ARISING of the NON-ARISEN Enlightenment factor of energy, and for the increase, expansion, + completion by culture of that enlightenment factor when it has ARISEN.

- Buddhaghosa c. 420 AD

Inceptive energy: emergent existence [RITUAL]
enduring energy: experience [MYTH]
strong, powerful, courageous energy: the individual MIND [SYMBOL]
all transformed by Right Reflection [VISION]



at the beginning of the Satipatthana Sutra the Historic Buddha uses the term ekāyana - "goes in one way only" - Ven. Nyquistoli Thera
ONE WAY.

(a German monk in Sri Lanka)

see R-L. Soni, The Only Way To Deliverance, The Buddhist Practice of Mindfulness, 1980

with the inscribed quotation:

"Dukkham c'eva paññāpemi
Dukkhasuca nirodham" : Majjhima Nikaya, 22

"One thing only do I teach,
Sorrow and the way to its end" - The Buddha

: Majjhima Nikaya 22: Parable of the Water Snake
(Alagaddūpama Sutra)

also there: "It is good, monks,
it is good that you, monks,
have thus understood dhamma [DHARMA]
taught by me.
For in many a figure have things that are
stumbling-blocks been spoken of by me to you,
and in FOLLOWING THESE THERE is a veritable ^{monks,}
stumbling-block."
[experience: MYTH]

this in reprimand of a "pernicious view"
developed by a would-be-disciple on his own.

(see I.B. Horner, trans, Vol. 1, p. 171)

a "former vulture-trainer": that the Buddha taught that there really
are no stumbling-blocks.

⊛ Ego projection of Maya being "illusion" to being ignored

INTERSTELLAR LEARNING

ROGER WEIR



MYTH
PRESENTATION NOTES

Los Angeles 2004

Presented at the Bodhi Tree Bookstore Annex

SHARED PRESENCE FOUNDATION

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Myth concerns experience, and in this regard let us consider no wise words about that. This is about one of our year-long texts - Lady Murasaki's Tale of Genji written around 1000 AD.

It is futile to deny the existence of cultural differences: the quotation from Tsurayuki's Preface to the Kokinshū with which this book opens could not have been written by a Westerner. But the enterprise of civilization is, if not everywhere the same, alike in such means as society, religion, and the arts. It is the special province of literature and the other arts to enable the individual to transcend his time and place and to give him pleasure, to affirm the worth of human experience. For this reason we read—and for similar reasons men create—poems that others will not willingly forget. The most convincing explanation we know of why men write was given nine and a half centuries ago by the author of the Tale of Genji (pp. 501-2). Prince Genji is speaking of the art of prose fiction in eleventh-century Japan, but what he says applies to literature universally. He admits of change and difference:

The outward forms of this art will not of course be everywhere the same. At the Court of China and in other foreign lands both the genius of the writers and their actual methods of composition are necessarily very different from ours; and even here in Japan the art of storytelling has in course of time undergone great changes.

But developing the thesis of Tsurayuki a century before—that men create poetry simply because their sensibility requires them to—Genji advances a "theory" about the impulse to literature which is universally valid:

I have a theory of my own about what this art of the novel is, and how it came into being. To begin with, it does not simply consist in the author's telling a story about the adventures of some other person. On the contrary, it happens because the storyteller's own experience of men and things, whether for good or for ill—not only what he has passed through himself, but even events which he has only witnessed or been told of—has moved him to an emotion so passionate that he can no longer keep it shut up in his heart. Again and again something in his own life or in that around him will seem to the writer so important that he cannot bear to let it pass into oblivion. There must never come a time, he feels, when men do not know about it.

In such words, a half-century before the Norman Conquest, Japanese writers received their classic apologia. For the reasons voiced by Prince Genji, and in spite of the differences in literature "at the Court of China and in other foreign lands," we may share in the experience of the Japanese Court poets, finding in their works not a replacement or an inferior version of our own experience, but an artistic definition of the nature of all human experience by one of the world's great literary civilizations.

- R.H. Brower & E. Miner, Japanese Court Poetry
1961, p. 478 (end of their book)

905 AD.

see Laura Rasplia Rodd & Mary Catherine Henkenius, trans. + annotated.

KOKINSHU

A collection of poems Ancient and Modern, 1984,

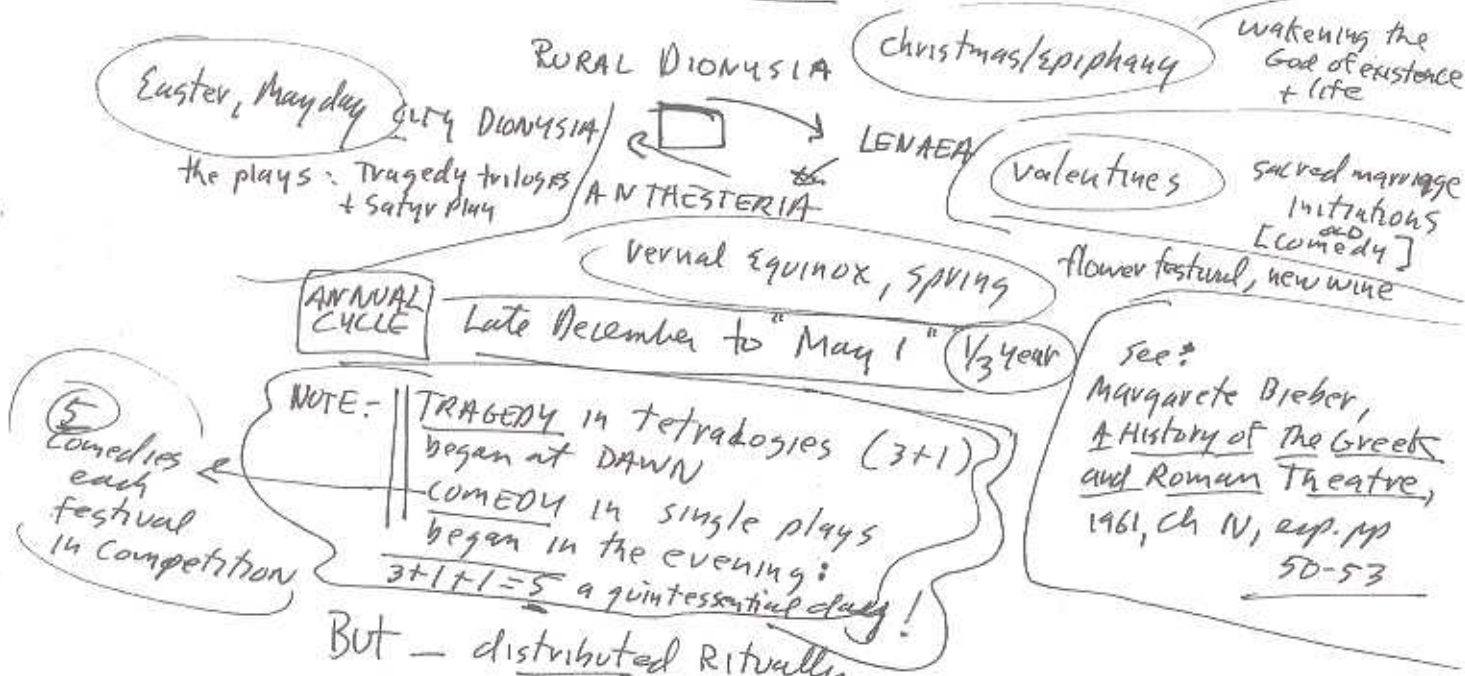
Univ. Tokyo Pr + Princeton UP.

Recording, iteratively
Remembrance of feeling: Mythic
in images + language: impulse

ORALLY

: in tropes of family
animals, clan, patron, plants, spirits: MYTHS

DIONYSIAC FESTIVAL SQUARE



The Dionysiac religion produced also mysteries which were more efficacious and spread out in much wider regions than the Eleusinian, for its prophets went about the land to instruct and convert mankind. This is reflected in the stories of the wanderings and struggles of the god. The shrines of Dionysus were scattered over the mainland of Hellas, the islands of the Greek sea, the coasts of Asia Minor and Southern Italy, from which they later reached Rome.⁴⁵

Like all mystery religions the Dionysiac mysteries promised purification, teaching, and the vision of godhead. They differed, however, from all others, particularly from the Egyptian and Oriental ones of Isis and Mithras, in that here the purification from earthly things was not external, but through spiritual ecstasy; an ecstasy furthered through the noble gift of the god, wine, by means of which the disguised human being feels not only an outward, but an inward change. The teaching came not from priests, but through revelation. The vision of the godhead was attained not through the guidance of any official hierarchy but through direct union with

Participation
Mystique
Paleolithic
RITUAL

its skin, becomes himself the animal.⁴⁴ The worshippers of Dionysus danced around the sacred goat, singing the dithyramb. They then sacrificed it, ate its flesh, part of which they gave to the gods. Then they made themselves a dress out of its skin, a full dress for Papposilenus (Figs. 36-38, 44-47),⁴² a loin-cloth for the satyrs (Figs. 26-29, 31-32, 36),⁴³ and a chlaina, a small mantle for satyrs (Euripides, *Cyclops*, v. 80) and maenads, who threw it around their shoulders (Figs. 20, 22, 24-26). Nourished and dressed by the sacred animal, they felt themselves to be goats (tragoi), just as worshippers of Poseidon were horses (hippoi), the devotees of Artemis she-bears (arktoi), or bees (melissai). The change of dress, taking the goatskin as a costume, endowed the worshippers of Dionysus with goat nature whether they were old or young, men or women.⁴⁴ The shaggy fur of Papposilenus (χορταῖος χερνύς) imitates the natural fur of forest demons.

PURIFICATION
TEACHING
VISION
own learning!
too

and (16+)

The program at the great City Dionysia in the time of Pericles must have been as follows:
 First day, Elaphebolion 8: Proagon
 Second day, Elaphebolion 9: Procession, sacrifices, ten dithyrambs.
 Third day, Elaphebolion 10: Five comedies
 Fourth, fifth, and sixth days, Elaphebolion 11-13: Three tetralogies; each day three tragedies and one satyr play
 Seventh day, Elaphebolion 14: Assembly
 During the Peloponnesian War the third day was cancelled, and the then third, fourth, and fifth days were lengthened by one comedy each in the evening; as evidenced by Aristophanes' *Birds* (vv. 786-89), people came to see the comedies after dinner.



The mortal men and women became members of the holy thiasus of Dionysus, animals of his holy herd (the thiasus), a goat, a tragos: "I fell, a small goat, into the milk; I, who was a man, became a god"; "Happy and blessed one, thou shalt be a god instead of a mortal"—so the Orphic-Dionysiac tablets of gold found in South Italy are inscribed. Perhaps such a goat, who had been a man, is represented on the black-figured lekythos of the early fifth century in Berlin (Fig. 50). A goat with a human face is surrounded by silenoi. One holds his horn, while the other seated on a rock is holding a writing tablet and a stylus.⁴⁰

Thus everyone who dances for the god, sings, plays a musical instrument, appears in a satyr drama, a tragedy, or a comedy at the festivals for Dionysus is a thiasote or a tragos. The maenads, the satyrs, their leader—whether Papposilenus or Hermes or Dionysus himself, or any one of the other heroes or gods—all are tragoi. Tragedy, the most elevated form of the cult of the god, also presupposes ecstasy and has retained the name for the followers of the god Dionysus. Tragedy, then, is the song of the holy thiasus in honor of the god. Hence it was only in the religion of Dionysus that the drama could be fashioned, for only by god-given intoxication could a man be changed into a thiasote,



Fig. 50. Goat with human face. Lekythos, Berlin Museum

an actor. Tragedy, then, remains always, in this sense, a goat-song (tragic ode, tragodia). But the satyr drama with its revelling and capering of the satyr chorus, and even comedy, with its often burlesqued and absurd jokes, are not mere expressions of pleasure. They always remain grave, sacred, and religious events.

DIONYSUS:
A Shepherd
of Existential
Primal people

TRANSFORM

Creative
Imagination,
VISION

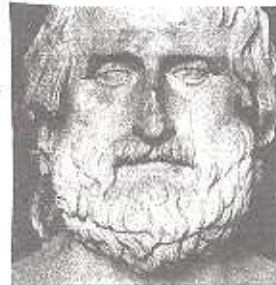
MYTH 1, 2004 (3)

Euripides changed the form of the drama by altering the beginning and the end. The prologue no longer gives the opening of the action, but deals

with preceding events, often in a single speech by a god. The conclusion brings the much decried *deus ex machina* (*θεός από μηχανής*), the god on the machine who appears in order to cut the knot. Both these changes are the result of Euripides' fundamental innovations. Educated as a freethinker and a sophist, he handled the traditional myths as so much raw material, to be changed and shaped at will. He could not, however, do away with certain fixed and established features of the heroic saga. Hence he was obliged, by means of the prologue, to indicate the alterations to his audience, and at the end, by supernatural intervention, to bring into harmony with tradition the action which had run along different lines. This artificial device was adopted by Sophocles in his old age from Euripides. In the *Philoctetes* of Sophocles, for instance, the hero, owing to the nobility of Neoptolemus, is placed in the position of being able to refuse to return to Troy with his deadly enemy Odysseus. But, as the myth insisted that Troy was to be overthrown by the bow of Philoctetes, the hero must, at the end of the play, be induced to go to Troy of his own free will. This is done in Sophocles' *Philoctetes* by the intervention of Heracles, in Euripides' *Philoctetes* by that of Athena, as vase paintings prove (Fig. 119). This literary innovation resulted in scenic changes. Mechanical devices had to be invented by which the gods could appear and disappear speedily. These devices (see Chapter VI) were as much the butt of comedy as were the enlightened philosophical, religious, and social ideas of Euripides.

SILENUS
(SATYR)
with
human GOAT
Figured

Greek VASE
TYPE



Euripides. Head, Mantua

□

The chorus serves, so to speak, as a frame, suggesting the place of action and the people of this place. It has become in Euripides a sympathetic, but passive spectator, from being an important part of the action in Aeschylus and an intensively feeling companion of the hero in Sophocles. In Euripides the actors alone sustain the action, but the chorus continued to exist as sympathizer from Euripides to Seneca and more modern imitators. The role of *deus ex machina* was played, as the vase testifies, by Aphrodite, whose chiton also has the rich patterns (Fig. 111c). She was obliged to intervene because the parents of Andromeda did not wish to keep their promise to marry their daughter to the rescuer. Only those who fail to consider the monuments can suppose that it was Athena who appeared on the machine.⁴²

see
next
page

THE NEW PAST!

THE NEW IN OLD WAYS IS CLUMSINESS



APHRODITE!

"The direction [of the City Dionysia] was in the hands of the highest state official, the ARCHON EPONYMOS, whose name was written at the head of each theatrical record, the so-called Didascalica. To him were sent the plays which were to be produced. He made a selection of them and gave to each [selected] poet a chorus and a choragus, a wealthy citizen who had to bear, as a state task, the costs of the presentation."
Bieber, p. 53

"The number of active participants must have been not much less than 1000"
ON STAGE IN THE CYCLE

"The Attic audience stayed in the theatre for several days from morning until night."

NOTE: ORCHESTRA from Orcheisthai — to dance

"That is, a dancing place for the chorus, named after its purpose"...

... theatre (from theasthai, to see)... auditorium: to hear...

Remember: "The spoken dialogue between the actor + CHOROS (leader of the chorus) was developed by interpolations between [intervals!] the songs of the chorus, and therefore is called Episodion, an EPI SO DE."

- P. 18

The smooth surface and the circular shape of the Greek orchestra have recently been explained from the form of the threshing floor, which has remained the same in Greece since antiquity. It is possible that gay dances at religious festivals and particularly at harvest time were performed at the same place where the oxen had trodden out the grain (Iliad 20,495f.) or the grapes had been dried. The "ox-driving dithyramb" (Pindar, Olym. 13,25f.) may have received its name from this usage.

Bieber, p. 54

Recall: (also) Grain ferment's (litre grapes) TRANSFORMATIONS

"One thing is absolutely sure: players and chorus appeared through the whole of the classical period, at one and the same place, that is, in the orchestral area. Almost all extant dramas and all the comedies contain scenes in which the players and the chorus act together, sometimes even mingling freely, coming to close quarters, or returning together." As the importance of the actor's parts increased, the action centered more and more at the skene, the temporary scene building, often decorated as a palace, the abode of the main actor, outside the dancing ground (Figs. 239-240). In the beginning this skene was a mere adjunct to the area of action. But it became more and more important when the importance of the chorus parts diminished.

- P. 60.

therefore
"The skene, was transformed in time from a temporary building, a tent or LOG CABIN, to a permanent stone building, beginning in the period of the peace of Nicias (421-415) [Pericles!]"

THUS: there are 4 kinds of FORMS (and so 4 kinds of MUSEUMS - etc.)

- ⑤
- 1. RITUAL IMPLEMENTS (figures) nature
 - 2. SYMBOL FORMS (individuals) integral mode
 - 3. ART WORKS (Persons) differential conscious mode
 - 4. SCIENCE FORMS (cosmos)

These 4 come in a double cycle complementarity and each kind emerges out of its own process context.

so: there are 4 kinds of Processes

- ⑤
- 1. NATURE ^{entangled} change, time as first dimension blossoming space
 - 2. CULTURE [MYTH], feelings, images, language, experience (character)
 - 3. VISION CONSCIOUSNESS, creative imagination
 - 4. HISTORY Remembered consciousness, transform pasts

together each Process + Form pair constitute a stable stage

The Nature Integral Mode has its pair of such pairs:

Nature → RITUAL	/	MYTH → SYMBOL
Existence,		experience —
Existential action implements		thought
		ideas
		The Imagination
		(The Memory)
		by transform with VISION

likewise The Differential Conscious Mode has its pair of pairs

VISION → ART / History → science

with differential processes + differential Forms distinct from Ritual + Symbol integral Forms.

The 4 processes flow easiest as feminine, the 4 forms structure stablest as masculine

This is ancient in all CIVILIZATIONS, for instance:

ADDENDA

Poignant amid the philological detail is the paired masculine intellect form with the feminine vision process.

Both personified in the poetic as Xratuš (Reason) and as Daēnā (INSIGHT FIELD OF FLOW)

Their figuration is: Bull + Cow

These figures are Ritual Forms of existential action formalities

These figures generate a new Phase: MYTH where the

figured forms generate an experience process of images,


of feelings, of languaged story developments: the

Mythic Horizon of cultural experience and its Tradition (Ritual/Myth/Symbol).

28.1 *xratūm*. The function and rôle of *xratuš* in the Gāthās have been studied in detail by H.-P. Schmidt in his recent Inaugural Lecture, 'Zarathustra's Religion and his Pastoral Imagery' (6 Juni 1975, Universitaire Pers Leiden; cf. also Schmidt, 'Associative Technique and Symmetrical Structure in the Composition of Yasna 47' in *Neue Methodologie in der Iranistik*, Wiesbaden 1974, pp. 306-330). Schmidt, who shares many of my views concerning the metaphoric identification of the cow as the good vision (*yoṇuhi daēnā*), ascribes to *xratuš* the meaning 'reason, intellect' (p. 7) and sees it to be the male or stimulating counterpart to *daēnā* 'vision' (pp. 7, 11), namely, that intellectual quality which triggers one's insight (*daēnā*) or cognition (*cistiš*). His findings are based upon a close association of these two terms in the text, either in their unmasked forms (31.11 *daēnāscā ... xratušcā*), or in the usual metaphoric substitution of cow for the latter concept (28.1 *xratūm ... gāušcā urvaṇam*; 31.9 *gāuš tašā ... xratuš*; 34.14 *gāuš vərəzānē ... xratuš*; etc.), which he then goes on to explain in his typical careful and thorough way. A further proof for the interdependency is recognized by Schmidt in the metaphoric use of *uxšānō* 'bulls' in 46.3, which is employed, in his opinion, in apposition to *saōsyantūm xratavō* in the same verse (p. 8), and which attests thus to its close connection with *daēnā*, since both terms are referred to by parallel metaphors. Both metaphors are further collapsed in the elliptic dual *gāvā aži* at 46.19, representing *daēnā* and *xratuš* (p. 9) in his view.

- S. Insler, The Gāthās of Zarathustra, 1975
ACTA IRANICA 8, E.J. Brill, Leiden, p. 327

NOTE: "elliptic dual" is scholars searching for a phrase to "identify" a "collapsed" further integral: a symbol completion weaving the double center from 2 ("dual") circles of "metaphor" to an ellipse (standalone centers) which doesn't "collapse" so much as inter-fold and weave a mutual fabric form: an idea structured around a deeper symbolic meaning of higher individuality.

⊛ Zarathustra's poetic art is a conscious visionary transform that sets ritual out of the , the square of attention - the frame, the "bigger picture" - so that myth begins the square which now is

for now, we enquire about MYTH



one further note:

5.3. Although the Gathas are poetical texts of visionary character they are composed according to rules of a poetical technique which were in vogue at the prophet's time. Modern readers are unaccustomed to this technique, and they must train themselves to understand it. In a number of passages, Zarathushtra's intoning a song of praise is compared with somebody yoking a team of horses (28,10, 30,10, 50,6-7). Other similes derive from the world of ideas of the cattle-breeders. Thus the 'bulls of the days' mentioned in 46,3 stand metaphorically for the first rays of the rosy dawn, announcing the rosy dawn itself which is implicitly compared with a herd of cows. On the other hand the bulls of the days announcing the morning are parallel with the 'intellects of the strengtheners' or 'intellects of the Saoshyants', i.e., with the wise decisions of the promoters and sponsors of the Religion, who are expected to play a decisive part in the 'brilliant-making', that is, the renovation and transfiguration of the world.

FIRST RAYS - DROWNING!
the thing done initially... a poet.

transforming
Saoshyants - SAUVIORS

- Humbach dates Zarathustra to c. 1080 BC.
- Tradition dates him 1776 BC
- ✓ I Date him c. 2200 BC - 2000 BC

- H. Humbach, The Heritage of Zarathushtra
A New Translation of his Gathas, 1994
(Heidelberg: Universitätsverlag C. Winter)

Zarathustra thus dates from an era when ARCHAIC GREECE first emerged in writing not yet deciphered: Linear A

see: D.W. Packard, MINOAN Linear A, 1974
(c. 1900-1400 BC)
Cyprus/Crete/Greece

also a linguistic family development: J. Chadwick, The Decipherment of Linear B, 1958
(1400-1200 BC - ^{by} Michael Ventris, an Architect)

Now on to INANNA (c. 2300 BC)

and Prolegomena to Greek Religion (c. 1600 BC → 500 BC)

Jane Ellen Harrison's book bears a dedication to Arthur and Margaret Verrall, constant & great friends. See:

ORPHEUS → DIONYSUS
with Great Feminine
Demeter-Kore / Aphrodite/Athena
Hera / Maenads / Kouretes

A.W. Verrall The "Agamemnon" of Aeschylus, 1889, 2nd ed. 1904

Fellow of
Trinity College, Cambridge

The Ion of Euripides, 1890

Four Plays of Euripides, 1905

Euripides The Rationales, 1913

A Study in the History of Art + Religion

Essays on Andromache, Helen, Heracles, + Orestes

on J.E.H.:

"She also employed Bergson's vitalistic philosophy, and especially his notion of durée, by which he meant TIME as it is EXPERIENCED in its seamless UNITY (rather than measurable 'clock time') - R. Ackerman, Intro to 1991 reprint, p. xxvii

A NOTE OF DUE CAUTION: Experience as the process of our Mythic Horizon is naturally, integrally all enfolding:



in fact all differential CONSCIOUS phases of learning exceed "common sense" yet we need first to learn common sense

but: (in a famous example of experience's LIMITS)

It was in 1905 that Jeans published his definitive solution of the problem of the partition of energy between matter and radiation according to the classical mechanics, and so, by showing that his solution was in rank contradiction with experience, made the acceptance of Planck's quantum theory ultimately certain. The problem had been attacked by Lord Rayleigh, who had indeed found the form of the formula for the theoretical spectrum of black-body radiation (or complete radiation, as it is better called), but Rayleigh gave a wrong numerical factor. Jeans's re-derivation of the formula and his correction to Rayleigh's formula were at once admitted by Rayleigh; and the formula, $8\pi RT\lambda^{-4} d\lambda$ for the energy lying between wave-lengths λ and $\lambda + d\lambda$ in complete radiation of temperature T , is known as the Rayleigh-Jeans formula. It will be explained more fully in Chapter IX.

WONDER is the pitch note of an ALL POSSIBLE WORLD COSMOS

But this is not all; there is more and its significance nearly shattered all traditions, every mind, for all time:

F.A. Milne, Sir James Jeans, A Biography, 1952, P. 10

In 1914 Jeans published his justly famous Report on Radiation and the Quantum Theory for the Physical Society of London. As a result of the outbreak of war, it did not at first reach a large circle of readers, but it was eagerly read when students of mathematics and physics returned from the war in 1919; and it did much to establish confidence in the quantum theory and in Bohr's then entirely unorthodox theory of the atom and atomic spectra. Together with Eddington's Report on the Relativity Theory of Gravitation (1918), also made for the Physical Society of London, it decisively influenced the acceptance by responsible scientists of a new theory.

Jeans's Report consisted of seven chapters, of which the first was entitled 'Introductory: On the Need for a Quantum Theory', and the last 'On the Physical Basis of the Quantum Theory'. Of the other five chapters the first two summarized the substantial parts of Jeans's own researches in radiation according to the classical mechanics and the revolutionary modifications of that theory at the hands of Planck, and the remaining three dealt with Bohr's theory of the hydrogen and hydrogen-like atoms and their spectra, Einstein's theory of the photo-electric effect, and the theory of the specific heats of solids, due to Einstein,

Debye and Lindemann. The whole Report amounts to ninety pages.

This was of course well before the days of quantum mechanics, and the theory was a collection of dynamical contradictions. At the end of his Report Jeans wrote:

... It may be asserted with confidence that until some kind of reconciliation can be effected between the demands of the quantum theory and those of the undulatory theory of light, the physical interpretation of the quantum theory is likely to remain in a very unsatisfactory state... the explanation of the black-body spectrum demands the quantum theory and nothing but the quantum theory, all the discontinuities of the theory and their surprising physical consequences included. The keynote of the old mechanics was continuity, *natura non facit saltus*. The keynote of the new mechanics is discontinuity; in Poincaré's words,

'Un système physique n'est susceptible que d'un nombre fini d'états distincts; il saute d'un de ces états à l'autre sans passer par une série continue d'états intermédiaires.'

The antithesis is obvious; its resolution will not be easy. Perhaps the present report cannot end better than by a free translation of Poincaré's concluding remarks in his striking article, 'L'hypothèse des Quanta':

MATH 1, 2004 (9)

'We see now how this question stands. The old theories which seemed until recently able to account for all known phenomena have suddenly met with an unexpected check. Some modification has been seen to be necessary. A hypothesis has been suggested by M. Planck, but so strange a hypothesis that every possible means was sought for escaping it. The search has revealed no escape so far, although the new theory bristles with difficulties, many of which are real and not simple illusions caused by the inertia of our minds, which resent change.

'It is impossible at present to predict the final issue. Will some entirely different solution be found? Or will the advocates of the new theory succeed in removing the obstacles which prevent us from accepting it without reserve? Is discontinuity destined to reign over the physical universe, and will its triumph be final? Or will it finally be recognized that this discontinuity is only apparent, and a disguise for a series of continuous processes?...

-IBID, pp 17-19

DIFFERENTIAL CONSCIOUSNESS!

"The theory of MANIFOLDS and ALGEBRAIC TOPOLOGY have a long common history.

It is known that the first tools of algebraic topology (the fundamental group, Betti numbers, etc) were forged to distinguish manifolds (See [D1]). But algebraic topology hardly distinguishes spaces of the same homotopy type, while the natural equivalence relation between manifolds is diffeomorphism. The natural question soon arose: how many diffeomorphism classes of manifolds are there in a given homotopy type? When the homotopy type is that of S^3 , this is the famous Poincaré problem.

From this viewpoint it is natural to study the objects of the homotopy category which resemble manifolds the most, namely the spaces satisfying Poincaré duality between homology and cohomology. We call them "Poincaré spaces" (see precise definition in Section 3).

THICK INTERVALS!
COSI!

as per above, p. 1

When they ask you, "why doesn't your teacher explain his education more precisely?" tell them he would, exactly, if you only knew how to understand that.

See H. (Henri) Poincaré, SCIENCE AND HYPOTHESIS, 1905, trans. 1952 (Dover Pub. Inc.) by J. Larmor, Lucasian Prof of Mathematics in the Univ. of Cambridge [Newton's Chair + Hawking's Chair] and, for the adept:

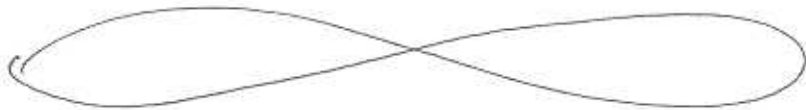
J.-C. Hausmann + P. Vogel, Geometry on Poincaré Spaces, 1993 (Princeton Mathematical Notes 41)

and for the curious: J. Hadamard, The Psychology of Invention in the Mathematical Field, 1949 (Dover repr) 1950's

and for the adventurous R.M. Smullyan, Gödel's Incompleteness Theorems, 1992 (Oxford Logic Guides) 22

- and several 10's of thousands of others (welcome to the 21st Century!)

duality is unfortunate: PAIRness is better (or Complementarity Symmetry)



and, finally, Jean on Einstein and Minkowski circa 1925:

(President of the Royal Astronomical Society, etc.)
(VLS-a-VLS EXPERIENCE)

and, poetically, Jean's advice:

"Let us, however, reflect that mankind is at the very beginning of its existence; on the astronomical time-scale it has lived only for a few brief moments, and has only just begun to notice the cosmos outside itself. It is, perhaps, hardly unlikely to interpret its surroundings aright in the first few moments its eyes are opened."

- P. 60

"I can tell you what is the matter. You have started to chase the rainbow on the supposition that it is a material arch; in actual fact it is all in your own eyes. Gretchen sees one rainbow, and Hans an entirely different one. But if Hans walks up to where Gretchen is standing, he simply changes his rainbow for hers; you don't get any nearer to a rainbow by walking this distance, because there isn't really anything for you to get any nearer to... As the children were tired, and the young magician had expressed himself in rather unfamiliar ways, they didn't at first quite understand what he meant. But then another magician whose name was Minkowski came along, and he made it all seem much simpler; he said it was quite true that each child carries its own rainbow about with it, but that behind the subjective vision of the rainbow was an objective reality consisting of a shower of raindrops. These raindrops were the same for everybody, but out of the whole lot each person's eye selected, or rather the sunshine selected for each person's eye, a small group of drops which appeared to him to form a bright arch. If all space were filled with children standing in different spots, then the aggregate of all the raindrops seen in all the children's eyes would constitute the reality behind the phenomena, a shower of rain. When the second magician put things in this way, the children began to understand; they saw that the first magician, whose name was Einstein, had been right."

-IBID, P. 43 SO:

"...there is now, for the first time since Newton, room in the universe for something besides predestined forces."

- P. 44

ALL THIS WAS CULLED A
HALF-CENTURY AGO;
DISCOVERED, WRITTEN, VISIONED
nearly a Century ago...

Can you imagine what's what NOW?

INTEGRAL "TYRANNY" tempered by
DIFFERENTIAL FREEDOMS



DENSITY WAVE EXPERIENCE

our Phased Learning in PAIRED STRUCTURE INTEGRAL
produces, like a good YOGA will,
a coherent field of registry: our EXPERIENCE.

MYTHS are a natural cultural amateurial expression to do this.
Our Phasing of MYTH in this Learning generates a coherent field SHOWING

Great voices of the past have often emerged to lead literature forward in a procession that moves, paradoxically, century after century, backward in time. The relation between archaeology and literature has been reciprocal. Written accounts of Troy and Ur, for example, spurred archaeological digs at sites in Greece and Mesopotamia that confirmed the myths. In turn, archaeology deserves a Nobel Prize for its contribution to contemporary thought, pushing consciousness forward with each increasingly older discovery.

MYTH 1, 2004 (11)

The Future and The New PAST (R)

- Betty R. Shong Meador, Inanna, Lady of the Largest Heart, Poems of the Sumerian High Priests, 2000, p xii

Sumerian-Akkadian semitic Greek Roman (Judy Graham, forward)

INANNA → ISHTAR → ASTARTE → APHRODITE → VENUS ^{Sappho} ^{MARY MAGDON-LEWNE}

Be Mythic Horizon of the star goddess of Love

"... Enheduanna's insistence [sic] that Inanna is 'greater than the great gods' and that she is the supreme expression of the UNITY in the PLURALITY of the UNIVERSE."

- IBID, p. 16

ME ("may"): Power of Existence (14 Akkadian-Sumerian)

Time after time in Mesopotamian myth and poetry, Inanna gains more powers, the me (pronounced "may"). According to Mark Hall, the meaning of the word "is loosely rendered as 'power' but has such a wide range of connotations and applications as to defy any precise definition of its meaning." In the myth of "Inanna and Enki: the Transfer of the Arts of Civilization from Eridu to Erech," Inanna tricks a drunken Enki into giving her his me, those principles of order over which the Sumerian gods preside. She successfully escapes to her own port with all that Enki has given her. In the myth of "Inanna's Descent to the Underworld," she dares to sit on the throne of her sister, Queen of the Underworld Ereshkigal, and returns with underworld powers. In Enheduanna's poetry, Inanna is raised above all other gods, who bend and quiver in her presence. In a late composition, "The Elevation of Inanna," the great god of heaven, An, marries Inanna as the council of gods has proposed, gives her his name and his powers. Enlil then gives her his powers and Enki follows suit. Inanna becomes virtual Queen of the Universe.

existentiality

below the Mythic Horizon

W. W. Hallo says "the attribution to Inanna of these me's represents the main point of both of Enheduanna's hymns" ("Lady of Largest Heart" and "The Exaltation of Inanna") and that Inanna's "preoccupation with the me's may almost be said to approach the character of an obsession in Sumerian literature." If we treat this "obsession" as a directional force in the Mesopotamian psyche, an idea is striving to be born that finds its embodiment in an Inanna who reaches toward being the one all-powerful deity. The Sumerian characterization of Inanna emerges as an all-encompassing, over-arching deity, even an attempt at a unitary vision.

★ A PAIR of Hymns

AND, a REALITY, folks...

Psychobabel eschew it.

IBID, p. 16

there are no "deities" in vision, nor is vision "unitary": Divinity infinite is a conscious revelation

Yet: "God unfolds himself in the world in the form of SYZYGIES (PAIRED OPPOSITES), such as 'heaven/earth, day/night, male/female, etc.,' Jung [56-] says..."

PAIRS are not simply "OPPOSITES" (polarity/duality) please: learn this well.

POLARITY like analogy is limited, not at all digital pairing

and another CAUTION: (very big) revealed again in this current mimic: "The Paradoxical Goddess

an ur-plasma is not a "fog", much less the Pleroma or shunyata..

Many creation myths begin with a swirling fog that gives no hint of the myriad possibilities of a differentiated world. In the beginning, as the myths often say, there is a unity that divides into its countless parts. Jung says of this original unity:

they are ALWAYS RITUALLY COUNTED

(The unus mundus) as we have seen (is) the potential world of the first day of creation, when nothing was yet "in actu," i.e., divided into two and many but was still one.²³

One world a Doctrinaire phrase, not UNITY: TE TATHATA

Gnostic Dualities and Ideologue Summation:

C.G. Jung, Mysterium Coniunctionis 1956; 1963 ff 760

(for too many too long Jung has been a "liberal" "modern" Aquinas) a scholastic/gnostic Authority half a century and more ago

In Mesopotamian mythology this unity is the primeval sea, Tiamat, that gives birth to the cosmic mountain, already containing a united An and Ki, heaven and earth.²⁴ Creation divides the original oneness into pairs of opposites above/below, day/night, and these pairs of linked opposites are called a syzygy. "God unfolds himself in the world in the form of syzygies (paired opposites), such as heaven/earth, day/night, male/female, etc.," Jung says.²⁵ Unlike the pair An and Ki, (heaven and earth, male and female), Inanna is a single deity in whose being the opposing pairs of creation are gathered.

Humans reflect this characteristic of Inanna. The infant in its primordial sea slowly begins to differentiate between states of being: hunger, satiation; pain, comfort. The natural process of development involves becoming aware of paradoxical opposites. As adults we recognize our own qualities: love/hate, generosity/stinginess, compassion/indifference. Psychological growth involves a continuing confrontation with the shadowy

motives and elements that lie beneath the surface of our public presentation of our selves. This process is central to our understanding of Inanna, and we will meet it throughout this book."

- Ms. Meador, pp. 18-19.

"psychological growth" is jargon.

JUNG was Gnostic NOT Hermetic.

paradox is a deepening of irony: CONSCIOUS VISION transforming

parts into Ratiocel Proportion, wedges of Pie into Resonant Chords

he liked symbols & Rituals linked by Myths, not a science Cosmos & Artist spirit Person linked by Historical Civilizations

He was Integral, not really Differential tho often claiming to be...

Meador, once again: "Inanna was the only (from all this) Mesopotamian deity whose character so prominently included contradictions." (p.19) CHARACTER IS A TUNED figure flow not LOGIC.

"she embraces androgyny" - Meador, p. 20

and ...

NO.: Love from Woman's Compassion experiencing Existence (often fierce because of circumstances)

In "Prioles" As Lioness often hunts...
"This priestess joins other of Inanna's temple personnel [!] whose sexuality blur's gender boundaries." - p. 20

NOTE: The author thinks of Inanna as a DIONYSUS with vulva... NOT SO: APHRODITE.

MATH is a process phase of experience, feeling-tuned. NOT bounded, not blurred, indelibly gendered.

Without PHASE	FORM	PAIRS	paired	PAIRED	there is little chance for insight to be REAL
0	1	2	4	8	
then the same old same old is re-venenad, requided / infamously popular					∞

see: Linda Fierz-David, Woman's Dionysian Initiation, (ed. 1955) The Villa of Mysteries in Pompeii, 1966 (ducent at C.G. Jung Institute, Zürich) trans. 1988 (Spring Pub., Dallas-Jungian)

↳ Nor Hall, These Women, 1988
"... about the God who electrifies woman. And the Dionysian charge that surfaces in the life + writing of Jungian analyst Linda Fierz-David, classicist Jane Ellen Harrison, poet A.D." [Hilda Doolittle]

The women in Jung's first-generation circle did not speak openly about erotic transference and counter-transference in words that filter down to us. But the images that survive them - the ones they chose to amplify in their life's work - do speak. It is extremely significant that this series of frescoes boasts no men. The phallic presence is absolutely central, but there are no mortal men present. Only male figures that people the imagination: a paunchy satyr, pointy-eared Pan boys, and the God who, as Lord of Women, belongs wholly to them. - P 62

RITUAL figures ↓

Mythic Images [not individuals (SYMBOLS) nor, differentially, Persons (ART)]

see further, the classic: Linda Fierz-David, The Dream of Poliphilo, Poliphilo Series XDB 1750 trans. Mary Hottinger 244pp.

The massive complete Renaissance Classic: Francesco Colonna, Hypnerotomachia Poliphili, The strife of Love in a Dream, c. 1499 trans. J. Godwin, 1989 (500 years)

"hypnos (sleep)... mache (strife)" - vii
"Poliphilo... 'lover of all'"

"The Veil around Linda Fierz-David's conclusive utterance that strikes us so more 'Sex is holy' ORPHIC than DIONYSIAN. It seems to cover almost too well the shocking love to these mysteries." - Nov Hall, op. Cit, p. 59

"The analyst Joseph Henderson reviews this phenomenon [steps toward pure existence] (Mindfulness!)"

Announcement in MAN AND HIS SYMBOLS His debt to Jane Ellen Harrison in these paragraphs is not coincidental but rather evidence of a kinship links their affinity." - Hall, p. 59

his father-in-law was FRANK CORNFORD (!)

Other devotees of Dionysos had certainly been wooed by the charming air of Orpheus. In fact, Jane Ellen Harrison wrote three major chapters about him in her lengthy Prolegomena, detailing exquisitely the ecstasies of being his initiate. In a reflective paragraph that is set apart from her main text by a solid black line, oddly reminiscent of Fierz-David's spacing move mentioned above, she writes of the transformation possibilities in the ritum anteu. It was while composing this piece for the public that she wrote to a friend in private, "I am so fond of Orpheus I find it is almost indecent to write about him." (Stewart, 26)

Jessie Stewart, Jane Ellen Harrison, Portrait in Letters 1959

Those to whom wine brings no inspiration, no moments of sudden illumination, of wider and deeper insight, of larger human clarity and understanding, find it hard to realize what to others of other temperament was natural, so elemental, so beautiful - the constant shift from physical to spiritual that is the essence of the religion of Dionysos. But there are those also, and they are saintly souls, who know it all to the full, know the exhilaration of wine, know what it is to be drunken with the physical beauty of a flower or a sunset, with the sensuous imagery of words, with the strong wine of a new idea, with the magic of another's personality, yet having known, turn away with steadfast eyes, disallowing the madness not only of Bromios but of the Muses and Aphrodite. Such have their inward ecstasy of the ascetic, but they revel with another Lord, and he is Orpheus! (Harrison, 453)

Hall, pp. 58-9

"It took years of attention to life to tease these other dimensions out of her idealized form." - p. 65

"Inanna introduced cosmic disorder [sic! = Differential Array/FORM] and disobedience [ideological Mythology Ritual regression!] - she introduced the possible LIT of the INDIVIDUAL (symbol thought) who thinks for herself/himself. Inanna confronts [sic!] us with ourselves [!]... the question of choices... conflict + contradiction confront..."

CH, MY.

"Inanna's presence draws us into the realm of the inner life." YOU BET! Baby. # 22

ORIGIN to Agr. culture (animal husbandry) in region

✓ Great Zab (Little Zab 80kms south)

Shauldar Cave in the Zagros Mountains flanking IRAN/IRAQ (on the Zab river - Kurdistan - near Mosul - ancient ASSYRIA)

flower strewn Neanderthal burial c. 50,000 BC (The Pleistocene period) * HOMO SAPIENS ritual in same cave c. 10,000 BC with goat heads + white-tailed sea eagle feathers

early city culture at Catal Hüyük in Anatolia 6000 BC = Catal Hüyük West (across the river) 5,600 BC deserted 4,900 BC (2)

MYTHOLOGY

the deep flowing imagery and attendant feeling tones vectored against the land (mother) under the sky, by the sea (waters) in oral language episodes became MYTHS woven into mythologies

as we now know it is very largely the [geologic] work of the comparatively recent Pleistocene period! J.R. Bartlett, Jerico, 1982, p. 14

"... beneath the also [ancient] sea of Tethys, and the folding of the edges of the landmass and its overlying deposits into mountains running in a southwest-northeast direction. It was the subsequent breaking up of the ancient landmass into several blocks which caused the fracture known as the 'RIFT VALLEY', which is visible on the earth's surface from north Syria to central east Africa. [DAMASCUS TO NAIROBI!] The Jordan Valley is a short section - and the DEEPEST SECTION - of this long fracture... movement of the eastern block - ARABIA - about 100kms northward."

Jerico in the Jordan River valley ready for fertility at the very end of the Pleistocene

also The Jordan River Valley part of the Great Rift in East Africa where Leakey's + others found fossils of earliest "man"

: FOOD for Myths (subconscious insights! parallels of unknown depth/Age/ meanings) ✓ experience flow - Participating in vast mysterious Nature process

MINHURSAG : Queen of the Mountain Inanna : Queen of Heaven/Earth

Both identified as being figured on the plaque of DUDU from Lagash 1st half 3rd millennium BC

see cover of 1984 British ed. of Wolkstein + Kramer and plate 167 in 1961 André Parrot, Sumer The Dawn of Art (p. 138)

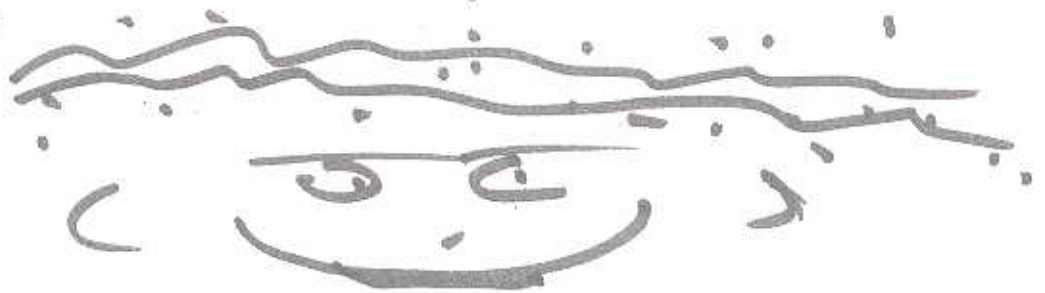
GOLDEN AGE OF SUMER 2800-2470 BC SARGON'S AKKAD 2470-2285 BC

Cultural strength in Empire is different from tribal level, even from urban (city-state) level - including the local district around the city. Empire is many cities: "Lord of the 4 quarters" from sea to shining sea" as early as 2600 BC — NATURE in the FORM of Natural Order

RITUAL
EXISTENCE
is threatened

The Mythic is a process-flow wherein Experience generates IMAGES FEELINGS LANGUAGE

in parallel with NATURE
in angular juxtaposition with RITUAL
(Compartment Action Sequence)
and, further integrating
with Symbols in Thought - in the MIND -



IVANNA & GREEK RELIGION

MYTH 2, 2004 (1)

MYTH is the languaging of experience so that life can process feeling-toned images gathered into characters in clusters of CULTURE & TRADITION that develop the rituals + figures into meaning

BUT IN THE 21ST CENTURY Experience of Life is vast (and largely new to us): an interstellar learning!

by any criterion — biomass or numbers of individuals — life on Earth is microscopic. It is the new generation of explorers of this 'invisible' world who are transforming our worldview beyond recognition. Yet a six-article Insight special on biodiversity in this journal in May 2000 scarcely mentioned anything that could not be seen unaided.

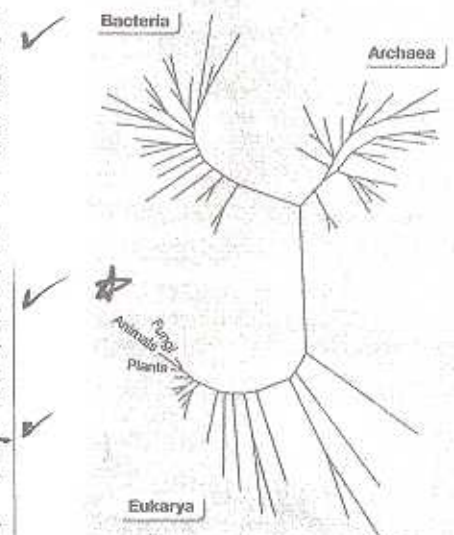
This is not to say that the papers were not a fair reflection of what biodiversity science is at the moment — that is, firmly fixated on the visible world. And I am not suggesting that senior commentators on biodiversity, such as Robert M. May and Edward O. Wilson, have been blind to the invisible. But it is now time for biologists — by whom I mean people who think of themselves as biologists, zoologists, botanists and ecologists — to cease presenting to their students and the public a perspective of life on Earth that is so biased towards the visible. This will not be easy. The first part of the challenge is accepting that the contribution of visible life to biodiversity is very small indeed.

Types of diversity

Phylogenetic diversity. The old 'five kingdoms' view of the relationships between organisms gave prominence to macroscopic creatures, with three of the kingdoms being animals, plants and fungi. But even under this classification, the invisible world asserts itself. The phylogenetic rank just below kingdom is phylum, and 40% of animal phyla are all or partly microscopic (numerically, four out of five animals are microscopic nematodes). But a new view of life's interrelationships has emerged from molecular data, in particular from the DNA sequences of genes that encode important RNA molecules found in all organisms. On the tree of life (see opposite) based on analyses of this 'small-subunit ribosomal RNA' (ssRNA), visible life consists of barely noticeable twigs. This should not be surprising — invisible life had at least three billion years to diversify and explore evolutionary space before the 'visibles' arrived.

Metabolic diversity. Life requires energy. Visible life exploits only one of the many possible metabolisms to get energy, taking electrons from organic carbon compounds and giving them to oxygen — breathing oxygen with which to burn food. This is mainly how animals and plants fuel themselves, although plants, of course, use light to manufacture their own food. In comparison, the invisible microbial world has a far greater metabolic repertoire. As I have mentioned, there are creatures that 'breathe' metals, using them as electron acceptors; others use metals as electron donors — they 'burn' metals. A quarter of a century ago it was predicted, on energetic grounds, that a creature should exist that burns ammonia with nitrite for energy (who says biology is not a predictive science?). Such bacteria were recently discovered!

Visible life can use one inorganic energy source — light — to manufacture organic compounds, but invisible life can also exploit chemical energy. Chemical energy almost certainly fuelled the first creatures that lived on Earth, and microbes that exploit a large variety of such sources provide the basis for the rich communities that thrive in the pitch darkness around hydrothermal vents on the sea floor — which were unknown to us until a quarter of a century ago.



Biodiversity through a molecular lens. This scheme is based on ssRNA gene-sequence data, and shows the relationships of organisms in the three main domains of life — Bacteria, Archaea and Eukarya (creatures with cell(s) like our own). Visible organisms are found among the plants, animals and fungi. Yet not only are these groups just twigs on the tree of life, but many of their members are invisible as well.

Excerpted from Sean Nee (Ashworth Laboratories, Univ. of Edinburgh, Scotland) in NATURE, 24 June, 2004, pp. 804-5 [429]

Remember in our NATURE phase the work of Lynn Margulis and just this new realm and its relationship to stellar civilization.

MYTH 2, 2004 (2)

AND even the historical spread of a Mythic Horizon is startling:

- see: Åke Hulthkrantz, The North American Indian Orpheus Tradition, 1957 (Stockholm, Ethnological Museum of Sweden)
- and: M.P. Nilsson, "Early Orphism and Kindred Religious Movements"; *Harvard Theological Review* # 28, 1935
- A.H. Gayton, "The Orpheus Myth in North America"; *Journal of American Folklore* # 48, 1935
- A.L. Kroeber, "A Karok [Calif.-Oregon Tribe] Orpheus Myth"; *Journal of Am. Folklore*, #54, 1946
- and the classic: W.K.C. Guthrie, Orpheus and Greek Religion, 1935, 2nd ed. 1952 (rev.)

This extends to astounding ranges
 in the Greek-Hebrew-Christian ethos:
 from E.R. Goodenough, Jewish Symbols, 1953
 an abridgement of the 13 volumes 1953-1968
Jewish Symbols in the Greco-Roman Period
 (Bollingen Series XXXVII - Princeton):

see Goodenough, By Light, Through the Mystic Gospel of Hellenistic Judaism, 1935 (Yale)

From pagan art the Good Shepherd and Orpheus to represent Jesus, as well as the banquet scene at a hostess around a table on which the most important food is fish. It will seem likely as we go on that Christians took at least the last two of these from the Jews: the point is here that no one has ever thought that Christians invented these pagan figures anew, however deeply they came to express Christian ideas. It is not strange then, since we know that Christian art was so largely adaptive, that if a hellenistic Jewish art had devised types for scenes from the Old Testament, Christians should have taken these also. Did Christian art not begin with Old Testament scenes and figures precisely because they were ready at hand along with the "pagan" figures? If we may suppose that such a Jewish art existed, it would most naturally have been produced under hellenistic inspiration, since if our records in Josephus and the Gospels can be trusted at all, let alone the stories of the statue of Caius and rabbinic references, the "native" protest against pictorial representation was steady. The character of the art itself suggested a hellenized Jewish origin, for all remains of the art that I could then find were perhaps orientalized, but belonged clearly, by their techniques and the dress of the heroes, to hellenistic tradition.⁹⁶

(Christians borrowed)

cism as I hope I have come to do since that time, and the way in which that mysticism was integrated into Judaism through allegory of the Old Testament. But I asked myself with increasing insistence: Does not the art of the catacombs and of Santa Maria Maggiore reflect a hellenized Jewish original? The white robe of Moses came to be the uniform of the Christian saint, his almost invariable symbol. But that robe, while recognizably Greek, was very unusual in pagan art, and the usage in early Christian art is almost wholly without pagan counterpart, especially the way in which the figure with the white robe is contrasted with those in other dress. Only the chief figure in a scene would wear it, an Abraham, Moses, or a heavenly being such as the three who appeared to Abraham at Mamre. It seemed to correspond to Philo's references to the Robe of the Light-Stream, which, when put on literally in an initiation, as by the hero of Lucian in his initiation,⁹⁷ or when donned figuratively in mystical experience, indicated the culmination of sanctity. When Abraham reached the final stage of mystic achievement,⁹⁸ marked by his getting a new name, he came into true Wisdom, became the traditional *Sophos*, became pure "intellect," which is a "virtue more perfect than that which is allotted to mankind." In token of this he was surrounded by light which knows no shadow. The same light, "an immaterial beam purer than ether," finally shone upon Jacob.⁹⁹ But that Philo like the followers of Osiris thought of this beam as properly typified in a white linen garment appears very clearly in his remarks about the white linen robe in which the priest entered the Holy of Holies on Yom Kippur, for this robe "is a symbol of vigor (or life), of incorruption, and of the most brilliant light." It represents the fact that the wearer "is illumined by the unshadowed and brilliant light of truth." We too, after we have been purified by the mystic teaching (ὁ ἱερὸς λόγος), are led into what is "conspicuous (ἐμφανέως, perhaps "manifesting") and shining."¹⁰⁰

With such statements in mind it became increasingly clear to me that if hellenized Jews of the Philonic sort had taken to representing their great heroes in art they would almost certainly have represented them in white garments to symbolize their "luminous" nature in contrast to the rabble. Why they should so uniformly have selected just this robe as a symbol of sanctity I did not then stop to consider.

pp 27-8 and →

MYTH 2, 2004 (3)

Even more clearly alive were the symbols I am studying — the eagle, the lion, the fish, the winged Victory and the wreath, the caduceus of Hermes, the figure of Orpheus with the animals. The persistence of these in Jewish and Christian art cannot be presumed to be the persistence of the merely ornamental, of dead emblems, for these were living symbols in paganism and Christianity, so that presumably, to my mind inevitably, they were living symbols to the Jews. Stripped of their old pagan explanations, as the Jesuit stripped away the name and mythology of the native idol when he called it Francis of Assisi, these motifs must have been retained by Christians, and by Jews, only because there was a value in them which they wanted to preserve for themselves. If Orpheus became for Christians a symbol of Christ taming the passions, he probably had been Moses or David, or some other Jewish figure, doing this for Jews when portrayed in a synagogue. The value, we see, is meaning in the connotational or associational realm. This remains constant in the migration of a symbol. The new religion will give new explanations of the symbol, precise verbalizations in the vocabulary of its own literal thinking. The historian of symbols has, then, the double task of finding the basic, unchanging values, together with the ever changing verbal explanations given by each new religion in adopting the old symbols.

Indeed, when the religious symbols borrowed by Jews in those years are put together, it becomes clear that the ensemble is not merely a "picture book without text," but reflects a lingua franca that had been taken into most of the religions of the day, for the same symbols were used in association with Dionysus, Mithra, Osiris, the Etruscan gods, Sabazius, Attis, and a host of others, as well as by Christianity later. It was a symbolic language, a direct language of values, however, not a language of denotation. Orpheus could become Christ because he had ceased to be the Orpheus of Greek legend before the Christians borrowed him, and had come to represent mastery of the passions by the spirit — a role in which he had no specific name or mythological association. Helios driving his chariot through the zodiac could be used by Jews to represent their cosmic Deity because in the thinking of the day, especially the sort of thinking associated with Neoplatonism, this figure had come to stand not for the traditional anthropomorphic god at all, but for the Supreme Principle — a concept borrowed and used by all sorts of religions at the time. Thus its presence, to our knowledge, on the floors of three synagogues in Palestine would seem to indicate that Jews had in their Judaism not Helios, the pagan god, but the value of that figure in contemporary life.

To do so requires investigation of the use of each of the symbols in as many as possible of the pagan religions, even going back to the earliest occurrences of the forms in Mesopotamia and Egypt when they can be traced that far. If continuity of symbolic values can be demonstrated in all these religions, it would establish meanings for the lingua franca which, as they seem to have stability in other religions, would increasingly suggest themselves as the values of the symbols also for Jews. We seem to have familiar evidence of such continuity of meaning in the wine symbols, the cup, the vine, the grape, and the like. In Christianity, Christ is the vine; his blood, or his divine nature, is mystically given the communicant in the cup. But instantly we are reminded that for Dionysiacs and Orphics, Dionysus was the vine, and that the bacchantes received his divine nature in the cup. In both paganism and Christianity this participation meant mystic assimilation in life, and immortality after death. The symbol is really a common denominator, valid in an identical sense in both religions. For in both religions the cup and vine symbolize mystic union with the saving god, and eternal life. The bird eating the grapes of the vine is another symbol common to both religions; it is ordinarily taken in each case to stand for the devotee obtaining this divine life. So we have now the tentative suggestion that the religious experience which these particular symbols represented, the value they brought, was an experience of mystic union in which the devotee shared in the divine life of the saving god and was thereby assured of immortality, an experience which in each religion might have had a mythological explanation with or without association with the myths and cult of Dionysus himself.

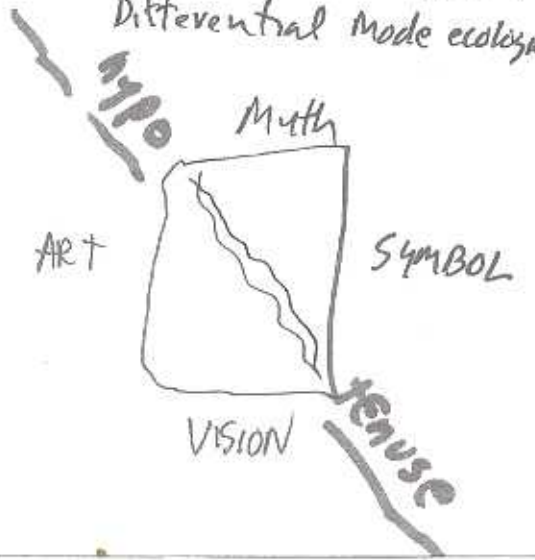
In all this, however, we have constantly to bear in mind that the meaning or value of any given symbol is not a denotative, precise meaning, but a connotative one — a meaning in a language designed to speak to the mind, but having more immediate relation to the emotions than to verbal thinking. Beyond simply arousing emotions, however, these symbols carried potent meanings even though the name or the myth linked with a given symbol changed repeatedly in the verbal formulations of the various cults. The reconstruction we are undertaking is one which will hardly please the modern philologist, who will expect me to say in precise words what Helios meant, or Orpheus, or the winged Victory or the eagle. The religious symbolist, I repeat, is in this respect like the poet, who is usually, and naturally, disturbed at the misrepresentations attendant upon any attempt to make his language literally explicit by paraphrasing it. Wallace Stevens, himself a master of connotative expression, protests against literal "truthfulness." We have been a little hazy about the truth. . . . To fix it is to put an end to it. Let me show it to you unfix'd. "Literary criticism must give one ability to reread a poem with a new and direct sense of its unfix'd meaning." . . .

★ JESUS IS IN DAVID'S LIVERGEE: see Gospel of Matthew, beginning.

18. "The Noble Rider and the Sound of Words," in *The Language of Poetry* (ed. by Allen Tate, 1937, 1941). SEE ALSO, W. Stevens, *The Necessary Angel*, 1951.

IBID PP 49-50

Mythic experience is the base of a SQUARE OF ATTENTION which links Integral + Differential Mode ecology.



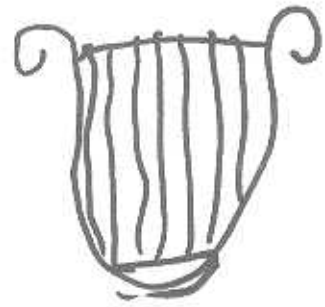
from p. 61:

Dionysus, they need not imply a conscious reference to pagan cults and myths. In other words, the lingua franca had, apparently, come to speak not necessarily of cult or myth at all, but of something else, and of this in its own right.

Will this conception of symbols actually work out in evaluating the data of syncretism? The first step logically would be to examine the Dionysiac remains, archeological and literary, to see if possible what Dionysus himself meant to the Greeks in terms of religious experience. This ground has been gone over many times, but heretofore with the objective of reconstructing the myth and ritual of Dionysus rather than the psychological experience or value inhering in the myth and ritual. I cannot stop to write a new history of Dionysus in Greece, but the subject must be treated historically, for there is every reason to suppose that the character of the god changed very much. Originally a phallic god of fertility, whose tokens and rites were purely agrarian, his value seems to have been primarily magical, if I may use the term — the value of imparting fertility to the fields. (By magic, I mean simply a religious rite of automatic value.) Then Dionysus became, when introduced into a society which had Demeter, particularly the god of the vine. Another great change occurred when people began to project the idea of personal immortality into the general rites relating to resurrection of plant life, and a still further change came when the magical, or immediately operative, character of the god gave way, at least in the minds of thoughtful men, to the mystical.

These changes were probably brought about largely by the "Orphic reform," but we cannot trace the steps of the development. All we can see is that a change did at some time occur. But the new type of experience was lineally connected with the old. If the old rites were softened into sacraments for the mystical, the hope was still that something would really be effected by them; the devotee would be changed into a Bacchus, a divine being. He would be raised from spiritual death, like the seeds, and — for there is good reason to assume that the hope included this also — would be born again as a result of fertilization by the divine fluid which had earlier been represented by the leather phallus of the primitive rites, or in the orgiastic drinking of wine. The new conception did not entirely replace the old. The old survived, and still survives in rural fertility festivals in certain localities. But intelligent men were seeing deeper possibilities —

ORPHIC



LYRE
7-STRING
(APOLLO HAS 9)



no. not lineally: (Ritual) MATRIX EXPANSION [Symbol] [VISION]
[MYTH] IS the watershed

and, revelatory — p. 235:

paintings had working models for details, he did not have a working model of this reredos as a whole. A master symbolist was developing his ideas on the spot, however many models of details he may have had. What he was trying to show was the glorification of Israel through the mystic tree-vine, whose power could also be represented as a divine love which the soul-purifying music of an Orpheus figure best symbolized. That Orpheus here was probably called David by no means changes the fact that, if for Jews the songs of David had become their Orphic Hymns, it was David's music as heavenly, saving, and mystical music, through which the artist declared Israel could be glorified. Orpheus represents him, presumably because when the man planning the design read the Psalms he allegorized them to make them express the values of the Orphic Hymns. But the painting is a triumphant assertion that Israel and its singer really offered the vine and the Song which could bring man to the supernal heights.



See the famous translation by Thomas Taylor (c. 1826) repainted many times.

DAVID'S PSALMS are Jewish ORPHIC HYMNS

thus: Solomon's SONG OF SONGS is the "Bhagavad Gita" of Judaism a male INANNA (HYMN CYCLE)

remember Solomon was David's son both: KINGS of energized LOVE

MUTH 2, 2004) (5)

Sir Philip Sidney (15 - 1586)

A311



The PSALMS of Sir Philip Sidney and the Countess of Pembroke Edited with an Introduction by J.C.A. Rathmell

The PSALMS of Sir Philip Sidney and the Countess of Pembroke Edited with an Introduction by J.C.A. Rathmell A DOUBLEDAY ANCHOR ORIGINAL



At the time of his early death in 1586, Sir Philip Sidney left unfinished his project of translating the Psalms of David into English verse, having completed versions for only the first forty-three. His sister, Mary, Countess of Pembroke, a celebrated patron and a poet in her own right (for whom Sidney wrote the Arcadia), composed versions for the remaining 107 Psalms. This collection—probably completed in 1590—circulated in manuscript and was greatly admired in court circles. Donne, in his poem on the work, spoke for many of his contemporaries when he wrote:

So though some have, some may some Psalmes translate, We thy Sydnean Psalmes shall celebrate.

Indeed, the extraordinary variety of the verse and stanza forms, the intensity of the feeling, the compact strength of the lines, the energy of the expression, and the remarkably original rhythms were qualities Donne was by no means alone in admiring. Two centuries later, Ruskin called the collection "a classical model of the English language at the time of its culminating perfection." A distinguished modern critic, Louis L. Martz, has remarked that the Sidney Psalms represent "the closest approximation to the poetry of Herbert's Temple that can be found anywhere in preceding English poetry."

The Sidney Psalter, comprising the translations of both Sidney and his sister, remained unpublished until 1823, when it was available only in a limited edition of 250 copies. This publication is the second in 350 years.

Cover design by Diane Kleinis



A DOUBLEDAY ANCHOR ORIGINAL

Mary Sidney, Countess of Pembroke (1562-1621) their translation was revised by authorities: 150 editions, 1696 New Revision - 600 editions: 1st original edition 1823 (limited 250 copies) Next: 1963: this with cover shown above...

Be Historically Conscious, people.



The Sidneian Psalms differ in three obvious and important respects from the Sternhold-Hopkins psalter. In the first place, stylistically they have an energy, intensity, and emotional piquancy which are conspicuously absent from the popular version—inventive metres and a vigorous syntax vividly inform and enforce the sense in a way which the stereotyped forms of Sternhold and Hopkins manifestly cannot. Secondly, whereas in congregational psalmody the necessity to provide a simple and easily memorable text virtually precludes any attempt at subtlety, the Sidneian versions, which were intended primarily for use in private devotions, constantly bring out and point the underlying "allegorical sense."

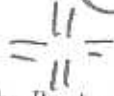


3rd: "instead of strait-jacketing the Psalms into a narrow range of simple stanza patterns"

They have devised [differential transform poetic vision] a quite extraordinary VARIETY of forms, each comfortable to the emotional tenor of the individual Psalm. -- pp. xiii-xiv.

IVANNA - ORPHEUS: descent into the Nether world to recover the Beloved
DAVID - descent into your deeper Person to recover Love of God
SOLOMON - GLORY of the Beloved. (you as beloved)

Reference: popular - Peter Levi, The Psalms, 1976 (Penguin Classics)
of course consult the KING JAMES VERSION of the BIBLE, 1611, etc
also: W.H. Bellinger, Jr., Psalmody & Prophecy, 1984
S.J.L. Craft, The Identity of the Individual in the Psalms, 1987
G.H. Wilson, The Editing of the Hebrew Psalter, 1981
E. Haglund, Historical motifs in the Psalms, 1984 (Sweden)
and: H.J. Schottfield, The Song of Songs, 1959 (a Mentor Religious Classic)
J.B. White, A Study of the Language of Love in the Song of Songs and Ancient Egyptian Poetry, 1975
M.V. Fox, The Song of Songs and the Ancient Egyptian Love Songs, 1985
F. Landy, Paradoxes of Paradise, Identity + Difference in the Song of Songs, 1983
M.D. Conway, Solomon + Solomonic Literature, 1999
Monarch Daniel - a famous person. (Open Court, Chicago)



KANTHAROS

- wine cup -

See: Harrison
p. 406
fig 128

In the *Bacchae* of Euripides the new wine of the religion of Dionysos has to be poured into some very old bottles. Teiresias in a typically orthodox fashion, characteristic of the timid and kindly priest all the world over, tries to water it down with weak rationalism. Dionysos, he urges, is not new at all, he is very old, as old and respectable as Demeter herself; she is the Principle of Dryness, he of Moisture, nothing could be more safe and satisfactory. He thus instructs honest Pentheus:

Two spirits there be,
Young prince, that in man's world are first of worth.
Demeter one is named. She is the Earth -
Call her what name thou wilt! - who feels man's frame
With sustenance of things dry. And that which cures
Her work to perfect, second, is the Power
From Semele born. He found the liquid shower
Hid in the grape?'

This is the rationalism not of the poet Euripides, but of the priest Teiresias. This is clear, for the poet in the next line breaks clean away from the tiresome Dryness and Moisture and is gone to the magic of sleep and the blood of the God out-poured.

Jane Ellen Harrison,
Prolegomena to the Study of Greek Religion
3rd ed. 1922, p 430

Semele - thunder-stricken earth woman
"Sun of thunder"

" Dionysos, we have seen was a Thracian; if his mother [Semele] can be shown to be Thracian too, each will confirm the other. "
- Harrison, p. 403

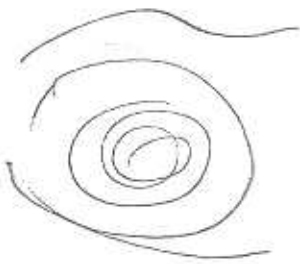
OPHEUS is Thracian : Semele is Thracian : Dionysus is Middle East

PHYRIGIAN → ANATOLIAN
(Indo-European languages)

a retranslation of J.E.H., p 407 of Euripides' Hippolytus (555)

: 'Oh, mouthed of Dirce, you, God-built wall
where Dirce's wells run under;
Knowing each Cyprian's fleet footed fall,
you saw Heavens flaring round full,
As she lulled to sleep in mother fashion
~~at~~ a pair born Bacchus crowded there, her
being Bride in bladed thunder:
Her breath upon all life suspended, so,
bee-like, death-like: ~~in~~ wonder."

R



See J.E.H.
pp. 431-2
for elucidation:

READ!

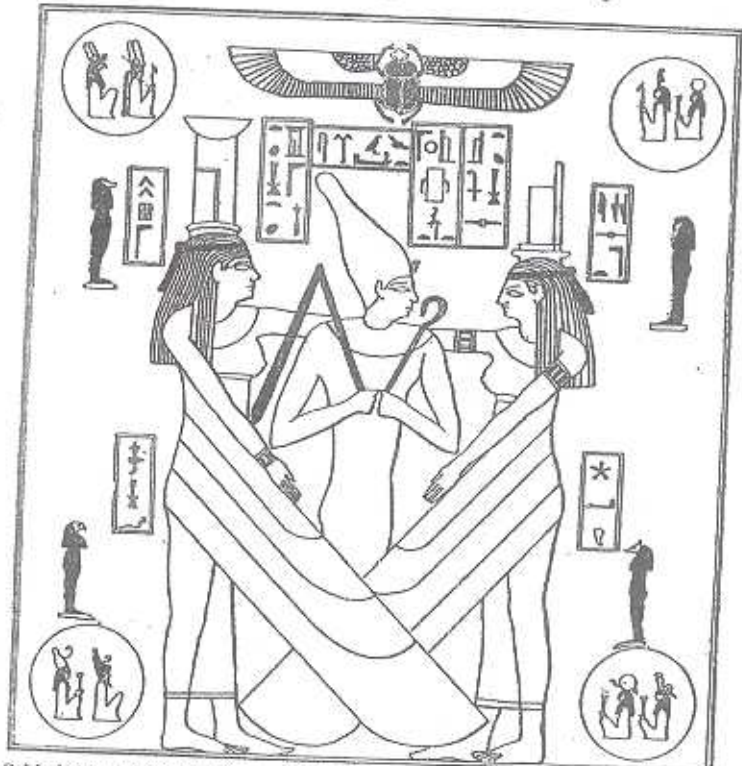


FIG. 132.

MYTH 2, 2004 (8)

"Nothing in MYHTOLOGY is more certain than that the Paean [APOLLO] and the Dithyamb [DIONYSUS] were to begin poles asunder, and it is by the contrast... we best understand... significance of the whole religion [experience-belief MYTHOS] of DIONYSOS."

See: PLUTARCH, ON ISIS AND OSIRIS, XXXV. (-P. 438)



Osiris being embraced by Isis and Nephthys. The four mummy figures are the Children of Horus, Ákeset, Hap, Tuamutef, and Qebhsenuf. The deities in the circles are Amen and Rá, Shu and Tefnut, Keb and Nut, Hathor and Maát. From a bas-relief at Philae.

- E.A. WALLIS BUDGE (Keeper of the Egyptian & Assyrian Antiquities in the British Museum), OSIRIS and The Egyptian Resurrection, 20. 1911, p. 3

ANCIENT MYTH, ARCHAIC PATTERN

MYTH 3, 2004

1

EXISTENTIAL Objectivity originates in RITUAL action focus sets
This is primal. PHASE

out of this actuality is generated Experience, the process phase
of MYTH for sentient

Plants, animals, fungi, bacteria, archaea, all living organisms
generate experience - but only at a refined complex
threshold

the flow of sentient experience is our
MYTHIC HORIZON

not a line so much as a living
boundary interface

the wisdom of language
feeling-toned imagery
in family groups,
tribal sets,
nations, kinds -

RITUAL deals with
objective FORM

like a cell wall membrane
on the biosphere of a
planet

on the dawn/dusk events

MYTH experiences Processes
grouped around

CHARACTERS

SITUATIONS

FAMILIES

(including lovers)

a
MYTHIC
level

PATTERNS
ARE IN THE RITUAL
STEPS
an archaic basal
LEVEL

SENTIENT
NOT
"subjective"

We became absorbed in the experience : but mindful in Ritual

we live the Myths : yet do the doing
exactly

A COMMON CONFUSION
is to think experience
(since it is distinct from
objectivity per se) is "subjective"
in NATURAL INTEGRAL MYTH IS SENTIENT

Feeling : sensate
toned
CHARACTERS Figured

experience is not "subjective" in Natural Integral
IT'S NOT a FORM, the form generated

(MYTH 3, 2004) (2)

we learned that the phase NATURE is best understood as a process whose changes have unfarmed mysterious Emptiness - Zeroness

NATURE : 0
RITUAL : 1
MYTH : 2
(SYMBOL : 3)

RITUAL is best understood as FORMS of UNITY - onenesses of iteration of function objectivity

MYTH is best understood as a process whose characters relate through images of languaged feeling

a mysterious quaternary!
the INTEGRAL MATRIX includes 0 and makes the 3rd phase MYTH not "3" but 2

This is peculiar indeed - for instance

The emergence of the Mandelbrot set in 1980 led to a flurry of activity among mathematicians trying to understand its structure and significance, resulting in some of the most impressive advances in pure mathematics in recent years. In 1982, Adrien Douady and John Hubbard proved the (far from trivial) fact that M is connected, though it is still unknown whether M is locally connected - can you travel between nearby points of M staying inside M without making too long a detour? In 1998, Mitsuhiro Shishikura showed that the boundary of M has fractal dimension 2, which means that it is just about as complicated as can be, though it is still not known whether this boundary has positive area. - p.19

- from a book review of FRACTALS and CHAOS: The Mandelbrot Set + Beyond, 2004 (Springer Verlag) review by Kenneth Falconer in NATURE, 1 July 2004, p. 18-20 [430]

A PROCESS does not need + BOUNDARIES not configurations not objectivity of FORM NATURE & MYTH are processes not form experience is not formed so much as flowed! like NATURE

the iteration is emergent out of 0 so that its 1 is exact and the 2 is relationally free to flow (calibrated by density waves not boundedness of FORM)

NOTE: NATURE & MYTH are also both Integral processes. } VISION & HISTORY are Differential (CONSCIOUS) processes

MYTH 3, 2004 (3)

Emotion is the strong dynamic generated by RITUAL percep cues
Emotions are the electricity of forms organic vitality - raw existence
anxiety, anger, joy, fear, need, hunger, thirst, exstasis... one-notes

DIONYSIAN drama bits

Reinforcing action routines bodily

EMOTIONS are RITUAL BODY FORMS

but

FEELINGS are MYTHIC CHARACTER QUANTITIES

how is this so?

For instance: A

II. BASIC ORBITAL DYNAMICS

Much of the story of the Kuiper Belt to date involves the distribution of the orbits of its members. This section presents a brief overview of the important aspects of the dynamics of small bodies in the solar system. [See SOLAR SYSTEM DYNAMICS.]

The most basic problem of orbital dynamics is the two-body problem: a planet, say, orbiting a star. In this case, the orbit of the planet is constrained to lie in a single plane. The orbit's trajectory is an ellipse with the Sun at one of the foci. Energy, angular momentum, and the orientation of the ellipse are conserved quantities. The semimajor axis, a , of the ellipse is a function of the orbital energy. The eccentricity, e , of the ellipse is a function of the energy and the angular momentum. For a particular semimajor axis, the angular momentum is a maximum for a circular orbit, $e = 0$. These two-body orbits are known as Kepler orbits.

In the real solar system there are nine planets and many smaller bodies, each acting to gravitationally perturb the orbits of the others. However, the Sun is much more massive than any of the planets. As a result, the orbits of objects in the solar system can be viewed as slightly perturbed Keplerian orbits about the Sun (unless the object in question gets particularly close to another perturber, such as a planet). Such an orbit is characterized by an instantaneous Keplerian orbit, which is described by its semimajor axis and eccentricity, as well as by three angles that describe the orientation of the orbital ellipse in space. The first, known as the inclination, i , is the angle between the angular momentum vector of the orbit and some reference direction for the system. In our solar system, the reference direction is usually taken as the angular momentum vector of the Earth's orbit (which defines the ecliptic plane) but is sometimes taken to be the angular momentum vector of all the planetary orbits combined (which defines the invariable plane)

21st Century instance!

From H. F. Levison + P. R. Weissman "The Kuiper Belt" in P. R. Weissman, Lucy-Ann McFadden + T. U. Johnson, Encyclopedia of the SOLAR SYSTEM, 1999, pp. 520-1.

(refined feelings are "QUALITIES")

The point where the orbit passes through the reference plane in an "upward" direction is called the ascending node. Here the reference plane is the plane that is perpendicular to the reference angular momentum vector and "upward" is in the direction along the reference angular momentum vector. The second orientation angle of the orbit is the angle between the ascending node and some reference direction in the reference plane, as seen from the Sun. In our solar system, the reference direction is usually taken to be the direction toward the vernal equinox. This angle is known as the longitude of the ascending node, Ω .

The third and final orientation angle is the angle between the ascending node and the point where the orbit is closest to the Sun (known as perihelion), as seen from the Sun. It is called the argument of perihelion, ω . Another useful angle, known as the longitude of perihelion, $\tilde{\omega}$, is defined to be $\omega + \Omega$.

The first-order gravitational effect of the planets on one another is that each applies a torque on the other's orbit, as if the planets were replaced by rings of material distributed smoothly along their orbits. This torque causes both the longitude of perihelion, $\tilde{\omega}$, and the longitude of the ascending node, Ω , to precess. For a given planet the precession of $\tilde{\omega}$ is typically dominated by one frequency. The same is true for Ω , although the dominant frequency is different.

The orbit of a small object in the solar system, when it is not being strongly perturbed by a close encounter with a planet or is not located near a resonance (see later), is usually characterized by a slow oscillation in e and i and a circulation (i.e., continuous change) in $\tilde{\omega}$ and Ω . The variation in the eccentricity is coupled with the $\tilde{\omega}$ variation and the variation in the inclination is coupled with the Ω variation. Figure 1 shows this behavior for the first discovered Kuiper Belt object, 1992 QB₁.

resonance, oscillation, circulation, variation - PROCESS terms - see more ->

MYTH 3, 2004 (4)

The behavior of objects that are in a resonance can be very dramatic. Two types of resonances are known to be important in the Kuiper Belt. The most basic is known as a mean motion resonance. A mean motion resonance is a commensurability between the orbital period of two objects, i.e., the ratio of the orbital periods of the two bodies in question is a ratio of two (usually small) integers. Perhaps the most well-known and important example of a mean motion resonance in the solar system is the one between Pluto and Neptune.

and "Called a secular resonance - commensurability between frequencies of precession rates of 2 objects."
PAIRS! RESONANCE! RATIO! PROCESS! P. 583
Precession! Orbit! Dynamic!
Energy! Angles! AXIS!
angular momentum! Foci! ellipse!
NATURE + MYTH
"that's all folks!"
- LOONEY TUNES

and this is a pair-dominant LANGUAGE experience: MYTH from ROMAN JACOBSON (É. M. Halle):

1. THE FEATURE LEVEL OF LANGUAGE

1.1. DISTINCTIVE FEATURES IN OPERATION

Family names such as *Bitter, Chitter, Ditter, Fitter, Gitter, Hitter, Jitter, Litter, Mitter, Pitter, Ritter, Sitter, Titter, Witter, Zitter* all occur in New York. Whatever the origin of these names and their bearers, each of the vocables is used in the English of New Yorkers without colliding with their linguistic habits. You had never heard anything about the gentleman introduced to you at a New York party. "Mr. Ditter", says your host. You try to grasp and retain this message. As an English-speaking person you, unaware of the operation, easily divide the continuous soundflow into a definite number of successive units. Your host didn't say *bitter* /bitə/ or *dotter* /dɒtə/ or *digger* /dɪgə/ or *ditty* /dɪti/ but *ditter* /dɪtə/. Thus the four sequential units capable of selective alternation with other units in English are readily educed by the listener: /d/ + /i/ + /t/ + /ə/.

Each of these units presents the receiver with a definite number of paired alternatives used with a differentiating value in English. The family names cited above differ through their initial unit; some of these names are distinguished from each other by one single alternative, and this minimal distinction is common to several pairs, e.g. /nɪtə/ : /dɪtə/ = /mɪtə/ : /bɪtə/ = nasalized vs. non-nasalized, /tɪtə/ : /dɪtə/ = /sɪtə/ : /zɪtə/ = /pɪtə/ : /bɪtə/ = /kɪtə/ : /gɪtə/ = tense vs. lax. Such pairs as /pɪtə/ and /dɪtə/ offer an example of two concurrent minimal distinctions: grave vs. acute together with tense vs. lax. The pair *bitter* /bitə/ and *detter* /dɛtə/ presents two successive minimal distinctions: grave vs. acute followed by diffuse vs. compact. (For an acoustic and motor definition of the cited distinctions, see section 3.6.)

1.2. STRUCTURE OF DISTINCTIVE FEATURES

Linguistic analysis gradually breaks down complex speech units into MORPHEMES as the ultimate constituents endowed with proper meaning and dissolves these smallest semantic vehicles into their ultimate components, capable of differentiating morphemes from each other. These components are termed DISTINCTIVE FEATURES.

Correspondingly, two levels of language and linguistic analysis are to be kept apart: on the one hand, the SEMANTIC LEVEL, involving both simple and complex meaningful units from the morpheme to the utterance and discourse and, on the other hand, the feature level, concerned with simple and complex units which serve merely to differentiate, cement and partition or bring into relief the manifold meaningful units.

Each of the distinctive features involves a choice between two terms of an opposition that displays a specific differential property, divergent from the properties of all other oppositions. Thus grave and acute are opposed to each other in the listener's perception by sound-pitch, as relatively low-pitched and high-pitched; in the physical aspect they are correspondingly opposed by the distribution of energy at the ends of the spectrum and on the motor level by the size and shape of the resonating cavity. In a message conveyed to the listener, every feature confronts him with a yes-no decision. Thus he has to make his selection between grave and acute, because in the language used for the message both alternatives occur in combination with the same concurrent features and in the same sequences: /bitə/ - /dɪtə/, /fɪtə/ - /sɪtə/, /bɪl/ - /bʌl/. The listener is obliged to choose either between two polar qualities of the same category, as in the case of grave vs. acute, or between the presence and absence of a certain quality such as voiced vs. voiceless, nasalized vs. non-nasalized, sharp vs. non-sharp.

1.3. OPPOSITION AND CONTRAST

Since in the listener's hesitation - 'Is it /bitə/ or /dɪtə/?' - only one of the two logically correlated alternatives belongs to the actual message, the Saussurian term OPPOSITION is suitable here, whereas the term CONTRAST is rather to be confined to cases in which the polarity of two units is brought into relief by their contiguity in sensory experience as, for instance, the contrast of grave and acute in the sequence /pi/ or the same contrast, but with a reversed order of features, in the sequence /tu/. Thus opposition and contrast are two different manifestations of the POLARITY PRINCIPLE, and both of them perform an important role in the feature aspect of language (cf. section 3.4).

POLARITY ! People!

1.4. MESSAGE AND CODE

If the listener receives a message in a language he knows, he correlates it with the code at hand. This code includes all the distinctive features to be manipulated, all their admissible combinations into bundles of concurrent features termed PHONEMES, and all the rules of concatenating phonemes into SEQUENCES - briefly, all the distinctive vehicles serving primarily to differentiate morphemes and whole words. Therefore, the unilingual speaker of English, when hearing a name like /zita/, identifies and assimilates it without difficulty even if he has never heard it before, but either in perception or reproduction he is prone to distort and to distrust as alien a name such as /kita/, with its unacceptable consonantal cluster, or /xita/ that contains only familiar features but in an unfamiliar bundle, or, finally, /müta/, since its second phoneme has a distinctive feature foreign to English.

1.5. ELLIPSIS AND EXPLICITNESS

The case of the man faced with family names of people entirely unknown to him was deliberately chosen because neither his vocabulary, nor his previous experience, nor the immediate context of the conversation gives him any clues for the recognition of these names. In such a situation the listener cannot afford to lose a single phoneme from the message received. Usually, however, the context and the situation permit us to disregard a high percentage of the features, phonemes and sequences in the incoming message without jeopardizing its comprehension. The probability of occurrence in the spoken chain varies for different features and likewise for each feature in different contexts. For this reason it is possible from a part of the sequence to predict with greater or lesser accuracy the succeeding features, to reconstruct the preceding ones, and finally to infer from some features in a bundle the other concurrent features.

Since in various circumstances the distinctive load of the phonemes is actually reduced for the listener, the speaker, in turn, is relieved of executing all the sound distinctions in his message: the number of effaced features, omitted phonemes and simplified sequences may be considerable in a blurred and rapid style of speaking. The sound shape of speech may be no less elliptic than its syntactic composition. Even such specimens as the slovenly /ten mins sem/ for 'ten minutes to seven', quoted by Jones, are not the highest degree of omission and fragmentariness encountered in familiar talk. But, once the necessity arises, speech that is elliptic on the semantic or feature level is readily translated by the utterer into an explicit form which, if needed, is apprehended by the listener in all its explicitness.

The slurred fashion of pronunciation is but an abbreviated derivative from the explicit clear-speech form which carries the highest amount of information. For many American English speakers /t/ and /d/ are ordinarily not distinguished between a stressed and unstressed vowel but can be produced distinctively when there is danger of a confusing homonymity: "Is it Mr. Bitter /bitə/ or Bidder /bidə/?" may be asked with a slightly divergent implementation of the two phonemes. This means that in one type of American English the code distinguishes the inter-vocalic /t/ and /d/, while in another dialectal type this distinction is totally lost. When analyzing the pattern of phonemes and distinctive features composing them, one must recur to the fullest, optimal code at the command of the given speakers.

ISUVALE: GROUPING IN PROCESS (NOT FORM)

(MYTH 3, 2004) (5)
 - originally in Roman Jakobson + M. Halle,
FUNDAMENTALS OF LANGUAGE, 1956
 2nd rev. ed. 1971, pp. 13-17
 reprinted in
ROMAN JAKOBSON, SELECTED WRITINGS, 10v.
 1962-1990

in V. 1, pp. 464-467
 JACOBSEN (1896-1982) the Einstein of
 Linguistics
 see also NOAM CHOMSKY linguistic
 studies
 esp. on TRANSFORMATION GRAMMARS

Myth is not naively about "stories"!

Myth is not psychologically about "dreams
 of mankind"!

Myth is not an academic category!

"get with it, folks"

- Paraphrase of Bugs Bunny:
 "what's up -"



by the great CHUCK JONES,
 Looney Tunes and Merrie Melodies COMICS
 #103, MAY, 1950, p. 6

THIS IS ONE OF THE ROOTS OF ABSTRACTISM.

✓ EMOTIONS being Ritual objects (Body objectivity too) are Unitary
no variation, no process
just repeated FORM

★ FEELINGS being MYTHIC process flows in Experience
have variable imagery
that tends to link (less a sequence
more a weave)
with those groups + sets
families + hierarchies
tending to Integral on cue from
Character, Language, ...
into SENTIENCE

in RITUAL

iteration stabilizes polarized form
the polarization of iteration is oscillation
Oscillation iteratives form circadian rhythms
like cellular clocks timing functions of existence for eukaria
expressing gene determinants: defining structure, regulated
(an idea of this in Symbolic Imagination is
Destiny)

in between genes and destiny is CHARACTER
[ritual] [symbol] the [myth] protagonist of life

in Ritual all the above employ SUBSTRATES for stable form
in Myth the "SUBSTRATE" generated is episode of situation linked
by story traction toned by character

thus there are types of Myth, Folktale; Kinds in Folklore, Mythologies
(THEMES) (i) (KINSHIP) incl. exogamy, etc.

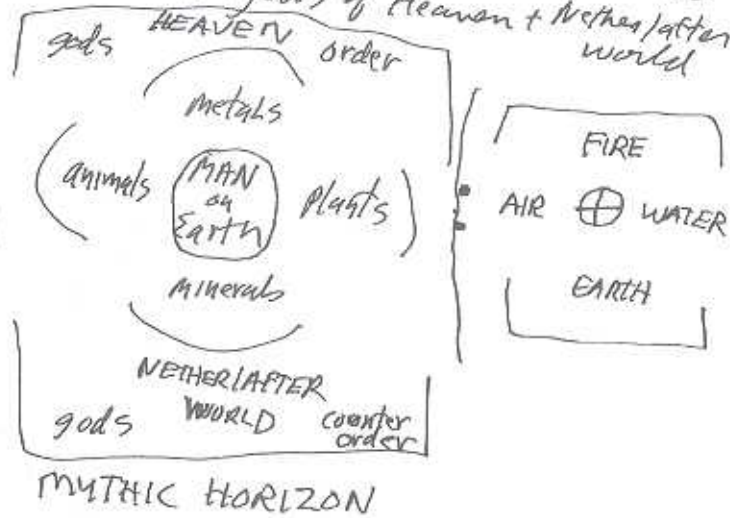
now we have a rich Cultural Anthropology generating
thus there are Creation Myths, Combat myths, Olympian Gods, Eight
marriage Myths, Birth myths (i) Taoist Immortals, etc.
etc.

(MYTH 3, 2004) (7)

lets look at Classic Greeks (with Jane Ellen Harrison in Prolegomena):
"Thucydides... makes Pericles say [II,38]: 'Moreover we have provided for our spirit very many opportunities of recreation, by the celebration of games and sacrifices throughout the year.' - pp 1-2.)

RITUAL GAMES, RITUAL SACRIFICES, RITUAL SITES + BUILDINGS, RITUAL ROLES
generated by these objective formal existentials

MYTHIC EXPERIENCE includes Heaven + Nether/afterworld as well as Earth. Earth with animals + plants ^{metals + minerals} in parenthesis around man in turn have gods of Heaven + Nether/after world around them:



"...the argument [Plato, Euthyphro, 15b] is tending, that piety [to eusebeis] and holiness [to osion (hosion)] are a 'sort of tendance

[therapeia] of the gods'. This

'tendance' [THERAPEIA], Socrates

presses on, 'must be of the nature of service or ministrat[i]on' and Euthyphron adds that it is the sort of service servants show their masters."

See Θεραπεία in Liddell, Scott, Jones, A Greek-English Lexicon, with 1968 Supplement (p. 792)

Socrates says Mythic Therapeia is a 'business TRANSACTION' with the Gods NOT a spirit TRANSFORM of the Mind + Person

NOTE: J.E.H. used gk. ed., 1897 but 1903 conference to adopt more compendious methods of reference → 1904, 05, 06, 07 continued discussions: Greek Government 1908 Commission 1911 Trinity College Cambridge involved in Research - WWI Lull + individual research causing all GREEK literature TO BE CAREFULLY READ

(1st ed 1843) 9th 1940 etc.

Thus by 1922 even esoteric Greek texts were read, commented on + collated lexically. (a rare event)

MYTH 3, 2004 (8)

embossed in gold on 3rd Edition 1922 cover

J.E.H. :

4 Olympian and Chthonic Ritual [CH.

Man offers what seems to him in his ignorance a reasonable service to gods conceived of as human and rational. There is no trace of scepticism; the gods certainly exist, otherwise as Sextus Empiricus' quaintly argues 'you could not serve them': and they have human natures. 'You do not serve Hippocentauri, because Hippocentauri are non-existent.'

To the average orthodox Greek the word θεραπεία, service, tendance, covered a large, perhaps the largest, area of his conception of religion. It was a word expressing, not indeed in the Christian sense a religion whose mainspring was love, but at least a religion based on a rational and quite cheerful mutual confidence. The Greeks have however another word expressive of religion, which embodies a quite other attitude of mind, the word δεισιδαιμονία, fear of spirits; fear, not tendance, fear not of gods but of spirit-things, or, to put it abstractly, of the supernatural.



The olympian Gods were RITUAL based Natural Parallel to Mythic experience



☆ **RESONANCE** NOT **CAUSALITY**

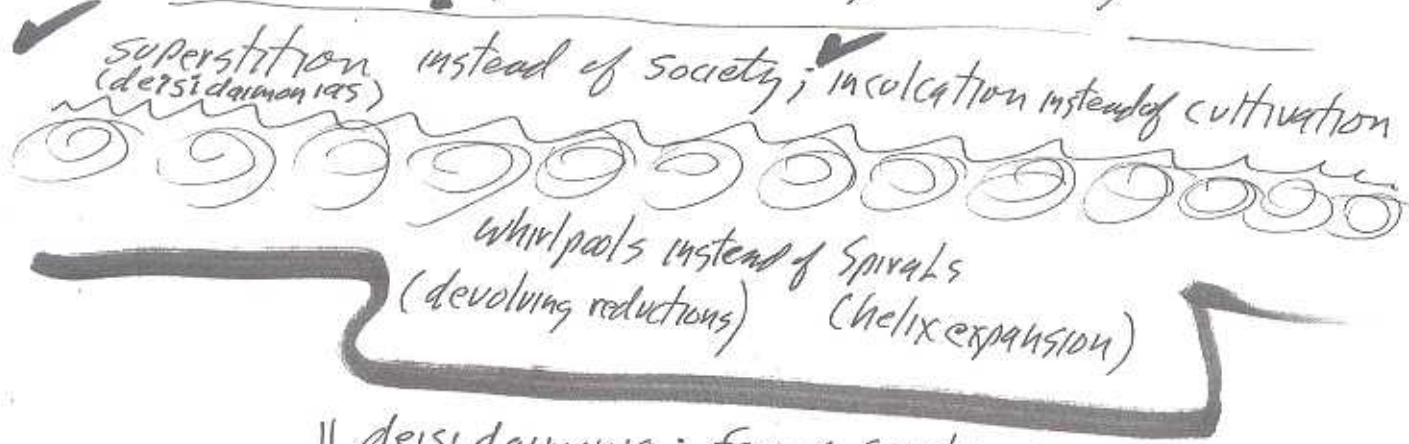
☆ **VIBRANT** NOT **DETERMINISM**

ITERATION NOT **IDENTITY**

SIMILARITY NOT **IDENTITY**

(A=A is modified by =)

TAVS → nuclear thought, tyrannous action, bogus experience
 have "bedeviled" man since the Neolithic Revolution
 "demonized" since civilizations began.



|| deisi daimonia : fear of spirits
 therapeia : service of gods } Greeks Religion in crisis 5th C. BC -

Plotarch wisely observes: (46-125 AD)
 SUPERSTITION

1. Ignorance and blindness in regard to the gods divides itself at the very beginning into two streams, of which the one produces in hardened characters, as it were in stubborn soils, atheism, and the other in tender characters, as in moist soils, produces superstition.* Every false judgement, and especially concerning these matters, is a mischievous thing; but where emotion also enters, it is most mischievous. For every emotion is likely to be a delusion that rankles; and just as dislocations of the joints accompanied by lacerations are hardest to deal with, so also is it with derangements of the soul accompanied by emotion.

A man thinks that in the beginning the universe was created out of atoms and void.^b His assumption is false, but it causes no sore, no throbbing, no agitating pain.

A man assumes that wealth is the greatest good. This falsehood contains venom, it feeds upon his soul, distracts him, does not allow him to sleep, fills him with stinging desires, pushes him over precipices, chokes him, and takes from him his freedom of speech.

Again, some people think that virtue and vice are corporeal.^c This piece of ignorance is disgraceful, perhaps, but it is not worthy of wailings or lamentations.

IGNORANCE - MIND (symbol)
 BLINDNESS - BODY (ritual)

The perceptual eye of ritual is blinded by superstition as the mind is dumbed by ignorance.

So say 100 AD -
 "more the tone of a sermon than discourse"

lead finally to a kind of utter indifference, and the end which it achieves in not believing in the existence of gods is not to fear them. But, on the other hand, superstition, as the very name (dread of deities) indicates, is an emotional idea and an assumption productive of a fear which utterly humbles and crushes a man, for he thinks that there are gods, but that they are the cause of pain and injury. In fact, the atheist, apparently, is unmoved regarding the Divinity, whereas the superstitious man is moved as he ought not to be, and his mind is thus perverted. For in the one man ignorance engenders disbelief in the One who can help him, and on the other it bestows the added idea that He causes injury. Whence it follows that atheism is falsified reason, and superstition is an emotion engendered from false reason.

- Plutarch's MORALIA (16V)

VOL 2, pp. 455, 457

trans. F.C. Babbitt - Loeb Classical Library, 1928

NOTE: see also THEOPHRASTUS, ON SUPERSTITION (Aristotle successor)

NOTE: FRASER was also at Trinity College Cambridge with J.E.H. + hosts of brilliant

(Sumerian Religion in crisis 24th C. BC - !

See also Sir J.G. Frazer, Psyche's Tasks

A Discourse concerning the influence of superstition on the growth of institutions, 1809, 1913 2nd rev

with "The Scope of Social Anthropology"

(Famous inaugural Lecture, 1908, HIS CHAIR in the subject

fear of spirits results in AVERSION ('apotrope') [atrophe]
"the rites of AVERSION [connected] with ghosts, heroes, underworld divinities." - J.E.H., p. 10

IANANA descends into the underworld 2350 B.C. - at least
But let's stay with J.E.H. & the Greeks: → 9 KEY IS WOMEN'S RITUALS:

"The main result of such an examination, a result which for clearness' sake may be stated at the outset, is surprising. We shall find a series of festivals which are nominally connected with, or as the handbooks say, 'celebrated in honour of' various Olympians; the Diasia in honour of Zeus, the Thargelia of Apollo and Artemis, the Anthesteria of Dionysos. The service of these Olympians we should expect to be of the nature of joyous 'teendance.' To our surprise, when the actual rites are examined, we shall find that they have little or nothing to do with the particular Olympian to whom they are supposed to be addressed; that they are not in the main rites of burnt-sacrifice, of joy and feasting and agonistic contests, but rites of a gloomy underworld character, connected mainly with purification and the worship of ghosts. The conclusion is almost forced upon us that we have here a theological stratification, that the rites of the Olympians have been superimposed on another order of worship. The contrast between the two classes of rites is so marked, so sharp, that the unbroken development from one to the other is felt to be almost impossible.

The Thesmophoria.
With the autumn festival of the Thesmophoria we come to a class of rites of capital interest. They were practised by women only and were of immemorial antiquity. Although, for reasons explained at the outset, they are considered after the Anthesteria and Thargelia, their character was even more primitive, and owing to the conservative character of women and the mixed contempt and superstition with which such rites were regarded by men, they were preserved in pristine purity down to late days. Unlike the Diasia, Anthesteria, Thargelia, they were left almost uncontaminated by Olympian usage, and—a point of supreme interest—under the influence of a new religious impulse, they issued at last in the most widely influential of all Greek ceremonies, the Eleusinian Mysteries.
To the primitive character and racial origin of these rites we have the witness of Herodotus, though unhappily pious sealed his lips as to details. He says, 'Concerning the feast of Demeter which the Greeks call Thesmophoria I must preserve an auspicious silence, excepting in so far as every one may speak of it.'

- pp 10-11

J.E.H. p. 120
1174 ed. 261835-40

ORIGINALLY:
a festival of married women only; later, expanded...

HARVEST FESTIVALS
"Purification and sacrifice" + harvest + planting anew
Halloween, All Saintsday, and...
A fall impregnation - spring birth

also: "Christ rose on the third day..."

Herodotus oddly enough does not mention the Athenians, who were as stable and as untouched as the Arcadians, but his notice is invaluable as fixing the pre-Dorian character of the rites. Knowing that they were of immemorial antiquity, more suo he attributes them to the Egyptians, and as will later be seen (p. 128) there may be some element of probability in his supposition.

The Thesmophoria, like the Anthesteria, was a three days' festival. It was held from the 11th—13th of Pyanepsion (October—November); the first day, the 11th, was called both *Kathodos* and *Anodos*, *Downgoing and Uprising*, the second *Nesteia*, *Fasting*, and the third *Kalligenia*, *Fair-Born or Fair-Birth*. The meaning of the name Thesmophoria and the significance of the three several days will appear later: at present it is sufficient to note that the Thesmophoria collectively was a late autumn festival and certainly connected with sowing. Cornutus says, 'they fast in honour of Demeter... when they celebrate her feast at the season of sowing.'

- p. 121

see Jessie L. Weston, *The Three Days' Tournament, A Study of Romance and Folk-lore*, 1902 [Lynchot]

The main outline of the ritual, in spite of certain obscurities in the scholiast's account, is clear. At some time not specified, but during the Thesmophoria, women, carefully purified for the purpose, let down pigs into clefts or chasms called *megara* or chambers. At some other time not precisely specified they descended into the *megara*, brought up the rotten flesh and placed it on certain altars, whence it was taken and mixed with seed to serve as a fertility charm. As the first day of the festival was called both *Kathodos* and *Anodos* it seems likely that the women went down and came up the same day, but as the flesh of the pigs was rotten some time must have elapsed.

P. 123

It is of more importance to note that the flesh seems to have been regarded as in some sort the due of the powers of the earth as represented by the guardian snakes. The flesh was wanted by men as a fertility charm, but the snakes it was thought might demand part of it; they were scared away, but to compensate for what they did not get, surrogates made of cereal paste had to be taken down. These paste surrogates were in the form of things specially fertile.

-IBID-

and from ARISTOPHANES, *Thesmophoriazusae* "The Poet and the Women" in D. Barrett, *Aristophanes The Wasps, The Poet and the Women, The Frogs*, 1964 (Penguin Classics) ACT ONE P.P. 100-1

SCENE 1: A Street in Athens

[Enter the poet EURIPIDES.⁹⁹ He enters briskly, apparently looking for a house; but keeps stopping to wait impatiently for his companion, who shuffles wearily behind him. This is MNEILOCHUS, an elderly relation by marriage, whose only desire at the moment is to sit down and rest.]

MNEILOCHUS: They say the swallow brings fresh hope: I wish I could see one. - This man'll be the death of me: he's been logging me about ever since dawn. Listen, Euripides: before I fall to pieces entirely, I should like to hear where you are taking me.

EURIPIDES: You can't talk about hearing things that you are going to see.

MNEILOCHUS: Eh? What? I can't hear...?

EURIPIDES: Things that you're going to see.

MNEILOCHUS: And I suppose I can't see -

EURIPIDES: Things that are meant to be heard: exactly.

MNEILOCHUS: I don't follow, it's too clever for me. You mean I mustn't either hear or see?

EURIPIDES: The two concepts are, in the very nature of things, sharply differentiated.

MNEILOCHUS: You mean *not* hearing and *not* seeing?

EURIPIDES: Precisely.

MNEILOCHUS [after a pause for thought]: How do you mean, differentiated?

EURIPIDES: Let me explain how all these things were sorted out in the first place. When Ether first split herself up, and creatures capable of movement came into being within her, for purposes of visual perception she devised the eye - in imitation of the disc of the sun. For hearing, however, she provided a funnel, known as the ear.

MNEILOCHUS: Oh, I see, I mustn't hear or see, because of this funnel. Very kind of you to explain, I must say. What it is to have an intellectual in the family.

EURIPIDES: Oh, I can teach you any number of things like that.

semen

Lunar cycle

some read: annual cycle

see Inanna, grain goddess

THE SMOPHORIA - "a great festival and MYSTERIES celebrated in honor of DEMETER... ITS introduction is ascribed by Demosthenes, Diodorus Siculus, and Plutarch... to ORPHEUS." - W. Smith ed.; Dictionary of

Greek + Roman Antiquities, 1842, 2nd enlarged ed. 1859, p. 1127

"Thus much appears certain from the name of the festival itself, that it was intended to commemorate the introduction of the laws + regulations of civilized life, which was universally ascribed to Demeter."

- Smith, op.cit. p. 1128

perception [RITUAL] - oral language story [MYTH]

even 2400 years ago RITUAL + MYTH were clearly Phase separate.

you, in the 21st C., can do it TOO. TRY.

THE opening day was a procession of selected pairs of married Athens women (each demos) to ~~Stoa~~ Stoa: Anodos / Kathodos.

⊛ The women spent the night at Eleusis celebrating the mysteries of Demeter, the goddess (1/2 daughter of Zeus) & her daughter Persephone

The 2nd Day was a day of mourning: fasting around Demeter's statue. (cakes of sesame honey only)

— afternoon procession back to Athens: barefooted behind a wagon "upon which baskets with mystical symbols were conveyed to the Thesmophorion."

3rd Day, Kalligeneia, (Demeter's invoked name) — Smith, 1128 (Aristop. Thesm. 276)

merriment! "vaillery"! "among women themselves!"

"in commemoration of Iambe who was said to have made the goddess smile during her grief." — IBID (Thesm. 292)

NOTE: a special offering was tendered for any excess or error possibly committed.

3 days	KATHODOS — DESCENT	oct. 24
	NESTEIA — FAST	25
	KALLIGENEIA — FAIR-BORN	26

"said by Photius [Byzantine genius 9th C. AD] to have celebrated the return of Demeter from the lower world [Anodos] — G. Frazer, "Thesmophoria", Ency. Brit. 11th, 1911, v 26, p. 839
ANODOS: DESCENT / KATHODOS: ASCENT

"As to what took place on the Kalligeneia we have no information (it was a holiday + day of rejoicing). Nor can we define the time or nature of the SECRET CEREMONY called the "pursuit," or the "Chalcidian pursuit," + the sacrifice called the "penalty." — Frazer, op. cit, p. 839

according to OVID women abstained from sexual intercourse 9 days before + 3 days ceremony

— Metamorphosis X. 434

INFLECTION: Thesmo~~ph~~orus — lawsiver*
Thesmophoria — feast of the lawsiver
Thesmos — LAW replaced Nomos — name in ideological mythological times

RITUAL encodement.

* actually lawsiver is thesmothetes: the ritual physically existential thesmoi carried to the altar + Set Down

Literally: "that which is set down" — Frazer, p. 840

⊛ withholding the existential grain —

"... from these statements we can only infer the similarity of the Thesmophoria to the ORPHIC RITES and the Egyptian representation of the sufferings of OSIRIS, in connexion with which Plutarch mentions them. The Thesmophoria would thus form one of that class of RITES, widely spread in Western ASIA and in Europe, in which the main feature appears to be a LAMENTATION for the annual decay of vegetation or a rejoicing of its revival." - Frazer, p. 840.

"How the name Thesmophorus should have been transferred to the goddess from her ministers is of course a difficulty, which is hardly disposed of by pointing to the epithets Amalophorus ('sheaf-bearing') + Malophorus ('apple-bearing') which were applied to men as well as to the goddess." - Frazer, p. 840.

"Common to all peoples... ceremonies of which the gist was pantomime, the mimicking [MIMESIS - representation, literally] of nature's processes, in a word the RITUAL of sympathetic magic." - J.E.H., 129.

NOTE:	ISIS	must	"recover"	OSIRIS	from	the	underworld	death
	Demeter	"	"	Persephone	"	"	"	"
	WANNA	"	"	herself	"	"	"	"

See: ERWIN RHODE, Psyche, the Cult of Souls + Belief in Immortality among the Greeks, (friend of Nietzsche) 1893, 2nd. 1897, Eng. trans. 1925

On this point an important scholion¹ to Lucian is explicit. The Haloa is 'a feast at Athens containing mysteries of Demeter and Kore and Dionysos on the occasion of the cutting of the vines and the tasting of the wine made from them.' Eustathius² states the same fact. 'There is celebrated, according to Pausanias, a feast of Demeter and Dionysos called the Haloa.' He adds, in explaining the name, that at it they were wont to carry first-fruits from Athens to Eleusis and to sport upon the threshing-floors, and that at the feast there was a procession of Poseidon. At Eleusis, Poseidon was not yet specialized into a sea-god only; he was Phytalmios, god of plants, and as such, it will be later seen (p. 427), his worship was easily affiliated to that of Dionysos.

The affiliation of the worship of the corn-goddess to that of the wine-god is of the first importance. The coming of Dionysos brought a new spiritual impulse to the religion of Greece, an impulse the nature of which will later be considered in full, and it was to this new impulse that the Eleusinian mysteries owed, apart from political considerations which do not concern us, their ultimate dominance. Of these mysteries the Haloa is, I think, the primitive prototype.

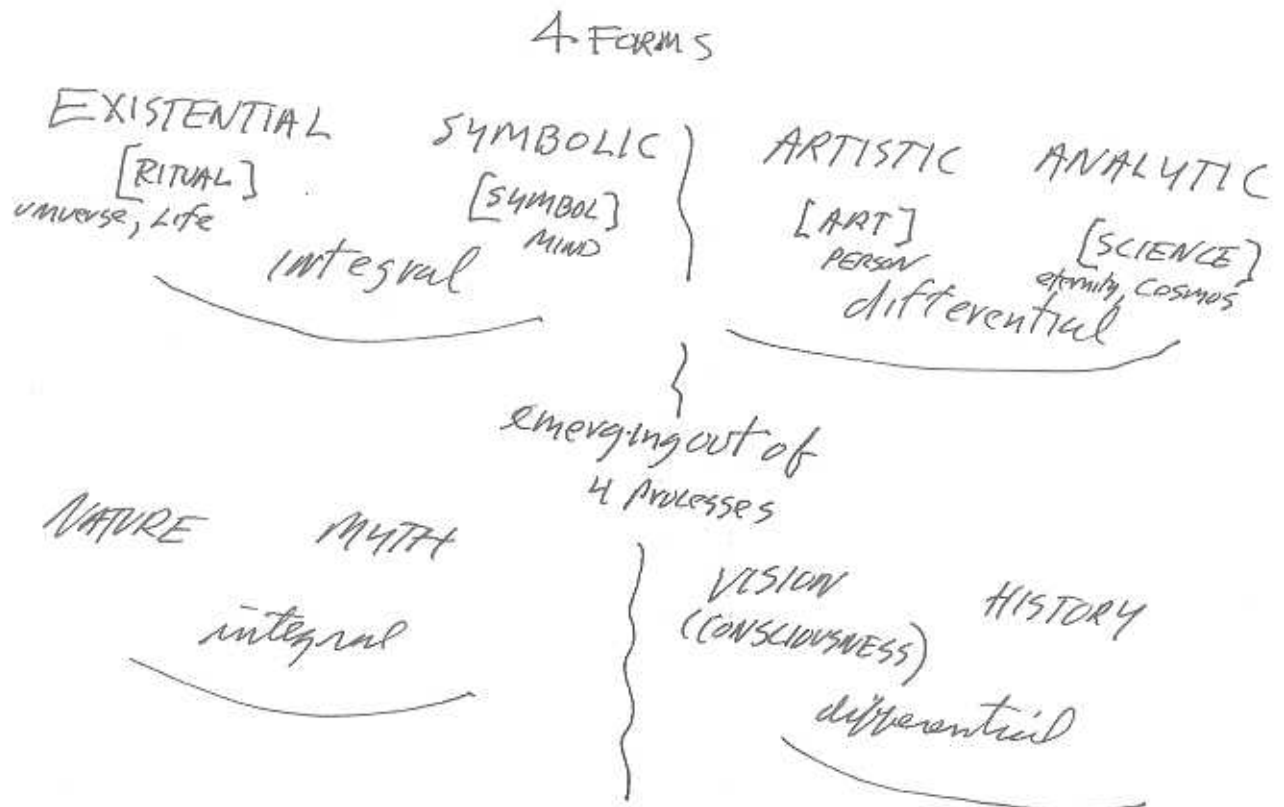
WINE/GRAIN = MEX./FEM.

CHRISTMAS!
The Haloa was celebrated in the month Poseideon (December-January), a fact as surprising as it is ultimately significant. What has a threshing festival to do with mid-winter, when all the grain should be safely housed in the barns? Normally, now as in ancient days, the threshing follows as soon as may be after the cutting of the corn; it is threshed and afterwards winnowed in the open threshing-floor, and mid-winter is no time even in Greece for an open-air operation.

The answer is simple. The shift of date is due to Dionysos. The rival festivals of Dionysos were in mid-winter. He possessed himself of the festivals of Demeter, took over her threshing-floor and compelled the anomaly of a winter threshing festival. The latest time that a real threshing festival could take place is Pyanepsion, but by Poseideon it is just possible to have an early Pithoigia and to revel with Dionysos. There could be no clearer witness to the night of the incoming god.

J.E.H. p 146-7

Demeter = Ceres (Cereals!)



The development of Agriculture 9000-4000 BC and cities 4000 BC — placed a cultural overlay on human life

④ social land (bands, tribes, totem, clan) had added the corporate territory (city, city state, Federal Nation, Empire) [corporations] LAWS, codes

so that a political/economy mythology was overlaying the natural mythology and there were layered RITUALS requiring ideological symbols to hold the layers together.

⑤ ideological corporate territory dominated social land an "underworld" kidnapped "the virgin land (Kore, Persephone) and Mother Nature (Demeter) went searching for her daughter, herself."

(MYTH 4, 2004) (2)

Archaeologically,

each AION
brings its Transformations
into the MYTHIC HORIZON
(and SYMBOL IDEAS)
[and RITUALS]
(and VISION)

Early URUK
4300 BC

SARGON
2300 BC

Alexander
the Great
300 BC

Benjamin Franklin
Thomas Jefferson
1700 AD

(among first Mesopotamian Cities - in Sumer)

an AION: 2,000 years.

Another AION

another AION!

NOT JUST THE
Millennium:
A Millennial
PAIR

NOTE: the Crusades were a
millennialist movement: "1000 AD"

NOTE: ISLAM is a millennialist religion
Alexander CA - Muhammad: 1,000 ya.

our
NOTE ON Learning structure:

each bundle of 4 presentations structural
3 bundles = ^{former process} group (phase group)
+ interval = PHASE SET

- 1 context + background authors
- 2 Authors + influence
- 3 the works in phase
- 4 influence of works in phase

4 presentations: bundle, 3 bundles: phase group, phase group + interval. ^{Phase Set}

4 phase sets: annual cycle, paired annual cycles: a learning cycle

5 learning cycles (3 in young, 1 mid age, 1 older age): LIFE LONG LEARNING
in our new Learning CIVILIZATION



Millennialist movements are violent
AION Transformations are creative

21st Century: NEW AION

By treating 2000 AD as a millennial event, the millennialist crusades
were rehashed into regressive violence - an ideological hubris (ignorance)

SO: the Creative Transform of the AION needs to be Emergent.

We've had 20 AIONS of Art Spirit (Civilization) since Paleolithic - this is also, then, the 21ST AION!

MYTH 4, 2004 / (3)

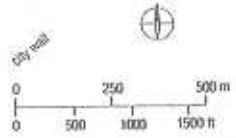


The ancient site of Uruk (now known as Warka) was occupied for 5,000 years from early in the Ubaid period until the 3rd century AD. In the fourth millennium BC Uruk was the most important city in Mesopotamia and included two major religious centers: Kullaba, where there was a temple of An, the god of the sky, and Eanna, where the goddess Inanna (later known as Ishtar) was worshiped. The earliest evidence for writing was also discovered at Eanna. In the Early Dynastic I period the city of Uruk covered an area of 400 hectares and was surrounded by a city wall, which according to later accounts was built by Gilgamesh, Uruk's legendary king. Uruk remained an important religious center and its shrines were embellished by many of the later rulers of Mesopotamia.

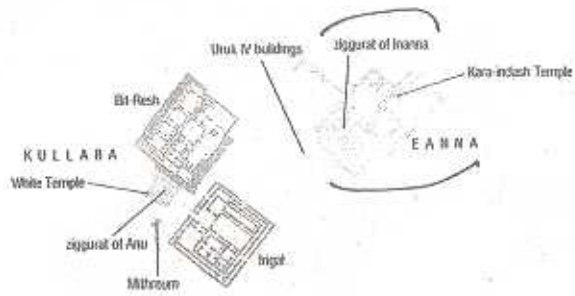


The city wall is about 9.5 km long. According to the Epic of Gilgamesh one-third of the city of Uruk was temples, one-third was gardens and one-third was fields. The excavations have concentrated on the temple areas, which occupied the center of the city. The temples were extensively rebuilt in the Seleucid and Parthian periods (12 BC - AD 224), including the construction of an akitu temple (for the celebration of the New Year festival) to the northeast of the city walls.

see: Epic of Gilgamesh, many translations



Palace of Sin-kashid



Anu Temple
Parthian era
c. 200 BC - 200 AD



In the Bible URUK IS "Erech"

Above Life-size limestone mask found in a pit dating to about 3000 BC. It represents a woman and originally had a wig and inlaid eyes and eyebrows. Eyebrows meeting in the middle are still considered a sign of beauty in the Middle East today. The mask was possibly part of a statue of a goddess, perhaps Inanna.

- Michael Roaf, Cultural Atlas of Mesopotamia and the Ancient Near East, 1990, p. 60
Facts On File series



Temple of Garsu

= ISHTAR
Goddess of LOVE/WAR (VENUS/MARS)

See famous painting of Botticelli (1482-3) "Venus and Mars" [London, National Gallery, done by commission by Vespucchi family]

Inanna's original stone temple 76 m x 30 m (E ANNA complex, Uruk) (275' x 105') (huge for the period)

Level II with stone + baked brick "pine-cone" motifs (red, black, + white) set in plaster, or in mosaic (like leopard spots iconography) (triangular dotted figures) (spacers)



Uruk: the Eanna temple complex

Extensive remains of buildings dating to the Late Uruk period have been excavated in the Eanna precinct, but only fragments of the foundations of the original buildings were left, as they had been knocked down and leveled. The main building of the earliest phase (level V) was the Limestone Temple, which was found to continue through two levels. The stone foundations lay on a bed of mud and had originally measured 76 meters long by 30 meters wide.

In the following phase (level IVb), two separate complexes were enclosed by walls, the larger one to the southeast and a smaller one to the northwest. In the southeast area, buildings were approached by a double staircase some 1.7 meters high with two rows of columns (each 2.6 meters wide) at the top. The walls and columns were built of small, square-sectioned bricks

which are characteristic of Late Uruk architecture. They were then coated with a thick layer of mud-plaster in which thousands of small baked clay cones with red, white and black heads were set in a variety of designs—zigzags, lozenges, triangles and diagonal bands—like those found on woven matting. This building is called the Mosaic Court or Pillar Temple, though it was probably not a temple but a monumental entrance to the rest of the sacred precinct. Beyond this were several rectangular tripartite buildings, some with central rooms in a cross-shape and some with elaborate niches and buttresses. These have been identified as temples. The three to the northwest were very similar to houses of the same period that have been found in Syria, and it is possible that they were the residences not of the gods but of their officials.

To the southwest was the Square Building, which had a courtyard with four large rectangular halls each set along one side. The courtyard walls and the outer facade had very elaborate niched brickwork. A square room with a large sunken basin had stood in the north corner. This was not a typical Mesopotamian temple, and its function was unclear, but it clearly had been a major ceremonial public building.

At the west end of the Eanna complex was a separate area that contained the Stone Cone Mosaic Temple. Surrounded by a wall with buttresses on both sides, the temple had been decorated with

cone mosaics made of red, black and white stone set in gypsum. Only the limestone foundations of the temple, which appeared to follow the plan of the other temples, have survived, but archeologists have found traces of five other buildings which, they believe, may have been earlier versions of this temple.

The largest building, Temple D, had been built on a terrace by filling in the courtyard and pillared entrance of the earlier phase. The temple measured about 80 by 50 meters and, if the central cruciform hall was roofed (which is probable, as it had the same plan as other temples), the beams would have been more than 10 meters long.

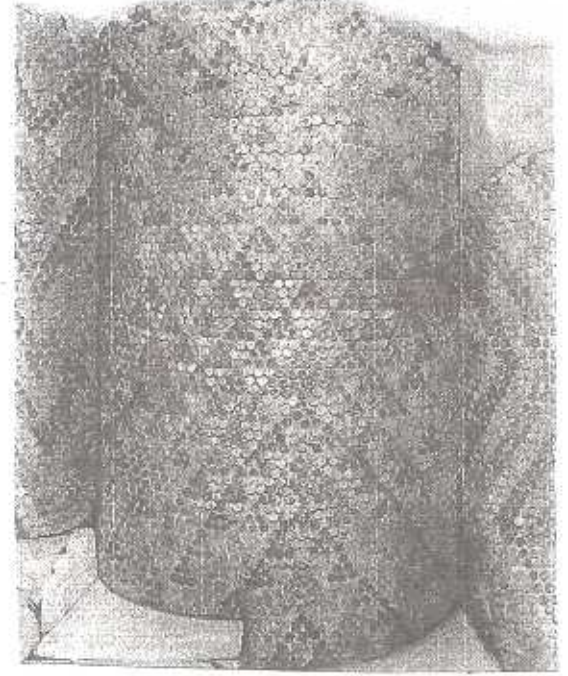
there are stories about Gilgamesh and others going on expeditions to the Cedar Mountain

rare in Sumer



STONE CONE

To the northwest of this temple was the better preserved, Temple C. (In fact, its clear tripartite plan and cruciform hall served as a basis for reconstructing the plans of other temples.) It measured 54 by 22 meters. A second, smaller tripartite unit at the northwest end was the same size as the largest of the Ubaid temples at Eridu, and of many Late Uruk temples. Contemporary with these two temples were the Pillared Hall, once again with mosaic decoration made out of stone cones, and a squarish area, the Great Court, believed to have been a sunken plaza, with benches round it, measuring almost 50 meters square.



IBO, pp. 61-2



"[O]ne of the great storytellers of the twentieth century..."

—Jean Houston
Writer and Lecturer

"Diane's performance of the Inanna myth is intensely compelling! Drama, art, and music seduce us into direct experience of the archetypal feminine—greatly enhancing our intellectual understanding.

—Elizabeth Straha
Jungian Analyst

"To hear, to see Wolkstein perform Inanna is to understand the true power of myth."

—Olivier Bernier, Art Lecturer
Metropolitan Museum of Art

1994: Diane W.

INANNA - her URUK Temple ^{EAANNA (The House of Heaven)} is an architectural first MYTH 4, 2004 (5)
also first writing

Level VI - 3500 BC
Level III - 2900 BC
(first holy of holies)

to ME: hallmarks of civilization from ENKI, God of Wisdom ($\frac{1}{2}$ of water)
at ERIDU

Cylinder seals and clay tablets

INANNA's rosette symbol



"The power of creation of the four leading deities [sky God AN, Earth Goddess KI (NINHURSAG), Air God ENLIL, WATER GOD ENKI - wisdom],

according to the Sumerian theologians, consisted primarily of the divine word. all the creator had to do was to make his plans, utter the word [PRE NAME], and pronounce the name."

VERB
probably

- S.N.K., p. 123

Moreover, to keep the cosmic entities and cultural phenomena operating continuously and harmoniously without conflict and confusion, they devised the me—that set of universal and immutable rules and limits which had to be observed by god and man alike.

"... it was the public rites and RITUALS that played the dominant role in Sumerian religion. The center of the cult... the temple... sacrifices offered daily... in addition, these were the NEW MOON FEAST and other less known monthly celebrations... prolonged New Year celebration, culminating in the sacred marriage rite... Inanna... revolving about the notion of a 'dying god' and his resurrection... Dumuzi... return every half year... New Year...

S.N.K.

- pp 124-5

hierogamos ritual."

ON Cuneiform writing see:

G.R. Driver, Semitic Writing, From Pictograph to Alphabet, 1948 (Schweich lectures of the British Academy 1944)

C.B.F. Walker, Cuneiform (reading the past series British Museum + U. Calif. Pa.) 1987

SCRIBE: DUBSAR (Sumerian)

Diane Wolkstein has traveled across the United States and around the world gathering stories and delighting people with her unique interpretation of the great masterpieces of

ORAL LITERATURE: MYTH!



"... it is now evident [1983: Kramer b. 1897] that Sumerian literature [consists] comprises some 20 Myths, 9 Epic tales, more than 200 hymns of diverse types + genres, a considerable number of laments + dirges, several LEGENDARY HISTORIOGRAPHIC DOCUMENTS, + a large, diversified group of 'wisdom' texts, including essays, disputations, proverbs, precepts, + fables." - 125

"Moreover, there is reasonable hope that this ancient treasure will be enlarged and enriched in future days. The literary compositions uncovered to date are but a fraction of those that existed in Sumer." (30,000 lines of text!) (mostly poetic) - 126

THE DISCOVERY AND DECIPHERMENT OF "THE DESCENT OF INANNA"

by Samuel Noah Kramer

"The Descent of Inanna"—a myth in whose recovery and restoration I played a key role—consists of more than four hundred lines of text in almost perfect condition that were pieced together from thirty tablets and fragments as a result of contributions by numerous scholars, dead and alive, young and old. The process of scholarly cooperation that began more than a century ago is only now bearing fruit.

The majority of the tablets and fragments on which "The Descent" was inscribed by the ancient mythographers sometime around 1750 B.C. lay buried and forgotten for close to four thousand years in the ruins of Nippur, Sumer's spiritual and cultural center. There they were discovered and excavated in the course of four grueling campaigns conducted by a University of Pennsylvania expedition between the years 1889 and 1900, the first American institution to excavate in the Near East.

But the excavation of the tablets and fragments was only the initial step in the process of recovering "The Descent." Once excavated, they had to be read—at least in a tentative, preliminary way—by some cuneiformist, and identified as belonging to the myth. After identification, the various texts inscribed on the individual pieces, which often duplicate and overlap each other, had to be pieced together and dovetailed into a connected text that was uniform and consistent. Then, finally, came the difficult and at times heart-breaking task of translation and interpretation.

IT AIN'T EASY. one of our PAIRS of books: p. 127

I had come to the Oriental Institute in 1932 as a research assistant on the Assyrian Dictionary project. There I met Arno Poebel, who by that time had become one of the world's leading Sumerologists—his Sumerian grammar, *Grammatik der Sumerischen Grammatik*, which appeared in 1925, was gradually being recognized as a fundamental contribution to Sumerian research. During my stay at the Oriental Institute I sat at his feet and drank in his words, and so came to be known as a promising young Sumerologist capable of preparing Chiera's posthumous volumes for publication. It was in the course of trying to understand the contents of Chiera's copies of the entitled *Sumerian Epics and Myths and Sumerian Texts of Irtid Content* that I became "hooked" on Sumerian literature. I have since travelled from museum to museum year after year for the past forty years, seeing to it that the thousands of Sumerian literary tablets and fragments were made available to the scholarly world in one form or another.

all this "material" is hard-won, folks.

DUMUZI - Shepherd King

father ENKI

God of water/ wisdom

SISTER

GeshTinanna

Goddess of wine

mother

SIRTUR

Goddess of Sheep

ABZU: Holy Shrine - The Deep water/wisdom

P. 130

MYTH 4, 2004 (5)

In the years 1889-1900 when the Nippur excavations took place, modern Iraq, whose southern half corresponds to ancient Sumer, was part of the Turkish empire. All the archaeological finds at Nippur—it was agreed between the American excavators and the Turkish officials—were to be divided into approximately equal halves, one half going to Istanbul, which was then the capital of the Turkish empire, while the other half became the property of the University of Pennsylvania, which had sponsored the expedition. At the time of the excavations, therefore, the thousands of clay tablets emerging from the ground, no matter what their condition (and the majority were quite fragmentary) were boxed, crated, and transported either to Philadelphia, where they were placed in the newly founded University Museum, or to Istanbul, where they were housed in the newly established Museum of the Ancient Orient.

85,000 tablets now...

30,000 tablets now...

all too new...

It was only in later years that scholars began to study and identify the contents of these boxes, and it was not until 1914 that the first five pieces, inscribed with "The Descent of Inanna," were published. Two of these were in Istanbul. They were copied by Stephen Langdon, an enthusiastic, energetic, but rather careless scholar, and published in his book *Historical and Religious Texts from the Temple Library of Nippur*. The other three were in Philadelphia; they were superbly autographed by Arno Poebel and published in his *Historical and Grammatical Texts*.

Split!

shattered!

Puzzle!

But although five pieces inscribed with portions of "The Descent" were now available, their contents remained quite obscure and unintelligible, due primarily to the fragmentary nature of the tablets and the numerous breaks in text. Moreover, each of these pieces contained only a small part of the myth and it was impossible to make reasonably trustworthy connected sense of their contents. It was not until 1937, almost a quarter of a century after their publication, that the first half of "The Descent" could be reconstructed—at least partially. And although I prepared and published the relevant study in the French journal *Revue d'assyriologie et d'archéologie orientale* under the title "Inanna's Descent to the Nether World: The Sumerian Version of Ishtar's Descent," much of the credit belongs to Edward Chiera, one of the leading cuneiformists of his day.

ET. P. 129: Please read our books.

"Evidently the tablet had been broken in two... upper part... Istanbul while the lower part found its way to Philadelphia."

Read our Book: a dramatic story! P. 130+!

ON THE RITUAL ORIGINS of Representation:

Numeracy precedes Literacy by thousands of years: a commercial usage
Tokens and signs "stood for" were "stamped as" the things traded + their numbers
Pictographs are token/signs for things + their function: FIGURATION
stood for, stamped as, pictured by: RITUAL FIGURATION, Re-presentation RITUAL
(IMITATION, MIMESIS)

Cuneiform, wedge shaped reed stylus impressions are a SYMBOL step abstractly aligning with the RITUAL figuration a mental picture (identified image) Thru the "mind" and so thru "Thought" is filled by identifiable images ("Graven images") and is habitually abstracted into RITUAL based objectivity. So that STATUES [laws are statuetts] of the Gods are their representation both in their temples and when taken to processions or other more major temple festivals [New Year in Babylon] and statues of wealthy worthys placed in temple represent them in permanent prayer - kept well by attendant priests: "this is my body."

RITUAL IDENTIFICATION HABITUATION

See: S.N. Kramer, Sumerian Mythology, 1944 American Philosophical Society, 1961 revised ed. Harper Torchbook paper. pp. 40-43

NOTE: KUMVYIN holds a Lotus Flower ∞

NOTE: MOON GOD NANNA, SIN father of INANNA, Astarte: SIN is the parent of sex, mythically

NINGAL wife of NANNA is MOON Goddess, INANNA is their MOON DAUGHTER on Earth -

COSMIC MOUNTAIN Heaven/Earth: Existence
Cosmic pair Male/Female: LIFE LOVE



Left A naked lady holding lions and lotus flowers was carved on this Phoenician style ivory harness ornament found at Kalhu. Nude goddesses are normally identified with the goddess of love and war known as Inanna to the Sumerians, as Ishtar to the Akkadians and as Astarte in the Levant. Height 16.1 cm.



Right A kudurrû (boundary stone) of Nebuchadnezzar I (1124-1103 BC) carved with the symbols of the gods. In the top row are the star of Ishtar, the crescent of Sin and the solar disc of Shamash. The three horned crowns on pedestals below may represent Anu, Enlil and Ea. Height c. 60 cm.

Religio - BINDING the mental images to the RITUAL FIGURES in correct ACTIONS of obedient service with approved MYTHS Linked in a MYTHOLOGY

"As literary products, these Sumerian compositions rank high among the creations of civilized man. They compare not unfavorably with the ancient Greek and Hebrew masterpieces, and like them mirror the spiritual and intellectual life of an otherwise little known civilization. Their significance for a proper appraisal of the cultural and spiritual development of the Near East can hardly be overestimated. The ASSYRIANS and BABYLONIANS took them over ALMOST IN TOTO."

- S.V. Kramer, Sumerian Mythology, p. VIII

Just as later the ROMANS took the Greeks over ALMOST IN TOTO - swallowing, not digesting - old bad habits!

said to be inscribed UR-Nanshe - a man's name but this is a woman, high priestess poet of UR Enheduanna!



Below A gypsum head of a woman found just outside the Ishtar Temple at Mari. Her headdress is typical of the style worn by women from that city. As several Sumerian statues are of women, it is probable that women enjoyed more equality in early Sumerian society than in later periods. Height 15 cm.

Cultural Atlas of Mesopotamia
p. 91



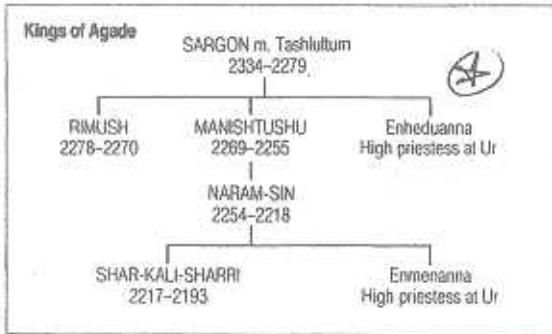
a tough matron devotee!

still addicting us!

Such addictions reduce our heritage and future and spirit person possibilities

in an OPEN COSMOS

Sharrum-kin!



Sargon of Agade

The first ruler of the dynasty of Agade was called Sharrum-kin, which in later times was pronounced Sharken and is preserved in the Bible in the form Sargon. In Akkadian, Sharrum-kin means the true or legitimate king, which is a strong hint that he was a usurper. There were many stories about his origins. According to a later account he was placed in a reed basket sealed with bitumen and, like Moses, allowed to float down the Euphrates. He was rescued and trained as a gardener, and, by winning the love of Ishtar, became king.

-1.96



Above Cast copper head found in the area of the Ishtar Temple at Nineveh. The head is hollow and was cast using the lost-wax method. The figure is that of a ruler and was first identified as Sargon, the founder of the dynasty of Agade, but from the style it is more likely to have represented his grandson Naram-Sin. Height 36.6 cm.

P.99



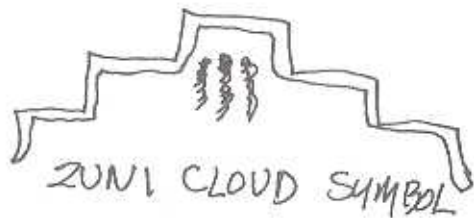
EHEDUANNA
daughter of SARGON,
Poet of INANNA and
(GILGAMESH)
Gilgamesh - Iliad
Inanna - Odyssey
Eheduanna - Homer

Sargon's Empire + Trade routes
were from INDIA to Egypt
and CYPRUS and Anatolia

EHEDUANNA c. 2340 - 2280 BC
NANNA
at UR, (INANNA'S) temple
MOON-GOD

NARAM SIN 2270 - 2232
(grand grandson!)

actually SARGON'S reign is anciently listed AS 56 years - and his dates are a bit too recent, based on Hammurabi dates which are earlier than official scholarly opinion lists: SARGON 2350 - 2294, RIMUSH 2293 - 2284, MANISHTUSHU 2283 - 2274



NOTES ON THE LEARNING CIVILIZATION
 Existence is a subspace of Reality, a 4 dimension emergent
 [RITUAL] [NATURE]
 iteration resonant set of unities within Unity that forms within an
 8 dimension flowfield infinity/empty differential consciousness.
 (COSMOS) (∞) (0)

our 8 phases are realms of process and form that morph
 ecologically within interval articulations of the Real. This
 constitutes a 16-part occurrence to the mind but [symbol]
 an 8-part continuity maturation with an 9th "part"
 continuum of interval to conscious differential Persons.
 Example: to the Buddha a Bodhicitta - an enlightened moment
 of thought had 8 parts distinct with 8 parts that always
 occur as a "trill": hence the Dharmachakra has 8 spokes
 within an open field (spaces between the spokes within the
 rim - but free field beyond the "wheel" bounds).

This is, as Plotinus expressed, ~~the~~ (an) Σ nead.
 (c. 260 AD)

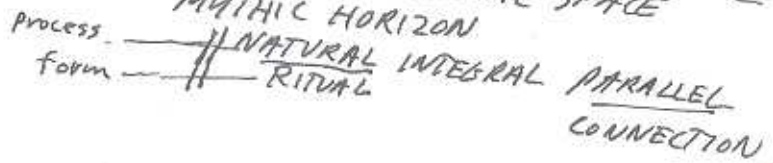
A Learning Civilization constantly sculpts this ecology. (9-facet jewel form)

ception which really confirms the situation depicted, because absences tend to be due to strong positive developments in allied directions: the SHAMAN is lacking in Pueblo life because the PRIESTHOOD is strong, Lower Colorado tribes use a minimum of RITUAL paraphernalia because of their extreme emphasis on DREAM EXPERIENCE, and so on."

-A.L. Kroeber, Cultural and Natural Areas of Native North America, 1938, repr. cloth 1953, p. 4 - footnote (written 1931)

THE CALENDAR

Between all of these independent cults is the binding element of CALENDRIAL OBSERVANCES. [CULTURAL TIME, CEREMONIAL SPACE - MYTHIC HORIZON] Each cult has ceremonies extending thru an annual cycle, starting from the WINTER SOLSTICE and returning again into the WINTER SOLSTICE. [INTEGRAL] They are fitted into a period of 20 days, and so neatly arranged that there are no conflicts, even for a man with varied ceremonial affiliations." - Ruth Bunzel, Introduction to Zuñi Ceremonialism, 1932



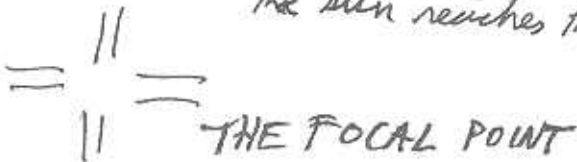
47th Annual Report of the Bureau of American Ethnology to the Secretary of the Smithsonian Institution 1929-1930 p. 534

repr. Zuñi Ceremonialism, Tree studies, 1992

"The name by which the Zuñis refer to the period of the solstice is ITIWANNA, the MIDDLE, the same name that they give esoterically, to their village. Mrs. Stevenson [Matilda Coxe Stevenson, The Zuñi Indians; their Mythology, Esoteric societies and Ceremonies, 1904] and others interpret this as being a contraction of the sentence yatokä'itwanah te'eci "the sun reaches the middle."

23rd Annual Report B.A.E. 1901-02

-IBID, Bunzel.



THE FOCAL POINT

⁸⁶ E. C. Parsons (Winter and Summer Dance Series in Zuni in 1918, University of California Publ., v. 17, No. 3, p. 171) designates the winter dance series of the kacinas, koko a'wan itiwana, the itiwana of the masked gods. These dances follow at stated intervals after the solstice, but are not actually part of it. This indicates the Zuni pattern that each cult must have a center, and this center must correspond to the centers of other cults. The kacinas do not figure in the solstice ceremonies proper.



Ruth Bunzel, New York City, 1985. From the video-documentary, *Daughters of the Desert*. Courtesy of the Wenner-Gren Foundation for Anthropological Research.

AGE 87

from Nancy J. Parezo
Introduction to reprint of
Ruth Bunzel, Zuni Ceremonialism,
three studies, 1942

Bunzel's works on Zuni religion are cited widely because of her ability to present complex matters clearly, to delineate the important characteristics of the system, to see how the parts fit together, to grasp what is most important to the Zuni, to understand that all was not to be told, nor necessarily needed to be told. She knew that she only understood a part, and that she needed to see the whole through the metaphor of the complete path. Not a romantic like Cushing, who saw Zuni life as a form of escape, or a dedicated evolutionist like Stevenson, who felt that all knowledge about Puebloan peoples needed to be saved because they would inevitably be swamped by civilization, Bunzel did not emphasize the strange and wonderful of Zuni culture. Bunzel saw herself as a social scientist. Zuni provided for her a set of facts that had to be explained in relation to other psychological, social, religious, or economic facts. Since Zuni was changing, the saving of the old knowledge—the sober recording of languages, myths, and tales, the description of ceremonies, songs, prayers, and costumes—was to Bunzel, as it was to her contemporaries, an end in itself.

The solstice is, therefore, the center of time, just as Zuni itself is the center of space.

The winter solstice ceremonies start when the pekwin announces from the housetop that all men shall make prayer sticks for the sun to be offered in 10 days. The date is calculated by observations of the sunrise from a petrified stump in a cornfield east of the village. When the sun rises at a particular point on the mesa to the southeast it is time for the pekwin to start his own plantings. If correctly calculated, then the general prayer-stick planting will take place on the day when the sunrise reaches its most southerly limit—that is, on the 22d of December. However, the Zunis seem never to have been able to decide on the relative merits of solar and lunar calendar, and the desire to have the observation of the solstice occur at the full moon disarranges the calculations and naturally leads to dissention among the various priests. However, the date is definitely set by the pekwin and the others, whatever their views, fall into line.

The ceremonies fall into two periods of 10 nights each.⁸⁹ The first nine days are spent in preparation of great quantities of prayer sticks by all men. Images of the war gods are carved by men to whom this office belongs. The great ceremonies begin on the tenth night. On this night the new year fire is kindled in the kiva and the Bow Priests hold their ceremony for the War Gods. At the same time all the societies hold ceremonies in honor of the Uwanami.

On the following morning the images of the War Gods are taken to their shrines. The priests take the younger brother to Corn Mountain to a shrine the position of which is visible at the village. There the priests kindle a fire, and the appearance of their smoke is the signal for the beginning of the great fire taboo. For the next 10 days—that is, until dawn on the twentieth day—no fire or light must be seen outdoors, nor must any sweepings or ashes be thrown out. For the whole period priests observe continence, eat no animal food, and they and their households refrain from trade of any description. Others observe continence for eight days following the planting of prayer sticks, and refrain from animal food and trading for four days. The conservation of fire, and especially the saving of ashes and sweepings, are fertility magic, that the house may be full of corn, as it is of ashes. Throughout this period a sacred fire is kept burning in He'wiva kiva.

pp 534-5

"facts": formal mental retrogression abstract
NOT EXPERIENCE PROCESS
"sober": the Mythic Horizon is Hent-by

... this end, however, was embedded in a search for what it meant to be a Zuni, and that is what keeps Bunzel's work from being just fact laid upon dry fact.

Ruth Bunzel walked many paths and each led, in her words, to "partial truths." "No matter how wise we are, we never learn the whole truth about another culture or, for that matter, about our own" (Bunzel 1952:xiv). She realized her strengths and weaknesses. Bunzel knew how to listen and this quality suited her for Zuni life. At the Daughters of the Desert conference in 1986, Margaret Hardin (1986:p.c.) felt that these personality traits "pre-adapted her to Zuni work." As Bunzel (1932a:480) herself reflected, "In all social relations, whether within the family group or outside, the most honored personality traits at Zuni are a pleasing address, a yielding disposition, and a generous heart. . . . A characterization intended to convey the highest praise was the following: 'Yes, — is a nice polite man.'" Bunzel's personality lent itself to this description.

Speaking of her Zuni fieldwork, Bunzel (1985) thought that "You have to be able to stick it out and be lonely." One has to have to be able to live on the fringe of a group and survive. But these same qualities—her quietness and ability to listen and blend into the background—were partly responsible for limiting her academic opportunities.

There was a time when I wanted to have a good stable academic job with students. It wasn't in the cards. I never had a permanent position in the department at Columbia as a professor or assistant professor. It was always year-to-year and each year wondering what you were going to do the next year. I had no stability (Bunzel 1985).

Nevertheless, it is her ability to work with the Zuni that has never been surpassed for its sensitivity and quality, its attention to the complete path. ★

pp. xxxiii - xxxiv

Ruth Bunzel did not return to Zuni for many years, although she continued to correspond with Flora Zuni. She went on to other topics, especially the study of economics and culture change, and visited other cultures. She worked briefly in psychology and conducted ethnographic research in Guatemala, Mexico, and Spain. During World War II she worked in the Office of War Information with Benedict, and later helped direct the Contemporary Cultures Research Project at Columbia. She worked closely with the Chinese in New York City.

As noted above she held temporary teaching and adjunct positions—with a year-to-year rather than a tenured appointment; one woman in the department was enough for college administrators. She usually taught "extension" courses, which meant her classes were in the evening or in the summer. She retained this marginal position, partly because of the hostility of Ralph Linton, who became the department chair after Boas retired. She had been given a "small office behind Duncan Strong in 1935" (Goldfrank 1978:99) through Ruth Benedict's intervention and was able to remain in daily contact with her colleagues. But as money became scarcer during the Depression and World War II, she was unable to return to the Southwest.

In the 1950s and 1960s Bunzel worked extensively with a group of anthropologists who were protesting against the nuclear-arms proliferation of the Cold War (Mead 1964:88). While she would have liked to have returned to Zuni, she told us in 1985 that the lack of a permanent position, and the fact that she had to assist others on their projects, meant she did not have the funds nor the freedom to conduct further fieldwork at Zuni. "So much of your life is accident. You go where the money is and where you can get it to do your work" (Bunzel 1985).

- Nancy J. Pavez intro, p. xxxiv

MUTH 5, 2004 (4)

a self-corrective to a distort vector!

• 1952: a gnostic fracture involved.

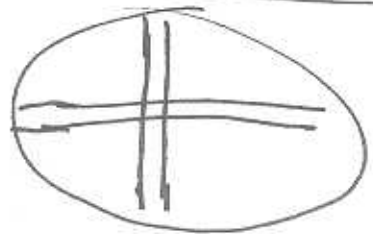
• Right! Oval mythic language imagery is a process of natural experience initially, integral.

Character is the feeling-toned carrier of experience

existential platform for new experience (trans-culture base)

"Women are less active in religion than men, but their activity is not essentially different in kind. The richness of ceremonial tends to mask the fact that in any but a superficial sense, religious activity is limited in scope."

- Ruth Bunzel,
INTRODUCTION TO ZUNI CEREMONIALISM,
1932, p. 544
(47th annual B.A.E.)



also, from Ruth Bunzel, Chichicastenango, A Guatemalan Village, 1952: MYTH 5, 2004 (5)

The calendar at Chichicastenango¹ is full of fiestas which on the surface appear to be like all other Latin-American fiestas; they have all the usual earmarks - Masses, processions, fireworks, drinking, and dancing, sometimes large markets, and sometimes masked dances. Like all Latin-American fiestas they are prolonged and noisy and exciting:

(P 192) (ch. 4)

and,

The following texts of rituals are offered as further documentation of the points made in the preceding pages, and as examples of Quiché ritual style. They are selected from a much larger body of material, and cover all aspects of the sacramental system, as embodied in the occult calendar.

(P 305) (ch 6)

and then,

The *chuchqajau* is the most important professional man in Chichicastenango, but there are three other major professions, and two minor ones, and several occupations of a semi-professional character. The important professions are those of the "Secretary" (Sp. *Secretario*; Q. *axtsip*), the *katpul* and the midwife. The *padrino*, the *teinimtal* and the *licenciado* are secretaries, *katpuls* or, perhaps, *chuchqajaus* acting in special capacities.

Of all the professions that of *chuchqajau* is the most important and the most highly formalized. The *chuchqajau* has supernatural powers; he is a diviner, sorcerer and mediator before the gods and the ancestors in all the crises of life. He is not, strictly speaking, a priest, for his relation to the supernatural is not such as to make his services in any ceremony indispensable. His position is that of an expert in occult science who performs ceremonies for others for pay. If a layman thinks he knows how to perform ceremonies, he does without a *chuchqajau*, but only an initiated *chuchqajau* can perform divinations. The position of the layman in approaching the supernatural is very much like that of an average American citizen in a court of law. When an average citizen comes in conflict with the majesty of the law, he may defend himself if he wishes, but the wise man hires a lawyer. The only estimate of the number of *chuchqajau* in Chichicastenango was "many." There are *chuchqajau* in all the *cantones*. The profession of *chuchqajau* is not restricted to men, but men far outnumber the women. To become a *chuchqajau* one must have a call which is manifested in dreams, through sickness and by divination. The initiation is to "save his life."⁶⁴ The initiation ceremonies extend over a period of 180 days,⁶⁵ during which time there are many rituals and sacrifices, and instructions of the novice by the older man who initiates him, in the fundamentals of his calling. This instruction covers the arts of divination, the symbolism of the calendar, and the essentials of ritual.

(P. 77)

Ritual Patterns

The Secretary of the *cofradía* is a trustee of tradition, holding his trust from the ancestors. As the permanent officer he is concerned with the handing on of traditions; the endless cycle of ceremonies in which the personnel changes and the ritual remains constant is for him a symbol of continuity with the past, and it is as such that he describes "the ceremonies of the *cofradías*." He spends little time on the external aspects of the fiesta - the Mass, procession and informal celebration; he just refers to these in passing, "next day is the Mass," or "after the procession, . . ." as a means of orienting the events in what to him is the core of the ritual - the acceptance and surrender of tribal responsibilities.

A Glimpse at our woman
RUTH BUNZEL
in another anthropological
Venue: Central America

(C. 1950)

The ceremonies in the *cofradías* are concerned less with the cult of the Saint than with the ancestors, and with Christ as the fountain-head of tradition. These ceremonies are all commemorative. The theme that runs through them all like a *leitmotiv* is stated in the very opening of the ceremonies, after the formal introduction, when the head *mayordomo* comes to notify the formal introduction, when the "It is not for us to abandon him (San Sebastian) but rather to fulfill the rites and customs which have been laid down and marked out for us by the first ancestors. . . . We have received and humbly accepted the second coat, the garment of service in the *cofradía*, and we have received the sanctified staff of the first ancestors. . . . and now the time has come for us to kneel down and bow our heads within the cold house, as we did when we received the second coat and the sanctified staff, and to leave it and return it again to the ancestors."

(P 249)



MYTH 5, 2004 (6)

Of all the forces that influence man's fate the most inaccessible and arbitrary is man's own soul. "The form and substance of his personality" is incorporated in some animal or sacred objects - some snake, or bird or wild beast that wanders in the forest, or some stone idol that is buried in the earth. This creature is his destiny (Q. *ik'lat*, from *ik'*, moon).¹⁶

Ordinarily a man never meets his destiny animal; he does not even know what it is, although his fate is bound up with it. He hopes and prays that he may meet it in his work or travels; such encounters are lucky. The animal gives some sign, so that he may not shoot it. Sometimes it talks to him, calling him by name or otherwise indicating its supernatural and semi-human character. If a man meets any animal that manifests similar behavior, he knows it is a *nagual* and does not harm it, and on his return offers candles to his destiny.

It is believed that if a man's destiny animal is shot in the woods the man will die in the same moment. To this cause are attributed sudden deaths without warning and many accidental deaths. If the *nagual* is wounded, the man feels acute pain in the corresponding part of the body.

The idea of the *nagual* has something in common with the widespread North American concept of the guardian spirit. The *nagual* is essentially friendly. The day *aj*, sacred to the destiny animal, is, along with 'e, the day above all others for asking favors. But, although friendly, it represents an utterly arbitrary and capricious destiny.

MORE RUTH BUNZEL insights and heartfulness

Ruth Bunzel first went to 2041 with Ruth Benedict under aegis of FRANZ BOAS, 1924.

page 25-6.

Bunzel Boas' secretary since 1922 - Postmaster Goldfrank

GUARDIAN see Ruth Benedict, SPIRIT: "The Concept of the Guardian Spirit in North America" Ph.D. diss., Columbia U 1923: *Mem. Am. Anthro. Assoc.* 24: 1-97

CHAPTER FIVE (P. 261)

MAN'S FATE

On my first afternoon in Chichicasteango the priest who, at the time, was substituting for Father R. took me for a walk. We left the village by the southwest trail. The street descended steeply from the plaza to a little rushing stream. Here was an *estanco* and beyond that lay a pleasant valley of farm land, between wooded hills. The path ran along the stream, between hedges of maguey. On the grassy banks beyond the hedge women were washing and bathing in the stream. On the other side were homesteads set high on slopes, with the characteristic steep fields of ripening corn and meadows where sheep graze. About half a mile from town we left this trail, to scramble up a steep footpath to the top of a thickly wooded knoll. Here, in a small shady clearing on the summit of the knoll was our destination. The shrine *Turqa'* with its famous carved idol, its stone crosses, mysterious stone rings, and ancient mullers. The shrine itself is raised a few inches from the level of the ground and bordered with stones. At the back is a low wall of stones, against which the sacred objects stand. In front and lower down is a hearth for burning copal, and farther off, another hearth. The floor of the shrine is covered with fresh pine needles, the old ones have been swept aside. All around the knoll is a litter of dried cornhusks, the wrappers from the packages of copal, sold in the markets. It was these cornhusks that led one ethnologist, familiar with New Mexican pueblo shrines, to infer that the Quichés used prayersticks as offerings, and like the Pueblos, wrapped them in cornhusks.

It was an hour before sunset and we were not the only visitors. A young man and woman, husband and wife, were kneeling before the shrine, and an old man was walking about, swinging an incense burner, and declaiming rapidly and loudly. There were tall wax tapers burning at the rear of the shrine; its floor had a carpet of fresh pine, thickly strewn with rose petals; on the hearth were the bright orange flame and thick black smoke of burning copal. The odor of incense mingled with the pungent fragrance of sun drenched pine.

The ritualist was undisturbed by the intrusion of a Catholic priest

-P. 274

-P. 275

* Bunzel's salary, like Goldfrank's, paid for by ELSIE Clews PARSONS.

and a strange white woman. He paused for a moment to greet us, and the declamation rolled on, the voice rising and falling, by turns scolding and beseeching. Each period starting with vigor and tapering off into an unintelligible mumble. Then quite suddenly he stopped, came to where his clients were kneeling. They sat talking together, drinking from the bottle of *aguardiente* standing on the altar. Then after kneeling for a moment and crossing themselves they left. "What was the old man saying?" I asked the priest. "I don't know, but he was asking for something. Maybe someone is sick, or for his crops, or perhaps he has lost a pig. They are always asking for something."

The sun was setting, the damp purple chill of the tropical night was creeping through the valleys as we returned. On the trail we met another old man, with his smoking incense burner, going up the hill.

I visited Turqa many times after that; it was a favorite retreat, with its deep cool pine wood; between the branches I could look down on the white village lying dazzling in the sunlight at my feet. I was there at all hours of the day - before sunrise when hoarfrost whitened the fields, and the wisps of cloud hung on the mountains, at midday and at nightfall, and even once late at night I picked my way with a flashlight over the steep trail. No matter what day or hour I came, there was always someone there, or someone with an incense burner on the trail, or some evidence of recent visitors - guttering candles, smoking embers on the hearth, fresh rose petals in the pine, or the feathers of a fowl behind the altar. I found other shrines, too. One less frequented on the north side of the town, on a little spur that hangs precipitously over the *barranco*. It is but a few steps from the head of the trail, but so screened by trees that as one stands there one can see spread out at one's feet a vast panorama of mountain and ravine and forest, wild and rugged, with not one single sign of human habitation. There is an inconspicuous hearth in the middle of the cemetery. No crosses or stones to mark this place - only the ashes of many burnings. There is a shrine with stones carved with leaf scrolls on one of the hills behind the cemetery, and the great shrine of Poqojil, in the center of a cornfield on top of the long extinct volcano that dominates the southwestern range of hills. This one, a good two hours' climb from the town is much frequented, especially in the early morning.

P. 262

SYMBOLS
emerge from Myth
like RITUALS
emerge from Nature
Primally iterative
Sustaining resonance
achieving form
with process

MYTHS, 2004 (7)

EXPERIENCE,

the Mythic horizon
of feeling flow
imagery
not just "story"!

MYTH
is much more

and on Ruth Bunzel from
Margaret Mead. "Apprenticeship
Under Boas" - w. Goldschmidt, ed.,
The Anthropology of Franz Boas,
Essays on the Centennial of His Birth, 1959

Here I have drawn on my own experience; elsewhere I have documented the development of Ruth Benedict's anthropological approach. Another student of Boas after whom no methods have been named is Melville Herskovits, although he has pioneered a whole field of Afro-American research. Likewise, an examination of the methods used by Ruth Bunzel in her study, *The Pueblo Potter* (Bunzel 1929), would provide another set of innovations: the use of papier maché models, the introduction of pots from other areas which the artist was asked to copy, a self-apprenticeship with analysis of Zuni teaching methods. Here method was so merged with problem that the methodological—and so to a degree the scientific and generalizable as opposed to the unique and historical contribution to the study of art—was blurred.

Ruth Bunzel described the circumstances in this way:⁹

You want to know how I came to write *The Pueblo Potter* and became an anthropologist. It is really a story about Boas and the things he believed in. It began in the spring of 1924. I had been working for Professor Boas for two years as secretary and editorial assistant and was becoming increasingly involved with anthropology, but without any formal training whatsoever. That summer Boas was going to Europe and Ruth Benedict was going to Zuni to collect mythology. I thought that if I could see an anthropologist at work at the most crucial and mysterious part of his study, and perhaps try a bit on my own, I would know whether or not I wanted to be and could be an anthropologist. So I thought that I would take my vacation time and a few dollars I had saved for a trip to Europe and instead meet Ruth Benedict in Zuni. My plan was not too ambitious—I was a good stenographer and I would take down folk tales and interviews in shorthand, and do all our typing. Ruth Benedict seemed pleased with the suggestion so I took it to Boas.

Boas heard me out, snorted in his inimitable fashion and said, "Why do you want to waste your time typing?" (He always thought typing a "waste of time," though

MUTH 5, 2004 (8)

Heaven knows he wasted enough of his own precious time on similar donkey work to know that the gremlins didn't do it after funds were spent on informants.) "Why don't you work on a problem of your own?" I said that I didn't think I was equipped to do a "problem of my own," but he paid me no mind and went on, "You are interested in art. Why don't you do a problem in art? I have always wanted someone to work on the relation of the artist to his work." (Boas always had a long list of problems that he hoped someone would work on, things that he had started and hadn't had time to go on with, or things that had just occurred to him.) I asked how one would go about investigating such a problem; he recommended that I look at a big manuscript on Salish basketry by Teit and Haeberlin (Haerberlin et al. 1925); I might get suggestions from that.

[41st ANNUAL B.A.E. (199-1924) PP 119-484]

This plan raised something of a tempest in our little teapot. Elsie Parsons was outraged; sending an untrained person into the field, and to a pueblo at that! She threatened to withdraw her support of the mythology project were I permitted to go. Boas stuck to his point. Intelligence and will were what counted. Granted enough of these one would find the necessary tools. (You know how he always refused to give reading lists, hated examinations, scorned erudition for its own sake. One learned what one needed when one needed it. It was the sense of problem that was important. He always advised students to spend less time reading and more time thinking.) Elsie Parsons capitulated; I was permitted to go.

It was the end of the academic year. Boas went off to Europe; Elsie Parsons went to the Caribbean; Ruth Benedict went to New Hampshire. I stayed in New York with my "problem"—and the basketry paper. The basketry paper proved to be a study of variation. It had nothing to do with what I conceived my problem to be although it contained many points on such matters as the influence of technique on design and analysis of style that stood me in good stead later. I was really alone in a big sea and I had to swim. I assumed that Zuni artists were not going to be any more articulate about what they were trying to do than the poets and painters I had met in Greenwich Village, and that direct questioning would get me nowhere. I had to approach the problem indirectly. I decided on three lines of approach—criticism, instruction, and problem solving. I gathered together as much relevant photographic material from the American Museum of Natural History and the National Museum as I could lay my hands on. I got together a lot of drawing materials. But one thing that I had learned from the Salish basketry paper was that painting a design on paper was not the same problem as putting it on a pot. So I made papier maché pots to take along for my informants to paint designs on. Three weeks later I was on the train to Zuni. After five weeks in Zuni I had found out what I wanted to know there, and moved on to other pueblos—this was not part of the original plan, but it was what made the Zuni material tell.

I was too ignorant at the time to know that I was pioneering; that I was on the frontier of a whole new field of anthropology; that this was the first tentative approach to the study of the individual in culture; the first attempt at a systematic study of behavior. I didn't know that I was employing "participant observation" and "projective techniques" because I had never heard of these things. *The Pueblo Potter* does not have a chapter on methodology.

The Pueblo Potter was written the following winter, on weekends between my job. When I showed the first draft to Boas he said, "It seems to cover everything," and I was satisfied. I decided to become an anthropologist, and I learned about "methods." The following summer I went back to Zuni to learn the language and prepare to find out what it felt like to be a Zuni; I saw this as an extension of the study of the artist. Elsie Parsons sponsored this trip. A gallant lady, she acknowledged in her own gracious fashion that Boas had been right.

PP. 33-5

c. 1380 Midlands to
England (Yorkshire?)
s. Scotland?
Age of Chaucer

12th c. theme origins
Christian de Troyes
French troubadours

SIR GAWAIN & THE GREEN KNIGHT
courteous lover, courageous warrior, loyal
supernatural, supercultural, royal

probably,
"We shall also find that in their gradual development they owed infinitely less to independent and individual imagination than they did to borrowings from that inexhaustible stock of tales in which all peoples of the world appear to have a common share. — Jessie L. Weston, *The Three Days' Tournament*, 1902, p. viii

LANGUAGE FIELD PROCESSION Integral

"What is the nature of this learning? One compromise view is that there is a universal core of meaningful distinctions that all humans share, but other distinctions of meaning that people make are shaped by the forces of LANGUAGE: this is consistent with the theory of linguistic relativity. But it is also possible that the strong Augustinian [!] view is correct: LANGUAGE LEARNING might really be the ACT of learning to express ideas that already exist [!], either because they are UNLEARNED [! = not mind-controlled developed?] (as is likely to be true of the domain studied by Kejos + Spelke [Nature 430, 453-6] 2004) or because they have been learned thru EXPERIENCE with the physical [RITUAL] and social [MYTH] world."

The question of how language and thought are related is one of the deepest in psychology, and there are many variants of the claim of linguistic relativity that this current research does not address.

- P. Bloom, "Children think before they speak," [NATURE 430, pp 410-1] 22 July 2004
"... language precedes thought, and show [s] that, in some domains at least, Children think before they speak." [!]
- 11310, Amen.

LANGUAGE (Aldhevish) precedes "thought"
- any parent.

an experience of play
(free action)
IN CULTURE
[differentially in PERSON]
MYTH/ART

"By the 1930s Ruth Benedict realized the practical and the personal advantages of TEAM FIELDWORK... the [ART-HISTORY] [RITUAL-MYTH]

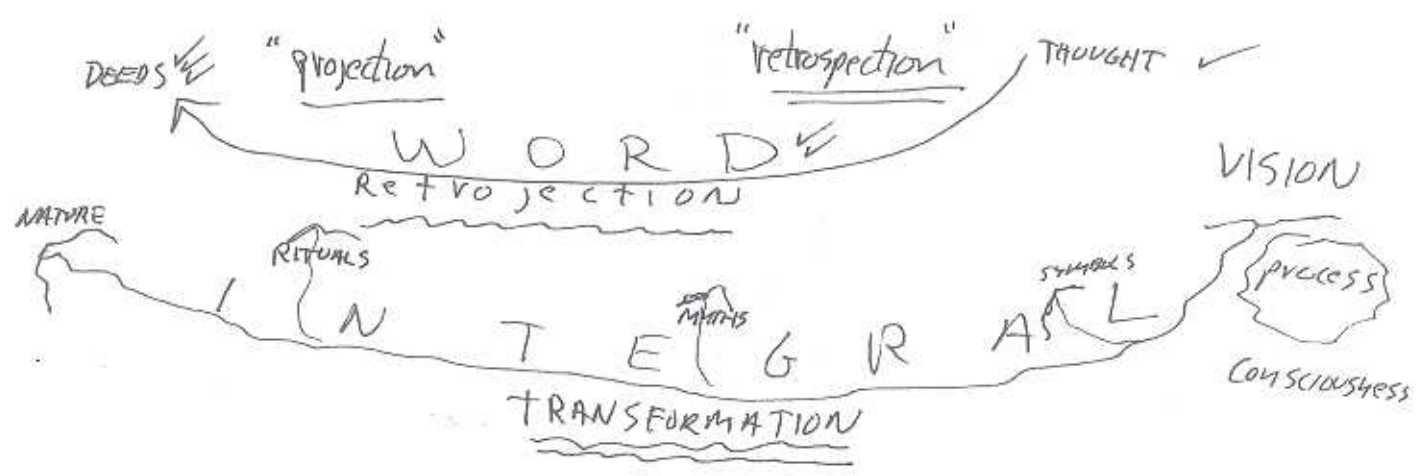
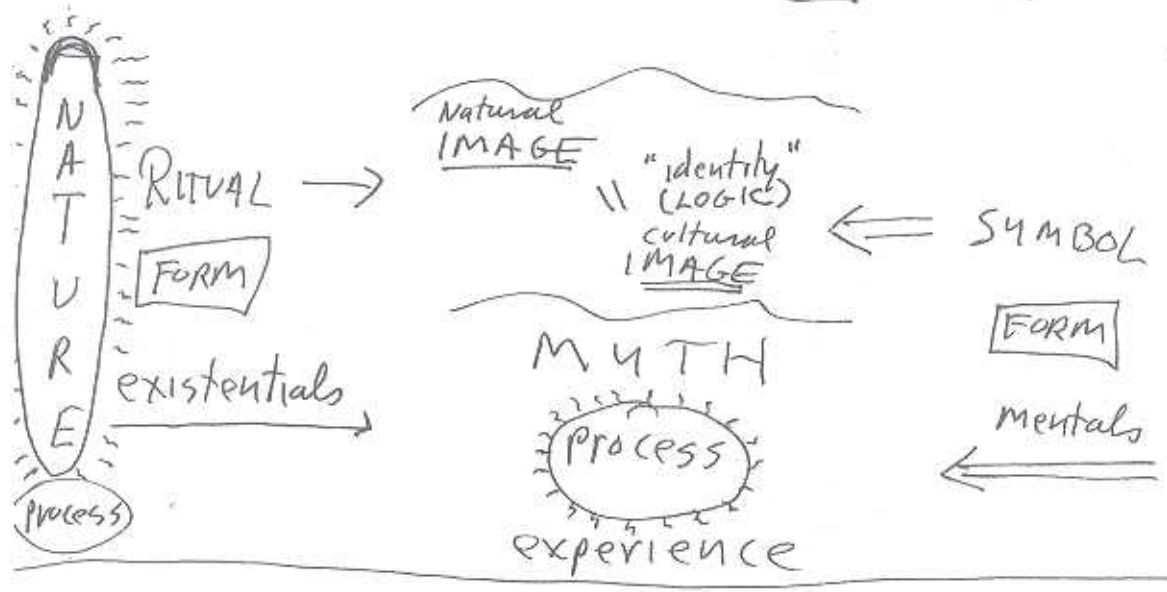
more 'views' the fuller the PICTURE of another culture. One person saw one aspect: clues and pieces put together ultimately gave the whole PICTURE. One started with 'steps,' not a 'capital letter' project, she told a student." - Judith Modell, Ruth Benedict; Patterns of a Life, 1983, pp 178-9.

MUTH 6, 2004 (2)

Ruth Benedict & Ruth Bunzel began their Anthropological fieldwork together at Zuni 1924, 1925, 1927 (Benedict to Cochiti + Peña Blanca '25, '27 + PIMA in AZ)
 Both corresponded with Franz Boas (Papers in American Philosophical Society, Philadelphia) -
 Bunzel more 'in tune' with actual cultural cross-complexities, Benedict with deep cultural PATTERNS

CULTURE CROSS COMPLEXITIES: genesis of FEELING-toned language images
 PATTERNS: SYMBOL-RITUAL FORM parallels

experience as natural process



ZUNI CEREMONY
RITUAL
RITUAL
projection



ARTHURIAN SAGA
SYMBOL
SYMBOL
retrospection

feeling toned images
in languaged experience

"Getting a new heart is the first rite in society initiations."
- Ruth Bunzel, Introduction to Zuni Ceremonialism, IBID, p. 481

"Dreams are believed to be... supernatural... foretell the future... properly interpreted
Certain persons in particular are believed to 'dream true'." - IBID.
[watch Peter War, The Last Wave, a film, 19]

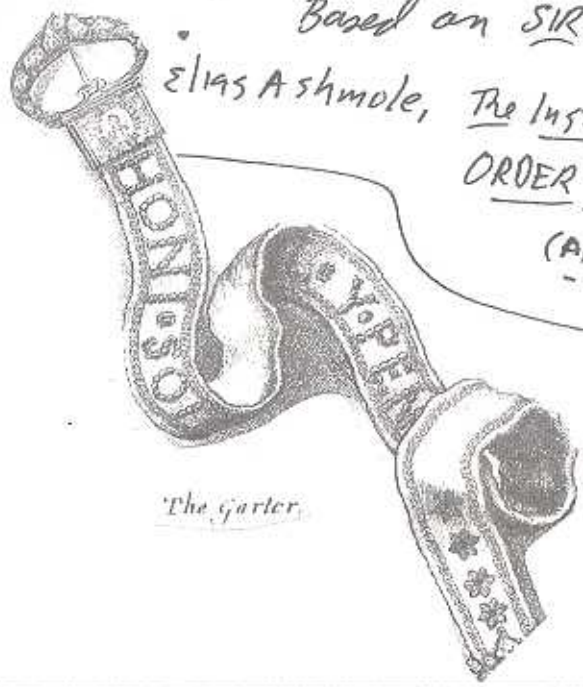
Order of the Garter founded 1348 by King Edward III of England

Based on SIR GAWAIN & THE GREEN KNIGHT

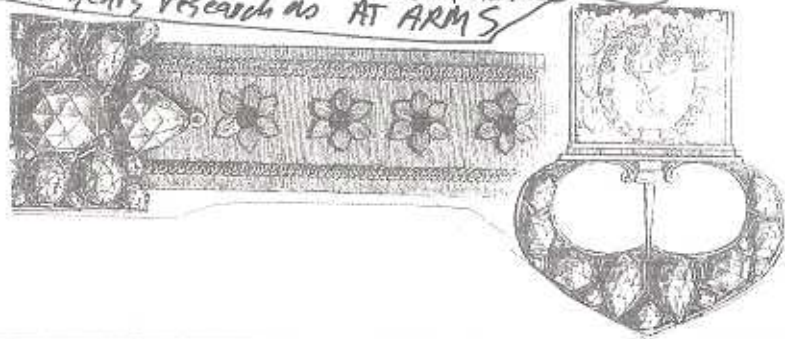
Elias Ashmole, The Institution, Laws & Ceremonies of the most Noble
ORDER of the GARTER, 1672

(Approved by Charles II 31 March 1670)
- Command to publish

after 15 years research at WINDSOR HEARLD AT ARMS



The Garter

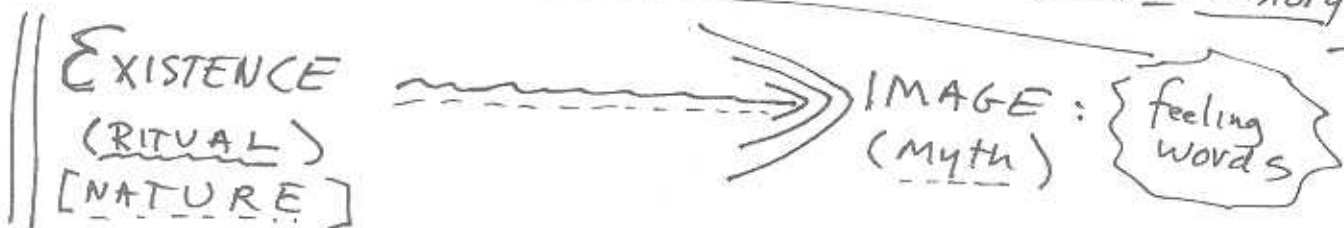


GREEN KNIGHTS & KACHINAS

MYTH 7, 2004 (1)

The challenge of the supernatural: Green Knights & Kachinas.
The response of The Learning Civilization: a phase approach.

[NOTE: on Challenge/Response in life/death of Civilizations see
The Work of A.J. Toynbee, esp. his 12 v. study of History.]



Nature and Myth being process dynamics
have parallel "carrier wave" functions in
[TAO and JEN images] INTEGRALS

Kachinas!

"The KACHINA [sp.] cult is one of six major cults of Zuñi, and might indeed be called the dominant Zuñi cult. It includes many of the most beautiful and spectacular ceremonies, and the ceremonies that attract the most popular attention... all males belonging to it and are REQUIRED to participate... the Kachina Society is extending its activities"

- Ruth Bunzel. "Zuñi KACHINAS: AN ANALYTICAL Study" [1930+] p. 843
- 47th annual B.A.E. pp. 837-1086, 1932

"MORE KACHINA DANCES are held each year than in Mrs. Stevenson's time and the dances last longer. It is true that some of the older dances are no longer performed, but on the other hand for each dance that lapses two new ones are INTRODUCED."
EVOLVING CEREMONY CYCLE in one life time (1880-1930) ...

repr. ZUÑI KACHINAS, 1973 (with new color illus.)
Rio Grande Press (unpub.)

[KATCINA CULT] is the focal point of religious, social + aesthetic experience [culture] - Bunzel, 843. : PIVOT. (its a dynamic fulcrum)

THE NATURE OF KATCINAS

KOKO: of Mythic Character thru VISIONS a paired word.

"whispering" [echo] Spring

The Lake Bottom Kachina Village is mimicked in George Lucas' Star Wars Episode I...

KACHINAS are mutant Methaworld Supernaturals or orphan humans... OSIRIS: resurrection Life CLOUDS & RAIN ... Mythic Imagery

ZUNI ORIGIN MYTHS

THE TALK OF THE KATCINA CHIEF

Long ago, when the village stood on the top of Corn Mountain, those whose roads go ahead all met together. When they had gathered together they questioned one another: "How shall we enjoy ourselves? Now the men are greatly increasing in number and the women are greatly increasing in number. It is not yet clear with what pleasures we shall pass our time." (5) Thus they said to one another. Their pekwin said, "Is it not clear?" Thus he said. "No, it is not clear." "Indeed, in vain you are men! Yonder once we had our first beginning. Perhaps there we shall set down prayer sticks for them because there our children stay quietly." Thus he said. "Hear! hear!" they said. They made prayer sticks. (10) When they had finished their prayer sticks, to Whispering Spring they sent their prayer sticks. When their prayer sticks arrived there, there they (the divine ones) thought it over among themselves. "Now which of you will count up the days at Itiwann for our daylight fathers, our mothers, our children?" Thus they said. The priests of the katchinas said: "Well, this one, because he is our father."

(CONTINUED ->)

The Katchina cult is built upon the worship, principally through impersonation, of a group of supernaturals called in Zuni terminology koko. The myth of their origin is given on page 604. The koko live in a lake, Hatin Kajakwi (whispering spring), west of Zuni, near St. Johns, Ariz. In the bottom of this lake they have a village (Kolu-wa-wa, katchina village) reached by ladders through the lake. Here they spend their time singing and dancing, and occasionally they come to Zuni to dance for their "daylight" fathers. They live on the spiritual essence of food sacrificed to them in the river, and clothe themselves with the feathers of prayer sticks. They turn into ducks when traveling back and forth to Zuni.

The first katchinas were the children of humans lost through contact with contamination, unwilling sacrifices to atone for sin. By origin and later association they are identified with the dead. Mortals on death join the katchinas at katchina village and become like them.

In addition to being identified with the dead the katchinas are also especially associated with clouds and rain. When they come to dance they come in rain. They are equivalent to the Shiwana of Keresan pueblos.

In ancient times the katchina used to come to Zuni to dance for their people in order that they might be gay. But always when they left someone "went with them," that is, died, and so they decided not to come any more. But they authorized masked dances and promised "to come and stand before them." So now when a katchina dance is held the katchinas come merely as rain, and no one dies. So the institution of masked dancing, originated according to legend to assuage the loneliness of parents for their lost children, has become a rain-making ceremony.

The power of katchina ceremonies resides in the masks which, whether ancient tribal property or individually owned modern masks, are believed to contain divine substance, by means of which the...

THE MASKED DANCE IS A Paleolithic SEAL of Integral Experience.

Nature accepts Man's New...

The evolving man is still Naturally Integral: Real.

MASKED DANCE RITUAL -> Mythic Chants

Thus they said. They sent for ka'klo priest. (19) When he came to where his fathers were gathered together they laid hold of him fast with their prayer stick. They waited.

It was spring. At the new moon of the month of little sand storms (March) there, desiring one another, they sat down together in council. Ka'klo priest said, "How shall I come to our daylight fathers, our mothers, our children, at Itiwana?" Thus he said. His grandfathers, Molanhakto,³ priests, set him on their backs. They came hither. (20) Just at dawn, shortly before sunrise, they came to Corn Mountain. At Corn Mountain they went about in the streets. Then somewhere they climbed up to a house. There where the people were gathered together he spoke. How it would be (he told them). "This day and four more days, and then my two children will come. They will count the days for you." (25) Thus he said. The people spoke. They said, "Well, is that so?" After he had gone the people waited.

After four days the two kateinas came.⁴ At all their houses they counted the days for them. "Four days from this day we shall come. On the third (30) day you will have made everything ready and then on the fourth day we shall come. May you all pass a good night." Saying this, the two went.

Four times the sun rose and the women folks cooked. In the evening the two came. "Make haste!" they went about saying. The sun went in. (35) They went. Then meeting them the others came. They went about, dancing. They finished. Then others came.

³ The Kayemet, esoteric name.

⁴ The announcers who come four days before ko'uptonawa.

Then those went about, dancing. Then others came. When those had gone still others came. When those were about to go they made an end of it. They went.

Thus they came in groups. After a short time someone died. Then after a few (40) days they came again. Again after they had gone someone died. Thus whenever they came, they took someone with them when they went.

Thus they lived. And although the people of the village enjoyed themselves, yet it was not right. Then these (the kateinas) said, "Now, my children, I think it should not be thus. If we keep on coming it will not be right." Thus they said. "You will look at us well. We do not always (45) look like this." Thus they said. Then the two set down their face mask and their helmet mask. The people looked at them. As they looked at them—"You will look at them well so that you can copy them. You will make them and give them life. When you dance with them we shall come and stand before you. If we do thus perhaps it will be all right, because if we take someone with us when we (50) come it is not right." Thus they said to one another. Then they made them. When they brought to life the chin mask and the helmet mask, the people of the village danced in them. They made them right, and the people of the village were happy. No one died. Thus they live. When they danced thus no one died. Thus they lived.

In the winter they had ko'uptonawa. At night they went about, dancing. Some young woman (55) was watching the dance with her little boy. They danced. It was all over.

A few days later the children were playing outdoors. A young man went by where the children were playing. The little boy said, "See that young man going by there? The other night he was a kateina maiden. Perhaps the masked gods do not really come." Thus he said. The children heard him. When they came to their houses, (60) they told their elders. "Perhaps the masked gods do not really come." Thus they said. "Who said so?" "Kai'yuanu says so." Thus they said. "Keep quiet! Don't do that. They will punish you." Thus they said to them. Their fathers told one another. They talked only of that.

SYMBOLO
PRIEST

MYTH 1, 2004 (3)

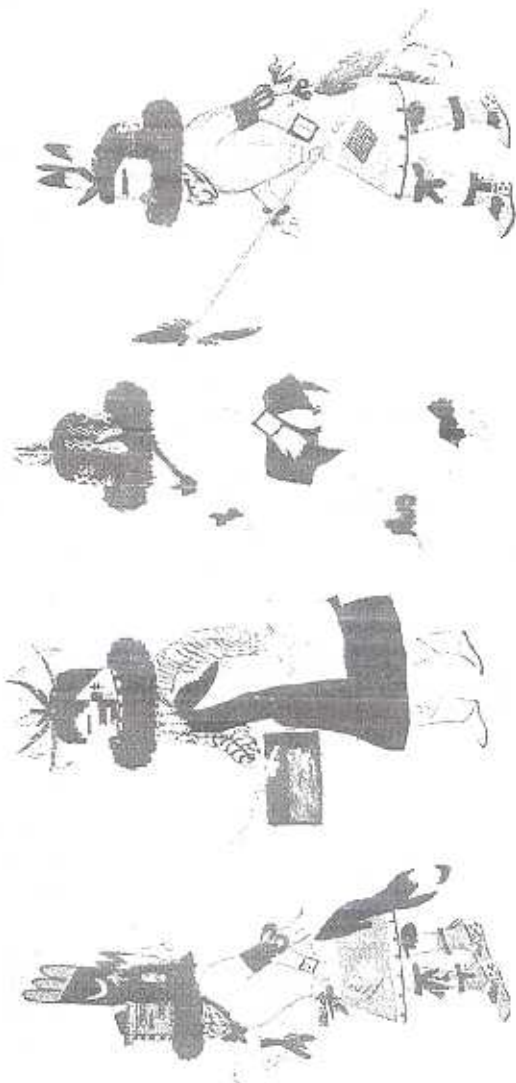
Equinox New Moon.

Night glow pre-day: Aurora

square, pair.

ratios

$$\left\| \begin{array}{l} 2/4 = 1/2 \dots \\ 4/2 = 2 \dots \end{array} \right.$$



In the kivas they worked on their masks. They made some dangerous monsters. (65) When they were ready they came. They went around searching. In all the village they could not find him. Meanwhile his parents were hiding him way back in the dust in the fourth inner room. They just brought him food. When they did not see him they sent word to the village of the kateinas. When their message came to the village of the kateinas they arose. The sayalia and white temtemci and the koyemci and (70) all the kateinas came hither. They went about searching. They called into all the kivas. When they had been to all of them and found no one there they came to his house. They called in. "He's not here. He has gone far away." The koyemci came down. "We can't find him," they said. When they had said this the sayalia stood on four cross marks (on the roof). Two of them (75) stood facing the east, the other two stood facing the west. They turned around. When they had made a complete circuit they called, "Bu—ix!" The earth shook. The second time they turned about. When they had made a complete circuit, "Bu—ix!" they said. The walls of the house cracked. They turned around the third time. When they had made a complete circuit, "Bu—ix!" they said. (80) The house cracked nearly to the ground. The fourth time they turned around. When they had made a complete circuit, "Bu—ix!" they said. The walls cracked all the way down to the ground; there in the fourth room he was sitting. The koyemci said, "Look in there, our little friend is sitting within!" Thus they said. They pulled him out. The kateinas came. They struck him. When they were finished the white temtemci walked around angrily. "Hoo—tem-tem-ci tem-tem-ci hoo—!" "Grandfather hurry! Hit him hard! (85) We want to go!" Thus said the koyemci. Temtemci was angry. He was running around angrily. A long time afterwards he came to where the boy was standing. He seized his forelock. Hukwe! He cut him. He cut his head off at the neck and threw it up. It fell. He picked it up and again threw it up. It fell. He picked it up and again threw it up. It fell. Again he threw it up. It fell. Then the koyemci used it as a kick stick. They came to the village of the kateinas. (90) Near by on an ant hill they set it down. Then they went in.

Meanwhile at Corn Mountain they buried Kaiyu'ani's headless body. By doing thus they made the Kateina society valuable. Therefore, to any little boy who is initiated into the Kateina society the kateina chief tells this story. Whoever forgets and talks of this will be punished. Therefore these words are not to be told. (95) You will be mindful of it.

This happened long ago. ☆

"The first Kachinas were the children of humans lost thru CONTACT WITH CONTAMINATION, unwilling [to] sacrifices to atone for sin — the dead [truly]

at "death" [believing] mortals join the Kachinas at Kachina Village, living spirit essence there.

CLOUDS with their RAIN atone for parched dying back into life

MYTH 7, 2004 (4)

the doubting boy hiding

THUS

the KOKO (KACHINAS)
live at the bottom of
HATIN KAIKAWI
(Whispering Spring)
in their village

KOLUWALAWA
(Kachina village)

near ST. JOHN'S, ARIZONA
and are supernaturals
who annually visit the Zuñi
to dance for their cultural
Health
and Ritual existence

INVITED BY PRAYER STICKS
(laid hold of fast by them)

Being Divine Ones they live
on spirit essence of food
sacrificed for them —
feathers of prayer sticks
clothe them —

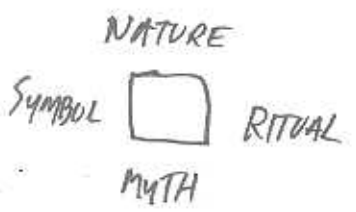
(*traveling to Zuñi they are ducks)



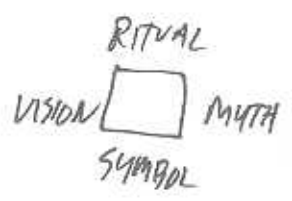
So the INSTITUTION [RITUAL TRACTION FOR CULTURE TRADITION] of
MASKED DANCING, [IMAGED DANCE - a vibration rhythmic action]
 originated according to LEGEND [MYTH]
 to assuage the loneliness of parents for their lost children,
 has become a RAIN-MAKING CEREMONY. [Imaged ritual → symbolic
 with supernatural help]
 The power of KACHINA CEREMONIES resides [super-livingly]
 in the MASKS

which, whether ancient TRIBAL PROPERTY
 or INDIVIDUALLY OWNED modern masks
 are believed to contain DIVINE SUBSTANCE [essence]
 by means of which the kachina whose representation
 is worn 'MAKES HIMSELF INTO A PERSON' -
 (ho-i ya-ke'a)."
 -M 544-5

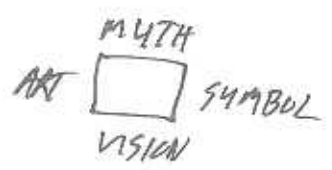
RITUAL ⇒ MYTH BASED SQUARE OF ATTENTION
 INTO



Nature Base
 reaches to Symbol



RITUAL BASE
 reaches to VISION



Myth Base
 reaches to ART: PERSON
 as SPIRIT
differential FORM

Masks are treated with the utmost reverence. The awe which Zuñis feel for all sacred and powerful objects is intensified in this case by the fact that masks are representations of the dead, and, indeed, the very substance of death. Therefore the use of masks is surrounded by special taboos. One must never try on a mask when not participating in a ceremony, else one will die. One must never use human hair or the hair of a live horse on a mask, else that person or horse will surely die. If one is incontinent during a kachina ceremony the mask will choke him or stick to his face during the dance.

The kachinas are very intimate and affectionate supernaturals. They like pretty clothes and feathers; they like to sing and dance, and to visit. Above all they like to come to Zuñi to dance.

The folk tales about individual kachinas in the following pages describe them at home in their kitchens, scrambling for their feathers at the solstices, quarreling amiably among themselves, meddling in one another's affairs. They have a village organization similar to that of Zuñi. Pautiwa is "the boss," as Zuñis say. His pekwin, who delivers his messages, is Kāklo. His principal administrative duties seem to be to keep his people quiet long enough to give a courteous welcome to visitors, to receive messages from Zuñi, and to decide when to dance there and who shall go. Pautiwa "makes the New Year" at Zuñi. His representative brings in the Ca'lako crook and crooks for other special ceremonies such as the initiation and the dance of the Kana'kwe, thus determining the calendar of kachina ceremonies for the year. Whenever the people at Zuñi decide they want one of the regular kachina dances they send prayer sticks to kachina village (kiva chiefs plant prayer sticks four days before a dance) and Pautiwa decides whom to send.

Hāmoqatsik, the mother of the kachinas, looks after their clothing when they prepare for dances.

In addition to the official visits of the kachinas when invited with prayer sticks, they sometimes pay unexpected visits on missions of good will. They come to plant and harvest for deserted children, to affirm the supernatural power of the pious and despised. Pautiwa visits in disguise poor and despised maidens, and leaves wealth and blessing behind him. Kachinas in disguise bring proud girls to their senses by the amiable disciplinary methods so characteristically Zuñian.

In reading these folk tales we can not but be struck by their resemblance in feeling tone to tales of medieval tales of saints and angels.

see: Heinrich Zimmer, THE KING AND THE CORPSE, Tales of the Soul's Conquest of Evil, ed. Joseph Campbell, 1948, 2nd with index 1956.

also see:

Thomas Mann,
The Transposed Heads,
a short Novel, 1941

(which includes "GAWAIN and the Green Knight")
Bullfinch Series XI

"In folklore and fairy tale the dead not uncommonly carry their heads under their arms to frighten the people they meet. ... Pale green... the color of livid corpses... Buddhist art of Tibet... employ such a green... appertains to the kingdom of King Death... and the dazzlingly beautiful woman... tempting to enjoy is Life, Death's bride." - Zimmer pp 76-7.

MMTH 7, 2004 (6)

more
HEADS carried by
headless bodies:

Halloween Pumpkins!

more
GREEN Death men:

OSIRIS!

resurrected to Life
by Beautiful Gadders:

ISIS!

"mystery, more mystery"

- Peter Lorre in film

BEAT THE DEVIL 195

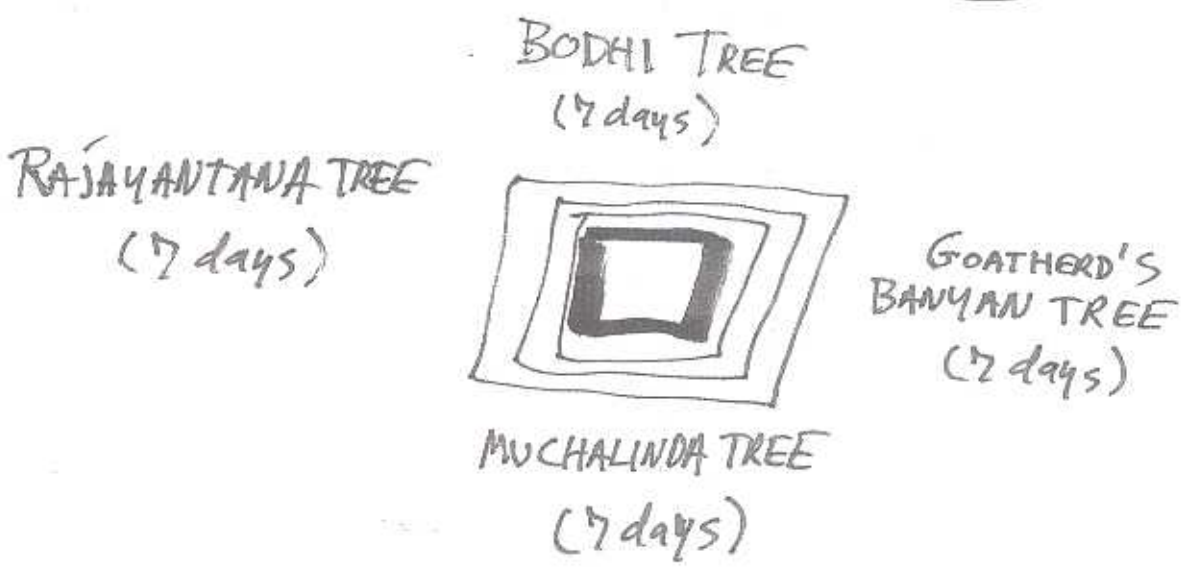
(directed by John Huston
written by Truman Capote,
starring Humphrey Bogart,
Robert Morley, Gina Lollobrigida,
Jennifer and Peter Lorre)

MUTH 7, 2004 (7)

The Buddha at the Bodhi Tree (4th of a SQUARE OF TREES)
was approached by the supreme tempter MĀRA, 'he who kills,'
'he who puts to death'... Māra's other name is KĀMA, 'desire,' 'lust.'
And he paraded 3 voluptuous damsels before the Buddha's eyes
(they are termed Māra's daughters in the legend [in the Vinaya])
... hero unmoved... tempter assuming his furious aspect,
arrayed his demon army... the terror of annihilation.

-Zimmer pp 77-8

SIR Gawain and the Green Knight: "in this late chivalric adventure
Death plays the same role [RITUAL compartment Figuration,
mythic character configuration imagery]
as in the ancient myths and epics of Gilgamesh, [Inanna], Herakles,
Theseus and Orpheus... went into the netherworld (or into far-off,
forbidden or unknown lands) to gain thru DEATH'S MYSTERY the
treasure of everlasting life [ETERNITY]." - 79



See MAHAVAGGA
ē "density waves"...

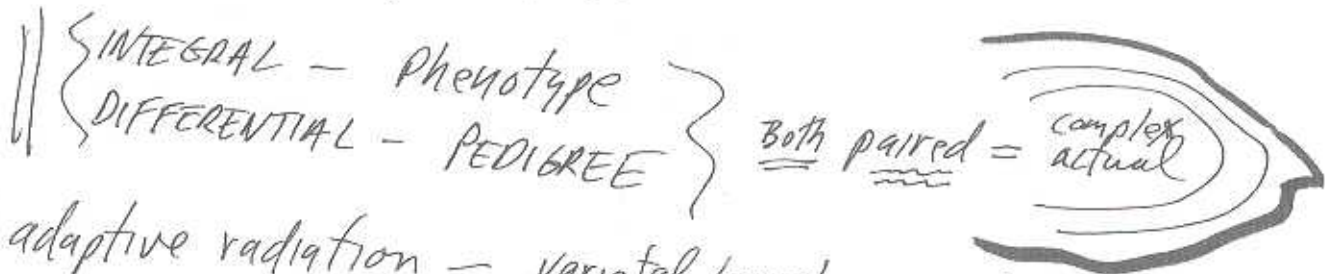
28 days: A LUNAR CYCLE
MYTHIC HORIZONS!

MYTH 8, 2004 (1)

VARIETY: INTEGRAL $\hat{=}$ IMAGE: MEANING

Variety is a feature of the Integral mode, not Differential mode at all. Varietals are evolutionary iterative spreads that produce forms and processes distinct from creative possibilities and imaginative visions, distinct from conscious history and analytic science.

In Myth variety occurs in images which have feeling tones and are capable of being expressed in language as words, phrases, plots, themes, cycles, etc. In the grammar of this process (pictorial, audible, touchable as well as sayable) integrals myth into meaning with syntactic inflections.



⊛ adaptive radiation - varietal branching + natural selection

⊛ Integral Evolution ++ [RITUAL] SATURATIONAL THRESHOLD
[not transform by Differential Consciousness]
"5th dimension Quintessence"

word:
homoplasies

"similar characteristics from independent origins"
(~~not~~: NATURE!)

another word CLAD, cladistic, evolution group - large

MYTH 8, 2004 (2)

The ceremonial calendar is for CULTURE |
what time is for NATURE | : 1st dimension of the process

and, as 3 dimensions of SPACE blossom out of time in NATURE
the CULTURE parallel is IMAGE, FEELING, LANGUAGE

The RITUAL Existential VARIATION, according to environment (condition),
establishes objective variety as a staple of the INTEGRAL mode.
The SYMBOL thought form focus of images, according to (tradition) CULTURE
establishes objective meaning as a higher staple of the Integral mode.

MYTHIC

SENTIENCE (HEART) feeling wisdom is the process out of which INTELLIGENCE (Head) comes
"To it to heart." "Learn it by heart." etc.

NATURE Breath (Breathing) is the process of Life.

"The breath is the symbol for life. It also is the means by which spiritual substances communicate and [is] the seat of power or MANA. Inhaling is an act of RITUAL blessing. One inhales from all sacred objects to derive benefit from their MANA. At the end of any prayer or chant all present inhale; holding their folded hand before their nostrils, in order to partake of the SACRED ESSENCE of PRAYER. No feather is the pictorial representation of the breath." - Ruth Bunzel, Introduction to Zuni Ceremonialism, 1932, p. 481
or. cit.

more BUNZEL on ZUNI:

Visual and auditory hallucinations are caused by supernaturals. They are regarded as omens of death. The most common hallucinations of this type are the apparent movement of sacred objects on an altar—especially masks.

11/17/08, 2004 (3)

Death is usually caused by witchcraft. The usual method of the sorcerer is to shoot foreign bodies into his victim. But other more indirect methods may be used. Sorcery, however, is never practiced openly as in Oceania. No one admits having sorcery, and everyone suspects others very vaguely. Suspicion of sorcery subjects a person to social ostracism, but a death caused by sorcery is an occasion for formal interference on the part of the authorities. There is considerable internal and comparative evidence in the body of witchcraft belief and practice to indicate that their present great development is post-Hispanic, and that the belief in less specific supernatural causation is earlier and more aboriginal.



POST 1580'S

Hispanic witchcraft
[IDEOLOGICAL CULTURE]
NATIVE Supernatural
[NATURE CULTURE PAIR]

and Energy Process interaction

To the Zuni the whole world appears animate. Not only are night and day, wind, clouds, and trees possessed of personality, but even articles of human manufacture, such as houses, pots, and clothing, are alive and sentient. All matter has its inseparable spiritual essence. For the most part this spiritual aspect of things is vague and impersonal. Although all objects are called ho'i, "living person," in a figurative sense, they are not definitely anthropomorphic; they have consciousness but they do not possess human faculties. To all these beings is applied the term kápin ho'i "raw person"; man, on the other hand, is a "cooked" person.

CHARACTER, not "personality"
this is loose lips time!
living awareness figures [ritual]

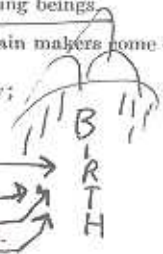
Existential character: Ritual/Myth
charactered existence: myth/ritual
(Cooked" in sentence)

pp 482-3

then

In order that the land may be thus,
I have made my prayer sticks into living beings.

Following wherever the roads of the rain makers come out,
May the ice blanket spread out,
May the ice blanket cover the country;
All over the land
May the flesh of our earth mother
Crack open from the cold;
That your thoughts may bend to this,
That your words may be to this end;
For this with prayers I send you forth.



LAND: THUS, PRAYER STICKS:
CULTURE

Prayers are in mythic experience...

When our earth mother is replete with living waters,
When spring comes,
The source of our flesh,
All the different kinds of corn,
We shall lay to rest in the ground.
With their earth mother's living waters,
They will be made into new beings.
Coming out standing into the daylight
Of their sun father,
Calling for rain,
To all sides they will stretch out their hands:
Then from wherever the rain makers stay quietly
They will send forth their misty breath;
Their massed clouds filled with water will come out to sit down with us;
Far from their homes,
With outstretched hands of water they will embrace the corn,
Stepping down to caress them with their fresh waters,
With their fine rain caressing the earth,
With their heavy rain caressing the earth,
And yonder, wherever the roads of the rain makers come forth, ...

With eagle's wing,
And with the striped cloud wings of all the birds of summer,
With these four times wrapping our plume wands
(We make them into living beings)
With our mother, cotton woman,
Even a roughly spun cotton thread,
A soiled cotton thread,
With this four times encircling them
And tying it about their bodies
And with a water bringing hair feather,
We made our plume wands into living beings.
With the flesh of our mother,
Clay woman,
Four times clothing our plume wands with flesh,
We made them into living beings. PRAYER STICKS
Holding them fast,
We made them our representatives in prayer.

Re MYTHIC HORIZON
includes
chants, prayers,
and myths

pp 484-5

|| RITUAL EXISTENCE EMERGES from NATURE
SYMBOLS EMERGE from MYTHIC IMAGE.

Zuni

Prayer sticks (PAHO in Hopi) are the ritual triggers for language feeling etc.
NOTE: Not just the NAME; but the WORD bringing existence into cultural LIFE EXPERIENCE

"For out of olde felde, as men seyth,
Commeth al this newe corn from yer to yere.
And out of olde bokes, in good feyth,
Commeth al this newe science that men lere. [learn]
- CHAUCER! (HOORAY!)"

COSMOLOGICAL BELIEFS

LITTLE DIFFERENTIAL CONSCIOUS PRISMING

The cosmology of the Zuni is extremely fragmentary. The earth is circular in shape and is surrounded on all sides by ocean. Under the earth is a system of covered waterways all connecting ultimately with the surrounding oceans. Springs and lakes, which are always regarded as sacred, are the openings to this system. On the shores of the encircling ocean live the Uwanami or rain makers.¹² They have villages in the four world quarters. The underground waters are the home of Kolowisi, the horned serpent. DRAGON: Python

Within the earth are the four enclosed caves which the people occupied before coming out into this world—the four wombs of earth mother. The sky (a'po'yan'e, stone cover), solid in substance, rests upon the earth like an inverted bowl. The sun has two houses, in the earth and in the sky. In the morning he "comes out standing to his sacred place"; in the evening he "goes in to sit down at his other sacred place." The sun also travels north and south, reaching his "left hand" (i. e., southernmost) sacred place at the winter solstitial rising. The change in the length of days passes unnoticed "no differential

The moon is reborn each month and in 14 days reaches maturity; after that her life wanes. These are, in general, inauspicious days. Children born while the moon is waning are unlikely to live long.

The stars are fixed in the sky cover. The most prominent feature of the night heavens is the milky way, frequently mentioned in myth and song and figuring prominently in religious art. Some of the stars and constellations are named and recognized—the morning star (Venus or Jupiter) (moyateunhana, great star), Ursa Major (kwilileka, the seven), Orion's belt (ipi'laka, the row), the Pleiades (kupa'kwe, seed stars). No observations are made of the positions of the stars and movements of the planets. All calendrical computations are made on the basis of the movements of the sun and the moon.

Clouds and rain are the attributes of all the supernaturals, especially the Uwanami and the katchinas. Wind and snow are associated with the War Gods. Windstorms during ceremonies are due to incontinence or other malleasance on the part of participants or to sorcery

The U'wanami, a term generally translated rain makers, are water spirits. They live in all the waters of the earth, the four encircling oceans and the underground waters to which springs are gateways. Cumulus clouds are their houses; mist is their breath. The frogs that sing from every puddle after the drenching summer rains are their children. The ripple marks along the edge of ditches washed out by heavy rains are their footprints. The worship of the U'wanami is enormously elaborated and is in the hands of the priesthoods, of which there are 12.¹³ Each priesthood contains from two to six members. Several have women associates. Membership, in the main, is hereditary within matrilineal family groups—the family in whose house the fetish of the group is guarded. Each group operates with a fetish. These fetishes, the e'to'we, are the most sacrosanct objects of Zuni worship. They were brought from the innermost depths of the earth at the time of the emergence and are kept in sealed jars, from which they are removed only for the few secret rites in which they are employed. In these e'to'we rest the power of the priests. (For description of e'to'we see Stevenson, p. 163ff.)

P. 573
Mortilda Lore Stevenson, 23rd B.A.E. annual

THE CITY OF THE U'WANAMI

MYTHIC PROCESS: WATER PAIP FIRE

"The pivot of the 4 quarters"

RITUAL PIVOT [center axial]

P. 457

Like "personifications" in Mythic horizon CHARACTER (based on Ritual Figure-ation), Supernatural [vision] characterization

emphasizes NATURAL Variety: not DIFFERENTIAL POSSIBILITY



MYTH 8, 2004 (5)

Seemingly Frozen Zuni - Mythic horizon of experience sandwiched between RITUAL and SYMBOL so that language, image + feeling are not free but compulsive/compelling (push/pull):
from ZUNI RITUAL POETRY

1932

By RUTH L. BUNZEL

INTRODUCTION

THE NATURE AND FUNCTION OF PRAYER

Spoken prayer in Zuni is called iewusu pena'we, "prayer talk." This includes personal prayers, all the set prayers of rituals, chants, the origin myth in its ritual forms, the "talk" of komosono and other set speeches. It is also used for urgent requests. (iewusu peye'a—"he speaks prayers, i. e., begs, implores.")

S [talk
E [implore
T [speech

★
NATURE IS NOT THE ORIGIN OF COMPULSIVE:

PROTECTION FROM SUPERNATURAL HELP FROM THE Personified supernatural

PRAYERSTICKS KACHINAS

RITUALS SYMBOLS

Safe Mythic LIFE

which can THEN

flow freely with Nature and the supernatural (VISION)

NATURE

MYTH

VISION

"The Great Way": earth IN THE SKY MYTH stars
The Red Road (Good Roads) for man on earth

S
E
T

RITUAL PROTECTION OBJECTS

The "PRAYERS" are taken out of the Natural phase - MYTH - and retroed into RITUAL objectification

VISITING KACHINAS, play of Koyemci, blessing of Supernatural

MAGIC LANGUAGE:

(VISION differential language)

Personal

ART:

poetic

¹ In Zuni a "poor man" is one who has no special knowledge or position in the ceremonial system. A "valuable" man has knowledge and prestige. "Knowledge" (anikwanun'e) is the word for supernatural power.

Knowledge [SYMBOL] completes the NATURAL INTEGRAL (open/ly) THIS openness can be brought to PERFECTION by the Art of the Person (to VISION)

As might be expected, prayers are highly formalized in content and mode of expression. Nearly all prayers are requests accompanying offerings. They have three sections, which always appear in the same order: A statement of the occasion, a description of the offering, and the request. In long and important prayers the statement of the occasion is a synoptic review of ritual acts leading up to the present moment of a ceremony. Thus, Saiyataca's chant begins with a description of the winter solstice ceremony when the appointment was made and follows the Saiyataca party through all the minor ceremonies of the year, even enumerating the various shrines at which prayer sticks were offered. The prayers over novices at their initiation ceremony begin with a formal description of their illness and cure. In prayers which do not mark the culmination of long ceremonies the statement of the occasion may be no more than a statement of the time of day or the season of the year, and some veiled allusion to the special deities who are being invoked

There is always a formal request for all the regular blessings—long life, old age, rain, seeds, fecundity, riches, power, and "strong spirit." This formal request closes the prayer. Any special request, such as those for summer storms and winter snows, safety in war, rescue from disease, precede this. Requests that are strictly personal never figure in prayer. One prays always for "all good fortune," never for special and particular benefit. The only exceptions are in the case of prayers in sickness and the prayer of a widower to his dead wife with the request that she should not pursue him.

Zuni prayers are distinctly matter of fact. They deal with external events and conditions rather than inner states. Outside of the request, their content is limited to two fields: Natural phenomena, such as sunrise, sunset, dawn, night, the change of seasons, the phases of the moon, rainstorms, snowfall, the growth of corn; and ritual acts, especially the making of prayer sticks, setting up of altars, and transfer of authority. Rituals of a more intimate and personal character, such as fasting and abstinence, are never mentioned. In their prayers Zunis do not humble themselves before the supernatural; they bargain with it.

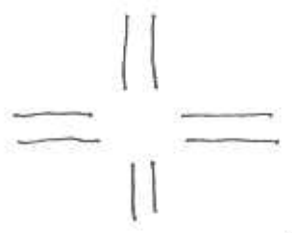
There are regular stereotyped phrases for all things commonly alluded to in prayer. The sun always "comes out standing to his sacred place," "night priests draw their dark curtain," the corn plants "stretch out their hands to all directions calling for rain," the meal painting on an altar is always "our house of massed clouds," prayer sticks are "clothed in our grandfather, turkey's, robe of cloud." Events are always described in terms of these stereotypes, which are often highly imaginative and poetic. These fixed metaphors are the outstanding feature of Zuni poetic style. There are not very many of them; they are used over and over again, the same imagery appearing repeatedly in one prayer. A prayer recorded by Cushing more than 50 years ago contains all of the same stereotypes and no turns of expression different from those in use to-day. A comparison of Cushing's texts with mine shows a rigidity of style in oral tradition.

The sentence structure is that of continued narrative in the hands of a particularly able story-teller. Zuni is a language that is very sensitive to skillful handling. Oratory is a recognized art, and prayer is one of the occasions on which oratory is used. The best prayers run to long periods—the longer the better, since clarity of expression is not necessary, nor particularly desirable.

Zuni, like Latin, is a highly inflected language and can handle effectively involved sentences that can not be managed intelligibly in English.

A certain old man in one of the priesthoods knew a particular prayer and the order of events in a rarely performed ceremony. He refused to teach those things to anyone. When he was very old and his death was expected his colleagues wished to learn this prayer from him. He was finally persuaded to teach them for a consideration. The woman member of the priesthood contributed a woman's shawl, the men things of greater value, to his fee. He taught the prayer but withheld the other information, and finally died without communicating it. Sometimes a man who is apt and curious and wealthy may collect prayers, the way men in other societies accumulate oil paintings or other works of art, and eventually turn them to profit. The cost of most information is not so excessive that a poor man can not, with the practice of a little thrift, acquire whatever he wishes to know. He can, if he wishes, and if he has friends, learn the prayers of the Ne'we'we without actually joining their society. His ceremonial affiliations restrict his right to use these prayers, but many men go to expense to learn prayers they have no intention of using.

KNOWLEDGE IS POWER "to the ritual bound"; KNOWING IS POSSIBILITY to the Symbol open: TRANSPARENT MIND!



Closed or open?
if fixed on form:
all equal signs (identity)
leads to ROME (same center)
if flowing (dynamic) in process: center/field
is without boundedness

How lies the
CODE EMBALMED
MYTHOS R.P.

"think of Zuni sentences rolling on like the periods of a Ciceronian oration to their final close."
[CICERO - Rome's Greatest (Legal) Orator]

If one were to choose a familiar English verse form it should be the line of Milton or, better still, the free verse of the King James version of the psalms. I have tried to retain the sense in the original of the fluidity and variety of the verse form. In reading the translations one must be mindful of Zuñi methods of declamation. The short lines are declaimed slowly and with marked emphasis, the long lines are spoken rapidly, unaccented syllables are slurred or elided, and the word accents pile up on each other. The two types of line are like the booming of the surf and the rushing of the brook.

Zuñi poetry has no feminine endings.³ The heavy accent with noticeable lengthening on the final syllable can not be transferred to English. The translation therefore suffers greatly from loss of sonority and vigor. In the original every line is like the declaration of a creed—an effect which no translation can adequately render. It is interesting to note that although the natural cadence of Zuñi is trochaic, the poetic rhythm is predominantly iambic. The principal word accent in Zuñi is invariably on the first syllable, with a secondary accent, in words of four or more syllables, on the penult. The final syllable is always unaccented, yet the important poetic stress is always on the final syllable of the line, which gives the verse a curious syncopated quality, very difficult of reproduction. The final syllable is usually distinguished by prolongation and a high falling tone.

³ Every line ends in a vowel. Most Zuñi words terminate in vowels, but words ending in consonants—for example, the participles in -nan and -ap take special forms -na or -nana and -ap'a when occurring finally; -a is the most usual vocalic ending, but there is no true rhyming.

finally, the dead must eat:

I. PRAYERS TO THE ANCIENTS

AN OFFERING OF FOOD TO THE ANCESTORS

The offering of food to the dead forms an important part of Zuñi household ritual.

* Food for the Dead:

OUR LOVING MEMORY



From: Zuñi KATCHINAS

Ruth Bunzel, 47th annual report

Bureau of American Ethnology 1929-1930

Winter and Summer Dances, Fig. b (See Plate 39)

reprint 1973

Rio Grande Press

INSTITUTIONS & JOURNEYS

MYTH 9, 2004 (1)

(RITUAL) & (MYTH)

Natures dynamic process occurs with

A Phase of RITUAL Existence Action

TAO/TE
COMPLEMENTARITY
SYMMETRY
VARIETY

objectifies forms
* paired with Nature
as a phase pair

Change, temperature, density,
Pressure on O-TAO REAL;
as time occurs space blossoms
and particles form existentials
from wave fields - now also
extant as phenomena

Myths dynamic process occurs with

A phase of Symbol Essence Meaning

YIN/YANG
SYMMETRY
VARIETY
INTEGRAL

objectifies forms
* paired with Myth
as a phase pair

feeling, images, language,
culture, experience
tradition, ceremony

paired with Nature/Ritual
to form a SQUARE

"SQUARING"
(the plane
space too)

INTEGRAL
(a pair of pairs: 2^2)

4:6

(2/3)

PRIMAL RATIO

and a

"centering"
(the rim plane
ambit radii)

CIRCLE
INTEGRAL
(a pair of angular
momenta*
 3^2)

* TRI-ANGLES, Center Veds.

NOTE:

If we accept this thought as one containing a solid measure of truth, then it will surely come as a great surprise to the readers of this history to find that whatever great heights the ancient Egyptians may have achieved scientifically, their mathematics was based on two very elementary concepts. The first was their complete knowledge of the *twice-times table*, and the second, their ability to find *two-thirds of any number*, whether integral or fractional. Upon these two very simple foundations the whole structure of Egyptian mathematics was erected, as we shall see in the following pages.

-R.J. Gillings, Mathematics in the Time of the Pharaohs, 1972, Dover repr. 1982, p.3 (M.I.T. pr.)



more from Gillings:

MYTH 9, 2004 (2)

4 THE TWO-THIRDS TABLE FOR FRACTIONS

The one remarkable exception to the fractions with unit numerators was $\frac{2}{3}$, which was written with a special sign Υ in hieratic and Υ in hieroglyphic. The scribes used this fraction so freely as an operator in their multiplications and divisions that one is led to believe with Peet* that they must have used prepared tables—much of which they probably knew by heart, as they did their twice-times table. This two-thirds table was so much a part of a scribe's stock-in-trade that, were he required to find one-third of a number, he would first find two-thirds of it and then halve his answer, instead of simply dividing by 3. This technique was so ingrained that we find it actually being used for such simple operations as finding one-third of 3 and one-third of 1! (See RMP 25 and 67.)

In our preface we applied to the RMP the epithet 'great'. Its greatness, if that accolade is justified, lies not so much in its method of presenting material as in the glimpses that can be obtained through it of man's burgeoning intellectual powers. The RMP is the most extensive mathematical source-book that survives from ancient Egypt, but it must be remembered that Egyptian attainments may have been greater than its pages reveal: one cannot expect the full range of knowledge to be apparent in a learner's text. How far back does that knowledge go? On the evidence of the copyist Ahmose, the RMP reproduces material current in the Middle Kingdom, but its origins must date back to Old Kingdom days, at least to the age of the stone pyramid-builders if not before. Surviving pyramids indicate that the *seked* of $5\frac{1}{2}$ palms featuring in RMP nos. 57–59 was brought into use during the Fourth Dynasty, became universal in the Sixth, and had been abandoned by the Twelfth. One may suppose, therefore, that these particular problems were devised somewhere between the twenty-second and twenty-fifth centuries BC, and that one is looking into the minds of a people who achieved marvellous work over 4,000 years ago. The Egyptian civilisation is remarkable for its early flowering, and the mathematics, like the hieroglyphic script and the conventions of its art, may hark back to the very beginnings.

* A. B. Chace; L. Bull; H. P. Manning; and R. C. Archibald, *The Rhind Mathematical Papyrus*, Vol. 1, Mathematical Association of America, Oberlin, Ohio, 1927, Preface.

Also: GAY ROBINS + C. SHUTE, *The Rhind Mathematical Papyrus, an Ancient Egyptian Text*, 1907 (British Museum) dist. by Dover

5 THE G RULE IN EGYPTIAN ARITHMETIC

In attempting to establish that the Egyptian arithmeticians must have been aware of what I have called the G rule, I will have to exhibit many examples of 2-term equalities. By far the greatest number of instances where the scribes appear to have used the G rule in one form or another occur in the Recto and the 87 problems of the RMP, in the MMP, and the KP.* However, it will be convenient to choose from the equalities of the EMLR for purposes of illustration and demonstration, even though the EMLR itself will not be considered until Chapter 9. The easy references and the small numerical magnitudes lend themselves to such convenient analysis that I cannot ignore the opportunity provided by the EMLR.

The G rule is, to my knowledge, nowhere explicitly stated in the extant Egyptian papyri. However, I hope to show, from the mathematical evidence at our disposal, that the scribes probably knew and often used this rule. First, look at these 10 lines from the EMLR:

l. 11	$\frac{9}{12}$	$\frac{18}{24} = \frac{6}{8}$
l. 13	$\frac{12}{24}$	$\frac{24}{48} = \frac{8}{16}$
l. 19	$\frac{24}{36}$	$\frac{48}{72} = \frac{16}{24}$
l. 20	$\frac{18}{36}$	$\frac{36}{72} = \frac{12}{24}$
l. 21	$\frac{21}{42}$	$\frac{42}{84} = \frac{14}{28}$
l. 22	$\frac{45}{90}$	$\frac{90}{180} = \frac{30}{60}$
l. 23	$\frac{30}{60}$	$\frac{60}{120} = \frac{20}{40}$
l. 24	$\frac{15}{30}$	$\frac{30}{60} = \frac{10}{20}$
l. 25	$\frac{48}{96}$	$\frac{96}{192} = \frac{32}{64}$
l. 26	$\frac{96}{192}$	$\frac{192}{384} = \frac{64}{128}$

An intelligent scribe would certainly notice a certain simple relation existing between the three terms of each of these equalities. The expression of this relation is the G rule. In modern mathematical terms we may state it as follows:

G rule: If one unit fraction is double another then their sum is a

* Kahun Papyrus. British Museum, London.

different unit fraction if and only if the larger denominator is divisible by 3. The quotient of the division is the unit fraction of the sum.

But if such a rule were ever expressed by an Egyptian scribe, it would have been much terser, probably something like this:

⊕ For adding 2 fractions, if one number is twice the other, divide it by 3.

— 39-40 —

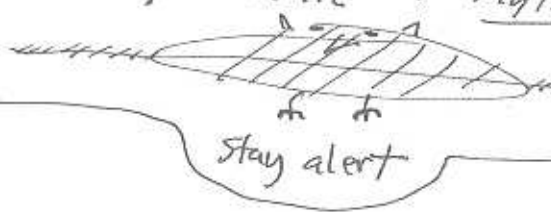
What we today call science and mathematics must have played an important role in the achievement of all this. I am reminded of a piece of wisdom attributed to Arnold Buffum Chace, the principal author of *The Rhind Mathematical Papyrus*:

I venture to suggest that if one were to ask for that single attribute of the human intellect which would most clearly indicate the degree of civilization of a race, the answer would be, the power of close reasoning, and that this power could best be determined in a general way by the mathematical skill which members of the race displayed. Judged by this standard the Egyptians of the nineteenth century before Christ had a high degree of civilization.*

"The individual [symbols] tends to leave the important decisions to his INSTITUTIONS while busying himself with tactics + details."
 - MARY DOUGLAS, HOW INSTITUTIONS THINK, 1986, p. 111

and a back cover blurb warns: "Douglas forewarns us that institutions do not think independently, nor do they have purposes, nor can they BUILD themselves." [Or they are cultural not really symbolic - mythic not symbol: artifacts of a process not really structures of form - "As we construct [the structure is from individuals minds - yet...] our institutions, we are squeezing each other's ideas into a COMMON SHAPE in order to prove their legitimacy by sheer numbers. [or power] She admonishes us not to take comfort in the THOUGHT that primitives may think thru institutions, but moderns decide on important issues individually. Our legitimized institutions make major decisions, and these decisions always involve ethical principles (!?)

realize: ethic / ethnic : myth



cultural relativism
 in proscriptive incultation
 Principles / princips
 "The Prince" / Principate
 The Principate was the
 ROMAN EMPIRE
 ROMAN LAW
 ROMAN EMPEROR VOTE
 LATIN LANGUAGE
 "Ethical principles are
 MYTHICIZED ideologies
 controlling experience
 by retrojecting "ideals
 AND RITUALS"

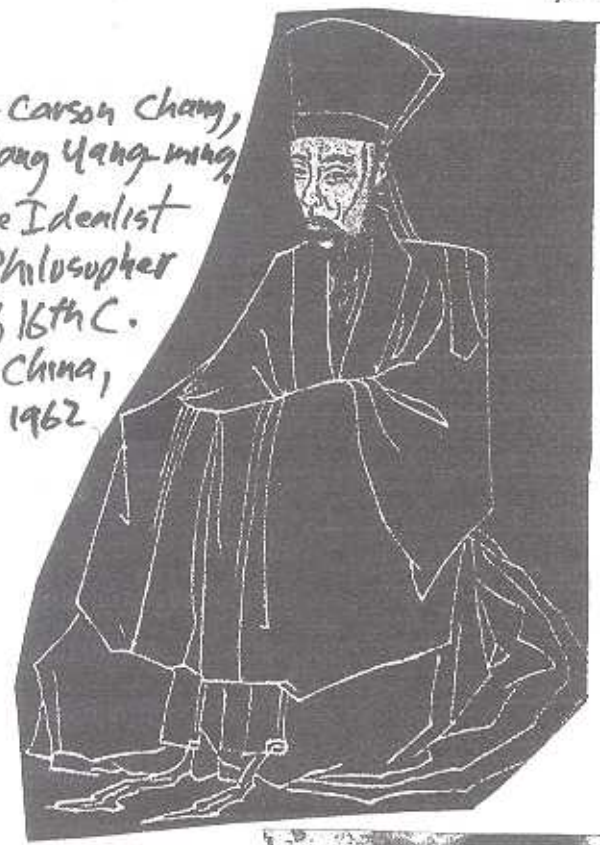
Experience now no longer
 parallels Nature.
 No longer || NATURE
 CULTURE
 thus no || NATURE || CULTURE PAIRS
 RITUAL || SYMBOL
 No integral ecology no square of attention
 BIG TROUBLE IN LITTLE MIND

MYTH 9, 2004 (4)

Ethics / Ethics / Principles / Experience / Language / LEARNING

consider Wang Yang-Ming (1472-1529)
(one of our books) Journey to the West is by Wu Cheng-an (1506-1582)
MING dynasty

- Carson Chang,
Wang Yang-ming,
The Idealist
Philosopher
of 16th C.
China,
1962



王陽明先生遺像



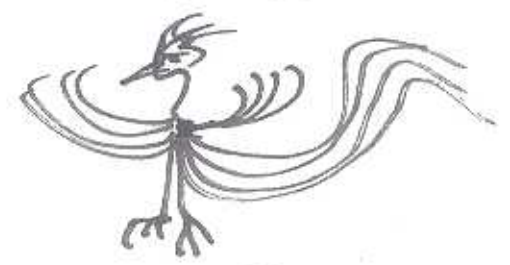
THE IMAGE OF WANG YANG-MING IN A SMALL TEMPLE ON THE HILL IN YÜYAO CITY, CHEKIANG

- Wing-tsit Chan,
trans.
Instructions
for Practical Living
and other
Neo-Confucian
writings by
Wang Yang-ming,
1963



WANG YANG-MING
MING DYNASTY PORTRAIT IN THE COLLECTION
OF HUANG CHEH (1874-1935); PHOTOGRAPH BY
PROFESSOR KUSOMOTO MASATSUGU

- FG. Henke, The Philosophy
of Wang Yang-ming, 1916



PHOENIX (FANG style)

to her Essays in the Sociology of Perception, 1982 Mary Douglas' "Introduction to GRID / GROUP Analysis" begins:

"Anything whatsoever that is perceived at all must pass by perceptual controls. In the sifting process [RITUAL FORM, MYTHIC PROCESS] something is admitted, something rejected and something supplemented to make the event COGNIZABLE. The process is largely cultural. [Myth]... this book is an attempt to systemize the cultural constraints... I broached the IDEA in 'Natural Symbols' (1970) [2nd ed. 1996 with new 30pp intro], which was only an impressionistic account of cultural controls upon consciousness [VISION: not "controlled" by culture!] drawn from anthropologically reported examples from all over the world. I tried to refine and SYSTEMATIZE [SYMBOLS integral Form - idea] it in 'Cultural Bias' (1978). In this new volume of essays [edited only], various contributors unfold the possibilities [Differentials] of the method, each applying it to a different field." - p. 1

THE GRID/GROUP AXIS categorization is RITUAL

see: op cit, part one "Perspectives on Method" identified as an "idea" [SYMBOL] pp 9-114, especially, later (part 2) "Comparative studies in History & the History of Ideas": FORMALISM

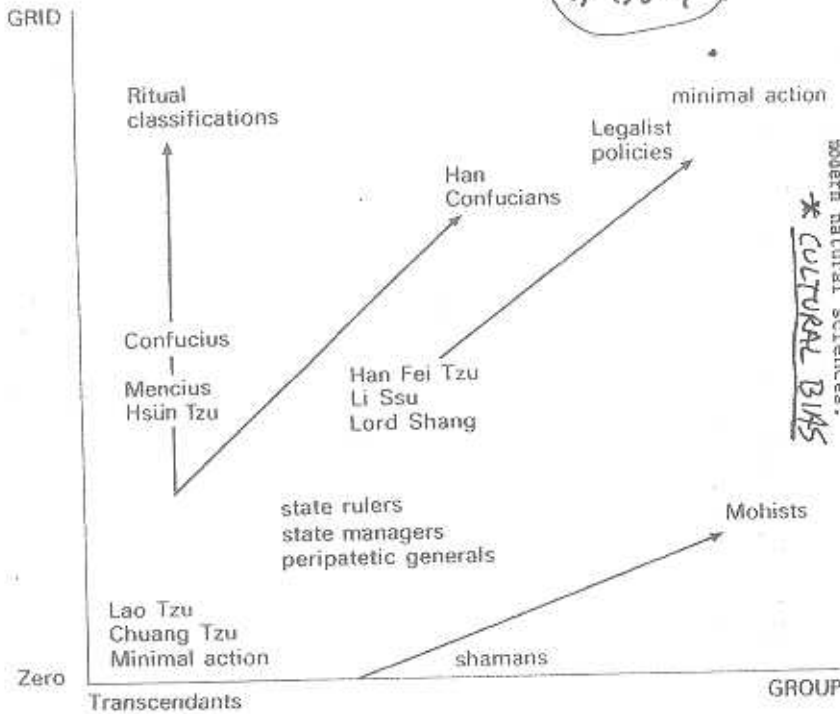
Katrina C.O. McLeod, "The Political Culture of Warring States China" pp 132-61 (a subtle misunderstanding of China, indeed: see FIGURE 7-2, p. 158)

also: Reproduced on following page (2) →

"... sometimes difficult for the historian interested in 'mentalité' to relate. The elaborations of MINIMAL + MAXIMAL constraint along the dimensions of GRID + GROUP allow not only for the location of collective representations but also for the location of the individual voice in traditional culture..." - p. 156

from Katnag C-D McLeod in Mary Douglas, 1983; pp 158-9

MYTH 10, 2004 (2)



INTRODUCTION
 Martin Rudwick, "Cognitive Styles in Geology"
 The most difficult task currently facing historians of the natural sciences is to find an adequate way of analysing the relation between scientific knowledge and the social environments in which it has been - and still is - constructed. Mary Douglas's theory of grid/group analysis offers a promising heuristic tool for this purpose. It suggests features of both cosmologies and social environments that may be expected to be found in regular conjunction with each other. Earlier statements of the theory (Douglas 1970, 1975) were in some respects confusing and the terminology was inconsistent; but a coherent formulation can be derived from more recent descriptions (Douglas 1978)* enabling the theory to be applied to, and tested on, the cosmologies of scientific knowledge. Grid/group analysis is concerned in the first place with a four-fold classification of the social environments of individuals and with the cosmologies that they construct, or at least find plausible. Each correlation between an individual's social environment and an expected set of characteristic world views or cosmologies may be tested on empirical material drawn not only from primitive peoples or the everyday common-sense reality of advanced societies, but also from the relatively esoteric bodies of knowledge that are the modern natural sciences.

* CULTURAL BIASES

GRID	Insulated classifications of knowledge. Ritual categories rigorously maintained: music, colour, taste, rites de passage. 'Distancing' of the spirits; separation of sacred and profane. War as sacrifice of raw meat. Emphasis on 'states' of knowledge.	Minimal action (wu wei). Hierarchy. Metaphysical systems of Han philosophers. Commentaries on classics, exegeses and forgeries. Ascriptive ranking. Doctrines of Just War. Multilated bodies of punished criminals symbolise deviance.
	COSMOS AS THE SIGNIFIER OF POLLUTION IN HUMAN SOCIETY	
Zero	Achieved ranking; rank as negotiable commodity. Minimal symbolism. Self-evident philosophical statements. Rule-based covenants and agreements. Winner takes all warfare; strategy and deception in battle. Ethical philosophies.	Military law and internal hostages applied to threatened civilian groups. Defensive and guerrilla warfare. Irruption of spirits into the group; sometimes controlled by shamans. Sects and secret societies. Expulsion from group by ostracism or death (sometimes modified by military law). Punishment of individuals by the spirits.
	Withdrawal of self: rejection of condensed symbols: food, colour, mourning	
		GROUP

1810 P. 219

SYMBOLIC CULTURES

See: Mary Douglas, Thought Styles, critical essays on Good Taste, 1996 (SAGE Pub.)
 "In CULTURAL BIASES I had assumed that the traditionalist stratified society would tend to bring nature into its ceremonial arguments always on the side of society as such, so that nature + society [CULTURE] would tend to be treated as one."
 - Mary D. "Intro" PT II, Essays in the Sociology of Perception, p. 116.

"By contrast, I expected a sense of alienation between nature & society in the atomized [abstract] individualistic culture [ideology]."

-IDID.
116

The perception of cognitive dissonance in the philosophical texts was underlined by what Arthur Waley has called the 'language crisis' of the period (1964: 21-2). 'Names' it was thought 'are the means by which the sages regulate the ten thousand things' (Kuan Tzu, 13.5a) so that 'when there are names, then there is government; when there are no names, then there is disorder' (Kuan Tzu, 4.9a). Warring States philosophers wrote about their perception that words (literally 'names') and objects (literally the 'solid' or 'really existing') no longer matched or corresponded. 'Now the sage kings are dead', Hsün Tzu said, terms are carelessly preserved, strange nomenclature arises, terms and realities are confused and the form of right or wrong is not intelligible so that even an official who guards the laws or a scholar who chants the classics are all confused. Should a King arise, he would certainly follow the ancient terms and reform the new terms. Then he could not but investigate the reason for having terms and reform the new terms, together with the means through which similarities and differences are found, and the fundamental principles in applying terms to things (Hsün Tzu 16.2b, trans. Dubs 1966; 283).

A MYTHIC THRESHOLD STORM

Identification CRISIS!

HSÜNTSE
(c. 320 BC - 235 BC)

"Every written language has begun as a hieroglyphic system."
- Dubs, p. 9

original 1927 finished 1925; see esp. ch. VIII

"It was during the HAN [dynasty] period [218 BC - 220 AD] that his influence was greatest. When the present Books of Rites [Li Yi] was compiled, not only was one book a direct quotation [crisis] from Hsüntze, but his influence is found in many other parts!"

"Li and Jen, or the Rules of proper conduct and benevolence"
pp. 14-154

- p. xxii

NOTE op. cit: "... the Book of Rites ... now by imperial authority designated one of the five Confucian classics."
[Chinese Civil Service Exam: 220 BC - 1911 AD]

NOTE: MING (1368-1644)
England → BRITISH EMPIRE (Chaucer - Cromwell)

time of MENCIUS: more integral Confucian:

CHUANG TZO: more differential Taoist:

DYNASTIC CONFUCIAN HAN

NEO-CONFUCIAN CHU HSI WANG YANG-MING SUNG MING

Mencius: INTELLIGENCE / VISION

CHUANG TZO: SENTIENCE / INSIGHT

TRANSFORM (CONSCIOUSNESS) OPERATOR DIMENSION

VAJRAYANA Padmasambhava Mileropa TANG SUNG TSUNG KHA-PA MING

WU CH'ENG-EN: MING sentient intelligence [Wang Yang-Ming / Tsung-tsu-pa]

MYTH 10, 2004 (4)



Mary Douglas is a retired professor of anthropology and an honorary research fellow of University College, London.

Born in Italy in 1921, Professor Douglas did her graduate studies in social anthropology at Oxford University supervised by Edward Evans-Pritchard. Her fieldwork was among the Lele people in the Congo, then a Belgian colony. She taught at University College from 1951 to 1977. In 1977 she joined the Russell Sage Foundation of New York, where she initiated a program on the sociology of food and later, with Aaron Wildavsky, developed a cultural approach to risk perception.

In 1981 she became Avalon Professor in the Humanities at Northwestern University and in 1985 visiting professor at Princeton University until her retirement in 1988. Over the last fifteen years she has been developing an anthropological approach to the Bible.

All these factors played their part, but I want to focus this chapter—dealing with the elaboration of Douglas's theories during the couple of decades subsequent to the publication of *Natural Symbols*—on an alternative explanation for the relative marginality of her ideas in her own discipline, at least in the English-speaking world.² The 'British' school of anthropology of the decades between, roughly, 1930–1970, distinguished itself from its 'American' and 'French' counterparts by a concern with the 'social'. Minimally, this meant that explanation involved putting matters into 'social context'. How the 'social' was to be defined, and quite what constituted an adequate account of social 'context', were open to dispute, but to ignore social context was, in the conventional wisdom, plain bad methodology or evidence of the baneful influences of either American 'cultural' anthropology or French 'idealism'. Because Mary Douglas has continued to develop the terms of British anthropology typical of its modernist, or socially contextualizing, phase she has attracted every variety of criticism to which that paradigm is open. Some American cultural anthropologists have berated her for failing to redeem all the promises of social contextualization (e.g. Geertz HIT/NR); some British anthropologists have considered her to be working within an obsolete paradigm; fellow British 'social' anthropologists have criticized her particular developments of an approach they broadly shared. Mary Douglas's consistent effort to clarify the premisses of explanation from social context have probably compounded her problems. Few anthropologists eschew explanation from social context in an *ad hoc* manner but, like all theories of relevant context, a theory of social context is difficult to formalize. Like other contexts, social context is potentially unbounded. When there is something in particular to explain, enough context can be brought to bear to explain it in a way that seems adequate; but, when we are talking about explanation by social contextualization as such, quite how much context is adequate is endlessly disputable. Mary Douglas's theoretical writings pushed the method of British social anthropology to a logical extreme at which both its strengths and weaknesses became evident. This, to head off misunderstanding, I consider a service: all methods have strengths and weaknesses, and their judicious application is helped by knowing what these are.

from Edward Conze, *Buddhist Wisdom Books*

encountered all sorts of demon shapes and 'strange gobhins'.
"When he recited this Sutra, at the sound of the words they all disappeared in a moment. Whenever he was in danger, it was to this alone that he trusted for his safety and deliverance".



Generally, however, personal safety is entrusted to other mantras. The wondrous effect of the *Hridaya* mantra lies in that it opens the mind to enlightenment.

VIII. THE TEACHING BROUGHT WITHIN THE REACH OF THE COMPARATIVELY UNENLIGHTENED

⁵⁰⁷Therefore one should know ⁵⁰⁸the prañāpāramitā ⁵⁰⁹as the great spell, ⁵¹⁰the spell of great knowledge, ⁵¹¹the utmost spell, ⁵¹²the unequalled spell, ⁵¹³alayer of all suffering, ⁵¹⁴in truth—for what could go wrong? ⁵¹⁵By the prañāpāramitā has this spell been delivered. ⁵¹⁶It runs like this: ⁵¹⁷Gone, gone, gone beyond, gone altogether beyond, ⁵¹⁸O what an awakening, all-hail!—⁵¹⁹This completes the Heart of perfect wisdom.

MATH 11, 2004 ①

PURITY & DANGER IN DHARMA QUESTS

A PAIR OF

Useful definitions:

唐僧



ARRAY [Middle English - arai; Old French - avei] **NOUN**

A state of special preparedness ... arrangement in ^{lines} or ^{ranks} orderly disposition ... an imposing or well-ordered series...

Oxford English Dictionary

[Middle English - araiser; Old French - aveer] **Verb (trans.)**

set or place in order of readiness ... 'prepare' readiness in arrangement.

BINARY

[Middle English from Late Latin binarius; bini two together]

a combination of two things, a pair the binary scale (usually 0 and 1) in mathematics, music, biology, chemistry, astronomy, computing, etc. binary measure (by 2s)

HŪAN TSANG

Starting with "universe" as the prime energy system, Fuller sought the minimal arrangement of vectors, or force lines, which would mirror the complexity of the whole system, and yet be comprehensible and maneuverable. Through the closest packing of spheres around a central nucleus, he arrived at a fourteen-faced geometrical form (plates 34, 35).¹² The linear extract of this polyhedron, all of whose sides are equal in length to each other and to the distance of any vertex to the center, Fuller calls a Vector Equilibrium. This forms an isotropic vector matrix—a system in which all vectors are the same length and all vertexes equidistant from one another. It is an omnidirectional concentric topological form which furnishes a dynamic coordinate system, accommodating the requirements of many complex physical laws, and providing analogues of their functions.

This complex whole form, compound of octahedron and tetrahedron (often called the "octet truss"), phases down into component tetrahedrons. The tetrahedron, therefore, a four-sided triangular-faced figure (plate 36), seems to be the minimal dimensional energy system, or vector configuration. All other figures may be subdivided into tetrahedrons but no tetrahedron divides into a polyhedron with less than four sides; thus the tetrahedron probably represents the basic energy configuration of universal structure.¹³

Among the complex laws which may be demonstrated with the use of Vector Equilibrium is that of "precession," which refers to the effect of one system in motion upon another: always at resulting angles of deflection other than the straight line of 180 degrees. In an all-motion universe, all phenome-

"They're rockin' in two by two"

- Chuck Berry, Roll Over Beethoven

唐太宗



T'ANG T'AI TSUNG

straight but tend to curvilinear paths. These paths are inherently "geodesic," i.e., the shortest distance between points on a curved or spherical surface. With the automatic tendency of energy in networks to triangulate, Fuller assumed that the most economical structural energy web might be derived through the fusion of tetrahedron and sphere (see plate 37). (The sphere encloses most space with least surface and is strongest against internal pressure, the tetrahedron encloses least space with most surface and is strongest against external pressure.) This may be accomplished via the icosahedron, a multiphase tetra, all of whose vertexes lie on the surface of a sphere. By exploding this form onto the sphere and symmetrically subdividing its faces, we arrive at the three-way great-circle grid of the geodesic structure.¹⁴

Enclosing the most volume with maximum resistance to external and internal stresses, this structure sheds loading on any part through its entire network of compression and tension integrity: destruction or removal of whole segments does not impair this phenomenon. In simpler geodesic structures the same structural member may, in use, alternate between being stretched and compressed. In more refined tensegrity structuring, compression members are separate from tension members, with the former reduced to short rods or struts not in contact with one another but integrated with the continuously joined tension members.

It is important to note that there are no inherent size limitations. As the system gets larger, the number, or frequency, of triangulation is increased. Furthermore, its relative strength grows at a faster rate than the weight of structure required; as more members are used the ratio of slenderness to weight is relatively decreased. The structure grows relatively lighter as it enlarges, like a balloon membrane. Hence, at very great dimensions such structures would tend to zero dimensions, to comparative invisibility.

-J. McHale, R-Buckminster Fuller, 1962, pp 30-1

WU Chêngên!

Wu Chêng-ên / Hsi Yu Chi (Journey to the West)

1583 Wu's death

1590 Collected works

1592 Shih-tê Tang edition of Hsi Yu Chi

MATH 11, 2004 (2)

孫行者



SUN
WU K'UNG
"Monkey"
"Pilgrim"
"Wanderer"

戒八戒



"Pigsy"

沙僧



"SANDY"

MYTH 11 2004, (3)

In the West Principal Subjects take precedent with personalities close (but often subsidiary) seconds
In China Personalities take precedent with principals 2nd

Friendship in China is a primary relationship

shared subject principles (Political party, religious sect, city-state) are primary relationalities in West

Western experience sees subject principles expressed in individuals
Chinese experience sees personalities expressed in principles

WEST: Subjective Principles dominate lives
EAST: Personal life in Tao/shunyata

(subjectless essentially)
(i.e. Buddhism, Taoism, etc.)

NOTE: The TAOIST CANON (TAO-tsang) comprises 1120 volumes in the 1926 ed. (completed 1445 AD)

Wu Cheng-en (1506 - c. 1582+) [1502-1583 - best estimate]

"The Recluse by the Shê-yang Lakeside, native of the Sun-yang District in the prefecture of Hwai-an* (Kiangsu) [province]. a number of modern scholars give the date of Wu's birth as 1500, with apparently no positive evidence"

- Lu Ts'un-yan, "Wu ch'êng-en: His Life and Career", T'UNG PAO Internat'l journal founded 1890, III, 1-3, 1967 (completed 1965)
repr. in Selected Papers from the Hall of Harmonious Wind, 1976 (E. Brill, Leiden Neth.)

* mean HWAHYIN

"Some a fool" - a naive businessman & his concubine (with wife) (MS. CHANG)

Wu was always reading fantasy stories of his day + hearing his father's favorite biographical researches - hiding to read his books (from father + teacher) he developed a literate wild style - appreciated by retired older men and some who founded a local Lung-chi College.

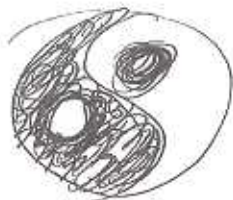
c. 1520 married Miss Yeh "of the most distinguished Yeh clan." - (ibid p. 14)
 1544 "chosen by the local authorities to be a Tribute Student or Kung-shêng of the Prefectural College of that year. It was not only an academic honor to be a Tribute student: the successful nominee was then qualified to reside in Nanking (Nanjing!) as a scholar of the National University; he also enjoyed more financial aid... could be listed too in the National University at Peiking (Peijing) as a scholar of recognized qualification" - pp 16-17.
 : "when opportunities arose he could be appointed to an official post of lower rank." [!]

1545: Peijing! the capital. Until 1552.

1553-4 to the Atlantic coast for a position

1554-59 Nanjing again: "at this time the scholar-officials who had gathered in Nanking to form a literary coterie in the Southern Capital... mostly Wu's friends, old or new." - p 27

Many years later, when Hsü Chung-hsing and Wu Ch'êng-ên were reunited in Huai-an,³⁷ they were invited by the Prefect Ch'ên Wên-chu 陳文燭 (t'ü Yü-shu 玉叔, hao the Recluse of the Five Sacred Mountains 五嶽山人,³⁸ native of Mien-yang 沔陽, CS 1565, Prefect of Huai-an in 1570-4; 1535-95), who provided wine and dishes exclusively for them in the Temple of Marquis Han 韓侯祠 (i.e., of Han Hsin 韓信). When all three had had enough wine, they discussed unceasingly their attitude towards literary writing. In this company of affluent sympathy and friendship, Wu Ch'êng-ên was high-spirited and remarked: "It is true that since the Confucian classics, the works of Han and Wei times may be considered as nearer to ancient times, and after the Odes, only the poems of the Tang poets are admirable. However, although our contemporary writers seem to realize how to avoid adornment, they nevertheless fail to acquire better knowledge from actual experience of life, and in reducing embellishment they tend to take off the creamy part which is indispensable for literary and poetic enrichment. To continue in this way, and to hope that their works would yet carry everlasting fame down to posterity, is indeed most difficult."



TAI CHI DYNAMIS

On other occasions drinking parties such as this, with or without the wielding of brushes or 'gallopings' in versification, were held as frequently as once every five days.⁷⁴ The party would be held at he Wên's residence in the city of Nanking, at the Huang-fu's house, or in a suburban residence of Ho Liang-chün which was surrounded by poplars, a villa which Ho had bought from an eunuch who had the same surname as Ho and held a military post in the Southern Capital.⁷⁵ The above-mentioned Chu Wên-shih, Director of Studies at the National University, was also very fond of inviting friends. He was a humourous man, well-versed in the chanting of t'ü and h'ü, and was willing to make friends with those who could drink much. But he himself was not a drunkard. Chu Yüeh-fan could drink more than the others. He was said to have often drunk away the nights. Huang Chi-shui could not take much, but when he was in the company of several good friends, he thought it was proper for him to empty several cups, and then drink no more. Others, except Ho Liang-chün, would not drink heavily, but they would prefer other kinds of entertainment. Wên P'êng would exhibit his skill in landscape painting, particularly in shading, and the manner of depicting the veins of rocks, the technical term for which is 'un 皴.⁷⁶ Dicing and fist-games were common even at such

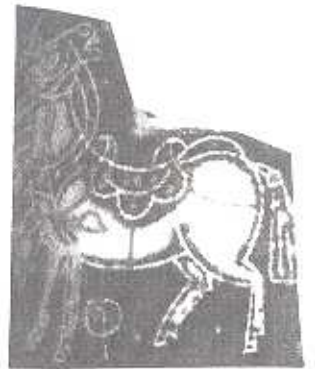
-P.
 1550: Wu's poem: "Lowliness in Peijing" ...to a few friends.
 scholarly gatherings, but singing songs to the accompaniment of flute or panpipes, and other musical performances, would be regarded as more elegant. Mrs. Chu Yüeh-fan was known to be one of the best p'i-p'a players north of the Yangtze,⁷⁷ but because of conventional decorum she seldom yielded to the request of her husband's friends to play her instrument. Therefore, singing girls and musicians were provided, and even trained, by the master of the house himself.
 P'i P'A:
 PIPA
 Chinese Lute.

"From 1573 to 1582... we know very little about Wu Ch'eng-ên's life + literary activities." - p. 61

"Ch'ien Ts'ehsin (18th c.) who said explicitly that the Hsi-yu Chi [Journey to the West/Monkey], a novel of 100 chapters, was a work of the MING dynasty." - p. 66

"In the 19th Century, Ting Yen was the first one to discover from the early Ch'ing editions of the Hwai-an Fu-chih [(1626, 1648 eds.)] that Wu Ch'eng-ên was the author of the Hsi-yu Chi. As a scholar who was also a native of Shan-yang, he was even able to point out that 'Wu has made use of a large amount of native dialectal expressions which are characteristic of our speech.'" - pp. 66-7

see his 1954 ed.: "This edition, using the 1592 Shih-tê T'ang edition, as its basis, and collating it against 6 later ed., is perhaps the best one available for studying the typographical evolution of this novel." - p. 67



"The Five Phases well balanced as HEAVEN'S Truth.
He can recognize his former master.
The Self's refined, the bases set for wondrous use..."

- Hsi-yu Chi, THE JOURNEY to the West, Wu Cheng-ên, trans. Anthony C. Yu, 4 vols. 1977 (Univ. Chicago Pr) original c. 1590s CHINA v. 1, p. 441.



Thermal Radiation

When a body is heated, it radiates energy. If a curve is drawn, plotting the intensity of radiation against wavelength, it is found to have a characteristic form which reaches its peak at a certain wavelength depending upon the temperature of the body: the shorter the wavelength at which the peak occurs, the hotter the body. Radiation of this type is termed thermal, and is easily demonstrated in everyday life: for example, when an electric fire is switched on, the bars start to glow first dull red, then yellow, and eventually white or white tinged with blue. Physicists interpret this kind of thermal radiation in terms of what is called a "black body" (see Glossary). For such a black body it is possible to predict the exact intensity-wavelength curve for any given temperature.

RATIO
Registry
in →
Process:
NOT FORM.

process:

G. Hunt + P. Moore, SATURN, 1982, p. 22

* BLACK BODY: "an idealized body [FORM] which reflects [in THOUGHT ratio FORM] none of the radiation falling on to it. Such a body would be a perfect absorber [abstract idea] of radiation, and would emit a SPECTRUM determined solely by its temperature." - p. 90

ancient emblem

see: E.H. Schaffer, The Golden Peaches of Samarkand, 1963, p. 265.

Process peaks are not forms (a habitual assumption) but registries of proportional nodes

EMERGENTIA
like Gravity all integral Processes are CENTER objective iteration, objectively, is their manifestation into FORM. Body (+ MIND), the process is variant context



ENERGY
YOGA 3

MYTH 12, 2004 (02)

In the eighth and ninth centuries, the citizens of T'ang could presumably get books about foreign places, dictionaries of foreign languages, and even foreign books in the shops of the large cities.²² Unfortunately we still know very little about the bookshops of T'ang, having only such scraps as a reference in a popular story to a shop for classical books in the capital, patronized by candidates for the government examinations, and a poetical allusion to a bookshop in the Southern Market of Lo-yang.²³ It is also known that the new printed books (mostly on onciromancy, astrology, and kindred arts) were sold at Ch'eng-tu in the ninth century.²⁴

Since T'ang was an age of notable book collectors, rather more information is available about libraries. Of these, the most important was the library of the Son of Heaven. This was begun by T'ai Tsung in 628 at the urging of such eminent men as Wei Cheng, Yü Shih-nan, and Yen Shih-ku, who oversaw the accessions and engaged calligraphers as copyists. The new imperial T'ang library²⁵ contained two hundred thousand scrolls, many of them copies of very rare books. Another great effort was made under Hsüan Tsung, especially toward the copying of scarce books in private libraries, on the best hemp paper from Szechwan. Academies for the preservation of literature²⁶ were established in the two capitals. A new home for the imperial collection was found,²⁷ where the lately devised system of classifying all books according to four subjects was followed, with colored ivory labels (inscribed with title and volume number) to indicate the subject. "Classics" had a red tab, white ivory inlaid roller, and yellow tie; "Histories," a green tab, blue ivory inlaid roller, and light green tie; "Philosophers," an indigo tab, carved sanders roller, and purple tie; and "Collections," a white tab, green ivory roller, and vermilion tie.²⁸

The first reign of Hsüan Tsung, that is, the peaceful first half of the eighth century, was the heyday of official T'ang book collecting. But when the historian Ou-yang Hsiu was preparing to write his history of T'ang in the eleventh century, he found that more than half of this great library had vanished as a result of civil disasters, especially the rebellion of Huang Ch'ao.²⁹

No census of the libraries of T'ang religious establishments is available, but these collections too must have been considerable. A catalogue of extant Buddhist translations from the Sanskrit, made in 664, listed 2487 different works, some of them very long.³⁰ If we consider that a single temple in Ch'ang-an had a thousand copies of just one of these, the Lotus Sutra, stored in a pagoda,³¹ we may imagine the astronomical number of holy scrolls kept in the metropolis.

Private collectors were busy everywhere, and some of the oldest and rarest books were in their hands. These were men like Ni Jo-shui, the orthodox classicist, who had rebuked Hsüan Tsung for the frivolity of his bird collecting—his shelves would not hold his books, so he piled them in the window frames, totally excluding the light of the sun from the library.³²

RE. H. SCHAFER, The Golden Peaches of Samarkand, 1963

The popularity of Serindian music in T'ang, and the employment of Serindian music teachers, meant that Serindian musical scores using foreign notation were imported as well. The elder brother of Hsüan Tsung, styled prince of Ning, was an earnest musician; he played on the drums, and "... the books he read were the musical scores of Kucha." He was "intoxicated with music," as his imperial brother observed.³³ Though we do not have examples of these Kuchean musical texts, music for the lute written in the medieval tablature (quite different from the modern) was found at Tun-huang, and a score for the T'ang five-stringed lute is preserved in Japan.³⁴ These were written under strong Kuchean influence, and the prince's texts must have resembled them closely.

P. 277

THE YOGA OF CIVILIZATION!

The T'ang monks who visited the West brought back with them foreign writings on philosophy, mathematics, astronomy, and medicine, along with purely theological tomes.³⁵ Scientific studies were much in demand in T'ang, where the astronomical arts of India were held in high repute. Treatises on these subjects were as welcome at the palace as gold and gems. The ambassadors of Kapiśa, for instance, presented Hsüan Tsung with a volume of astronomical studies in 720, along with "secret formulas and singular drugs."³⁶

200,000 Books, 630's AD

4 inscriptions

things... P. 269

In the eighth century, official calendrical calculations were virtually a monopoly of experts belonging to three Indian families, the Kāśyapa, Gautama, and Kumāra.³⁷ The most eminent of these Indian astronomers was Gaurama Siddhārtha,³⁸ director of the royal observatory for Hsüan Tsung. This great man, who rejoiced in the name of the Buddha, and introduced more exact methods of predicting solar and lunar eclipses, the use of the zero symbol, and a table of sine functions. Unfortunately the last two innovations were resisted by conservative Chinese astronomers, and failed to be adopted.³⁹

Books!

pp. 271-2

P. 275

5

'EXOTICA' The physical appearance of texts brought from foreign countries impressed the men of T'ang with their address... strange

MYTH 12, 2004 (03)

Excess of enthusiasm for the fragments of precious bodies could even lead to acts of piracy: the Chinese "Master of the Law" Ming-yüan tried to steal the world-renowned tooth of the Buddha from its reliquary in Ceylon. Tradition said that if this powerful relic should leave the country, the whole island would be devoured by demons.⁹ Fortunately, the pious zealot was frustrated by the intervention of supernatural powers.¹⁰

Such fanatical piety naturally provoked its opposite. There were many in T'ang who condemned the faith of the worshipers of relics, and despised the relics themselves as filthy objects of no worth. Han Yü, who wrote the malevolent memorial against the honors shown to the finger bone of the Buddha, was only the most eminent of these. This uncompromising anticleric represented the more cultured side of the xenophobia of the ninth century, which culminated in the great persecution of foreign religions, the destruction of religious art, and the beginning of the end of Buddhism as an important fertilizer of Chinese civilization.¹¹

But meanwhile the enthusiastic search for saintly relics continued. The pilgrim Wu-k'ung returned to Ch'ang-an in 790 with a tooth of Shakyamuni obtained from a monastery in Udyāna.¹² In the ninth century there were teeth of the Buddha in four temples of the capital city, each with its special festival which attracted hordes of believers, who offered medicines, foods, fruits, and flowers, and, in fragrant clouds of incense, "... tossed cash like rain toward the storied hall of the Buddha's tooth."¹² The monastery at Wu-t'ai Mountain boasted the skull of a Pratyeka-Buddha, which (reported Ennin) "... is white and black in color and in appearance resembles Japanese pumice stone," with some few white hairs still attached to the crown.¹⁴ There were even relics of historical personages, ranging in dignity from a bit of King Aśoka in a Ch'ang-an temple¹⁵ to a piece of the Japanese monk Reisan, kept in a cloister on Mount Wu-t'ai. This last was a most curious object, consisting of a "... strip of skin from Reisan's arm, four inches long and three wide, on which the devout Japanese pilgrim had drawn a picture of the Buddha."¹⁶

Although it must be admitted that such edifying objects seem to have had little effect on the effusions of the poets, they stimulated the imaginations of the learned tellers of stories. So we have a tale which revolves around a magic pearl sent to the Empress Wu by a Western country, along with the lower jawbone of the Heavenly King Virūpākṣa, as large as a folding chair, and the tongue of a Pratyeka-Buddha, which was blue, and as large as the tongue of an ox.¹⁷

-pp 266-7

see: A.M. Hocart, (famous!)
The Temple of the Tooth in Kandy
1931 (Memoirs of the Archaeological Survey of Ceylon, London)

see: C. Hartman, HAN YÜ, and the T'ang Search for Unity, 1986 (Princeton UP)

also: James T.C. Liu, Ou-Yang Hsiu, an Eleventh-C. Neo-Confucianist, 1967 (Stanford UP)

Mythic Experience
Imagery is often
extravagant in
its spreading field
PROCESS of Variety

Thus cometh: the
IMAGINATION!

our "parad text" Journey to the West (Monkey), Hsi-yü chi, by Wu-ch'eng-ên, is a gold mine of themes, imagery, tropes, meanings, & MYTHOLOGY

Ed. more Schafter.. "Religious images, Buddhistsones above all, were much in vogue during T'ang..." (p.267): In the MING, re-emerging China after the Mongol Yüan dynasty - which overtook the 'unsuccessful' Sung before it - reached back to the founding of the T'ang by T'ang tai tsung & his great international envoy Hsüan Tsang to star in his "Felliniesque" Novel.

MYTH 12, 2004 (04)

OUTSIDE OF Nanjing

MAO SHAN TAOISM: a major lineage

Mao Shan 茅山, "Mountain of the Maos," is the name of a cluster of peaks in Kiangsu. In time the name became also the epithet of the form of Taoism—otherwise known as the Taoism of "Highest Clarity" (*shang ch'ing* 上清)—which prevailed among the upper classes of China from the fifth until the tenth century. The triple eminence, extending about fifteen and a half miles north and south and approximately 1700 feet high at its summit,¹ bore in antiquity the name Kou-ch'ü 句曲 "Hooked Bend," because of its twisted, contorted aspect.² In Taoist tradition at least as old as the fifth century of our era, this was one of the sacred mountains beneath whose hidden roots lay ghostly worlds, each equipped with its own system of planets and stars. The underworld of Mao Shan had been identified and marked in remote antiquity by Chuan-hsü 顓頊, grandson of the Yellow Thearch Hsüan-yüan 黃帝軒轅. Chuan-hsü, in his role as "Mystic Thearch" (*hsüan ti* 玄帝), took note of all of "the mountains with grotto platforms, and the hills with dark palaces," and sealed up their entrances with "stone of Antioch."³ In the course of his survey the Mystic Thearch cast tripod-cauldrons in bronze and deposited one of these on each of the sacred summits, including that of Mount Hooked Bend. This, our source tells us, is the significance of the title "Mystic Thearch," since the word *hsüan*, here rendered "mystic," connotes basically the impenetrable gloom of dark fogs, and secondarily the obscurity of hidden worlds, esoteric knowledge, and incomprehensible beings. As an authority on subterranean spirit-realms, Chuan-hsü deserved this unique cognomen.⁴ In the hierarchic pantheon of the perfected beings of Highest Clarity he occupies a see of the third order, as "The Mystic Thearch Chuan-hsü."⁵

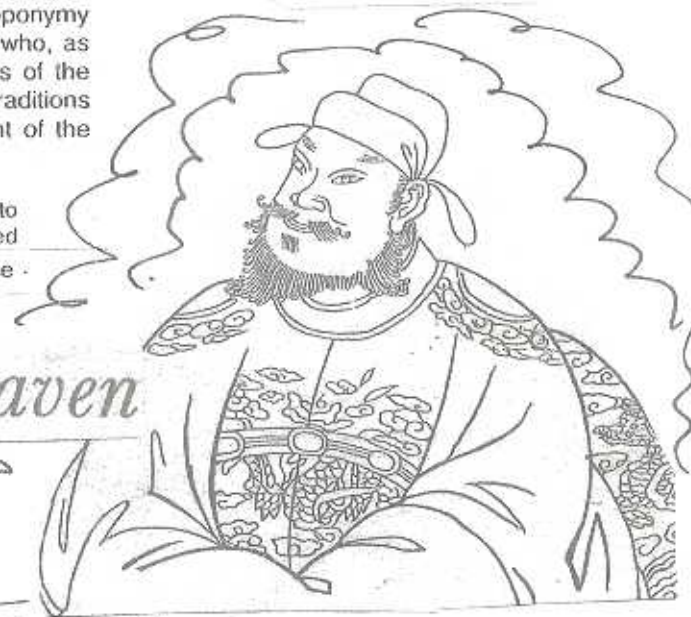
These microcosms, accessible normally only through the tortuous and terrifying extensions of limestone grottoes, were collectively styled "grotto-heavens" (*tung t'ien* 洞天). The Grotto Heaven capped by Hooked Bend was named Hua-yang 華陽, perhaps translatable as "Florescent Solarity."⁶ Hua-yang, accordingly, became the magical, religious, and cosmic name of Kou-chü, as the visible marker of the great Grotto Heaven concealed below—"Golden Altared Hua-yang," one hundred and fifty *li* in circumference.⁷

The mountain was situated in the midst of a divinely favored land, known in early medieval times by a number of names, most of them embodying the word "gold." Our best Taoist account of the toponymy of the region has been provided by T'ao Hung-ching 陶弘景, who, as a long-time resident and chronicler and custodian of the relics of the earliest Taoist activities there, is our most reliable source for traditions which prevailed in the fourth and fifth centuries. In his account of the sacred history of the mountain he writes:

Gold Tumulus (*chin ling* 金陵) is the fat and lard of Grotto Barrens (*tung hsü* 洞虛) and the "earth lungs"⁹ of Hooked Bend. Those who tread it are myriads upon myriads; those who understand it—there is not one.¹⁰



Mao Shan



Son of Heaven

featured in HSI-YU CHI
and in Chinese History

Symbol of the Heavenly
Emperor

T'ANG T'AI TSUNG LI-SHIH-MIN
FOUNDER OF THE T'ANG DYNASTY

MARY DOUGLAS - HOW INSTITUTIONS THINK, 1986 (1985 Syracuse lectures) [5]
[9 chapters]

"A theory of institutions that will amend the current unsociological view of human cognition is needed, and a cognitive theory to supplement the weaknesses of INSTITUTIONAL ANALYSIS is needed as well.
...the social control of cognition... - P. ix (Preface)

COGNITION, COGNITIVE "the action or faculty of knowing...
perceiving, conceiving, etc. as opp. [opposed] to emotion, VOLITION;
the acquisition and possession of empirical FACTUAL knowledge
-O.E.D. hence: "COGNITIVE SCIENCE" (with "experts"!)

COG... "an unimportant member of a large organization"

each in a series of projections on the edge of a wheel or side of a bar transferring motion by engaging with another such series."

Well trained mechanical efficient slaves

"for [Emile Durkheim - French Sociologist 1903, 1912 Books] the INITIAL ERROR is to deny the social origins of individual thought." - P. 10

further: "classifications, logical operations, and guiding metaphors are given to the individual by society. Above all, the sense of a priori brightness of some ideas + the nonsensibility of others are handed out as part of the SOCIAL ENVIRONMENT... the only program of research that would EXPLAIN how a collective good is created would be work in epistemology."

NOTE: successful teachers of the dominant/efficient social environment are SOPHISTS (see Plato, Plutinus on this classic issue)

MYTH 12, 2004 (06)

from the age of five (in 1926) when she began school, Mary was left with her
er's retired parents in Totnes, Devon, while her mother and father were in
Burma. She later saw this as a difficult circumstance - common to the families of
the Indian Civil Service - in which everyone was doing their best, but at the time
she felt abandoned. In 1933, the year her mother died in London after a struggle
with cancer, her father retired in poor health, and Mary and Pat were taken back
into his care. Mary was transferred from a local school to continue secondary
education as a boarder at the Sacred Heart Convent in Roehampton. As a result
of family ties to the school, which her mother had attended (Photograph 2), and
the bereavement, Mary and her sister received bursaries; otherwise the school
would have been beyond their family means. Mary's grandfather, with whom she
and Pat had been living, died two years after his daughter. The years that Mary
Tew spent at the Sacred Heart Convent were to be formative - even more than
the years between twelve and seventeen are for most people - and are mentioned
in every autobiographical summary of her life. Following separation from her
parents, and the deaths of her mother and maternal grandfather, the young
Mary seems to have found stability and a sense of belonging in this secure and
secluded women's world. The idealized organization of the convent school,
where she was an outstanding pupil, serves in her later work as an implicit exam-
plar of her description of differentiated, hierarchical organizations as a focus of
loyalty, commitment and order. Her education, and perhaps the relative absence
of an adjacent generation in her upbringing, imparted a self-confidence little
tested by conflict. But we must move cautiously in establishing the connections
and backtrack a little.

-Richard Fardon, Mary Douglas: An Intellectual Biography
1999, p. 6

more *post hoc* introduction. It is like a prolegomenon to *Risk
Acceptability* (1986), which points an accusing finger at professional
blind spots and rooted resistance to the theme. *Risk Acceptability*,
in its turn, is like an appended introduction to *Risk and Culture*
(1982 with Aaron Wildavsky), a book which shows how the anthro-
pological analysis of public beliefs can be extended to our own
case. But *Risk and Culture* is the argument that should have been in
place before *Implicit Meanings* was published in 1970 with an essay
called "Environments at Risk." They should all have appeared in
reverse order, ending with *The Lede of the Kasai* (1963). If that were
the case, the Abrams Lecture Committee would now be receiving
the first in the series. But how could that have happened, indebted
as I have become over the long stretch of time? Many writers,
young and old and some, alas, now dead, have helped me at each
stage. I wish I could hope that this volume might be so acceptable
as to break the spell, so that I could now start writing forwards
instead of backwards.

How INSTITUTIONS THINKS P. X

This book begins with the hostility that greeted Emile Durk-
heim and the Durkheimians when they talked about institutions or
social groups as if they were individuals. The very idea of a su-
rapersonal cognitive system stirs a deep sense of outrage. The
offense taken in itself is evidence that above the level of the individ-
ual human another hierarchy of "individuals" is influencing lower-
level members to react violently against this idea or that. An
individual that encompasses thinking humans is assumed to be of
a nasty totalitarian sort, a highly centralized and effective dic-
tatorship. For example, Anthony Greenwald draws on Hannah
Arendt and George Orwell for totalitarian models of what he calls
extrapersonal knowledge domains (1980). Whereas reflection
makes plain that, at higher levels of organization, controls over
lower-level constituent members tend to be weaker and more dif-
fuse. Many subtle and able thinkers are made so nervous by the
crude political analogy between individual mind and social influ-
ences on cognition that they prefer to dismiss the whole problem.

FOLLOW THE INSTITUTION X

Anthropologists cannot dismiss it. Emile Durkheim, E.
Evans-Pritchard, and Claude Lévi-Strauss are great leaders to fol-
low. The one scholar whose mark is most strongly on the whole
area covered here is Robert Merton. To him I respectfully and
affectionately dedicate the book, trusting his generosity to over-
look its failings:

X
Follow the Great Leader.
Hell Mary!

My husband deserves a special tribute. When two
problems seem insoluble, our long experience of domestic life has
suggested an oblique approach. Instead of a head-on attack on
each separate issue, one set of problems can be made to confront
the other. This strategy, which produces new definitions of what
has to be solved, gives the framework of this book. X-XI

"The Spell" of
Learning Backwards
is RETROJECTIVE
SYMBOL INCULCATION.

HURRAY!

MYTH 12, 2004 (07)

... as prescribes humans as passive agents, acting under more or less complete constraint. The argument depends on a form of sociological determinism that credits individuals with neither initiative nor sense.

It was partly for this failing that sociological functionalism has been in low repute for the last thirty years. It had no place for the subjective experience of individuals willing and choosing. To suppose that individuals are caught in the toils of a complex machinery that they do not help to make is to suppose them to be passive objects, like sheep or robots. Worse, there is no scope in such a theory for explaining change unless it comes from outside as an irresistible coercive force. To assume such stability in social relations demands too much of our credulity.

Given the poverty of alternative explanations, it behooves us to look more carefully for a form of functionalist argument that avoids these pitfalls and yet meets the needs of the Durkheim-Fleck idea of a social group that generates its own view of the world, developing a thought style that sustains the pattern of interaction.

Jon Elster has declared provocatively that it is close to impossible to find in sociology any cases of functional analysis where the presence of all the logically required features of such an explanation is demonstrated (Elster 1983). This is not just because sociologists argue carelessly, but because he believes that functionalistic explanation is not appropriate to human behavior. His argument starts with a review of types of explanation. In the domain of physics, causal and mechanistic explanations apply. In the domain of biology, causal and functional explanations apply. Functional explanations are justified by the overarching theory of natural selection. No general theory equivalent to biological evolution applies to human behavior. For reasons which he succinctly lists, humans can do things that biological organisms cannot do: they can employ strategies of waiting, they can take one step back

no. That's the entire revelation of Relativity + Quantum!

in order to take two steps forward and
[a quote from Mao Tse-Tung!]
without her knowing it!

they can make other OBLIQUE moves.

R. 32-3

All the colorful examples quoted by Merton from anthropologists belong in the latter class. They were used to ornament the attack that anthropologists in the 1950s wanted to make against old-fashioned ethnology (or conjectural history, as it was pejoratively described). There is no denying that they did propound a comic model deserving the mockery of Merton and Elster. According to these anthropologists absolutely everything that happens has a function in maintaining the social system in being.

Elster's step-by-step method is excellent for reducing an argument to its essentials.

A RITUAL METHOD!
of SOPHISTS

A. R. Radcliffe-Brown's favorite argument that rituals have solidarity enhancing functions could be spelled out as follows:

1. Y (lineage solidarity) is an effect of X (ancestor cults);
2. Y maintains internal peace and external defense and so is good for the worshippers (Z);
3. The producers of X do not intend thereby to maintain Y;
4. Nor do they recognize any causal link by which Y maintains X.

MUTH 12, 2004 (08)

This attempt at a functional explanation fails. What exactly is the hidden causal loop? It depends on psychological factors (which Radcliffe-Brown called "ritual attitudes"). Performing this cult is supposed to produce the kind of emotions that contribute to solidarity. The case for ritual stimulating the emotions is weak. Hasn't anyone ever been bored in church? It is important to notice that this clearly goes against Durkheim's principles of sociological method (Durkheim 1895). Social facts must be explained by social facts. Dipping at will into the psychological level was precisely

what Durkheim's method aimed to stop. Durkheim evaded his own rules of method by making the sacred depend for its vitality on the emotional excitement of great gatherings. Fleck used the more coherent principle that trust and confidence are prerequisites of communication; he thereby avoided the inconsistency of suspending rationality in order to explain the origin of rational thought in effervescent emotions stirred up by grand-scale public rituals. It is safer to follow Durkheim's teaching, rather than his practice, and safer to reject the functional explanation based on emotions that keep the system going.

Rejecting causal loops that consist of emotions would also exclude many well-entrenched branches of sociology. 1

The functional argument depends on the unconvincing loop connecting social and psychological effects. Furthermore, it is difficult to contend that clarified norms were not part of the intended result.

Close inspection of alleged social functions of ancestor worship brings the same weakness to light. Was it ever plausible to suppose that the worshippers have no intention of producing social solidarity? Of course they do. Praying at the foot of the altar, the ancestor worshippers explicitly declare the ancestors are angered by quarreling among their descendants. They are speaking to one another obliquely. Instead of a bad and incomplete argument about hidden self-sustaining mechanisms, we now recognize a good one about intentional efforts at persuasion. However, we have no reason for believing that the public statements about solidarity will promote it. If rituals do not produce the required emotions, the ritualists could be wasting their time. It seems to be very difficult for these early Durkheimian anthropologists to make a complete functional explanation. The anthropologists cited by Merton and by those who go on to cite Merton's citations were trying to justify religion by its practical effects. Alas! Religions do not always make believers more loyal to their rulers or more industrious in their gardens and boats, any more than magic always brings fishes to the nets. Sometimes it does, sometimes not.

There is no hint of Fascist corporatism about that image, as some have suggested,⁶⁷ nor is it merely an expression of medieval nostalgia.⁶⁸ Indeed, both the critique of the ills of capitalism and the kind of centralized guild socialism proposed as their remedy are, at almost every point, strikingly similar to the arguments of R. H. Tawney - another socialist thinker within a quite different, but equally moralistic, tradition.⁶⁹

S. Lukes, Émile Durkheim His Life and Works, 1972 pp 338 ff

71. In Ranulf, 1939, the author argues that Durkheim was a forerunner of Fascism (along with Tönnies and Comte). He includes two quotations of the greatest interest from letters to the author from Marcel Mauss written in 1936 and 1939. Mauss wrote: "Durkheim, and after him, the rest of us are, I believe, those who founded the theory of the authority of the collective representation. One thing that, fundamentally, we never foresaw was how many large modern societies, that have more or less emerged from the Middle Ages in other respects, could be hypnotized like Australians are by their dances, and set in motion like a child's roundabout. This return to the primitive had not been the object of our thoughts. We contented ourselves with several allusions to crowd situations, while it was a question of something quite different. We also contented ourselves with proving that it was in the collective mind [*dans l'esprit collectif*] that the individual could find the basis and sustenance for his liberty, his independence, his personality and his criticism [*critique*]. Basically, we never allowed for the extraordinary new possibilities... I believe that all this is a real tragedy for us, too powerful a verification of things that we had indicated and the proof that we should have expected this verification through evil rather than a verification through goodness [*le bien*]" (*ibid.*, p. 32). Al. Aron recalls that, at the same period, Leon Brunschvicg said to him: "Nuremberg is religion according to Durkheim, society adoring itself" (personal communication).

69. Cf. *The Agrarian Society* (London, 1911; Fontana Books edn, 1961): e.g., "It is because the purpose of industry, which is the conquest of nature for the service of man, is neither adequately expressed in its organization nor present to the minds of those engaged in it, because it is not regarded as a function but as an opportunity for personal gain or advancement or display, that the economic life of modern societies is in a perpetual state of morbid irritation" (*ibid.*, p. 177). (For an account of the intellectual tradition from which Tawney's thought stemmed, see Williams, R., *Culture and Society, 1780-1910*, London, 1959.) The parallelism between these two thinkers' views of capitalism and socialism even extends to their imagery (sickness and health) and their broad conceptions of economic history. There was one respect, however, in which Durkheim was nearer to solidarism than to Tawney and guild socialism: his attitude to the employers. They would continue to play a crucial part and would be represented separately in the industrial corporations.

RILKE: SONNETS TO ORPHEUS

INTERVAL 3, 2004 (1)

Integral substrate phrase:

★ isoplanatic angle - the angle over which phase fluctuations are coherent
 also coherent time - relative to the above space dimensions
 ★ : the time over which the phase fluctuations are coherent.
 → optimum: long time, wide angle

Word: NISUS (from the French Nite to strive, endeavor): effort, endeavor, impulse (to do so)
 used by Rilke was-a-vis God's emerging universal form
 see E.M. Butler, (Rilke) Rainer Maria Rilke, 1941, p.420:
 (Nazi Era Critique)

the term NISUS is used by Butler to elucidate her point and the use of the term NISUS is from an extended quote from S. Alexander, Space, Time + Deity, 20. 1920

The spirit of poetry came very near to achieving in the works of Rilke something approximating to pure art in *New Poems*, in some of the *Sonnets to Orpheus* and elsewhere. But it was clearly pressing forward to something else. One can see it at work in the Tuscan journal and creatively active on a grand scale in *The Book of Monkish Life*, which invoked a future God, a coming God and the human heart awaiting him. This is a mythological conception whose inspirational value for Rilke was manifest in the poem itself, and which seems to be fraught with universal possibilities.

Beginning of DUINO Elegies = in solitude, winter, 1908 ^{Castle Duino, Adriatic}
 "who, if I cried out, would hear me in the angelic orders?"

Soon after he resumed work on them in February 1922 Rilke achieved it magnificently in the seventh Elegy, where the greatest works of human art are challengingly appealed to as evidence that we too, in our own way, can participate in an intensity of being, an absolute validity of feeling, comparable with that of the angel:

But a tower was great, was it not? Angel, it was— great even beside you? Chartres was great—and music reached even further upward, surpassing us...

Though mankind as such can never emulate the angels, certain phenomena, in which mankind transcends itself, such as art at its highest, and also woman's love without possession, can do so. The point of the *Duinese Elegies* would have been quite destroyed, if the gulf between man and the angels had been shown as bridged by any gesture of pity or condescension on the angels' part—Rilke's angels would be incapable of any such gesture. It must be bridged, if at all, solely by the aspirations and achievements of humanity.

-Eudo C. Mason, Rilke, 1963, p.86 (Writers & Critics series)

"... in these final days... having become as free superior to the angels as he has inherited a name more excellent than they for to which of the angels did he ever say, 'you are my Son... sit at my right hand...' Epistle to the Hebrews

Rilke intited this as ARTIST IN VISION; but struggled with this mythically thru SYMBOLS.
 (New Testament - v. 1 Apollon of Alexandria C. 50 A.D.)
 -55

(INTERVAL 3, 2004 (2

But Rilke persists in his mother's (Sophia! - Phia Rilke), Roman Catholicism & poet-laureate expectations for her son

"Angels, angels, penetrating space
with their sempiternity of feeling.
Our whitest-heartedness would seem congealing
to angels, glowingly pervading space.
Whereas we, confined in our condition,
fail to reach or fail to understand;
raptly they pursue their intuition
through their unobstructed land."

- Rilke (Paris, end of 1913 from Poems to Night)
- see J.B. Leishman, Rainer Maria Rilke, Poems 1906 to 1926, 1997, p. 166

"Two inmost experiences were decisive for their production:
(DUINO ELEGIES, SONNETS TO ORPHEUS)
the determination constantly maturing in me to keep life open
towards death, and, on the other hand, the intellectual necessity
of instating the transformation of love differently in this wider
whole than was possible in the narrower orbit of life (which
simply excluded death as the other)."

- letter Dec. 22, 1923 Rilke to Nanny von Eschen.

see M.D. Harder Norton trans Sonnets to Orpheus, Notes
p. 130



Rilke: SONNETS TO ORPHEUS

INTERVAL 3, 2004

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p. 130



INTERSTELLAR LEARNING ©

ROGER WEIR



SYMBOLS
PRESENTATION NOTES

Los Angeles 2004

presented at the Bodhi Tree Bookstore Annex

SHARED PRESENCE FOUNDATION

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Virginia Woolf & William Faulkner

RITUALS

feeling
ORAL LANGUAGE
image

meaning
idea

THOUGHT

MIND

WRITTEN LANGUAGE

(Pictographs, ideographs, hieroglyphs, etc.)
ALPHABETS
ALGEBRAS...

SYMBOLS


N A T U R E

INTEGRAL

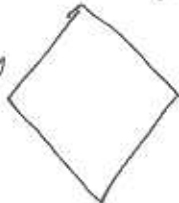
The Streaming of Experience

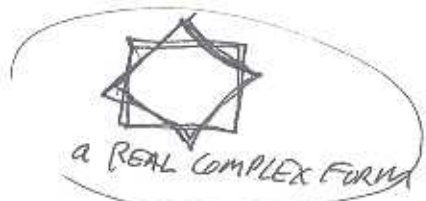


"stream of consciousness"

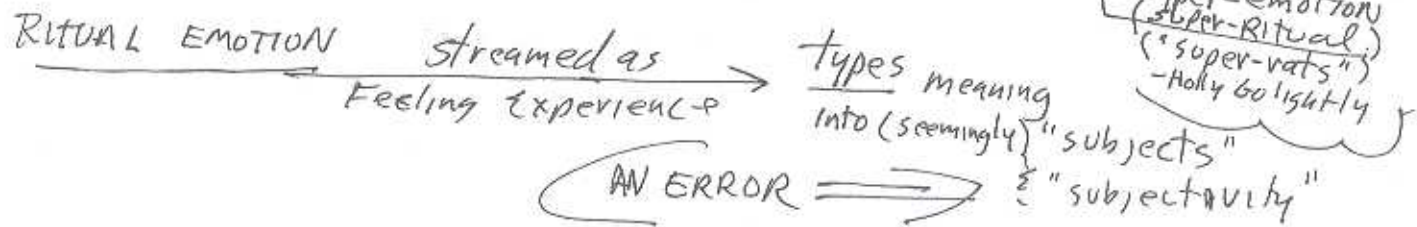
the mind  as the completed SQUARE OF ATTENTION

is able to be in complementarity with

the diamond  of prismatic differential conscious person form (ART)



NOTE: While ANGER is a RITUAL emotion, TERROR is a SYMBOL ideation and as DESIRE is a RITUAL emotion, LUST is also a SYMBOL ideation. GREED is a strategic ideation developed from RITUAL coveting. THUS: TERROR, LUST, & GREED are a MENTAL TRIANGLE of SYMBOLIC



Virginia Woolf (1882-1941)
b. 25 January
d. 28 March
(drowned herself)

Chronology in Quentin Bell (son of sister),
VIRGINIA WOOLF, A BIOGRAPHY, Vanessa + Clive Bell
2v. 1972: pp 195-208; 465-492. *

Father SIR LESLIE STEPHEN
(1832-1904)

one of the great Victorian Literateurs married
Julia Prinsep Duckworth (nee Jackson)

Leslie's ^{grand} father James married the sister of Wilberforce - a power in the House of Commons & their home, Clapham, became a meeting salon of the Clapham Evangelicals "the conscience of the British middle classes - enormous political power" (Bell, p. 4) ^{grandfather} James d. 1832. ^{Father} (b. 1834) also James - married Jane Catherine Venn and allied Clapham with its Rectory and "an unbroken succession of pastors" to "literary art": "Leslie was a nervous, delicate boy, his mother's darling, fond of and over-excited by poetry, too sensitive to be able to endure an unhappy ending to a story." (p. 7) "In 1882 he began, at the invitation of George Smith the publisher, to make one of the world's greatest instruments of scholarship: the Dictionary of National Biography. [DNB]; it is as the editor of that dictionary [24v recently, plus decade supplements], as a literary critic ^(with SIDNEY LEE) and as an historian, that he is most gratefully remembered. He himself would rather have been remembered as a PHILOSOPHER." (p. 10)

He suffered a loss of faith [in Anglican Christianity] (p. 10)

Laura (1870-1945) Institutionalizable hereditary - eventually 14 York

His first wife was a daughter of Wm. M. Thackeray - a famous author (Hattlet Marian, 1840-1875) "MINNY"
His 2nd wife Julia (1846-1895) gave birth to Vanessa (1879-1961), Thoby (1880-1906), Adeline (1883-1948), Virginia (1882-1941), Adrian (1883-1948)
Julia was a widow with a daughter Stella + sons Gerald + George

They lived at 22 Hyde Park Gate in 4 5 (later 7 story) house + garden ^{large}

Virginia: "...it took her a very long time to learn to talk properly... three years old..."
"... the charm of sisterly love lay simply in the intimate communication with another being, the enjoyment of CHARACTER." (p. 24) MYTHIC EXPERIENCE FOCAL

MYTHIC PROCESS: CHARACTER
SYMBOLIC FORM: INDIVIDUALITY

DIFFERENTIAL CONSCIOUSNESS FORM: PERSON

But it was not by words alone that Virginia could vent her displeasure. Then, as always, she knew how to "create an atmosphere," an atmosphere of thunderous and oppressive gloom, a winter of discontent. It was done without words; somehow her brothers and sisters were made to feel that she had raised a cloud above their heads from which, at any moment, the fires of heaven might burst, and here again it was hard to find any reply.

And yet, there was a reply. Those who can thrust a rapier into their adversary's psyche know how it is done because they themselves are vulnerable. This at all events was true of Virginia. There was some technique for making her turn 'purple with rage.' What it was we do not know; but Thoby and Vanessa knew and there were terrible occasions when she did turn a colour which her sister described as "the most lovely flaming red." It would be interesting to know how this was done, still more interesting to know whether, as Vanessa surmised, these paroxysms were not wholly painful to Virginia herself.

From the first she was felt to be incalculable, eccentric and prone to accidents. She could say things that made the grown-ups laugh with her; she did things which made the nursery laugh at her.

her godfather was the American Poet James Russell Lowell (minister at the court of St. James in 1880's)

"The children slept in the night nursery at the top of the house + there, from quite an early age, Virginia became the family Storyteller." (P.26)

Her mother died 1845 of influenza - ^{or 49} VW:13 "the greatest disaster that could happen" P.42

In later years Virginia's and Vanessa's friends were a little astonished at the unkind mockery, the downright virulence with which the sisters referred to their half-brother. He seemed to be a slightly ridiculous but on the whole an inoffensive old buffer, and so, in a sense, he was. His public face was amiable. But to his half-sisters he stood for something horrible and obscene, the final element of foulness in what was already an appalling situation. More than that, he came to pollute the most sacred of springs, to defile their very dreams. A first experience of loving or being loved may be enchanting, desolating, embarrassing or even boring; but it should not be disgusting. Eros came with a commotion of leathern wings, a figure of mawkish incestuous sexuality. Virginia felt that George had spoilt her life before it had fairly begun. Naturally shy in sexual matters, she was from this time terrified back into a posture of frozen and defensive panic.

I do not know enough about Virginia's mental illnesses to say whether this adolescent trauma was in any way connected with them. It is probable that George made himself disagreeable to her in this way at a later date, when fate struck again at the Stephen family,² whereas the first 'breakdown' or whatever we are to call it must have come very soon after her mother's death.

And here we come to a great interval of nothingness, a kind of positive death which cannot be described and of which Virginia herself probably knew little—that is to say could recall little—and yet which is vitally important to her story. From now on she knew that she had been mad and might be mad again.

pp. 46-7

VW from age 9 edited a home newspaper: Hyde Park Gate News (with stories)

Their summer home ~~Wootton Bassett~~ at ST IVE: (to the Lighthouse scene in Cornwall) was given up after her mother's death and molested deeper by half brother Gerald (first when she was 6)

VW "heard those terrible voices" in her mind: a lasting wound that could only be covered-up, never healed; only death - physiological symptoms: "... pulse raced ... almost unbearable ... painfully excited and nervous and then intolerably depressed. She became terrified of people, blushed scarlet if spoken to and was unable to face a stranger in the street ... doctor ... ordered a simple life and prescribed outdoor exercise ..." (P.47)

January 1, 1897 with half-sister Stella married (but living at 24 Hyde Park Gate - across the street - radiant in love but "gone" as surrogate mother: began Diaries in VW & V)

Feeling to Meaning, Images into Imagination

In a famous story from India the sage Valmiki (author of the classic epic The Ramayana) - whose name means "white-ant hill", quite in yoga so long that white ants built a hill over him - was disturbed in his meditation by an errant hunter who shot (bow/arrow) a bird which was singing beautifully in the deep forest retreat. Volcanic emergence from samadhi spontaneously elicited a curse that vaporized the intruder/killer. Later meditation on the curse disclosed its form and resulted in a written symbol structure: the classic sloka (2 line-pair) of Sanskrit. Feeling to meaning carried by language from

See: Krishna Chaitanya, Sanskrit Poetics, A critical and comparative study, 1965

pivoting on the Natya Sashtra of Bharata (c. 1000)

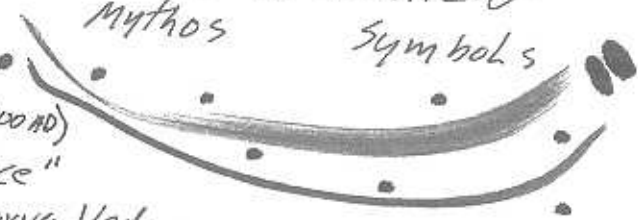
and the concept of RASA "savory essence" originally "the juice of plants" in the Artharva Veda

["man is the essence of plants, speech is the essence of man, Om! in the essence of speech - chandogya Upanishad, c. 600 BC)

See also: André Padoux, VĀC, The Concept of the Word in Selected Hindu Tantras, 1990 and H.P. Alper, ed., Understanding Mantras, 1989

for examples of SYMBOLIC LANGUAGE (as distally deeper integral from MYTHIC LANGUAGE - even when ORAL in RITUAL)

ORAL to WRITTEN
Mythos Symbols



SRI AURUBINDO on VALMIKI'S SYMBOLIC POETICS:

SYMBOLS 2, 2004 2

(1956 printing from Draft MSS + his Foundations of Indian Culture
IN VYASA AND VALMIKI)

THE GENIUS OF VALMIKI [Maha Bharata]

OUT of the infinite silence of the past, peopled only to the eye of history or the ear of the Yogin, a few voices arise which speak for it, express it and are the very utterance and soul of those unknown generations, of that vanished and now silent humanity. These are the voices of the poets. We whose souls are drying up in this hard and parched age of utilitarian and scientific thought when men value little beyond what gives them exact and useful knowledge or leads them to some outward increase of power and pleasure, we who are beginning to neglect and ignore poetry and can no longer write it greatly and well,—just as we have forgotten how to sculpture like the Greeks, paint like the mediaeval Italians or build like the Buddhists—are apt to forget this grand utility of the poets, one noble faculty among their many divine and unusual powers. The Kavi or Vates, poet and seer, is not the *manisi*; he is not the logical thinker, scientific analyser or metaphysical reasoner; his knowledge is one not with his thought, but with his being; he has not arrived at it but has it in himself by virtue of his power to become one with all that is around him. By some form of spiritual, vital and emotional oneness he is what he sees; he is the hero thundering in the forefront of the battle, the mother weeping over her dead, the tree trembling violently in the storm, the flower warmly penetrated with the sunshine. And because he is these things, therefore he knows them; because he knows thus, spiritually and not rationally, he can write of them. He feels their delight and pain, he shares their virtue and sin, he enjoys their reward or bears their punishment. It is for this reason that poetry written out of the intellect is so inferior to poetry written out of the soul, is,—even as poetical thinking,—so inferior to the thought that comes formed by inscrutable means out of the soul. For this reason, too, poets of otherwise great faculty have failed to give us living men and women or really to show to our inner vision even the things of which they write eloquently or sweetly because they are content to write about them after having seen them with the mind only, and have not been able or have not taken care first to be the things of which they would write and then not so much write about them as let them pour out in speech that is an image of the soul. They have been too easily attracted by the materials of poetry, *artha* and *śabda*; drawn by some power and charm in the substance of speech, captivated by some melody, harmony or colour in the form of speech, arrested by some strong personal emotion which clutches at experience or gropes for expression in these externals of poetry, they have forgotten to bathe in the Muses' deepest springs.

The work of Valmiki has been an agent of almost incalculable power in the moulding of the cultural mind of India: it has presented to it to be loved and imitated in figures like Rama and Sita, made so divinely and with such a revelation of reality as to become objects of enduring cult and worship, or like Hanuman, Lakshmana, Bharata the living human image of its ethical ideal; it has fashioned much of what is best and sweetest in the national character, and it has evoked and fixed in it those finer and exquisite yet firm soul tones and that more delicate humanity of temperament which are a more valuable thing than the formal outsides of virtue and conduct.

"One of the elements of the old Vedic education was a knowledge of SIGNIFICANT TRADITION, ITIHASA... was an ancient historical or legendary tradition TURNED TO CREATIVE USE AS a significant mythos or tale expressive of some SPIRITUAL ... or IDEAL meaning and thus FORMATIVE of the MIND..."
-P 211

Therefore among those ancient voices, even when the literature of the ages has been winnowed and chosen by Time, there are very few who recreate for us in poetic speech deeply and mightily the dead past, because they were that past, not so much themselves as the age and nation in which they lived and not so much even the age and nation as that universal humanity which in spite of all differences, under them and within them, even expressing its unity through them, is the same in every nation and in every age. Others give us only fragments of thought or outbursts of feeling or reveal to us scattered incidents of sight, sound and outward happening. These are complete, vast, multitudinous, infinite in a way, impersonal, many-personed in their very personality, not divine workmen merely but fine creators endowed by God with something of His divine power and offering therefore in their works some image of His creative activity.

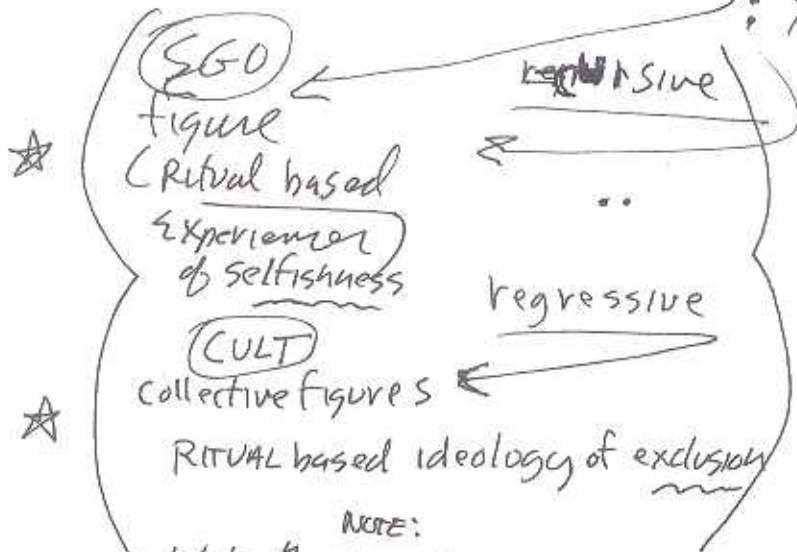
NOTE: SRI AURUBINDO'S

INTEGRAL YOGA

(not paired with "The adventures of COURAGEOUS ART+History")

There is a pervasive illustration that the mind is clear - and that's it for truth. Wrong. Error. Conscious transform makes of any such clarity a prison of jewel-radiant conscious possibility

mythic character → symbol individuality



PSYCHIC SPIEL (pseudo-myth)
 styles Ego strut complete with RITUAL MASKS

NOTE:
 while the ego is a recursive individuality that inflates the mythic (psyche) character, the cult is a negativized sect reversion of a natural mythic society (NOT a version: a REVERSION.)

NOTE:
 in Symbols the mind not only integrates experience bringing the mythic into meaning: but also is flooded with psychic energy in the MYTHIC PROCESS parallel with Nature PROCESS

the ego dominated ideology can also make a "CULT" of the FAMILY - all too frequently as in the cases of WOOLF + FAULKNER - "GANGS" are extended CULT FAMILIES - + CORPORATIONS can be CULT TRIBES!

so that thought knows "things" extra or "beyond" individual or figure forms (symbolic) (RITUAL)



Political parties (Communist, Nazi, Republican, Democrat, Labor, etc) can be CULT NATIONS. (or nascently so as "factions")

There are also METACULTS like Regressive Religions + Super Organizations "WORLD Re-organizers" from Hermione Lee, Virginia Woolf, 1997 =

"Beware of Factions" - James Madison, etc., many times. ERIC HOFFER, The True Believer 1957

"Both Virginia and Vanessa would come to think of Stella's pathetic story as the epitome of 'all the old abuses' and vices of the family system." - p 134. [Stuckworth] half-sister

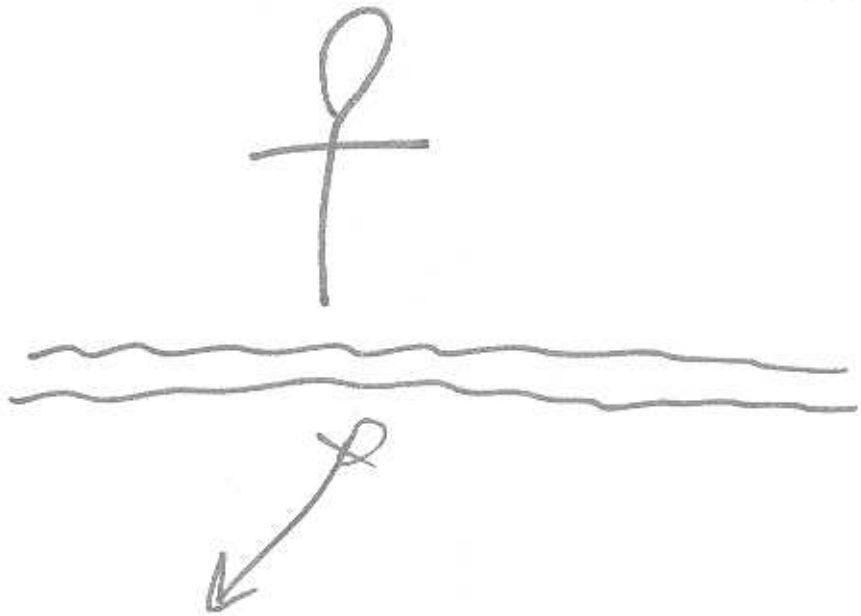
"While Virginia sat 'half-visible' with shyness and nervousness behind the folding doors of the drawing room, glimpses of happiness - a secret love letter, night-time words of reassurance from a blushing and laughing Stella about the way future awaiting Virginia and Vanessa - would give her 'a quiver of ecstasy'."

But these touching remembrances, like scenes from the quietly turned [cut+paste organizing] pages of a Victorian photograph album [pseudo-thought] are out-of-tune [natural mythic rhythm] with the scratchy, apprehensive, irritated reactions in the fifteen-year-old's DIARY." p. 135

"His [SIR LESLIE STEPHAN] letters to Charles Norton display his emotions: 'I could do perfectly well without Jack - why should not she...' These flashes of self-knowledge did not make him believe any better, and his staggering letters to Stella immediately after the wedding were calculated to provoke remorse during the honeymoon... 'Dearest Stella...'"

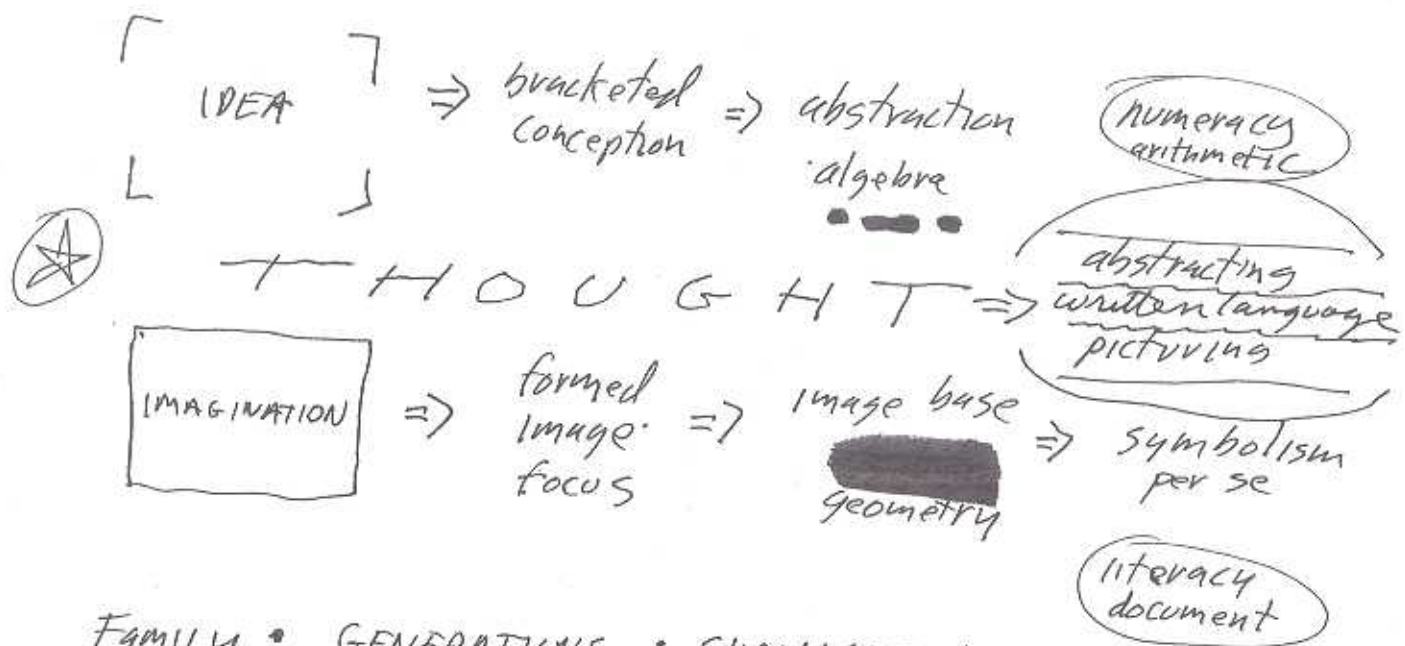
was dead 3 months later.

" 'How the family system tortures and exacerbates,' Virginia Woolf commented many years later, thinking back to the unacknowledged sexual jealousy which dominated this relationship [her father to his stop-daughter] ... they did not have 'the truthtelling machinery at hand.' [Logic, critical meaning, wordsmithing...]
and so Stella's relationship with [sexual freedom, social experiment...]
Leslie became the basis for [new politics, individual religion...]
Virginia Woolf's analysis of the tyranny [hence: groups like BLOOMSBURY as anti-cult CULTS]
and hypocrisy of the Victorian fathers. It established the FUNDAMENTAL
FRAMEWORK [the mark of an ideology.] for her FEMININ/ISM. " - p. 136



SYMBOLIC THOUGHT EMERGENT INTO FORM

Both AS & Lay Dying and To The Lighthouse, excellent novels of the mutual concerns of William Faulkner and Virginia Woolf, are about families the characters symbolically structure around both the ^{mythic} experience of the characters based on their Ritual figures in action in terms of idea and imagination. The IMAGINATION is a centering symbolic form that focuses the square of Attention, the frame of reference, the big picture; the IDEA defines the field, bounded by the angles of defining structure.



FAMILY : GENERATIONS : CHRONICLE \Rightarrow TRADITION
 SYMBOLIC INDIVIDUALS : MYTHIC CHARACTERS : RITUAL FIGURES
 plus VISION consciousness
 ARTIST PERSONS
 SPIRIT BEINGS

FORMAL THINKING

The IDEAS are capable of developing numbers + algebras

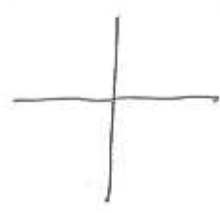
The IMAGINATION is capable of developing pictures + geometries

SYMBOLIC THOUGHT

|| meaning
|| images ⇒ written language alphabets, codes, arithmetic pictograms, characters hieroglyphs

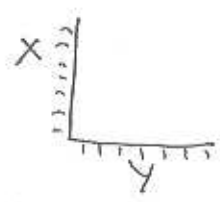
⊕ THOUGHT is objectivising the MIND || SYMBOL •
to parallel existentials in their action || RITUAL •

✓ aligning, ✓ matching, ✓ identifying, ✓ equating, ✓ representing: the FORMAL functions of objective structures



the co-ordinate cross or better COORDINAL CROSS

is a combination of IDEA + IMAGINATION



one angle of which is a GRAPH capable of integrating to SINGULAR FOCUSES with an idea algebra/arithmetic within an imagery geometry, image base

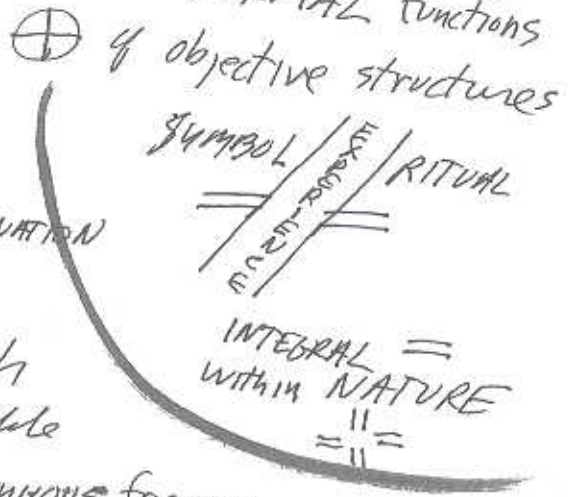


IMAGE BASE

the Language of the IMAGINATION

Natural RITUAL ACTIONS MASK + MYTHIC EXPERIENCE CHARACTER + SYMBOL INTEGRALS INDIVIDUAL = ()

^{some} EXAMPLES OF A SYMBOLIC IMAGE BASE :

their FORMS organize meaning
so THINKING structures as THOUGHT
in the MIND

- Playing cards
- Tarot decks
- Astrology
- I ching
- written languages
- diagrams
- etc.

Thinking is a function of THOUGHT, not a PROCESS - the emphasis is on objective FORM

Feeling is a function of experience as a process - the emphasis goes

- RITUAL TIME : SEASONS, CYCLES, ANNUALS
- MYTHIC TIME : TRADITIONS, FAMILIES, GENERATIONS
- SYMBOLIC TIME : DIAGRAMMATION

[NOT "SUBJECTIVE"]
- that's a recursive THOUGHT designation!

like clocks, or laws encoding ("it's high time to do this")
within the process FLOW
or as MR. RAMSEY muses in TO THE LIGHTHOUSE

TIME'S "movement" generates spaces

Ritual time is symbolically recalibrated to CLOCK TIME by powers of integration.

NOW SYMBOL CLOCK

structures coordinational sequence purposes

into imaged meaning : a mental REALM,

interiorized world space

see EINSTEIN'S IDEA : "worldlines" ...

that old. that obvious distinction between the two classes of men; on the one hand the steady goers of super-human strength who, plodding and persevering, repeat the whole alphabet in order, twenty-six letters in all, from start to finish; on the other the gifted, the inspired who, miraculously, lump all the letters together in one flash—the way of genius. He had not genius; he laid no claim to that; but he had, or might have had, the power to repeat every letter of the alphabet from A to Z accurately in order. Meanwhile, he stuck at Q. On, then, on to R.

P 55 :

SYMBOL 3, 2004 \triangle 4

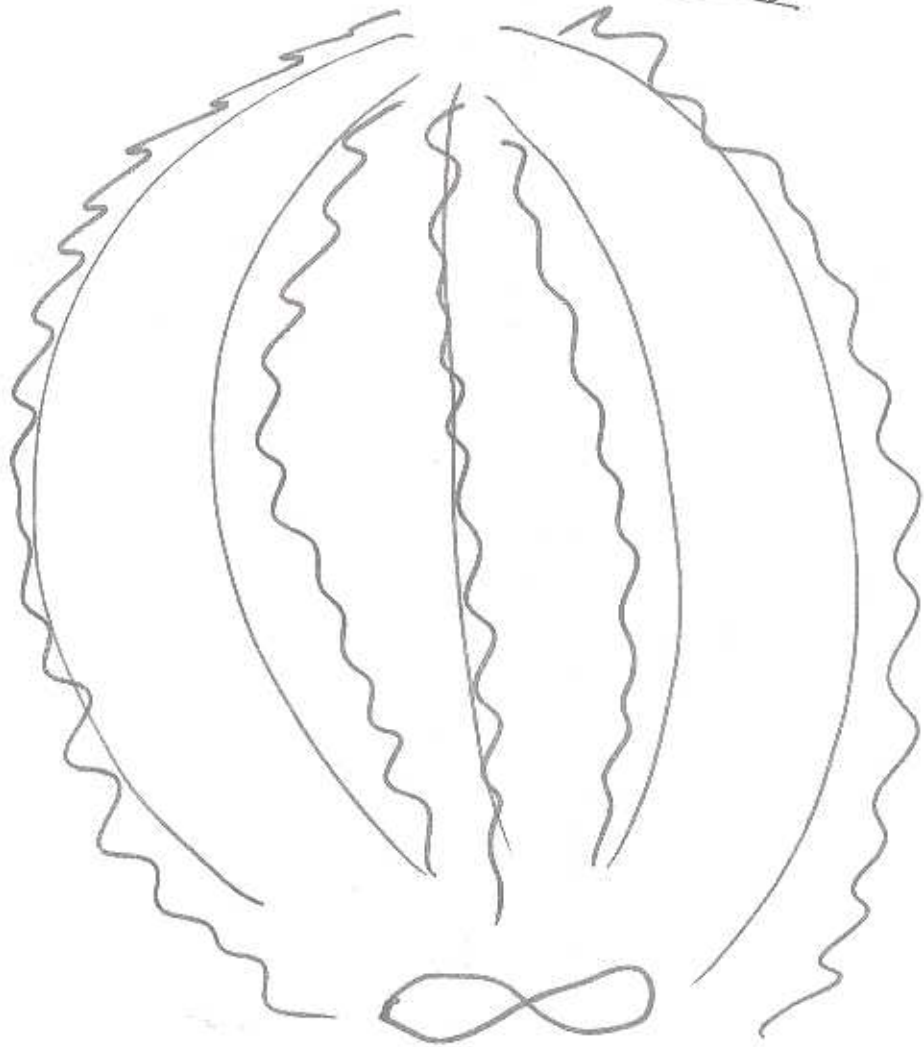
NOTE ON THE IDEA OF WORLD LINES:

"As for the title of the book, it refers to the relativistic four-dimensional space-time continuum in which anything that happens anywhere at any time is represented by a POINT. The SEQUENCE of such points (or EVENTS) forms a WORLD LINE." - 1968, March 4, Boulder, Col.

-George Gamow, My World Line, An Informal Autobiography, 1970
(b. 1904 - d. 1968, AUGUST 20)

original title: "Fragments of Memory"

P. XII



SYMBOL ITERATION IN RESONANT MIND

Plane Geometry is thus-called because all its ^{RITUAL} FIGURES take place on a Plane, a FIELD of Symbolic attention in the MIND - which in itself a FORM of Thought - and which is integrated by written language description of construction with abstract ideas like "point", "line", "plane", "angle", "plane", "degree", "square", "triangle", "circle", "draw", "axiom", "proof", etc.

[organization by group alignment]

Plane geometry as a structuring in the Imagination is woven by written descriptive language with ideas abstract yet existentially referential and group-able into Symbolic Forms stable in THOUGHT in an "interior" space: the MIND

This happens stably not by rigid stasis but by femto-fast iteration so that

(mental space) with an integral STRUCTURE FORM

Symbolic Forms are resonantly objective - like existentials - and in tune with the universe every way everywhere.



SYMBOLS, like all real things, emerge constantly and thus they are PRESENTATIONAL essentially, and not limited to "representation."

NOTE: Traditional Listening:

The three faults of a vessel are: a) not listening carefully like an upside-down pot b) not paying attention like a leaking pot, and c) stained with delusion like a polluted pot. First, while listening to a Dharma teaching you must entrust your ear consciousness to the sound of the teaching that is being given to you without letting it be distracted towards other objects; otherwise, like pouring food into an upside-down pot, you will not hear a single word of Dharma, although you may be physically present there. Second, if you simply listen to the teachings for the sake of hearing alone and not invest your mind, like a leaking pot which cannot retain the content, no matter how much food you put into it, similarly, you will have no knowledge of practicing the Dharma and assimilating it into your mind stream, no matter how much Dharma you listen to. Third, if you listen to a Dharma teaching with wrong motivations seeking status, fame etc., or, with a mind mingled with the five poisonous conceptions like pride, jealousy, desire, hatred and ignorance, instead of the Dharma being beneficial to your mind, it will turn into anti-dharma (forces), just as pouring good food into a polluted vessel will turn the content into poison. *Kun-bzang bla-ma'i zhal-lung, Karma Dharmacakra Centre, Rumtek, pp. 5b-7a2.*

- The Jewel Ladder, A Preliminary Nyingma Lamrim (c.1700) commentary by Garje Khamtul Rinpoche 1990

Just as Looking is the root of the Imagination
Listening is the root of IDEAS,
"Thus have I Heard..."
beginning of all Buddhist Sutras.

Furthermore,

these earliest texts on clay were the size of a palm of the Hand - the group was composed by the hand

Literally GRASPING the THOUGHT

"The Hand is the cutting edge of the Mind." - J. Bronowski in the Ascent of Man



GROUPING SETS,
MATRIX
ORIGINS of Literacy
(non-linear gestalts)

SYMBOLS 4, 2004 2

Written [SYMBOLIC] LANGUAGE:

"On the very earliest texts PICTURES [written images] (sometimes called pictographs) were drawn on damp clay using a pointed tool... wedge shapes... Cuneiform... 3300 BC... URUK... SUSA... Urukian plateau... Sumeria... the ALPHABET was not invented until 1,500 years later, so the first scripts used SYLLABLES [oral units] instead."

[begin c. 2800 BC]
- C.B.F. Walker, Cuneiform, 1987
Reading the Past series pp 9-11
v Calif / British Museum

ALSO: IBID, P. 11

As soon as we are able to read the texts intelligibly, we are confronted by another difficulty. The early texts are not written in neat lines with every sign in the appropriate order - that came later - but with all the signs for each sense unit (or sentence) grouped together in a box (see front cover). The correct order in which to read the signs is thus a matter of interpretation.



"...and James (young son) as he stood stiff between her knees (his mother), felt her rise in a rosy-flavored ^{fruit} tree laid with leaves + dancing boughs into which the beat of brass (father's suit), the ~~acid~~ scimitar (penis + ego cut) of his father, the egotistical man, plunged and smote, demanding sympathy. Filled with her words [Mr. Ramsey plunging + smoting], like a child who drops off satisfied, he said, at last, looking at her with humble [!] gratitude, restored, renewed, that he would take a turn [go for a walk]; he would watch the [other] children playing cricket. He went." - ~~pp~~ 60.

THE CLUSTER OF WORDS & PHRASES
IN THIS VIRGINIA WOOLF PASSAGE
IS RATHER LIKE AN EARLY EUNEIFORM MATRIX
drawn on the previous page

The streaming of experience (in conscious vision) is grouped still within the flow of mythic process (vision also is a process) so that the registering SYMBOLIC FORM shows its content as is before arithmetic itemization and geometric lineages. Called: STREAM OF CONSCIOUSNESS writing style

There is an INDIVIDUAL style to The Imagination and IDEAS nested within a SOCIAL style (Victorian England, southern US, etc) nested by an ERA stylization (Industrial Revolution, Machine Age, Disfunctional Family) which can be multiple and diverse and usually abstracted into a series

so that we have lists of Dynasties, or Kings, or Presidents, etc.
or by centuries or millennia, etc.

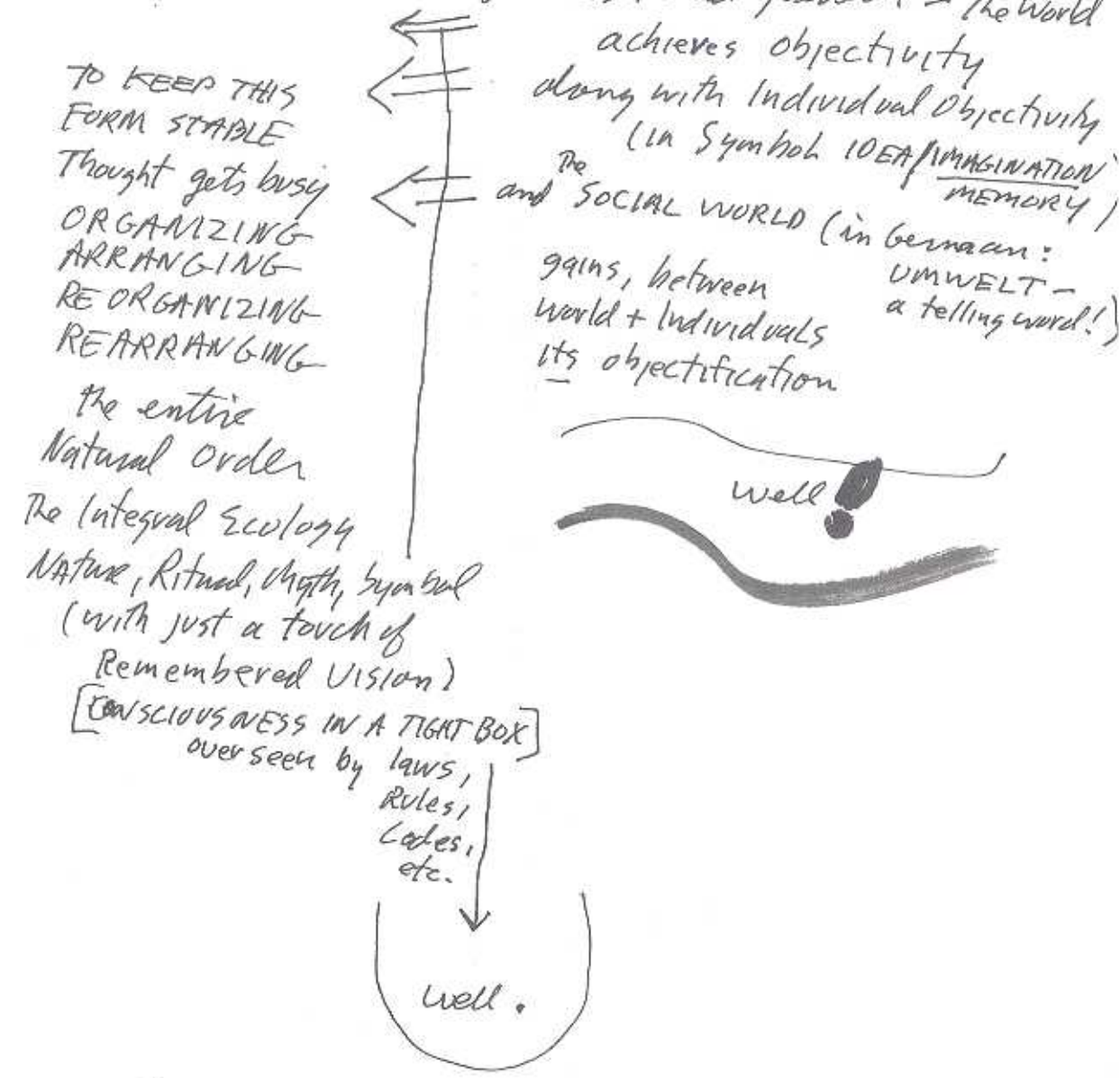
SYMBOL FORMS are complex Integrals
The Individual is a self-reflecting idea

that is interiorly "who I am"
IDENTIFIED by The Imagination
The Memory, a 3rd "part" / "component" / "element" of the MIND
is alchemically entangled with The Imagination per se and
thus structures the Idea of self-identity with the process
of Conscious Vision - but in an Integral Mode Form - not
a Differentiated Mode Process as it is in pure phase state VISION.

FORMAL MEMORY is not Mythic in origin so its function only
parallels experience: Symbolic "Experiencing" is FORMAL STRUCTURED
not feeling image toned but memory
opumping toned.

The MIND does not feel, but thinks formally
about feeling (with a structure of consciousness)
Memory indexes experience (& consciousness now!)
in terms of structured Form
by IDEAS & in entangled tandem with The Imagination
Centered by "all the angles" of "The Frame of Reference"
of "The Big Picture" of "Our Big Picture of our self" into
The Individual Identity (a center with "its" Field)
We now "own" our little worlds.

Formal Possessives now flourish, and grow.
But the Social style also so "flourishes"; "grows"
and the ERA continues in flourish and growth - The World



Normally, everything is stuffed into this Formality.
The categories are ideational vacuum cleaners.
The UMWELT is UMMING away...
Normally, too, there are competing umwelts. oh my.

BLOOMSBURY GROUP (Virginia & Leonard Woolf's friends)

see S.P. Rosenbaum, ed., The Bloomsbury Group, A Collection of memoirs, commentary and criticism, 1975 (Univ. of Toronto Pr.)

see esp. ROBERT FRY (1866-1934)

Vision and Design, 1920, rev. 1923, 1956
 repr.
Transformations: Critical + Speculative Essays on Art, 1926, repr. 1956
Cézanne: A study of His Development, 1927

Clive Bell (1861-1964)
 (husband of Vanessa
 Virginia's full sister)

Art, 1914
Since Cézanne, 1922
Paint, 1928

E.M. Forster (1879-1970)
 (known as Morgan)

where Angels Fear to Tread, 1905
A Room with a View, 1908
Howard's End, 1910
A Passage to India, 1924

John Maynard Keynes (1883-1946)
 (nickname Pozzo)

A Treatise on Money, 2v., 1930
The General Theory of Employment, Interest and Money, 1936

Lytton Strachey (1880-1932)

Eminent Victorians, 1918
Queen Victoria, 1921
Elizabeth and Essex: a Tragic Hist.
 1878

T.S. Eliot (1898-1965)

The Waste Land, 1922
Four Quartets, 1948

PLATO: Phaedrus & SUSANNE K. LANGER

SYMBOLS 5, 2004 (1)

PLATO (427-347 BC): his dialogues are oral (MYTHIC) language experience
The Phaedrus is not so much WRITTEN (SYMBOLS); and his Phaedrus
the "earliest" of Plato's works in exceptional: it takes place OUTSIDE ATHENS -
as Diogenes Laertius outside his POLIS setting normal to his works
(3rd C. AD Roman) "assess",
but a fundamental work showing the BASIS of DIALOGUE, PHILOSOPHY, SYMBOLS

"Both style and content show conclusively that it is a work of Plato's
maturity, and there are strong grounds for supposing ^{that} it is later
than both the Republic and the Symposium"

- W. Hamilton trans. Phaedrus (Penguin Classics, 1973) p. 7

C. 370 BC

ANTITHESIS: "mere rhetoric" vs. Philosophy (Love of wisdom)
see Plato's GORGAS, etc.

Saying by ideologic methodologic ROTE ("an unscientific 'knack'") vs. speaking together pointedly

But: "... there can be such a thing as a scientific or philosophic rhetoric or
Art of persuasion, and the main purpose of the Phaedrus is to establish
the true principles of that rhetoric" - Hamilton 9
... attained only thru the inspiration of love.

The dialogue ends with a condemnation of writing as a means of communicating knowledge which cannot fail to ring oddly in the ears of a modern reader. Yet here too is to be found the same underlying thought. In origin dialectic, as its name implies, is a process in which truth is elicited by conversation; it is the method adopted by the historical Socrates, who left nothing in writing, and it remained the method employed by Plato in the Academy. Truth emerges from the direct action of one mind on another, when both are kindled by the inspiration of love; it is to be found 'only in words spoken by way of instruction or, to use a truer phrase, written on the soul of the hearer to enable him to learn about the right, the beautiful and the good'. In comparison written communication is a poor second-best, a kind of pastime with which the philosopher may amuse himself in his less serious moments, at its highest no more than an aid to recollection of truth already discovered.

- I 1310, p. 10

DRAMATIC: "Play"

SYMBOL
RITUAL
PAIR
SYNERGY

SENTIENT WISDOM

Greek: "pastime": paidia Play formations
"civilization": paidia Differentiated Form

p. 11:
"In the Phaedrus, and nowhere else [Socrates] is ... sensitive to the influence of the powers of external [sic] nature to whose INSPIRATION [sic] ... owe(s) the excited poetic tone of the 2nd speech

Phaedrus is a sequel to The Symposium and follows The Republic which was his great work in between the 2 dialogues.

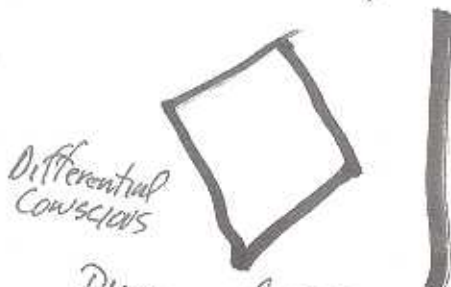
Phaedrus is the "porch" of the "temple" of Plato's Theory of Forms
(entrance portico) (sacred architecture)

which develops in the Parmenides, Sophist, Theaetetus and Timaeus and constitutes Plato's great third period - his last not counting the Crito old (so) Plato's accumulated draft (little dialogue, all long essay) of The Laws (published by the Academy - his famous school - in the hands of new director Speusippus - a grandnephew + pedant)

Socrates takes a walk with Phaedrus - outside Athens city walls. The only time he leaves the city bounds in all the dialogues. We are told in the Crito that Socrates "haunted" Athens - exclusive to the world (no other trips or cities except for a stint of military service when young. Phaedrus himself had just returned from years of exile (415-403 BC) & heard the great orator Lysis orate on EROS (erotic love) Lysis himself only returned to live in Athens 412 BC - so this was a rare treat for Phaedrus - to share in private savour with his mentor (all Plato's crowd being mentored by) SOCRATES. Socrates had only a few years to live - the state of the tyranny in Athens ordered his death by hemlock poison in 399: for teaching the talented young aristocratic men not "to believe" in the gods of the state - the substrate mythology of its (their) political power.

State Mythology is no longer Natural but Ideological.

A great conscious maturity, like Plato's always differentially ~~trans-~~ forms the Natural Integral (Nature, Ritual, Myth, Symbol) by consciousness



Differential Conscious

- A) by VISION visionary creative imagination possibilities
- B) by ART personal prismatic Art forms
- C) by History higher conscious contexts
- D) by Science Cosmos creating experimental expansion of experience so that Mind (symbols emergent into Integral FORMS from experience)

Diamond of Transform ☆
which complements

the Natural Integral



square of Attention ☆

Can open to COSMOS
(SCIENTIA: knowing analytically)
can emerge in differential living objectivity

developing the Ogdoad, the Octave, the the "Eighth" ☆



also the Mandala FORM

which reveals the Ninth" ☆
in ancient Hermetic wisdom



Plato's Theory of Forms
(theoria: contemplation)
(forms: ideas)

is the highest transform of symbols written down before the Hermetic dialogues c. 90-170 AD in Alexandria
which parallels the early Mahayana: both developed from Hellenistic Judaism
see the work of E.R. Goodenough, etc.

Philosophy: Love of wisdom
philosopher: Lover of wisdom
learned by Socrates from DIOTIMA:
she learned it from Pythagoras.

Phaedrus is subtitled: ON The Beautiful (:ethikos)

265 A : 2 kinds of madness 1 arising from human diseases -
2 divine release from customary habits!

- A divisions of
Divine madness
- 1 Apollo - prophecy
 - 2 Dionysus - mystic
 - 3 Muses - Poetic
 - 4 Aphrodite & Eros - love

"the best"

265 B/C : "We described the PASSION of LOVE in some sort of
FIGURATIVE manner, expressing some truth, perhaps, and
perhaps being led away in another direction, we
chanted a sportive [lively] and mythic HYMN
in sweet and pious strain to the honor of your lord and
mine, Phaedrus, Love, the guardian of beautiful boys
"if ART could teach it... 2 principles" emerge clearly &

from the Loeb Classic Library edition: H.N. Fowler, 1914 pp. 533-35

PHAEDRUS. What principles?

SOCRATES. That of perceiving and bringing together in one idea the scattered particulars, that one may make clear by definition the particular thing which he wishes to explain; just as now, in speaking of Love, we said what he is and defined it, whether well or ill. Certainly by this means the discourse acquired clearness and consistency.

THE INTEGRAL

SOCRATES. Now I myself, Phaedrus, am a lover of these processes of division and bringing together, as aids to speech and thought; and if I think any other man is able to see things that can naturally be collected into one and divided into many, him I follow after and "walk in his footsteps as if he were a god."¹ And whether the name I give to those who can do this is right or wrong, God knows, but I have called them hitherto dialecticians.

PHAEDRUS. And what is the other principle, Socrates?

SOCRATES. That of dividing things again by classes, where the natural joints are, and not trying to break any part, after the manner of a bad carver. As our two discourses just now assumed one common principle, unreason, and then, just as the body, which is one, is naturally divisible into two, right and left, with parts called by the same names, so our two discourses conceived of madness as naturally one principle within us, and one discourse, cutting off the left-hand part, continued to divide this until it found among its parts a sort of left-handed love, which it very justly reviled, but the other discourse, leading us to the right-hand part of madness, found a love having the same name as the first, but divine, which it held up to view and praised as the author of our greatest blessings.

PHAEDRUS. Very true

The DIFFERENTIAL

weaving the two, patterned real.

SYMBOLS 5, 2004 [5]

The mythic origins of Symbols need to be transformed by
conscious VISION
otherwise The PERSON (ART) cannot emerge differentially
and INDIVIDUALITY assumes sole command
Now we are in the realm of Sophists
not Philosophers.

"The Myth belongs to the pedagogic

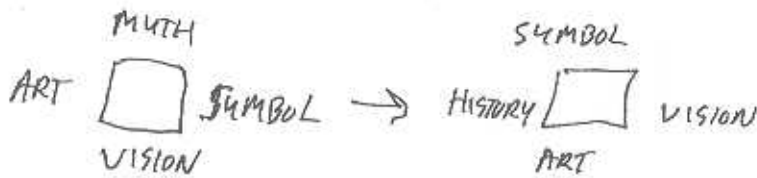
stage of the human race...
when the nation attains its full development, it has no more
need of the myth."

the above Hegel quotation heads ch. 4
in C.L. Griswold, Jr., Self-Knowledge in Plato's Phaedrus, 1986, p. 138
-HEGEL, Lectures on the History of Philosophy, ch 2:20

also heading ch 4 in a quote from Aristotle (20 years Plato's student)
Metaphysics I, 982b 18-20 (Tredennick trans 1968):

"Thus the myth-lovers in IN A SENSE THE PHILOSOPHER, since
myth are composed of wanders."

The Hegel notion on Myth being replaced by History is
accurate in terms of PHASES in a square of Attention



but Hegel's enlightenment
mind did not realize
that myth (and ritual
and Nature, then) are
invisible but still active
(in their transforms)

in differential consciousness we have // critiques of Art
 as appreciations of their differential form possibilities
 // analytics of science

in natural integrals we have
 as objectivities of their integral forms
 // SYMBOL THOUGHT forms
 // ritual existential action forms

This pair of pairs of forms is a great SQUARE of Formal Structure in
 our universe and cosmos

SYMBOL THOUGHT FORMS.

- Written Symbol Language: discursive integral forms: Rhetoric (Sophists)
- transform Symbol Dialogues: visionary differential forms: Poetic [ART] (Philosophers)



"Like all readers of this work [Phaedrus], we shall learn something about LOVE, and something about rhetoric, and will consider how the two are connected. In addition, I shall have much to say about PLATO's use of MYTH, his writing of PHILOSOPHIC DIALOGUES, and his model of psychology - topics which the dialogue strikingly exemplifies."

- G.R.F. Ferrari, Listening to the Cicadas, A Study of Plato's Phaedrus, 1987
 Preface, p. ix

NOTE: PLATO (427-347 BC):

- 368 Plato's return from Dionysius I of Syracuse - Academy in Athens founded
- 366 Plato's 2nd return after expulsion
- 361 Plato's 3rd Syracuse visit: return
- 353 Dion assassinated: 7th epistle

35 Years effort to found new city of philosophers

Dion in youth was tutored by the 40-year old Plato: he got Dionysius II to re-invite 60-yr old Plato back

Dionysius I - tyrant in Sicily + S. Italy
 Dionysius II - possible to educate Dion + his sister + wife of Dionysius I

an Ferrari's study: "The Focus of this document is on how the resources of both of PERSUASIVE MYTH + of FORMAL ARGUMENT [SYMBOLIC FORM-IDEA], for all that Plato sets them in strong contrast, nevertheless COMPLEMENT + reinforce each other in his philosophy... dovetail of myth + argument, but the philosophic life... shaped by an acknowledgement of the LIMITATIONS [LIMITALS] of argument [FORM] and the importance of mythical [PROCESS] and poetic [VISION → ART] understanding. By means of this CORRELATION of FORM + CONTENT [PROCESS! Plato invites his readers, thru the very act + [RITUAL] of reading, to take a 1st step along the PATH of the PHILOSOPHICAL LIFE." - Blum.

THE ORDER OF PLATO'S 13 EPISTLES: XIII, II, XI, X, IV, III, VII, VIII, VI, I, IX, XII

NOTE: Plato's Epistles IX + XII are to Pythagorean master Archytas of Tarentum

"The twelfth epistle is by general consent classed as a forgery. It was written to support the claim to authenticity of some spurious Pythagorean treatises." - 1925 Oxford!

THE translated text [L.A. POST] of XII:

Epistle XII

Plato to Archytas of Tarentum, Prosperity. 359c

We received with marvellous pleasure the commentaries that came from you and felt the greatest possible admiration for their author and thought the man to be worthy of those ancient ancestors of his. It is said that these men were Myrians, who formed part of those Trojans that were driven from their country in the time of Laomedon, brave men as the traditional tale shows. My own commentaries, about which you inquired, are not yet in a satisfactory state, but I have sent them to you just as they are. In regard to preserving them we are both in agreement, so that no admonitions are needed.

Tarentum: southern Italy Pythagorean territory 370 BC.

QUERY - why would anyone "forge" this?

super duper duped super c. early academe 20th C.

the same people ascribe Epistle I as "forgery" too! Epistle VI is "attacked" too! as is XIII! [II is "questioned" wow.]

"Even critics who reject most of the other letters accept [bless their heads] the 7th as genuine." - Post, p. 56

"Plato's written works include in addition to the dialogues, a collection of 13 letters. They have formed part of the Platonic canon since the 1st C. AD and possibly since the 3rd C. BC, and one in particular, the 7th, which is as long as all the rest together, is a document of crucial importance for our knowledge of Plato's life." - W. Hamilton, trans., Phaedrus & Letters VII and VIII, 1973, p. 105 (Penguin Classics)

Hamilton's 2nd footnote (in part) "the most violent attack... L. Edelstein, Plato's 7th Letter, 1966 [E. Brill, Neth.] ... for summary of whole controversy [see] J.E. Raven, Plato's Thought in the Letters, 1965, pp. 14-26."

NOTE: for a literary re-creation of Plato in Sicily see Mary Renault, novel, The Mask of Apollo, 1966

The gist of the Phaedrus (276A: Penguin Classics ad p. 98)
 written speech [SYMBOLS] "Socrates: [275B] 'then it shows great folly - as well as ignorance of the pronouncement of Ammon [see preceding pages] [Zeus] but here a Pharaoh' ["the road is long and winding... leads to a great end...]

[" '...you [Truth/Truth] who are the father of writing, have out of fondness for your offspring attributed to it quite the opposite of its REAL FUNCTION. Those who acquire it will cease to exercise their memory and become forgetful; they will rely on writing to bring things to their REMEMBRANCE by external SIGNS instead of on their own internal resources. What you have discovered is a receipt for recollection, not for memory. And as for wisdom, your pupils will receive a quantity of information without proper instruction, and in consequence be thought very knowledgeable when they are for the most part quite ignorant. And because they are filled with the conceit of wisdom instead of real wisdom they will be a burden to society.' "

(Pythagorean pairs)

MIRROR OPPOSITES
 + REVERSE OPPOSITES
 + Parallel contra positives

from 'all A is B' to 'all non-B is non-A'

TRUE PAIRS
 are TUNED
 IN PHASE
 &
 SYMMETRY

Resonant
 capable of Harmony

antithesis
 opposed to
 THESIS =
 Thematic Ideee base
 PROPOSITION
 beginning and
 argument by
 dialectic: Thesis,
 Antithesis,
 CONCLUSION.
 "proton → point"

Differential: Hypothesis!

further Note!! -
 "contrapposto: in visual Art figure arranged so action of arms + shoulders contrast strongly with legs + hips: twisting a FIGURE on its own axis: A RITUAL COMPARTMENT BY SYMBOL twisting against natural integral.

AMEN.
 (AMON-RA)

[an ancient Egyptian blessing]

read on
 (continuing with 275C -)

275 B - "... ignorant of the pronouncement of Ammon - to suppose that one can transmit OR acquire clear + certain knowledge of an ART thru the medium of writing, or that written words can do more than remind the reader of what HE ALREADY KNOWS...!"

Remembering is VISION - a differential PROCESS:
recalling is Symbol - an integral Form function;
CONSCIOUSNESS:
MEMORY

"... look like living beings... but if you ask them what they mean by anything they simply return the same answer over + over again... writing cannot distinguish between suitable + unsuitable readers. And if it is ill-treated or abused it always needs its PARENT to come to its rescue; it is quite incapable of depending or helping itself."
[ART SPIRIT PERSON]
'Graphed' location: rote placed recall called "the memory" but is a CRAFT of RHETORIC rather than an ART of POETIC

SOCRATES: Now can we distinguish another kind of communication which is the legitimate brother of written speech, and see how it comes into being and how much better and more effective it is?

PHAEDRUS: What kind do you mean and how does it come about?

SOCRATES: I mean the kind that is written on the soul of the hearer together with understanding; that knows how to defend itself, and can distinguish between those it should address and those in whose presence it should be silent.

PHAEDRUS: You mean the living and animate speech of a man with knowledge, of which written speech might fairly be called a kind of shadow.

SOCRATES: Exactly. Now tell me this. Would a sensible farmer take seed which he valued and wished to produce a crop, and sow it in sober earnest in gardens of Adonis at midsummer, and take pleasure in seeing it reach its full perfection in eight days? Isn't this something that he might do in a holiday mood by way of diversion, if he did it at all? But where he is serious he will follow the true principles of agriculture and sow his seed in soil that suits it, and be well satisfied if what he has sown comes to maturity eight months later.

PHAEDRUS: You do well to distinguish, Socrates, between the farmer's serious business and what he might do in a different spirit.

SOCRATES: Quite so, my dear Phaedrus. But finer still is the serious treatment of these subjects which you find when a man employs the art of dialectic, and, fastening upon a suitable soul, plants and sows in it truths accompanied by knowledge. Such truths can defend themselves as well as the man who planted them; they are not sterile, but contain a seed from which fresh truths spring up in other minds; in this way they secure immortality for it, and confer upon the man who possesses it the highest happiness which it is possible for a human being to enjoy.

PHAEDRUS: The process you speak of is even more excellent.

SOCRATES: Then since that is agreed, Phaedrus, we can now consider our original problem.

pp 98-9



Explicit - Form
Tacit - Process

• *approprios Phaedrus* see G.R.F. Ferrari,
Listening to the Cicadas: A Study of Plato's Phaedrus,
(Cambridge) 1987, pp 30-1

"Subjects" are ideas of patterned meaning collected in Symbolic Index.
Subjects are Symbol Forms - not experience "things"
experience *per se* is a process phase & has no "things".

an instance: "It is inevitable in such a work
[their book containing this & concluding the preface] that
emphasis should be laid on what to some may
appear to be obvious, and on the other hand that
terms should be employed which will render
portions of the inquiry less easy than others,
owing to the ALTERATION of the ANGLE [Caps mine]
from which the SUBJECT is to be viewed."

- C.K. Ogden & I. A. Richards, *The Meaning
of Meaning*, 1923 1st ed (6th, 1943 preferred) p xi
A study of the influence of Language upon Thought
and of the Science of Symbolism - with a 40-page
supplement by Bronislaw Malinowski on "The
Problem of Meaning in Primitive Languages"

& a supplement by F.B. Crookshank "The Importance of a Theory of Signs +
A Critique of Language in the Study of Medicine."

it has flows, images,
currents, feelings,
oral language, events,
situational; but
no objective form.
(thus the old
"subjectivity"
assumption [and
projection] which
in Cartesian
emphasis delivers
the idea of a
subject/object split.

Symbols form language into writing, feeling into thought,
images into the imagination, sentence into intelligence

this objective focus is the MIND
rooted in the Brain
juiced by Experience
ripened by ideas

but it is not
to be all-out-as
so assumed →

In 1911 Magdalene was one of Cambridge's smallest colleges; about twenty-five undergraduates entered each year. Its buildings preserved the atmosphere of the college's monastic origins; they were modest, "plain in thy neatness"—except for the Pepysian Library, with its elegant neoclassical facade. On a red cartouche over its central arch, painted in black letters on a gold ribbon, was Pepys' motto from Cicero: Mens cuiusque is est quisque (One's mind is what one is). Richards said it was "the prime utterance point of what may well claim to be the most inexhaustibly enheartening facade in Cambridge." Pepys chose the motto for the suggestive links between Neoplatonist metaphysics, Ciceronian classicism, and St. Paul; he entered the college in 1651, "when Cambridge and Magdalene had been full of very sensible and exciting Neo-Platonists." In 1975 Richards took the Latin passage for an exercise in multiple translation. One attempt was: "Our minds are our true selves," that is, the mind is the determining factor in the personality. Each of Richards' versions drew further implications from the text, and the last placed it within Pepys' personal situation, that of a retired secretary of the Admiralty looking back upon his career. In a similar retrospective mood, Richards read his remarks in Pepys' honor at a Magdalene dinner sixty-four years after he had entered the college. For him the motto had been "an invitation to endless reflection" and still spoke to him of "what is within," the library above and behind it, and the inner life.¹ The bookplate that Richards designed for his personal library and donated to Magdalene bears the image of an eye and a motto from Plotinus: Look Within.²

- John Paul Russo, I.A. Richards, His Life + Work
1989, pp. 16-17

Plotinus: "The Enneads, possibly 2.6.8, 2.6.9 or 6.9.8

✓ Samuel Pepys:
17th C diary
classic

cf Richards, Internal Colloquies
Poems + Plays, pp. 226, 229-30

NOTE: St Paul, of course was 2 centuries before Plotinus - and there is no affinity outside English ideas via Donh Colet

Dean of St. Pauls, London
c. 1500-20

this is fraught with
snags ...
INTEGRALS
don't transform.
they form



the foundation of symbol transformation as a natural activity, a high form of nervous response, characteristic of man among the animals. the study of symbols and meaning

Symbols 7, 2009 (2)

L.A. Richards + C.K. Ogden

The Meaning of Meaning: a seminal work in Symbol S
(future text of mine - 2006-07)

1911: also the year L. Wittgenstein entered Cambridge: see

Susanne K. Langer, Philosophy in a New Key, ch. IV

But we must be careful:

"... the great transcendentalist 'adventure of ideas' launched by Kant. and, even now [1941?] practically all serious + penetrating philosophy of art is related somehow to the Idealist tradition... post-Kantian metaphysics [!]"
If there be such a 'Reality' [!], as the Idealist assume, then access to it, as to any other intellectual goal [!] must be through some adequate symbolism; but I cannot see that any access to the source or 'principle' of man's being is presupposed in the logical + psychological study of symbolism itself. We need not assume the presence a transcendental 'homo spirit', if we recognize, for instance

is the starting-point [!] of philosophy. - SKL, preface, p. XIV

THIS IS A PERVASIVE ERROR

another instance from Mary Douglas, Natural Symbols, 1970, 2nd ed. new intro 1996, p. xxxi:
 "The title of this book would seem to hold a contradiction. Nature must be expressed in symbols; nature is known through symbols which are themselves a construction upon experience, a product of mind, an artifact or conventional product, therefore the REVERSE OF NATURAL... This question thru the ages has been deeply explored and the possibility of natural symbols is REJECTED [!]... even the human physiology which we all share in common does not afford symbols which we can all understand. A cross-cultural, pan-human pattern of symbols must be an

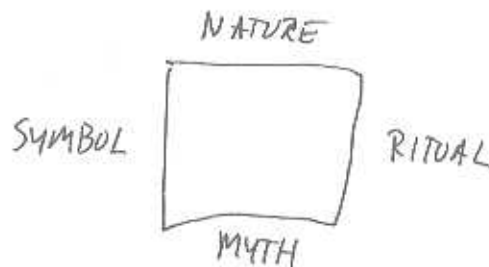
her concluding chapter, "out of the Cave" [see Plato's Republic, Book X]: IMPOSSIBILITY."

It may be that in this century we have become more aware of the subjective conditions of experience. Certainly it seems that the possibilities of self-awareness are here. But the practical problem of retaining consciousness is as great as ever. Lévi-Strauss has sought to display the action of the unconscious mind expressing itself through social forms. He argues that a moiety system, in which society divides itself into two wife-exchanging halves, makes a visible representation of the mind's natural proclivity to divide and subdivide (1968: 132ff.). The worldwide distribution of moiety systems, their appearance in the most simple and small-scale societies, their persistence, all suggest that by studying moieties we can do a kind of social archaeology. Understanding how a moiety system has power over its members is like digging into the prehistory of mankind in an area which picks and shovels never reach. By binary distinctions our cave-ancestors may have created the contrast of culture/nature, started all the contrasts on which language is built, and even created their society in the image of mind. This is Lévi-Strauss's implied argument.

Mercifully, we are not in thrall at present to that particular surge of creativity which produces dualist organization. ...

The American Presidential Elections in this 21st century are dualism on a massive scale - escalating in thrall...

THE NATURAL INTEGRAL Square of Attention:



study further...

the image of mind projected without consciousness: Frankenstein LAST ADAM (Mary Shelley's Ratio)

another error: "... The essential act of thought is symbolization."
- Langer quoting a certain Prof. A.D. Ritchie, The Natural History of the Mind [As if he knew] P. 27

SYMBOLS are FORMS not "acts".

The PHASE is FORMAL, objective energy
not PROCESS, dynamic

The CONFUSION IS A BODY [RITUAL] presupposition / prejudice
The RITUAL objectivity is in ACTION-SEQUENCE SETS

"Matching" symbol mind to RITUAL Act is identification
"ACTS that lead to results"

So this lot make a slovenly assumptive slide

THUS: "There is, I think, more depth in this statement than its author realized; had he been aware of it, the proposition [shades of our Wittgenstein!] would have occurred earlier in the books, and given the whole work a somewhat novel turn. As it is, he goes on to an excellent account of sign-using + sign-making [SIGNALS!], which stand forth clearly as THE ESSENTIAL MEANS OF INTELLECTION." - P. 27

NOT "means". NO. FORMAL STRUCTURE Emerging from Mythic Horizons of Experience
SYMBOLS are not "traffic conductors" as surrogate "stoplights" for signal coordinate sequencing. (Feelings/Images/Language)

STOP.
GO BACK TO "GO".
(\$200 fine!)

"... an imposing list of sources - from John Dewey + Bertrand Russell... Piaget... Cuvnag... Cassirer, Whitehead... anthropologists - to substantiate the claim that Symbolism is the recognized KEY to that MENTAL LIFE [!] which is characteristically human and above [whoa-!] the LEVEL [ush!] of sheer animality." - p 28 [mythic talk]

MUCH TO REFINE HERE...

"... since symbol-using appears at a late stage, it is presumably a highly integrated Form of simpler animal activities." - p. 24 You said it.

role in science is played by symbols, they were not slow to exploit that valuable insight. The acquisition of so decisive a tool must certainly be regarded as one of the great landmarks in human progress, probably the starting point of all genuinely intellectual growth. Since symbol-using appears at a late stage, it is presumably a highly integrated form of simpler animal activities. It must spring from biological needs, and justify itself as a practical asset. Man's conquest of the world undoubtedly rests on the supreme development of his brain, which allows him to synthesize, delay, and modify his reactions by the interpolation of *symbols* in the gaps and confusions of direct experience, and by means of "verbal signs" to add the experiences of other people to his own.

There is a profound difference between using symbols and merely using signs. The use of signs is the very first manifestation of mind

- NO. IMAGES; PICTURES.

see Cave Art in general, Comenius' ORBIS PICTORIS, OGDEN + RICHARDS BASIC ENGLISH Chinese, Hieroglyphs etc.

NO YOGA. NO TATHATA. NO SHUNYATA. AMEN

SYMBOLS 7, 2004 5



Orbis Sensualium Pictus,

A World of Things Obvious to the Senses drawn in Pictures.

Invitation.

I.

Invitatio.



The Master and the Boy.

Magister & Puer.

M. Come, Boy, learn to be wise.

M. Veni, Puer, disce sapere.

P. What doth this mean, to be wise?

P. Quid hoc est, Sapere?

M. To understand rightly.

M. Intelligere recte,

Plato's Theory of Forms, Weir's Deep Theoria

SYMBOLS 8, 2004 1

See: R.E. Allen, Plato's 'Euthyphro' and the Earlier Theory of Forms, 1970
 J.A. Stewart, Plato's Doctrine of Ideas, 1909
 Sir David Ross, Plato's Theory of Ideas, 1951

Objectivities, please!

" The story of Plato's metaphysics and epistemology in his middle works is thus no longer the story of his views about definitions. This is not to say that he had stopped believing in the possibility or desirability of establishing them. The *Republic* says that the philosopher and dialectician is the person who can produce the *logos* of the being of each thing (*ton logon hekastou ... tes ousias*, 534b). On the other hand the proposing and testing of definitions plainly does not have the same pivotal role in his method that it had before.

A central part, however, is played by his view that certain entities exist that have come standardly to be called Forms, *eide* [and are also called Ideas, *ideai*, though they are not mental entities, contrary to the suggestion of the English word "idea"]. These entities figure prominently in the *Phaedo*, *Symposium*, and *Republic*, which are the works I shall mainly treat here along with the *Hippias Major* and the *Timaeus* (I believe that these also defend essentially the same position). I would maintain, in fact, that fundamentally the same views are defended in Plato's other works after the *Republic*, notably the *Theaetetus*, *Sophist*, *Parmenides*, and *Philebus*, though in them he does propose clarifications and some adjustments of his basic position. I do not believe that he gave to his views anything approaching a major overhaul.

The Forms are central to Plato's metaphysics and epistemology. So is the distinction between them and the objects of perception in the natural world around us. The contrast between these two sorts of entities is involved in his main theses about what there is and what can be known. Since this contrast is drawn in terms of both the metaphysical and the epistemological status of each kind of entity, his views about Forms and perceptible things fall simultaneously under both metaphysics and epistemology. NOT REALLY, even...

-A.P. White, "Plato's metaphysical epistemology" in R. Kraut, ed., The Cambridge Companion to Plato, 1992

pp. 279-80.
 [White is an Aristotelian academic] [or was...]

Yet, his friend Montgomery Furth made a marvelous contribution to understanding Plato's Theory of Forms in his Eek [!] (English-Greek) translocation of Aristotle's Metaphysics, Books Zeta, Eta, Theta, Iota (VII-X), 1985 (after 15 years teaching struggle)
 Hail, Teachers with Grit.

: mathologem!
 : news report yet!
 : journaliste!
 : emerge differentially conscious!
 : a two-fisted academic gunman!
 [or ditch-digger]
 : not Plato, not philosophy as inquiry...
 objectivities. (17th C. Cartesianism)
 {Forms, eide, Ideas, ideai} this is a weak interpolation - it stinks.

: high school debater, jive.
 : not "views": visioning differential.
 : Plato was more mature than taking a "basic position" [Deez.]

NO. INTEGRAL to his natural ecology ideas.

: Existentials + Essentials of Thought
 SYMBOLS not RITUALS

[the immaturity is shocking]



The classic greek civilization put its emphasis on FORM, the balance of form in its objectivity.

This was at odds with the Mystery Religions whose attention was on Process, an all absorptive process which dissolved Forms into its secret flow.

In Greek classic philosophy the most objectifying thinker was in his Metaphysics, Book Theta, section 6: ARISTOTLE.

and process is labeled "potentiality" then Dynamis is distinguished from KINESIS since its value is to lead to Actualization in FORM. Very practical

Theta 1: Potentiality in the strict sense is to produce movement

potentiality: hō dynamis
being potential to dynamis

actuality: energeia
completedness: entolekheia

"for it seem that actuality is especially movement [in the strictest sense] : to kineisthai

dynamis → kineisthai energeia

dynamic emerges kinesthetic energy objects "the thing" to pragma
energeia objective: pragmatic

Very impractical terminology - it infected 2000 years with divisive prejudicial MINDS.

[if] that is indeed what Aristotle meant but he studied 20 year with Plato - who was a philosophic great-grandson of Pythagoras;

SO, perhaps, the translations are defective. For 2000 years - in the "schools"

later in Theta 6 of Aristotle's Metaphysics he states (Furth trans.)
"in some cases [= actuality] is as movement in relation to potentiality;
in other cases it is as substance in relation to some particular matter
(ousia) (hylē)
(legal-mentality cases are classic Greek favorite/habituals)

4868 2000 years of indexing!

then, 4869: "But also the infinite + the void, and things like that,
are said [to be] potentially + actually, in another way
(dynamis + energeia) (cases in point!)

from many [other] things that are,

eg. than that which sees or walks or is seen."
"... its actually going to be independent, [Khoriston]

(see Einstein on Relativity) but it is [separate] from knowledge. For

the dividing [not dialectic precisely but division] means coming to an end yields the result that this actuality exists potentially, but not that the [infinite] exists separately [Khorizesthai].

Aristotle missed it.

now we have movements + actualizations

RITUALS + Existents

seen + Formed. separated.

so that even the connectives are separate Forms. LOGIC!

but what about Plato?

SYMBOLS 8, 2004 4

the Platonic dialogues were common property. Plato's views on philosophy must have been known to all and sundry. Why, then, could one not have learned about them from others?

The answer to this question emerges from what the letter has to say about a book which Dionysius wrote later "on what he then heard from [Plato]", composing it "as though it were something of his own invention and quite different from what he had heard" (341 B), and calling it a treatise "about the highest and first truths of Nature" (344 D).¹⁶ While Plato has apparently not seen the book, but has only heard about it, he does not hesitate to pronounce the verdict that it can have nothing to do with his own philosophy. Remembering "certain others [who] have written about these same subjects" treated by Dionysius (341 B), and fearing that in the future more people will undertake to write about them, he declares — concerning all these interpreters, contemporary as well as prospective, "who claim to know the subjects which I seriously study (σπουδάζω) whether as hearers of mine or of other teachers, or from their own discoveries" — that they cannot possibly understand the matter at issue. "There does not exist nor will there ever exist any treatise of mine dealing therewith, for it does not at all admit of verbal expression like other studies, but as a result of continued application to the subject itself and communion therewith it is brought to birth in the soul (ἐν τῇ ψυχῇ) on a sudden, as light that is kindled by a leaping spark, and thereafter it nourishes itself" (341 C-D).

— L. Edelstein, Plato's Seventh Letter, 1966, p. 77

SOCRATES: We're not in a rush, then, apparently. Also, I think that as the cicadas sing and talk to one another in the heat above our heads, they look down on us as well. Now, if they saw us behaving like most other people and spending the early afternoon dozing off under their spell as a result of mental laziness, rather than talking, it would be right for them to laugh at us. They'd think that some slaves had come to this secluded spot of theirs to have their siesta by the stream, just like sheep. But if they see us talking and sailing past them as if they were Sirens whose spell we had resisted, they might perhaps be pleased enough to give us the gift which the gods have granted them the power to give people.

PHAEDRUS: And what gift is that? This information seems to have passed me by.*

SOCRATES: It's quite wrong for a devotee of the Muses not to have heard about this. It is said that these cicadas were once men, in the days before the Muses were born. When the Muses were born and singing had been invented, the story goes that some of the men of that time were ecstatic with pleasure, and were so busy singing that they didn't bother with food and drink, so that before they knew it they were dead.* They were the origin of the race of cicadas, whom the Muses granted the gift of never needing any food once they were born; all they do is sing, from the moment of their births until their deaths, without eating or drinking. After dying they go to the Muses and tell them which men here on earth honoured which of them. They tell Terpsichore the names of those who have honoured her with dances and

remember a fine study:

Listening To The Cicadas
A Study of Plato's Phaedrus

G.R.F. Ferrari (Yale), 1987
Cambridge UP.

the Yuga of Wisdom | Vision
continuity

sudden birthing as of light
in the psychē ("soul")
after continuous communion
which can nourish itself
once sparked.

raise them higher in her favour; they tell Erato the names of those who have honoured her in the ways of love, and so on for all the other Muses, according to each one's area of responsibility. But they tell Calliope, the oldest of the Muses, and her companion Urania about those who spent their lives doing philosophy and honouring their particular kind of music. I should say that these two are the Muses who are especially concerned with the heavens and with the way both gods and men use words, and that there is no more beautiful sound than their voices. So there are plenty of reasons why we should talk and not fall asleep in the midday heat.*

— Plato, Phaedrus
Robin Waterfield trans., 2002, pp 85-6
Oxford World's Classics

philosophic love – the highest expression of philosophic art. The join between background and foreground in the two parts of this dialogue is thus truly a dovetail. One part thrusts out its arms where the other has drawn back; one is background to the other's foreground, foreground to the other's background.

I am saying, then, that Plato chose to probe the conditions of philosophic art and the philosophic life in the first part of this dialogue in what is a confessedly poetic fashion. But why, we might ask, would he not rather turn his gaze on philosophy in the dialectical manner of the analysis of rhetoric? I have two replies to this question. First, to insist that only a dialectically styled account of philosophy can be properly philosophical would be to commit Phaedrus' and the cicadas' error of identifying a discipline with, and valuing it for, its (typical) bag of formal tricks. This would be an especially wry mistake in so far as the dialogue reveals in its investigation of verbal arts the inadequacy of all and any verbal means – whether mythical or dialectical – to capture what it is that the competent practitioner of those (and other) arts knows. Second, and more importantly, not only is myth a peculiarly appropriate recourse when philosophy probes itself, but also, and even though formal myth is not the only possible recourse for saying what needs to be said, these things cannot be any more clearly or explicitly said, I think, in a prose free from mythical and poetic marks.

To explain this second reply. A philosophic analysis of philosophy as an art is inevitably coloured by the special circumstance that philosophy is that art which examines all arts, all forms of knowledge, in order to discover what knowledge is, and what it is to be an art.

- Listening to The Cicadas, p. 32

just before Plato's myth of the Cave

Republic, Book X 514a ff

Plato names 4 kinds of object (511d-e)

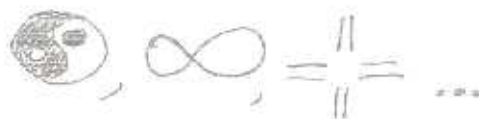
eikasia - apprehension of images, reflections, shadows
 pistis - unhesitating security, faith
 dianoia - reasoning higher
 noesis - highest direct 'moment' of truth

eikasia is conjecture by icons (eikones)

pistis is firm belief without reasoning deeper nor direct moment reality

Symposium 8, 2004

5



(MIND: A PAIRED EVENT HORIZON PARENTHETICAL FORM)

MYTHIC HORIZON (SYMBOLS MIND) VISIONARY HORIZON

"...however wide it may be, that common world also has its horizon; and on that horizon, new experience is always appearing. Not all that can be known is already known by the simplest thing... a strange light unexpected characteristics; and in these, a new aspect of the whole world may appear... surprises."

C. Delisle Burns, The Horizon of Experience, a study of the Modern Mind, 1933, p. 22

"where what is obvious lies near to what is not"
-IBID.

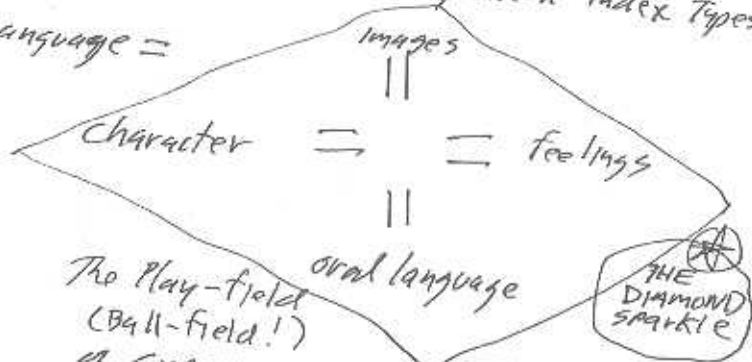
Re Mythic Horizon of Experience

occurs as a process phase between 2 object-form phases

The mythic Horizon of Experience =

1. Existentials [Ritual Action Sequence Sets]
2. Integrals [Symbol pattern index Types]

= Feelings, Images, Character, oral Language =



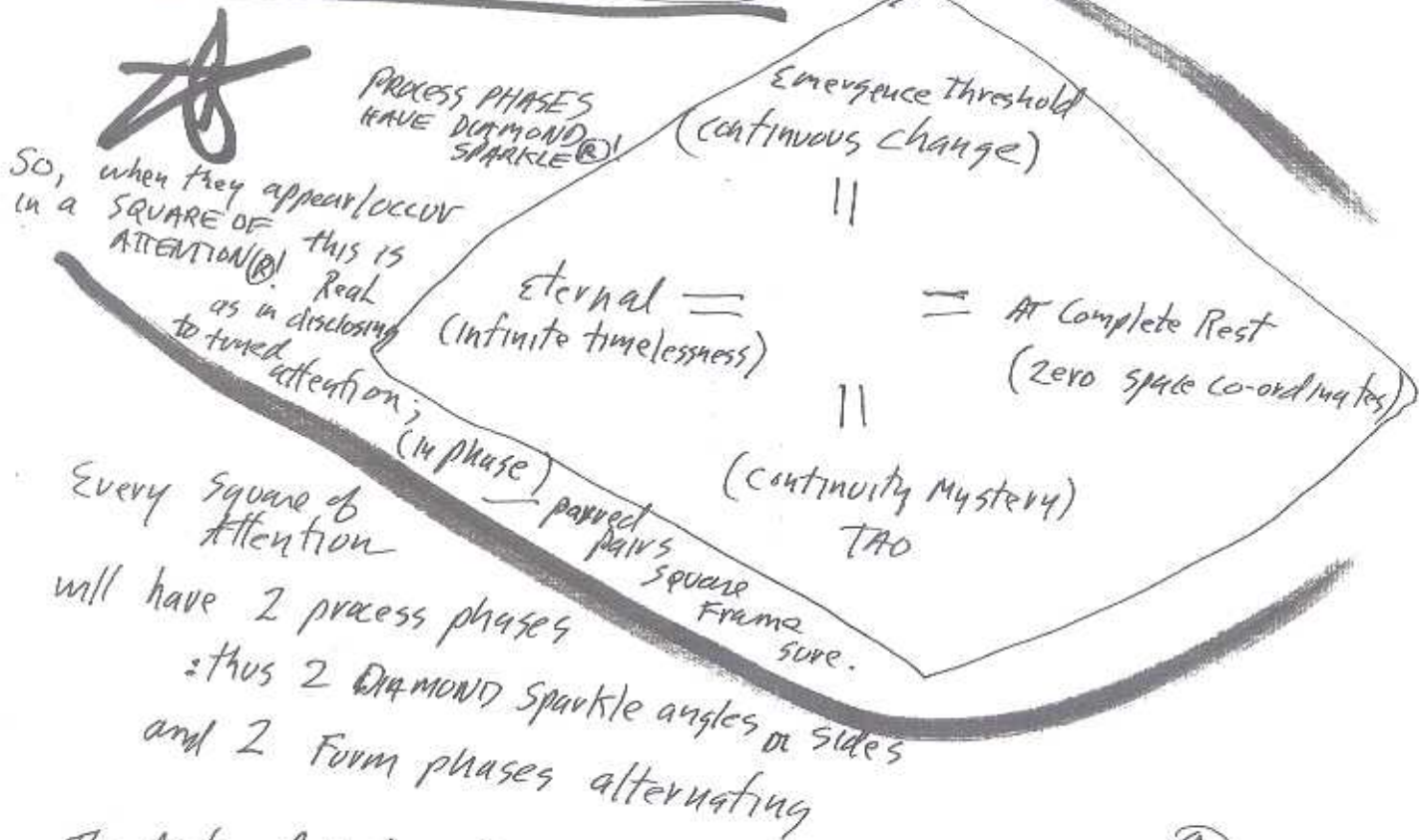
Rituals establish the ground which gives traction and substrate to the Mythic Horizon

The Play-field (Ball-field!) of Experience: MYTH as a phase process

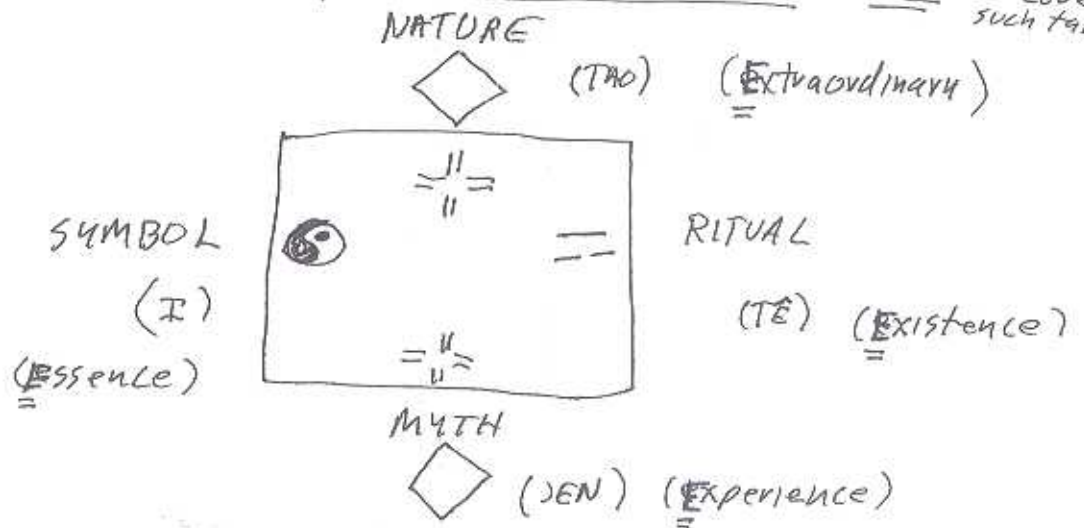
Symbols integrate out of, and above (the sun rising: "Light", "Day")

the Mythic Horizon (the image base of the world)
 (the feeling toned sentence)
 (the languaged experience)
 (the sense of character, based on figure, existential content)

NOTE: The DIAMOND SPARKLE of NATURE
as a phase process





The Natural Integral square of Attention:
(with Chinese Taoist Energy cycle designates) (with the 4E's - Chinese Love such talk!)



All This is AN IDEA, now, by Symbols 9.

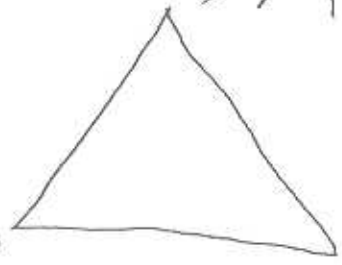
Footnote: the 5th Taoist Energy cycle stage - "the 10,000 things" is the Differentiated Made Realm (quintessential)

and, while we're at it - symbolizing -
 lets symbolize the Form Phases [Ritual + Symbol] as well.

: AS TRIANGLE FORMALS  

RIUAL: "The 3 S's":
 1 steps
 2 stepping
 3 stepping up

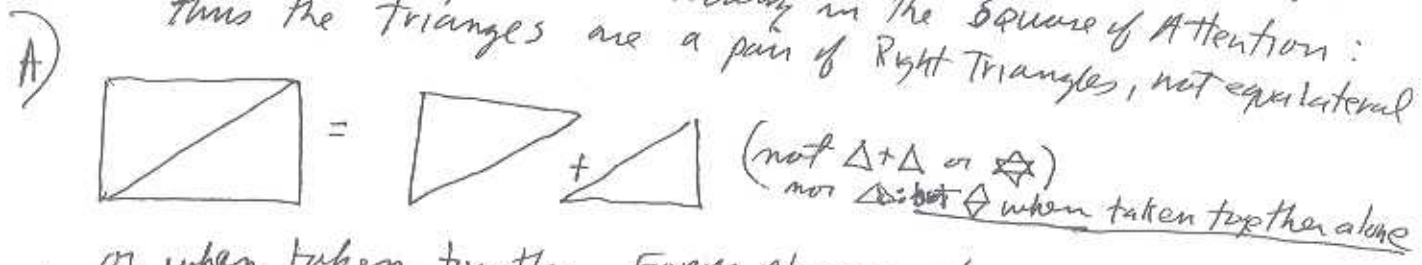
stepping up



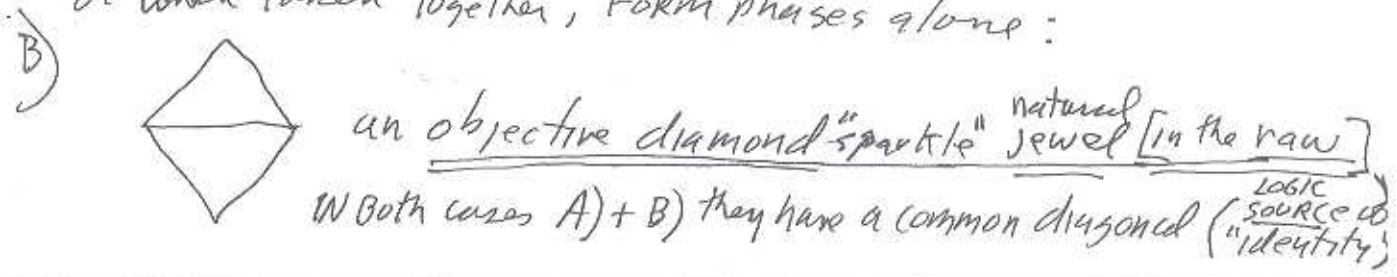
- 1., steps: Action Sequence PARPHANALVA FOR MASKS, DANCES & FIGURES stabilizing Objectivity PRACTICAL ACTUALITY
- 2., stepping: Rhythmic Polarity interplay cinching PRAGMATIC ENGENDERING DANCES, CODES
- 3., stepping up: Higher Ordering objective cinching DEFINED BOUNDED PARTICLE EXISTENTIALS FESTIVALS, CALENDARS

THE RITUAL TRIANGLE FORMAL

What about the Symbols Triangle Formal? it integrally pairs with the Ritual Formal Triangle so that they participate structurally in the Square of Attention: thus the triangles are a pair of Right Triangles, not equilateral



or when taken together, Form phases alone:




(SYMBOLS 9, 2004 (4

Thus referential identification integrally "holds" because the RITUAL existentials and the SYMBOL essentials have an objective boundary in common. But 2 (a pair) Forms of that.

- 1) identity within the Square of Attention (entire integral frame/framing) 2 kinds of identity by common boundary
- 2) identity within the FORM phase pair abstracted out

said in short (1/4) identity by integral
 (2, 8) identity by abstraction

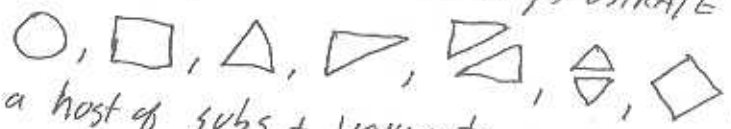


The entire integral can be symbolized thus:  with a center and radius

So that we have, now, a geometric glossary of symbolic figures ready for IDEAS of meaning ✓



- and an IMAGE BASE of Imagination ✓
- and an INTEGRAL of Individuality ✓
- and a CONTEXT/SUBSTRATE of Memorization ✓

which comprises  and a host of subs + variants as secondaries (circle, square, etc.)

for Pythagorean developments see EUCLID, ELEMENTS (6 Geometry, 13 Bks)
 for 20th Century Art teaching see PAUL KLEE, PEDAGOGICAL SKETCHBOOK, 1925-1933
 also see Plato (Pythagoras' philosophic great grandson - Pythagoras, Diotima, Socrates) in the matter of the 5 SOLIDS
 great grandfather, grandmother, father -

CUBIC relational FORMS
 Integrated

Remember the FORM/PROCESS relational pairing:
 Euclid: "by its movement a point generates a line (1-dimensional magnitude)"
 Klee: "I.1 line as point progression, on a walk, moving freely, without goal:"

CUBE, [SPHERE], PYRAMID, OCTAHEDRON, PENTADECAGON, ICOSAHEDRON
 "Hexahedron" "Tetrahedron" 8 faces, 6 vertices, 12, 20 20, 12

Some Evidential Considerations (from the classic English translation in 3 volumes by Sir Thomas Heath, 1908, 2nd 1925, Dover repr. 1956) (SYMBOLS 9, 2004 (5))
 (with WEIR reconsiderations, 2004)
 pp. 158-4; 241

DEFINITION 2.

Γραμμή δὲ μῆκος ἀπλαγίς.
 A line is breadthless length.

This definition may safely be attributed to the Platonic School, if not to Plato himself. Aristotle (*Topics* VI. 6, 143 b 11) speaks of it as open to objection because it "divides the genus by negation," length being necessarily either breadthless or possessed of breadth; it would seem however that the objection was only taken in order to score a point against the Platonists, since he says (*ibid.* 143 b 29) that the argument is "of service only against those who assert that the genus [sc. length] is one numerically, that is, those who assume *ideas*," e.g. the idea of length (*αὐτὸ μῆκος*) which they regard as a genus: for if the genus, being one and self-existent, could be divided into two species, one of which asserts what the other denies, it would be self-contradictory (Waitz).

Proclus (pp. 96, 21-97, 3) observes that, whereas the definition of a point is merely negative, the line introduces the first "dimension," and so its definition is to this extent positive, while it has also a negative element which denies to it the other "dimensions" (*διαστάσεις*). The negation of both breadth and depth is involved in the single expression "breadthless" (*ἀπλαγίς*), since everything that is without breadth is also destitute of depth, though the converse is of course not true.

Alternative definitions.

The alternative definition alluded to by Proclus, *μέγεθος ἐφ' ἓν διαστατόν* "magnitude in one dimension" or, better perhaps, "magnitude extended one way" (since *διαστάσεις* as used with reference to line, surface and solid scarcely corresponds to our use of "dimension" when we speak of "one," "two," or "three dimensions"), is attributed by an-Nairizi to "Heronides," who must presumably be the same as "Herondes," to whom he attributes a certain definition of a point. It appears however in substance in Aristotle, though Aristotle does not use the adjective *διαστατόν*, nor does he apparently use *διαστάσεις* except of *body* as having three "dimensions" or "having dimension (or extension) all ways (*πάντη*)," the "dimensions" being in his view (1) up and down, (2) before and behind, and (3) right and left, and "up" being the principle or beginning of length, "right" of breadth, and "before" of depth (*De caelo* II. 2, 284 b 24). A line is, according to Aristotle, a magnitude "divisible in one way only" (*μοναχῆ διαμερόν*), in contrast to a magnitude divisible in two ways (*διχα διαμερόν*), or a surface, and a magnitude divisible "in all or in three ways" (*πάντη καὶ τριχῆ διαμερόν*), or a body (*Metaph.* 1016 b 25-27); or it is a magnitude "continuous one way (or in one direction)," as compared with magnitudes continuous two ways or three ways,

which curiously enough he describes as "breadth" and "depth" respectively (*μέγεθος δὲ τὸ μὲν ἐφ' ἓν συνεχὲς μῆκος, τὸ δ' ἐπὶ δύο πλάτος, τὸ δ' ἐπὶ τρία βάθος*, *Metaph.* 1020 a 11), though he immediately adds that "length" means a line, "breadth" a surface, and "depth" a body.

Proclus gives another alternative definition as "*flux of a point*" (*ῥοῦς σημείου*), i.e. the path of a point when moved. This idea is also alluded to in Aristotle (*De anima* I. 4, 409 a 4 above quoted): "they say that a line by its motion produces a surface, and a point by its motion a line." "This definition," says Proclus (p. 97, 18), "is a perfect one as showing the essence of the line: he who called it the flux of a point seems to define it from its genetic cause, and it is not every line that he sets before us, but only the immaterial line; for it is this that is produced by the point, which, though itself indivisible, is the cause of the existence of things divisible."

NOTIONS, not ideas per se
 negations contradict in notions - limit logic -
 they complement in real ideas: full
 integra
 (410-485 AD)
 b. constantinople
 at time of sack
 of Rome by vandals
 (electrons + holes
 + protons +
 positions!)

worded
 definition: boundary figure
 (geometricity 6/195)

mental scale
 universal calibration continuous

See SIR ISAAC NEWTON'S "FLUXIONS" (Calculus)

"CLOUDS OF UNKNOWING" (Papancha!)

Integrate (collapse!)

into a single line which integrates to a vertical line point (200. Point BOUNDARY)

BOOK I. PROPOSITIONS.

PROPOSITION 1.

On a given finite straight line to construct an equilateral triangle.

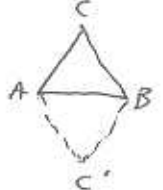
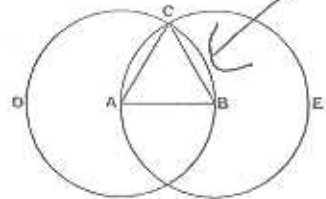
Let *AB* be the given finite straight line.

Thus it is required to construct an equilateral triangle on the straight line *AB*.

With centre *A* and distance *AB* let the circle *BCD* be described; [Post. 3]

again, with centre *B* and distance *BA* let the circle *ACE* be described; [Post. 3]

and from the point *C*, in which the circles cut one another, to the points *A*, *B* let the straight lines *CA*, *CB* be joined. [Post. 1]



a point MOVING generates a line

a point at Rest participates in the cascade of Eternity - WEIR

ALSO REAL in Referential Actuality

Thus to Read is to understanding the structure of meaning
Thus symbols, and

to Write is to place understanding in patterns of meaning
integrated by symbols.

To Read the writing - the palm size hand held original clay cuneiform
the tablet size recordings like King-lists
the stone size monuments like Cleopatra's needle
the pyramid interior size like the pyramid texts
the focal condensed size like the coffin texts
the enormous scroll size like the Egyptian Book of the Dead
the Codex - Book - Library of Alexandria
Bible - Sutras - Koran - Confucium Classics - + soon

all this is FORMED by SYMBOLS



written languages
seed ideas
Image gestalts: imagination
realized individuality

with this symbolic capacity thought, integral in a mind,
is also, then, now!, able to "Read" the Book of NATURE

Not only the Books from the Tree of Knowledge distinguishing "Good from Evil"
but also
the Books from the Tree of Life developing wisdom in Eternal Life

Recovering Paradise

Reconciling Adam/Eve/God in a NEW EDEN

Remembering Reality.

Like: || Egypt developed Alchemy paired as || GOLD - integrated Value
|| ELIXIR - differential medicine
|| Chaldea (Sumer/Akkad/Babylonia) developed Astrology paired as || Astrology - integrated character/
|| COSMOLOGY - differential individual Heavens
These PAIRED Pairs grandly brought into Complementarity by Hermes Trismegistus

"The artist must wear a mask at will." (A)

Masks are RITUAL figure-focusing paraphernalia - Yeats c. 1890's

Masks objectivity correlate with SYMBOL individuality

but ARTISTS [ART-^A differential Form] must transmute Ritual to Art

for quote + idea of it see:

R.F. Foster, W.B. Yeats: A Life

I: The Apprentice Mage 1865-1914, 1947 p.90.

also: II: The Arch-Poet 1915-1939, 2003

and: Richard Ellmann, Yeats, The Man and The Masks, 1948

also: Mask and Tragedy, Yeats and Nietzsche, 1902-10, 1987
Frances Nesbitt Appel

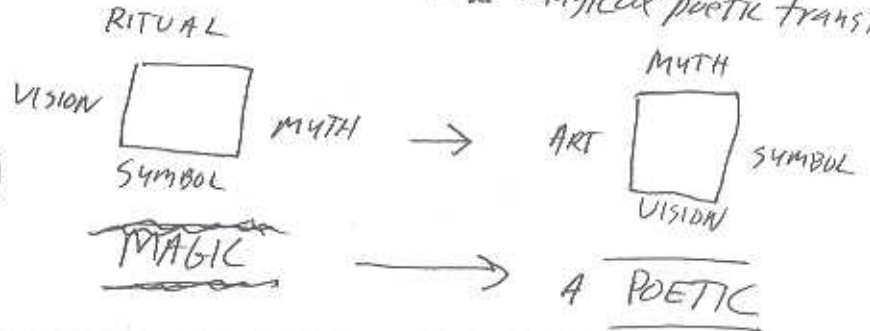
figure-focusing to Person—
(Integral) expressing
(differential)

Mask to poet
(dance) → (poetry)

NOTE: Japanese
NŌ plays also have
MASKS - big for
WB4's plays

Yeats loved to be absorbed into Nature: Sligo, Coole (estate of Lady Gregory - friend) w. Ireland mother's family) etc.
but his favored SQUARE of ATTENTION was a magical poetic transference

from pair of books
Yeats' A VISION
exemplifies this.



NOTE: There is no such "thing" as "personal bias":
PERSON is a differential Form having an array of possibilities but NO "Bias"

Personal Art is Visionary:
mystic: that's an ego regressive individuality,
mythic, not Artistic.

"[Edwin] Ellis [+W.B. Yeats]... shared interest in mysticism [1890]: Ellis was committed to the [Wm.] Blakean idea of total art, fueled by a mystic vision. Blake was a familiar presiding deity [!] in Bedford Park [London]... no one had yet mastered Blake's mystical language + myth." - Foster, V. 1, pp. 98-9

(SYMBOLS 9, 2004) 18

GNOSTIC MAGIC TEXTS influencing the Order of the Golden Dawn (yeats, etc.)

PISTIS SOPHIA in the Askew Codex named for London doctor purchase 1772
 sale + deposited in British Museum 1785 = catalogue AD 5114

1st mention to theologians etc 1778 Hamburg (in obscure 3rd U. of Studies)

2nd 1799 Oxford in an appendix to ed. of New Testament

1812 the first parts published: 5 Ordes of Solomon by a Danish bishop.
 Copies made but not published

1848 M.G. Schwartz of Prussian Academy sent to translate into Latin (pub. post.)

1895 French trans. by E. Amelineau, 1896 English by G.R.S. MEAD (2nd ed. 1921)

1905 Carl Schmidt German, trans. Eng. 1928 [see also G. Hovner trans. Eng. 1924]

by Violet Macdermot in E.I. Brill

Coptic Gnostic Library IX with notes

3 parts follow Coptic word order
 3 ordes Solomon 6, 22, 25, 2 parts Ordes of Solomon 5, 19

of the Florence Fam except the Pistis Sophia: "2nd or 3rd C... Basilides + Valentius... in 534 AD"

"I have given a translation [!] of the most interesting parts of the papyrus, and will here remark that the greater part of it consists of sigils, keys and numbers, and the names of Watchers + guardian, which at once remind the student of the Egyptian Book of the Dead, notably of the 18th Ch. ... 146th Ch. ... 147th Ch. ..."

[see 64th Ch. for Hermetic ^{True} heritage]

distant analogy with the Egyptian Esoteric Methods of Initiation.

But the present ignorance of the real way in which to use 'Secret Formulae' makes those portions of ANCIENT GNOSTIC [anacranism, Gnostics 2nd-4th C.] tracts uninteresting to the generality of occult students."

SYMBOLS 10, 2004 (1)

Combing Through All the Integrals

Homo Sapiens	160,000	Before Present (BP)	
Homo Sapiens in South Africa	symbol beginnings	70,000	Before Present (BP)
Homo Sapiens in Sahara	60,000	BP	NOMAD GATHERERS
Homo Sapiens in Israel/Lebanon	47,000	BP	CARVED FIGURES
Homo Sapiens in West Europe	36,000	BP	CAVE ART

Nile Egypt emerges from drying out of Sahara c. 10,000 BC 12,000 BP

Egypt 3,000 BC 5,000 BP Na'umer

Memphis: Menes 2920 BC built the White Wall protecting flood-island of Memphis

Djoser Step Pyramid 2630-2611 BC 3rd DYNASTY

Snefru Red Pyramid (after Bent Pyramid) AT DAHSHUR 2575-2551 BC

OLD KINGDOM 4th DYNASTY

Usefkaf 5th Dynasty 2465-2458 BC

AT ABUSIR - (Ba) Spirit Pyramids: the SOUL (ka - life force; also one's name + one's shadow)

(See also Abusir (2): Taposiris Magna (Therapeutic Community Retreat 25m W. of Alexandria) OSIRIS/JESUS

3 pyramids in a row ...
 prototype of GIZA's 3 great pyramids

lower casing: Granite - 'monument' material
 upper: limestone - ancient cave material
 normal Egypt building - mud brick

Belt of ORION

Between Giza and Abusir: Zawyet el-'Aryan - "Unfinished" great pyramids the biggest (209 msq vs 230 + 214.5 msq Giza's 2 biggest)

BA ("soul")

"In some respects the BA seems to have been understood from the POINT OF VIEW [VISION!]

of an OBSERVER [ARTIST creative person, 'watcher'] rather than that of the INDIVIDUAL [SYMBOL 'self'] with whom it was associated, personifying the impression [ba - abstract 'effect'] that INDIVIDUALS make on the world around them... on others."

- J.P. Allen, in D.D. Reidford, ed chief Oxford Encyclopedia of Ancient Egypt, 3 V., 2001, p. 161 V.1

MAIN AXES N.



2 Atebui : ends of the tunnel which joins the 2 banks of the Celestial Nile → HORIZONS

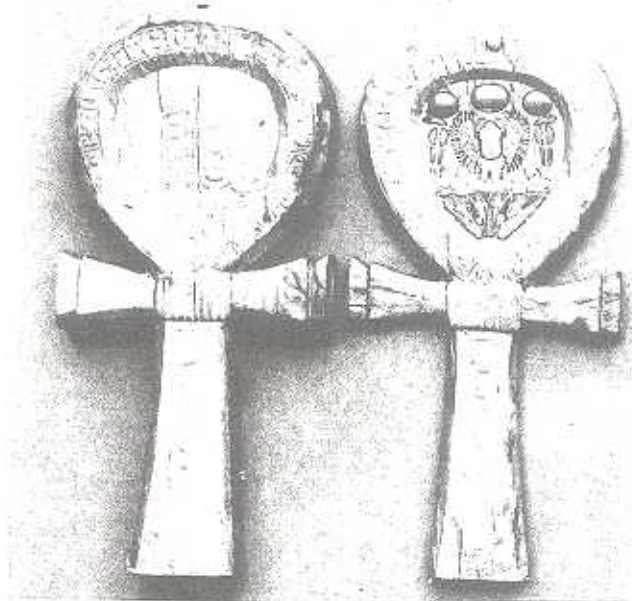
see: E.A. Wallis Budge,
Egyptian Book of the Dead

SUNRISE EAST / SUNSET WEST

HELIOPOLIS

GIZA
(is all the pyramids)

1899 Elephant Papyrus of Queen Nechmet. 6.



21. Front and back views of a mirror case in the shape of an ankh from the tomb of Tutankhamen. Ankh, the hieroglyph for "life," also meant "mirror," thus making this object a kind of play on words.

-D.P. Silverman, Language and Writing in Ancient Egypt, 1990
(The Carnegie Museum of Natural Hist.) p-38
Pittsburg

✓ "Mirror": reflection
(in the "Waters of Life")



MIRAGE : in the Mystic Desert AIR



IMAGINATION IN ENERGY FORM

SYMBOLS II, 2004 (1)

For Blake, as for all in his 18th C., Energy was NEWTONIAN

IMAGINATION, in Newton's mode: was ALCHEMICAL

Sir Isaac Newton
(1642-1727)

: Alchemical Transform in an Energized Formal Universe

Newton, observations upon the Prophecies of Daniel and the Apocalypse of St. John, 1733
"considerable letters" (posthum.)
(in Latin)

But for Newton, and all others then - and many since - the KEY was in Scriptural Prophecy, not Labs.

Reading the Book of Nature with God's Eye
HERMENEUTICS
(Historical)
UNIVERSAL HISTORY

So, See:

Sir William Whittaker (emeritus prof. Queen's Univ, Belfast),
M.P., M.D., D.Sc., LL.D

Sir Isaac Newton's Daniel and the Apocalypse, 1922

with an introductory study of the Nature and the Cause of Unbelief, of miracles and Prophecy -

Newton thought the Book of Daniel written, under divine inspiration, c. 580 BC [160 BC actual]

The study of Blake's thought begins with *The Marriage of Heaven and Hell*. Before 1790, the year in which work on this book of twenty-seven etched plates was begun, Blake had made several fragmentary statements about the nature of his beliefs—in passages of *Tiriel* (1789), which remained in manuscript; in marginalia to books by Johann Caspar Lavater and Emmanuel Swedenborg; and in the three short tracts *There Is No Natural Religion* and *All Religions Are One* (1788). It is in *The Marriage*, however, that we find a fully developed presentation of Blake's ethic of liberation. The redemptive force is to be Energy—which is 'the only life and is from the Body' and which is 'Eternal Delight'.¹ *The Marriage* is a devil's hornbook in the service of revolutionary energy: by means of aphorism, parable, and emblem Blake argues that the regeneration of human society will follow the breaking of the chains of 'the Governor or Reason', chains which are 'the cunning of weak and tame minds which have the power to resist energy'. The Devils and Giants of *The Marriage*, its eagles, lions, and tigers, its Leviathan and its Christ, all are embodiments of such liberation.

Beyond this, Blake was the first critic of civilization to endorse the *subversive* nature of the claims of energy, prefiguring the views of such modern apocalypticists as Nietzsche, Lawrence, Camus, and Norman O. Brown. Yet Blake did not so much invent a conception of energy as extend and enlarge existing ones.

'Energy' was a fashionable word in the eighteenth century. It was employed with an aura of positiveness and varying degrees of precision. Gray praised 'the energy of Pope'; Dr. Johnson's *Dictionary* quoted Roscommon's lines 'Who did ever, in French authours see, / The comprehensive, English energy?' According to Cowper, God's works were 'the visible display / Of all-creating energy and might', while the early Coleridge refers to God Himself as 'Nature's essence, mind, and energy'.² In addition to literary and religious usage, the word was current in morals, science, and psychology. In a passage of the *Covent-Garden Journal* which Martin Price has discussed, Henry Fielding traces the pleasures of both virtue and passion to energy:

Let us leave the Merit of good Actions to others, let us enjoy the Pleasure of them. In the Energy itself of Virtue (says Aristotle) there is great Pleasure. . . . If we examine the Matter abstractedly, and with due Attention, we may extend the Observation of Aristotle to every human Passion: For in what, but in the Energies themselves, can the Pleasures of Ambition, Avarice, Pride, Hatred, and Revenge, be conceived to lie?³

these quotes (see p. 4f for more)
from M.D. Paley, *Energy and the Imagination*
A study of the Development
of Blake's Thought, 1970

pp. 1-3 excerpted.

that on p 4 of Symbols II is from Paley's "Appendix A", pp 26 & 2 excerpt

Allegory // O.E.D. Middle English + Old French from Greek allos - other + agoria - speaking
 dictionary: "Narrative [MYTH] description [sic] of a subject [sic] under the guise of ANOTHER having points [sic] of CORRESPONDENCE with it; SYMBOLIC representation."
Hellenistic Judaism:

3. Philo's allegorical exegesis of Scripture

in R.W. Williamson, Jews in the Hellenistic World
 Cambridge Commentaries on PHILO, Writings of the Jewish Christian World 200 BC - 200 AD (2V), 1989, 144-7

Almost everything Philo wrote about the Jewish Scriptures, and almost everything in those Scriptures, he interpreted allegorically. He regarded the Old Testament as the inspired Word of God - especially the Pentateuch, which could 'never be convicted of false witness' (Abr. 258) - and as 'speaking to every man' (Mut. Nom. 215). But Scripture, he believed, required careful interpretation. With a few exceptions, as we have already seen, his treatises are expositions of sections of the Pentateuch. Philo was a devout Jew (see above, pp. 2-5) and he took the Jewish Scriptures very seriously, but that did not mean that he took them literally at every point. In Philo's view, the Hebrew Scriptures were composed by their author(s) in a state comparable to that of the philosopher when inspired to recall intelligible Ideas beyond the world of sense and matter, and the Septuagint translators, filled with a similar kind of inspiration, produced an infallibly accurate rendering of the Hebrew into Greek. The Jewish prophet, when writing what was to become Scripture, was a man to whom 'nothing is unknown', since he possessed 'a spiritual sun and unclouded rays to give him a full and clear apprehension of things unseen by sense but apprehended by the understanding [dianoia]' (Spec. Leg. IV.192). They trained themselves with 'the laws of their fathers, which could not possibly have been conceived by the human soul without divine inspiration' (Omn. Prob. Lib. 80). Such an elevated view of the character of the Scriptures placed upon the Jewish scholar a heavy responsibility to seek a correct interpretation of them. But Philo was an unusual kind of Jewish intellectual in that he had become interested in philosophy to the extent of becoming something of a philosopher himself - the first Jew whom one can call a philosopher in anything like the modern sense of the word. The philosophy he had embraced, with enthusiasm, was largely a mixture of Platonism and Stoicism, with Platonism and in particular the Platonic Theory of Ideas contributing the most to his way of thinking (see above, pp. 2-3, and p. 228).

CLEAR APPREHENSION SYMBOLS not Perception

NOTE: R.W. Williamson is a good scholar. Good, for him.

Take caution, therefore: they are only usually integral-mental-prejudiced.

His Philo and the Epistle to the Hebrews, E.J. Brill held up realization 2 generations.

The origins of allegory. The allegorical method of exegesis was one that had existed long before Philo employed it so comprehensively and effectively. The first occurrence of the word allegory, with reference to a statement which appears to say one thing but really means another, is in the writing of the Stoic Cleanthes in the third century BC. Other Greek thinkers had applied the allegorical method of interpretation to Homer's poems, treating Homer's gods as symbols of ethical and unethical behaviour. It has been noted, too, that allegorical exegesis existed in Alexandria before Philo's time. The Septuagint itself exhibits allegorising tendencies, as when it paraphrases some of the Hebrew Bible's anthropomorphisms. The Book of Wisdom contains allegorical interpretations - the pillar of Exod. 17: 19 is equated with Wisdom in Wisd. Sol. 10: 17 and the 'destroyer' of Exod. 12: 23 is equated with the Word of God in Wisd. Sol. 18: 15. Aristobulus apparently wrote commentaries on the Mosaic laws in the second century BC, in which he sought to prove that the Greek philosophers and poets had access to a proto-Septuagint. Such fragments of his work as we possess show that the allegorical method was employed in order to soften or remove the anthropomorphisms of the Old Testament. The Letter of Aristeas, probably to be dated c. 150-100 BC, represents that tendency within Diaspora Judaism to feel uneasy about the apparently mythological elements in the Old Testament. Eleazar is praised for his defence of the Pentateuch by demonstration that some of the Mosaic laws need to be interpreted spiritually.

TOPIA
 The difference between an allegory and allegorical exegesis. It is important to understand the difference between the creation of an allegory and the interpretation of a text, not necessarily created by its author as an allegory, by the allegorical method of exegesis. A writer, a novelist for example, may decide to give expression to his views, about life or the future of man or anything else, indirectly by means of an allegory, usually a narrative in which characters and objects in the fictional sequence of events are symbols for the realities which make up the truth or truths which the author wishes to communicate to his readers. Such an allegorical narrative, to be understood properly, must be decoded either laboriously item by item or, with more subtle allegories, by a growing recognition and awareness as it is read that beneath the surface meaning lies a less obvious but more profound meaning. Bunyan's Pilgrim's Progress is an example of allegory, though not necessarily the best or even a very good one (it is hardly subtle in its indirection; in fact the names of the characters clearly indicate the meaning of the real story that is being told). An example of poetic allegory is Dante's Divine Comedy. Some, or all, of Jesus' parables may be allegories: stories about, for example, sowing and harvesting and shepherds seeking and finding lost sheep, which indirectly speak about aspects of the Kingdom of God. Allegories, then, by their very nature need to be understood as such and interpreted by means of the allegorical method of exegesis, a method which recognises that in an allegory all is not what it seems and that a story about one subject may in fact be about something else, but that it is told as it is because its creator intended it to stimulate its readers into fresh ways of thinking about something else in a wholly different dimension of reality. : DIFFERENTIAL CONSCIOUSNESS -

() : STRUCTURE
(Ritual) → () : ORDER
(symbols)

FIGURE → CONFIGURE : inner figuration
(MYTH)
Existential shape
shaping → Experience picture

Imagery : pictorial language
Sensate sounding → spoken feeling : written thought

the Ritual Figure ACTS & generates a MYTHOS character : becomes an individual symbol self

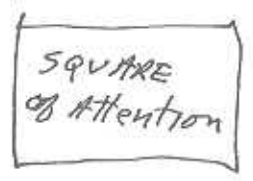
the structure ———
fits into order ==

sealing identification == identity, thus, is ascertained
Confirmed by linking experience LOGICALLY

and by Nature :

THE INTEGRAL ecology.

NATURE : RITUAL → MYTH : SYMBOL
PAIR PAIRED



But just as Nature is the Mysterious Gate
thru which emerges existence
and as Myth is the Human Gate
thru which experience emerges thought,

★ the Frame of reference
★ the Big Picture world

thru which experience emerges thought, the □ is/can be
another Gate thru which we enter VISION

making possible ART ←
differential FORMS (person? ARTIST) but different : differential process
CONSCIOUSNESS
a 5th phase of development

SUMMER 11, 2004 (4)

The meaning of the Argument must therefore concern the events leading up to and immediately following the Revolution, and not the formation of the coalition against France in 1792. Such a conclusion accords completely with the Argument's thematic function: *The Marriage* is a celebration of 'the return of Adam to Paradise', and the Argument leads up to this event.

The poem has four clear divisions, framed by a two-line refrain at the beginning and end. The divisions are indicated by the words 'Once', 'Then', 'Till', and 'Now'. If we understand what periods of time are meant by these divisions, we will understand the Argument itself. I suggest that these are: the period of the Old Testament, that of the New Testament, the 'night of Nature' or modern

history, and the Revolution. *Once*—after the expulsion from Paradise and through the following age—man was a wanderer and an exile, walking the 'perilous path' that had been ordained for him. *Then* a new Adam, Christ, appeared in fulfilment of the messianic prophecies. Briefly there was a new Paradise on earth, *till* Christianity was subverted from within by 'the villain', who pretended to follow the perilous path only to found an institutional church. *Now* there exists a society calling itself Christian but with no place for the just man in it. The spirit of prophecy has been driven into the wilderness, to return appropriately in the form of a wild beast. The French Revolution will create another earthly paradise, but this time it will come about through God's Wrath.

Paley pp 261-2

"... to the Eyes of the Man of Imagination,
Nature is Imagination itself."
—Blake

Blake's VISIONARY
Illustrations to the Book of Job
is a matured transform
of the Marriage of Heaven & Hell.

In the 1780's he was interested
in Swedenborg's VISION Religion.
But by 1790+ he rejected that
as a mind thinking itself
into an exclusive tyranny.
By then he knew both American
& French Revolutions, Tom Paine
Mary Wollstonecraft & the great
translator of Plato & the Neo-
Platonic Tradition: Thomas Taylor.

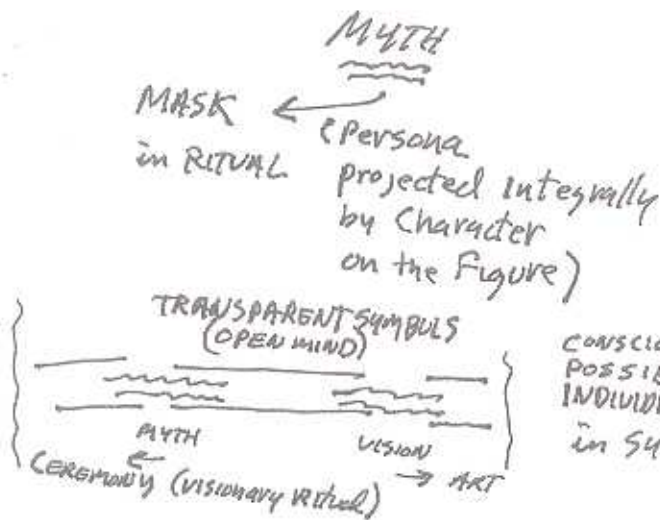
See Blake's 1821 (Great Point form)
the Arlington Court tempera painting
on Porphyry's "Cave of the Nymphs"
or "The Sea of Time and Space."

VISION Thru Transparent Symbols

SYMBOLS 12, 2004 (1)

3 (of 4) Process Phases

- 1 NATURE
- 2 MYTH (experience)
- 3 VISION (consciousness)
- (4) (HISTORY (CIVILIZATION))



SYMBOLS INDIVIDUAL IDENTITY IN MIND

VISION

CONSCIOUSLY POSSIBLE INDIVIDUALS in SYMBOLS

(Identity plurality spectrum layers in memory & Imagination projected differentially (transfer possible) on Thought)

INTEGRALS combine, brand, index variations and themes into viable units + stories

DIFFERENTIALS Transform possible variants + versions creating prismatic forms + leused flows/forms (arrays) available for CRITIQUE (ART) + ANALYSIS (science) + critical analytic (History)

Critique + analysis refine the Differential Forms and open experience to experiment (MYTH)

VISION creates imaginative Ceremonial RITUALS as well as ART.

"what if"
"how about"
"and then"...

"Chapter 5 is devoted to the part played by especially the Platonic and Neoplatonic traditions in the poet's study and practice of spiritism and will demonstrate how the study of Yeats and the classics cannot be approached solely from the classic angle because the poet often studied that tradition through his knowledge of the occult."

- P. Th. M. G. Liebrechts, Centaurus in the Twilight, William Butler Yeats' Use of the Classic Tradition, 1993 (Amsterdam), p. 4
see his 8: "A Vision and Antiquity"

Arthur Symons (1865-1945) that Yeats, whose knowledge of French was extremely slight, not only learned about the French artists and perceived an affinity and congeniality with his own mixture of occult, aesthetic and literary obsessions, but also learned to translate his hitherto sometimes vague and associative notions into more clearly defined ideas. Beckson (1987:128-31) has sketched how Symons, editor of the Savoy (1896), the English magazine devoted to the Symbolist Movement, combined his love for the French symbolistes with his admiration for Blake and the Pre-Raphaelites, especially Rossetti, who had stressed the visionary qualities inherent in myth and symbol. Symons' many essays on the subject culminated in the publication of the influential The Symbolist Movement in Literature (1899), which was dedicated to Yeats, whom Symons heralded as the chief representative of the Symbolist movement in English literature. In that book, Symbolism is described as "a literature in which the visible world is no longer a reality, and the unseen world no longer a dream" (Symons 1911:4). The artist is the spokesman of those initiated into the secrets of beauty and eternity, embodied in the Symbol, which is used in a context where evoking images, colours, sounds and rhythms must enhance its power. Symons presented the Symbolist artist as one aiming at transcendence, as a priest carrying out a ritual to celebrate art as the mediating force between this reality and a higher one.

That Yeats became attracted to (Symons' version of) Symbolism in the middle of the 1890s is not surprising. We may read, for example, in his preface to the 1893 three-volume edition The Works of William Blake: Poetic, Symbolic, and Critical: *

As the language of spiritual utterance ceases to be theological and becomes literary and poetical, the great truths have to be spoken afresh; and Blake came into the world to speak them, and to announce the new epoch in which poets and poetic thinkers should be once more, as they were in the days of the Hebrew Prophets, the Spiritual leaders of the race. (P&F:77)

But it was not until the second half of the 1890s that Yeats, under the influence of Symons, could more clearly express the similarities he perceived between French Symbolism, his occult studies, and his reading of Blake and Shelley. He now explicitly made the poet the successor of the priests and prophets.¹⁸ In 1897 he called Blake "the first writer of modern times to preach the indissoluble marriage of all great art with symbol" (E&J:116), while in "The Philosophy of Shelley's Poetry" (1900), symbols are said to contain "all that the epic or dramatic poet finds of mystery and shadow in the accidental circumstance of life" (E&J:87).¹⁹ Defining in 1897 the symbol as "the only possible expression of some invisible essence, a transparent lamp about a spiritual flame" (E&J:116), Yeats believed that art should not be an Arnoldian "criticism of life", an objective, mimetic representation of reality, but a revelation of a higher world.²⁰

TRANSPARENT SYMBOLS!

SYMBOLS 12, 2004 (3)

I assert for My Self that I do not behold the outward Creation & that to me it is hindrance & not Action; . . . 'What, it will be Question'd, 'When the Sun rises, do you not see a round disk of fire somewhat like 'a Guinea?' O no, no, I see an Innumerable company of the Heavenly host crying, 'Holy, Holy, Holy is the Lord God Almighty.' I question not my Corporeal or Vegetative Eye any more than I would Question a Window concerning a Sight. I look thro' it & not with it.

—BLAKE, *A Vision of the Last Judgment*.

— before the title page reprint of
Alexander Gilchrist, *Life of William Blake*,
New Ed. 1907 rep. 1942 (revised 1945)

"Blake himself deliberately advised artistic youth to 'cultivate imagination till it reaches vision."

— E. J. Ellis, *The Real Blake* 1907, p. 84 (302pp. 65-85)

section on "The Island in the Moon"
see Sampson's intro: *Footnote to Blake's*

"there is an idea man gaining ground that COLOURS have a direct relation to SOUNDS, as these have to emotions." — Ellis, op cit:

EMOTIONS: Black/White, some grey
Feelings: Colours

"An improvement in general perception seldom comes to a whole race or even to a whole country at once. A great man here, + a great man there, first sees or hears in his mind what others are taught to see + hear thru him. (91) Blake's own faculty of VISION in ART will soon be within most people's power..." — 1810, Ellis.

In 1784 (or less probably 1785) Taylor broke loose from his "thralldom" at the bank where he worked, and wrote twelve lectures on the Platonic philosophy, which he delivered in the largest room of Flaxman's house. The lectures were well attended by the intellectuals, and it would be straining credulity too far to suppose that Blake was not there, and did not make Taylor's acquaintance.

For in *An Island in the Moon* (1784), Taylor, as Obtuse Angle (*Harper* 40), is a familiar figure. He is "the Mathematician" and a friend of Steelyard (Flaxman). He has a very exalted estimate of Phochus, to whom he ascribes practically all the arts and sciences. Taylor had said that Newton was "no philosopher"; Obtuse Angle says the same of Voltaire (Chap. i, *K* 45). He is a great arguer, to the point of being a bore. Blake preserved other characteristics which we cannot verify today. "Obtuse Angle, entering the room, having made a gentle bow, proceeded to empty his pockets of a vast number of papers, turned about & sat down, wiped his face with his pocket hand-

kerchief & shutting his eyes, began to scratch his head." He says he always understands better when he shuts his eyes (*K* 45). He fixes his eyes on a corner of the ceiling when he sings "To be, or not to be." His head-scratching and face-wiping are also referred to again. Blake liked him, as he assigned him the innocent "Holy Thursday" for his other song. The manuscript stops with "Oh I am glad you are come, said Quid" (Chap. xi, *K* 63).

— S. Foster Damon,
A Blake Dictionary, 1965
pp. 396-7



Taylor's influence on Blake was immediate. Blake adopted eagerly Taylor's insistence that the ancients wrote obscurely, veiling their deeper meanings in symbols. *All Religions are One* (1788) anticipated Taylor's *The Spirit of All Religion* (1790—a title which I have found only in *Webster's Biographical Dictionary*; but Taylor's bibliography is so uncertain and obscure that this is not wholly surprising). Blake's *The Book of Thel* (1789) anticipated Taylor's *Dissertation on the Eleusinian Mysteries* (1790). In *Visions of the Daughters of Albion*, Oothoon plucks Persephone's flower. But it is needless to go into details. Professor Harper has done an excellent job in tracing parallels which prove that Blake was wholly sympathetic

SYMBOLS 12, 2004 (4)

See: Arthur Symons, The Symbolist Movement in Literature, 1899
dedicated to Yeats (2 page eulogy):

Well, the doctrine of Mysticism, with which all this symbolical literature has so much to do, of which it is all so much the expression, presents us, not with a guide for conduct, not with a plan for our happiness, not with an explanation of any mystery, but with a theory of life which makes us familiar with mystery, and which seems to harmonise those instincts which make for religion, passion, and art, freeing us at once of a great bondage. The final uncertainty remains, but we seem to knock less helplessly at closed doors, coming so much closer to the once terrifying eternity of things about us, as we come to look upon these things as shadows, through which we have our shadowy passage. "For in the particular acts of human life," Plotinus tells us, "it is not the interior soul and the true man, but the exterior shadow of the man alone, which laments and weeps, performing his part on the earth as in a more ample and extended scene, in which many shadows of souls and phantom scenes appear." And as we realise the identity of a poem, a prayer, or a kiss, in that spiritual universe which we are weaving for ourselves, each out of a thread of the great fabric; as we realise the infinite insignificance of action, its immense distance from the current of life; as we realise the delight of feeling ourselves carried onward by forces which it is our wisdom to obey; it is at least with a certain relief that we turn to an ancient doctrine, so much the more likely to be true because it has so much the air of a dream. On this theory alone does all life become worth living, all art worth making, all worship worth offering. And because it might slay as well as save, because the freedom of its sweet captivity might so easily become deadly to the fool, because that is the hardest path to walk in where you are told only, walk well; it is perhaps the only counsel of perfection which can ever really mean much to the artist.

not a "doctrine" at all...

"deep personal friendship...
chief representative ... 1400
"Country"
"and A.E.'s..."

doctrinaire ritual

without transparency

see Ennead III, esp.

the Mythic Horizon of Experience

aesthetic

For Thomas Taylor
(1758-1835)

see:

Kathleen Raine +
George Mills Harper, eds

Thomas Taylor the Platonist
selected writings

1969, Bollingen Series
LXXXVIII

and the collected works of
Thomas Taylor in the ed.
of the Prometheus Trust

"The Thomas Taylor Series"
1970. 1994-1998: England
(Somerset)

Blake / Taylor → Yeats / ^AVISION

- Symons, "conclusion" 174-5

"... one perfectly sympathetic reader...
I feel that I shall have that reader
in you..." [TO Yeats]

"... Blake + Shelley. He [Yeats] more explicitly made the poet the successor of the priests + prophets [Aaron: priest-teller of initiation rituals / Moses: prophet of VISION transformation]. In 1897 he called Blake 'the first writer of modern times to preach [sic] the indissoluble marriage of all great art with SYMBOL' (Essays & Introductions: 116), while in 'The Philosophy of Shelley's Poetry' (1900), symbols are said to contain [sic] 'all that the epic or dramatic poet finds [sic] of mystery and shadow in the accidental circumstance of life (E&I: 87). Defining in 1897 the SYMBOL as 'the only possible expression of some invisible essence [differential → the symbol], a transparent lamp about a spiritual flame [very accurate, early 20th c. poetic music lantern show: shadow puppet] (E&I: 116), an objective, mimetic [NO] representation [NO] of reality, but a revelation of a higher world [Indeed.]"

- Liebrechts, p. 37

NOTE: Liebrechts, European intellectual as he obviously is, is unknowing of our Differential Consciousness:

First, though, I have to say that this chapter is not meant as a contribution to the theory of intertextuality. Second, I am aware of the different notions which have arisen in relation to this concept and I will therefore start out by defining my own position in the matter. This chapter will not use the term *intertextuality* in its post-structuralist sense, in which there can be no textuality without intertextuality, as every text is "un ensemble de pré-suppositions d'autres textes" (Riffaterre 1979:496), and in which Roland Barthes' idea of the "already read" or "already said" turns every text into a transformation of another text, a process that can go on *ad infinitum*. This form of intertextuality would cause us to fall forever in an intertextual abyss without ever reaching solid ground. Claes (1988) has rightly stated that in post-structuralism the author of a literary text has become no more than the projection of an intertextual play and that this negates his or her own intentions and identity.

and, Differentially transformed Ritual MASKS:

"The Mask in Yeats is thus not a mere outward appearance as in [Oscar] Wilde, not a Persona as in [Ezra] Pound, nor an alter ego as in [T.S.] Eliot, but a means of disciplining the ego to accept a multiplicity of selves' and the 'greater number of masks that the poet includes within his meditation [integral contemplation], the richer the VISION of REALITY that he can present in his art.'" [see H.-J. LEVINE, 1910 p. 173-4

part of the modern intellectual's encounter with the Microcosm Labyrinth in head of a Perseus (3 friend)

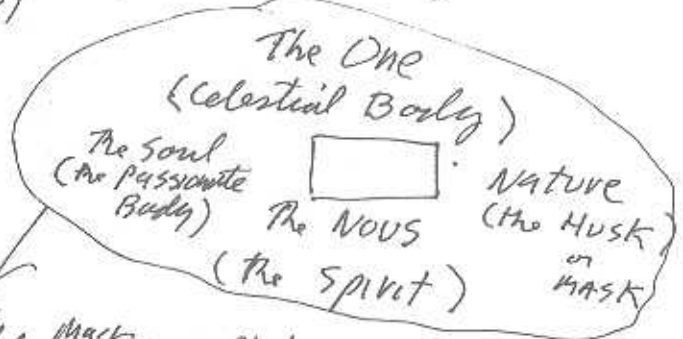
Yeats's Dalmonic Renewal, 1983]

Stephan MacKenna (1872-1934) the great "quixotic Irish patriot" translator of Plotinus (204-270) pub by Medici Society 1917-1930

"the most enchanted talker" "both of sense + nonsense" - E.R. Dodds, Foreword to 3rd. ed. 1962 (revised by B.S. Page)

friend of Yeats - as Thomas Taylor (trans. Plotin, Neoplatonists) was of Blake

from MacKenna's Plotinus Yeats took a "pair-of-pairs" Hermetic square (Enchiridion III) (A VISION)



Thus not so much a Hermetic Square of Attention in Yeats the 4 are to him STAGES

in their manifestation after death in "The Vision of the Blood Kindred" (from Homer, Odyssey, bk XIII) later called from

"The Return" 4 stages

1. Meditation
2. Dreaming Back
3. The Return (assisted by Teaching Spirits)

4. Phantasmagoria (Husk + Passionate Body fade away from relieved soul aided by Teaching Spirit guidance)

Guiding spirit, "Holy Ghost", Hermes Trismegistus Guardian spirit etc.

MacKenna Plotinus: the Authentic Existents (not yet 1926 version)

- 1 Celestial Body FIRST Authentic Existent
- 2 Spirit SECOND
- 3 Passionate Body THIRD "the soul of the world" (World-soul) in Emerson

Thus Yeats' A VISION is his Hermetic Symbolic Cosmology & Aesthetic

4 "Yeats claims Plotinus has a fourth condition which is the third Authentic Existent reflected first as sensation and its object (our HUSK + PASSIONATE BODY) then as discursive reason (almost all our FACULTIES) - A VISION 193-4, quoted Liebrecht's p. 206

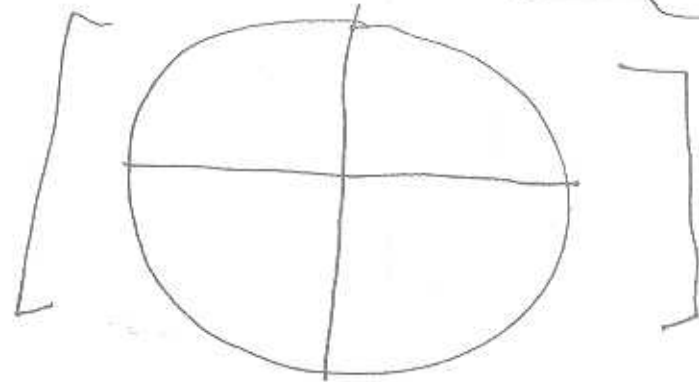
NOTE: The Mackenna Plotinus, revised by B.S. Page in since 1991 in an abridged version with intro & notes by John Dillon (Penguin Classics) at the same time as Mackenna's Plotinus, two French savants, MM. ^{P.}Henry and ^{H.R.}Schwyzler produced a monument Greek text, which, after translated by the great Émile Bréhier (6 v. 1924-1938), was found at last to be the first "great critical edition" since Proclus (commenced 1951 - 1500 years later!) (d. 485 AD)

"and to the massive prolegomena to this edition published by P. Henry under the general title Études Plotiniennes (Vol. 1. Les États du Texte de Plotin 1938, Vol II Les Manuscrits des Ennéades 1941 and 1948." - A.H. Armstrong, "Preface" to his Loeb Classical Library (Harvard) translation of this Plotinus (7 v. 1966-1988)

See also J.M. Rist, Plotinus: The Road to Reality, 1967 (Cambridge UP) and E.W. Warren, Porphyry the Phoenician: 1506065, 1975 (Toronto, Pontifical Institute of Medieval Studies)

For Plato's Neoplatonic Cosmological ^{painting} Paint see R. Lambertson, Porphyry on The Cave of the Nymphs, 1983
("The Sea of Time and Space" or The Arlington Court Painting)

of interest: Helca Hennessy Vendler, Plotinus's Vision and the Later Plays, 1963



"Whether we look at them from the point of view of ethics or metaphysics, the two Nāsika schools [Buddhism + Jainism] appear to have arisen out of a reaction [TRANSFORM.] against the 'sacrificial disciplines' [RITUALS] of the Brāhmanas. [Brahmans: vedic nobles] Both these systems originated with the Kṣātriyas [courageous warriors] and were marked by a strong aversion against the taking of animal life, and against the doctrine of offering animals at the sacrifices. [THE BLOOD ALTAR]."

- Surendranath Dasgupta, A History of Indian Philosophy, vol 1 (of 5) 1922, ch. VII "The Kapila + the Patañjala Sāṃkhya (YOGA)" p. 208. Cambridge U.P. =

"The Germs of Sāṃkhya in the Upaniṣads" - IBID, P. 211

"The word Brahman originally meant in the earliest Vedic literature, mantra, duly performed sacrifice, and also the power of sacrifice which could bring about the desired result. In many passages of the Upaniṣads this Brahman appears as the universal + supreme principle from which all others derived their powers. Such a Brahman is sought for in many passages for personal [EGO] gain or welfare."

- IBID, P. 211

RITUAL POWER EFFICACY: EGO platform
tan practice.

Patañjala Yogadarsāna

"Yoga Conscious Vision of Patañjali"
(colloquially: philosophy)

darśan: exposed to direct view consciousness event

Samadhi: opened to mind realized vision flow: Purusha

Prakṛti: mysterious nature original flow: streams with Purusha

Rsi: persons with extraordinary spiritual Harmonics

Although in Indian thought on self-realisation and spiritual liberation the Sāṅkhya and Yoga philosophy has been traditionally divided into two distinct systems of thought, the two are inseparably related to each other. For, as has already been mentioned, no self-realisation or attainment of true knowledge of one's real self is possible without constant and unfailing practice of the disciplinal exercises of body and mind prescribed in the Yoga system. The difference between the two aforesaid systems lies, therefore, not in their acceptance or rejection of the Yoga but in the fact that while the followers of the Sāṅkhya philosophy believe in self-realisation through a correct understanding of the underlying principles of the phenomenal reality along with complete renunciation of the worldly life, the followers of the Yoga thought seek to achieve the same goal through practice of sturdy self-discipline, study of religious scriptures and repetition of Mantras and complete devotion to God. If one views the Indian philosophical thoughts on the subject of spiritual liberation as one whole system, one finds the Sāṅkhya and the Yoga to be mutually complementary, the former providing the necessary theory and the latter offering instructions on practice. This is why ancient Indian writings abound with avowals of the mutual inseparability of the Sāṅkhya and the Yoga.

These excerpts are from :

Sāṅkhya Yogācārīya
Swāmi Hariharānanda Āraṇya
(Founder of Kapila Monastery, c. 1805)

* Yoga Philosophy of Patañjali
translated out of the Bengali by
P. N. Mukerji, 1967, 2nd rev. 1977
(UNIV of Calcutta) p. 3-4, 5-6

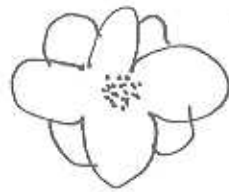
|| YOGA - Integral
Sāṅkhya - Differential
∞

The teachings of the Sāṅkhya philosophy may be summed up as follows :

- (i) Mokṣa or liberation consists in the complete and permanent cessation of all sufferings.
- (ii) In the state of Mokṣa (i.e. on attainment of liberation) one abides in one's immutable and attributeless self which is the Puruṣa.
- (iii) In the state of Mokṣa the mind (Chitta) goes back to its original cause, the Prakṛti.
- (iv) Cessation of the mind (Chitta) can be brought about by renunciation and supreme knowledge acquired through Samādhi.
- (v) Samādhi is attainable by observance of the prescribed codes of conduct and practice of meditation, concentration, etc.
- (vi) Mokṣa brings about cessation of the cycle of births.
- (vii) This cycle is without a beginning and is the result of latent impressions left by Karma (both physical and mental acts) performed in countless previous births.
- (viii) The Prakṛti and the Puruṣas (countless in number) are respectively the constituent and efficient causes of the creation.
- (ix) The Prakṛti and the Puruṣa are non-created realities with neither a beginning nor an end.
- (x) Īśvara is the eternally free Puruṣa.
- (xi) He has nothing to do with the creation of the universe or life.
- (xii) Prajāpati or Hiranyagarbha or the Demiurge is the lord of the Universe and the whole Universe is being held and sustained by Him.

viveka : discriminative discernment	Chitta : Thought Moment
Karmāśaya : ACTION based latent impressions of deeds which produce further results; feelings, sub-conscious.	MIND : MANAS A FORM
samskara, vasanas	
YOGA SUTRA 4 sections :	
I 54 ON CONCENTRATION (SAMĀDHI)	
II 55 ON PRACTICE (YOGA)	
III 55 SUPERNORMAL POWERS (magic marvels) (Iddhi)	
IV 74 LIBERATION (MOKṢA)	

(195)



These teachings were accepted by all the later religious and philosophical systems of India either in their entirety or in parts.

INTERVAL 4, 2004 (3)

"... it is impossible to leave out of consideration one of the greatest of India's discoveries: that of CONSCIOUSNESS as a WITNESS [witnessing], consciousness released from its PSYCHO-PHYSIOLOGICAL structures [and ORDERS] and their temporal conditioning [RITUAL], the consciousness of the 'delivered' - in other words, the man who has succeeded in releasing himself from temporality [experiential or mythic time] and therefore knows true, indescribable freedom. The conquest of this absolute freedom constitutes the goal [harvest, achievement] of all the Indian philosophies and mystic techniques, but it is above all through YOGA, thru one of the manifold [differential or variant forms] [or better, processes] of yoga, that India believes [knows] that the goal [sic!] has been reached." - Mircea Eliade, Patanjali and Yoga, 1962, trans. 1969, pp. 6-7

at SVARSA ASHRAM, just north of Rishikesh

had convinced me once more that they were the result of an extraordinary knowledge of the human condition. Only someone who knew truly the passions, temptations, and distractions of those "caught in the net of existence" could have evolved all those psycho-physical techniques that constituted yoga. Also, the very fact that I had arrived in the Himalayas at the end of my wits, exhausted, stupefied, permitted me now to "master" myself and to "break the bonds" more quickly than I should have hoped to do if I had been in a "normal" condition. The paradox was only an apparent one. I had proved for a fact what I like to call the "camouflaged optimism" of Indian spirituality, the belief that an excess of suffering provokes a thirst for liberation, that, actually, the more "lost" you feel, the closer you are to "salvation," that is to liberation; that the truly tragic situation is that of "happiness" and "self-satisfaction." (That is why, in the Indian view, the gods cannot know absolute freedom: precisely because they live a blessed existence.)

By Christmastime, I was a "changed" man. I shall not try to repeat here the steps of that inner transformation. What can be said about the results of the various preliminary exercises, I have described as precisely as I can in my works on yoga. The other exercises and experiences must be passed over in silence, because I am bound to remain faithful to the Indian tradition that agrees to communicate the secrets of initiation only from guru to disciple. Besides, I doubt that I should be able to describe exactly—that is, in scientific prose—certain experiences. The only means of expression approximately exact would be a new poetic language—and I have never had that gift.

- Mircea Eliade, Autobiography

VOL 1: 1907-1931, 1981, p. 190

Eliade studied Sankhya Yoga under Surendranath Dasgupta in Calcutta 1928-1930 then yoga under Sivananda as 6 months hermit

also see: Heinrich Zimmer, Philosophies of India (ed. J. Campbell), 1951, Bollingen Series XXVI

hear, read R. Weir's Poetic

"darśanas": from the Sanskrit root drś: "to see" view, vision, perceive, receive

"Sāṅkhya and Yoga, Mīmāṃsā and Vedānta, Vaiśeṣika and Nyāya, the 6 classic systems [3 pairs], philosophies, or more literally 'points of view' (darśanas; from the root drś, 'to see'), are regarded as the 6 aspects of a single orthodox tradition."

- H. Zimmer, Philosophies of India, "Appendix A: the Six Systems", 1951, p. 605

* A PHILOSOPHIC SNOWFLAKE! hexagram!

6 systems + philosophy, 6 founders:

Sāṅkhya — Kapila
 Yoga — Patañjali
 Mīmāṃsā — Jaimini
 Vedānta — Vyāsa
 Vaiśeṣika — Gautama
 Nyāya — Kaṇāda

"The 'six systems' are considered to be orthodox because they recognize the authority of the Vedas; their co-ordination

however, is not particularly old, Vācaspati-miśra, c. 841 AD, composed commentaries on the Sāṅkhya, Yoga, Mīmāṃsā, Vedānta, and Nyāya systems, while Udayana, about a century later, combined the views of the Nyāya + Vaiśeṣika in his proof of the existence of God." - Zimmer, p. 612

"should probably be regarded as schools rather than individuals"

Zimmer, p. 605
 "Nothing is known of them but their names"

NOTE: for the HISTORY of a European 'take' on a 'Six Systems of Indian Phil.' see the original German scholarship/English original: his last large work Max Müller (Oxford), The Six Systems of Indian Philosophy, 1899. "it was as early as 1852 that I published my first contributions to the study of Indian philosophy..."

"Each round of PRĀNĀYĀMA is generally a complex act and consists of PŪRAKA (inhalation), KUMBHAKA (pause) and REČAKA (exhalation). [another pause... neither Patañjali nor Vyāsa [yoga sutra + first commentator] uses the word... prānāyāma is the technical word for kumbhaka, both with Patañjali + Vyāsa. Patañjali also uses the word VIDĀRANA (1.34) for kumbhaka - Prachardana which occurs in the same sutra... word for REČAKA." - Swami Kavalayanda, Prānāyāma, 1931 p. 38-4

Recaka in Vyāsa is FORLEFUL EXHALE. "So far as we understand the text of his Sutras, we are afraid, we do not come across any word for Pūraka in his work. [NOTE.] We know the words Svāsa + Praśvāsa used by him in his definition [!] of Prānāyāma. But we feel [!] sure that Patañjali uses these words for the AIR FLOWING INTO the LUNGS and the AIR FLOWING OUT of them respectively. Pūraka is a PROCESS and not the air being inhaled. So we want a word in antithesis [!] to Prachardana or Recaka which would denote the process [NO: denote the RITUAL step] that word we do not find in the text of the Sutras." - 2810, 39

Prānāyāma (~~Kumbhaka~~ - pause) is not a RITUAL step for Patañjali, so much as a presence within the Flow of Experience. (stream) (myth) process

The "exhale" is not a Ritual step (Recaka) either - for Patañjali this is Vidhāraṇa, also a process flow occurrence: not a step in perception as ACTION sequence but seeing in Experience process flow.

Real Yoga gets its Phases in Phase!
not Ritual but Myth here.
(FORM) (PROCESS)

PRANA is the inner breath
: Qi
(chi)

NOTE: the "pause" of presence is at once (deep pairing!)



stillness ; pivot (turning around - in/out)

AXIAL



YOGA IS Refining
UNTO HARMONY

ĀTMĀNAM VIDDĪ
the self know ★
"know the self"

* "CREATIVE NOT-KNOWING"

In Samkhya and yoga the world is *real* (not *illusory*, as it is for example in the Vedānta). Nevertheless, although the world exists and endures, it owes this to the "ignorance" of the spirit: The innumerable forms of the cosmos, as well as their methods of manifestation and development, exist only to the degree to which the spirit, the Self (*purusha*), is ignorant of itself and, by reason of this ignorance of a metaphysical nature, suffers and is subjugated. At the exact instant when the last Self shall have found its freedom, the whole of creation will be reabsorbed into the primordial substance.

-M. Eliade, op. cit., p. 17

Refinedly as the figure (Ritual) Body
the character (Myth) Experience
the individual (symbol) mind
CONSCIOUSLY (VISION)
the person (ART) purusha
civilized (History)
the Cosmos (science)
which is Eternal Mystery (Nature)

* on 'creative Not-knowing': this is classically misleading - but true!

Creative - because the imagination is now CONSCIOUS PROCESS Creative Imagination, VISIONARILY
Not-knowing - because the 'knowing' (+ 'knower) are not formed as in the mind of symbolic thought orders but in VISION as a process field



MYTH IS an INTEGRAL PROCESS STREAM
VISION IS a DIFFERENTIAL PROCESS FIELD

"Fields + streams" without end

+ between these two (interflowing) the MIND is woven objective.

= between VISION and HISTORY
the work of ART, differential prism



- Chi Pai-shih
(Qi Bai Shi)

PERSON is Real
(Purusha who "sees" Ishvara)

"Whether we look at them from the point of view of ethics or metaphysics, the two Nāsika schools [Buddhism + Jainism] appear to have arisen out of a reaction [TRANSFORM.] against the 'sacrificial disciplines' [RITUALS] of the Brāhmanas. [Brahmans: vedic nobles] Both these systems originated with the Kṣātriyas [courageous warriors] and were marked by a strong aversion against the taking of animal life, and against the doctrine of offering animals at the sacrifices. [THE BLOOD ALTAR.]"

- Surendranath Dasgupta, A History of Indian Philosophy, Vol 1 (of 5) 1922, ch. VII "The Kapila + the Pātanjala Sāṃkhya."

"The Germs of Sāṃkhya in the Upaniṣads" - IBID, p. 211 Cambridge U.P. = (YOGA) P. 208.

"The word Brahman originally meant in the earliest Vedic literature, mantra, duly performed sacrifice, and also the power of sacrifice which could bring about the desired result. In many passages of the Upaniṣads this Brahman appears as the universal + supreme principle from which all others derived their powers. Still a Brahman is sought for in many passages for personal [EGO] gain or welfare."

- IBID, p. 211

RITUAL POWER EFFICACY: EGO platform
tanpractice.

Pātanjala Yogadarśana

"Yoga conscious vision of Pātanjali"
(colloquially: philosophy)

darśan: exposed to direct view consciousness event

samadhi: opened to mind realized vision flow: Purusha

Prakṛti: mysterious nature original flow: streams with Purusha

Rṣi: persons with extraordinary spiritual harmonics

Although in Indian thought on self-realisation and spiritual liberation the Sāṅkhya and Yoga philosophy has been traditionally divided into two distinct systems of thought, the two are inseparably related to each other. For, as has already been mentioned, no self-realisation or attainment of true knowledge of one's real self is possible without constant and unflinching practice of the disciplinal exercises of body and mind prescribed in the Yoga system. The difference between the two aforesaid systems lies, therefore, not in their acceptance or rejection of the Yoga but in the fact that while the followers of the Sāṅkhya philosophy believe in self-realisation through a correct understanding of the underlying principles of the phenomenal reality along with complete renunciation of the worldly life, the followers of the Yoga thought seek to achieve the same goal through practice of sturdy self-discipline, study of religious scriptures and repetition of Mantras and complete devotion to God. If one views the Indian philosophical thoughts on the subject of spiritual liberation as one whole system, one finds the Sāṅkhya and the Yoga to be mutually complementary, the former providing the necessary theory and the latter offering instructions on practice. This is why ancient Indian writings abound with avowals of the mutual inseparability of the Sāṅkhya and the Yoga.

These excerpts are from :

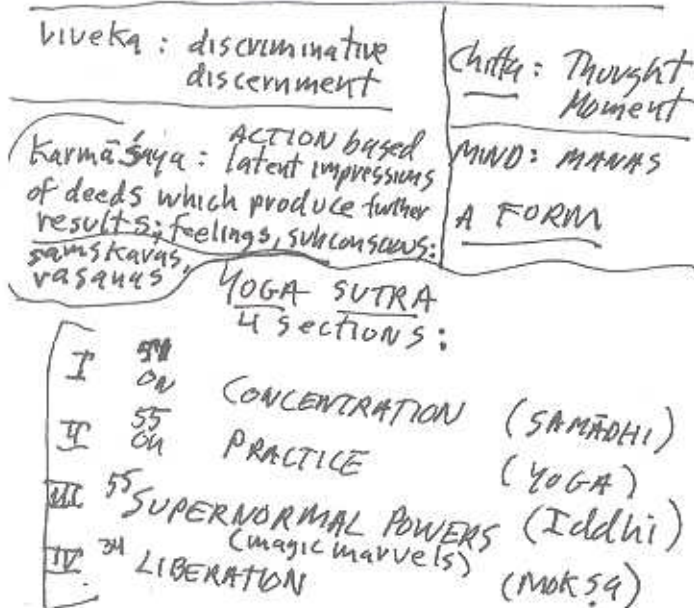
Sāṅkhya Yogācārya
Swāmi Hariharānanda Āraṇya
(Founder of Kāpila Monastery, c. 1800s)

★ Yoga Philosophy of Patañjali
translated out of the Bengali by
P. N. Mukerji, 1967, 2nd rev. 1977
(Univ of Calcutta) p. 3-4; 5-6

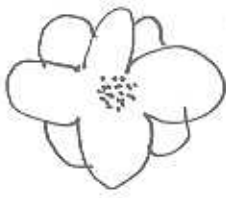
YOGA - Integral
Sāṅkhya - Differential
∞

The teachings of the Sāṅkhya philosophy may be summed up as follows :

- (i) Mokṣa or liberation consists in the complete and permanent cessation of all sufferings.
- (ii) In the state of Mokṣa (i.e. on attainment of liberation) one abides in one's immutable and attributeless self which is the Puruṣa.
- (iii) In the state of Mokṣa the mind (Chitta) goes back to its original cause, the Prakṛti.
- (iv) Cessation of the mind (Chitta) can be brought about by renunciation and supreme knowledge acquired through Samādhi.
- (v) Samādhi is attainable by observance of the prescribed codes of conduct and practice of meditation, concentration, etc.
- (vi) Mokṣa brings about cessation of the cycle of births.
- (vii) This cycle is without a beginning and is the result of latent impressions left by Karma (both physical and mental acts) performed in countless previous births.
- (viii) The Prakṛti and the Puruṣas (countless in number) are respectively the constituent and efficient causes of the creation.
- (ix) The Prakṛti and the Puruṣa are non-created realities with neither a beginning nor an end.
- (x) Īśvara is the eternally free Puruṣa.
- (xi) He has nothing to do with the creation of the universe or life.
- (xii) Prajāpati or Hiranyagarbha or the Demiurge is the lord of the Universe and the whole Universe is being held and sustained by Him.



195



These teachings were accepted by all the later religious and philosophical systems of India either in their entirety or in parts.

INTERVAL 4, 2004 (3)

"... it is impossible to leave out of consideration one of the greatest of India's discoveries: that of CONSCIOUSNESS as a WITNESS [witnessing], consciousness released from its PSYCHO-PHYSIOLOGICAL structures [and ORDERS] and their temporal conditioning [RITUAL], the consciousness of the 'delivered'—in other words, the man who has succeeded in releasing himself from temporality [experiential or mythic time] and therefore knows true, indescribable freedom. The conquest of this absolute freedom constitutes the goal [harvest, achievement] of all the Indian philosophies and mystic techniques, but it is above all through YOGA, thru one of the manifold [differential or variant] forms [or better, processes] of yoga, that India believes [knows] that the goal [sic!] has been reached." — Mircea Eliade, Patanjali and Yoga, 1962, trans. 1969, pp. 6-7

at SVARGA ASHRAM, just north of Rishikesh

had convinced me once more that they were the result of an extraordinary knowledge of the human condition. Only someone who knew truly the passions, temptations, and distractions of those "caught in the net of existence" could have evolved all those psycho-physical techniques that constituted yoga. Also, the very fact that I had arrived in the Himalayas at the end of my wits, exhausted, stupefied, permitted me now to "master" myself and to "break the bonds" more quickly than I should have hoped to do if I had been in a "normal" condition. The paradox was only an apparent one. I had proved for a fact what I like to call the "camouflaged optimism" of Indian spirituality, the belief that an excess of suffering provokes a thirst for liberation, that, actually, the more "lost" you feel, the closer you are to "salvation," that is to liberation; that the truly tragic situation is that of "happiness" and "self-satisfaction." (That is why, in the Indian view, the gods cannot know absolute freedom: precisely because they live a blessed existence.)

By Christmastime, I was a "changed" man. I shall not try to repeat here the steps of that inner transformation. What can be said about the results of the various preliminary exercises, I have described as precisely as I can in my works on yoga. The other exercises and experiences must be passed over in silence, because I am bound to remain faithful to the Indian tradition that agrees to communicate the secrets of initiation only from guru to disciple. Besides, I doubt that I should be able to describe exactly—that is, in scientific prose—certain experiences. The only means of expression approximately exact would be a new poetic language—and I have never had that gift.

—Mircea Eliade, Autobiography

VOL 1: 1907-1937, 1981, p. 190

Eliade studied Saikhya Yoga under Surendranath Dasgupta in Calcutta 1925-1930 — then yoga under Sivananda as 6 months hermit

also see: Heinrich Zimmer, Philosophies of India (ed. J. Campbell), 1951, Bollingen Series XXVI

hear, read R. Welle's Poetic

"darśanas": from the Sanskrit Root drś: "to see" view, VISION.
perceive, receive

"Sāṅkhya and Yoga, Mīmāṃsā and Vedānta, Vaiśeṣika and Nyāya, the 6 classic systems [3 pairs], philosophies, or more literally 'points of view' (darśanas; from the root drś, 'to see'), are regarded as the 6 aspects of a single orthodox tradition."

- H. Zimmer, Philosophies of India, "Appendix A: the Six Systems", 1951, p. 605

* A PHILOSOPHIC SNOWFLAKE! HEXAGRAM!

6 systems & philosophy, 6 founders:

- Sāṅkhya — Kapila
- Yoga — Patañjali
- Mīmāṃsā — Jaimini
- Vedānta — Vyāsa
- Vaiśeṣika — Gautama
- Nyāya — Kaṇāda

"The 'six systems' are considered to be orthodox because they recognize the authority of the Vedas; their co-ordination

however, is not particularly old, Vācaspati-miśra, c. 841 AD, composed commentaries on the Sāṅkhya, Yoga, Mīmāṃsā, Vedānta, and Nyāya systems, while Udayana, about a century later, combined the views of the Nyāya + Vaiśeṣika in his proof of the existence of God." - Zimmer, p. 612

"should probably be regarded as schools rather than individuals" - Zimmer, p. 605
"Nothing is known of them but their names"

NOTE: for the HISTORY of a European 'take' on a 'Six Systems of Indian Phil.' - see the original German scholarship/English original: Max Müller (Oxford), The Six Systems of Indian Philosophy, 1899. His last large work published 2 months before death.
"it was as early as 1852 that I published my first contributions to the study of Indian Philosophy..."

"Each round of PRĀṆĀYĀMA is generally a complete act and consists of PŪRAKA (inhalation), KUMBHAKA (pause) and REČAKA (exhalation). [another pause - ... neither Patañjali nor Vyāsa [Yoga sutra + first commentator] uses the words ... Prāṇāyāma is the technical word for kumbhaka, both with Patañjali + Vyāsa. Patañjali also uses the word VIDĀRANA (1.34) for kumbhaka. Pracharadana which occurs in the same sutra... word for REČAKA." - Swami Kuvayyananda, Prāṇāyāma, 1931

Recaka in UYĀSH IS FORCEFUL EXHALE. "so far as we understand the text of his Sūtras, we are afraid, we do not come across any word for PŪRKA in his work. [NOTE.] We know the words SVĀSA + PRAŚVĀSA used by him in his definition [:] of Prānāyāma. But we feel [!] sure that Patañjali uses these words for the AIR FLOWING INTO the LUNGS and the AIR FLOWING OUT of them respectively. Pūraka is a PROCESS and not the air being inhaled. So we want a word in antithesis [!] to Prachardana or Recaka which would denote the process [NO: denote the RITUAL step] that word we do not find in the text of the Sūtras." - 2010, 39

Prānāyāma (~~Kumbhaka~~ - pause) is not a RITUAL step for Patañjali, so much as a presence within the Flow of Experience. (stream)

The "exhale" is not a Ritual step (Recaka) either - for Patañjali this is Vidhāraṇa, also a process flow occurrence: not a step in perception as ACTION sequence but seeing in Experience process flow. (Myth) process

Real Yoga gets its Phases in Phase!
not Ritual but Myth here.
(FORM) (PROCESS)

PRANA is the Inner breath
: Qi
(chi)


NOTE: the "pause" of presence is at once (deep pairing!)



stillness ? pivot (turning around-in/out)

AXIAL
|

YOGA IS Refining
UNTO HARMONY

ĀTMĀNAM VIDDĪ
the Self know
"know the Self" 

* "CREATIVE NOT-KNOWING"

In Samkhya and yoga the world is *real* (not illusory, as it is for example in the Vedānta). Nevertheless, although the world exists and endures, it owes this to the "ignorance" of the spirit: The innumerable forms of the cosmos, as well as their methods of manifestation and development, exist only to the degree to which the spirit, the Self (*purusha*), is ignorant of itself and, by reason of this ignorance of a metaphysical nature, suffers and is subjugated. At the exact instant when the last Self shall have found its freedom, the whole of creation will be reabsorbed into the primordial substance.

- M. Eliade, op. cit., p. 17

Refinedly as the figure (Ritual) Body
the character (Myth) Experience
the individual (symbol) mind
CONSCIOUSLY (VISION)
the person (ART) purusha
civilized (History)
the Cosmos (science)
which is Eternal Mystery (Nature)

* on 'creative Not-knowing': this is classically misleading - but true!
Creative - because the imagination in new CONSCIOUS PROCESS creative/imaging, VISIONARILY
Not-knowing - because the 'knowing' (+ 'knower) are not formed as in the mind of symbolic thought orders but in VISION as a process field



MYTH IS AN INTEGRAL PROCESS
VISION IS A DIFFERENTIAL PROCESS

STREAM FIELD
"Fields + streams" without end

+ between them two (interflowing) ^{the} MIND IS woven objective.

= between VISION and HISTORY
the work of ART, differential prism

PERSON IS Real
(Purusha who "sees" Ishvara)

- Chi Pai-shih
(Qi Bai Shi)



THE LEARNING CIVILIZATION

ROGER WEIR



VISION
PRESENTATION NOTES

LOS ANGELES 2005

Saturday Mornings *Live* at the *Bodhi Tree Bookstore Annex*

SHARED PRESENCE FOUNDATION

Differentialedu@earthlink.net; Library of Congress ©2005 WGA registered, All Rights Reserved

The interval presentations in our phased Learning are punctuating neutrals like the noble gases (Helium, Neon, etc.) which demarcate the periods in the Periodic system of the natural elements. These occupy the 0 group (Zero-group) of the periodic system and the Zero/Infinity ultimate Reality of our phased learning cycle. They allow for both precision within formal structures and orders as well as exactness with process phases in their syncopated rhythm with form phases. This precision and exactness extend and expand, in transform kinds, to the differential forms and processes phases. Thus, like Mendeleev's periodic law for the arrangement of elements by groups with 0 NOBLE GASES punctuated by intervals of ultimate Reality (in classic wisdom access teachings) gives us, for the first time in history, a complete method and plan to mature our education.

"Side by side with such laconically hilarious sociality is the frequent image of a solitary tramp, or vagabond, who is seemingly unaffected by the vicissitudes of life. As one reads the strangely stirring book of CHUANG TZU, the book seems to come alive and chart an elliptical orbit of life with two foci [BARICENTER EXCHANGE RATIO] - rugged individualism + nonchalantly vivacious sociality."

-kuang-ming Wu, Chuang Tzu: World Philosopher at Play, 1982, p-115.

"only neither one-sidedness nor centrality [Both ^{of} Integral BIAS] can be regarded as the Middle Path [Buddhist] or the highest truth ... the similarity of this dialectic [Plato: diavesis - division (distinction; opposition)] is strikingly similar to that of Hegel [Logic] and CHUANG TZU - with Chuang Tzu both the right ~~or~~ the wrong, of the 'this' or the 'that' are INFINITE SERIES and are to be synthesized [sic!] in [sic!] the [sic!] all-inclusive [sic!] Tao.
- Wing-tsit Chan, A Source Book in Chinese Philosophy, 1963 (Princeton UP), p 360-1

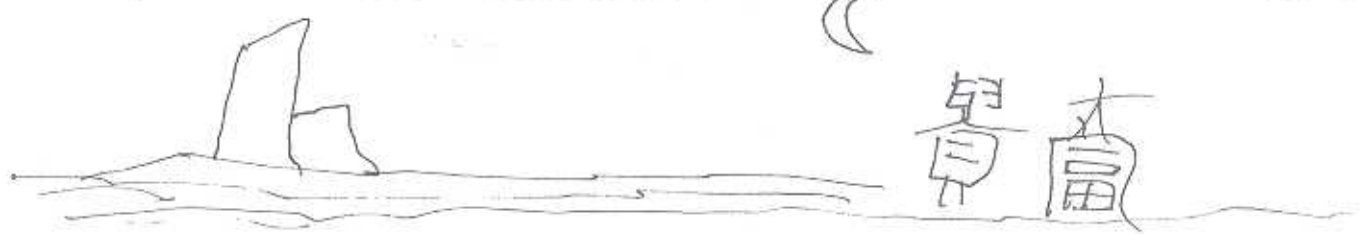
Be discrete in reading about Chuang Tzu;
- many mind-pit traps set.

"The monumentally difficult nature of Classical Chinese has become even more accentuated in this century with the demise of the imperial institutions that fostered + sustained this 'unsayable' hieratic language as a mechanism of control thru the powerful literati officials who had spent decades in mastering it. Since 1919, less than a decade after the revolution of 1911, which toppled the last dynasty, the Manchus, Classical Chinese has been replaced by the official written medium of China by the demotic vernacular, Modern Standard Mandarin. Today, modern citizens of China are at least as far removed from the language of the CHUANG TZU as modern speakers of English are from Beowulf, or as modern speakers of Greek are from Plato's Republic - if not further." - U. H. Muir, Wandering on the Way, Early Taoist Tales and Parables of Chuang Tzu, 1994, repr. 1998, pp. xlvii - xlviii



"The language of the Chuang Tzu is even more peculiar in that it distorts + impishly tampers with the conventions of classical Chinese itself." - JBID

"... ancient Chinese texts consisted wholly of unpunctuated strings of sinographs."
- Muir, p. Liii — glyph cascades



DISCUSSION ON MAKING
ALL THINGS EQUAL

pp. 36-7

Columbia UP

14 Tzu-ch'i of South Wall sat leaning on his armrest, staring up at the sky and breathing—vacant and far away, as though he'd lost his companion. Yen Ch'eng Tzu-yu, who was standing by his side in attendance, said, "What is this? Can you really make the body like a withered tree and the mind like dead ashes? The man leaning on the armrest now is not the one who leaned on it before!"

Tzu-ch'i said, "You do well to ask the question, Yen. Now I have lost myself. Do you understand that? You hear the piping of men, but you haven't heard the piping of earth. Or if you've heard the piping of earth, you haven't heard the piping of Heaven!"

Tzu-yu said, "May I venture to ask what this means?"

Tzu-ch'i said, "The Great Clod belches out breath and its name is wind. So long as it doesn't come forth, nothing happens. But when it does, then ten thousand hollows begin crying wildly. Can't you hear them, long drawn out? In the mountain forests that lash and sway, there are huge trees a hundred spans around with hollows and openings like noses, like mouths, like ears, like jugs, like cups, like mortars, like rifts, like ruts. They roar like waves, whistle like arrows, screech, gasp, cry, wail, moan, and howl, those in the lead calling out *yeee!*, those behind calling out *yuuu!* In a gentle breeze they answer faintly, but in a full gale the chorus is gigantic. And when the fierce wind has passed on, then all the hollows are empty again. Have you never seen the tossing and trembling that goes on?"

Tzu-yu said, "By the piping of earth, then, you mean simply [the sound of] these hollows, and by the piping of man [the sound of] flutes and whistles. But may I ask about the piping of Heaven?"

Tzu-ch'i said, "Blowing on the ten thousand things in a different way, so that each can be itself—all take what they want for themselves, but who does the sounding?"

Great understanding is broad and unhurried; little understanding is cramped and busy. Great words are clear and limpid; little words are shrill and quarrelsome. In sleep, men's spirits go visiting; in waking hours, their bodies hostile. With everything they meet they become entangled. Day after day

from D.T. SUZUKI
introduction to 1959
Julian Press edition
reprint of

James Legge, *The Texts of Taoism*: 1891, 2nd Vol.
The Tao Te Ching, The Writings of Chuang Tzu
The Th'ai-shang (Tractate of Actions and Their Retributions) SACRED BOOKS OF THE EAST XXXIX + XL

THE BREATH OF NATURE

When great Nature sighs, we hear the winds
Which, noiseless in themselves,
Awaken voices from other beings,
Blowing on them.
From every opening
Loud voices sound. Have you not heard
This rush of tones?

There stands the overhanging wood
On the steep mountain:
Old trees with holes and cracks
Like snouts, maws, and ears,
Like beam-sockets, like goblets,
Grooves in the wood, hollows full of water:
You hear mooing and roaring, whistling,
Shouts of command, grumbings,
Deep drones, sad flutes.
One call awakens another in dialogue.
Gentle winds sing timidly,
Strong ones blast on without restraint.
Then the wind dies down. The openings
Empty out their last sound.
Have you not observed how all then trembles and subsides?

Yu replied: I understand:

The music of earth sings through a thousand holes.
The music of man is made on flutes and instruments.
What makes the music of heaven?

Master Ki said:

Something is blowing on a thousand different holes.
Some power stands behind all this and makes the sounds die
down.

What is this power?

Thomas Merton, *The Way of Chuang Tzu*, 1965
(dedicated to John C.H. Wu)
"without whose encouragement I
would never have dared this." 38-9

Confucius, Lao-tzu, and Chuang-tzu

The study of Chinese thought starts with Kung-tzu (551-479 B.C.), known to the West as Confucius, and Lao-tzu, most likely Kung-tzu's contemporary. The two are the leading personalities in the whole history of Chinese culture and it is of great interest to note the different treatment the successive governments and the people of China gave to each of them. The Confucian school is known as *Ju-chiao*: *ju* means "a scholar" and *chiao*, "teaching"; while Lao-tzu's school is called *Tao-chiao*, *tao* meaning "the way." : LEARNING (Tao's "teaching")

JANUARY 1, 2005 (3)

complementary to the *Mythic Horizon of Integral Ecology* (15)
The hermeneutic horizon of *Chuang-tzu's* *World Philosopher at Play*

Professor Wu's *Chuang-tzu: World Philosopher at Play* is in a meritorious class by itself. Much the way Professor McKeon has presented Aristotle for the last generation, its aim is to present Chuang-tzu's thought as a contemporary cultural option as well as classic position. With both objective academic tools and personal experience as important background elements, Professor Wu provides an interpretation of contemporary culture that takes its hermeneutic horizon from Chuang-tzu. Furthermore, he offers solutions which owe their main inspiration to Chuang-tzu. And these two acts of normative reflection—interpreting our culture and offering cultural solutions—provide Professor Wu's keys for his unique presentation of Chuang-tzu.

recognition
we want
the
the
the

Chuang-tzu advocated a return to native spontaneity and innocence. But exactly what are these? Certainly there are no positive exemplars of them whose recognition answers the question. Chuang-tzu would say that we have lost the capacity to see those virtues, and hence nothing is a recognizable example except in contrast to our habitual misperception. Chuang-tzu's arguments consequently were mainly ironic critiques of ways of perceiving the world that both pervert spontaneity and innocence and at the same time prevent their recognition. Chuang-tzu made his own case by negation of positions that interposed an intention of effort between original intention and action. Insight into his position comes from getting the joke in these negations.

Chuang-tzu's own opposition was mainly to Confucian culture, and perhaps, certainly to a lesser extent, to the heirs of Moism and the precursors of Legalism.

Chuang-tzu
Chuang-tzu



NOT "OPPOSITION": alchemical RESOLUTION
PRO/TE: JEN/I

from "foreplay" [!] by Robt C. Neville
Stony Brook Center for Religious Studies (NY)

in Kuang-Ming Wu, *Chuang Tzu: World Philosopher at Play*, 1982, p. 12.
See also his: *The Butterfly As Companion*, 1990, SUNY
Meditations on the 1st 3 Chap. of the Chuang Tzu

ON CHUANG-TZU:
"He merely relishes freedom [conscious possibilities] from shackles of set thinking [symbol ideology], moral affectation [mythic doctrinaire], and social taboos [ritual no-nos]: he nonchalantly [doff differentially] plays [creative person possibilities among] the world [cosmos] and meanders [exploring lightning pathways] in its confusion [fractal wonder] and hazards [integral fears/differential perils]." - IBID, p. xiii "Program Notes"



NOTE on ^(conscious) ~~unconscious~~ ^{intentional} ~~unintentional~~ periphrasis (circumlocution ~~is not~~) is not Rhetoric is often a periphrasis of "CASE LAW". Poetic: Poesis Jovial

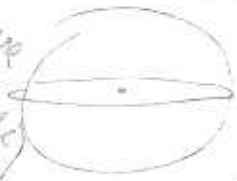
Learning NOTE



By taking the pattern and prism of education out of "subject" categorization (An Aristotelean habit), we gain both traction of a genuine phase ^(also a monk's robe!) substrate as well as the overview of real phase functions and phase information: a double gain!

By phrasing, the line sequencing of existentials-in-action [RITUAL] design with integral ideas [symbols] and produce a FORMAL "disc" of a "world" equatorial as an identifiable base which generates and realizes a spherical "world space" of the process phases [Nature, Myth-Experience, feelings/languages/languages]

Nature
Myth (Experience)




Iterative phase retrieval is a form of memory.
RITUAL-SYMBOLS
with an "I" focus
and a "mine" disc wedge
radius by an AXIS of
"ours"
or, better:
AXIS by an "ours" radius!

NOW with CONSCIOUSNESS [VISION] etc.
The disc will spiral out
and the sphere expands

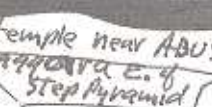
see Alfred Schutz:

- A. Schutz & T. Luckmann, The Structures of the Life-World, 1973 (1898-1959) (postumus ed.) trans. R.M. Zaner & H.T. Engelhardt, Jr.
- A. Schutz, The Phenomenology of the Social World, 1972, 1960, 1967 2nd ed. 1965
- A. Schutz, Collected Papers 3v. ed. Maurice Natanson
 - I The Problem of Social Reality, 1962
 - II Studies in Social Theory, 1964
 - III Studies in Phenomenological Philosophy, 1966
- A. Schutz, Reflections on the Problem of Relevance, 1970 ed. R.M. Zaner
- A. Schutz, Life Forms and Meaning Structure, 1952 (1924-8) ORIE. H.R. GUNDEL
- L. Embree, ed., Worldly Phenomenology, The Continuing Influence of A. Schutz on North American Human Science, 1988

"The home + center of the worship of RĀ in Egypt during dynastic time was the city called ANNU , or AN by the Egyptians, ON by the Hebrews, and Heliopolis by the Greeks; its site is marked by the village of Matariyeh [1904], which lies about 5 miles N.E. of Cairo. [1904] It was generally known as ANNU meht, i.e. Annu of the North, to distinguish it from ANNU Qemāu, i.e. Annu of the South, or Hermonthis. Among the early Christians great store was set upon the oil made from the tree, which grew there, + in the famous 'Fountain of the Sun' the VIRGIN MARY is said to have washed the garments of her son; the ancient Egyptians also believed that RĀ bathed each day at sunrise in a certain lake or pool which was in the neighborhood ... about the 7th Dynasty." - E.A. Wallis Budge, The Gods of the Egyptians, 2V., 1904, p. 328

"User-kaf, 1st King of 6th Dynasty, was the high-priest of RĀ, + that he was the 1st to add 'SON OF THE SUN' to the titles of Egyptian monarchs." - IB 10, p. 324

NOTE: OLD KINGDOM 2575-2134: Cheops 2551-2528, Kephren 2520-2494, Menkaure 2490-2472: 3 PYRAMIDS

NOTE: Userkaf built a sun temple near ABUSIR + small pyramid at  E. of Step Pyramid

A King's full titulary [name] consisted of 5 main elements, of which the 1st 3 were given in their order of origin [i.e. 1st 3 degrees of Free Masonry, etc.] these are (1) HORUS, (2) Two Ladies, (3) Golden Horus, all of which are epithets that seem to refer to aspects of the King's being as a manifestation of a deity. The 4th, the 1st CARTOUCHE NAME is prepared by 2 words for King, which came to be identified with the 2 halves of the country, and usually contains a statement about the sun god RĀ in relation to the King. The 5th, the 2nd CARTOUCHE, is normally the King's own birth name, + is preceded by the designation 'SON OF RĀ' [RĀ]. - J. Barnet. Maitak eds., Atlas of Ancient Egypt (facts on file), 1980, p. 39.

The last (3) Kings of the 5th Dynasty did not BUILD sun temples ... 2392-2323 BC.



NOTE ON EGYPTIAN DYNASTIC DATING: 2001, Oxford Ency. of Ancient Egypt:

OLD KINGDOM 2687 - 2191 3rd - 6th Dynasties

(D) Joser - Zoser 2687-2668
 Khufu (Cheops): 2605-2584
 Khafre (Khephren): 2576-2551

5th Du - Menkaure 2551-2523
 Userkat 2513-2506

6th UNAS ("Wenis") 2404-2374
 Teti 2374-2354
 Pepy I 2354-2310
 Neferkare Pepy II 2300-2206

In their content and arrangement, the Pyramid Texts reflect a vision of the afterlife modeled on the nightly journey of the sun through the Duat (the netherworld) on its way to rebirth at dawn. As the sun received the power of new life by joining with the body of Osiris in the depths of the Duat, the deceased's spirit gained the same power by uniting each night with its Osiris, the deceased's mummy, in its Duat, the sarcophagus chamber. This "solar" concept of daily resurrection constituted the primary vision of the afterlife for most of Egyptian history. The Pyramid Texts, however, also contain evidence of an earlier "stellar" concept, in which the deceased's spirit became one of the "imperishable stars" in the northern sky. Perhaps, for that reason, the corridor leading from the tomb emerges in the pyramid's northern face, rather than on the eastern (the direction of sunrise).

PYRAMID TEXTS: 9 Old Kingdom pyramids

UNAS, TETI, PEPI I, Merenre Antyemsaft, Pepy II,
 3 Queens of Pepy II: Neith, Inet, Wedjebtenit + 8th dynasty pharaoh Ibi.

Oxford Ency. ^{ANC.} Egypt., v.3, p. 97 POLAR AXIS

The pyramid of Unas, which preserves the most complete Old Kingdom corpus, contains 236 spells (sometimes called "Utterances"), varying in length from a few words to several pages in translation. The pyramids of Unas's successors have yielded another 750 spells, bringing the total to nearly one thousand. The exact number of spells in the Pyramid Texts cannot be determined, since most of the subterranean walls in the pyramids of Unas's successors have been damaged, with large portions lost.

MAGIC Poetic ORAL now written [Symbol] Index for our Experience

and a corridor leading from the northern wall of the antechamber to the pyramid's northern face. The Pyramid Texts occupy the walls of those rooms in a specific arrangement that reflects their function and that of the rooms themselves.

The northern wall of the sarcophagus chamber is devoted to the Offering Ritual, designed to provide the deceased with the means of daily life; it consists mostly of short spells of one or two sentences each, spoken to the deceased as the offerings were presented. The spells in the southern half of the sarcophagus chamber are fewer and longer. Addressed to the deceased and the gods, they form the text of the Resurrection Ritual, designed to arouse the king's spirit from the sarcophagus and send it to new life...

- ID 10, pp. 95-6 - J.P. Allen

In the First Intermediate Period and Middle Kingdom, the Pyramid Texts were re-edited and expanded with additional spells, known as Coffin Texts. Both Pyramid Texts and Coffin Texts are often interspersed in later sources, indicating that they were considered a single genre. Although many Coffin Texts can be identified as newer creations, on the basis of content and differences in language, others are composed with the same grammar as that of the Pyramid Texts and may actually have been a part of the original corpus. At least six spells that were initially identified by scholars as Coffin Texts have since been found among the fragmentary texts of Teti and his successors, whereas others are essentially the same as older Pyramid Texts.

Despite their large number, the spells of the Pyramid Texts may be grouped into a few distinct assemblages, on the basis of their content and location within the pyramids. The tombs of Unas and his sixth dynasty successors each have the same basic interior arrangement; these consist of a sarcophagus chamber, an antechamber to its east,

higher SYMBOL - integrals

"Books of the Dead"
 "Coming Forth by Day" (Sunrise)

"nightly journey of the sun thru the DUAT (Netherworld)"
 SPACE: DUAT
 NIGHT: Diurnal rotation/cube
 Journey: RITUAL RENEWAL of the Existential

↳ Pythagoras → Plato → Jesus → Hermetica →

VISION 2, 2005 (5)

Pyramid Texts 2374-2206⁺ (6th Dynasty) BC

SARGON of AKKAD reigned c. 2334-2279
(contemporary of PEPY I)
[grandson Narām-sīn (2254-2218)]

HSIA DYNASTY (CHINA I): 2250 BC
ZARATHUSTRA: c. 2200 BC.

Copies of the Pyramid Texts were also inscribed on the sarcophagi, coffins, and tomb walls of nonroyal burials from the First Intermediate Period (c. 190-) onwards. The most important... 12th dynasty (1991-1786) tomb of Senwosret at el-Lisht, which contains a nearly complete copy of the collection [!] of Unas, with some additions. Copies of Pyramid Texts... later than Old Kingdom generally reproduce... Unas.
- IBID, 95

Bollingen Series XL: Egyptian Religious Texts and Representations, 6 V, 1954, 1970
V. 5 The Pyramid of Unas, texts trans. + commentary by Alexandre Piankoff (early series ed: Natasha Rambova) Princeton UP, 1968 (posthumous)

"...everlasting symbols and prototypes of religious thought. Every ritual, every religious composition [symbols], leads somewhere. It has its aim. [aligned] [locus et focus: loci et fini - memory cue!]
Here in the texts of the Pyramid of Unas, through the ritual which these texts obviously accompanied, we behold the way, the ascent followed by the dead king, the way to the Father, the all-embracing All."
- Piankoff, op cit, p. 3

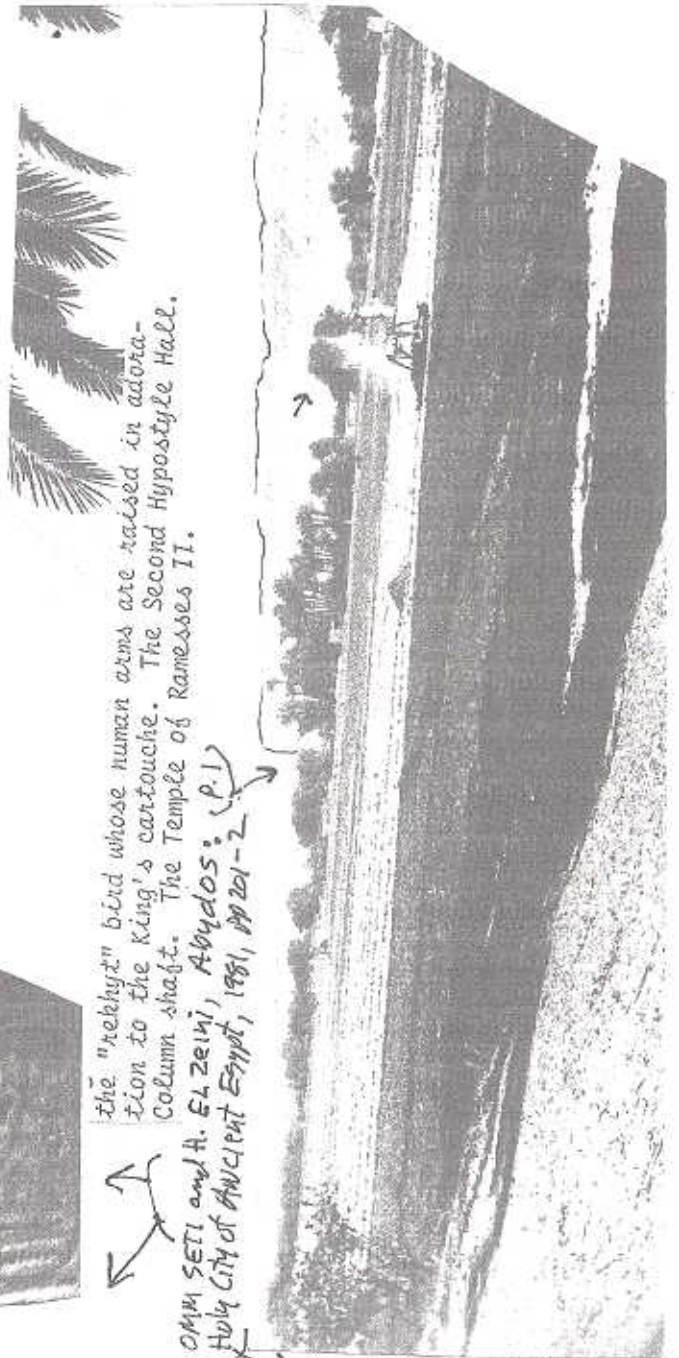
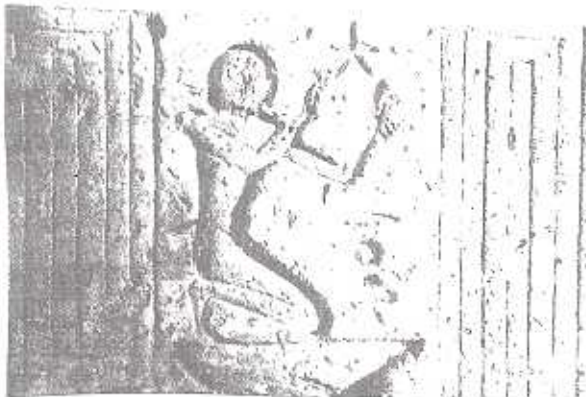
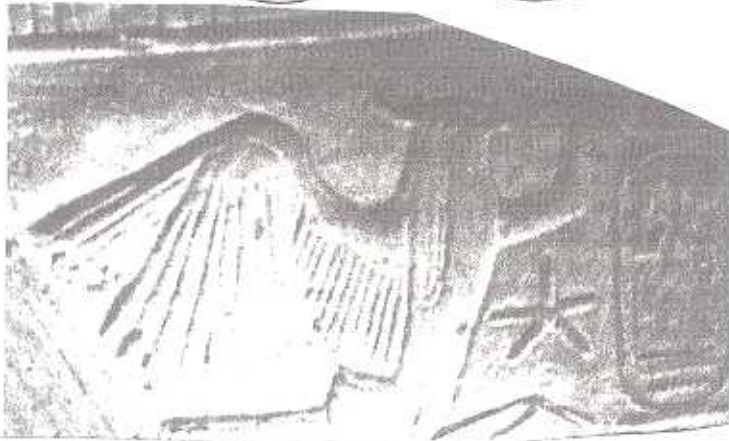
ASCEND TO THE FATHER.
the symbol / ritual way home.

* [Abydos]

The specific functions of these funerary enclosures remain an issue of debate, but they probably played a role in both the funerary ceremony itself and the long-term maintenance of a royal cult. Architectural elements articulated in the funerary enclosure of Khasekhemwy suggest continuity of form and religious function with the Step Pyramid complex of Djoser (third dynasty) at Saqqara.

Development of the cult of Osiris. The burial place of the first kings at Umm el-Gaab was of supreme importance in the later development of Abydos. By the time of the Old Kingdom, Abydos was already understood as the burial place of Osiris, ruler of the netherworld and personification of the deceased pharaoh reborn into rulership in the afterlife. During the Old Kingdom, Osiris merged with Khentyamentiu. By the time of the early Middle Kingdom, there is evidence that Umm el-Gaab was understood as the burial place of Osiris himself; one tomb in particular, that of King Djer, appears to have been thought to be the deity's tomb. A yearly procession from the temple of Osiris-Khentyamentiu in the Kom es-Sultan reenacted the myth of the god's murder by Seth and his burial and rebirth as ruler of the netherworld. This procession, in which the god's image was carried aboard the sacred *neshmet* bark, progressed from the Kom es-Sultan through a low desert wadi leading up to Umm el-Gaab. The offerings presented to Osiris by pilgrims, especially in the New Kingdom and later periods, created the vast pottery-covered mounds that gave Umm el-Gaab its Arabic name.

ORF. ENCY-AN-EGYPT, VI, P 9



the "robbyz" bird whose human arms are raised in adoration to the King's cartouche. The Second Hypostyle Hall, Column shaft. The Temple of Ramesses II.

OMM SETI and H. EL ZEINI, Abydos: (P.1) Holy City of Ancient Egypt, 1981, pp 201-2

Fig. 1. The general area of Abydos. The villages are near the hills. In the middle distance, the hill known as the "Lord of Offerings" can be observed.

See: Bird Headed Man (+ bird head staff) at LASCAUX
 also: Margaret A. Murray, THE OSIRIION (17,000 years BC)
 AT ABYDOS, 1903 (Egyptian Research account)
 W. M. Flinders Petrie,
 ABYDOS, Part I 1902, Part II, 1903
 (The Egyptian Exploration Fund)
 LONDON III 1904
 Edouard Naville
 The CEMETARIES OF ABYDOS
 Part I 1914, Part II 1915, III 1916



PARAMID TEXTS 2374-2206* (6th Dynasty) BC

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(contemporary of PEPY I)
[grandson Narām-sin (2254-2218)]

HSIA DYNASTY CHINA (I): 2250 BC
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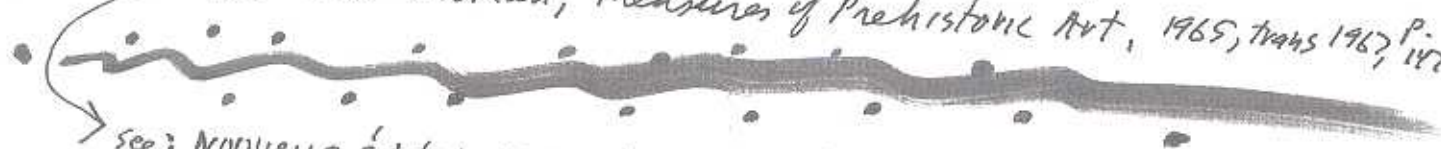
ASCEND TO THE FATHER.
The symbol / Ritual Way home.

* [Abydos]

HERMES TRISMEGISTUS & TAO

"We are so accustomed to the laws of perspective that there is something baffling in the freedom with which the Paleolithic images are arranged; it is nevertheless surprising that no one has ever noticed that the signs occur so frequently in pairs -"

- André Leroi-Gourhan, *Treasures of Prehistoric Art*, 1965, trans 1967, p. 172



see: *Nouvelle édition revue et augmentée par Brigitte et Gilles Delluc*
Préface de Yves Coppens, 1995 (Citadelles & Mazenod, Paris)

The Paleolithic period Magdalenian (20,000 - 10,000 BP.):

Bird Spirit Transformation Symbol: a) as head, b) on staff
male and female
see Lascaux + Pech Merle

Transformation: Life after Death: see: Dura-Europas (c. 245 AD): "3 Marys":

VISION: Differential Life (A)

SupraNatural: Cosmic PERSON } }
(CONSCIOUS) (HARMONIC)

NOTE:

Mary Magdalene, "Virgin" Mary, + St. John
lived together in Ephesus: tombs are there.
(Magdalene: 45+, Mary 70+, John 12+)

SEE: Dr. Marko Ruzic, *A Short History of St. John in Ephesus*, 1960

(Privately printed: The American Society of Ephesus
Lima, OHIO)



MARY MAGDALENE [5'6"]
"VIRGIN" MARY [5'3"]
MOTHER OF JOHN THE BAPTIST (ST. MARK)
MOTHER OF JESUS
JAMES THE LESSER, & SALOME + JESUS

Witnesses to the Resurrection of Jesus c. 36 A.D. Jerusalem
(Christian Church next to Synagogue)

"...the second holy family... Virgin Mary, St. John and St. Mary Magdalene..." - p. 90 [2nd: conscious]

"... our Lord finally had mercy on the sufferings of many Marydalene. Jesus came to her. After having made himself known, He not only gave her full consolation but as a reward for her fidelity, a special mission: to tell the disciples all the facts of his Resurrection." - p. 77
(MAGDALENE'S FIRST - JULY 22)

The 3 Mary's hold what were derived from ancient Egypt aba scepters "for consecrating offerings. Additional hieroglyphic values were 'graciousness' (jzmt), 'ornament' (hkr), and 'harem lady' (hkr), which may derive from the scepter's similarity both to the tree hieroglyph (jzmt) and to the spear-point hieroglyph (hkr), which object decorated archaic palace gates." - Oxford Ency. of Ancient Egypt, v 2, p 165. 2001 (G. Graham)

See: W. Hayes, The Scepter of Egypt, 2 v, 1953, 1959 (Metropolitan Museum NY Collections)

NOTE: 'harem lady' is not derisive: means 'belonging to the King's home'

Thoth (Hermes Trismegistus) holds both an ankh ♀ and a was scepter (was)



LION BED



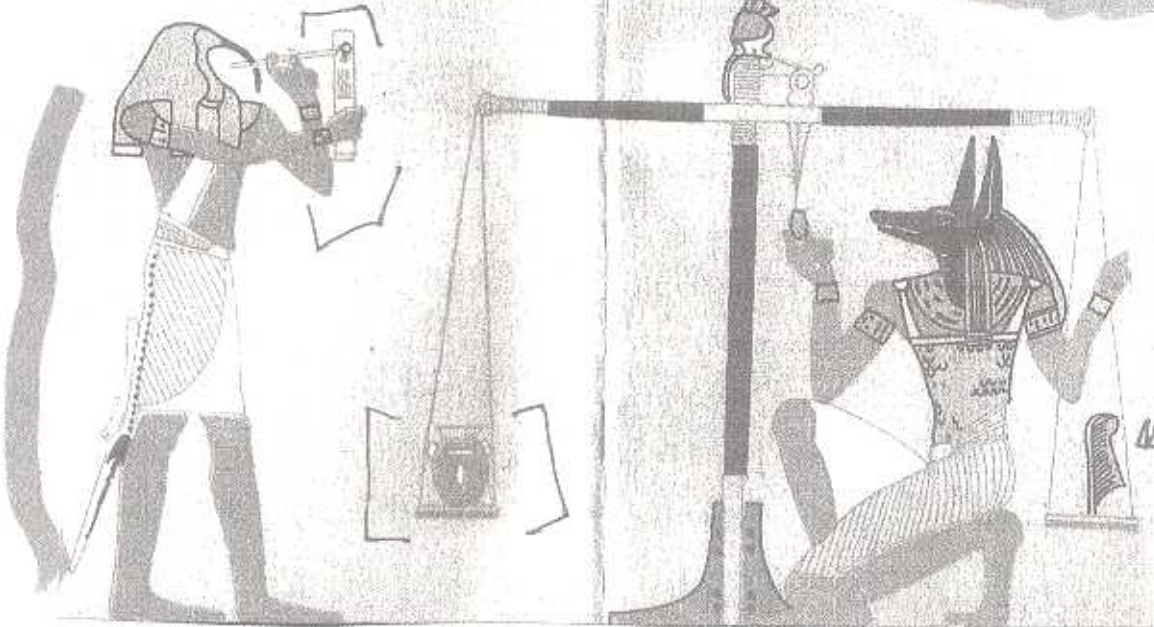
IBIS BIRD

"sometimes kings sat on the lion throne comprised of 2 lions (pair) supporting a seat. This iconography evoked the HORIZON, since Shu + Tefnut guarded the horizon in leonine form. The vignette to spell 17 of the Book of Going Forth By Day depicts them as lions whose backs form a horizon where the sun rises + sets. By rising from or sitting on a lion throne [lion Death Bed] the king appeared to rise + set like the sun god [RA, Re] emphasizing his role as heir to the throne of ATUM, the deity who created Shu + Tefnut as his RESTING PLACE in the ABYSS [0]." - IBID [1]

Book of the Dead

spell or Chapter 125:
CXXV

(VISION 3, 2005 (3))
The Psychostasia "weighing the heart" (soul) in a balance of a feather (of Maat):



Recorded by Thoth


The arms which announce Glory for me are to be explained by the usages of the ancient ritual, which prescribed certain postures or attitudes in the ceremony of weighing the heart. These religious ceremonies it must always be remembered, were considered as dramatic representations of what was done in the invisible world.

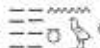


For the significance of this most important chapter with reference to the religion and ethics of ancient Egypt I must refer to the Introduction. The notes in this place must be confined to the text and its elucidation.

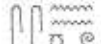
No copy of the chapter is known of more ancient date than the eighteenth dynasty, but the oldest papyri contain the three parts of which the chapter consists. That the chapter is of much earlier date than the eighteenth dynasty is quite certain from the nature of the corruptions which had already made their appearance in the earliest copies which have come down to us. But the three parts are not necessarily of the same antiquity. The second part seems to have grown out of the first and to have been suggested by the mention of the "Forty-two" gods and the "negative confession," as it is called, of certain sins. It is a tabulated form in which the gods are named and a sin is mentioned in connection with each god.

See my JESUS in Alexandria for a Comprehensive VISION of this treasure ∞

See Gospel of Matthew the 42 generations (3 stages) of JESUS heritage

It will be seen that Anu is the Eastern Solar Mountain , where the Sun rises, and where he is saluted by the Powers of the East. There cannot be a more striking illustration of "the Divine Babe who maketh his appearance in Anu" (the twenty-fourth Assessor), than the picture I refer to.*

And Chemunnu, , is surely not the Hermopolis of Egypt, but the place of the Eight gods , four to the Left and four to the Right of the rising sun, who hail his coming and help him to rise; where Shu, according to the MSS. of the 17th Chapter, raises up the Sky, and where "the children of Failure," (that is, shades of darkness) are exterminated. It is not simply of Hermopolis nor yet of Lake Moeris that one may say 

 'it is the place of the Eight deities where Ra riseth (Zeitschr., 1872, p. 8). AS A 9TH! (Eunuch)

Said on arriving at the Hall of Righteousness, that N may be loosed from all the sins which he hath committed and that he may look upon the divine countenances.

He saith: Hail to thee, mighty god, lord of Righteousness! I am come to thee, oh my Lord: I have brought myself that I may look upon thy glory. I know thee, and I know the name of the Forty-two gods who make their appearance with thee in the Hall of Righteousness; devouring those who harbour mischief, and swallowing their blood, upon the Day of the searching examination (1) in presence of Unneferu. CANALYTIC

Verily, 'Thou of the Pair of Eyes, (2) Lord of Righteousness' is thy name.

Here am I; I am come to thee; I bring to thee Right and have put a stop to Wrong.

from the late Sir P. Le Page Renouf, completed by Prof. E. Naville (UNIV. of Geneva) THE EGYPTIAN BOOK OF THE DEAD the Society of Biblical Archaeology, London, 1904 pp 213, 222+

(VISION 4, 2005 (1))

The historical Buddha : Balancing the Mind to open freedom
(560-480 BC) releasing CONSCIOUSNESS pure

The historical Jesus : achieving the prismatic form of Person
(9 BC-36 AD) emergent ~~Out~~ of CONSCIOUS VISION

Chuang Tzu : in between Buddha & Jesus ; the Chinese
(370-286 BC) complement of Lao Tzu's Tao Te[^] and
Confucius' Jen I (I ching symbols: '10 wings')
to CONSCIOUS Person possibilities

OUR 21st Century Learning Civilization: the High Dharma Person's
Tree in History

"I indeed have baptized you with water:
but he ~~shall~~ baptize you with the Holy Ghost."
- John the Baptist, MK, 2.8

to nourish the emergent
cosmos in full analytic
science reality,
harmonic with all that
makes it so

BIRTHED IN BETHLEHEM (BEIT LEHM: Bread of Life)
(C. 1800 BC - 1050 BC, 8 BC.)
6 miles So. Jerusalem

BENJAMIN
(12th, 14th, son of
Patriarch JACOB)
DAVID (King, Psalmist)
JESUS

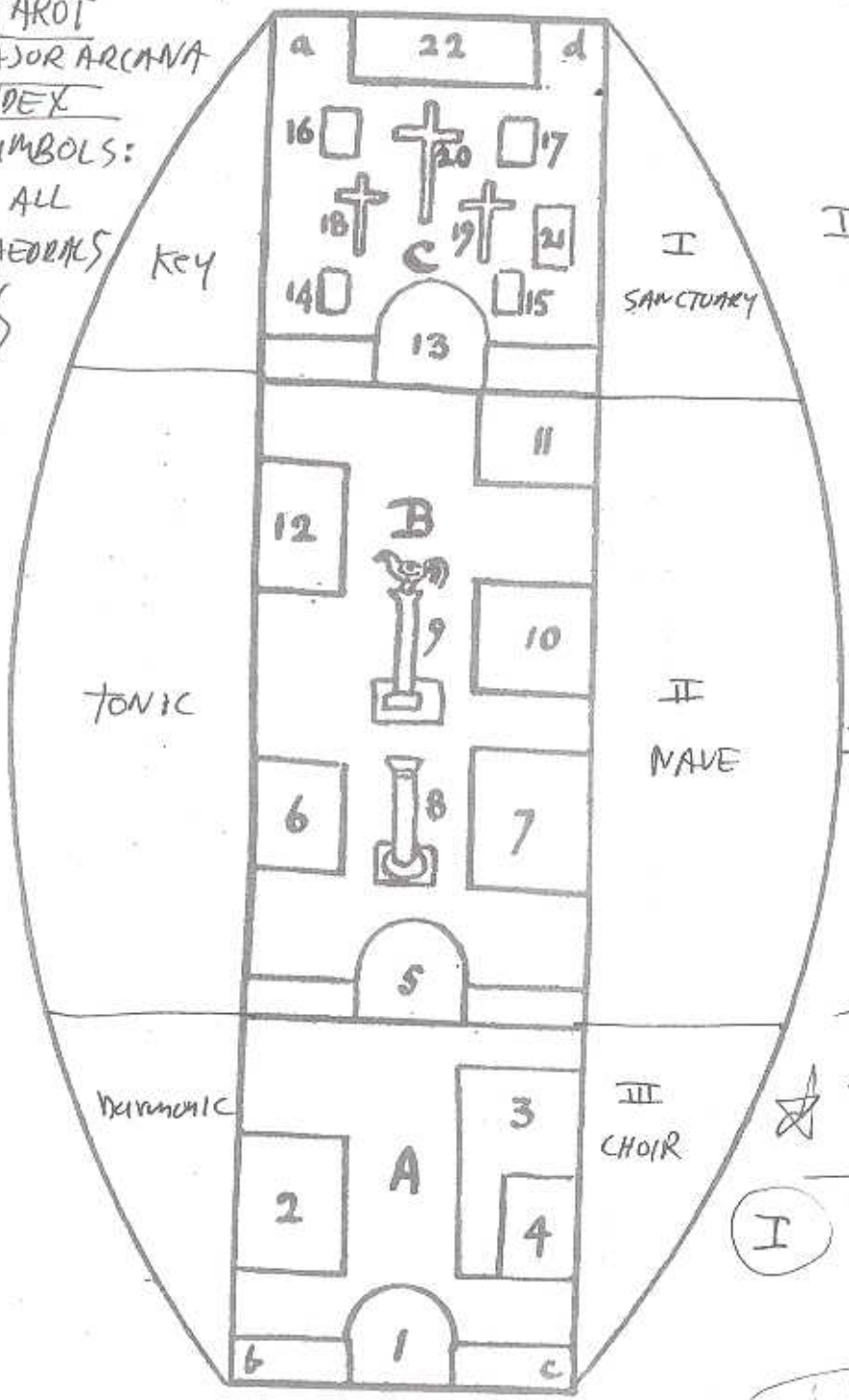
VISION (10)

Benjamin : last of the Patriarchal Age (Rachel d. in childbirth: entombed there.)
David : first of the prophetic blessed (Samuel) kingship lineage
(established Well there.)
Jesus : Major transform of personal Historical Consciousness

VISION
Rachel's Tomb: I David's Well: II Jesus' Birth (Nativity): III

TAROT
MAJOR ARCANA
INDEX
SYMBOLS:
TO ALL
CATHEDRALS

VISION 71 403



- KEY TO NO. 1.
- A, B, C. The three divisions of the stage, corresponding to the nave, choir, and sanctuary of a church.
1. The first door.
 2. Hell.
 3. The Garden of Gethsemane.
 4. Mount Olivet.
 5. The second door.
 6. Herod's palace.
 7. Pilate's palace.
 8. The pillar of scourging.
 9. The pillar for the cock.
 10. The house of Caiaphas.
 11. The house of Annas.
 12. The house of the Last Supper.
 13. The third door.
 - 14, 15, 16, 17. Graves from which the dead arise.
 - 18, 19. Crosses of the two thieves.
 20. Cross of Christ.
 21. The Holy Sepulchre.
 22. Heaven.

A GERMAN SKETCH OF THE MISE EN SCÈNE FOR RELIGIOUS PLAYS ACTED WITHIN THE CHURCH, FROM DONAUESCHINGEN (16TH C.; GERMAN)

See ALSO
C.F. Tucker
Drucke,
Re Tudor
1911

Reproduced from E. K. Chambers, *Medieval Stage*.
from: More, 1846; Frauing 1891; Davidson 1892;
Pearson, 1897: LITURGICAL ⇒ SECULAR
(MIRACLE PLAYS) ⇒ (SHAKESPEARE)!

(20., 1903)
P. 83, V. 2

"Genuinely national drama shows itself first in England, in the 14th C. [1300's] [Chaucer], + it owes its existence, in the form in which we find it to 2 apparently quite irrelevant circumstances. The 1st is the establishment by Pope Clement VI in 1316, of the Thursday after Trinity Sunday at the feast of Corpus Christi, [effectually promulgated by Urban IV in 1264, C.N. P. 6] in [meal ceremony] recognition of the theory of TRANSUBSTANTIATION. This festival, (transformation symbols) occurring in early summer, 2 months after Easter and 10 days after Whitsunday, was everywhere a day of popular celebration and it became in England the period par excellence for dramatic performances. Nearly all the cyclical mystery plays were destined for presentation either on Corpus Christi Day itself, or during the previous week of Whitsuntide."

The second alien influence which shaped early English dramatic convention was the rise of the trade guilds. During the whole career of the mystery play, these self-governing corporations of Bakers, Barkers, Butchers, and so forth, largely dominated the civic policies of all the important towns. At the earliest period from which it is possible to trace the consecutive history of English drama — that is, in the first half of the fourteenth century — we find that the production and performance of plays had already passed, for the most part, out of the hands of the clergy and into those of the guilds. Parish plays did still exist, particularly in the smaller villages, where presumably the guild system had been relatively little developed, and, for special reasons, in the city of London. There are, too, indications of the acting of mystery plays by strolling companies of professionals, such as commonly presented moralities. But those features of the mystery play, which have most significance for the evolution of the later drama, are particularly the outgrowth of the artistic method and the treatment of life inaugurated and maintained in the guild performances.

See Midsummer Night's Dream Play within play

"Peter Prince" players

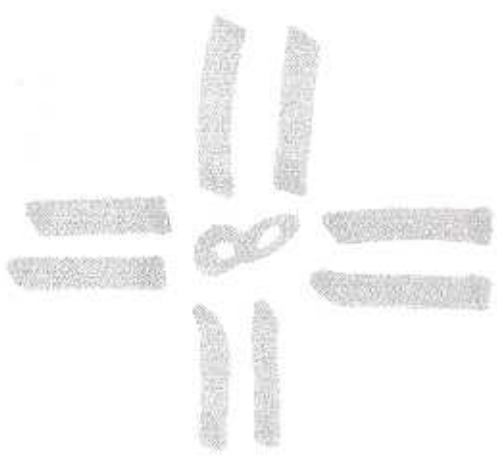
- IBID, pp. 67. 5
 DYNAMIC Experience Mysteries with Symbol ordered indexing:
 - TRANSFORMS! -

C.S. Tucker Brooke, The Tudor Drama (1911), p. 6

→ not liturgical rite, but mystery play (Ludi)

1300-1350:
 SIR GAWAIN & the Green Knight and CHAUCER!
 (POST DANTE, PETRARCH, BOCACCIO)

LONDON 1588-1613
 Spanish ARMADA - "Death of Shakespeare (retirement)" 25 years



VISION 5, 2005 (1)

Schiller's Romantic Aesthetic & Mechtild's Mystic

VISION (CONSCIOUSNESS): the "square" of DIFFERENTIAL DYNAMIC (TIME) { creative Imagination opening wonder transform magic } the "cube" of DIFFERENTIAL SPACE

Differential time => Temporizing Forms (CONSCIOUSNESS dynamic) (personal) (ART) HISTORY (historical temporality)
Differential space (with)

SCIENCE COSMOS FORMS (Differential Harmonics)

"Aesthetic Education of Man" - Schiller, 1797, 1805
"FLOWING LIGHT OF THE GODHEAD" (DIVINE CONSCIOUSNESS) - Mechtild of Magdeburg, 1261

Then, totally unanticipated, immense canyons appeared, including a great equatorial chasm more than ten times the size of the U.S. Grand Canyon.

It is difficult to convey the sense of high excitement that pervaded the scientific investigators as the newly perceived character of our sister planet began to unfold.

Soon it became apparent that almost all generalizations about Mars derived from Mariners 4, 6, and 7 would have to be modified or abandoned. The participants in earlier flyby missions had been victims of an unfortunate happenstance of timing. Each earlier spacecraft (except in part for Mariner 7, which had returned startling pictures of the south polar regions) had chanced to fly by the most lunar-like parts of the surface, returning pictures of what we now believe to be primitive, cratered areas. Given a difference of as little as six hours in arrival times of any of these earlier spacecraft (each of which had spent many months in transit), an entirely different view of Mars would have resulted. It was almost as if spacecraft from some other civilization had flown by Earth and chanced to return pictures only of its oceans.

MARS as Viewed By Mariner 9, 1976 (revised)
NASA SP-329, P. ("2") unnumbered in Preface.



PATIENT YOGA prevails

"Evenness of Mind is Yoga" - Bhagavad Gita

our new, radical, Learning CIVILIZATION

exacts patient attention, analytically differential and in personal critique penetrating by accumulative resonances into a VISION trued, spiritual, Real.

When Mars came out from behind the solar corona on October 12, so that scientific operations with the orbiter could be resumed, mapping coverage of the northern latitudes was completed and the northern polar regions examined in detail. After a lifetime in space of 516 days, the Mariner 9 spacecraft ran out of attitude-control gas and tumbled out of control on October 27, 1972, almost one year after it had been inserted into Mars orbit.—J. F. McCauley, H. F. Hipsher, and R. H. Steinbacher.

- IDID

VISION 5, 2005 (2

keep your "control gas" topped up
NAVIGATION not annihilation!

COSMOS not chaos ...

Between 0 BC and 2000 AD world civilization had 2 major trajectory adjustments and 2 transforms. The 2 transforms were 1. The Renaissance, 2. Quantum Astro Physics. The 2 "mid-course" adjustments: 12th Century individualism, 19th Century artist hero.

Our book pair for Vision 5-8: Mechthild of Magdeburg (c.1212-1282), Friedrich von Schiller (1759-1805)

Ästhetische Briefe / Aesthetic Letters (ART is Personal/Spirit) [See Kant, Critique of Judgement, 1790]

Flowing Light of the Godhead on the Aesthetic Education of Man (27 Letters to a Danish Prince) 1793-4 & 1795 published in Die Horen magazine 314c The Horizon

Note: Schiller + Goethe correspondence deeply associated with Schiller's journal Die Horen from summer 1794 (after a scientific meeting in Jena)

[see: Schiller/Goethe letter 23 August 1794 (Jonas ed. of Schiller letters, 730) "birthday letter" analysis of Goethe's intellectual development + of the possibility of their findings ways of complementing each other.] - Lesley Sharpe, Friedrich Schiller: Drama, Thought + Politics, 1991, p. 142

"Taking as his starting point [existential] concrete [!] experience [myth/rival] of particular [phenomena] phenomena Goethe sought up [integrated] to an understanding of the whole, while he, Schiller was more disposed to form abstract notions [! Hegelian dry differential] under which [! sic! carry over integral totalling!] experience [myth] was subsumed. [! had habit integral projection language]. - Sharpe, p. 142

a propos previous: Schiller (to Goethe, 1794): "Although it seems at first sight as if there could be no greater OPPOSITES than the speculative mind, which proceeds from UNITY, and the intuitive mind, which proceeds from DIVERSITY, if the former with haste and upright intent seeks Experience and the latter with Free + Independent Imagination the abstract law [in reflection hark to mind integral], they cannot fail to meet each other half way." [complementarity equilibrium].
- Sharpe pp 142-3 quote.

Creative Imagination is a current of consciousness. (distinct, tho related to while The Imagination integrates experience
Creative Imagination transforms the integral, modifies the ritual basis and so doubly changes experience: (·) a parenthetical space now pervades experience: asides of or variants in the Mythic horizon of feeling, image and spoken language of the experiencing character.

The heart is the center of this character [not "the heart is the principle and center of one's life as a person" - Margot Schmidt, preface to F. Tobin's trans. of Mechtild of Magdeburg, The Flowing Light of the Godhead, 1998, p. xxvii]

Character is related to yet 2 orders (Phases) distinct from Person: in between Mythic Character and Art of Person are SYMBOL + VISION: Thought with its idea of the Individual + consciousness in a process dynamic of VISION

The Myth character is also generated by the Ritual Figure base
FIGURE: CHARACTER: INDIVIDUAL: VISION: PERSON (existence, sequence, action)
Ritual: Myth: SYMBOL: VISION: ART

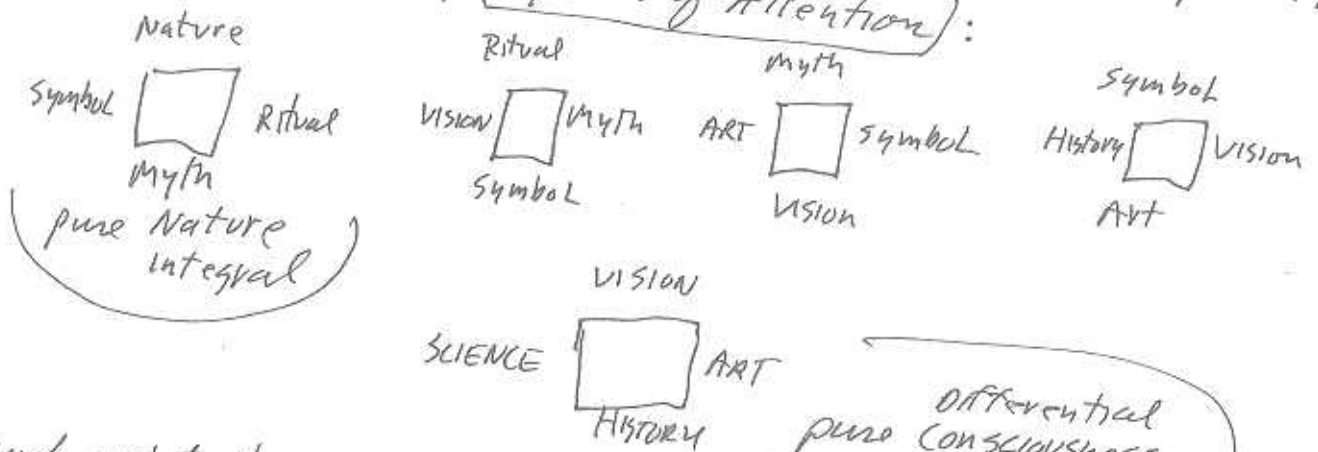
in Machiavelli's era (late 12th - early 13th C.)
 1160 - 1260 was the re-discovery of the Individual

in Schiller's era (late 18th - early 19th C.)
 1760 - 1860 was the re-disclosure of the Heroic Person

The individual is an idea of Self whose Symbol identity can open to The Flowing Light of the beardhead

in conscious love (VISION)
The Heroic Person in a protagonist in the quest for cosmos in the dynamic processes of history (SCIENCE)

To keep these phases ordered, distinct, moded and proportioned here are the maturing Squares of Attention:



each next phase coming into attention allows each last first-phase to "recede" into "sub-attention" context, "subconscious" background.

Thus, the SQUARE OF ATTENTION is a PHASE FORM IDEA within a Contextual Background which is EQUALLY a PHASE FORM SUBCONSCIOUS

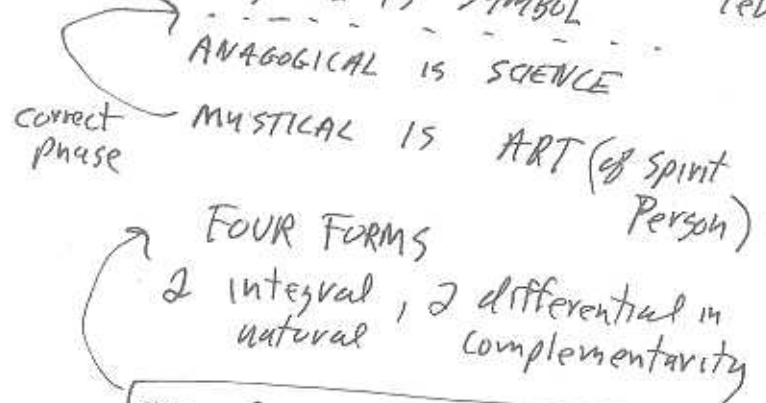
with this proviso: it takes Learning maturity to engender each + all the Phases beyond MYTH, to refine experience.

MYTH experience is Image and feeling in Ritual substrate Oral Language
SO, this Learning is presented in oral language:
SO, LISTEN (and re-listen) to the Tapes!
a fundamental dynamic!

without our Phase Form learning great confusions persist for millennia...
for instance footnote 4 (p. 377) in Tobin's trans. - footnote 4 of "Prologue..."

4. Historical and mystical indicate that the book should be read on more than one level, as was the common way of reading the Bible [medieval Monkish version of Hellenistic Jewish style - see PHILO and DRUTE, etc.] which was often SAID to have four [square] senses or meanings [IDEA]: literal or historical, allegorical, anagogical, and mystical. As used here, mystical seems to comprise all those ways of interpreting [Hermeneutic] - (Hermetic!) that are not literal or historical.

NOW: Literal is RITUAL (not to be confused, ever, on many "levels", phases, orders - with History)
Allegorical is SYMBOL
ANAGOGICAL is SCIENCE
MUSTICAL is ART (of Spirit Person)



THE Square of FORMAL Attention

as Nature, Myth (experience), VISION (consciousness), and History (civilization) are a Square of Dynamic Attention

this is reducing History to mere Chronology, records files, lists - the Ritual basis of experience (MMTOL!) a reductive mythos is the dynamic out of which comes IDEOLOGUES, (ISMS) tyranny, Egoism doctrinaire minds, Legalism, etc.)

Thus, in our learning we learn to VISION 5, 2005 (6)
"read thru" what is "written" keeping a ratio alert always.

Discovery of the Individual (1100-1200 AD) focus: 1160-1190

⊛ 1115 Bernard of Clairvaux appointed Abbot, while Abelard teaching in Paris and under pressures (including Bernard)

VISIONS

- A) for the 12thC it was the mysterious loving ways of God (the Lord Jesus)
- B) for the 19thC it was the heroic transcendental exploits on their Quest

- A) the Individual in Symbols integrating the natural ecology
- B) the searched-for Person as Artist differentiated by conscious vision.

15th-16thC. : Mediated by the Renaissance Pivot transform
SEE: SHAKESPEARE, et al.

Major characters: (Abelard & Heloise, Hildegard von Bingen, St-Francis & Clare, Chrétien de Troyes)
(preview ANSELM of Bec) and the VISIONARY HOLY SPIRIT of Joachim di Fiore + Ramon LULL
then: DANTE

400 years of slow maturing
from abstract ideological shadows into humane light

then, CHAUCER
(a field full of folks!)
SIR GAWAAN & THE GREEN KNIGHT ...
the refining Quest of Christmas/New Year
Arthurian Style! : Epiphany

The INDIVIDUAL faces the challenge of Experience + Symbol
The Heroic Person faces the challenges of History + Cosmos

Natures INTEGRAL cycle pairs by 0 + 1 binary set existentials

CONSCIOUSNESS Differential cycle pairs 0/∞ in harmonic ranging entanglement

The Individual is a symbol idea Integral
Our Person pursuing possibilities entangled with science (0/∞) as an ART

// CONSCIOUSNESS



binary entanglement of 0 and 1 → when purely 1, then purely 0
and pure 0 → ∞ spontaneously
so that 0/1 with 0 → ∞
is a complementarity

OUR LEARNING

- YEAR 1** acquaintance with world-wide CULTURES to develop a **SUBSTRATE** NATURE PHASE TRADITIONAL
- YEAR 2** and a complementary cycle to familiarize with a planetary **OVERVIEW** CONSCIOUS PHASE MATURE

A 21st CENTURY CHALLENGE | giving us a universal education basis which includes all the traditions & civilizations with the ARTS + SCIENCES future

Scivias : "contraction of sci vias Domini, 'Know the Ways of the Lord.'
- Sabina Flanagan & Hildegard of Bingen, 1098-1179

VISIONS 1141-1151

A Visionary Life, 1989, p. 4

"and it came to pass in

the eleven hundred and forty-first year of the incarnation of Jesus Christ, Son of God, when I was forty-two years and seven months old, that the heavens were opened and a blinding light of exceptional brilliance flowed through my entire brain. And so it kindled my whole heart and breast like a flame, not burning but warming . . . and suddenly I understood the meaning of the expositions of the books, that is to say of the psalter, the evangelists, and other catholic books of the Old and New Testaments.

inner meaning
for inner "person"
INDIVIDUAL MIND

This is how Hildegard described the sudden access of understanding by which she felt able to penetrate to the inner meaning of the texts of her religion. Of even greater importance for her subsequent career was the command she received at the same time: 'O fragile one, ash of ash and corruption of corruption, say and write what you see and hear'. So there might be no mistaking the directive to write down and publicize what she understood from her visions, it was repeated three more times in similar terms.

Yet Hildegard hesitated to act, fearing she was unequal to the task. She described her predicament as follows:

But although I heard and saw these things, because of doubt and a low opinion (of myself) and because of the diverse sayings of men, I refused for a long time the call to write, not out of stubbornness but out of humility, until weighed down by the scourge of God, I fell onto a bed of sickness. (*Scivias*, preface)

Interpreting her illness as a sign of God's displeasure, Hildegard finally told Volmar about her difficulty. With his help, and the permission of Abbot Kuno of Disibodenberg, she was encouraged to begin writing down the visions which formed the basis of the *Scivias*. Immediately her illness lifted and as she subsequently wrote: 'rising from my sickness with renewed strength I was just able to bring the work [*Scivias*] to a conclusion in the space of ten years' (ibid.).

Literally
A
SQUARE
of ATTENTION
RITUAL
VISION [] MYTH
SYMBOL
like American
Indian Stepping
by 4's +
in 4 directions

- 1010



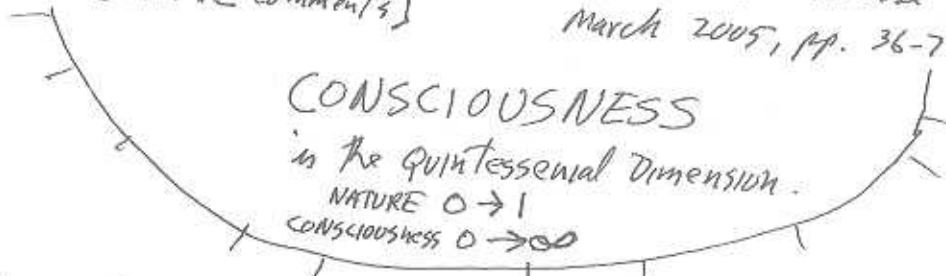
VISIONARY FLOWS & ARTISTIC FORMS

(VISION 7, 2005) (1)



"Energy fields will thus fluctuate even in empty space. In these 'VACUUM FLUCTUATIONS,' virtual particles pop in and out of existence... since the vacuum energy is apparently very small, it might be easier to invent a theory that sets it all the way to zero rather than one that suppresses it exactly to its observed tiny value. although physicists haven't concocted such a theory, let's assume that we will find one someday. In that case, the observed dark energy would not be vacuum energy but some other smooth and slowly evolving form. several candidates have been proposed, though none seems completely natural. One of the favorites is QUINTESSENCE, an invisible field (similar to electromagnetic + gravitational fields) that changes slowly as the universe expands. Some quintessence-like field may have inflated the early universe, only with much higher energy. the energy driving inflation converted itself into MATTER + RADIATION (FORM) (PROCESS) moments after [IMMEDIATELY SPONTANEOUSLY] the Big Bang."

- Sean Carroll, "Dark Energy & The Preposterous Universe", sky + Telescope [with R comments] March 2005, pp. 36-7



H DYNAMIC PROCESSES : NATURE, EXPERIENCE, CONSCIOUSNESS, HISTORY
 (MYTH) (VISIONS)

Experience is flowing between (parallel, but usually without symmetry) NATURE and CONSCIOUSNESS & a ratio field $\frac{x}{0}$

CONSCIOUSNESS is a flowing field between Experience and History

"dynamical fields tend to interact with other fields"
 - IBI0, p. 39

where x is mysterious change dynamic $\frac{x}{0}$ $0 * \dots \infty$
 * is differential ART forms
 ... is Historical CONSCIOUSNESS

WEIR'S 2005 "Theory of General Relativity"

(VISION 7, 2005 (2))

NATURE is a Plasma of $0+1$

(TAO TÊ)

CONSCIOUSNESS is an evanescent plasma of $0 \rightarrow \infty$



$\parallel \begin{matrix} 0+1 \\ 0 \rightarrow \infty \end{matrix}$

The REAL

$0 \rightarrow \infty$ transforms $0+1$ into " ~~$0+1$~~ and you get Calculus

(of fluxions as Newton wrote)

The 0's coincide at the centering integral of the Mind which is instantly, spontaneously the "first breath" of CONSCIOUSNESS

[Rebirth in Egypto-Hermetic + Taoist (ZEN) traditions]

[when ∞ coincides with Nature's 0 you get Ressurrection in Hellenistic Judaism + Hermetic-Christian + Mahayana wisdoms]

The integral 0 Mind is entangled with 0 Differential Consciousness so Imagination and MEMORY "~~exchange~~ centers" of structure & operators

releasing The Imagination in Symbol Form

to become Creative Imagining in VISION process

(AND)

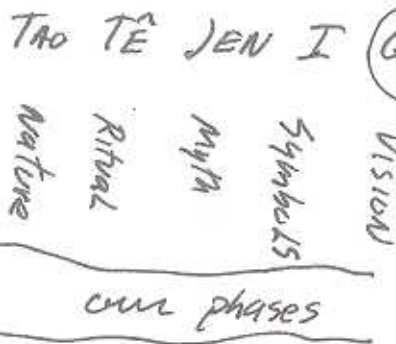
Remembering in Visionary Consciousness to become The Memory

in Symbol Thought form



VISION 7, 2005 (3)

in Taoist energy cycles Visionary Consciousness is the 5th phase:



(not "Li" as in certain Confucianized sequences)

Qi (chi)

The Quintessential spirit breath of all nourishing Nature ("steam of the Cooked Rice") originally

- Qi participating in Nature → ALCHEMY of metals, minerals
- Qi entangling in Symbols → ALCHEMY of mind, Person

☆ a pair of Alchemys: 1st transform Rebirth health (moon) 2nd distill Resurrection immortality (sun)

SIMILAR TO HERMETIC TRADITION (THOTH + RA)

Be Aware (beware) of being Mythically Subsumed (academically melted ideologically)

example:

Poimandres, Hermes Trismegistos, is never "GOD", or "A God": he is guide to spirits in Holy High Flow.

Tractate I of the Corpus Hermeticum is a document of considerable importance for the history of Graeco-Egyptian religious syncretism, and the history of Gnosticism in general. Entitled Poimandres, after the name of the God who reveals himself in the document, it is attributed in early tradition to the Egyptian god, Thrice Greatest Hermes (= Egyptian Thoth), revealer-god par excellence in Egyptian religion. Probably the earliest document in the Hermetic corpus, it consists of a number of elements which, taken together, apparently served as a sort of "canonical" basis for subsequent development of the Hermetic religion, as the references and allusions to the Poimandres in later Hermetic literature would tend to suggest.

- Birger A. Pearson (UC Santa Barbara), "Jewish Elements in the Corpus Hermeticum I" (Poimandres) in R. van den Broek + M.J. Vermaseren, eds., Studies in Gnosticism and Hellenistic Religions, (Quispel's 65th birthday festschrift), 1961, pp. 336-7

: never an "Egyptian God". never. Hellenistic Jewish, Hermetic "Christian", "Platonic New" How gross, impertinent!

(VISION 7, 2005 (4))

Schiller was deeply influenced by Kant in his VISIONING, just as Kant was deeply influenced by Newton in his (also remember Hume +, NOTE, Kant's paternal grandfather was a Scottish immigrant to [Königsberg] Prussia [where Kant's life was lived]). Kant (1724-1804)
an interesting short review of his writings:

- 1749 Thoughts on the True Estimation of the Living Forces (1st Book)
- 1755 General History & Theory of the Heavens
- 1762 "The False Subtlety of the Four Syllogistic Figures" (Aristotelian Logic)
- 1764 Observations on the Feeling of the Beautiful and Sublime (trans. J.T. Goldthwait, UC Press, 1960)
[see Schiller, Naive & Sentimental Poetry / on the Sublime trans. J.A. Elias, 1966]
- 1766 Dreams of a Spirit-See Elucidated by Dreams of Metaphysics (1795 in Die Horen magazine)
- 1768 "Concerning the Ultimate Ground of the Differentiation of Directions in Space"
- 1770-1781 "SILENT YEARS"
- 1781 CRITIQUE OF PURE REASON
- 1784 "Idea for a Universal History of Mankind"
- 1786 "Conjectural Beginning of the Human Race"
- 1787 2ND ed. CRITIQUE OF PURE REASON
- 1788 CRITIQUE OF PRACTICAL REASON
- 1790 CRITIQUE OF JUDGMENT
- 1803 ON PEDAGOGY (Education Patterns) (edited by Rink) (APRIL: last letter)

"... Kant's intellectual journey from narrow concerns with the metaphysical foundations of NEWTONIAN physics to the philosophical defense of a moral outlook appropriate to an enlightened 'citizen of the world.'"

- Manfred Kuehn, KANT, A BIOGRAPHY, 2001, p. 21 (Cambridge UP)
a fine work.

NOTE: The Original EVANGELICALS!

VISION 7, 2005 (5)

Kuehn, pp 34-5:

Kant's parents were religious. They were deeply influenced by Pietism, especially his mother, who followed the Pietistic beliefs and practices then current in the circles of tradesmen and the less educated townspeople in Königsberg. Pietism was a religious movement within the Protestant churches of Germany. It was to a large extent a reaction to the formalism of Protestant orthodoxy. Orthodox theologians and pastors placed great emphasis on the so-called symbolic books, and they required strict verbal adherence to their teaching. Anyone disagreeing with the traditional theological doctrines was harassed and persecuted. At the same time, they were not overly interested in the spiritual or economic well-being of their flock. Most of them had made comfortable arrangements with the local gentry, and they were often disdainful of the simpler and less educated people of the city. The Pietists, by contrast, emphasized the importance of independent Bible study, personal devotion, the priesthood of the laity, and a practical faith issuing in acts of charity. Pietism was an evangelical movement, and it usually involved an insistence on a personal experience of radical conversion or rebirth, and an abrogation of worldly success.³⁶

Pietists believed that salvation could be found only after one had undergone a so-called *Busifikampf* or struggle of repentance that led to a conversion (*Bekehrung*) and awakening (*Erweckung*). In this struggle the "old self" was to be overcome by the "new self" through the grace of God. By it, the "child of the world" became a "child of God." To be a true Christian was to be born again, and to have had a conversion experience that usually could be precisely dated. This rebirth, however, was only the first step on a long road. The living faith of the converted had to be reconfirmed every day by "acts of obedience to God's commandments [which] included prayer, Bible reading, and renunciation of sinful diversions and service to one's neighbor through acts of charity."³⁷

Pietism was a "religion of the heart," very much opposed to intellectualism and characterized by an emotionalism that bordered at times on mysticism. Wherever Pietism took hold, small circles of the "select" were formed. Indeed, one of the main tenets of Pietism is the view that every believer should gather at his location an "ecclesiola in ecclesia," or a small church of "true Christians" (*Kernchristen*), distinct from the formal church that may have strayed from the true meaning of Christianity. Its most important source of inspiration was Philipp Jakob Spener's *Pia desideria* of 1675, whose subtitle read "heartfelt desire for the improvement of the true evangelical Church that is approved by God, together with some Christian suggestions, designed to lead toward it." Its main center in Prussia was the new University of Halle, where August Hermann Francke (1663-1727) propagated Pietistic ideas with great success, and from which Pietism spread throughout Prussia.³⁸

NO: an original VISIONING by Johann Arndt, Rosicrucians, etc. 1590s, 1600s-1610s + until 1690s
from 1670: Spener, etc. (see below)

the evangelical movement (based on St. Paul + Co. 1st C. AD)

JESUS WAS NOT evangelical: he was a spirit TEACHER guiding, welcoming

BORN AGAIN

POLITICAL HOOKS in theology: still ROMAN EMPIRE (in reverse!)

ANTI-INTELLECTUALISM, emotion

SEE: J. ARNDT,

True Christianity, 1606: trans. P. Erb 1979 (Classics of Western Spirituality)

Pietists, selected writings: tr. Erb, 1983 (Classics of W-Spirituality)

The Radical Reformation, George H. Williams, 1962 [a classic]

One of the most important reasons for the success of Pietism was Frederick William I, who found the Pietists useful for his own purposes. To create an absolutist state with a strong army, an effective administration, a rigid economy, and a uniform and effective school system, he relied on the most prominent members of the Pietistic movement to help him in pushing through his reforms.³⁹ Since these reforms were very much against the interests of the landed gentry of Prussia, who were closely allied with the more orthodox forces within the Lutheran Church, the political conflict between the absolutist king and the local nobility became also a conflict between theological orthodoxy and Pietism. This combination of political and theological motives made an explosive mixture. The king in Berlin took away many of the privileges of the landed gentry in order to propagate his own more central administration. His drive to educate the children of the poor also brought him into conflict with the landed gentry, as the time children spent in school kept them from working

* G.W. Bush fore runner!

* "No child left behind" (our influence)

*

*

VISION 7, 2005 (6)

"So it was not only that the different parts of the Critique were conceived one by one, over a period of approximately eleven years, but also that the 'essential point' underwent some development and change..."
- 1910, p. 235



A Differential Conscious Visioning:

Kant's Critique of Pure Reason is a philosophic work of ART.

Highly influencing Schiller, etc for 225 years -

"F. Genty who had studied under Kant in 1783... 'The revolution constitutes the first practical triumph of Philosophy, the first example in the history of the world [American Rev 13 years previous] of the construction of government upon the principles of an orderly, rationally-constructed system. It constitutes the hope of mankind and provides consolation to men elsewhere who continue to groan under the weight of age-old evils.'" - 1910, quoted, p. 342

SCHILLER et al: VISION
c. 1776 - c. 1826

ART
PERSON
SPIRIT

→ Revolutionary
History
SCIENCE

In the second division of the essay Kant then goes on to outline the historical course of the gradual establishment of the Kingdom of God or the dominion of the good on Earth. In the course of that outline he answers the question "Which period of the entire church history in our ken up to now is the best?" He replies "without hesitation, the present." His reason is that he sees the seeds of true religion being sown at this time. "In matters which ought to be moral and soul improving by nature, reason has wrest itself free from the burden of faith constantly exposed to the arbitrariness of its interpreters."¹⁶⁵

yes.
16445

vasilation of the un-integrated, un-transformed.
(LIMBO)
In the final section, on religion and priestcraft, he launches an all-out attack on external religious practices, arguing that we must differentiate between true service of the church and counterfeit service. Religion, "subjectively considered," is for Kant nothing but "the recognition of all our duties as divine commands." He can thus differentiate between revealed and natural religion based on whether duty or the divine command is prior. ...

Historical consciousness
& higher registry (Dharma)

"flowers in feeling
leave us their seeds."

- Schiller

"Foreword to The Reader"

last line,
last poem.

VISION 7, 2005

is not merely a religion but also a kind of faith. If these facts assume primary importance, and the rational and moral content of religion merely secondary importance, then religious service becomes "counterfeit" or "pseudo" service. Indeed, Kant accepts as "a principle requiring no proof" that any service to God over and above "good life-conduct" is "mere religious delusion and counterfeit service to God."¹⁶⁸ Only moral service will make us pleasing to a moral God. Prayer, liturgy, pilgrimages, and confessions are worthless. There is no difference between the Tibetan using a prayer wheel, a Catholic saying a rosary, or a Protestant praying without a set formula. They are all fooling themselves. Nothing good will be accomplished by such forms of worship, and they may even lead to fanaticism and thus to "the moral death of reason, without which there can be no religion, because, like all morality in general, religion must be founded on principles."¹⁶⁹

This still was not sufficient for Kant. In the penultimate section of the essay, he attacked the "priestcraft" of the official Christian churches, pointing out that the ways in which a primitive Wogulite and "the sublimated puritan and Independent in Connecticut" pray may differ, but there is no essential difference between them. The European prelate, who rules over both church and state, is no different from a shaman among the Tunguses.¹⁷⁰ Praying as an "inner ritual service" and a means of obtaining grace is a particularly harmful "superstitious delusion (a fetish-making)." It is also not very intelligent, for it amounts to declaring a wish to a being who, being all-knowing, does not need such declaration.¹⁷¹ Such clericalism leads to fetish worship wherever it is allowed to rule. If it becomes dominant in a state, it will lead to hypocrisy, undermining the integrity and loyalty of the subjects, and thus producing the very "opposite of what was intended."¹⁷²

This self-defeating religious policy was just what Kant observed in Prussia between 1788 and 1790. He was speaking not just to a general audience but also to Frederick William II. His *Religion* was not just a theoretical treatise, meant as a contribution to the philosophy of religion; it was also a political act. In fact, it was primarily a political act. Kant hoped (perhaps naively) to alter the conduct of his readers, including that of the king. The *Religion* was also Kant's declaration of loyalty to Lessing and Mendelssohn. Kant's *Religion*, Lessing's *Education of the Human Race*, and Mendelssohn's *Jerusalem*, as well as many other less well-known contributions to the *Berlinische Monatsschrift*, were all valiant attempts to introduce into Prussia the kind of religious freedom that had by then already been achieved in the United States.

Mythic
RITUAL Based Experience
is ready for
A: Symbol Integral
A+: Vision transform
A++: Personal spirit-jewels
OO: Historical conscious
Flow → Harmonic Analytic S

Pope as Roman Emperor etc.

HISTORICAL AND CONSCIOUS "AET: Judgment."

see literature on HARMONIC ANALYSIS

still, 2005, in contention. A Proof of Regression

SIB10, pp. 370-1

1st ed. Critique of Judgment: 1790

2nd: 1793: Schiller, Letters on the Aesthetic Education of Man, 1795

on recommendation of Goethe, Schiller was appointed history professor at Jena
introductory lecture: "What is Universal History, and with what views should it be studied"

"... there perhaps has never been in Europe another course of history sketched out on principles so magnificent and philosophical."
- Carlyle, Life of Schiller, p. 87

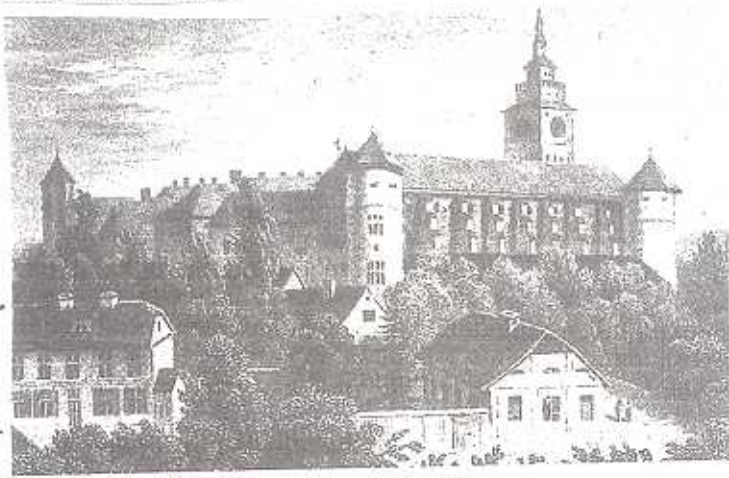
"TRANSCENDENTAL PROPHET of A Super Mind"

(VISION 7, 2005) (8)



AGE 67

Immanuel Kant, 1791 (miniature by Gottlieb Doppler, 1791, Bildarchiv preussischer Kulturbesitz)



The castle and Kant's house KÖNIGSBERG

"Kalininograd"

The transcendental Revolution transforming ROMANCE (11th C.+) into the ROMANTIC Revolution (19th C.)
Schiller's Aesthetic Letters is its manifesto

SCHILLER'S CHARACTER (in chief Kantian Wellspring) (by The JENA period)

Combined and partly of kindred with these intellectual faculties was that vehemence of temperament which is necessary for their full development. Schiller's heart was at once fiery and tender; impetuous, soft, affectionate, his enthusiasm clothed the universe with grandeur, and sent his spirit forth to explore its secrets and mingle warmly in its interests. Thus poetry in Schiller was not one but many gifts. It was not the 'lean and flashy song' of an ear apt for harmony, combined with a maudlin sensibility, or a mere animal ferocity of passion, and an imagination creative chiefly because unbridled: it was, what true poetry is always, the quintessence of general mental riches, the purified result of strong thought and conception, and of refined as well as powerful emotion. In his writings, we behold him a moralist, a philosopher, a man of universal knowledge: in each of these capacities he is great, but also in more; for all that he achieves in these is brightened and gilded with the touch of another quality; his maxims, his feelings, his opinions are transformed from the lifeless shape of didactic truths, into living shapes that address faculties far finer than the understanding.

- Thomas Carlyle, The Life of Friedrich Schiller: comprehensive
An Examination of His Works, 1823
p. 169 "the gifts... [8] transformation"
and p. 95:

Perhaps no period of his life displayed more heroism than the present one.

After this severe attack, and the kind provision which he had received from Denmark, Schiller seems to have relaxed his connexion with the University of Jena: the weightiest duties of his class appear to have been discharged by proxy, and his historical studies to have been forsaken. Yet this was but a change, not an abatement, in the activity of his mind. Once partially free from pain, all his former diligence awoke; and being also free from the more pressing calls of duty and economy, he was now allowed to turn his attention to objects which attracted it more. Among these one of the most alluring was the Philosophy of Kant.

The transcendental system of the Königsberg Professor had, for the last ten years, been spreading over Germany, which it had now filled with the most violent contentions. The powers and accomplishments of Kant were universally acknowledged; the high pretensions of his system, pretensions, it is true, such as had been a thousand times put forth, a thousand times found wanting, still excited notice, when so backed by ability and reputation. The air of mysticism connected with these doctrines was attractive to the German mind, with which the vague and the vast are always pleasing qualities; the dreadful array of first principles, the forest huge of terminology and definitions, where the panting intellect of weaker men wanders as in pathless thickets, and at length sinks powerless to the earth, oppressed with fatigue, and suffocated with scholastic miasma, seemed sublime rather than appalling to the Germans; men who shrink not at toil, and to whom a certain degree of darkness appears a native element, essential for giving play to that deep meditative enthusiasm which forms so important a feature in their character. Kant's Philosophy, accordingly, found numerous disciples, and possessed them with a zeal unexampled since the days of Pythagoras.

Über die ästhetische Erziehung des Menschen :

latest edition: W. Dising, ed. Munich 1981, Text, Materialien, Kommentar

on Romanticism : M.H. Abrams, Natural Supernaturalism, Tradition + Revolution in Romantic Literature, 1971

NOTE: The following long quotation from a famous Historian of Ideas is an example of how mis-thought ideas can be for 150 years. And all that time academically standard. The figure is Friedrich Schlegel.

Goethe: The genesis of Romanticism, then, is very seriously misconceived, when it is supposed (as by Haym and many others after him) that the conception of "Romantic poetry" was formed by Schlegel only about 1796 or later; that he "abstracted it from *Wilhelm Meister*"; that it implied a sort of apotheosis of the novel among the literary genres; and that Schlegel's first elucidation of it was in the *Athenaeum* in 1798. The theory of Romanticism was, so to say, a by-product of the prevalent classicism of the early seventeen-nineties. Desiring to define more clearly what they conceived to be the spirit and the ruling principles of the ancient art which they revered, several philosophical aestheticians of the period were led to define at the same time, with equal fullness, the spirit and ruling principles of the opposite of that art, to elaborate a theory of *das eigentümlich Moderne*. The result was that some of them — Fr. Schlegel notably, but not he only — presently transferred their allegiance to that which they had at first studied chiefly in order that they might the better condemn it. Grown accustomed to its dreadful face, they ended by embracing it. By 1798 Fr. Schlegel had for nearly five years been discussing Romantic poetry. And he can not have derived from *Wilhelm Meister* a conception with which he was entirely familiar before he had read that romance." What befell in 1796 was neither the discovery, nor the invention, of the Romantic doctrine of art by Fr. Schlegel, but merely his conversion to it.

Who, or what, was the means of grace chiefly instrumental to that conversion? With this question I shall deal more fully in another essay; for the present I must be content to say, without argument, that in the case of one famous writing published in 1795-6 there is conclusive evidence of its immediate and powerful effect in the alteration of Schlegel's aesthetic opinions; and that this writing was not *Wilhelm Meister* but Schiller's essay *Über naive und sentimentalische Dichtung*. Schiller here offered a vindication of the moderns upon principles peculiarly adapted to impress Fr. Schlegel — principles which, in fact, became the basis of his subsequent conviction of the superiority of "Romantic" art. But Schlegel's aesthetic theory had from the first been in a state of unstable equilibrium; only a slight impulsion was needed to turn it upside down.

The limitations

of "classicism" were uncongential to his temperament; and it is frequently manifest — especially in the passages on Shakespeare — that the youthful, critic secretly admired much that he felt obliged by the rigor of his creed to condemn. Not only was his nature thus out of harmony with his doctrine; his doctrine was also out of harmony with itself. It contained from the beginning explicit these or definite admissions — derived largely from Kant — which were, though he was not yet aware of the fact, incongruous with the sort of aesthetic gospel that he was then so ardently preaching.

Lovejoy's next essay, XI, is: "Schiller and The Genesis of German Romanticism"

pp. 207-227 orig. 1920

See following (p. 10 Notes ↓)

BEWARE OF "ACADEMIC LAWYERS" making a "Case" for "Gains" gentle learning...

Arthur O. Lovejoy, Essays in the History of Ideas, 1948

pp. 202-4

Johns Hopkins Press

XI. SCHILLER AND THE GENESIS OF GERMAN ROMANTICISM *

1.

IN THE preceding paper I have shown that the conception of "Romantic" poetry was developed by Friedrich Schlegel as a consequence of his preoccupation during his first period (1793-6) with the problem of formulating the distinguishing characteristics of classical, or ancient, and of modern art. The aesthetic qualities which, after he had learned to admire them, Schlegel named "Romantic," were simply the qualities which he had earlier defined, and condemned, as the attributes of *das eigentümlich Moderne*. During his period of classicism Schlegel, as I have also pointed out, adhered to an aesthetic theory in which the (supposed) example of Greek practice, and abstract principles derived by analogy from the Kantian epistemology, were curiously interwoven. Art must aim at "objective" beauty, must conform to aesthetic laws which are based upon the essential constitution of the human mind as such, and are therefore the same for all peoples and in all ages. Modern poetry, in its typical manifestations, is degenerate because it is "interessante Poesie," that is, because it appeals to the varying subjective "interest" of individuals or of special types of mind; because it takes for its theme "das Charakteristische," that is, the individual person or unique situation, rather than the generic type; and because, in its endeavor to represent the fullness and variety of life, it forgets the fundamental truth that "all art consists in limitation," by austere adherence to which Greek poetry had been able to achieve aesthetic perfection.

All this is close akin to Schiller's aesthetics of the same period.

Lovejoy, p. 207

FRIEDRICH Schiller is not merely a great poet, he is great as a man, as a thinker, and as a leader in the progress of humanity. He is a disciple of Kant, but not his blind follower. He applies Kant's philosophy to practical life, but works it out in his own way. Especially in his religious convictions Schiller is far ahead of his time. He points out a way of conservative advance along the lines of liberty and reverence, and so the opposition in which he stands to the narrow dogmatism of his age, is not a lack of religion but the surest evidence of a deep religious spirit. It pervades all his works and makes him a prophet of the religion of the future, a priest on the altar of mankind, and a poet of the eternal ideals of life.

- PAUL CARUS, Friedrich Schiller.

A sketch of His Life and An Appreciation of His Poetry, 1905, OPEN COURT PUB. Co, Chicago (works on Philosophy, Taoism, Buddhism, etc)

CENTENNIAL of Schiller's Death...

Guides ON THE GREAT WAY!

"To The Stars!"

(VISION 7, 2005 (10

from a vast literature please

SEE:

Paul Crowther, The Kantian Sublime, From Morality to Art, 1989 (Oxford)

Dieter Henrich, Aesthetic Judgment and the Moral Image of the World, Studies in Kant, 1992 (Stanford)

Kant, Analytic of the Beautiful from The Critique of Judgment, with excerpts from "Anthropology from a Pragmatic Viewpoint", trans., intro, com, notes by W. Cerf, 1963 (Library of Liberal Arts)

T. Cohen & P. Guyer, eds, Essays in Kant's Aesthetics, 1982 (Chicago)

NO. Resonances, Yes; Laws no. Conform?! "NAZI TALK"

"... Objective beauty... depends on appeal to senses... independent... remains... when the subjective [!] condition [!] of the individual is altered... pleasing, not to the individual merely, but to the species. Like the VALID JUDGMENT in Kantian logic, the work of art must attain [Laws!] 'necessity & universality!'... but nothing is 'necessary' in the constitution of any individual mind except its 'generic CHARACTER'."

- Lovejoy, p. 208.

HOW MYTHICALLY REDUCTIVE!

Lovejoy conclusion: "The poet, therefore, must address himself exclusively (!) to those feelings which are UNIFORM and COMMON to the race; [NAZI]



Beware, friends.

"of German's bearing systems" ...

Well!

So Academician's impute to poet-seers their frames of ideology. Learn to Learn.

at least for the moment, [a reprieve!] in order to do this, he must, strip himself of all that is peculiar and distinctive in his own personality." - p. 208!

Schiller can be misunderstood - indeed in English language countries he is, like Shelly, nearly unseen because of ideological projections that obviate differential consciousness into "vague metaphysics" or sometimes a "vagueness nobody understands", which is really a non-acknowledgment meant to seal off an insight that would transform them. This is "the other side" of the Nazi-like uniformity characterized by 150 years of largely English & French academics like Lovejoy. The projected "dualism" is just that: projected by the academical ideological minds - and their mythic traditions. a most poignant fracture in civilizations - one which caused Western Christendom Civilization to collapse by the 1990's into the current moribund morass. Just as the "dualism" is in Schiller (& Kant - & Shelly, etc. al.) actually PAIRED MODES, so too the "Nazi Uniformity" is actually a Greek Classic weave: pythagorean - Platonic - Posidonic - Plotinian - Proclus based on Homer - Aeschylus - Sophocles - Thucydides - Euripides - Aristophanes - Alexander the Great. For Greek Classic Civilization also always include the Mystery Religions like Eleusis and Delphi, etc. Schiller, Kant, Shelly knew this. Hegel, Shakespeare even knew.

NOTE:
Read from Lovejoy's essay pp. 210-211-212-213;

(VISION 7, 2005 (12

from 209: "In making the 'aesthetic' result from the interaction of two antithetic [see Hegel's dialectic; that Marx idealized] elements [sic] or impulses [!] in the human mind [source of a civilization wide schizoid fracture] [Age of Revolution, remembered]

// ... the Stofftrieb }
and the Formtrieb } ... Schiller again was merely [!] devising a terminology of his own to express an antithesis which was prominent in [Friedrich] Schlegel's early aesthetic essays. [after conferring with Schiller in Jena for months over Kant etc.]

The Stofftrieb has 'life in its widest sense for its object' + causes [!] the artist to seek 'the most many-sided contact with the world.'

The Formtrieb 'seeks unity' [DIFFERENTIAL PRISMATIC] [as paired with INTEGRAL PRAGMATIC] and permanence' rather than [antagonistic in the ideological] fullness and variety of content; it 'imposes harmony [!!]

upon the diversity of the manifestations of man's NATURE; it GIVES LAWS THAT ARE NOT SUBJECT TO CHANGE, and is the source of ALL 'necessity + universality' in our JUDGMENTS OF WHATEVER SORT."

[like Rabbinic 'interpretations' based on the 9000 MASORETTIC BIBLE or ROMAN CATHOLIC PAPAL BULLS... like 1854 'VIRGIN BIRTH']

Modern "taste" is for the stuff stuff.
Greek art is firmly Form.

CULTURE WARS!

1776 - 2006

230 years.

really
Schiller ...
"Characterizes art as a kind of 'play'"
with
"emphasis ON FORM"

Acc: E.M. (Elizabeth or ELIZA MARIAN) Butler, The Tyranny of Greece
OVER GERMANY,

A study of the influence exercised in
Greek art and poetry over the great German writers of the 18th, 19th,
and 20th centuries, 1935, 2nd 1958
(Cambridge) (Beacon paperback)

"This book was begun in 1933, the year in which Hitler came
to power. It was placed on the Nazi Index [like the Papal Index] shortly
after its appearance in 1935." - preface 1958

"...the tragedy of the total war..."

some of her sources: Marshall-Montgomery, Friedrich Hölderlin [Hegel's best
university friend]
and the German Neo-HELLENIC movement, 1923 Oxford
J.G. Robertson, The Gods of Greece in German Poetry, 1924 Oxford
H. Trevelyan, The Popular Background to Goethe's Hellenism,
1934, London

her "Chapter V" is THE ANTAGONIST: SCHILLER (1759-1805)

(ch. VI - The martyr: Hölderlin, [Kant died 1804]

whose final decades were in madman's
gentle care)
See also Nietzsche & his immense effects
and LESSING's LAOCOON with its massive insights

("Laocoon" is in one of the FOUR CORNERS of the
of the Belvedere in the VATICAN. Inset
OCTAGONAL
COURT

The 4 corners

Perseus + Boxers

HERMES



APOLLO of the Belvedere

LAOCOON

It is the work of Agesander and his sons... Rhodian [Rhodes] sculptors... middle
1st C. BC ... inspired Virgil... 2nd Canto Aeneid... L. Gessi, The Vatican City, 1960, p. 80.

HIGH DHARMA DYNAMIC CURRENTS

(VISION 8, 2005 (1

for the Enlightenment thinkers, based on refinements of the 17th C. pioneers of "Advanced Learning" like Bacon, Descartes, Leibniz & Newton; the focus was in the mind. Important 18th C thinkers were Berkeley, Hume, Rousseau, Voltaire, Franklin, Lessing, Herder, Goethe, and Kant and finally Schiller. (Jonathan Edwards was the most important in the New World - but in his time little known)

The Major thrust was Leibniz, Newton, Hume, Goethe, Kant.

Kant is the immediate inspiration for Schiller's Aesthetic Letters the second part of the title owes much on the Education of Man to Jean Jacques Rousseau's French Revolution thought

see Rousseau (1712-1778): Discourse on the Sciences and the Arts, 1750
Letters on French Music, 1753
plus his Confessions, 17

also deeply affecting was Edmund Burke (1729-1797)

Philosophical Inquiry into the Origin of our Ideas
on the Sublime and Beautiful, 1756

with Kant's Observations on the Feeling of the Beautiful and Sublime, 1764

Schiller's Letters appeared 1795 reprinted from

"Die Horen" 1793-4 magazine he edited.
"The Dawn"

Immensely behind all was Newton and Franklin and Kant with Voltaire and Jefferson as "older + newer" figures Rousseau and Goethe as literature figures and Schiller best uniting the best of the integral along with Shelley. (in philosophy it was Hegel)

KANT:

VISION 8, 2005 (2)

"In order to discern whether or not something is beautiful we do not relate the representation through reason to the object for knowledge. Rather we relate it through the imagination (perhaps in conjunction with reason) to the subject and its feeling of pleasure or displeasure. Hence, the judgment of taste is not a cognitive judgment, that is, it is not logical, but esthetic. An esthetic judgment is one the determining ground of which cannot be other than subjective."


- opening of "Analytic of the Beautiful" (W. Cerf trans, 1963)
from The Critique of Judgment, 1790, 2nd big rev. 1792, 3rd 1799
(with an unacknowledged quote from Schiller)

★ Mental subjectivity which is feeling calibrated and not logical schooled a skew which was part of Romanticism that the CLASSICAL GREEK model of the Enlightenment classically mistrusted. "Art for art's sake" [formally instituted in a Beaux Arts schooling rejection of it as vague, Bohemian] became a subjective motto vs. "naturalism". But for Kantian's it was the mental subject, not the artist for Schiller (& Shelley) it was the Artist consciously historical beyond mental subjectivity: Transcendental Creative Imagination

not the Imagination in the mind based just on feeling imagery (MYTH)

The mélange of these largely undigested thoughts reduced VISION to a projected "idea": "IDEALISM". In which form was effectively

- A) argued against as "impractical" "pie-in-the-sky"
- B) argued for as "ideal" "revolutionary"
- C) ignored as "history" "way-back-when"
- D) unknown by an uneducated mass

it was: MYTH
ART:  SYMBOL
VISION
One of our squares of Attention
NOTICE: VISION superior to Nature (supernatural)
ART superior to RITUAL (Freud)

FROM ROMANCE TO ROMANTIC
(12th C.) (19th C.) :

(VISION 8, 2005 (3))

Peter Abelard died on April 21, 1142, at the Abbey of Cluny. His body was clandestinely transferred several months later for burial at the Paraclete, the monastery he had founded and that Heloise administered until her own death on May 16, 1164. She was buried beside Abelard, probably in the same crypt. In 1497, their remains were removed from the marshy site of this crypt in a small chapel to separate tombs on either side of the choir in the main sanctuary of the monastery. This transfer seems to have been motivated by the concern to situate the tombs in a less humid environment. The next exhumation and transfer, which took place in 1621 and which once again placed the coffins in the same crypt (this time before the main altar), probably had a quite different motivation. Charlotte Charrier, whose careful research I am merely summarizing here, suggests that the nuns at the Paraclete were responding to a public curiosity about the lovers which the publication of their letters in 1616 had provoked. This curiosity would later become a vogue and the convent a place of pilgrimage *pour les coeurs tendres* where, it seems, the nuns were eager to accommodate worldly interests. Contrary to monastic custom, these sentimental pilgrims were given access to the sanctuary to see the burial place. In 1768, the tombs were again opened and their contents verified by two physicians. A few years later, in 1780, another transfer took place. The bones were moved to the two halves of a single lead coffin which was set in a tomb before the altar. A witness at this exhumation noted that Abelard's skeleton was badly disintegrated while Heloise's had been pillaged of one of its teeth. Several epitaphs and statues were produced to embellish the new rearrangement of the remains, and visits to the Paraclete became more numerous than ever.

The prosperity of the monastery ended with the Revolution. The Paraclete was ravaged and finally put up for auction. The civil authorities intervened at this point to save the relics of the famous lovers with the result that in 1792 another exhumation and transfer was ordered from the demolished monastery to a chapel in the church at Nogent-sur-Seine. Once again, the coffin was opened, its contents examined, and, according to one participant at the ceremony, huge sums were offered for a single one of Heloise's teeth. Some time between this transfer and the next, in 1800, the new tomb was vandalized.

When the bones of Heloise and Abelard were next disinterred, it was at the insistence of the founder of the Musée des Monuments Français, Alexandre Lenoir, an art historian and archaeologist who had won a certain favor with General Bonaparte. As before, the coffin was opened and the skeletal contents catalogued. The unsealed coffin was in Lenoir's personal possession for several years, after its removal from Nogent-sur-Seine to his residence in Paris. It would appear from a number of contemporary accounts that during this time Lenoir freely extracted sentimental souvenirs from his treasure for distribution among his friends, mostly women. By 1807, the "remains" (the word was by then even more appropriate) had become once again pretext for a pilgrimage, but romantic Parisians now had to travel no further than the rue des Petits-Augustins, where Lenoir had finally opened his museum. The debris of Abelard and Heloise had been placed in an elaborate stone sarcophagus, itself contained in a funeral chapel situated in the museum's garden courtyard, which Lenoir named the Elysée. The chapel, which the museum's founder claimed was built from the rescued fragments of the cloister at the Paraclete, was in fact a *bricolage* of sculptural and architectural pieces from different periods and places. Statues and inscriptions had proliferated by this time, and the whole created a fantastic effect on the avid public. But the Elysée was not to be the final "resting" place either. A royal order of 1816 appropriated the buildings of Lenoir's museum and he had to find a new home for his monuments. The coveted bones were taken out of the sarcophagus, placed again in separate coffins, and solemnly transferred to Père-Lachaise cemetery. While the removal was accomplished with all the requisite religious and civil ceremony, there was no catalogue made of the remains at this point, an oversight which Charrier thinks may have been deliberate. Finally, after six months, Lenoir's fantastic mausoleum was reassembled at Père-Lachaise and, on November 6, 1817, what was left of Heloise's and Abelard's mortal relics was replaced in a tomb. It is still there, covered now with hearts intertwined around initials, the graffiti of several generations of love's pilgrims.

See: Peggy Kamuf, Fictions of Feminine Desire, Disclosures of Heloise, 1992 (U-Nebraska) p. 11-13. 700 years from Abelard/Heloise to Schiller +

See: Jean Jacques Rousseau, (Letters of Two Lovers) Julie, or the New Heloise, 1758-9

The "letters" was a literary innovation allowing for a hyper-conscious historical flow to transcend mythic narration into conscious dimensions

See: Madame de Lafayette, The Princess of Clèves, 1678 Penguin Classics ed. trans. Nancy Mitford, 1978 (See Kamuf's ch. 3 "A Mother's Will", pp 67-96)

see also: Choderlos de Laclos, Les Liaisons Dangereuses, 1782

Penguin Classics ed. Trans. Mark Stone (See Kamuf's ch 5 "Detour Signs" pp 123-147)

"...perfect symmetry of Schiller... bringing into being by deductive argument, and by the rhetorical figures of ANTI-THESIS and CHIASMUS, a 'third thing', the SPIELTRIEB, [^{spieltrieb} _{stofftrieb Formtrieb}] which, though not an independent basic drive, ^{does actually manifest} itself in EXPERIENCE [MYTH] through a qualitative change in our being and doing..."
[NATURE] [RITUAL]

Appendix III, "VISUAL AIDS" p. 348-9
in Elizabeth M. Wilkinson & L.A. Willoughby,
Friedrich Schiller, On The Aesthetic Education of Man
1967.

NOTE: Hegel made "the third thing" SYNTHESIS (in his dialectic progression) instead of Schiller's CHIASMUS - a "higher language gestalt": ART (poetry) ¹⁹⁶⁷ "spieltrieb": ästhetisch
a logically Symbol integral



ALSO NOTABLE from Wilkinson & Willoughby's Appendix III on Schiller

In the above passage there are some twenty-five substantial entities, all referring to the activities or objectives of the psyche; Gemüt, as the total psyche, subsumes them all; the rest, as our first diagram shows, are arranged strictly in pairs. Concepts which are only implicitly there are shown in square brackets: thus Spiel, which is the result of one aspect of our existence (das Wirkliche) becoming klein, and the other (das Notwendige) becoming leicht. What Schiller does is, first of all, to present the normal state of the psyche when it is involved in wholly 'serious' activity, whether this be intellectual or practical. Then, with the sentence beginning 'Aber das Leben...', he begins to let the two sides of our nature interact and temper each other, first in the mode of doing, then in the mode of knowing.

RITUAL = SYMBOL => ART
(MYTH) (VISION)

NOTE: C.G. JUNG'S PSYCHOLOGICAL TYPES 1908 owes its foundation to Schiller's "Theory (VISION) of Types"

ADD: (p. 349 Wilkinson/Willoughby): Schiller's 'dialectic' is THE GIVEN: PROCESS OF RECIPROCAL ACTION
"The Given" is EXISTENCE: RITUAL
"Process" of RECIPROCAL ACTION: RITUAL, still is not a (nearly right! enlightenment skewed!) 'process' by objective ACTION
PRAGMATIC: which is actually a FORM

The "Qualitative Change result" is MYTH, EXPERIENCE, actually a PROCESS!
The confusion 200 years ago is most understandable.
But these geniuses 'GOT' us here.

A FORM is a dynamic process ENERGIZED into structural form by

well...
So: Forms are polarized energy emergent out of dynamic process.
cinches reciprocal

its stability is cinched by polarity charge
POLARITY (+, -)
(TE, unity: yin/yang)

reciprocity is integral to formal stability
(as participation is integral to natural process)

electromagnetic: a nature frequency [process of nature] which emerges matter particularity particulate in its polar forms
(proton-electron etc.)

★ Reciprocal participation furthers integrals: do it!

Reciprocal Action, Mutual participation ⇒ new birth
(male/female) (marriage) (child)

IBID p. 350: "Here a SINGLE CONCEPT is structured by qualifying adjectives. A feature of this type can turn into its opposite."
IDEA
SIMPLE LOGISTICS!
NOTE: don't forget SPIN: rotational ecology [CHIRAL] paired modes
can turn into its opposite. [triangle diagram]

paired adjectival phrases stabilize existential form for language experience

Adjectives delineate polarizing forms for integrals.
QUALIFICATION IS INTEGRAL DETAILING

"with the following diagram[s] we have tried to illustrate what SCHILLER appears to have had in mind with his concept of the progressive refinement or ennoblement (Veredlung) of the psyche."
- P. 350



SCHILLER - CARUS COVER 1905

Perhaps the quality most required in translating a text such as this is agility of recall. The mind has to be here, there, and everywhere, simultaneously taking the single word as unit and the whole work as unit, trying to do justice to the details of particular formal relations and to the essentially circular movement of the larger structure, alive to the hidden metaphors at particular points and to the all-pervading influence of a certain type of imagery.

-IBID, p. 347

in Kant's "Analytic of the Beautiful" his "General Remarks to the First Section of the Analytic" reads:
(Corf trans.)

What is the result of the foregoing analyses? Everything centers in this concept of taste: taste is a faculty of judging an object with respect to imagination's free lawfulness.^a Imagination, as pertaining to the judgment of taste, must, then, be considered in its freedom. It follows, in the first place, that imagination is here not taken as reproductive, that is, as subject to the laws of association. On the contrary, imagination must here be taken to be productive and spontaneous (that is, as originating at will, forms of possible percepts).^b It is true, in apprehending a given object of the senses, imagination is tied down to a definite form of this object and to this extent does not enjoy free play (which it does as poetic fantasy). However, the object offers to the imagination a form that contains a synthesis of the manifold; and it is surely quite conceivable that the form offered is such as imagination, if left freely to itself, would produce in harmony with rational lawfulness in general.¹ But that imagination should be free and yet autonomously lawful^c is a contradiction. Imagination does not possess autonomy. Reason alone gives the law. Suppose, now, that imagination is constrained to proceed according to a determinate law. What the form of its product should be will then be determined by concepts. But in this case, the pleasure, as shown above, is not pleasure in the beautiful, but in the good (of perfection or, at any rate, of formal perfection), and the judgment is not one made by taste. It follows that an objective harmony of imagination and reason, that is, one in which the representation is related to a determinate concept of the object, cannot be consistent with the free conformity [of imagination]

¹ That is, in harmony with the laws of reason. to reason^d (previously called purposiveness without purpose) and with the peculiarity of a judgment of taste. What alone can be consistent with these are lawfulness without law and a subjective harmony of imagination and reason.

NO.
IT can freely morph, vary, change transform, plasticize, etc.

NO, this, again, is merely identification verification: circular.

creative that is operating in... CONSCIOUS TIME SPACE: 5D! (dimension)

not in the Integral Limitation projected by an ideal (not an idea) root of doctrines, metaphysics

NOTE: for Kant, TASTE IS a "pair (two employments): "As differentiating taste it merely judges whether, for instance, something is sweet or bitter. But as appraising taste it ALSO judges at the same time if... pleasurable."

projected ideal individuality, again, is mental, not transcendental, symbolic not artistic, natural not "supernatural" and is CONSCIOUSNESS and its differential prismatic form: the "Spirit Person" (Artist).

see Kant's "Anthropology from a Pragmatic Viewpoint", 2nd Book, section B: ON in Corf. P. 63

★ NOW see SENSUOUS PLEASURE (DIVISION 1)

Schiller, Aesthetic Letters (and in the next month, Shelley esp. his "Defense of Poetry" & Prometheus Unbound)

also see, following pp 72-3, 74-5, "Anthropological Remarks on Taste" SECTION B ON TASTE IN ART :

PAGE 7

(VISION 8, 2005) (7)

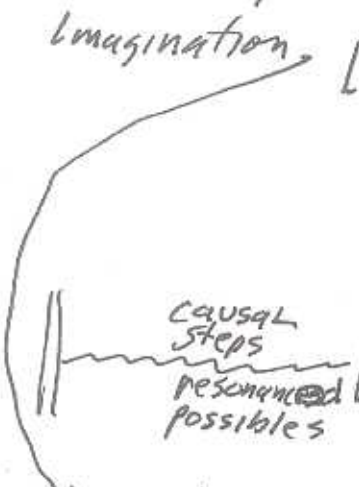
ON TASTE IN ART

(Notice the Kantian Critical Philosophy "acrobatics"
: Keeping grounded while Transcendental, physically
mindful while imaginatively artistic: CONTORTIONS.
[The assumed CENTER: the SOUL - Kant was raised
as a Pietist in Prussia in the 18th C. after all]
Even so, he is actually close to Shancaracharya's
ATMAN Vedanta!
8th C.]

"a state through which
the soul is immediately
aroused to activity..."

pragmatic anthropology
which seeks knowledge of man
in respect to what he can make of himself.

The principle of the soul which quickens it
thru IDEAS is called Spirit. Taste is a faculty of mere regulative judgments
concerning the form in the synthesis of the manifold in the
Imagination, [The Imagination [integrating the differential to itself
- how rude!]
is indeed an integral form
in the Symbolic Mind - but Creative Imagination works
as a visionary flow in consciousness and emerges as
a PRISMATIC "ANTHROPOLOGY" in the Artistic "MIND,"
PRAGMATIC - integral: action based thought "karmic"
PRISMATIC - differential: experience founded Art "spiritual"



→ Spirit, on the other hand, [Ritual image indeed!] is the productive
faculty of Reason, productive, namely, of a model [!] serving
imagination as an a priori basis for its forms. Spirit + taste:
spirit, to create Ideas, taste, to restrict them to forms that are in
keeping with the laws [Prussian!] of productive imagination and thus
to create (and not imitate) [Revolutionary!] images from its own source.
Any product composed with spirit and taste is a work of art [and not just
an artifact], has artistic beauty [≠ not beauty of nature], and can be called
poetry ... Creative art... NOW ENTER POET SCHILLER!

in Schiller's poetry see:

VISION 8, 2005 (8)

"The Eleusinian Festival", "The Walk", "The Puppet-Show of Life",
"Hymn to Joy", "The Gods of Greece", "The Artists", "A Group in Tartarus",
and "The Triumph of Love, A Hymn".



Engraving by G. Kneller

SCHILLER

...and ...

...the ...

...by ...

Revolution, folks!

SHAKESPEARE'S Tempest / SHELLEY'S Prometheus Unbound

CHRISTOPHER MARLOWE (1564-1593)

"... He may still have been an undergraduate when he first worked ~~as~~ an agent for [sic] Francis Walsingham [Sir Philip Sidney's father-in-law], Elizabeth I's scheming minister. Certainly Thomas Walsingham, Francis's brother, was Marlowe's patron at a time when the cult of friendship was strong at court. We have no knowledge of secret missions undertaken by Marlowe, and it is only speculation that links his violent death in a Deptford tavern with his activities as an agent."

- M. Bankham ed., Cambridge Guide to World Theatre, 1988, p. 620

William Shakespeare (1564-1616)

arrived in LONDON 1583

[married NOV 30, 1582 - Stratford

left wife Anne Hathaway

pregnant - Susanna b. May 1583

twins Hamnet + Judith b. Feb 2, 1585

[A CATHOLIC MOTHER + Father maternal lineage in a radical-pervil protestant kingdom]

"After Tamburlaine [I+II] 1587)

Marlowe continued to dramatize the careers + aspirations of OVERREACHING HEROES whose TITANIC DEFIANCE of SOCIAL, POLITICAL, + RELIGIOUS TABOOS commands admiration at the same time as it invites condemnation."

Doctor Faustus: 1589 - 1710, p. 621 (published 1590)

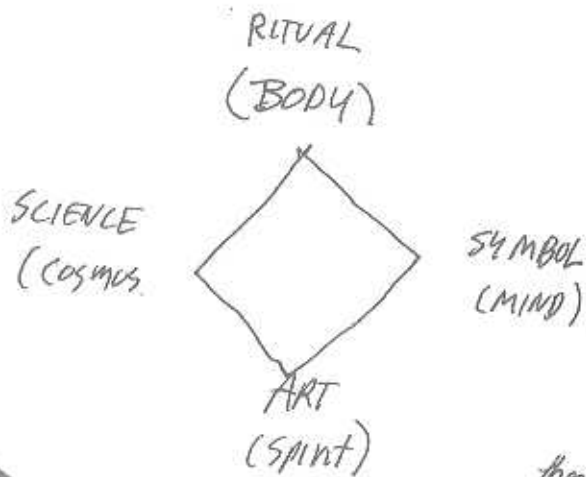
"to either Burbage's Theatre or Lanman's Curtain, the first purpose-built public playhouses in the world... in 1598 when its lease ~~was~~ expired it literally became THE GLOBE after the transportation of its timbers across the Thames to Bankside.

Its original builder, James Burbage (c.1530-1597) was the father of Richard Burbage (c.1568-1619), named in the 1623 Folio as one of the 'Principal Actors' in Shakespeare's plays." - Eric Sam's, The Real Shakespeare,

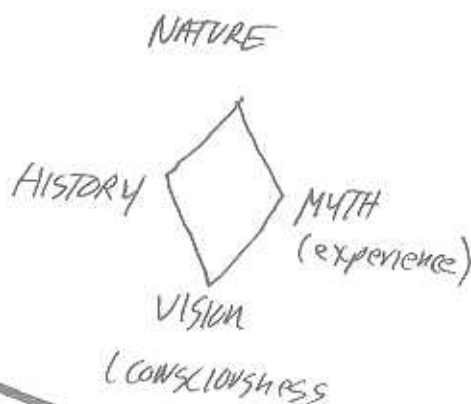
Retrieving the Early Years, 1564-1594 1995, p. 55

NOTE on our Phases: beyond "pairs" and "Squares of Attention" there are DIAMONDS of Perfection

4 FORMS in Diamond of Perfection



4 PROCESSES in Diamond of Perfection



these are both comprehensive, insightful symbols

first plays seen: August 1569 (age 5 1/3): visit to Stratford by Queen's Players + Earl of Worcester's Players (father John was Bailiff - Justice of the Peace + 'the Queen's officer & cheffe of the town - got coat of arms' - same, p.200)

"also a butcher... William could do it in high style + make a speech" "considerable dealer in wool"

important meeting September 1573 (age 9 1/2): visit by Leicester's Men led by James Burbage

August 1575 (age 11 1/3) Earl of Warwick's men

January 1576 (age 11 2/3) Earl of Worcester's men

1576-7 more: but "John Shakespeare fails to attend Stratford Council meetings" "William removed from school..." age (13)

(Priest) Simon Hunt in Stratford as schoolmaster 1571-1575
(Bishop of Worcester) left for Catholic seminary at Douai - then Jesuit in Rome [Thomas Jenkins new schoolmaster 1575]

1588-9 first plays

1590 "Shakespeare under the patronage of a young mannaman of the Ardens (his mother's family), Henry Wriothesley, the Catholic 3rd Earl of Southampton" - same, p.215

VISION 9, 2005/3

"For The Tempest accepts and masters an extreme technical difficulty. No one can read Shakespeare's later plays in a block without recognizing that the subject ~~which~~ constantly engaged his mind towards the close of life was Reconciliation, with pardon and atonement for the sins or mistakes of one generation in the young love of their children and in their promise. This is ^{the} true theme of Pericles, Cymbeline, The Winter's Tale, The Tempest, successively... naturally a slow one, and therefore extremely difficult to translate into drama... of a sudden in The Tempest our artist triumphantly 'does the trick.' The whole action of the play... gathered into a knot [then, magically, a bow]... revenge converted to forgiveness all this is managed in about three hours of imagined time, or scarcely more than the time of its actual representation [Presentation!] on the stage."

- Q (Sir Arthur Quiller-Couch) intro in The Tempest
in the New Shakespeare edition edited by him and
John Dover Wilson, 1921, Cambridge Univ. Pr., p. L-21

"... the King's Men, as Shakespeare's company was called after James I's accession to the throne. [1603] The play was acted before His Majesty on at least two separate occasions, viz. 1st Nov. 1611 and during the winter of 1612-13 in connection with the festivities preceding the marriage of the Princess Elizabeth to the Elector Palatine [of Germany]

- J.D. Wilson, Intro to a facsimile of the First Folio text
of The Tempest

N.D. C. 1923

Just as we developed the sense, feeling, images and language of experience into the idea of the Mythic Horizon, we now creatively imagine in VISION and pair with the idea of the mythic horizon of experience the idea of the Visionary Horizon of consciousness.

This, of course, is the most ancient Egyptian wisdom way of imaging Nature and our mythic experience, flowing together in Reality Participation, where the Rising of the SUN - by day (and the moon by night; + the stars) in Ra (Re) Rising and creating another Day in Eternity (with whom we may too - Riseⁱⁿ eternal Life.

The Horizon of this world is that Mythic Horizon ("above which" rises - or "from which" emerges our Symbolic MIND, Completing the Life Integral Naturally.

The Horizon of Eternity is this Visionary Horizon from which or above which rises our

So: // MYTHIC HORIZON (integral) CONSCIOUS COSMIC LIFE, our SPIRIT PERSON in the DIVINE ART of eternal Life (salvation indeed)
// VISIONARY HORIZON (differential)
a Process flow complementarity
a pair within the Diamond of Process Perfection

Differential Art Forms, emergent out of VISION, have spectrums of possibility (Jewel like + diffraction patternings, etc) so their structural forms are appreciable in artistic Critiques

another pairing || Appreciating Critiques - ART (differential)
Synthesizing Ideas - SYMBOLS (Integral)

⊕ the further differential Forms of Science (emerged from HISTORY) are further "appreciable" in ANALYTICS (theoretic knowledge) (like Spectrum Analysis, Spectroscopy, etc, MICROSCOPY)

NOTE: just as the body's specialized tissues are the products of cell differentiation so too the mind's specialized thoughts are the products of symbolic differentiation so that the differential "works" in Life and Life of the Mind

PHASE LEARNING is superior to Category (education) INSTRUCTION all the time - we make distinctions so as to learn about it.
it is Realistic in the complete ecology of any + all "things"
✓ and renders them Integrable, Transferable, Critiqueable, analytical
✓ and MEMORABLE (instruction by category fades fast leaving little...)
✓ and CREATIVELY IMAGINATIVE (category instruction is dead wood)

for instance: IDEAS are symbol phase forms

but when the square of Attention frame is



symbols

(i.e. ideas) are then out of the attentive frame

so that Science uses Theories not ideas as its base: VISION PROCESS FLOWS

Phase learning acclimates us to understand our natural and common substrates better, distinct from conver-categorizing academe and current cultural models that inculcate: "... industry that is risk aware, conservative and confrontational... goodwill has been value-engineered away... litigiousness... delimit areas of responsibility..." [Peter Buchanan, "Why is Europe Winning?" editor of The Architectural Review - London]

- For Europeans, architecture is a process of making rather than a product of design. The results speak for themselves - in February 2005 issue of Architecture, pp 17-18, 20]

Phase Learning also generates a shareable yet personal overview with conscious creative vision and appreciate history as a civilizing process. This double cycle (∞) recalibrates ancient wisdom for our AION (eras - ages).

For instance the ancient 4 Forms were FIRE, WATER, EARTH, AIR - 4 elements
 But Fire + AIR were actually media (processes)
 while Water + Earth were actually Forms

AIR - NATURE	EXISTENCE
EARTH - RITUAL	EXPERIENCE
FIRE - MYTH	ESSENCE
WATER - SYMBOLS	

In Hellenistic Jewish - Primal Christian the 4 "Rivers of Paradise" flowing forth for man + LIFE were

INTEGRAL	MILK - NATURE
	HONEY - MYTH
	OIL - VISION
DIFFERENTIAL	WINE - HISTORY

see Dialogue of the Saviour (c. 40 AD)
 NAG HAMMADI CODEX III, 5
 ed. S. Emmet, H. Koester, Elaine Pagels, 1984
 (Pril) p. 8 etc.

VISION 10, 2005/4

in that cosmological Vision Jesus was "the true fruit of the vine"
the cosmic Person culminating CONSCIOUSNESS + HISTORY

[see the early depictions of Jesus among grape vines like the Antioch Chalice
and all the wine metaphors in the New Testament - (c. 90 AD)
"water into wine for the MARRIAGE FEAST" Expanded Literature VISION
⊕ (NOT a "last" supper!)]

NOTE: since differential conscious VISION is (newly) NON-INTEGRAL,
the early attempts to characterize its qualities of Process were
opposites of integral mythic experienced aspects: they were, thus,
"negatives" that gestalted what was "naturally integrally" INVISIBLE.
This was styled, then, classically, as the VIA NEGATIVA - for instance:
"the great invisible Spirit is the supreme deity who can only be
described by means of negative attributes" - The Gospel of the Egyptians,
p. 37, intro
Thus, also: "the Unknown God" as the Ancient Egyptian ATUM (beyond the
4 paired Gods)

ANOTHER NOTE: There has been a vast, on-going confusion
over "VIRGIN MOTHER". In Gnosticism Barbelo (not Sophia)
and: "The meaning of the name Barbelo remains an open question. One
wonders whether barbē' elōh ('in FOUR is God') is related to the
TETPAKTŪS [TETRAKTŪS - Pythagorean] of Greek philosophy." - IBID,
p. 41
"VIRGIN" is an INTEGRAL UNITY of the Completed Nature: 4 □
not a human gender social status... This "VIRGIN" is primordial,
divine, Father-paired.

The POINT of all this (rather, the THRUST of argument): classic wisdom had
a Hermetic/Hellenistic Jewish-Christian/Mahayana pivot/fulcrum: rediscovered
in the Renaissance - and reborn by Shakespeare's time into THE TEMPEST

VISION 10, 2005/5

"The Tempest is not a mystery play, offering a secret insight into human finalities..." - Harold Bloom, "Introduction", as ed. Wm. Shakespeare's *The Tempest*, 1988 (Sterling Prof. Humanities, Yale) (Mod. Crit. Ed.) p. 1.

DEAD WRONG and glib.

"Why Shakespeare called the play *The Tempest* cannot understand." - p. 2 (see 400 years of Lit Crit.) DEAD RIGHT.

The Eye of the Storm: Structure and Myth in Shakespeare's *Tempest*

Marjorie Garber

From *The Hebrew University Studies in Literature* 8, no. 1 (Spring 1980). © 1980 by HSI, The Hebrew University, Jerusalem.

Northrop Frye's *Anatomy of Criticism* begins with what he calls a "Polemical Introduction" (a title most critics must, at one time or another, have envied him). Setting out to expose the ordered patterns which lay beneath—or within—literary texts, he took a moment to explain how he had come to his conclusions. More than twenty years after the *Anatomy* first appeared, the final paragraph of Frye's introduction stands as both an encouragement and a warning to the critic who would apply taxonomies to literature: "The schematic nature of this book," he wrote, "is deliberate, and is a feature of it that I am unable, after long reflection, to apologize for. There is a place for classification in criticism, as in any other discipline which is more important than an elegant accomplishment of some mandarin caste. The strong emotional repugnance felt by many critics toward any form of schematization in poetics is again the result of a failure to distinguish criticism as a body of knowledge from the direct experience of literature, where every act is unique, and classification has no place. Whenever schematization appears in the following pages, no importance is attached to the schematic form itself, which may be only the result of my own lack of ingenuity. Much of it, I expect, and in fact hope, may be mere scaffolding, to be knocked away when the building is in better shape. The rest of it belongs to the systematic study of the formal causes of art."

It is hard to remember that Frye's "modes," "symbols," "myths," and "genres" were so controversial as to require a polemical defense. But equally striking in this passage is Frye's respect for the humanistic primacy of the critical discipline. The building he constructs—his interpretation of the text—will stand after the scaffolding has been dismantled, but it could not have been built without the scaffolding structure. Following out the metaphor, we may perhaps say that the critic is engaged in a task of *edification*, of which a taxonomic framework is an essential—though temporarily unsightly—part.

these are the following excerpts are from Bloom's *The Tempest* critics, pp. 43-44



The "strong emotional repugnance" toward schematization noted by Frye in 1957 has been even more evident in responses to contemporary critical theory. The word "structuralism," in particular, has alienated a significant number of readers and critics who see the term—borrowed by linguists from anthropology, and by literary critics from linguistics—as announcing a misleadingly "scientific" (or pseudoscientific) approach to literature, far removed from the richly diverse and allusive heritage of humanism. Quite understandably, such skeptics find terms like "binary opposition," "code," "synchronic and diachronic studies," "paradigmatic and syntagmatic relations" uncomfortably close to a language of mechanical, computer-like precision which threatens to reduce poetry to numbers and signs. Moreover, those who persevere beyond the terminology to consider the practical results of structuralist analysis are often moved to suggest that the Emperor has no clothes: that after a tortuous application of his privileged language and methods, the structuralist critic does not produce insights markedly different from those of more traditional thematic critics, myth critics, formalists, and the like. On the other hand, those who find the structuralist approach interesting and valuable are often moved to make unrealistic claims for the uniqueness of their work, so that the reader is offered an awkward choice: structuralism as a pretentious redundancy, or structuralism as the pioneering truth.

In fact, structuralist literary criticism is neither the heresy nor the revealed truth it is sometimes thought to be. Rather, it is another way of looking at the details of a literary work, and putting them together in a persuasive, illuminating way. In other words, properly used it is a kind of close reading, which focuses the reader's attention upon significant comparisons, contrasts, and patterns which more impressionistic methods sometimes neglect, in a way that places a strong emphasis upon the process of reading itself.

- pp 43-4 and :

This is as strange a maze as e'er men trod,
And there is in this business more than nature
Was ever conduct of.

(5.1.242-44)

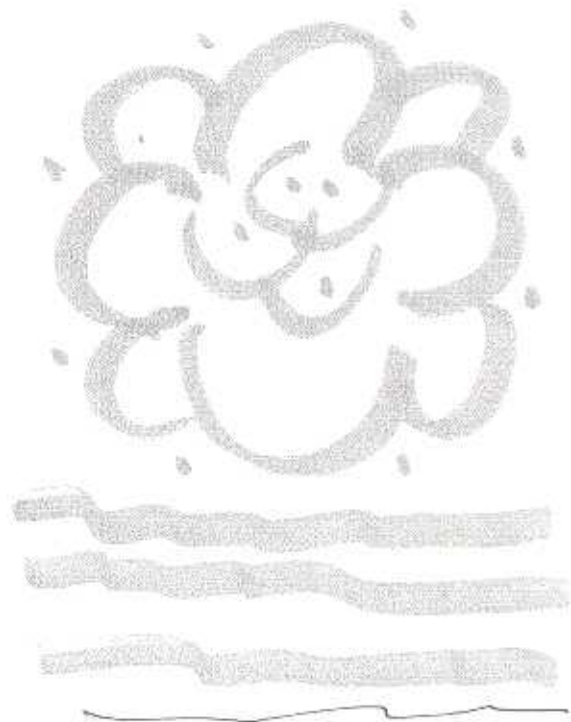
The use of the word "maze" here is particularly striking, because it is a word which otherwise appears only three times in all of Shakespeare, once each in two early plays, and once in an early poem (*The Taming of the Shrew* 1.2.55; *A Midsummer Night's Dream* 2.1.99; *The Rape of Lucrece*, 1151). Furthermore, the etymologically related word "amazement" appears an additional three times, in positions which frame the action of the drama. Thus in 1.1 Prospero seeks to assure Miranda that all is well, so that she need feel "no more amazement," while Ariel "flamed amazement" in the ship's riggings so that "Not a soul / But felt a fever of the mad." At the close of the play, in the final scene, Gonzalo exclaims wonderingly that "all torment, trouble, wonder, and amazement / Inhabits here" (5.1.104-5). In short, the characters of the play are caught in a maze which is coterminous with the play, and which is physically represented by Prospero's island, with its astonishing weather, unexpected geography, and perplexing inhabitants. Like Caliban's rock, the island confines and restrains the Neapolitan visitors, "a-mazing" them, and in the process reminding them of man's propensities for violence and sin. Even Prospero, whose "monstrosity" ironically consists in his pretension to godhead (so that the linear axis in his case becomes a circle), is confined there; as we have seen, the epilogue,

in which he asks [PRAYS] the audience to "release me," and

(p. 61-3)

"set me free," lest
"I... be here continued by you,..."

VISION 10, 2005/6



MAZE: LABYRINTH: anciently

LABRYRINTH
Royal-power Palace

see MINOS at
KNOSSOS c.
1800 BC.
(cf HOMER'S ODYSSEY)

In our schematization, we have thus far neglected the crucial enclosing labyrinth which is the play itself, and the natural questers who are the audience. We, like Gonzalo and other naifs, are struck with "amazement" as the drama unfolds, showing us the shipwreck, the nuptial pageant, and the spectacle of the "three men of sin." From first to last, the audience is an intrinsic part of the action. Significantly, however, we are not cast as gods, nor as monsters—nor are we even artists, Daedaluses or Prosperos, who make things happen. All of these attitudes are fully circumscribed by the play, and each is endowed with its full complement of hazards. The audience, however, is invited to play a different role, and a role entirely consonant with the spirit of the play. For we are not gods but heroes, men and women pressed to the utmost of our human capabilities—we are Theseuses finding our way with caution and exhilaration through the corridors of an art which is at once definable as craft and being. But if we are Theseuses, Shakespeare is our Ariadne, and the thread by which he guides us out of the maze is the very matrix of thematic patterns we have already noted. For us, as for Ferdinand, it is crucial that we should perceive man's plenitude and his boundaries; for us, as for Miranda, it is essential that we should choose between the two suitors, a monster and a seeming god, and accept the man who is always somewhere between them. *The Tempest* is many things—but not least among those things, it is Shakespeare's extraordinary version of the Daedalus myth.



P.63

1589-91-3 1611-2 1589-93-4

Doctor Faustus, The Tempest, Friar Bacon and Friar Bungay—these very different plays have in common a major character who is, or claims to be, a magician. Scores of less well known plays from the Tudor and early Stuart period also have in their casts of characters a magician. Indeed, for some thirty years, the magician was a familiar stage figure; then, quite suddenly, he vanished from the stage, reappearing only in a few court masques or as a parody of himself, as a pseudo-magus. Exploration of this abrupt rise and fall of the stage magician forms part of the subject of this study.

The magician filled a symbolic role in many plays. He functioned as a man whose horizons were both limitless and limited, a self-contained paradox. The convergence of two views of the magician—one, popular and literary, perhaps most clearly expressed in the medieval romances,¹ the other, elitist and philosophical, best studied in the writings of the Italian neoplatonists—led to an ambivalence that made the magician a potentially fascinating stage character. Brief exploration of these traditions of magic leads to an understanding of how the magician functions in individual plays and provides some background for examining his association with magical competitions, sensual delights of all sorts, and a master-of-ceremonies image.

- Barbara Howard Traister, Heavenly Neoplatonism: The Magician in English Renaissance Drama, 1984 p.

NOTE: A King (or Queen)
usually has
A) A Fool
B) A Magician
and each other;



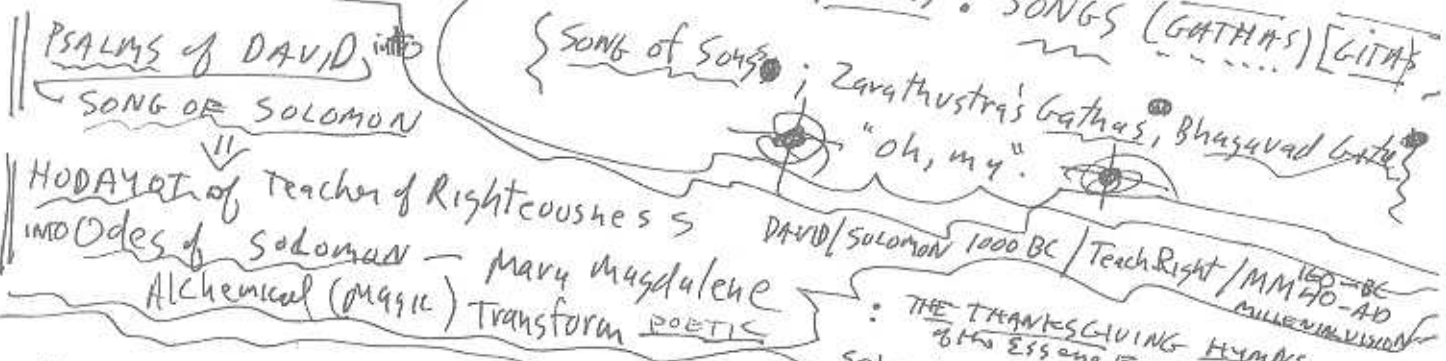
subnote
in the Tarot Deck
The Fool is O
The Magician is III

⊙
THE
MAGICIAN
IS A
HERMETIC
FIGURE
suddenly
discredited
by 1500
(asubon
(Jesuit
backed)
in

HYMNAL - Hymn book - sacred praise songs sung by CONGREGATION
"collections" of hymns - numbered, gathered: in a Collex-text SET

RED ALERT: This is a Differential Conscious Form: (ART, SPIRIT, Person)
NOT a Mythic Sequence...
NOT MYTHOLOGY: BUT ART!
"sweet Lord!"

The Spontaneous Praise in Poetic Language, in Poems, Hymns, Odes...
collected into "necklaces" (cycle-resonant sets) of jeweled "sayings"
results in a literary form known as PSALMS: SONGS (GATHAS) [GITAS]



"Make no mistake about this: if there is anyone among you who fancies himself wise-wise, I mean, by the standards of this passing age - he must become a fool to gain true wisdom. For the wisdom of this world is folly in God's sight. Scripture says, [NOTE.] 'he traps the wise in their own cunning,' and again, 'the Lord knows that the arguments of the wise are futile.' So never make more men a cause for pride. For though everything belongs to you - Paul, APOLLOS, Cephias [Peter], the world, life + death the present + the future, all of them belong to you - yet you belong to Christ, + Christ to God." - Paul, I CORINTHIANS 3: 18-23 - !

Significant chronology

- Pythagoras c. 560-480 BC
- DIOTIMA
- Socrates 480-399 BC
- Plato 427-347 BC
- ARISTOTLE
- Alexander the Great 356-323 BC
- PTOLEMY I SOTER 367-283 BC
- PTOLEMY II PHILADELPHUS 308-247 BC
- PTOLEMY III EVERGETES 282-222 BC

SEPTUAGINT: GREEK BIBLE

'LXX'
("of the 70-translators, actually 72)
in the era of Ptolemy II Philadelphus

see also: the classic Letter of Aristeas
trans. Moses Hadas, Aristeas to Philocrates, 1951

and Sir Lancelot C.L. Brenton's edition
The Septuagint with Apocrypha:
Greek + English, 1871 (still in print)
Zondervan Pub.
Grand Rapids, MI

ON VISION:

Mary Magdalene (reporting to the other Apostles, post Resurrection 36 AD)

"I saw the master in a vision and I said to him, 'Master, today I saw you in a vision.'
 "He answered and said to me, 'Blessings on you, since you did not waver when you saw me. For where the mind is, the treasure is.'
 "I said to him, 'Master, how does a PERSON see a VISION, with the SOUL or with the SPIRIT?'
 "The savior answered + said, 'A PERSON see neither with the SOUL nor with the SPIRIT, the mind, which is between the two, see the VISION...'"

- GOSPEL OF MARY, Marvin Meyer with Esther M. de Boer | The Gospel of Mary, 2004, pp. 20-21.

JEREMIAH ("May the Lord lift up")
c. 645-580 BC [Yerimyahw]
EZEKIEL c. 627-598 BC ("May God strengthen")
400 years
TEACHER OF RIGHTEOUSNESS

Ezekiel ch 40-48 delivers a new messianic Priestly Code to replace the old Torah. The Exile was a forced 2nd Exodus into the wilderness to forge a new people and a New Covenant - which happened 400 years later - to the year nearly! - For a small select "remnant" while the others ex massa reverted to the OLD Torah priestly codification and this REGRESSION resulted in, again, the desecration of the 2nd Temple: just as Solomon's Temple was destroyed by the Neo-Babylonians in Ezekiel + Jeremiah's era. But the 2nd Temple desecration in era of the Teacher of Righteousness was -yet- not enough and in Jesus's "era" the entire destruction of the Temple + Jerusalem by the Romans was prophesied + effected (70 AD)

So Ezekiel's ch. 40-48 messianic Priestly Code was re-presented by Apollon of Alexandria in his EPISTLE TO THE HEBREWS in the NEW TESTAMENT (c. 57 AD)





MOUSEION

The Museum, an institution of higher learning, was Ptolemy's greatest contribution to the world. Magnificent achievements in science, scholarship, and literature were made here. This is an imaginative re-creation of the Great Hall of the library. : NOT VERY PRACTICAL!
Source: Reproduced by permission of Carl Sagan and Carl Sagan Productions Inc.

- Walter M. Ellis, PTOLEMY of Egypt, 1994, Plate 4 following p. 40



The Great Royal Library of Alexandria is the fulcrum of modern CIVILIZATION: WORLD WIDE MIND

ORIGINE "One World mind" ECUMENICAL!

NOTE: a planetary culture is now the traction Mythos for the emergence of a STELLAR CIVILIZATION c. 2006-2200

when reading or thinking about our complex matters please note that chronology is not the conscious historical process but more RITUAL sequence according to symbolic ideas (often ideological or doctrinaire):
example: "... [trans. by H.M. Schenke 1960] presents the Gospel of Philip as a kind of GARLAND OF WORDS no less enigmatic [poetic spirit] than those of the Gospel of Thomas, AND MORE ELABORATE, BECAUSE THEY ARE CERTAINLY OF A LATER DATE than the text of Thomas."

- Jean-Yves Lehoucq, The Gospel of Philip, Jesus, Mary Magdalene, and the Gnostics of Sacred Union, 2007 trans. 2004, pp 4-5.

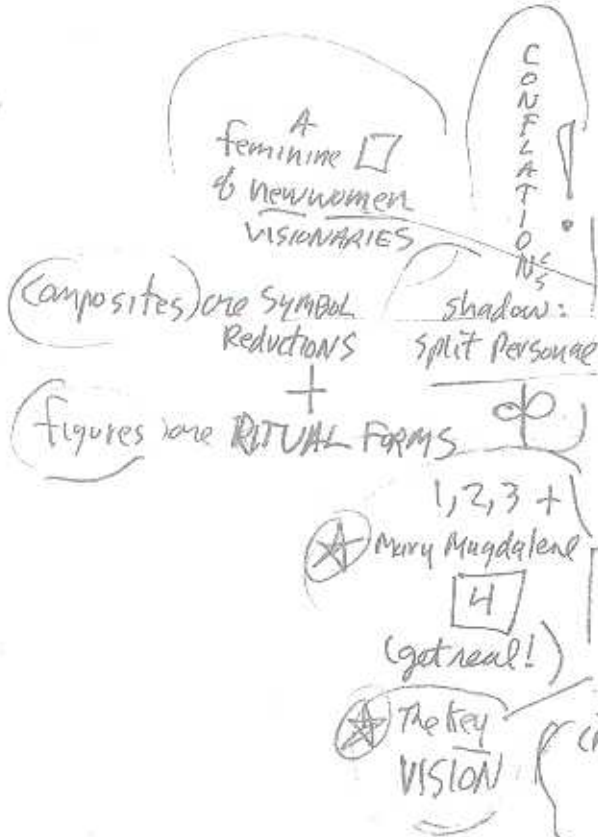
(NO.)

Chronological appearance is an illusion, too often, too abstracted. Thomas' Logion (Sayings of Jesus) were SEED SENTENCES for fertile Contemplation - Matthew also compiled such a set. the "gestation" was in expanded rhetorical forms: Books of Thomas the Contender, Gospel of Matt. ALL CONTEMPORANEOUS BUT PHASE STAGED

The mental projection chronology, aided by assumptive ideas that identify by RITUAL preferences is purely abstract without lensing VISION (CONSCIOUS dimension).

dearly TAKE NOTE, PRISMATICI!

another abstraction/reduction is mental ideation in CONFLATION: example: in the academic introduction to an edition of The Gospel According to Philip:



" There is no indication in the body of the text that the Philip mentioned in the title is to be considered the author of this otherwise anonymous work. The title may derive simply from the fact that Philip is the only apostle cited in it by name (73:8). There are two Christians named Philip in the New Testament: the first, Philip the apostle, is merely listed among the disciples in the synoptic gospels and Acts, but is a participant in certain narratives in John (1:43-51; 6:1-15; 12:20-36; 14:8-9); the second, Philip the evangelist, one of the Seven, has the distinction of being the father of four virgin daughters who prophesied (Acts 6:5; 8:5-40; 21:8-9). Early Christian tradition made a composite saint of these two men (cf. Eusebius H.E. 3.31). The Acts of Philip characterize this composite saint as an ascetic apostle who preached chastity and continence in marriage and as one who conquered the dark demons of the heavens by sacramental means. It is undoubtedly this same composite figure who was accorded a particular eminence among the Gnostics: in the Pistis Sophia (71-72 Schw.-P.) Philip is named, along with Thomas and Matthew, as a privileged recipient and custodian of dominical revelation.

A work entitled Gospel of Philip was cited by the heresiologist Epiphanius (Haer. 26.13.2-3) as being in use among certain Gnostics in Egypt during the fourth century, but the passage he quotes from it—about the ascent of the soul past hostile planetary powers, who seek to prevent its return to the transcendent world—does not occur in the work edited

-w.w. Isenberg "Tractate 3 here."
 (CPD 1968, U Chicago) The Gospel According to Philip"
 in Bentley Layton ed., Nag Hammadi Codex II, 2-7
 1989, Brill, pp. 131-2.

NOTE: these CONFLATIONISTS/REDUCTIONISTES are the crowd that keeps VISION in its "little boxes" and give learning a bad name among people. You speak from the heart. They say "what do you mean?" "Can you prove it?" You gift poetical hymns. They amend academic editions ad nauseam. You stand forth. They measure + remeasure positions, angles, inches for RE-checking.

concluding VISION in The Gospel According to Philip (c. 40 AD):

VISION II, 2005 / 5

NOW, see again:

- 1 The Odes of Solomon
by Mary Magdalene 40 AD
- 2 GOSPEL OF MARY 40 AD
- 3 The Gospel of Thomas 40 AD
- 4 BOOK OF THOMAS THE CONTENDER 40 AD
- 5 The Gospel According to Matthew
- 6 DIALOGUE OF THE SAVIOR 40 AD 40 AD
- 7 The Gospel According to John 70 AD
- 8 GOSPEL OF PHILIP 30 AD
- 9 The Epistle to the Hebrews 57 AD
- 10 The Epistle of James 40 AD
- 11 THE POIMANORE'S 90 AD
- 12 The Book of Revelation 98 AD

The holies ²⁰ of the holies were revealed, and 'the bridal chamber' invited us in.

Every one who will [enter] 'the bridal chamber' will kindle the [light], for [...] 'just as in the marriages which are [...] happen ³⁵ at night. That fire [...] only 86 at night and is put out. But the mysteries 'of this marriage' are perfected rather in 'the day and the light. Neither that day 'nor its light ever sets. If anyone becomes a son 'of the bridal chamber, he will receive the light. 'If anyone does not receive it while he is here, he will not be able to receive it 'in the other place. He who will receive that light 'will not be seen, nor can he be detained. 'And none shall be able to torment 'a person like this even while he dwells 'in the world. And again when he leaves 'the world he has already received the truth in 'the images. The world has become the eternal realm (aeon), 'for the eternal realm is fullness for him. ¹⁵ This is the way it is: it is revealed 'to him alone, not hidden in the darkness and the 'night, but hidden in a perfect day 'and a holy light.

Not to understand this is to be truly adolescent, regressed, in need of our learning...
IBID 10 214-5

The Light Cometh...

AWAKENING OF FAITH IN THE MANICHAEAN (MSVAGOSHIA) 90 AD

NOTE, in point: "The Commentary and the introductory chapters tend to facilitate the reading of the tractate, and to show that we are not dealing ^{here} with a CONGLOMERATE of ABSTRUSE MYTHOLOGUMENA [...], but rather with a definite line of argument, although one which makes use of a FRAME OF REFERENCE to which we are not accustomed." - Alexander Döhlig & Frederik Wisse

-1973

(in collaboration with Pahor Labib) NAG HAMMADI CODICES III, 2 + IV, 2 The Gospel of the Egyptians (The Holy Book of the Great Invisible Spirit), 1975, p. 1K.

"... series of light-beams ... correspondence ... to the 2nd Person of the Trinity ... the light-virgin ... as a judge who resides in the intermediate region. In Manichaeism she is with Jesus in the ship of the moon and her function is that of PURIFICATION ... she forms a trinity..."
-IBID, p. 47

"The three-male child - now shown to belong to the great Christ - in turn makes a request of the great INVISIBLE SPIRIT ..." - p. 27

= II =
= CI =

See: R. Weir's MOONFRUIT: 'Granny

so without VISION and immersed in Academe Authority, Ideological Regress—
we have, now, a new generation of proselytes of doctrinaire "confidence".
In 1996 an obviously charming woman (1994 PhD), daughter of a prominent
Gnostic-document lineage wrote:
(John O. Turner)

This "gospel" which so nearly escaped our grasp is neither a narrative (like the canonical gospels), nor a collection of Jesus' sayings (like the *Gospel according to Thomas*), nor yet an exposition of a message of salvation (like the *Gospel of Truth*). Instead, it presents a jumble of seemingly disjointed reflections on diverse topics, with spirituality and the meaning of the sacraments among the most predominant.

Because this text sprang from the intersections of gnosticisms with more or less mainstream Christianities in the first few centuries C.E., it could tell us much about those tangled milieux—more even than the much studied *Gospel according to Thomas*—if only we could ask the right questions. The great wealth of material found in the *Gospel according to Philip* has not yet been well explored, nor even adequately surveyed.

It is my contention that scholarship on the *Gospel according to Philip* has been hindered by an unresolved problem of an extremely basic nature: Where should we look for insights into the meaning of any given passage in this document? To look to any and all other passages in the *Gospel according to Philip* is tacitly to assume that the entire document expresses a single viewpoint, at least insofar as the issues at hand are concerned. Such a unity is placed in question, however, by the often-expressed judgment that the work is, at some level, a composite—and a composite of material from multiple groups within and (perhaps) beyond the Valentinian movement, at that!

M.F.T. - P.L. (!)

Jorunn Jacobsen Buckley's "The Holy Spirit Is a Double Name" was first presented as a paper in 1985 and published in 1986 and 1988.¹³⁸ She dealt with the female figures (Holy Spirit, Mary, and Sophia) in the *Gospel according to Philip* and insisted that the interaction between different levels of reality is the key to understanding these figures in the *Gospel according to Philip*. Her interpretation assumed the position, which she defended a few years later in "Conceptual Models and Polemical Issues in the Gospel of Philip,"¹³⁹ that the *Gospel according to Philip* is a unity based on a coherent underlying symbolic system, and that any part of it can be used to interpret any other part.

Kurt Rudolph's response to Jacobsen Buckley's paper (published in the conference proceedings in 1988) included only one paragraph dealing with the nature of the document.¹⁴⁰

-P. 53

lineages:

Philo → Apollon { Pimandres
Hermetica

Mary Magdalene → St. John
→ Philip

Thomas → ASVAGOSHA (Mahayana)

Matthew → JAMES { Athenagoras
Pantagmus
Clement of Alexandria
Origen

As we have seen, most interpretations of the *Gospel according to Philip* have been based on the tacit assumption that a single viewpoint, theology, or set of ritual practices can be recovered from the document by considering all the passages it presents on a given theme or topic of interest. This has been true particularly for two groups: those who have defended the *Gospel according to Philip*'s coherence (whether as an original exposition or as decisively shaped by a strong redactor), and also most of those who have attempted to interpret specific issues in the *Gospel according to Philip*, regardless of whether they saw it as a disorderly collection of materials from disparate origins, or a unity, or have just ignored the question. In contrast, several of those who have focused on the nature of the document, rather than on the meaning of its contents, have insisted on its composite nature, but this assessment has had little or no impact on the actual procedures used by those who sought to interpret the document's contents.

The recurrent attempts to show the literary unity of the *Gospel according to Philip* arise partly from the fact that some themes and interests are sprinkled throughout much of the document, producing an impression of continuity or coherence which remains tantalizingly elusive.

-P. 58

NO.

a HARMONIC keyed to a transform
into differential consciousness in
SHARED PRESENCE DENSITY WAVES.

If we take seriously the possibility that the *Gospel according to Philip* may have been assembled from diverse excerpts, we must inquire about the motivation behind its assembly, copying, and translation. Presumably any collection was valued because it served some purpose or purposes. The determination of the function of any piece of literature, or of a non-literary document, is always a more speculative endeavor than the description of its structural features—especially given the scarcity of information on the social context of many works from antiquity. This does not excuse us from the task, however. If we could not find plausible motives for the work as a collection, this understanding of it would be drawn into question.

Right. P-115
Maxmar Lee Turner, *The Gospel of Philip*, 1996

VISION 11, 2005/7

all this intense "critical" activity - spurred by ideological (not person/cosmos) concerns was (and is) characteristic of the mythos of ego-centric ideologue times. Like that of Hammurabi's codes (1800 BC), the Tyranny of the Thirty in Athens (405 BC), Augustus Caesar + the Roman Empire (Principate), King James I Bible and British Empire suzerainty, early 21st century Bushian Americanism, the King James Bible (1611 pub.: 1580's → origin) in Shakespeare's time and British Empire Imperial Mythologies in Shelley's time resonant to our C-colonial) 1980's - 2010's : exemplar: the 1988-1990's + Jesus Seminar/Westar Institute.

The scholarship represented by the Fellows belongs to the tradition of scholarship that has come to prevail in universities in Europe, Great Britain, and North America, as well as in those elsewhere in the world. It is also the scholarship that has been adopted by the predominant forms of Roman Catholicism and Protestantism; it is therefore the kind of scholarship honored in the theological seminaries connected with those churches. Even more conservative churches and their seminaries have slowly but steadily adopted the canons of critical scholarship in order to participate more fully in the research and debate characteristic of all fields of study in the modern university. Such institutions would probably move more quickly to the critical position were they not under constant attack from TV evangelists with substantial coffers. Unless biblical scholarship wants to lose its credibility—and it has come dangerously close to doing so because of its identification in the popular view with Sunday Schools and TV evangelism—it must adhere to the canons of research and publication that govern the physical sciences, the social sciences, and the humanities generally.

From the standpoint of the lay person, the scholarly process is painfully slow.

The Fellows of the Jesus Seminar are critical scholars. What does it mean to be a critical scholar? How can one tell a critical scholar from other kinds of scholars?

1. Critical scholars make themselves accountable to the established body of knowledge and theory. They belong to a guild of scholars, the cumulative work of which reaches back for centuries. Individual scholars may elect to add to the body of knowledge or modify particular theories, but in so doing they cannot ignore the cumulative achievements of their own fields of study. Critical scholarship forms the larger pool of learning and research that has dominated universities since the Renaissance.

2. Critical scholars adopt the critical methodologies integral to their fields of study. Biblical scholars must know and employ the methodologies of linguists since they work in foreign languages, they must know and employ the procedures of literary critics since they deal with written texts, and they must know and utilize social scientific method. And they must know other special fields of study, such as archaeology, history, philosophy, and computer science.

3. Critical scholars practice their craft by submitting their work to the judgments of peers. Untested work is not highly regarded. The first questions asked of the critical scholar is what has he or she published on the subject? And where and by whom has it been reviewed?

4. By submitting work to the judgment of other critical scholars, one is actually offering to have one's work judged by the standards and criteria common to all scholarship. This is what makes critical work critical: the acceptance and use of established standards and criteria.

5. It is precisely for this reason that critical scholarship in the biblical field does not permit special pleading on the basis of theological doctrine or other bias. Of course, critical scholars are human and subject to human frailties. The only means they have of protecting themselves against private interests is to insist that every fact, every theory, stand the test of examination by other scholars with different private interests but common standards. Scholars must make their cases on the basis of evidence accepted by all scholars.

Robert W. Funk, James R. Butts, Bernard Brandon Scott, The Parables of Jesus

RED LETTER EDITION (!)

A Report of the JESUS SEMINAR, 1988, Polebridge Press (SONOMA CA) [named for a nostalgic "essence" -houveaux- in Montana!] pp. 93-94

"A red letter day for the ethics of scholarship, for the moral DEMAND that THINKERS STATE CLEARLY, openly, and honestly [COME CLEAN, Y'all] what are their SOURCES, their METHODS, and [...] their RESULTS [pseudo-scientism], and ABOVE ALL, that [...] they come before the eschaton [?!]

to [...] CONCLUSION + CONCLUSIONS. - J. DOMINIC CROSSAN, De Paul Univ. - BLURB. Hell!

In ancient Christian AION beginning wisdom: "Power" was an energy form vibrantly emerged out from a universal dynamics: "I am the life... that dwells within every Power and every eternal movement and (in) invisible lights..."

"Trimorphic Protenna" [!]: Three-formed Insight, Nag Hammadi XIII, 1
trans (?) by J. D. Turner in James M. Robinson, General ed. (FIRST THOUGHT) The Nag Hammadi Library

the eduphon translates: The Discourse of the Appearance: Three (3)
"Trimorphic Protenna, in Three (3) parts"
A sacred Scripture written by the Father with perfect knowledge." p. 522

in English, 1978, 3rd. 1988
P. 513 (completely revised)
Read Quietly.

and in a Hellenistic Jewish / Primal Christian mode (The Apocryphon of John c. 130AD)
Nag Hammadi II, 1 - III, 1; IV, 1 +
Robinson 1988, pp. 104ff. B6 8582, 2)

1
Rule
Realm

[And I asked] to ' [know it, and he said] to me, "The Monad ' [is a] monarchy with nothing above it. ' [It is he who exists] as [God] and Father of ' everything, [the invisible] One who is above ³⁰ [everything, who exists as] incorruption, which is ' [in the] pure light into which no ' [eye] can look. '

He [is the] invisible [Spirit] of whom it is not right ' [to think] of him as a god, or something ³⁵ similar. For he is more than a god, ' since there is nothing above him, for no one 3 lords it over him. [For he does] not [exist] in something ' inferior [to him, since everything] exists in him. ' (IV 4, 9-10: [For it is he who establishes]) himself. [He is eternal] since ' he does [not] need [anything]. For [he] is total ⁵ perfection. [He] did not [lack anything] that he might ' be completed by [it; rather] he is always completely perfect ' in [light]. He is [illimitable] since ' there is no one [prior to him] to set limits to him. ' He is unsearchable [since there] exists no one ¹⁰ prior to him to [examine him. He is] immeasurable ' since there [was] no one [prior to him to measure] ' him. [He is] invisible since no ' one saw [him. He is eternal] since he [exists] ' eternally. He is [ineffable since] ¹⁵ no one was able to comprehend him to speak [about him]. ' He is unnameable since [there is no one prior to him] ' to give [him] a name.

UNITY
(1)
[TE]
OK?

How am I to speak with you about him? His ' [aeon] is indestructible, at rest and ' existing in [silence, repose] (and) being ' prior [to everything. For he] is the head of [all] the aeons, ' [and] it is he who gives them strength in ' his goodness. For [we know] not ' [the ineffable things, and we] do not understand what ' [is immeasurable], except for him who came forth ' [from] him, namely (from) [the] Father. For it is he ' who [told] it to us [alone]. For it is he who looks ²⁰ at himself] in his light which surrounds ' [him], namely the spring [of the] water of life. And ' it is he who gives to [all] the [aeons] and in every way, (and) who ' [gazes upon] his image which he sees ' in the spring of the [Spirit]. It is he who puts his desire in his ²⁵ [water]-light [which is in the] spring of the ' [pure light]-water [which] surrounds him.

FORMS OR DYNAMICS

and
his ' essence does not [partake] in the aeons nor ³⁰ in time. For he who partakes in [an aeon] ' was prepared beforehand. Time [was not] ' apportioned to him, [since] he does not ' receive anything from another, [for it would be received] ' on loan. For he who precedes someone does not [lack] ³⁵ that he may receive from [him]. ' For [rather] it is the latter that looks expectantly at him in 4 his light. For the [perfection] is majestic. ' He is pure, immeasurable [mind]. '

Frederick Wisse, The Apocryphon of John
in: The Nag Hammadi Library in English
ed. J.M. Robinson, 3rd ed. 1988 pp. 104ff.

VISION 11, 2005/9

And [his thought performed] a deed and she came forth, [namely] she who had [appeared] before him [in the shine of] his light. This is the first [power which was] before all of them [and] [which came] forth from his mind, She [is the forethought of the All] - her light [shines like his] light - the [perfect] power which is [the] image of the invisible, ³⁵ virginal Spirit who is perfect. [The first power], the glory of Barbelo, the perfect 5 glory in the aeons, the glory of the revelation, she glorified the virginal Spirit and it was she who praised him, because thanks to him she had come forth. This is [the first thought] his image; she became the womb of everything for it is she who is prior to them all, the Mother-Father, the first man, the holy Spirit, the thrice-male, the thrice-powerful, the thrice-named androgynous one, and the ¹⁰ eternal aeon among the invisible ones, and the first to come forth.

ORIGINAL NATURE PROCESS before FORM EXISTENCE

The Imagination in the MIND
ADAM MUTHIC HOKERON PROCESS → FORMS OF IDEAS
HANA SOATHA
- TRISMEGISTUS

The First "Coming Forth By Day"

"Reports of the church [s] fathers [!] indicate that some of them were familiar with the contents of The Apocryphon of John: the teachings of certain Gnostics [!] described by IRENAEUS are very similar to the cosmological teachings of the present tractate [an integral mode Form, not at all differential, nor harmonic come' on people... !]

ALL These VISIONARY WORDS CASCADE IN THE latter half OF THE FIRST CENTURY AD (40-100)

developing into a jewel matrix around 90 AD

ST. JOHN'S Revelation
Hermetica Polymorphes
ASVAGUPTA'S AWAKENING OF FAITH in the MAHAYANA

and a reaction in the Hellenistic Jewish MYTHOS
of Germanating Gnosticism
of reductive "expansionist" ORTHODOXY CHRISTIANITY
of conservative-frozen protective RABBINIC JUDAISM

OUR WESTERN EMPIRE HERITAGE until the RENAISSANCE

The Great VISION was looped back into MYTHIC STORYLAND linked to DOCTRINES CHAINED TO RITUALS

Jesus became CHRIST judging living by Angel-ology (+ demon-ology adversaries) judging the dead by CHURCH authorized certificate

Mary Magdalene became a 7-devil whose repentance was a warning to women and a tolerance for men in superiority Humbling (VIRTUE #3a)

St. John was co-opted into ORTHODOXY as a grand puzzling Apocalypse

The Hermetica were eventually either co-opted by Gnosticism or proscribed by authoritarian DOCTRINES

IN ASIA the Mahayana flourished (synthesized with Taoism BY 600-ZEN) but was barely heard of west of IRAN

So many great religions shine forth or shroud back at this time.

and whose divisions contest for men and women and the worlds.

The Reformation surged up within the Renaissance, yet the Roman axis with Renaissance—also bravura etched up the Counter-Reformation orthodoxy and imperialism. This mix of scholars, artists, conquistadors, and court plotters reached an early apex in the Old World when prospects of a NEW WORLD upped the stakes. But the game was also "upped" by the power of science and the panacea of magic. Shakespeare's Tempest, like Euripides' Bacchae sums up an entire age in VISIONARY ART, (as did Shelley's Prometheus Unbound)

Generally speaking, we may say that, in Shakespeare's folklore, the warp is indigenous, the woof is literary; while in that of his more bookish fellow writers, the opposite is the rule. In other words, his work is more natural, theirs is more scholastic.

P. 516

SUPERSTITIONS

'In our childhood,' wrote Reginald Scot, (on Witchcraft + demons)

our mothers maides have so terrified us with an oughlie divell having hornes on his head, fier in his mouth, and a taile in his reech, eies like a bason, fanges like a dog, clawes like a beare, skin like a Niger, and a voice roaring like a lion, whereby we tart and are afraid when we heare one cry Bough: and they ave so fraied us with bull beggers, spirits, witches, urchens, elves, ags, fairies, satyrs, pans, faunes, sylens, kit with the canstick, ritons, centaurs, dwarfes, giants, imps, calcars, conjurors, nymphes, hanglings, Incubus, Robin goodfellowe, the spoorne, the mare, he man in the oke, the hellwaine, the fierdrake, the puckle, Tom hombe, hob goblin, Tom tumbler, boneles, and such other bugs, hat we are afraid of our own shadowes: in so much as some never are the divell, but in a dark night; and then a polled sheepe is perillous beast, and manie times is taken for our fathers soule, peccallie in a churchyard, where a right hardie man heretofore ant durst passe by night, but his fraire would stand upright.

Bishop Hall in his Characters has likewise given us an admirable picture of the kind of man that such childish eachings will produce.

P. 528

In Tudor times, superstition permeated man's life; and very limited success attended the efforts of the reformers of religion to repress superstitious customs.

Shakespeare and his contemporaries bountifully illustrate the superstitious credulity which guided their contemporaries' conduct, moulded many of their social customs, and governed their habitual interpretation of natural phenomena. Superstition which crystallized into folklore absorbed much that passed for scientific observation even among the educated.

[DEMONOLOGY]

doctrines
scarry
stuff

[+ EVIL
BRANDINGS]



demons
"specialle"
haunt
Churchyards
at night

Around Birth and Marriage and Death and Burial, stars rained influences, and omens hung, according to the teaching of astrology. Fairies hovered about the cradle and sagacious gossips shook their heads over portents, while they knapped ginger and circulated the gossips' bowl. Among the superstitious, belief in the efficacy of charms is always strong. Sometimes charms were superstitious, some tricks, some quilllets, how to cheat the devil, (Lone's L. L. IV. iii. 288), such as lechdoms and spells against evil influences and prevalent epidemics; or they were amulets—Joan of Arc's 'periapts' (J. Hen. VI, v. iii. 2)—and words of might, to secure the welfare of the wearer or utterer; or they were, as in Cymbeline, dirges for the repose of the dead. The Church had her conjurations and exorcisms, like Aaron's rod

P. 529

from "Folklore and Superstitions: Ghosts and Fairies: Witchcraft and Devils"
- H. Littledale in Shakespeare's England, An Account of the Life & Manners of his Age
2V, OXFORD UNIVERSITY PRESS, 1916

VISION 11, 2005/11

The Book of ACTS & the Apostles

ends with PAUL entering ROME

"teaching the facts about the Lord Jesus Christ quite openly

[sequel to Luke's Gospel - actually an epistle to his friend Theophilus!] as is ACTS itself a follow-up epistle to Theophilus. not a Gospel...

LUKE - ACTS + PAUL'S

EPISTLES + Peter's verbal

"notes" taken down by

secretary John MARK =

(Gospel: 65 AD)

Actually Paul was a prisoner in chains taken - by his own insistence he was a Roman Citizen who should be judged in Rome - for trial

OFFICIAL CHURCH of Peter + Paul in ROME by 60's AD FACTS

it is in ACTS (3:1+) that Luke has Peter + John in SOLOMON'S CLOISTER in the Temple (Second Temple remember) in Jerusalem - but instead of it being the Bridal Chamber of Mary Magdalene's Odes of Solomon - where "cloister" is an "inner chamber of contemplative Love" - Luke has it a place of Peter's MIRACLES.

upper half of MAGIC which is in Luke most famously - SIMON MAGUS (8:4+)

also see the Magic EXorcISM DEMO by PAUL ACCORDING TO LUKE in 13: 1-12

see: Susan R. Garrett, The Demise of the Devil, Magic and the Demonic in Luke's Writings, 1989 (Fortress Press, Minneapolis)

(and his sorcery consort Helen) who "got wind" of Jesus' disciples

BIG MAGIC from - none other - PHILIP (Bridal Chamber Love Apostle)

confronted (protecting the power) by Peter + cursed by Peter

SIMON MAGUS begins Christianizing Gnosticism

IN SAMARIA Jacob's Well ISAAC'S EMBARRASMENT At Gerazim FATHER GUILT ISHAME Job Letting Lapse: Sacred places, symbols

RECONCILED & UNBOUND: CONSCIOUS DIMENSIONS

VISION 12, 2005 / 1

[RITUAL]

Myth: natural experience of our character in feelings, images, oracular language

[SYMBOLS]

VISION:

[ART]

differential consciousness opening up the mythic horizon to the sacred expansion Real opening out cultural tradition to the transform possibilities

3
Process
Phases

NATURE

CULTURE

MAGIC SACRED

→ existence, ritual action sequences
→ experience + mythic language episodes that
→ art, spirit, person


CIVILIZATION [HISTORY]

Mythic oracular language → SYMBOLS, IDEAS, MEANING, IMAGINATION
VISIONARY oracular language → spirit, Person, Art, CIVILIZATION
tribal cycles into CULTURES: TRADITION ✓
transform cycles into CIVILIZATIONS: EDUCATION ✓

CIVILIZATION is a transform higher order of culture which carries further when HISTORY replaces TRADITION in the square of attention with History + VISION the process phases and symbol + art the form phases but initially: the square of attention (until History matures) is Myth + VISION as the process phases with RITUAL + SYMBOL as the early form phases then SYMBOL + ART as the later form phases THE shift from RITUAL to ART is the crucial TRANSFORM

VISION 12, 2005/2

Our Phase form-phase process • Learning permits us for the 1st time
to Re-Calibrate Learning (Education + tradition) so that they are not
only objective in existential Ritual compartment (PRAGMATICS)
and symbolic thought ideas of meaning (IDEALS)
but also in PRISMATIC ranges of appreciative CRITIQUE
and scientific scalars of ANALYTIC

★ Learning is now Really an ART and a SCIENCE (SCIENCE)
CIVILIZATION, at last, has a way to sustain stability 
stabilizing CIVILIZATION beyond chaos:
is a major maturation of MAN.

We are Now Ready for a Star System wide STELLAR CIVILIZATION
and its complementarity: INTERSTELLAR EXPLORATION

TIMETABLE: from the first wide implementation
8 years of grade schooling
4 years of high schooling
2 years of initial full course
14 years for initial generation

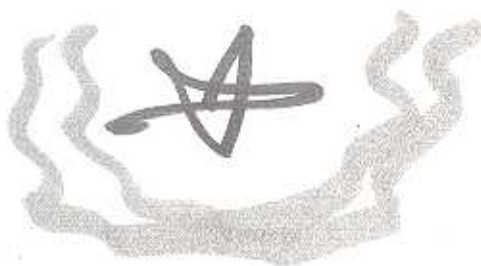
★ Incept 2006 = 2020 ^{as} 1st generation at beginning facility
2 further cycles at full course for refinement = 2024 AD

(later incept = later datings)

1st generation as founders of stellar civilization

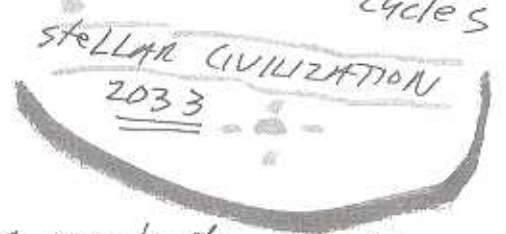
VISION 12, 2005 / 3

Realistic timetable



2006-7 initial training of seed group
 2008-9 refinement by seed group + their first attempt to implement their version
 2010-2011 higher refinement + initial refinement of their
 2012-2013 : their first higher refinement and completion of grade school + high school cycles

2014-2015 INcept : more all datings up 9 years



YOGĀCĀRA => TANTRA
TANTRA => VAJRAYANA CHAPTER II

800-800 AD THE DEVELOPMENT OF THE YOGĀCĀRA

The Yogācāra is the development of the logic of Buddhist thought. The object is not as it appears, and cannot be of any service to knowledge. It is therefore unreal. Consciousness is the sole reality. The object is only a mode of consciousness. Its appearance as though something objective and external is the Transcendental illusion, because of which consciousness is bifurcated into the subject-object duality. Consciousness is creative and its creativity is governed by the illusory idea of the object. Reality is to be viewed as a Will or an Idea. This creativity is manifested at different levels of consciousness. The idealistic explanation of the empirical world is made possible by the hypothesis of the three strata of consciousness, viz. Ālaya-vijñāna, Klišṭa Manas, and the Pravṛtti-vijñānas. Everything that exists is exhausted in these three. They are however not the ultimate form of consciousness. The evolution of consciousness takes place because of the Transcendental Illusion of objectivity. When the object is realised to be illusory its sublation is followed by the dissolution of the subject as well. No special effort is needed for the negation of the subject; it evaporates out of its own accord, there being nothing to know. Consciousness, as thus freed of the false duality of subject and object, is the Absolute. This is the ultimate reality, the essence of everything (dharmāṇām dharmatā).

an important parallel to early Christianity with early Mahayana in its powered-up amplitude
 LADY PRAJNAPARAMITA = Mary Magdalene = KUAN YIN...

ālaya-vijñāna: "store-house consciousness" SYMBOLS
 klišṭa manas "myth" the memory objectivity
 INTEGRAL (only) "Ego-I" consciousness [character - identity idea inflated]
 pravṛtti-vijñānas RITUAL "empirical consciousness" existential practical objectivity
 DIFFERENTIAL FORMS "Gestalt resonant sets" - but not, thus, "illusions!"

These quotes from A.K. Chatterjee, The Yogācāra Idealism, 1962, 2nd rev. 1975 pp. 24-5

A somewhat limited "Grad-student" document. useful.

Chatterjee like Hegel.

Yogācāra is way beyond Hegel.

C. 260-310 AD.

Maitreya natha contemp. with Plotinus ASANGA + VASUBANDU with Porphyry + Iamblichus

Every school made the claim to represent the true teaching of Buddha. All the schools made their own version of the Canon so that there is no version which is free from careful editing from a particular point of view.¹ The primary interest was not so much to sift the real teaching as to give authenticity to their own views. And moreover, after the lapse of so many decades, it was impossible to distinguish between the authentic and the spurious.

The Mahāyāna emerged out of this hectic controversy. It was a revolt against the narrow-mindedness of the earlier schools. Peculiarly enough, the Mahāyāna schools claimed to resuscitate the real spirit of Buddha's teachings, the spirit which was said to have been obscured by the Hinayānistic aberrations. This claim cannot be denied to the Mahāyāna merely on the ground of its coming later into the arena, since, by the time the Hinayānistic schools themselves arose, the original sayings were all mixed up with the later interpolations made by partisan editors.

NO. JEE ASHVARO SHIA!

4. THE ORIGINAL HOME OF PRAJNĀPĀRAMITĀ LITERATURE

VISION 12, 2005/4

There are certain references in the text of Astasāhasrikā which suggest that this literature must have originally sprung up in the South from which it spread to the East and thereafter to the North.

Earliest sutra on life of the Buddha
c. 150 AD

In the above passage the word वर्तनी seems to be interpreted as East in Sanskrit and Tibetan traditions (Haribhadra equates वर्तनी with पूर्वदेशे); but according to Chinese tradition it is equated with पश्चिमी which means West. The question does not affect the spread of Prajñāpāramitā to the North or its origin in the South. It is thus clear that the origin of PP is not to be found in Magadha, but in the South of INDIA.

ST. THOMAS - Kerala + Madras → ORISSA → PATNA in Bengal [BENARES]

c. 800 AD
SUKAVATI: Western Paradise
Perfection of Wisdom (Sutras)

ST. THOMAS / MARY MAGDALENE / JESUS Trif.
"Nāvarjūṅga... the first commentator of [the] Prajñāpāramitā Lit" c. 225 AD

P.L. Vaidya, Asta Sāhasika Prajñāpāramitā, with Haribhadra's Commentary called Alotkā, 1960, P. XV

NOTE: SANSKRIT POETICS: A "stanza" is 32 syllables: 64 vowel/consonants
"In India, poetics evolved out of dramaturgy" (Rik) K. Chaturvedi 1965

THE ORIGINAL PRAJNĀPĀRAMITĀ SUTRA in 8,000 lines, c. 100 AD. Astasāhasrikā Prajñāpāramitā Sutra expanded to 18,000, 25,000 + 100,000 lines; concentrated to 300 lines (Vajracchedhika Sutra) 25 lines (Amalaya Sutra) 1 letter A sutra

for the best translations and literature see the work of Edward Conze

for a sweet précis see R.C. Jamieson, The Perfection of Wisdom, Extracts from the Astasāhasrikā Prajñāpāramitā with color illustrations, 2000

in his glossary Jamieson lists

"Stellar queen" tārakopama kalpa, a future era [to 100 AD.]!

"TĀRĀ 'carrying across' [!], a female Bodhisattva associated with ĀVALOKITEŚVARĀ" p.108

* see: Krishna Chaitanya, Sanskrit Poetics, A critical & comparative study, 1965

RECAP: Mary Magdalene was the COMPANION of JESUS: from Alexandria/Taposiris 14 AD to 33 AD: 30 years, "growing up" - maturing High Style. In Palestine 33-6 AD until his crucifixion (36 AD) she was the prime person - but background vis-à-vis patriarchs

from Jamieson's Perfection of Wisdom
pp. 82-84.

VISION 12, 2005 / 5
PRAJNA PARAMITA

The Lord Buddha said, "Similarly, a bodhisattva, a great being, acting in the perfection of wisdom, does not think, 'This phenomenon has been predicted, is predicted, was predicted and is completely understood in supreme, truly perfect enlightenment.' Acting thus, a bodhisattva, a great being, acts in the perfection of wisdom. Acting, he is not nervous, he is not frightened, he is not terrified. Imbued with the strength that he has gained, he thinks, 'I am not yet fully enlightened' and therefore he makes more effort. And so, when he acts, he acts in the perfection of wisdom." (159-164)

NOT RITUAL PRAGMATIC,
KARMIC ACTION

A SMILE OF RECOGNITION

There was a woman who had come to that assembly, and sat down. She rose from her seat, adjusted her top robe over one shoulder, knelt to the earth on her right knee, folded her hands towards the Lord Buddha, and said to him, "Lord Buddha, in this place I am not frightened, I am not terrified. Not trembling, not frightened, and not terrified, I will show the teachings to all sentient beings."

PURE MARY MAGDALENE!

Then the Lord Buddha broke into a smile, golden in colour on that occasion. By its lustre, it beamed through endless and boundless world systems, rising up as far as Brahmā's world. Then, after it returned, it circled around the Lord Buddha three times, and then finally faded from his face. Immediately after the Lord Buddha had broken into that smile, the woman seized some golden flowers, strewing and scattering the golden flowers over the Lord Buddha. But then those golden flowers, unsupported, were suspended in the air! ZERO(NONE) GRAVITY: spaceflight

Then the venerable Ananda rose from his seat, adjusted his top robe over one shoulder, knelt to the earth on his right knee, folded his hands towards the Lord Buddha, and said to him, "What prompted that, Lord Buddha? What was the reason you broke into a smile? Truly perfectly enlightened Tathāgatas and arhats do not break into a smile without cause or good reason."

So then the Lord Buddha replied to the venerable Ananda, "Ananda, this is our sister, the goddess of the Ganges! In a future time she will be the Tathāgata called 'Golden Flower'. She will arise as an arhat, truly perfectly enlightened, accomplished in knowledge and good conduct, a Sugata, street-wise, supreme, a tamer of wild men, a teacher of both gods and men, a Buddha, a Lord Buddha. She will become completely enlightened in supreme, truly perfect enlightenment in the stellar aeon." (165-167)

OUR NEW AION ...

CONTINUED: Mary Magdalene was given the adoption of a young John (St. John) age 12 at the crucifixion. "Behold your son!" She "raised" him in the High Dharma mode of Hellenistic Judaism, successfully. Her initial Apostolic "friends" were Matthew, Thomas, Philip & James (older brother of John). These resonances are recorded in The Book of Thomas the Contender, Dialogue of the Savior, Pistis Sophia, Gospel of Mary, Gospel of John & many others (lost). When Thomas took the "DHARMA" to India 41 AD, he had Matthew's Gospel & the poetic dialogic wisdom of Mary Magdalene

See Edward Conze,
The Perfection of Wisdom in Eight Thousand Lines & ITS Verse, Summary, 1973
pp. 219-220

"In the Starlike Aeon he will appear in the world and know full enlightenment. When she has deceased here she will cease to be a woman, she will become a man."

$E=11=3$
Ananda, (Buddha's cousin) this is -
"our sister",
The Goddess of the Ganges
in a future time: (from 100 AD)
Suvāna-puṣpa
GOLDEN FLOWER BUDDHA
in our Stellar Aion Civilization

Just so the Ganges Goddess will pass from Buddha-field to Buddha-field, and she will never at any time be deprived of the Buddhas and Lords, until the time of her full enlightenment.

Ananda thought: Those Bodhisattvas who will be with the Tathagata Akshobhya must actually be considered as the congregation of the Tathagata.

The Lord read Ananda's thoughts, and said: So it is, Ananda. Those Bodhisattvas who lead the holy life in the (Buddha-field of Akshobhya, the Tathagata, should be known as having emerged from the mud, as having approached to the accomplishment of enlightenment. In addition, Ananda, the community of the disciples of the Tathagata "Golden Flower" will not be bound by any measure. For his disciples will be so many that there will be no measure to them. They will, on the contrary, have to be styled "immeasurable, incalculable." In addition, Ananda, at that time, on that occasion there will be in that Buddha-field no wildernesses infested with wild beasts, or with robbers, and no waterless wastes, and no districts infested by epidemics, and no foodless wastes. [368] All these, and all other disagreeable places will in that Buddha-field, in no way whatsoever either be, or be conceived. It is quite certain that, after the Tathagata "Golden Flower" has known full enlightenment, all these kinds of places which inspire fear and terror will then no longer exist, or be even conceivable.

Ananda: Who was the Tathagata in whose presence this Goddess of the Ganges has planted the wholesome root of the first thought of enlightenment, and turned it over to supreme enlightenment?

The Lord: That was under the Tathagata Dipankara. And she actually scattered golden flowers over the Tathagata when she requested of him [the prediction to] the supreme enlightenment. It was when I strewed the five lotus flowers over Dipankara, the Tathagata, and I acquired the patient acceptance of dharmas which fail to be produced, and then Dipankara predicted my future enlightenment with the words: "You, young man, will in a future period become a Tathagata, Shakyamuni by name!" Thereupon, when she had heard my prediction, that Goddess produced a thought to the effect that [369]: "Oh, certainly, like that young man I also would like to be predicted to full enlightenment!" And in that way, Ananda, in the presence of the Tathagata Dipankara, that Goddess planted the wholesome root of the first thought of enlightenment, [and turned it over to] full enlightenment.

Ananda: Certainly, as one who has made the necessary preparations, as one who has made the grade has this Goddess of the Ganges been predicted to full enlightenment.

The Lord: So it is, Ananda, as you say.

- CONCEPT 220-1

AVALOKITEŚVARĀ : Observer (witness to) the SOUNDS (Names) of the World
(ĪŚVARĀ)

(The Dalai-Lama's Dharma Impression ^{symbol} - ^{image} ^{resonance} set) ! see the LOTUS Sutra, ch. 25: "The Gateway to Elsewhere of the Bodhisattva He Who Observes the Sounds of the World"

[KUAN YIN Bodhisattva] Leon Hurvitz, Scripture of the Lotus Blossom of the Fine Dharma trans. from the Chinese of KUMĀRATĪLA, 1976, p. 311ff.

"If there is a woman, and she is desirous and hopeful of having a son, making worshipful offerings to the bodhisattva He Who Observes the Sounds of the World, she shall straightway bear a son of happiness, excellence, and wisdom... a daughter, spright ... wholesome roots... loved and honored..." - p. 313

VISION 12, 2005 / 6

buddha-ksetra : a world system (numerous!)

stellar fields of Akshobhya (Abhivati) (imperturbable) leaving this world for the stars

"World-spheres" World systems without end: INTERSTELLAR RANGES, GALACTIC RANGES

★ PARADISE HARMONIC COMING

Wholesome root: First Thought THE FIRST BUDDHA

★ Golden Flower: She is the next Buddha

BODHICITTA (thought of enlightenment)

CULTIVATION

A VISION! MARY MAGDALENE - KUAN YIN (hey!)

^{Mylapore}
ST Thomas died at Calamina in south India and was buried within a temple. He arrived in Kerala on the Malabar coast 41 AD and preached for many years establishing both Jewish Christians and Jewish refugees (from 68 AD onwards) within local peoples. Marco Polo in 1293 visited his tomb "in Ma'abas, at a certain little town having no great population, with little merchandise and not very accessible, and said it was a place of pilgrimage for Nestorian Christians and Muslims, who used the red earth from the tomb to cure fevers."

see: Yule, Books of Ser Marco Polo, rev. by Cordier, II, Cap. XVIII, pp. 357ff
quoted by Leslie Brown, The Indian Christians of St. Thomas, An Account of the Ancient Syrian Church of Malabar, 1956, rev 1982, p. 56 (Cambridge UP)

About 420 miles south of Cairo the town of Coptos had been founded at a place where the Nile bends to the east, and from this town the Romans constructed roads, supplied with fortified watering stations, eastwards across the desert to the Red Sea. Strabo says that the journey to the port of Myos Hormos took six or seven days; from there about 120 ships sailed to India in a year. It is evident that this trade was a regular and important feature of the Roman economy. At first (from about 90 B.C.) ships went from Aden and other Arabian ports direct to the mouth of the Indus, but later they began to use a port north of Bombay and finally discovered how to sail direct, diagonally across to Muziris, the port of Malabar, instead of tacking laboriously down the coast.² Malabar was in any case the end of the voyage, for it was from there that pepper, spices and precious stones were exported.

Pliny (A.D. 23-79), Ptolemy (A.D. 100-160) and the Periplus of the Erythraean Sea give a good deal of detailed information about the trading centres of Malabar, -P. 60



THE COPPER PLATES IN THE POSSESSION OF THE MAR THOMA CHURCH AT TIRUVALLA

- Plate III

Thomas taught into the 50's AD
ASVAGOSHA was born in the 50's and founded the Mahayana in Central ASIA 90-115 AD

The first mention of KUAN YIN in an 185 AD. "Chin-yao's translation of the Ch'eng-chü kuang-ming ting-i ching [Perfect splendor samadhi sutra]

- C.N. Tay, Kuan-yin: the Cult of Half Asia, c.1982, p.18

Some features of the country have remained unaltered, the red cliffs of Varkala are as much a landmark from the sea as they were when the Periplus was written. But the sea coast has receded since Ptolemy's time, and the area and shape of the backwaters and river estuaries have also changed considerably. The city of Neacyndi of Pliny ('Melkynde' of Ptolemy, 'Nelcynda' of the Periplus and 'Nincylida' of the Peutinger Tables) is identified with Niranam (reputed site of an apostolic church) or Minacil, both fairly near Kōṭṭayam and centres to which pepper could easily be brought." P. 60

written originally c. 180-150 AD by disciple of ASVAGOSHA

AVALOKITA SVARA
KUAN YIN
Perceive sound ("ears to hear")

Dalai Lama embodies masculine Avalokitesvara

see (LOTUS SUTRA)

Bodhisattva of Mercy associated with AMIDA BUDDHA in the Western Paradise (AMITA) of Infinite Learning

HEART SUTRA / DIAMOND SUTRA
PRAJNA PARAMITA SUTRA (all sizes)
SURNIGAMA SUTRA, THOUSAND HAND SUTRA is "more than 80 capricious works"

THE LAOY (Her Ladyship) Prajnaparamita also in Wu Cheng-en's epic Ming Novel Journey to the West (MONKEY)

Mary Magdalene (spirit person) for a woman made "male"

(113) His disciples (μαθητής) said to Him:

- 14 When will the Kingdom come? < Jesus said: > It will not come by expectation; they will not say: "See, 16 here", or (ἦ): "See, there". But (ἀλλά) the Kingdom of the Father is spread upon the earth and 18 men do not see it. (114) Simon Peter said to them: Let Mary go out from among us, 20 because women are not worthy of the Life. Jesus said: See, I shall lead her, 22 so that I will make her male, that (ἵνα) πνεῦμα she too may become a living spirit (πνεῦμα), resembling 24 you males. For every woman who makes herself male will enter the Kingdom 26 of Heaven.

The Gospel (εὐαγγέλιον) according to (κατά) Thomas

- Coptic Text established & translated by A. Guillaumont, H. Ch. Puech, G. Quispel, W. Till & Yassabi 'Nad al Masih (POV-ESCH) 1959 pp 55, 57.

Pneuma: living spirit person differential Form Jewel

ST. JOHN GOSPEL c. 70 AD
REVELATION: APOCALYPSE c. 95 AD

Jesus crucifixion & Resurrection 36 AD

Mary Magdalene adopts 12-year old future son JOHN

moves Mary mother of Jesus, John & herself to EPHESUS after martyrdom of James 44 AD.

Mary mother died there shortly thereafter

Mary Magdalene died c. 57 AD

When Apollus of Alexandria came to bury her in the Cave of the 7 Sleepers

(7 Gatekeepers of the Helimarmene

Apollus wrote Letter (Epistle TO THE HEBREWS on that occasion. to Rebirth - Resurrection) journey

TAN CHING

"... relates... directly to another... by a fundamental relation and does not require calibration."

selected, filtered quotation [about electrons in single fibre 1 dimension arrays] from D.M. AVERY, "Electrons held in a queue" - Nature, 17 March 2005: 434:285

"What is the mind's relationship to the senses? How does recognition, which identifies things, function if things do not exist inherently? In each case the conclusion is the same: nothing is findable nor can be pin-pointed under such analysis. Yet events, objects and perception occur, arising in dependence on a combination of many different factors. Their dependent arising is a true source of wonder and amazement. We must learn to recognize that though things appear in one way and exist in another, and though they cannot be found when subjected to a scrutiny that examines their fundamental nature, they do exist and operate... However, their lack of true existence should not be confused with non-existence. Things are like magical illusions, in that they appear to exist in ~~and~~ of themselves, but actually depend upon each other... Only by understanding that things do not exist as perceived by conceptions of true or inherent existence can the seed of cyclic existence be destroyed. We should therefore make a great effort to develop a correct understanding of reality."

NOTE: IDENTITY IS COGNITION:
SYMBOL = RITUAL
Object Imitation Object
 experience existence
 idea image, language
this sets the stage for RECOGNITION, which involves the MEMORY and is "actually" Remembering [vision, consciousness] "acting" IN "FORM"

- introduction by Geshe Sonam Rinchen, translated & edited by Ruth Sonam, The Yogic Depths of Bodhisattvas, Gyel Tsap [1364-1432] on Aryadeva's [500-550] Four Hundred, 1994, pp. 44, 46

200-280

Hui Neng (627-713) gently, poignantly, penetrates thru thought integrals that become TRANSPARENT into CONSCIOUSNESS

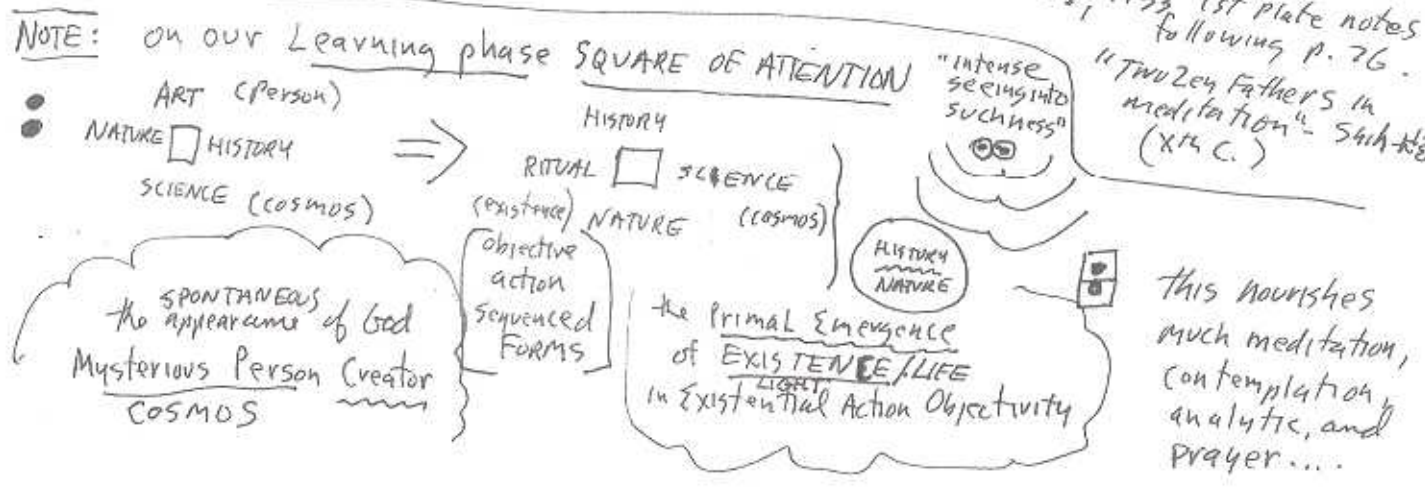
He is the 6th Patriarch of the Chinese Chian [ZEN] lineage beginning with BODHIDHARMA coming from India. In India the lineage begins with Sakyamuni, the Historical Buddha (520) holding up a flower silently and Mahakasyapa (Sakya-clan CHIEF KING)

- the 3rd Indian patriarch was Ananda (Sakyamuni's cousin + frequent dialoguer)
- the 12th Indian patriarch was Ashvagoshka
- the 14th: Nagarjuna (c. 120-220 AD)
- the 21st Vasubandhu (c. 315-395 AD)
- the 28th Bodhidharma also the 1st Chinese Patriarch

Smiling (remember the Buddha smiling at the Goddess of the Ganges announcing her fearless presence and his vision of her as the Golden Flower Buddha of the future STELLAR AION — ours! beginning! see Prajna paramita Sutra)

"... Zen is an inner gazing [VISION] into the abyss of being. Zen does not look outward, does not seek for a so-called objective reality, [RITUAL existence] but it [!] denies [!] to reach the ground floor [!] of reality, [NATURE mysterious substrate] upon which each individual [SYMBOL centered] has his absolute reason [thought ideal] of being. It will be seen that ZEN MEDITATION is not 'meditation', but an INTENSE SEEING INTO THE SUCHNESS [Tathata] of things [Te]. This is what is known as an 'INQUIRING SPIRIT' among modern Zen masters."

- D.T. Suzuki, Essays in Zen Buddhism (second series), 1933, 1st plate notes following p. 76.



NOTE ON THE NOTE :

INTERVAL 5, 2005 (3)

In the 20th century confusion that expected to be logical God, Existence, and Reason ended up mentally box-canonical in classic "ARGUMENTS". For instance (classical locus par excellence):

In conclusion, Latta^x and Bertrand Russell² have both passed severe strictures on Leibniz for the weak logic in his arguments for the existence of God. Mr. Russell is quite sure, I gather, that with the mind Leibniz had he ought to have been a necessitarian; and I presume he would feel the same about Chu Hsi^{*}. Part of Mr. Russell's interest and importance for us here is that having analysed Leibniz's arguments on God into four kinds, the Ontological Argument, the Cosmological Argument, the Argument from Eternal Truths, and the Argument from Pre-established Harmony, he goes on to say: 'Only one of these was invented by him (viz. the last), and that was the worst of the four.' In Section¹¹⁴ he explains that this argument 'is a particular form of the so-called physico-theological proof, otherwise known as the argument from design.' I admit that it sometimes looks like that, but I should have thought that the basic feature of Leibniz's system was not an inference as to design but an a priori assumption as to the reality of individuality in things and personality in men, this reality being a spiritual phenomenon. Having assumed that, it seems to me that Leibniz very reasonably assumed that all his things and men in the universe with their monad-centres of individuality did not live in a state of real inter-necine warfare. He made the inference accordingly that there was a pre-established harmony, and since harmony involves the idea of somebody free to harmonize to the utmost, he came to the idea of the Great Harmonizer. And, since the harmony which is in existence is complete only along certain lines and very imperfect along certain other lines, he made the inference that in addition to the sphere of necessity there was a sphere of contingency. This basic assumption of reality in personality existing in

* trans. LEIBNIZ MONADOLGY, Oxford (1646-1716).
early I Ching reader
* (1130-1200): originating NEO-CONFUCIANISM

see: wing-Tsit Chan, Chu Hsi, New Studies

wing-Tsit Chan ed., Chu Hsi and Neo-Confucianism 1989
wing-Tsit Chan trans. with notes, Reflections on Things At Hand, 1986

Anthology compiled by Chu Hsi & Li Tzu-ch'ien

J.P. Bruce, Chu Hsi and his Masters 1967

An Intro to Chu Hsi & the Sung school of Chinese Phil., 1923

Patricia Buckley Ebrey, Chu Hsi's Family Rituals,

A 12th C. Chinese manual for the performance of
Cappings, Weddings, Funerals, + Ancestral Rites

H.C. Tillman, Confucian Discourse & Chu Hsi's Ascendancy 1991

¹ The Philosophy of Leibniz. London, second edition, 1917.

a universe of the necessary and the contingent is a distinctive feature of Confucianist philosophy from the time when Confucius taught and his followers made The Mean-in-action and The Great Learning.

no, cosmos of infinite possible Harmonics

- E.R. Hughes, The Great Learning (TA HSIU) & The Mean in Action, (Oxford) (c. 150-175 AD) 1943,

but by K'UNG CH'U grandson of Confucius (Hung-tu-tzu) (trans. + Intro essay on Hist. Chinese Phil.)

c. 450 BC 'weave' to the 'woven' of The Doctrine of the Mean (Chung Yung)
woven complementarity

see also: Stephan Toulmin, The Uses of Argument, 1957, Cambridge UP

Now we need to prepare context for HUI-uên (636-713):
in 635 T'ANG TAI TSUNG confirmed a primordial Christianity as 'illustrious' preparing Chinese TAO (LI ERH = Lao Tzu, LI SHIH-min = Tai Tsung) to weave with (Hellenistic Jewish/Christian) Mahayana Buddhism in central ASIA and especially in CHANG-AN (SIAM): CAPITAL, T'ANG, HAN, CHOU-etc

Once in every seven days they have a public service⁴, cleansing their hearts and regaining their purity.

6. This true and unchanging system of doctrine is mysterious and difficult to name. To display its manifest operation, we make an effort and call it the Illustrious Religion.⁵

But any (such) system without (the fostering of) the sage⁶ (sovereign) does not attain its full development, and a sage (sovereign) Co-operation of without the aid of such a system does not become the Sovereign. great. Let the sage (sovereign) and the (right) system come together like the two halves of a seal or covenant, and the world will become polished and enlightened.

11. 7. When the Accomplished Emperor T'ai Tsung (A.D. 627-649) commenced his glorious reign over the (recently) established dynasty (of T'ang)⁷, presiding over men with intelligence and sagehood, in the kingdom of T'a Ts'in there was a man of the highest virtue called Olopan⁸. Guiding himself by the azure clouds, he carried with

Arrival of Olopan at the Chinese capital, and favourable reception by the emperor T'ai Tsung.

him the True Scriptures. Watching the laws of the winds, he made his way through difficulties and perils. In the ninth year of the period Chang-kwan (A.D. 635), he arrived at Ch'ang-an. The emperor sent his minister, duke Fang Hsuan-ling¹, bearing the staff of office, to the western suburb, there to receive the visitor, and conduct him to the palace. The Scriptures

were translated in the Library². (His Majesty) questioned him about his system in his own forbidden apartments, became deeply convinced of its correctness and truth, and gave special orders for its propagation. In the twelfth Ch'ang-kwan year (638), in autumn, in the seventh month, the following proclamation was issued:—'Systems have not always the same name; sages have not always the same personality. Every region has its appropriate doctrines, which by their imperceptible influence benefit the inhabitants. The greatly virtuous Olopan of the kingdom of T'a Ts'in, bringing his scriptures and images³ from afar, has come and presented them at our High Capital. Having carefully examined the scope of his doctrines, we find them to be mysterious, admirable, and requiring nothing (special) to be done; having looked at the principal and most honoured points in them, they are intended for the establishment of what is most important. Their language is free from troublesome verbosity; their principles remain when the immediate occasion for their delivery is forgotten'; (the system) is helpful to (all) creatures, and profitable for men:—let it have free course throughout the empire⁴.

¹ No doubt, celebrated the communion.
² Compare the language of the T'ao Teh King in ch. 15, and especially in ch. 25, on the letter of which that of the Inscription here is moulded. As L'ao-tsze 'makes an effort,' and calls his system 'the Great T'ao,' so the writer calls his 'the Illustrious Teaching (or Doctrine).' 'Illustrious' in the Inscription is equivalent to Christian.

³ So, again, in the T'ao Teh King, Sh'ang (聖), however we translate it, often stands for the sovereign. "the rider in the green car has ascended to the West" (L'AO TZU) - later sentence

⁴ T'ai Tsung was not the founder of the T'ang dynasty, as Wylie's and other translations unnecessarily say. His father Kao Tsai was the first emperor in 624.
⁵ Olopan is a Syriac name. The Olo is equivalent to El in many Hebrew names. 'The Greatly Virtuous' is perhaps not more than the equivalent of our 'Reverend,' or 'Father.' It will be found elsewhere.

⁶ See the memoir of this minister in the 21st chapter of the Biographies of T'ang (列傳), and also a reference to him, with the title which he bears here, in the first Book of the Piao (表) (i. p. 20).

⁷ This can only mean that portions of the Scriptures were translated.
⁸ So F'a-hien went home from India; see his Travels, p. 115, et al. I suppose the images here would be crucifixes.

⁹ M. Pauthier tried to give this clause more literally:—'Les principes en subsisteront encore lorsque les filets qui auront servi à la pêche seront oubliés.' The writer evidently had in his mind an expression of Chwang-tze, near the end of his 26th Book (外物). The meaning seems to be what I have given.

¹⁰ Here I think the words of the proclamation should terminate.

"How vast the system of our faith!
It's answers come how secretly!
'tis hard for us to form a name,
To indicate our trinity." - IBID 29

Trinity: TRISMEGISTUS
(Three-in-one, spirit guide jewel)
"... charged with care of the Illustrious communities"

"(in Syriac) In the days of the Father of Fathers,
my Lord Hanan-Yeshu, Katholikos, Patriarch."
NOTE: Hanan-Yeshu was created Patriarch of the Nestorians at Bagdad in 724, + died 778,
whereas this monument was erected in 781.
But is this... proof of its genuineness...



(erected on Sunday of the 1st month 781)
star-cycle calendar: 5-phase

"the great emperor KAO Tsung (650-683) reverently continued (the line of) his ancestors ... caused monasteries of the Illustrious (Religion) to be erected in every one of the Prefectures ... continued favor to olopan, raising him to be Lord of the Great Law, for the preservation of the state." - IBID

MANTRA: The Sacred Sou is a Crystal Disk: transparent radiant jewel!
∞: "from the moon's caves in crowds they came." - Lesse, Nestorian Monument in Spain p. 27

Hellenistic Jewish/Christian origins of the 6 perfections: paramitas of
Bodhisattvas in Mahayana Buddhism

3 virtues:

Faith (Job)	SILA (Morality) [ETHICS, PRECEPTS]	deepens into	DHYANA (meditation) SAMPADHI, concentration Ch'an: ZEN
Hope (Daniel)	KSANTI (Patience)	" "	VIRYA (strength)
Charity (Noah)	DANA (GIVING)	" "	PRAJNA (wisdom) Sapientia, Sophia

The Teacher of Righteousness (c. 100-125 BC) wrote The Book of JOB
 founder of QUORAN & THE ESSENES ACTIVE LIFE
 and his own THANKSGIVING HYMNS
 inherited after a hull of the 31 BC were "his" "BOOK OF NOAH"
 earthquake by John the Baptist (10 BC - 33 AD) (HODAYOT)

Jesus (9 BC - 36 AD) and Mary Magdalene (9 BC - 57 AD) radienced the
 st. John was 9 when Jesus called him & his older brother into the 3 virtues
 to discipleship; 12 at the Last Supper; given in adoption by Jesus
 on the cross "Behold your son, behold your mother" to care of MARY MAGDALENE
 who also carried for Mary mother of Jesus (23 BC - 46 AD) (36 AD)

When st. James was martyred 44 AD Mary Magdalene moved herself,
 John & Mary the Mother to Ephesus on the ^{Greek colony} Aegean Coast of ASIA MINOR (TURKEY, now)
 (24-100 AD)
 Mary Magdalene died c. 57 AD & Apollus of Alexandria came to see over her
 burial in the Cave of the Seven Sleepers (neutralized 7 planetary powers -
 just outside Ephesus. The mother sun, moon, 5 planets - in Greek
 mythos is Demeter - not Artemis: so the Cosmology the HEIMARMENE
 Artemis mythic figure was Mary Magdalene; which astrologically influences
 Artemis/Apollo: Mary Magdalene/ Jesus by "beyond world" powers the
 the Temple of Artemis in Ephesus was the lives + life course of man
 largest Greek temple in the world: 900 feet long and mainland)
 It became a huge Christian Church: st. JOHN'S church also prominent in Ephesus

we need always to be Aware of "mentholism": an academic projection neurosis.
like that of Mr. Whalen W. Lai (UC Davis, etc.):

BEWARE OF PSEUDO ACADEMIC EXPERTS

T'an-ch'ien 曇選 and the Early Ch'an Tradition:
Translation and Analysis of The Essay
"Wang-shih-fei-lun" 亡是非論

Whalen W. Lai

Gautama the Buddha attained enlightenment under the bodhi tree through a series of yogic trances. This being the case, it is natural that meditation (*dhyāna*, 禪) should be seen by many to be at the heart of the Buddhist path. Precepts (*śīla*, 戒), meditation (*samādhi*, 定) and wisdom (*prajñā*, 慧) were set down by the Buddha as the three steps leading to liberation. If these three are seen as normative, then one has to say that when the Buddhist Dharma was introduced into China beginning some time in the first century A.D., more often it was the magical and/or the intellectual aspects of the faith that attracted the attention of the Chinese. The declassé intellectuals, the Neo-Taoists, were drawn to the emptiness philosophy. The rulers and the populace were fascinated by the magical powers of foreign monks. It took a relatively longer period of time before the *vinaya* 律 and the *dhyāna* aspects sank into the Chinese Buddhist consciousness. The southern dynasties during the period of the Northern and Southern Dynasties (420-589) were especially notorious for their laxity in cultivating these two "practice" aspects of the program leading to wisdom and enlightenment.

4 Trees in a Harmonic Set, not "Trance"! :
Dhyana is not "natural," but supra natural CONSCIOUS

SILA is with Dana & ksanti not the others in this order intensity: meditation is NOT samadhi but, classically, DHYANA (Ch'an) they were not (never) "set down" especially not as "steps"! Lord!

Nor, then or ever, are they "normative" / magical / and/or / intellectual aspects: a novice slobbering...

- declassé — really, Mr. Lai.
- Neo-Taoists — " " "
- populace fascinated — " " "
- foreign monks magic " " "

— W. Lai + L.R. Lancaster eds., *Early Ch'an in China + Tibet* 1983, p. 65

inexcusably goughie, "aspects" "sinking into" CONSCIOUSNESS: A whelp.

"aspects... program leading to wisdom and enlightenment." - impertinent!

MORE: When Sr. Lai deigns to venerate the: "lecture monks [!] known primarily for their philosophical expositions [!] of the sutras (CHINESE CHARACTERS GIVEN TO PROMOTE 'EXPERTISE') — primarily the MAHA PARINIRVANA SŪTRA. ①" ①: "the basic survey book is Yang Yang-t'ung [more CHINESE CHARACTERS - expertise projection] HAN WEI LUNG CHIN NAN POI CH'AO FO CHIAO-SAN [yet more Chinese characters!] (Peking: Chung-hua Weisshu, 1955). ALL THIS IS BOGUS. HYPE. Dribble, slobber.

the MAHĀPĀRANIRVĀNA SŪTRA is a most honored classic document. For 2,500 years. This classic sutra records the passing of the Historical Buddha. It is found (for 2500 years) in the DIGHA NIKĀYA (Long sutras Collection): No. 16. Lord! Many fine, honorable, translations. like "Last Days of the Buddha" - Wheel Pub. etc... friends, be alert. 67/68/69, 1974

India likes to count forms. 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12... whoa!
here's a hidden FORM of Power! : O

China likes to be aware of processes

you have 1
then there's 10
and 100

the Form of Powers, Powers of 10: decimal mania!
who O mania: Nothingness empty-ness
shunyata said Nagarjuna

who TAO, NATURE, JEN that are the source of forms: TAO => T^o, Jen => I (symbols)

NATURE => "the 10,000 things"
ANCESTORS => YOU

Life => NOW
Qi => health

NABA - Snake
ARJUNA - spirit warrior
(120-220AD) Nagarjuna!
wise serpent spirit hero of the O discovery!
Very Buddha!

ALFRED NORTH

Only, in the present century, Whitehead, of all Western thinkers, both philosophically and scientifically understood the complexity and the depth-character of all experiential processes, symbolically as 'possibles', often expressed through the 'may be' character of 'ideas' in the perceptual order of experiential processes of a human individual, which hides the deep emotional processes of the human psyche, and which are not sensuously discernible, nor discernible by any abstract intellectual form, in its advanced character; the emergent ideas are post-intellectual experiential processes, by progressive 'contrasts' in many-dimensional meditative directions, crossing the cultural boundaries, perhaps reaching the subtle experiences of the Buddha's general expression in terms of a contrasting situation of "Peace", of the Indian tradition, which Whitehead does not analyse, in an Indian Nagarjuna's way, but he describes the experience by his independent insight, generally, in terms of a series of 'contrasts', abandoning the Western proneness for thinking in terms of fixed or dialectic categories, in two of his voluminous works - 'Process and Reality' and 'Adventures of Ideas'.¹⁸

see below, Right corner

see this RAWEIR Learning!

Whitehead's evolutionary and realistic post-categorical processes or 'possibles' are much more in advance of the post-Hegelian advancements of the contemporary European evolutionists and realists, and also of the instrumentalist and pragmatist attitudes and projects in the interpretation of 'ideas' in cosmic and psychic situations of a Dewey and Mead, operative beyond the harbingers of pragmatism - Peirce and James, and their predecessors.¹⁹

nothing need be "post" in possible CONSCIOUSNESS

- A.N. Sarkar, zero its Role and Prospects in Indian Thought, 1992, p. 7

(available Sarkar Pub. & Intercultural Research Institute 818 Webster St., Hayward, CA, 94549)

ALL THIS, THO, IS MASCULINE IN ITS FORMAL-NESS

secretly Very Kueh Yin, Very Jesus. Verily...
also Naturally, cosmically an invisible energy lineage of immediacy forever...

when brought together you have the O FORM SOURCE PROCESS the Sudden Enlightenment! of Hu-neng the 6th Patriarch of ZEN

who then in fine Chinese style "returned to the source" so that anyone ever after, who emerged as a FORM from that SOURCE PROCESS would then be a/the 7th Patriarch themselves, suddenly!
an invisible energy lineage of immediacy forever...

But we are witnesses to a mystery of High Divinity here: INTERVAL 5, 2005 (8)
 let's begin a quotation loop & then get to Hui-neng):

III
 THE ESSENCE OF MAHĀYĀNA

I. THE IMITATION OF BUDDHA

ANY Bodhisattva who after the Nirvāna of the Blessed One would set forth His teachings, should first enter the abode of the Blessed One and put on His robe and sit in His seat. The abode of the Blessed One is abiding in love to all beings; His robe is delighting in great patience; and His seat is the grasping of the doctrine of the Void—*Saṅgharṇa-puṇḍarīka Sūtra* (c. first century A.D.).

The "Lotus of the True Law" is the most popular of Mahāyāna scriptures—"the crown-jewel of the Sūtras." It aims at relating the historic Sākyamuni to the eternal order, teaching that he is Father, Supreme Spirit, Creator, Destroyer, Great Physician.

Its date is about the end of the first century A.D., and it was translated into Chinese about A.D. 300.

II. THERE IS ONLY ONE WAY

It is as though a man born blind who sees not the sun, the moon, and the stars should say in his darkness, "There is no world of things." But a great physician, moved with compassion, goes to the Himalayas and after earnest seeking finds four plants: with these he treats the blind man in various ways, first making him swallow a decoction, then a powder, and then inoculating him with the extract of herbs. So he begins to see, and beholding the sun, the moon, and the stars, knows that he spoke before in ignorance. Thus do ignorant, blind folk go from birth to birth, knowing not the law of causality nor the origin of suffering. Into this darkling world appears the Most Wise, the great compassionate Physician. And as a skilled teacher who shows forth the True Law by stages: revealing to the most advanced supreme enlightenment; to those of moderate attainments the middling enlightenment of the solitary Buddha; and to the Arhat and recluse a still lower enlightenment. —*Ibid.*, V, 54.

The triple world is My domain, and all in it are My sons. They are in a house on fire: and I, set upon saving them, warn them of its evils.

SPIRIT FATHER TEACHING SONS:

the Hermetic Jesus in the Mahayana (when ever was Buddha a "father" or monks "sons"?)

Bodhisattvas are Hellenistic Jewish/Jesus Teacher Guides to the Cosmos.

these quotes are from K. Saunders, Lotus of the Mahayana, 1924 (Wisdom of the East) p. 28-29

"grokking" as in Robert A. Heinen's Marjiam Edu.

LOTUS OF THE TRUE LAW SUTRA

3 ways of 4

like David's Psalms or Solomon's Song of Songs or Zaratustra's Gathas or V45A's Bhagavad Gita

or Mary Magdalene's The "Lotus" contains, as these extracts show, alternating prose passages and gāthās, or hymns. In this and other ways it resembles the Apocalypse of the New Testament (St JOHN)

SPIRIT PORTALS are the "proof" of the possible! (also milerepa's 10,000 songs)

But they will not listen. . . . Therefore I use wise strategy, and tell them of the three vehicles. —*Ibid.*, III, 87.

The three vehicles referred to in these passages are those of the Srāvaka, or solitary learner, of the Pratyeka Buddha, or solitary Buddha, and of the full Buddha who preaches to others. The central purpose of the Lotus Sūtra is to show that the three are really one.

III. THE COMPASSIONATE AVALOKITESVARA¹

"Why, Lord, is the Bodhisattva Avalokitesvara so called?"

"All the untold myriads who suffer in this world will find release as they hear His name. From fire . . . from shipwreck . . . from the death penalty . . . from goblins and giants . . . from fetters and chains . . . from enemies and robbers . . . from evil passion and hatred and infatuation—from all these shall they be set free at the name of Avalokitesvara.

"If women desire sons let them adore Him, and they shall give birth to lovely sons with the root of merit in them; if they desire daughters they shall give birth to lovely and beloved girls, with the root of merit in them. Such is the power of the Bodhisattva Mahāsattva Avalokitesvara." —*Saṅgharṇa-puṇḍarīka Sūtra*, XXIV, *passim*.

¹ I.e. The Lord who looks (in pity) on the world; it is translated into Chinese as Kwan-sho-yin, and this appears in Japanese as Kwannon.

THE ESSENCE OF MAHĀYĀNA

IV. A HYMN TO AVALOKITESVARA

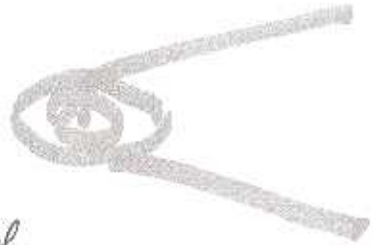
O thou whose eyes are clear and kind,
 Whose loving eyes reveal a loving mind,
 Lord of the lovely face, beloved eyes!
 O pure and shining one,
 Radiant as the great sun,
 Radiant as fire Thou dost arise,
 Illumining our darkling sight
 To drive away the mists of night.
 Thy rain divine doth quench our fire,
 Thy law doth banish our desire:
 Rejoicing in compassion, lo
 Our refuge, Thou, from every foe!

Ibid., XXIV, 23.

The "Lotus" contains, as these extracts show, alternating prose passages and gāthās, or hymns. In this and other ways it resembles the Apocalypse of the New Testament (St JOHN)

INTERVAL 5, 2005 (9)

Thus, with the exclusion of the said 2 treatises, only 2 kinds of fundamental interpretations of the Prajñā-pāramitā are admitted, viz. the Mādhyamika treatises of Nāgārjuna, elucidating the direct subject-matter of the Sūtras, i.e. the Teaching of the Non-substantiality¹ of all the elements of existence, and the Abhisamayālaṅkāra, which is to be regarded as a work revealing the indirect or hidden meaning (sba-sdon) of the Prajñā-pāramitā. This subject is the process of intuition² of the Highest Truth, or, what is the same, the Path³ towards the attainment of Buddhahood and final Nirvāṇa.



VISION

It is here necessary to remember the different meanings in which the term prajñā-pāramitā is used. As we have it in Dignāga's Prajñā-pāramitā-artha-saṃgraha,⁴ the word prajñā-pāramitā means 1) the monistic Highest Wisdom personified as the Buddha in his Cosmical Body (dharma-kaya), and free from the differentiation into subject and object (grāhya-grāhaka), 2) the Path leading to the attainment of this Wisdom, and 3) the text (of the Sūtras) containing the Teaching which is conducive to the realization of the former two. The first is Prajñā-pāramitā in the direct sense of the word (—the Climax of Wisdom personified as the Cosmical Body of the Buddha), whereas the Path and the text are metaphorically likewise designated by the name of Prajñā-pāramitā,⁵ as being the factors bringing about the attainment of the Highest Monistic Knowledge. Thus, we have Prajñā-pāramitā in the sense of "the Path towards the attainment of the Wisdom of the Buddha."⁶ As such it represents the main subject-matter of the Abhisamayālaṅkāra. The latter accordingly represents a summary of the contents of the Sūtras which is put in correspondence with the Teaching of the Path. All the topics of the Prajñā-pāramitā, in a direct or hidden form, have been included in the Abhisamayālaṅkāra in an extremely condensed way. The whole treatise, as shows its title Prajñā-pāramitā-upadeśa-śāstra, is intended to communicate briefly, in metrical aphorisms (karika), the teaching contained in the Sūtras, which is interpreted from the standpoint of the theory of mārga. It is, so to say, a catechism, a text to be learned and recited by heart.

Differentiat.

(c. 385 - 450 AD) 365-420, hazy tradition
WISDOM PERFECTION (in FEMININE LOVING)

this is not a "differentiation" it is a polarity ideologically projected. vgh
* PATH: MĀRGA, LAM (LAM) WAY

: Thomas Aquinas Jargon

NOT "subject-matter": presentation field.
NOT "summary": essence, epitome

Jeweled

Poetical verses

NOT "theory" as in "idea" but...
theory as in CONTEMPLATION
"by heart"

- E. (Eugene) Obermiller, The Doctrine of Prajñā-pāramitā as expoused in the Abhisamayālaṅkāra of Maṅgala 1932 (Leningrad - St. Petersburg) (c. 250-330 AD)

RARE: Obermiller (1901-1935) was a victim of Stalin purge.

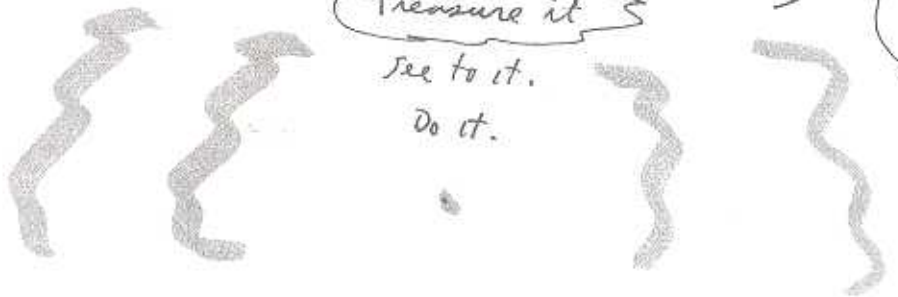
[ALL THIS IS BROUGHT TO YOU AT GREAT SACRIFICE]

Treasure it

See to it.

Do it.

Mythic Experience
Integral center
Remembering
in CONSCIOUS/MIND
Language



pages (10), (11) & (12) seem to
be missing

INTERVAL 5, 2005 (13)



↓
"ST. ANDREWS" ¹⁸ CROSS:
SHEAF
TITMATHS
SUMMIBOL - COSMIC
FOCUS
rather than
CROSSFIXION

TAN CHING

"... relates... directly to another... by a fundamental relation and does not require calibration."

selected, filtered quotation [about electrons in single fibre 1 dimension arrays] from D.M. AVERY, "Electrons held in a queue" - Nature, 17 March 2005: 434:285

"What is the mind's relationship to the senses? How does recognition, which identifies things, function if things do not exist inherently? In each case the conclusion is the same: nothing is findable nor can be pin-pointed under such analysis. Yet events, objects and perception occur, arising in dependence on a combination of many different factors. Their dependent arising is a true source of wonder and amazement. We must learn to recognize that though things appear in one way and exist in another, and though they cannot be found when subjected to a scrutiny that examines their fundamental nature, they do exist and operate... However their lack of true existence should not be confused with non-existence. Things are like magical illusions, in that they appear to exist in ~~AND~~ of themselves, but actually depend upon each other... Only by understanding that things do not exist as perceived by conceptions of time or inherent existence can the seed of cyclic existence be destroyed. We should therefore make a great effort to develop a correct understanding of reality."

NOTE: IDENTITY IS COGNITION:

SYMBOL = RITUAL

Object	LM th	Object
mental image	experience	existence
idea	image, language	

"this sets the stage" for

RECOGNITION

involves

the MEMORY

and is "actually" Remembering [VISION, CONSCIOUSNESS] "acting" IN "FORM"

- introduction by Geshe Sonam Rinchen, translated & edited by Ruth Sonam, The Logic Depth of Bodhisattvas,

Gyul trap [1364-1432] on Aryadeva's [200-250] Four Hundred, 1994, pp. 44, 46

200-250

[200-250]

Hui Neng (637-713) gently, poignantly, penetrates thru thought integrals that become TRANSPARENT into CONSCIOUSNESS

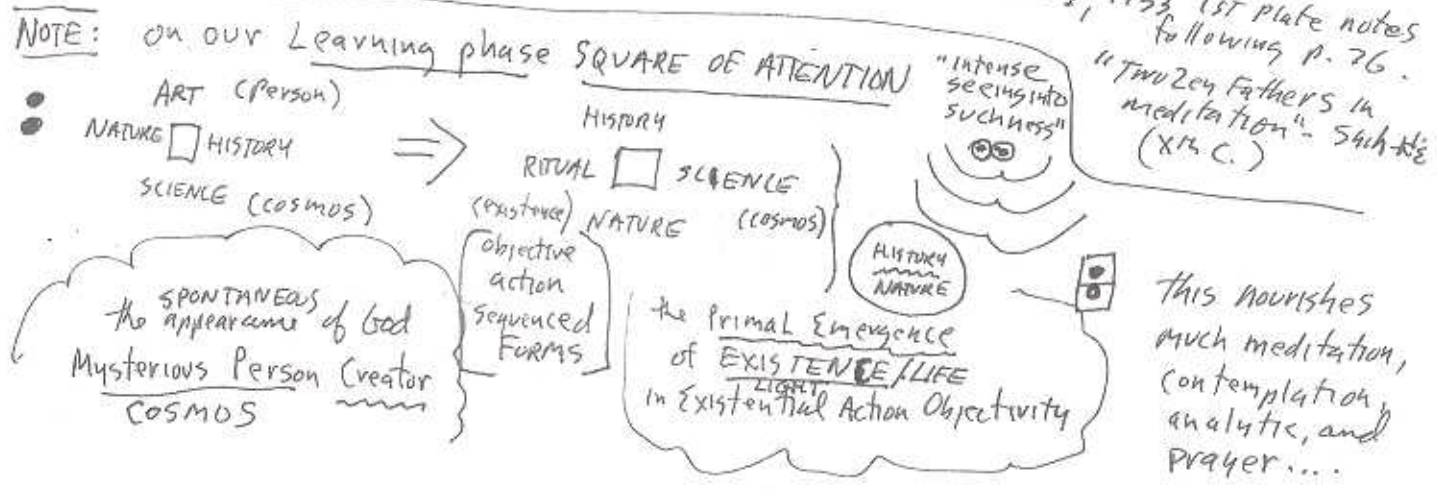
he is the 6th Patriarch of the Chinese Ch'an [ZEN] lineage beginning with BODHIDHARMA coming from India. In India the lineage begins with Sakyamuni, the Historical Buddha (520) holding up a flower silently and Mahakasyapa (Sakya-clan CHIEF KING)

- the 3rd Indian patriarch was Ananda (Sakyamuni's cousin + frequent dialoguer)
- the 12th Indian patriarch was Ashvagoshā
- the 14th: Nāgārjuna c. 120-270 AD
- the 21st VA SUBANDHU (c. 315-395 AD)
- the 28th BODHIDHARMA also the 1st Chinese Patriarch

Smiling (remember the Buddha smiling at the Goddess of the Ganges announcing her fearless presence and his vision of her as the Golden Flower Buddha of the future STELLAR AION—ours! beginning! see Prajñāparamita Sūtra)

"... Zen is an inner gazing [VISION] into the abyss of being. Zen does not look outward, does not seek for a so-called objective reality, [RITUAL existence but it (!) desires (!) to reach the ground floor (!) of reality, [NATURE mysterious substrate upon which each individual [SYMBOL centered] has his absolute reason [thought ideal] of being. It will be seen that ZEN MEDITATION is not 'meditation', but an INTENSE SEEING INTO the SUCHNESS [Tathata] of things [Tē]. This is what is known as an 'INQUIRING SPIRIT' among modern Zen masters."

- D.T. Suzuki, Essays in Zen Buddhism (second series), 1933, 1st plate notes following p. 76.



NOTE ON THE NOTE :

INTERVAL 5, 2005 (3)

In the 20th century confusion that expected to be logical God, Existence, and Reason ended up mentally box-canyon'd in classic "ARGUMENTS". For instance (classical locus par excellence):

In conclusion, Latta^{*} and Bertrand Russell¹ have both passed severe strictures on Leibniz for the weak logic in his arguments for the existence of God. Mr. Russell is quite sure, I gather, that with the mind Leibniz had he ought to have been a necessitarian; and I presume he would feel the same about Chu Hsi^{*}. Part of Mr. Russell's interest and importance for us here is that having analysed Leibniz's arguments on God into four kinds, the Ontological Argument, the Cosmological Argument, the Argument from Eternal Truths, and the Argument from Pre-established Harmony, he goes on to say: 'Only one of these was invented by him (viz. the last), and that was the worst of the four.' In Section 114 he explains that this argument 'is a particular form of the so-called physico-theological proof, otherwise known as the argument from design.' I admit that it sometimes looks like that, but I should have thought that the basic feature of Leibniz's system was not an inference as to design but an a priori assumption as to the reality of individuality in things and personality in men, this reality being a spiritual phenomenon. Having assumed that, it seems to me that Leibniz very reasonably assumed that all his things and men in the universe with their monad centres of individuality did not live in a state of real internecine warfare. He made the inference accordingly that there was a pre-established harmony, and since harmony involves the idea of somebody free to harmonize to the utmost, he came to the idea of the Great Harmonizer. And, since the harmony which is in existence is complete only along certain lines and very imperfect along certain other lines, he made the inference that in addition to the sphere of necessity there was a sphere of contingency. This basic assumption of reality in personality existing in

* TRANS. LEIBNIZ MONADOLGY, OXFORD (1646-1716).
early I (ching reader)

* (1150-1200): ORIGINATING NEO-CONFUCIANISM

see: WING-TSIT CHAN, CHU HSI, NEW STUDIES 1989

Wing-tsit Chan ed., CHU HSI AND NEO-CONFUCIANISM 1986

Wing-tsit Chan trans. with notes, REFLECTIONS ON THINGS AT HAND, THE NEO-CONFUCIAN ANTHOLOGY compiled by CHU HSI & LI TSU-CH'EN

J.P. BRUCE, CHU HSI AND HIS MASTERS 1967

An Intro to CHU HSI & THE SUNG SCHOOL OF CHINESE PHIL. 1923

Patricia Buckley Ebrey, CHU HSI'S FAMILY RITUALS, A 12th C. CHINESE MANUAL FOR THE PERFORMANCE OF

CAPPING, WEDDINGS, FUNERALS, + ANCESTRAL RITES

H.C. TILLMAN, CONFUCIAN DISCOURSE & CHU HSI'S ASCENDANCY 1992

¹ The Philosophy of Leibniz. London, second edition, 1947.

a universe of the necessary and the contingent is a distinctive feature of Confucianist philosophy from the time when Confucius taught and his followers made The Mean-in-action and The Great Learning.

no, Cosmos of Infinite possible Harmonics

- E.R. HUGHES, THE GREAT LEARNING (TA HSIU) & THE MEAN IN ACTION, (OXFORD) (C. 150-175 AD)

but by K'UNG CHI grandson of Confucius (Kung fu-tzu) C. 450 BC

(trans. + Intro essay on Hist. Chinese Phil.) 1943

'warp' to the 'woof' of The Doctrine of the Mean (Chung Yung) woven complementarity

see also: STEPHAN TOULMIN, THE USES OF ARGUMENT, 1957, Cambridge UP

Now we need to prepare context for HUI-N'ENG (636-713):
in 635 T'ANG TAI TSUNG confirmed a primordial Christianity as 'illustrious' preparing Chinese TAO (LI ERH = Lao Tzu, LI SHIH-MIN = Tai Tsung) to weave with (Hellenistic Jewish/Christian) Mahayana Buddhism in Central ASIA and especially in CHANG-AN (SIAN): CAPITAL, T'ANG, HAN, CHOU-etc

INTERVAL 5, 2005 (4)

Once in every seven days they have a public service⁴, cleansing their hearts and regaining their purity.

6. This true and unchanging system of doctrine is mysterious and difficult to name. To display its manifest operation, we make an effort and call it the Illustrious Religion.⁵

But any (such) system without (the fostering of) the sage⁶ (sovereign) does not attain its full development, and a sage (sovereign) Co-operation of without the aid of such a system does not become the Sovereign great. Let the sage (sovereign) and the (right) system come together like the two halves of a seal or covenant, and the world will become polished and enlightened.

II. 7. When the Accomplished Emperor T'ai Tsung (A.D. 627-649) commenced his glorious reign over the (recently) established dynasty (of T'ang)⁷, presiding over men with intelligence and sagehood, in the kingdom of T'a Ts'in there was a man of the highest virtue called Olopan⁸. Guiding himself by the azure clouds, he carried with

Arrival of Olopan at the Chinese capital, and favourable reception by the emperor T'ai Tsung.

him the True Scriptures. Watching the laws of the winds, he made his way through difficulties and perils. In the ninth year of the period Chang-kwan (A.D. 635), he arrived at Ch'ang-an. The emperor sent his minister, duke Fang Hsian-ling⁹, bearing the staff of office, to the western suburb, there to receive the visitor, and conduct him to the palace. The Scriptures

were translated in the Library². (His Majesty) questioned him about his system in his own forbidden apartments, became deeply convinced of its correctness and truth, and gave special orders for its propagation. In the twelfth Ch'ang-kwan year (638), in autumn, in the seventh month, the following proclamation was issued:—'Systems have not always the same name; sages have not always the same personality. Every region has its appropriate doctrines, which by their imperceptible influence benefit the inhabitants. The greatly virtuous Olopan of the kingdom of T'a Ts'in, bringing his scriptures and images³ from afar, has come and presented them at our High Capital. Having carefully examined the scope of his doctrines, we find them to be mysterious, admirable, and requiring nothing (special) to be done; having looked at the principal and most honoured points in them, they are intended for the establishment of what is most important. Their language is free from troublesome verbosity; their principles remain when the immediate occasion for their delivery is forgotten⁴; (the system) is helpful to (all) creatures, and profitable for men:—let it have free course throughout the empire⁵.' In Chang-an built a synagogue for 21 "priests" + staff.

⁴ No doubt, celebrated the communion.
⁵ Compare the language of the Tao Teh King in ch. 15, and especially in ch. 25, on the latter of which that of the Inscription here is moulded. As Lao-tze 'makes an effort,' and calls his system 'the Great Tao,' so the writer calls his 'the Illustrious Teaching (or Doctrine).' 'Illustrious' in the Inscription is equivalent to Christian.

⁶ So, again, in the Tao Teh King, Sh'ang (聖), however we translate it, often stands for the sovereign. "The rider in the green car has a scended to the West" (LAO TZU) - later sentence

⁷ T'ai Tsung was not the founder of the T'ang dynasty, as Wylie's and other translations unnecessarily say. His father Kao Ts'ao was the first emperor in 624.

⁸ Olopan is a Syriac name. The Olo is equivalent to El in many Hebrew names. 'The Greatly Virtuous' is perhaps not more than the equivalent of our 'Reverend,' or 'Father.' It will be found elsewhere.

⁹ See the memoir of this minister in the 21st chapter of the Biographies of Tang (列傳), and also a reference to him, with the title which he bears here, in the first Book of the Piao (表) (i. p. 29).

² This can only mean that portions of the Scriptures were translated.
³ So F'a-hien went home from India; see his Travels, p. 115, et al. I suppose the images here would be crucifixes.

⁴ M. Pauthier tried to give this clause more literally:—'Les principes en subsisteront encore lorsque les filets qui auront servi à la pêche seront oubliés.' The writer evidently had in his mind an expression of Chwang-tze, near the end of his 26th Book (外物). The meaning seems to be what I have given.

⁵ Here I think the words of the proclamation should terminate.

"How vast the system of our faith!
It's answers come now secretly!
'Tis hard for us to form a name,
To indicate our Trinity." - IBID 29

Trinity: TRISMEGISTUS
(Three-in-one, spirit guide jewel)
"Charged with care of the Illustrious communities"

"(in Syriac) In the days of the Father of Fathers,
my Lord Hanan-Yeshu', Katholikos, Patriarch."

"NOTE: Hanan-Yeshu' was created Patriarch of the Nestorians at Bagdad in 774, + died 778, whereas this monument was erected in 781. But is this... proof of its genuineness..."



erected on Sunday of the 1st month 781
Star-cycle Calander: 5-phase

"The great emperor Kao Tsung (650-683) reverently continued (the line of) his ancestors ... caused monasteries of the Illustrious (Religion) to be erected in every one of the Prefectures ... continued favor to olopan, raising him to be Lord of the Great Law, for the preservation of the state." - I 91

MANTRA: The Sacred Sun is a Crystal Disk: transparent radiant jewel!
∞: "from the moon's caves in crowds they came."
- Lesse, Nestorian Monument in SIAN, p. 27

Hellenistic Jewish/Christian origins of the 6 perfections: paramitas of
Buddhisattvas in Mahayana Buddhism

3 virtues:

Faith (Job)	SILA (Morality) [ETHICS, PRECEPTS]	deepens into	DHYANA (SAMADHI, meditation) Concentration Chan = ZEN
Hope (Daniel)	KSANTI (Patience)	" "	VIRYA (strength)
Charity (Noah)	DANA (Giving)	" "	PRAJNA (wisdom) Sapientia, Sophia

The Teacher of Righteousness (c. 200-125 BC) wrote The Book of JOB
founder of QUMRAN & the ESSENES
ACTIVE LIFE
inherited after a lull of the 31 BC
~~earthquake~~ by John the Baptist (10 BC - 33 AD)
and his own THANKSGIVING HYMNS
(HODAYOT)
were "his" "Book of Noah"

Jesus (9 BC - 36 AD) and Mary Magdalene (9 BC - 57 AD) radienced the
st. John was 9 when Jesus called him & his older brother
to discipleship; 12 at the Last Supper; given in adoption by Jesus
on the cross "Behold your son, behold your mother" to care of MARY MAGDALENE
who also cared for Mary mother of Jesus (23 BC - 46 AD) (36 AD)
into the 3 virtues triad

when st. James was martyred 44 AD Mary Magdalene moved herself,
John & Mary the Mother to Ephesus on the ^{Greek colony} Aegean Coast of Asia minor
(24-100 AD) (TURKEY, now)

Mary Magdalene died c. 57 AD & Apollus of Alexandria came to see over her
burial in the Cave of the Seven Sleepers (neutralized 7 planetary powers -
sun, moon, 5 planets - in Greek
just outside Ephesus. The Mother Cosmology the HEIMARMENE
mythos is Demeter - not Artemis: so the which astrologically influences
Artemis mythic figure was Mary Magdalene: by "beyond world" panacea the
Artemis/Apollo: Mary Magdalene/ Jesus. lives + life course of man
the Temple of Artemis in Ephesus was the and mankind)
largest Greek temple in the world: 900 feet long.
It became a huge Christian Church: St. John's Church also prominent in Ephesus

we need always to be aware of "mentalism": an academic projection neurosis.
like that of Whalen W. Lai (UC Davis, etc.):

BEWARE OF PSEUDO ACADEMIC experts

T'an-ch'ien 曇選 and the Early Ch'an Tradition:
Translation and Analysis of The Essay
"Wang-shih-fei-lun" 亡是非論

Whalen W. Lai

4 Trees in a Harmonic Set, not "Trance"! :
Dhyana is not "natural", but supra natural CONSCIOUS

SILA is with Dana & ksanti not the others in this order intensity: meditation is NOT samadhi but, classically, DHYANA (Ch'an)

they were not (never) "set down" especially not as "steps"! Lord!

Nor, then or ever, are they "normative" / magical / and/or / intellectual aspects: a novice slobbering...

declassé - really, Mr. Lai.
Neo-Taoists - " " "
populace fascinated - " " "
foreign monks magic " " "

Gautama the Buddha attained enlightenment under the bodhi tree through a series of yogic trances. This being the case, it is natural that meditation (*dhyāna*, 禪) should be seen by many to be at the heart of the Buddhist path. Precepts (*śīla*, 戒), meditation (*samādhi*, 定) and wisdom (*prajñā*, 慧) were set down by the Buddha as the three steps leading to liberation. If these three are seen as normative, then one has to say that when the Buddhist Dharma was introduced into China beginning some time in the first century A.D., more often it was the magical and/or the intellectual aspects of the faith that attracted the attention of the Chinese. The declassé intellectuals, the Neo-Taoists, were drawn to the emptiness philosophy. The rulers and the populace were fascinated by the magical powers of foreign monks. It took a relatively longer period of time before the *vinaya* 律 and the *dhyāna* aspects sank into the Chinese Buddhist consciousness. The southern dynasties during the period of the Northern and Southern Dynasties (420-589) were especially notorious for their laxity in cultivating these two "practice" aspects of the program leading to wisdom and enlightenment.

- W. Lai + L.R. Lancaster eds., *Early Ch'an in China + Tibet* 1983, p. 65

inexcusably goudge, "aspects" "sinking into" CONSCIOUSNESS: A whelp.

"aspects... program leading to wisdom and enlightenment." - impertinent!

MORE: When Sr. Lai deigns to reference the: "lecture monks [!] known primarily for their philosophical expositions [!] of the sutras (CHINESE CHARACTERS GIVEN TO PROMOTE 'EXPERTISE') - primarily the MAHA PARI NIRVANA SUTRA. ①" ①: "the basic survey book is Yang Yang-t'ung [more CHINESE CHARACTERS - expertise projection] HAN WEIJIANG CHIN NAN PEI CH'AO FO CH'IAO-SH [yet more Chinese characters!] (Peking: Chung-hua WEISSUE, 1955). ALL THIS IS BOGUS. HYPE. Drizzle, slobber.

the MAHĀPĀRANIRVĀNA SUTRA is a most honored classic document. For 2,500 years. This classic sutra records the passing of the Historical Buddha. It is found (for 2500 years) in the DIGHA NIKAYA (Long sutras collection): No. 16. Lord! Many fine, honorable, translations. like "Last Days of the Buddha" - Wheel Pub. etc... friends, be alert. 67/09/19, 1974

INTERVAL 5, 2005 (7)

India likes to count forms. 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12... whoa!
has a hidden FORM of Power! : O

China likes to be aware of processes

you have 1
then there's 10
and 100

the Form of Powers, Powers of 10: decimal mania!
who O mania: Nothingness empty-ness shunyata said Nagarjuna

who TAO, NATURE, JEN that are the source of forms: TAO => Tê, JEN => I (symbols)

NATURE => "10,000 things"
ANCESTORS => YOU
Life => NOW
Qi => health

NAGA - snake
ARJUNA - spirit warrior (20-220AD) Nagarjuna!
wise serpent spirit hero of the O discovery!
Very Buddha!

ALFRED NORTH

Only, in the present century, Whitehead, of all Western thinkers, both philosophically and scientifically understood the complexity and the depth-character of all experiential processes, symbolically as 'possibles', often expressed through the 'may be' character of 'ideas' in the perceptual order of experiential processes of a human individual, which hides the deep emotional processes of the human psyche, and which are not sensuously discernible, nor discernible by any abstract intellectual form, in its advanced character; the emergent ideas are post-intellectual experiential processes, by progressive 'contrasts' in many-dimensional meditative directions, crossing the cultural boundaries, perhaps reaching the subtle experiences of the Buddha's general expression in terms of a contrasting situation of "Peace", of the Indian tradition, which Whitehead does not analyse, in an Indian Nagarjuna's way, but he describes the experience by his independent insight, generally, in terms of a series of 'contrasts', abandoning the Western proneness for thinking in terms of fixed or dialectic categories, in two of his voluminous works - 'Process and Reality'¹⁷ and 'Adventures of Ideas'.¹⁸

see below Right corner

see this RAWER Learning!

Whitehead's evolutionary and realistic post-categorical processes or 'possibles' are much more in advance of the post-Hegelian advancements of the contemporary European evolutionists and realists, and also of the instrumentalist and pragmatist attitudes and projects in the interpretation of 'ideas' in cosmic and psychic situations of a Dewey and Mead, operative beyond the harbingers of pragmatism - Peirce and James, and their predecessors.¹⁹

nothing need be "post" in possible CONSCIOUSNESS

- A.N. Sarkar, Zero its Role and Prospects in Indian Thought, 1992, p.7

(available Sarkar Pub. & Intercultural Research Institute 818 Webster St., Hayward, CA, 94544)

ALL THIS, THO, IS MASCULINE IN ITS FORMAL-NESS

secretly Very Kien Yin, Very Jesus, Naturally, cosmically, an invisible energy lineage of immediacy forever... Verily...

when brought together you have the O Form SOURCE PROCESS the sudden Enlightenment! of Hui-nêng the 6TH Patriarch of ZEN

who then in fine Chinese style "returned to the source" so that anyone ever after who emerged as a FORM from that SOURCE PROCESS would then be a/the 7TH Patriarch themselves, suddenly!

But we are witnesses to a mystery of High Dharma here: INTERVAL 5, 2005 (8)
 let's begin a quotation loop (then get to Hui-neng):

III
 THE ESSENCE OF MAHĀYĀNA

I. THE IMITATION OF BUDDHA

ANY Bodhisattva who after the Nirvāna of the Blessed One would set forth His teachings, should first enter the abode of the Blessed One and put on His robe and sit in His seat. The abode of the Blessed One is abiding in love to all beings; His robe is delighting in great patience; and His seat is the grasping of the doctrine of the Void.—*Saddharma-pundarika Sūtra* (c. first century A.D.).

The "Lotus of the True Law" is the most popular of Mahāyāna scriptures—"the crown-jewel of the Sūtras." It aims at relating the historic Sākyamuni to the eternal order, teaching that he is Father, Supreme Spirit, Creator, Destroyer, Great Physician.

Its date is about the end of the first century A.D., and it was translated into Chinese about A.D. 300.

(1)

II. THERE IS ONLY ONE WAY

It is as though a man born blind who sees not the sun, the moon, and the stars should say in his darkness, "There is no world of things." But a great physician, moved with compassion, goes to the Himalayas and after earnest seeking finds four plants: with these he treats the blind man in various ways, first making him swallow a decoction, then a powder, and then inoculating him with the extract of herbs. So he begins to see, and beholding the sun, the moon, and the stars, knows that he spoke before in ignorance. Thus do ignorant, blind folk go from birth to birth, knowing not the law of causality nor the origin of suffering. Into this darkling world appears the Most Wise, the great compassionate Physician. And as a skilled teacher who shows forth the True Law by stages: revealing to the most advanced supreme enlightenment; to those of moderate attainments the middling enlightenment of the solitary Buddha; and to the Arhat and recluse a still lower enlightenment.—*Ibid.*, V, 54.

The triple world is My domain, and all in it are My sons. They are in a house on fire; and I, set upon saving them, warn them of its evils.

SPIRIT FATHER TEACHING SONS:

the Hermetic Jesus in the Mahayana (when ever was Buddha a "father" or monks "sons"?)

Bodhisattvas are Hellenistic Jewish/Jesus Teacher Guides to the Cosmos.

these quotes are from K. Saunders, Lotus of the Mahayana, 1924 (wisdom of the East) p. 28-29

"grokking" as in Robert A. Heinlein's *Martian Sdu.*

LOTUS OF THE TRUE LAW SUTRA

3 ways of 4

like David's Psalm 5 or Solomon's Song of Songs or Zaratustra's Gathas or Virasat's Bhagavad Gita

Mary Magdalene Odes of Solomon The "Lotus" contains, as these extracts show, alternating prose passages and gāthās, or hymns. In this and other ways it resembles the Apocalypse of the New Testament (ST JOHN!)

SPIRIT POETS are the "proof" of the possible! (also Milerepa's 10,000 songs)

But they will not listen. . . . Therefore I use wise strategy, and tell them of the three vehicles.—*Ibid.*, III, 87.

The three vehicles referred to in these passages are those of the Srāvaka, or solitary learner, of the Pratyeka Buddha, or solitary Buddha, and of the full Buddha who preaches to others. The central purpose of the Lotus Sūtra is to show that the three are really one.

III. THE COMPASSIONATE AVALOKITESVARA

"Why, Lord, is the Bodhisattva Avalokitesvara so called?"

"All the untold myriads who suffer in this world will find release as they hear His name. From fire . . . from shipwreck . . . from the death penalty . . . from goblins and giants . . . from fetters and chains . . . from enemies and robbers . . . from evil passion and hatred and infatuation—from all these shall they be set free at the name of Avalokitesvara.

"If women desire sons let them adore Him, and they shall give birth to lovely sons with the root of merit in them; if they desire daughters they shall give birth to lovely and beloved girls, with the root of merit in them. Such is the power of the Bodhisattva Mahāsattva Avalokitesvara."—*Saddharma-pundarika Sūtra*, XXIV, *passim*.

¹ I.e. The Lord who looks (in pity) on the world; it is translated into Chinese as Kwan-sho-yin, and this appears in Japanese as Kwannon.

THE ESSENCE OF MAHĀYĀNA

IV. A HYMN TO AVALOKITESVARA

O thou whose eyes are clear and kind,
 Whose loving eyes reveal a loving mind,
 Lord of the lovely face, beloved eyes!
 O pure and shining one,
 Radiant as the great sun,
 Radiant as fire Thou dost arise,
 Illumining our darkling sight
 To drive away the mists of night.
 Thy rain divine doth quench our fire,
 Thy law doth banish our desire:
 Rejoicing in compassion, lo
 Our refuge, Thou, from every foe!

Ibid., XXIV, 23.

Thus, with the exclusion of the said 2 treatises, only 2 kinds of fundamental interpretations of the Prajñā-pāramitā are admitted, viz. the Mādhyamika treatises of Nāgārjuna, elucidating the direct subject-matter of the Sūtras, i.e. the Teaching of the Non-substantiality¹ of all the elements of existence, and the Abhisamayālaṅkāra, which is to be regarded as a work revealing the indirect or hidden meaning (sbas-don) of the Prajñā-pāramitā. This subject is the process of intuition² of the Highest Truth, or, what is the same, the Path³ towards the attainment of Buddhahood and final Nirvāṇa.



VISION

It is here necessary to remember the different meanings in which the term prajñā-pāramitā is used. As we have it in Dignāga's Prajñā-pāramitā-artha-saṅgraha,⁴ the word prajñā-pāramitā means 1) the monistic Highest Wisdom personified as the Buddha in his Cosmical Body (dharmakāya), and free from the differentiation into subject and object (grahya-grāhaka), 2) the Path leading to the attainment of this Wisdom, and 3) the text (of the Sūtras) containing the Teaching which is conducive to the realization of the former two. The first is Prajñā-pāramitā in the direct sense of the word (—the Climax of Wisdom personified as the Cosmical Body of the Buddha), whereas the Path and the text are metaphorically likewise designated by the name of Prajñā-pāramitā,⁵ as being the factors bringing about the attainment of the Highest Monistic Knowledge. Thus, we have Prajñā-pāramitā in the sense of "the Path towards the attainment of the Wisdom of the Buddha."⁶ As such it represents the main subject-matter of the Abhisamayālaṅkāra. The latter accordingly represents a summary of the contents of the Sūtras which is put in correspondence with the Teaching of the Path. All

Differential.
(c. 365-420 AD) 365-420, hazy tradition
WISDOM PERFECTION (in FEMININE LOVING)
this is not a "differentiation" it is a polarity ideologically projected. vgh
* PATH: MĀRGA, LAM (LAN) WAY

the topics of the Prajñā-pāramitā, in a direct or hidden form, have been included in the Abhisamayālaṅkāra in an extremely condensed way. The whole treatise, as shows its title Prajñā-pāramitā-upadeśa-sāstra, is intended to communicate briefly, in metrical aphorisms (karika), the teaching contained in the Sūtras, which is interpreted from the standpoint of the theory of mārga. It is, so to say, a catechism, a text to be learned and recited by heart.

: Thomas Aquinas JARSON

NOT "subject-matter": presentation field.
NOT "summary": essence, epitome

- E. (Eugene) Obermiller, The Doctrine of Prajñā-pāramitā as expoused in the Abhisamayālaṅkāra of Maṅgalya 1932 (Leningrad - St. Petersburg) (c. 250-330 AD)

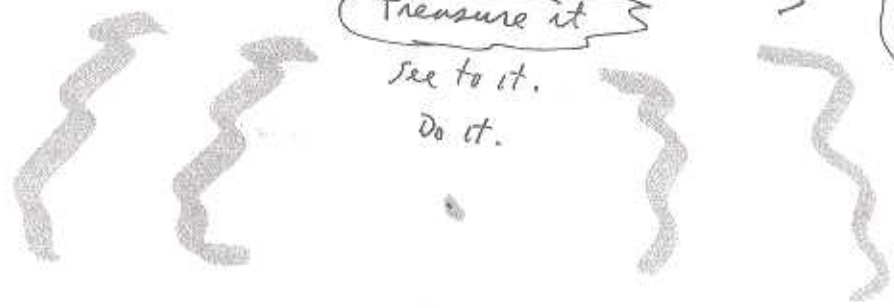
RARE: Obermiller (1901-1935) was a victim of Stalin purge.

[ALL THIS IS BROUGHT TO YOU AT GREAT SACRIFICE]

Treasure it

See to it.

Do it.



Jeweled
poetical verses

NOT "theory" as in "idea" but...
theory is in CONTEMPLATION)

"by heart"

MYTHIC EXPERIENCE
Integral center
Remembering
in CONSCIOUS/MIND
Language.

pages (10), (11) & (12) seem to be missing

INTERVAL 5, 2005 (13)



↓
"ST. ANDREWS"
"CROSS"
SPRING
TRONTS
SUMMER
-
COSMIC
FOCUS
rather than
Cruifixion

THE LEARNING CIVILIZATION[®]

ROGER WEIR



ART
PRESENTATION NOTES

LOS ANGELES **2005**

Saturday Mornings *Live* at *Bodhi Tree Bookstore Annex*

SHARED PRESENCE FOUNDATION[®]

Rhermes00@hotmail.com Library of Congress ©2005 WGA registered, All Rights Reserved

Georgia O'Keeffe & Max Ernst

ART 1, 2005

"A population on canvas locks outlines with its inter-areas, heedless of modes and mores. Here the pendulum of appearances swings free of gravity and does not immediately return to the planet. Meanwhile, its maenads are propelled into that space we call outer, so intimately paired with inner. They carry no baggage."

Dorothea Tanning (wife + Artist Companion to Max Ernst) quoted in

J.C. Bailly, Dorothea Tanning, tr. R. Howard, intro John Russell, sculpture essay by R.C. Morgan
1995, p. 363

"This land left an impression of spatial grandeur on young Georgia and she would ever credit it as being INTEGRAL TO, even CRUCIAL in, her development as an artist. One way or another, she often re-created the swelling, heady sensation of PREGNANT SPACE. [Presence.] "Where I come from, the earth means everything," she once said. "Life depends on it."

- Georgia O'Keeffe in Sharyn Rohlfson, LARK [EMILY], O'KEEFFE, KAHLG [Frieda]: PLACES OF THEIR OWN, 2000, p. 70

quoted in [ms] Hunter Drohojowska-Philip, FULL BLOOM, The Art and Life of Georgia O'Keeffe, 2004, p. 20

a century ago, DIFFERENTIAL (consciousness) was styled "polyvalent":

and other fabulous constructions which common-sense denounces as unreal, but which are true psychologically (and can also be true otherwise) because on the level of the imagination they correspond to the feelings and thoughts which engendered them. As a result of this correspondence, the subject comes to feel that the image mystically partakes of the psychic reality it symbolizes.

We are familiar with this notion of correspondence or equivalence. It is applicable to the poet who entrusts images with the mission of expressing or embodying a state of mind. The work of elaboration in which he engages and the elementary, direct process that we have just defined are naturally related; the two coincide when the poet eschews thought and construction and passively yields to dreaming. This activity of the mind reduced to its own forces, which builds up a story that is the mind's own history, enables us to perceive the phenomenon of creative imagination in the raw, prior to any kind of aesthetic arrangement or intention.

CON'T →

However, if we may say that any fable, any association of images emerging into consciousness tends to organize itself into a symbol, there is no question here of a two-term relation between a clearly perceived feeling or thought and the images into which it is projected. For the genuine symbol results from a direct adherence of the mind to a naturally figurative form of thought; and, as Jean Baruzi says, "since it is never a translation, it can never be translated." This is an essential fact, often ignored; it follows that the symbols of dreams and of nondirected daydreams are "polyvalent" as the psychologists say, that is, they represent a complex state, which is, moreover, in process of transformation. Consequently, such symbols will as a rule have several "values"; furthermore, these are interconnected by affective links, and none of them can be reduced to a simple formula. This fact is overlooked by many readers and commentators who, when confronted by a modern poem cannot rest until they have ascribed to its symbols a logical meaning that precludes any other interpretation. There is no doubt that many works produced in the course of the last fifty years, whose elements took shape in an obscure area of consciousness, are polyvalent.*

Differential Radiant Fields

It must be noted that the foregoing remarks rather simplify the actual state of affairs. Actually, there are a host of intermediary positions between the unconscious and the conscious, a number of relations between thought and symbol.

- Marcel Raymond, From Baudelaire to Surrealism, 1933, 1947, (trans. 1949)

M. 44-5. ALSO: "All the French alchemists are after the same thing, the ACTUALITY [transformed action existence rituals] which is always new — and which will only come forth out of the SILENCING of the EXISTING Rhetoric." - p. (unnumbered; Intro, 3rd page)

Be aware of psycho-speculizing. Every sounding social.

André Breton's Surrealism is an Ideological program: Freud + Marx + etc. Be aware of psycho-politicizing, even at best.

ART

DIFFERENTIALLY F
O
R
M
S

Prismatically: SPIRIT PERSON ARTIST ⇒

MYTHIC ART 1, 2005 / 2
NO. SYMBOLS RADIATE
subject (object (!))
[predicate]
RITUAL.
NOT "follows": * transforms AS ...
Freud Etc.: NO.
infinite possibles
NO. "affective" is psychojargon associationalism
Phases clear up much, people...
Jewel differential radiance: prismatic

the Integral Form of mind: structure, not "relations... intermediary"!
STAY ALERT

MAX ERNST dwarfs all this.

ARTISTICALLY

NOTE: ART refines by DIFFERENTIAL CRITIQUE and Person Prism
SCIENCE refines by DIFFERENTIAL ANALYTIC and COSMIC PRISM

helpful HINT:

DADA posture (RITUAL)

SURREAL Idea (SYMBOL)

" 1947
PARIS

APRIL. In a lecture at the Sorbonne entitled Le Surréalisme et l'après-guerre, [TEISTAN] Tzara condemns Surrealism in the name of art engagé and rallies his audience to Communism. The lecture is violently interrupted by Breton who leads members of the audience out of the hall.

- W.S. Rabin (MOMA, NY), Dada and Surrealist Art, 1968, p. 472.

ISMs are political-ideological [SYMBOL Retro]
never VISION [conscious transform]

" May. In an article in Les Temps Modernes, Jean Paul Sartre declares that Surrealist revolt is basically abstract [ideologic day], metaphysical [ritual broadcast] and ineffective, and that the Surrealists were incapable of action when the moment came.

NOTE:

First use of term "DADA" April 1916 (Zürich, from a Larousse dictionary: 'a child's hobbyhorse... an infantile sound (nonsensical)')
(printed MAN)
Cabaret Voltaire

"The destructive élan of Dada derived from the conviction that bourgeois society in Europe was irredeemably corrupt. 'Conscience' operations on the bodies politic and social had continued throughout the 19th Century, only to end like the experiments of DR. FRANKENSTEIN. Before the 'new man' could be made, the old one would have to be destroyed. Dadaists everywhere called for a tabula rasa [blank page]."

"a reaction to the intense disappointments that young men of the wartime generation [WWI] experienced in their efforts to come to terms with external reality." - IS10, p. 10

"He showed it not only for what it was but for what it could be for the individual to find his own real self... Modern art was the most incomprehensible; for that reason it was the best tool to make people understand themselves."

- said of Alfred Steiglitz's "291" gallery in New York by Mexican/Parisian artist friend Marius de Zayas. - Drohojowska-Philip p. 69 quoting R. Whelan, Alfred Steiglitz: A Biography, 1995, p. 145

The Learning Civilization education cycle is expressed in a paced elliptical poetic language whose very large form is a 21st century Work of Art, a Magnum Opus requiring 156 hours over two years to perform (!) 14 times the size of Wagner's RING cycle.

It is the further development of the Modern Art revolution at the beginning of the **20th** Century: Monet, Cezanne, Matisse, Picasso, Ernst, Rodin, Wright, Moore, Kandinsky, Klee, O'Keefe, Whistler, Yoshida, Pai-shih, etc.)

It is also the further application of the science revolution that took place at the same time: Maxwell, Thompson, Curie, Roengen, Rutherford, Bohr, Einstein, Heisenberg, Schrodinger, Pauli, Wheeler, Feynman, Pauling, etc.)

And its Poetic is conscious of Whitman, Mallarmé, Valéry, Rilke, Eliot, Stevens, Neruda, Pease, Pound, Faulkner, Woolf, Mann, Hesse, Cummings, Paz, Yevtushenko, etc.)

with Presentational Drama conscious of Shakespeare, Shelley, Ibsen, Chekhov, Henrik, Ford, Huston, Williams, Beckett, Ionesco, O'Neill, Pirandello, Kurosawa, Wells, Hitchcock, etc.)

Not to mention ...

so,

patiently, diligently practice

this Yoga of Civilization

while getting an ear, eye, mind and insight recalibrated.

where in the past we had Renaissances, Reformations, and Revolutions -
this is a Recalibration.



While Steiglitz later influenced O'Keeffe a major early influence at the University of Virginia, Charlottesville - designed originally in plan + architecture by Thomas Jefferson (Monticello is nearby + Maurice's home) - was Arthur Wesley Dow and his Japanese Print aesthetic which emphasized special color beauty as a living + landscape variety of self-exploration thru art and its resonances in daily life [Prize exemplar: Hiroshige] which shows in a philosophy of design as experience context for high art conscious achievement. And a great teacher of all of it. Pamela Coleman Smith studied with Dow, for instance, and it is her TAROT Deck with A.E. Waite that is the best standard symbol harmonic.

A debilitating case of the measles forced the adult O'Keeffe to move back to Charlottesville, Virginia, to live with her sisters and mother. After her recovery, while taking classes at the University of Virginia, O'Keeffe learned the theories of artist and teacher Arthur Wesley Dow. His philosophy of design, that art should consist of filling space in a beautiful way, had a two-fold effect. It introduced her to a method of abstraction within decoration that became the basis of her most successful paintings and reanimated her desire to pursue teaching as a vocation. : SHARING

Over the next five years, O'Keeffe developed her first abstractions - loopy, ornamental forms in charcoal and watercolor on paper - while teaching in far-flung towns like Amarillo and, later, Canyon, Texas, Charlottesville, Virginia, and Columbia, South Carolina. Periodically, she traveled to New York City to complete the courses at Teachers College, Columbia University, required for her teaching certificate. - P. 4

JOHN DEWEY headquarters after UNIVERSITY OF CHICAGO 1905-1939 1894-1904

THE RECONSTRUCTION OF EXPERIENCE

Dewey's conviction that a reconstruction in philosophy was desperately needed - a reconstruction in which philosophy would become directly involved with the problems of men and point the way to a better society. Dewey reached the zenith of his popularity during the period leading up to and immediately following the First World War. The entire experience of the war shattered many older intellectual and social prejudices and traditions. In the search for new directions, Dewey's ideas had an enormous appeal for thinkers from almost every segment of society. During this period, Dewey wrote his most famous books: Democracy and Education (1916), Reconstruction in Philosophy (1920), and Human Nature and Conduct (1922). A passionate fervor infuses Dewey's writings, for the crisis resulting from the separation of science and morals had become acute, and the need for philosophy to overcome this dualism had become more poignant.

- R.J. Bernstein, John Dewey, 1967, p. 59

NOTE:
ON OUR PHASES and
our SQUARES OF ATTENTION
as VISION replaces NATURE
NATURE is Recalibrated
and SYMBOL transformed.
with ART replacing RITUAL
VISION is transformed
RITUAL Recalibrated.
History will transform ART
and Recalibrate MYTH
SCIENCE will transform HISTORY
and Recalibrate SYMBOLS
(then NATURE will transform
SCIENCE and...)

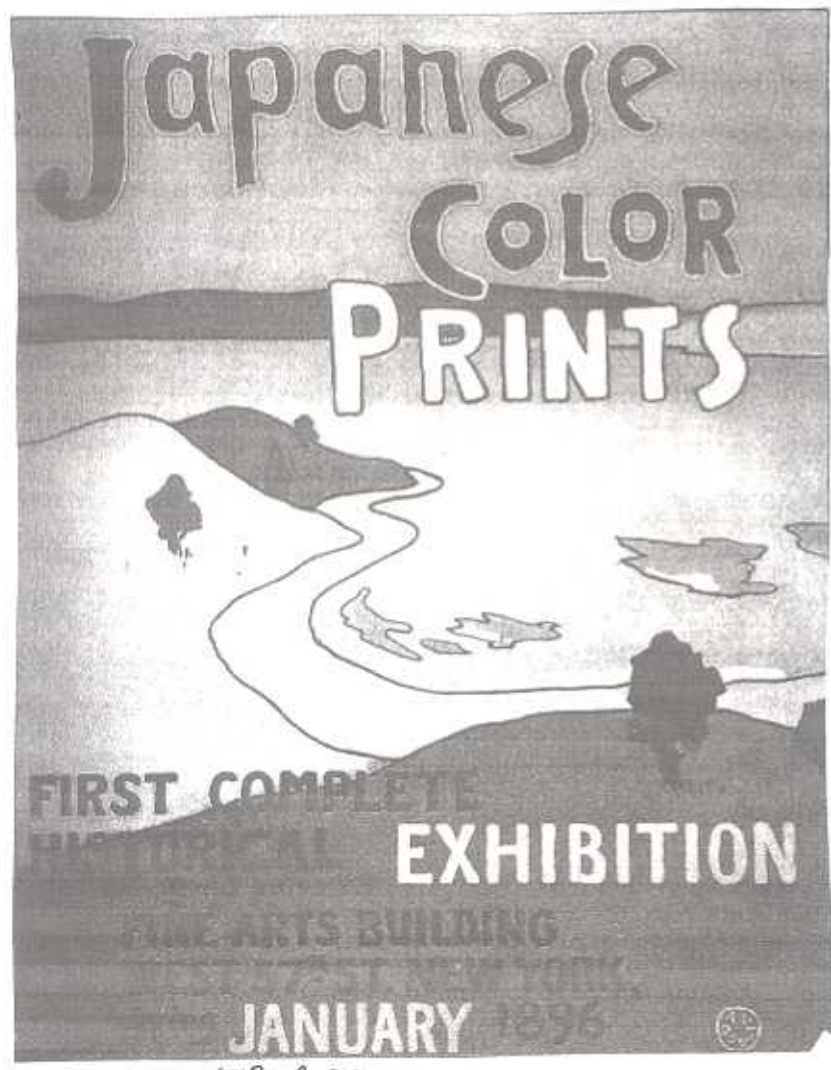
The following passage from an essay entitled "The Need for a Recovery of Philosophy" (1917) is typical of Dewey's concern with the crises of the time and his hope for the future:

All peoples at all times have been narrowly realistic in practice and have then employed idealization to cover up in sentiment and theory their brutalities. But never, perhaps, has the tendency been so dangerous and so tempting as with ourselves. Faith in the power of intelligence to imagine a future which is the projection of the desirable in the present, and to invent the instrumentalities of its realization, is our salvation.

Arthur Wesley Dow later was teaching at Columbia UNIVERSITY Teacher's College! along side Dewey, etc. - O'Keefe/Steiglitz NEW YORK -

"Dow had toured Japan in 1903 and was the first American artist to attempt his own color woodcuts in the Japanese Manner."

- Julia Meech, Frank Lloyd Wright and the Art of Japan, The Architect's Other Passion, 2001, p. 59



Arthur Wesley Dow, Poster for the exhibition Japanese Color Prints, January 1896. Lithograph, 26 1/2 x 19 1/2 in. Sothen and Julia Engel Collection, Rare Book and Manuscript Library, Columbia University, New York

DOW: 1857-1922

- also
- Ernest Fenollosa (1853-1908)
- Edward S. Morse (1838-1925)
- W. S. Bigelow (1850-1926),

"7 years in Japan in the 1880's as a student of Japanese culture and a disciple of esoteric Buddhism. ... in 1911 when his collection was donated to the Museum of Fine Arts, of which he was a trustee, the PRINTS alone numbered a staggering 40,000. (The figure is approximate - no one has undertaken an exact count). - p. 28

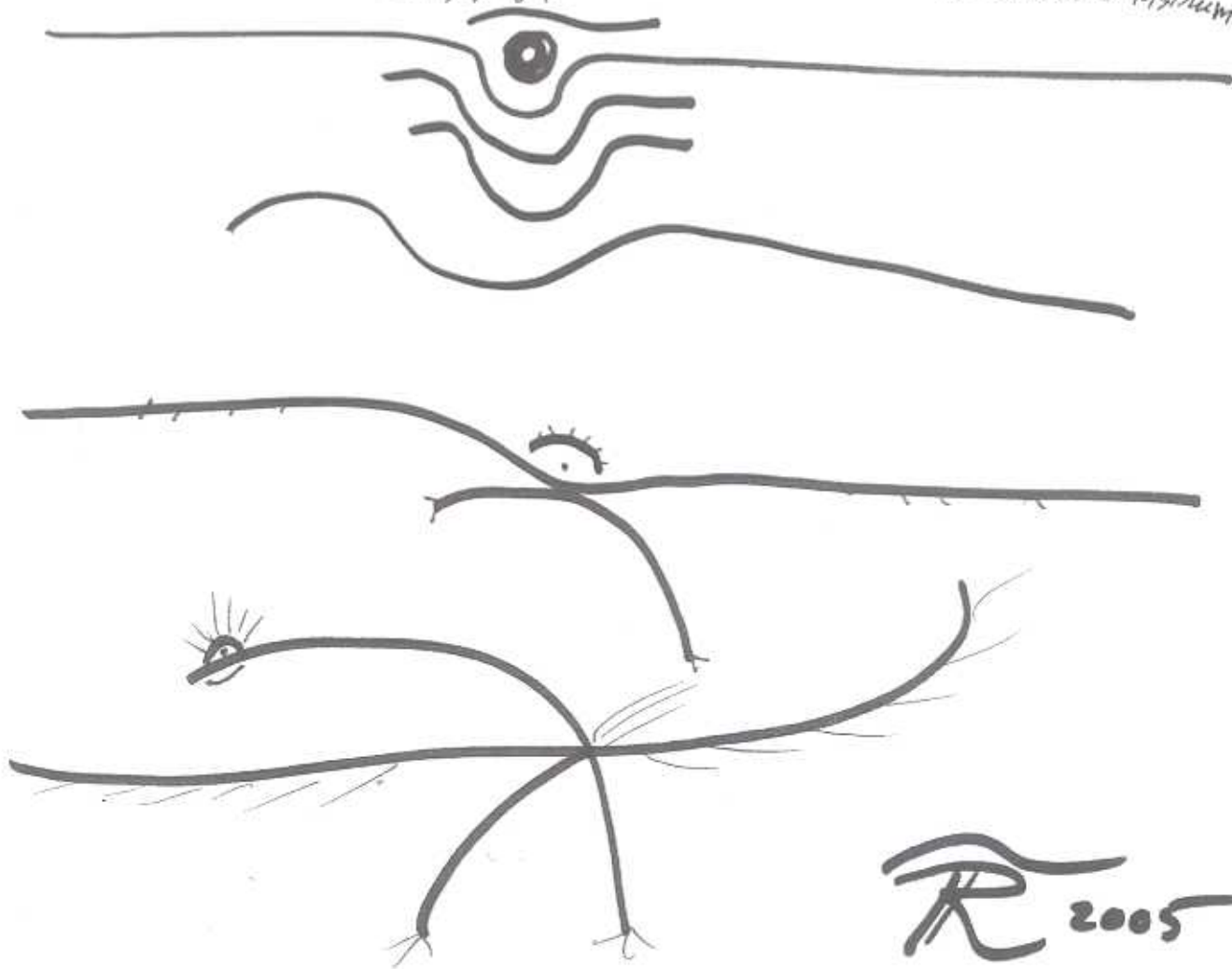
Also: The Impressionists loved these prints, especially Hiroshige - Monet, Van Gogh, etc.

"Photography combined with Dow's theories, enabled O'Keefe to develop a style of painting that was rooted in realism yet abstracted by virtue of foreshortening + cropping borrowed from the lens + the darkroom."

- D-P, p. 5

ART 1, 2005 <7

Successful inquiry, for Dewey, resulted in a new situation,
 one informed by intelligence. That we are engaged in activities
 involving doing, feeling, and thinking was not in question;
 how we go about these activities was. In the final chapters of
EXPERIENCE AND NATURE [1934] Dewey observed that 'the line to be
 drawn is not between ACTION and Thought, or action and appreciation,
 but between blind, slavish, meaningless action and action that
 is free, significant, directed, and responsible.' (Lately works 1: 324)
 - M. Eldridge, TRANSFORMING EXPERIENCE, John Dewey's Cultural Instrumentalism,
 1998, p. 87



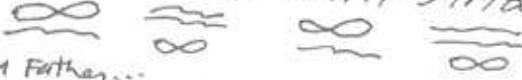
R 2005

DOWNTWIST APPLICATIONS

(ART 2, 2005 1)

DOWNSTREAM

NATURE RITUAL MYTH SYMBOL



TO MY FATHER...

His help (3) and encouragement were essential factors in my life. To him I owe my first interest in tools and machinery, an opportunity to pursue the work I liked best, an interest in civic, national, and international affairs, and many other advantages. To my mother, a graduate of the "Hartford Female Seminary" in Hartford, Connecticut, I am equally indebted. Her never-failing sympathy, care, and encouragement are lasting memories. From her I derived my early interest in good literature. My library contains hundreds of books she gave me, and I vividly recall my delight in HOMER, aroused in childhood when she read aloud with a friend the Iliad and Odyssey. Through her I had the good fortune to read Robinson Crusoe in its original form, and GAISSA's Fairy Tales. Don Quixote, etc., in the best translations. These and many other classics of prose and poetry helped greatly to arouse my imagination and prepare me for scientific research. Dr. E. F. WILLIAMS, who lived with us several years, took all the English reviews and had a valuable library, which was always open to me. Naturally I do not share the common fallacy of an antagonism between science, literature, and art, which appeal to me in much the same way. Creative imagination is the vital factor in them all, and I was fortunate to learn this, of course unconsciously, at an early age...

- George Ellery Hale quoted by F.A. Seares in his extended obituary in 1915, Re History of Science Journal, No. 81 (Vol. XX, 2) May 1939 from my copy originally owned by Th. von Karman CALTECH founder of the JPL (Jet Propulsion Lab) Hale was the founder of Astrophysics, Yerkes Observatory, Mt Wilson Observatory, + Mt. Palomar Observatory (100 inch scope) (200 inch scope)

Andre Jongeling, the Radio Science Receiver designer, had made a software modification specifically to handle the unique input from the GBT (lower versus upper sideband). Sue Finley was able to report that it worked well. That was one of two elements we could have gotten wrong, the other being the polarization, since these tend to be defined by convention and are subject to misinterpretation. We had decided to record both right-hand and left-hand circular polarizations to prevent a mistake and also to record multiple bandwidths in case the prediction of the signal dynamics was not very accurate, especially the timing of the events such as parachute deployment and surface impact.

- S.W. Asmar, "Eavesdropping on Huygens" Re Planetary [Society] Report, March/April 2005 VOL XXV.2, p. 9

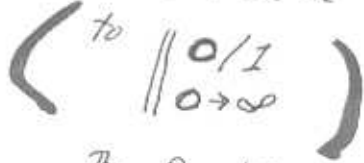
(CASSINI SATURN-TITAN MISSION)



Harmonic in CONSCIOUS Creative Imagination

when we mature

⊗ our Relibration: from 1 ... n



The Relibration emerges from TAO (mysterious Nature) DHARMA (conscious Vision) ⊗ Complimentary paired zeroes

Zero pointlessness Beginning - an interstellar calibration CIVILIZATION

The Complimentarity is Chiral - Right handed Nature INTEGRAL - Left handed CONSCIOUS Differential INFINITE BAND (very wide!) as A SET.

(ART 2, 2005 2)

NOTE:

1894 University of Chicago: George Ellery Hale astronomy (+ T.C. Chamberlain)
 founded 1891 by \$600,000 grant Albert Michelson * physics
 from J.D. Rockefeller John Dewey Philosophy (+ George Herbert Mead)
 (by 1910: 35 million) Thorsten Veblen political economy
 William Rainey Harper pres. Paul Shorey Classics
 a veritable Napoleon in the edu. field J.H. Breasted Egyptology
 focus on Graduate Schools R.B. Moulton English
 + Research Labs
 like Johns Hopkins U. (1876) with Louis Sullivan + F.L. Wright architecture in town
 (Baltimore) and Paul Carus + O.T. Suzuki in town at Open Court
 and Jane Addams in town (1904) 1917 Arts + Crafts Society founded
 at Hull House
 Georgia O'Keeffe first matured in that milieu (from Sun Prairie / Madison Wisc.)
 lived with ~~Arthur~~ Ollie Tutto + but directly from William Shanks VA
 UNCLE Charles Tutto an + Chatham 1902-5
 Indiana 1905 -
 Art Institute of Chicago (founded 1879)
 Georgia saw F.L. Wright's great Hiroshige exhibition in Chicago (Wright was later husband,
 1907 in Manhattan - Art Students League (founded 1875) Now with others in Am. Fine Arts Soc.
 1917 291 Steiglitz exhibition 215 W. 57th St.
 March



(Surrealism & Supernaturalism)

NOTE: TECHNICAL ON EDUCATION HARMONIC WITH THE ARTS:

partial goal statement in founding M.I.T. (Massachusetts Institute of Technology 1886)

"It is sought to equip the pupil with such an amount of practical and technical knowledge... as to qualify him immediately upon graduation to take a place in the industrial order."

"... In later years he [George Ellery Hale] spoke little of his 'Tech' career. It was perhaps the part of his life that contributed least to his creative development, yet it gave him insight into the methods of teaching in technical schools, an insight that resulted in his realization of the need for a broader outlook in scientific education. Many years later this realization would play a significant role in his building of the California Institute of Technology [Caltech]"

- Helen Wright, Explorer of the Universe, A Biography of George Ellery Hale, 1994 pp 51, 50

Hale built 4 observatories: Kenwood (Univ. of Chicago), Yerkes (Yuchi but at Williams Bay, Lake Geneva, Wisconsin), Mount Wilson (above Pasadena + Caltech), Mount Palomar (Southern California) + also founded The Astrophysical Journal, 1895



SCIENCE IS HARMONIC WITH ART
Differential Consciousness Phase Forms

VISION → ART
HISTORY → SCIENCE } DIFFERENTIAL CONSCIOUSNESS

PAIR OF PAIRS: ① SQUARE OF ATTENTION, ② COMPLEMENTARITY TO NATURE INTEGRAL, ③ SQUARE OF FORM, ④ DIAMOND OF PROCESS

MAX ERNST: VISION, WWI, DADA, SURREALISM, WWII, AMERICA WEST, SPACE AGE
1891-1976

BACKGROUND: (after Monet, Cezanne, Kandinsky, Picasso) Feb 1913

DADA: Cabaret Voltaire in Zurich, emblematic, ironic and rather baffling name... international constellation of artists, groups, periodicals, books and works, radically affirming the freedom of man + the irrepressible claims of the life impulse...
ARMORY SHOW (69th Infantry) Lexington Ave New York City: Marcel Duchamp "Nude Descending a Staircase" (no. 2): 1912

- M. Didi, "DADA 1915-1923", 1989, p. 7. THE DADA MOVEMENT

Zurich DADA (1919): Tristan Tzara, Hans Arp (Alfred Jarry), honorary: UBUROI 1896+ "pataphysics"

"...postwar confusion... collapse of civilizing values."
"...provocation... fomenting scandals... nihilist derision... negation of culture."

to BERLIN

cabaret voltaire lasted 6 months...
shouts... fights... ART for Tristan

then HANNOVER

and COLOGNE = MAX ERNST
Some at Weimar Bauhaus

then BARCELONA + NEW YORK + PARIS => SURREALISM (ITALY too)
Holland - De Stijl (The style)
Budapest, Vienna - MA avant-garde

NOTE: early 20th Century
ART TRANSFORM
early 21st Century
SCIENCE TRANSFORM

"They laid SIGN SYSTEMS BARE and did away with the MEDIATIONS that CONDITIONED [EXPERIENCE] EXPRESSION. For the old forms invested with a social authority void now of any content, they substituted [A FLAW, SUBSTITUTION!] new, shifting, transient, unfinished forms, any potential [ARISTOTELIAN "Flaw-substitution!"] form in progress [Process emergent!], in the making, being considered noteworthy and preferable to an IDEALIZED [IDEOLOGUE] perfection ["perfection"]."

★ NOTE: Substitution and NEGATION automatically play into IDEOLOGICAL GAMES and thus co-op energy, talent, etc. be aware.

PHASIS	3.	CULTURE (MYTH)
	4.	
	5.	VISION
	6.	
7.	HISTORY	

SYMBOL MIND

ART, PERSON, SPIRIT

- ① "...Dada... turned away... from alienating procedures directly visible in the actual making of cultural objects, in particular in the structured, historically determined [!] out forms."

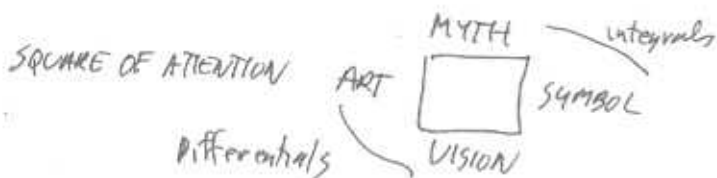
• SQUARE OF ATTENTION See-saw between Culture Mythology + conscious Histories

PIVOTING ON VISIONS

"painting told no more stories..." - SAYS MYTH!
but: "automatic poems" [sic] was substituted in negation (!!)

Without our PHASES all this is confused, argumentative, sub-conscious

ART is Emergent from VISION *CONSCIOUSNESS (differential process)
yet is based on MYTHIC EXPERIENCE (integral process)



They must weave transformationally to work in Complementarity. Then SYMBOLS + ART forms are in Complementarity.

otherwise: confusion, argument, Scramble, etc.

3 stages of Dada

- 1916-1917 Tzara, Arp + Hugo Ball Zurich, Paris (Francis Picabia 1879-1953)
- 1918-1921 Tzara's Dada Manifesto 1918 (Cubism + Italian Futurism absorbed) Man Ray "rayographs"
- 1921-1923 call for an Elementary Art 1921 "rejected" (Sylvia Plath - e.g. Cummings inheritor)

"modern society is a costumed fraud."
"a daily black joke."

"I work until enough of my life has flown into its body [Artwork]."
"my reliefs and sculpture fit naturally into nature"

SEE: Hans ARP, On My Way, poetry and essays 1912...1947, 1948
Documents of Modern Art 6, ed. Robert Motherwell, NYC
DADA (documents of Modern Art 8), 1949
Arp, Ball, Breton, Picabia, Eluard, Schwitters, Tzara, etc.
1ST PUB. IN ENGLISH OF MUST ad. Motherwell

"If an Arp sculpture were present, it too would sleep in the sun."

"In Zurich in 1915, losing interest in the slaughterhouses of the world war, we turned to the Fine Arts. While the thunder of the batteries rumbled in the distance, we panted, we recited, we versified, we sang with all our soul."

Yet: (tho:), [while,] "we must destroy in order that the lousy materialists may in the ruins recognize what is essential. Dada wanted to change the perceptible world of man today into a pious, senseless world without reason." - ARP (diary) 1932

★ Art should be no more than 'a motive, a method... towards... an end.'
INTEGRAL MYTHIC PROJECTIVE, regressive, negating substitution

"It was in fact in the Photo-Secession Gallery [Alfred Stieglitz, NY] that modern art made its appearance in America." - R.D. [1911]

It took a massive exhibition like this for the new trend in art to triumph over Cubist dogma. There was as yet no term for this art; later the word Dada would be coined, its success amply confirming the need for it. But for the time being there was no term to adequately describe the powerful transformation manifest in the new art, and so the press used the word "cubist" to designate every new aesthetic form.

Significantly, in the March 1915 issue of 291 Stieglitz disregarded (as Picabia was to do two years later in 391) the labels and instant descriptions that were affixed to the new art. For to him and to other innovators, they were charged with discredited literary and artistic overtones. In short, artists, writers and photographers everywhere were covertly, and sometimes even unwittingly, building a movement that might never become a movement at all; or if it did eventually become recognized as one, it would appear as an anti-movement. Thus Marcel Duchamp and Man Ray went through the motions of requesting permission from Tristan Tzara to call the magazine they published in April 1921 New York Dada.

And the Dada Movement: what would it be? At first it was only a name, a label that distinguished those bold enough to adopt it (and to publicize it by performing certain characteristic Dada activities) from those who recoiled from it. "Tristan Tzara had been one of the first to grasp the suggestive power of the word Dada," wrote Richard Huelsenbeck in 1920. "From here on he worked indefatigably as the prophet of a word, which only later was to be filled with a concept."

Just as Picabia decided to call his Barcelona magazine 391, the first Dada exhibition opened in Zurich. The word Dada, a nonsense vocable that had no cultural connotation, had been hit on a few weeks earlier in a random search through a dictionary. (The sight of an open book's pages turning haphazardly in the wind inspired the Unhappy Readymade that Marcel Duchamp sent to his sister when she married Jean Crotti: a geometry textbook that was meant to be hung from a string outdoors.)

But in 1915 the word Dada did not exist. Rejecting all labels and "isms," Stieglitz called the new artists "revivifiers" since each of them was giving life to his own pictorial practice. For lack of any better term, Picabia used the term "Cubist" to describe his own feelings about New York City

Cubism: ism, ideology: Picasso mirror
abstract ism: not real
functionally in transformation
Spanish Fly
similar jargon

★ See Stieglitz: CAMERA WORK
a photographic Quarterly
(NO. XXXIV-XXV, 1911)
Barcelona magazine
CULTURE CULTURE → EMPIRE, ISM

indeed.
- 6 years post Stieglitz; 10 years post Stieglitz ultra indeed.

indeed.
ism ismiste.
→ istefgalore.

derivative of 291 - Stieglitz, NY, 1915
(1917)

: codex hysteria: "glassolalia printable"

- Duchamp a chump.
: Stieglitz most conscious
(c. 1915)

early 20th C. NYC. } aggressive
 } empire
competitive to Chicago, London, Paris
power up.

New York was modernizing at full speed. A week before the Armory Show opened, Grand Central Station was inaugurated. With its forty-two tracks and its underground passages to adjacent hotels and streets, it was the largest train station in the world.

Picabia expressed his fascination with New York in a series of watercolors painted on the spot. Stieglitz exhibited them in his gallery two days after the Armory Show ended. The critics dubbed Picabia's work "rebel art." The New York Times wrote that the artist was "recubing the Cubists" and "refuturizing the Futurists." This brings to mind the intensity that Tristan Tzara advocates in his Manifesto on Feeble Love and Bitter Love: "The (ever impending) annihilation of art is being envisaged. What is wanted here is an art more art." A more Cubist Cubism, a more Futurist Futurism, an art more art, a Picabia who was more Picabia than ever in New York. Tzara's intensity was of course not just a matter of transforming representation ever more radically. It also reflected a more abstract preoccupation, a need to go beyond art that verged on the end of art in its ultimate "realization."

011
...a roaring automobile is even more beautiful than the 'Victory of Samothrace'!
- F.T. Marinetti, Futurist Manifesto, 1909
[Louvre grand female herane statue classic]

; be aware, friends.
Tired of the old is not to be historic of the new

(ART 3, 2005 5)

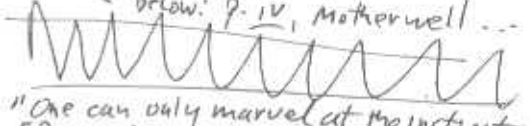
Zone (initially entitled *Cri*), the first poem in Apollinaire's book *Alcools* broke with the conventions of literary Symbolism and announced a new poetry. In the fall of 1912 he gave up the use of punctuation. (So did the Italian Futurists that same year.) The facsimile edition of the corrected galley proofs of *Alcools* (published in 1953 at the prompting of Tristan Tzara who had obtained them from Sonia Delaunay) makes it clear that Apollinaire actually took the historic decision to remove the punctuation from his poems only after they had been set in type.

Then, in the summer of 1913, Apollinaire agreed to put his name to *L'Antitradition futuriste*, a gesture that came under sharp criticism from French literary men. He is generally considered to be the author of this manifesto, in spite of the fact that it was printed in Milan and is apparently a celebration of the Italian Futurists.

The latter were very active. Marinetti published his *Technical Manifesto of Futurist Literature* in May 1912. A year later he published *Immagine senza fili. Parole in liberta*. He later viewed all subsequent avant-garde writing, including Molly Bloom's interior monologue in James Joyce's *Ulysses*, as stemming from his influence.

"Apollinaire saw more deeply: The canvas should present that Essential Unity which alone can elicit ecstasy."

Below: p. 14, Motherwell...
"One can only marvel at the instinct of Parisian Printers to keep their art in the heads of poets." - R.M., 1949



SEE: Guillaume Apollinaire, *The Cubist Painters, Aesthetic Meditations*, documents of modern Art 1, 1949, NY, 1913 2nd. rev. 1962

"It was the day before July 14 [Bastille Day] About four in the afternoon (British tea time) I went out to see the saltimbanques [acrobats] Those men who make turns in the air Are beginning to be rare in Paris In my youth one saw many more than today They are almost all gone to the provinces..."
- turns - R. Shattuck, 1949

"Greek art had a purely human conception of beauty. It took man as the measure of perfection. But the art of the new painters takes the infinite universe as its ideal, + it is to this ideal that we owe a new norm of the perfect, one which permits the painter to proportion objects in accordance with the degree of plasticity he desires them to have. [Differential!]"
- Apollinaire, *Aesthetic Meditations*, p. 14

"It is the social function [cultural] of great poets and artists to RENEW CONTINUALLY the appearance of nature for the eyes of men."
- p. 14

"without poets, without artists, men would soon weary... the sublime... men have of the universe would collapse with dizzying speed."
1872 - early - deceptive

Nietzsche divined the possibility of such an art: "O divine Dionysius, why pull my ears?" Ariadne asks her philosophical lover in one of the celebrated dialogues on the Isle of Naxos. "I find something pleasant and delightful in your ears, Ariadne; why are they not even longer?" Nietzsche, in relating this anecdote, puts in the mouth of Dionysius an implied condemnation of all Greek art. Finally, I must point out that the fourth dimension - this utopian expression should be analyzed and explained, so that nothing more than historical interest may be attached to it! has come to stand for the aspirations and premonitions of the many young artists who contemplate Egyptian, negro, and oceanic sculptures, meditate on various scientific works, and live in the anticipation of a sublime art. -IB10-

"...the order... in nature... would at once vanish." (!) 1913 : Niels Bohr/Rutherford Atom! Max Planck, Maxwell, Einstein...

ART harmonics Science in the Differential mode.

"... A.N. Whitehead, in Modes of Thought (Cambridge, England 1938) asserts that
AESTHETIC EXPERIENCE (VISION) itself can be regarded as a mode of the Self-evident.
CONSCIOUSNESS - IBI'D, p. 52 (n. 8)

"Cubism differs from the old schools of painting in that it aims not at an art of imitation, but at an art of conception, which tends to rise to the height of creation." - p. 17 and "scientific cubism is one of the pure tendencies. It is the art of painting new structures borrowed not from the reality of sight, but from the reality of insight." and "orphic cubism is the other important [new] trend of the new art school. It is the art of painting new structures out of elements which have not been borrowed from the visual sphere, but have been created entirely by the artist himself." p. 17-18

See: Robert and Sonia Delaunay and (of course Cezanne + Picasso - Braque met Ernst 1913 1912 saw exhibit

"MAX ERNST [1971] (annoyed): I know, I know, a Dada show.

Another one! But, what's the matter with them all? Why must they make a museum piece out of Dada? (He aims, tosses, misses) Dada was a bomb."

- Max Ernst, pub. - Philip O'hara 1971, English 1972, p. 8: Patrick Waldberg interview

NOTE Max Ernst was drafted WW1 1914-1918 into Field Artillery! Bombs.

while playing a game of Boules: hence "tusses" etc. (Lawn Bowling)

so take a Dada barrage to the culture that produced WW1.

"His childhood visions, while in a state of waking sleep, portend of genuine hallucinations... see the faces of these apparitions... favorite painters - Caspar-David Friedrich, the German Romantic whose tormented landscapes haunted him unceasing." - p. 32

NOTE Ernst's father taught in a Deaf + Dumb school.

Ernst studied Philosophy at Univ. of Bonn 1909-1914

assiduous reader of Nietzsche... friendship with August Macke 1911-1912 decided to become a painter - exhibit of Cezanne, Gauguin, Matisse, Van Gogh, Munch, etc.

Dada to Surrealism (October 1924 Andre Breton: Surrealist Manifesto):

"The surrealists' intention was not to destroy everything but to CHANGE everything under the spell of all that was marvelous. His intense imagination, his humor, his philosophical culture endowed Max Ernst with exceptional powers to make a lyrical and appealing world of phantasm spring forth from day to day reality. His best friend and accomplice was Paul Eluard... in 1923 living under Eluard's wing at Saint-Brice in the forest of Montmorency, Max Ernst decorated his house with bizarre frescoes which, it is now agreed, were the starting point of his surrealist imagery." - p. 35

(August 1917 Ernst's first article in Das Sturm - Berlin - "vom Werden der Farbe"
1921 HISTORIC TYROL meeting: Ernst, Arp, Tzara, Breton. "On the Development of Color"
1922 with Eluard's poems illustrates Woes of the Immortals)

1924 Travels to Indochine (French Indo China) Vietnam (Saigon) and Singapore with Paul + Gala Eluard
1924 Breton's Manifesto as Ernst/Eluard's return; and La Révolution surréaliste ed. by Pierre Naville + Benjamin Péret

1925 Frottage - semi-automatic technique discovered
see: Werner Spies, Max Ernst Frottages, 1968, 1986
1929 1st issue

1926: Histoire naturelle pub. in Paris see: Max Ernst, Beyond Painting, 1948
(Documents of Modern Art 7, N.Y.)
pp 121-173



Complementarity Play: Symbol S Person

(ART 4, 2005 1)

Prelude caution: "These issues include the Buddhist doctrine of emptiness, the Buddha's wisdom mind, Buddha qualities, faith and insight as means of apprehending absolute reality, the meaning of non-conceptuality, the meaning of Buddha nature and so on."

- Susan K. Hookham, The Buddha Within, State University of New York, 1991, p. 1.

Please. After years of apprenticeship to Ven. Khenpo Tsultrim Gyempo Rinpoche, she didn't get it. Please, people...

There are no "issues". Themes and Resonant sets, yes.

There is no "doctrine" of emptiness. "What zero?" - Hui Neng. ^{Mirror}

Buddha's "wisdom mind" was OPEN: what "qualities"

Sraddha (faith) and (insight) we met "means": transforms

Non-conceptuality means JUST THAT.

"Buddha nature and so on" is JUST GUFF.

see her guru's article: "The Truth that Qualifies the Essence of the Ocean of Views," the NALAY Daktin Journal #1, 1989, pp. V-VI. Please, people. Ladies.

The point: between the FORMS (phases) of SYMBOL and ART (ARTIST, WORK, PERSON) is a VISION and CONSCIOUSNESS phase

Experience has "issues", "doctrines", "qualities", "means" and is capable of integral ideas like "Buddha nature" and so on

which parallels in complementarity the MYTH phase of feeling, image, language, experience

But when Differential Consciousness weaves in complementarity transform the weave (together in PROCESS FIELD)

"issues" become themes in resonant sets
"doctrines" become examples of possible integrals
"qualities" become gradients of tone, texture, temperament, time

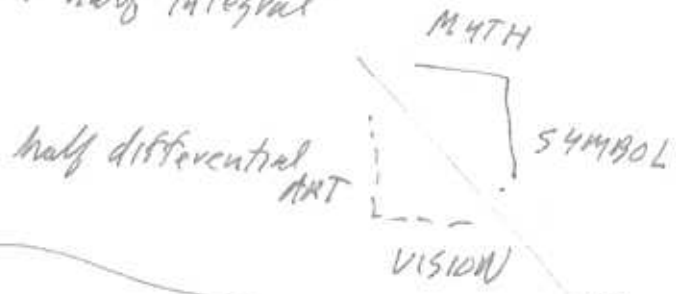
• "Carrying over" old talk
• IS UNCONSCIOUS HABIT (even in advanced academia) (with guru) etc.

ART and SYMBOL FORMS interplay

(ART 4, 2005 2)



so that our square of Attention [Frame] is half integral



So than an AESTHETIC is not a "doctrine", not a mental category of academic philosophy, or studio politics, or social scene ...

an Aesthetic formally is SYMBOL / ART in Creative Imagination / MEMORY Expansive

Inter Play
∞

This EACH occurrence is a facet along which the JEWELER (DIAMOND CUTTER) (VAJRA CHIRODITKA) polishes his GEM (PERSON) (ART WORKS) (SPIRIT FORM) (COSMIC HARMONIC) ∞

which changes tribal culture to social cultivation
 * at least it CAN do so to the extent RE[MEMBERING] COGNITION transforms cognition (simple integral)

Recognition is a conscious experience at play!
 RITUAL / SYMBOL
 myth making

the tone and temperment of an Artist, a mature spirit person

CRAFT : Nature + Culture

(MYTH)

focused on (Ritual) existential action sequence forms
[with symbol forms in integral]

ART
→

symbol + artist

modulated by VISION (consciousness) process
[with experience - MYTH process]
in tandem flow

CRAFT bridges by FORMS

ART by PROCESSES

RITUAL + SYMBOL

MYTH + VISION

Every second of our lives up to then, and before that and before that too, is when we met.

The prism of consecutive events: a great day or a failed one, a leap, a bound, a stumble, a gulp of patience to survive the wait; all are dropped beans on the forest path leading back to the beginning. The moments immediately preceding our first gaze weren't really more decisive than, say, a day twenty years before when he was perhaps composing with glee and with Tzara a dada manifesto, while I in my eleven-year-old optimism was trying on a bra which, receiving nothing, was as wrinkled as a fallen parachute on the breast of the earth.

So the beginning is an impossible place, as meaningless as that dot on my drawing in a class perspective lesson, the spot in the middle of the paper where all lines—roads, streets?—came together at a place called Infinity. Only, supposing out of curiosity you tried to go there, you'd never make it. The spot would have gone, would have streaked ahead, and you would have to start all over again. It was a trick not only of the eye but of fate itself, for the point was neither beginning nor end, just a stupid black dot that would retreat endlessly.

Now on this diagram of my own devising, the lines, instead of converging, open to reveal a middle distance where we contend, Max and I, with all kinds of ardent ferment: headlong risks crowned with quiet victories; prickly defeats relieved by entrancing vistas. Making contact with great space, my antennae go wild as, later, the dazzle dims to confusion. I make excuses. And yet the confusion may be a camouflage for bounty. Maybe what is coming in these pages is not a hash but a banquet. You needn't make excuses for putting on a banquet and inviting one and all. (yes)

the prism of RESONANT events

: which includes a differential/integral mysteriousness
(matching nature's mystery)



not meaningless

Bell + resonances

each + every particle sounds the bell!



sun + radiants

each + every photon/particle shows the sun!

not forte nor stupid

habitual reduction dims into confusion

Person-PRISM ARTIST ART

spirit form!
each + every resonance gateways the entire differential form

-Dorothea Tanning, Birthday (title of a painting, 1986, p 11 [beginning] & this autobiography) selfportrait 1942

(A) ART WORKS by aesthetic interplay differential Personal

Thus the Play of SYMBOL/ARTIST is one of recognizing resonant indicators + remembering in sets + creative imagining works

(ART 4, 2005 4)

"Drunk with the sudden spectrum of choices fanning out before
us..." - Dorothea Tanning, Birthday, p. 27

OUR PERSON in a different, and a different kind, of FORM ^{from} the MIND [Symbol]

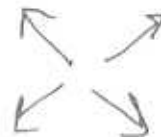
SYMBOL MIND INTEGRALS



NATURE ECOLOGY
to centering OMNI-LIBRIUM
TO, EVEN, A SINGLE POINT
"BINOU", "EKAGRATA", "SELF", "SOUL"
which vanish which become open

by SYMBOLS
achieving transparency:

ART SPIRIT DIFFERENTIALS



Person CONSCIOUSNESS → COSMOS



TRANSPARENT SYMBOLS transform
not just
form.

by exchanging

The Imagination
with Remembering [VISION, CONSCIOUSNESS;
differentiated process]

and acquiring the memory - a transform
operator

VISIONARY
and CONSCIOUSNESS
(BIG MAGIC!)

flowing with Creative Imagination
along with Remembering - field source
of ART

of the PERSON
and SPIRIT FORMS

The interplay of
SYMBOL / ARTIST

is the open integral
of the Transparent
MIND
with the differentiated
open
of the SPIRIT
PERSON

(very alchemical)

"The Faraway Nearby"
as Georgia O'Keeffe calls this.

is title to a 1937 painting
PLATE 72 in her BIG BOOK, 1976

03

(ART 4, 2005 5)

Art Person spirit resonance builds integral response to interplay
so that the Mind experiences an epiphany!

and that Historical Conscious Science discloses a
theophany!!

★ [ART] personal spirit form pivots SYMBOL and SCIENCE
MIND and COSMOS

CIVILIZATION is the Prism
pivot for all of us.

DIFFERENTIAL

CONSCIOUSNESS

The "Body" of Civilization
is ART

The "Experience of Civilization
is History

The "Mind of Civilization
is SCIENCE

The "Nature" of Civilization
is VISION "Eoté?"

The Yoga of Civilization
is the higher expansion
of yoga.

[BODY-MIND]
(Karmic-Individual)

STELLAR
CIVILIZATION
has a COSMIC MIND -
not really before.

"The technique of collage is the systematic exploitation of the accidental
or artificially provoked confrontation of two or more alien realities
on an unfamiliar plane - and the flash of poetry which results from
their mutual approach."

- MAX ERNST, many times.

"When [Frank Lloyd] Wright said that he had, 'a VISION of NATURE MORE NATURAL
than NATURE itself,' he seemed to describe O'Keefe's paintings."

- Drohojowska-Philip, Full Bloom, p. 397

WEAVING EXPERIENCE & CONSCIOUSNESS

[ART 5, 2005 1]

ON HIROSHIGE:

"He did not study *Wang* with his master [Toyohiro], for he lost him after only 16 years. From then on he sought no further teacher, for his ambition was to found an INDEPENDENT SCHOOL [Personal]. Therefore he himself studied from nature [NATURE/VISION], made sketches, climbed many mountains and ^{interchange} ^{transform} descended into many valleys [YANG/YIN]. In this way he founded the FREE SCHOOL OF LANDSCAPE FROM NATURE."

- shigemasa (Hiroshige III) on memorial stone erected in Tokyo [EDO] (in front of the Atsuta Sanctuary on the Sumida River) 1882 ^{year of the HORSE}

Several ways to characterize of current phase square of Atlantean:

MYTH
ART SYMBOL
VISION

Character
Person individual
CONSCIOUSNESS

EXPERIENCE
Presence Essence
Transcendence, language
Spirit mind
Transform,

feeling
image

Artistic
formal
Appreciation
spectrum thinking
idea
VISIONARY
DIFFERENTIAL
INSIGHT

: in each case the integral occurs, showing a balance equilibria between nodes is possible establishing this current phase to be archetypal in disclosing, for the first time, a stable alternate to the integral completion sq of Atten.

: Nature
symbol Ritual where the Symbolic Mind
Myth individuality establishes the first stable "wholeness" to the 4 phases in natural integral - a culmination
the mind always assumes to be UNIQUE and singular
This is the basis of EGO ARROGANCE indeed.

The
ORIGIN OF
EGO ARROGANCE
in the
MIND,
naturally,
integral



see: E.F. Strange; The Colour-Prints of Hiroshige, pp 1-6:

Woodblock Prints: drawing in ink on paper, vice pasted face down on cherry-wood paper rubbed away leaving lines to be engraved (a little oil helps the visibility) (yamazakura)

sometimes gawfrage: blind printing that produces indented lines on the soft thick print paper (said to be rubbed with elbow print!) (mulberry pulp) (separate blocks)

resistating marks for printing (kento) also engraved: right angle on a corner, vertical line on one side; also inscriptions: cut plank-use not cross-grain

First Block = key block - ready for printer's proofs

paper on inked block rubbed with a bamboo disk tool (baren)

proofs - one for each color (with wiping for gradient tones)

c. 1764-1858 Classic Era: Harnobu, Utamaro, Hokusai, Hiroshige etc.

b. 1797 (d. 1858) grandfather Tokunaki TAWAKA in Yedo taught archery (samurai) adopted into Ando family became beniyemon Ando and entered guild of fire fighters passed on to son + grandson + great grandson... (hite-shi-doshin)

brigade station was on the river bank in Yedo of the Yayasugashi in Tokugawa a SHOGUNATE often spare-time crafts artisans; fire station lookout towers provide VIEWS!

Hiroshige's parents both d. 1809 - at 15 became pupil of artist Toyohiro 1812 at 16 his master accepted the young genius into the utagawa fraternity with diploma > Hiroshige

"married a woman of samurai descent, said to have been 'a gentle woman possessed of every feminine virtue and of a graceful mien characteristic of a refined family.'" (d. 1840) son Nakajiro b. c. 1814; Hiroshige resigned fire post his place taken by a kinsman until 1832 when son resumed position. 182;

1834 "Views of the 53 stations of the Tokaido" (55 prints) established Fame (1832 TRIP) Hiroshige's 2nd wife, Yasu, over 20 years younger: 'a woman of the world' (d. 1876)

Hiroshige is said to have made 5,000-8,000 prints! daughter: Tatsu whose husband became Shogenobu (Hiroshige II) & Buried at TOGARUJI (Zen Temple) Kita-Matsuya macho, TOKYO near a north corner garden pond

"1830... the superb Kakemono-ye (2 prints vertical column-like Chinese Landscape scroll), untitled, but known as the "Kiso Snow Gorge"... In this one sees... the influence of the old Chinese ideal... inspired by... the greatest of the Japanese painters... Sesshu."

Tokaido (the East-Sea-Way) ^(Edo Tokyo) to Kyoto ^(Shogun Edo) via the coast: 53 stations
successor to the Kisokaido (Mountain-River Way) inland 69 stations
(2 of 5 great highways in shogunate Japan)

(1603 battle of Sekigahara won by general Tokugawa Ieyasu: Imperial Authority (1542-1616))

Tokaido: 320 miles long
10-16 days walking/riding
busy tourist route - all types
good food, views, girls, sake.

Japan was sealed off from worldly contact - except for the Dutch in a wood fenced trading post on an artificial island, Deshima, in the harbor of Nagasaki - southern isle of Kyushu
ended 1853 by American Fleet under Commodore Dewey.

See Jippensha (KKV) (1765-1831): SHANK'S MARE (on Shank's pony thru the Tokaido) (walking) humor classic always, now, illus. by Hiroshige

see: Shank's Mare, trans. Thomas Satchell, 1929, repr. Tuttle 1960 (with " ")

"Just outside Kyoto, separated from it only by a mountain range (small), the Tokaido adjoins the large + extraordinarily beautiful Lake Biwa [Famous Artists!] in the province of Omi. After completing his journey, Hiroshige drew a first series of "Eight Famous Views of Omi", which are considered among the finest of his works." - Walter Exner, Hiroshige, with intro by Werner Spies [MAKERNIST specialist] 1960, English trans 1960

"OMI HAKKEI"

- see ART 5 presentation of "Night Rain at Karasaki" 1835 but shounin Chuban (1/2 oban) "Evening Snow on Mt. Hira": oban 15x10" (Hirayama)

"It is quite possible that Hiroshige had returned from his 1st journey via the Kisokaido... from 1835 onwards he published a series... as companion set to the Tokaido." - Exner, p. 44 (collaboration with friend Eisen) 2/3 Hiroshige, 1/3 Eisen

Remember: ART

emerges from VISION (transform complementarity) with NATURE/EXPERIENCE (MYTH) Mystique Participation (Thanks, Levy-Bruhl)

his inspiration with an ILLUMINATING and convincing touch of NATURE - and yet without any banal descent to the petty details of so-called Realism. Whether, at this time he had actually visited the scene [SNOW GORGE KISO RIVER] we do not know. It is more than likely." - p. 35

[ART 5, 2005 4]

With the "Snow Gorge," in essential spirit, we would class two sets of prints which may be a little later in date, but, in one case, illustrating a theme of some significance—a set of *Shokoku Meisho* "Views of the Provinces," three subjects on each sheet, published by Kinkōdō, and another series, *Wakan Rōyō Shū*, "Virile Poems of Japan and China," issued by Jōkin, and including another version of the "Snow Gorge," as the first-named does of the equally famous *Sarubashi* or *Monkey-Bridge*, of which Tsutaya published the *kakemono-ye* generally accepted as a masterpiece, in rank equal to the great picture of the Fuji River rapids. The author, while cordially acknowledging a great admiration for the "Bridge," cannot quite go so far. The mass of rock on the left seems to have tired the artist; and his original sketch of the subject, which we reproduce, is much more convincing and satisfying as it stands. This print can be given a definite date, for the Kōshū Diary, in which he records what, from his language, must have been his first visit, is of a journey made in 1841. — strange, p. 36

see: P. 5 of these notes for B/W copy

see: Print displayed in the ART 5 presentation

"Fragments of 3 diaries survive"

"The simplicity & purity of Japanese art allowed the forms of nature to be abstracted. A painted chrysanthemum (!) was not just an image of a flower, as we might find in Western realism, but through abstraction it could also represent the essence of all chrysanthemums"

- a. abofsin "Wright and the Glimmer of Japan" in Melahie Birk, ed (Frank Lloyd Wright Home + Studio Foundation)

NOT "Abstraction", not representation: Frank Lloyd Wright's FIFTY VIEWS OF JAPAN The 1905 Photo Album, 1946, p. 9 (Oak Park, Chicago)

the Transparent Symbol MIND
allows Nature/Experience to flow — as a parallel thru the open mind
along with VISION's conscious flow and this triple (three-greatest) flow

enriched is the source of ART forms that present themselves, differentially, since VISION flows back into Nature/Myth (counter clockwise) (experience) : WEAVING

nothing abstract, nor representational

experience with (nature too) CONSCIOUSNESS.

Nature Integral Essence (organic) (SYMBIOLIS) Released Presence in Personal Spirit Art work FORM! (VISIONARY →)

[ARTS, 2005 5]

HIRUSHIGE C. 1841



三人飛雪
 徒被散似
 徊鶴乱鵝
 聲 毛

雪
 山
 流
 水

福
 至
 年

上
 金

WAKAN RÖYEI SHÜ. CHINESE AND JAPANESE POEMS.
 A Mountain Stream in Snow. Seal, Ichiryüssi. Publisher, Jökin.

The power of abstraction, which appeared in all objects of Japanese culture, appealed to artists evolving towards modernism in the late nineteenth century because it created a modern language that avoided imitation.

Abstraction was the call that Owen Jones, a nineteenth-century proponent of modern design, made in his famous *Grammar of Ornament* (1856), which Wright knew well. Jones called the process of abstraction "conventionalization," and with conventionalized forms a designer could find essential principles appropriate for contemporary design. Jones used examples of Egyptian and Chinese art to illustrate timeless design methods, while Wright turned to Japanese art for inspiration (figs. 2, 3).⁹

Japanese art has such purity of form and structure that in its best examples every element is essential to the integrity of the whole. No element can be added or subtracted without disturbing the aesthetic harmony. This sense of harmony was often associated with a spiritual dimension that appealed to Wright.⁸ Spirituality was expressed in bold and simple forms and flat colors, whether in woodblock prints or the materials of buildings.



Print table designed by Frank Lloyd Wright for his Oak Park home and studio, c. 1895, poplar and pine, 48 1/2 x 44 x 26 1/4 in.

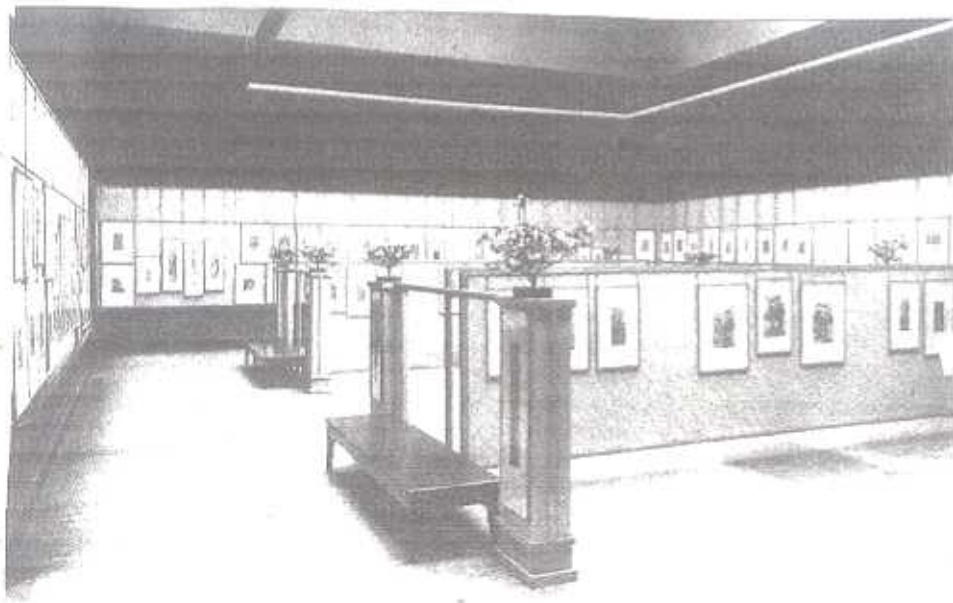


Fig. 4. An installation by Frank Lloyd Wright at the Art Institute of Chicago in 1906 featured his impressive collection of Japanese woodblock prints.

[ART 5 2005 7]

In the gallery of the Art Institute, Georgia could have seen exhibitions of mid-nineteenth-century paintings by the French artists of the Barbizon school, Jean-François Millet, Gustave Courbet, and Rosa Bonheur, representing the established taste of the period, especially in the heartland. More important, she could have seen the exhibition *Hiroshige: Color Prints from the Collection of Frank Lloyd Wright*. Woodblock prints by this nineteenth-century Japanese artist would have a significant influence on her art.

-Hunter Drohojowska-Philp, *Full Bloom, The Art & Life of Georgia O'Keeffe*, 2004, p. 41

In the techniques of Japanese art, specifically the woodblock print, he saw freedom from what he termed the decadence of Western art. Guided by her intuition, O'Keeffe sensed the liberty available in an aesthetic that was not dominated by the artistic accomplishments or patronage of men. Dow said, "The power is within, the question is how to reach it."¹²

Dow's reputation has faded, but a century ago his subversive ideas were widespread, promulgated by arts educators as well as artists. His theories may have suffered because his own picturesque paintings and prints never received great critical acclaim. (When collectors and scholars rediscovered the American arts and crafts movement in the 1980s, Dow and his theories attracted a fresh audience.)

Instead, Dow gained renown for the quality of his students. His theories influenced pictorialist photographers Gertrude Kasebier, Alvin Langdon Coburn, Paul Strand, and Joseph T. Keiley; artists Pamela Colman Smith and Max Weber, all of whom showed at 291. Alfred Stieglitz was sufficiently impressed by Dow to publish his writing in *Camera Notes*. Dow himself was a photographer and active member of the Boston Camera Club. His own pictorialist photographs served as studies of light and dark tones, though he used them only as the basis for his prints and paintings. He was enthusiastic about photography as an art form, however, and was among the first to incorporate photography in the art curriculum by hiring Clarence H. White at Teachers College in 1907.

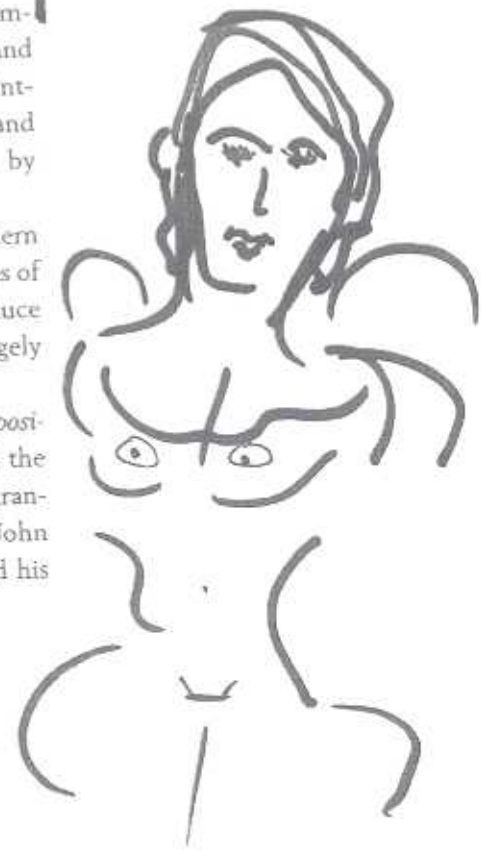
Dow's theories offer a comfortable transition between the pre-modern and modern eras, whereby the nineteenth-century aesthetic sensibilities of Art Nouveau, Orientalism, and Symbolism were drawn upon to produce stylized arrangements of landscape or still life. The human figure largely evaded his concern.

In 1899, Dow compiled his ideas in a textbook simply titled *Composition*, which proved to be so popular that it has seen thirteen editions, the most recent being in 2001. Dow's roles of composition—opposition, transition, subordination, repetition, and symmetry—coincided with John Ruskin's ten rules in his 1857 *Elements of Drawing* but also reflected his preference for Chinese and Japanese art.

-p. 27

salon style painting, Beaux Arts instruction
an aesthetic of vision (non-gender, folks)

Paul Strand: photographer
Pamela C.S.: tarot designer
A. Weber: major artist



[ART 5, 2005 8]

ARTHUR WESLEY DOW

Compositional rules were nothing new to O'Keeffe, who had studied with the Prang series. However, Dow visualized composition less as an assemblage of objects accurately represented than as a harmonious inter-relationship of forms. He insisted that flat, decorative design was an art of everyday life and deserving of praise. "Teach the child to know beauty when he sees it, to create it, to love it, and when he grows up he will not tolerate the ugly," Dow said. "In the relations of lines to each other he may learn the relation of lives to each other; as he perceives color harmonies, he may also perceive the fitness of things."¹³

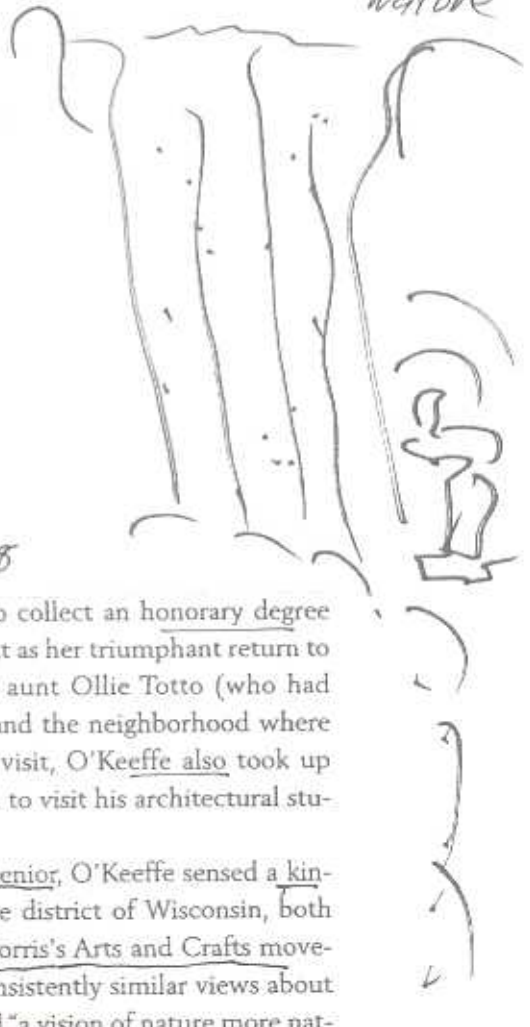
Thanks to Bement's clear understanding of Dow's teachings, the suggestions quickly made their way into O'Keeffe's art. The first chapter of Composition deals with the "drawings of lines as the boundaries of shapes," as practiced by the Japanese Zen Master Sesshu. Another chapter endorses the notion of "Variations." Dow noted that variation on a theme was a valued practice in music, textile design, and Japanese art, though not in Western art. "The designers and painters lack inventive power and merely imitate nature or the creations of others," Dow wrote. "... [N]o work is of value unless it expresses the personality of its creator."

O'Keeffe, who had recognized the limitations of painting in the style of the masters, was thrilled to read these words. "The most important fact relating to a great work of fine art is that it is beautiful," Dow insisted. "The modern arbitrary division of Painting into Representative and Decorative has tended to put into the background that which we here call Composition, and to bring forward nature-imitating as a substitute."¹⁴

Dow's late nineteenth-century language may cloud the implication, but he was calling for abstraction, whereby the arrangement of color, line, and shape on canvas were as significant as the subject matter being represented. Although Dow himself never painted an abstract picture, it was through his theories that O'Keeffe approached abstraction within representation, often by using the aforementioned "variation on a theme."

O'Keeffe could have seen the Hiroshige prints exhibited at the Art Institute of Chicago, where, after 1900, Dow's theories were taught. p. 78

See Sesshu's Long Scroll
as exemplar of Zen Journey in
flowing line ART visioning
Nature



In May, O'Keeffe traveled to Madison to collect an honorary degree from the University of Wisconsin. As poignant as her triumphant return to Madison was her visit to her octogenarian aunt Ollie Totto (who had funded her degree from Teachers College) and the neighborhood where she had attended high school. During this visit, O'Keeffe also took up Frank Lloyd Wright's longstanding invitation to visit his architectural studio, Taliesin.

★ Although Wright was twenty years her senior, O'Keeffe sensed a kindred spirit: both artists came from the same district of Wisconsin, both were inspired by the Symbolists, William Morris's Arts and Crafts movement, and Japanese prints, and both held consistently similar views about art and design. When Wright said that he had "a vision of nature more natural than nature itself," he seemed to describe O'Keeffe's paintings.

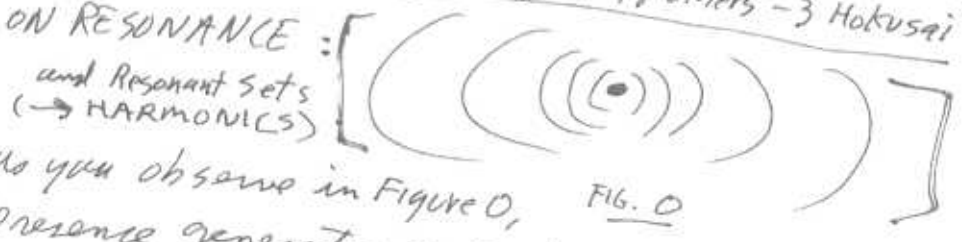
O'Keeffe spent a productive afternoon at Wright's home in Madison, and within an hour of leaving, she considered turning around to visit Wright again. Instead, a driver took O'Keeffe to Chicago, where she continued by train to New Mexico. p. 397

Spring Green

"We may refer, then, to the nature... of an animal, of a plant, of an atmosphere or a building material. Nature in this sense, is not to be studied much in books. They are little more than the by-product of other men's ideas of the thing, which in order to distill from it his own particular sense of its intrinsic POETRY the artist must know at first-hand. This POETRY he must find in the thing for himself, the POETRY it holds in reserve for him and him alone, and find it by patient, sympathetic [RESONANT] study [VISION] [SYMBOL] [MATH]. This brings us to the aesthetics of Japanese art."

- Frank Lloyd Wright, The Japanese Print An Interpretation, (This book reproduces OBAN size the 8 Omura Kokei) 1967 plus 6 other Hiroshige + 19 others - 3 Hokusai

⊗ NOTE ON RESONANCE:



As you observe in Figure 0, presence generates a 6-dimensional point, emergent out of a 5-dimensional (Quintessential) Visionary Timespace (conscious). The 5-dimension transform interchanges with the Symbol S Mind (Remembering → Memory, The Imagination → creative imaging) and exchanges with Nature ^{mysterious} _{process}

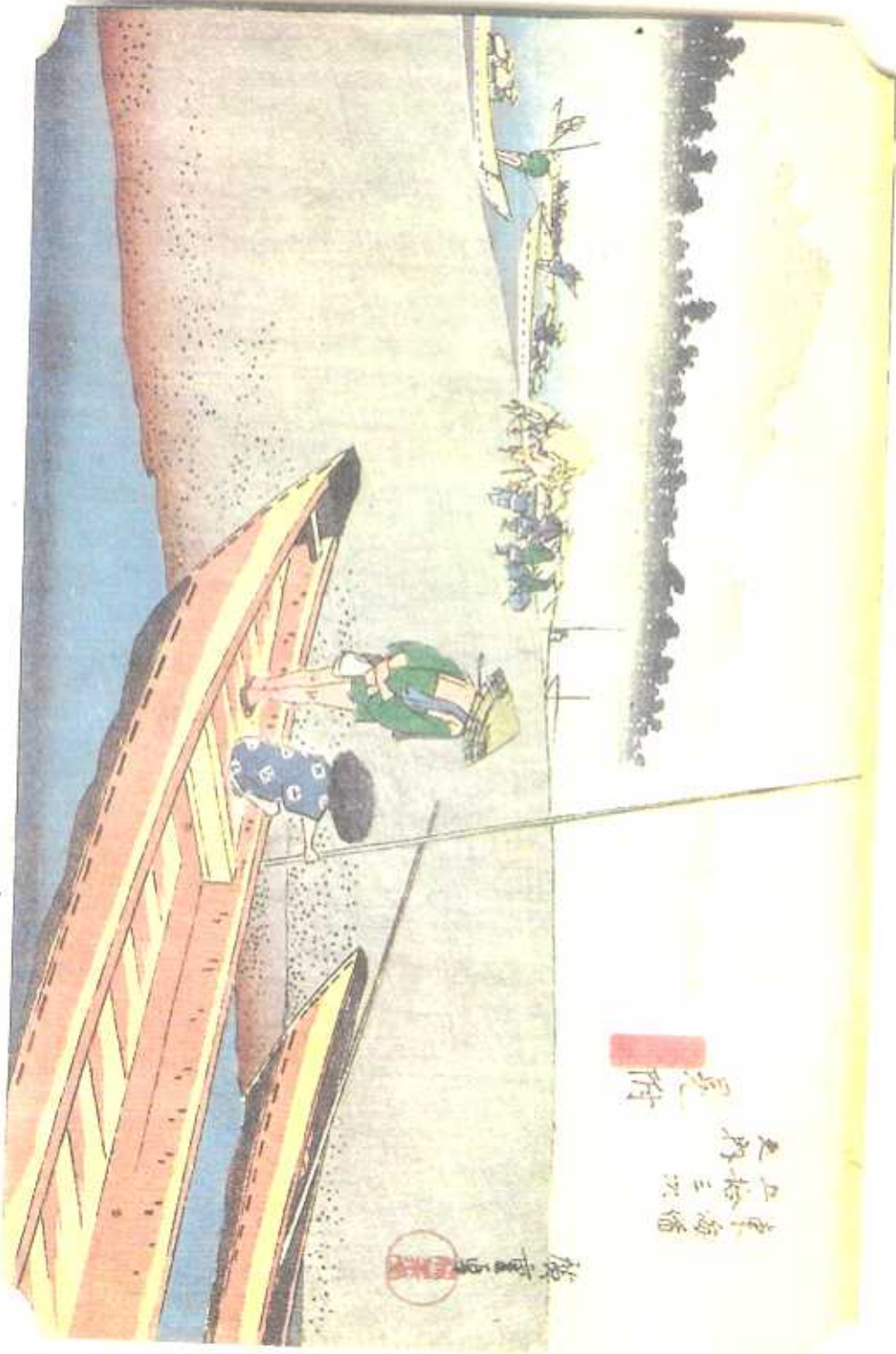
Thus, the Spirit Form of Differential Conscious Artist resonantly recalibrates "the past" into a New Past (possible worlds), as "the future" is envisioned.

The Future and The New Past are a creative spirit set.

[ART 5, 2005 10]

0.
21
W2

34



是舟

東海橋
三
次

廣重画

HIROSHIGE "MITSUKE", 29TH TOKAIDO (c.211)

[ART 5, 2005 ii]

28th Stage : Mitsuke

The ferry over the Tenryu River at Mitsuke carries passengers in comparatively large boats, since the river in most seasons is a wide and treacherous one. Here, while some passengers wait on the shore, others are poled across the river to Hamamatsu, the next stage on the Tokaido. (Page 118)



5TH & 10 VERSIONS; Pub. by SANDO KI, 1840

Frank Lloyd Wright & Hiroshige

ASA- [ASHA] 'the Cosmic Order, Arta' [Art]. The word differs from
skt. [Sanskrit] 'ṛtā' - both in accent & vocalism."

- R. S. P. Beekes, A Grammar of Gatha-Avestan, 1988 (E.J. Brill) P. 58.
Leiden, Neth.

"... it is supposed they are West-Iranian."

; CENTRAL ASIA "... developments are unexplainable."
projected into SUMERIA

"Nor should the evidence [from] of later
languages from N.E. Iran be neglected."

HIROSHIGE INFLUENCE
ON MONET,
PISSARRO,
IMPRESSIONISM:

"... if Gothic ('pre-Avestan') then would prove to be
very close to Proto- (East-) Iranian, that would not be
surprising" - P. 11; SAMARKAND ZOOLOG.
- P. 10.

"On Tuesday, 1 February 1893,
MONET visited the Durand-Ruel gallery to see the exhibition of Utamarō's HIROSHIGE
prints, something he had been planning to do for some time. In the little
'pudra-pink + pistachio-green' rooms of the Rue Le Peletier gallery, he met
PISSARRO who shared his admiration. For his old friend Pissarro, the
UKIYO-e [floating-world] works constituted an 'a posteriori' justification of
the direction that IMPRESSIONISM had taken.

Monet, by contrast, took from the

exhibition images of still waters, exotic plants, miniature bamboo forests and
Japanese bridges. It must have been a mere coincidence that, on 5 February, he
signed in Vernon the deed of sale for a strip of land that lay below his property,
between the Ru and the railway line. The notarised documents must have been
prepared some time before, but this strip of land, added to the stretch of the
meadow that he had already bought, made it possible for Monet to gradually
make his dream come true of a water garden, which was to become the lily-
pond of the Water Lilies series. "

THE HIROSHIGE ELAN
MANIFEST AS MONET'S
GIVERNY + LILY POND

- D. Wildenstain, Monet or the Triumph of Impressionism, 1979, pp. 259-3

The famous 'Japanese Bridge' over the Lily Pond at Giverny can be seen in
prototype in Hiroshige's "wisteria" 1857; see also his Tokaido stage
"NUMAZU" (DUSK), 13 (Wildenstain, p. 335)

[see: Monet's "Poplars, white + yellow effect" 1891; CAT. NO. 1298]
(NOTE: the only print in the Tokaido series with a MOON: NUMAZU!)

"... Japanese art was critical to this series [POPULARS], just as it had been important to Monet's
thinking [!] ever since the 1860's when 19th C. woodblock prints... flooded Paris..."
- P. H. Tucker, Claude Monet, Life + Art, 1995, p. 150.

"Organic simplicity... I soon found depended upon the SYMPATHY with which such co-ordination as I have described might be effected. Plainness was not necessarily simplicity... 'to think,' as the Master used to say, 'is to deal in simples.' And that means with an eye single to the altogether."

(Louis Sullivan)
"Liebermeister"

- Frank Lloyd Wright, An Autobiography, 1943, p. 144
(original name: Frank Lincoln Wright!)

b. 1867

"Spiritual significance is alive and singing in everything concerning the Japanese house. A veritable song. And it is in perfect unison with their Heaven... this simple everyday singing of the human spirit... so it seemed to me as I studied the 'song' that we of the West cut ourselves off from the practical way of beautiful life by so many old, sentimental unchristian expedients? Why are we so busy elaborately trying to get earth to heaven instead of seeing this simple Shinto wisdom of sensibly getting heaven decently to earth." - IBID pp. 188, 200

JAPANESE PRINTS

DURING my later years at the Oak Park workshop, Japanese prints had intrigued me and taught me much. The elimination of the insignificant, a process of simplification in art in which I was myself already engaged, beginning with my twenty-third year, found much collateral evidence in the print. And ever since I discovered the print Japan had appealed to me as the most romantic, artistic, nature-inspired country on earth. Later I found that Japanese art and architecture really did have organic character. Their art was nearer to the earth and a more indigenous product of native conditions of life and work, therefore more nearly modern as I saw it, than any European civilization alive or dead.

I had realized this during a first visit in pursuit of the Japanese print in 1906. I had gone there to rest after building the Larkin building and the Martin residence, all but tired out.

-P. 194

see, now, the deep influence of Hiroshige or Monet, as another who 'made' modern ART: from 100 Views of Edo, print 65:

"Kameido Tenjin Kaidai", 1856 "INSIDE KAMEIDO TENJIN SHRINE" with its famous Taikobashi - DRUM BRIDGE Garden

see also the other, stone, Taikobashi print - III - Meguro Taikobashi Yūhinakka (+ sunset Hill) 1857

Titles often confused by westerners!

also see Hiroshige's influence on Van Gogh: "From time to time there

would be an Ukiyoe

masterpiece by Hokusai, Hiroshige or Utamaro among these prints of woodcuts. Their landscapes, portraits, and pictures of flowers and animals suited western ways of seeing (and indeed had themselves been influenced by European art taken to Japan by traders). In Letter 437 (written from Antwerp in November 1885) we even find van Gogh exclaiming, "Japonaiserie for ever" - quoting the brothers Jules and Edmond de Goncourt, who had been establishing Japan's literary credentials. This is the first we learn of Vincent's new penchant.

NOTE:
a younger
Van Gogh
was an
ART dealer

* The owner of this favorite café was Agustina Segatori - she posed for the only 3 nudes by Van Gogh - and her portrait is

Van Gogh practically spent his first Paris winter in Siegfried Bing's shop, a short walk from his Montmartre flat. He was left to browse amongst the mysteries of oriental art to his heart's content; and he started a collection of Japanese woodcuts for Theo and himself that ran into the hundreds. In spring 1887 he included them in an exhibition he organized at the Café du Tambourin in Montmartre. A favourite rendezvous of Parisian artists, the café was happy to show it shared the

taste of high society. Japan was in."

a masterpiece: "Woman sitting in the café du Tambourin" 1887 (clichy, Paris)

NOTE: there is a nude sketch also of another

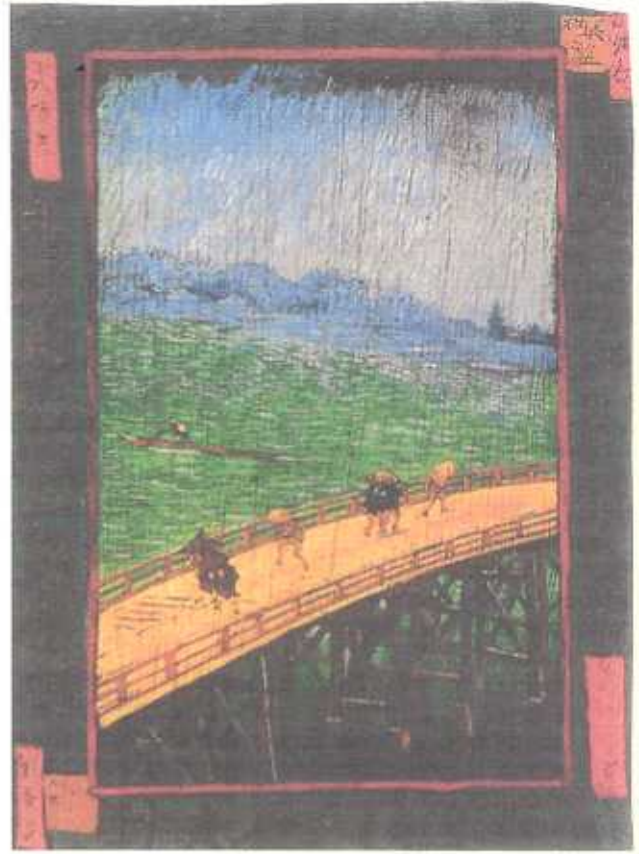
- I.F. Walthers & B. Metzger, 'Vincent van Gogh, The Complete Paintings' 2 v, 1990 (Taschen) pp. 285-6-7

In 1891 the influential critic Roger Marx declared that Japan had been as important for modern art as classical antiquity had been for the Renaissance. Thirteen years earlier, Ernest Chesneau (in his article 'Japan in Paris') had already noted the wildfire that had been spreading throughout the studios, stores and cosmetic parlours of the city: "One was inevitably amazed at the impartiality of composition, the skill with form, the wealth of colour values, the originality of effects and at the same time the simplicity of the means used to achieve the various results." Japan meant more than the merely exotic. The Far East had conquered Europe by peaceful means, quite unlike the Occident, which was then engaged in forcibly subjugating other peoples. Japan had made its impact on 19th century culture.

In the age of the shoguns, Japan had been isolated and xenophobic. But at the 1867 Paris World Fair, Japan burst upon the scene like a bombshell, so to speak. The Japanese made skilful use of western notions of oriental mystery - and Paris gladly took object lessons from the articles

Walthers + Metzger pp. 290 - continued next page





Japonaiserie: Flowering Plum Tree
(after Hiroshige)
Paris, September-October 1887
Oil on canvas, 55 x 46 cm
F 371, JH 1296
Amsterdam, Rijksmuseum Vincent van Gogh, Vincent van Gogh Foundation

Japonaiserie: Bridge in the Rain
(after Hiroshige)
Paris, September-October 1887
Oil on canvas, 73 x 54 cm
F 372, JH 1297

that were offered. Novelty always prompts a vogue; and Japan was fashionable. Society ladies wore kimonos, placed screens in their salons, and adored the tea ceremony. In the course of time the vogue evaporated and was replaced by a profounder understanding of Japan, which involved fewer people but also implied a more sensitive acquisition of knowledge. Looking back, we can distinguish four stages in the reception: firstly Japan was a treasure chest where anyone might find a few novel accessories; then the indulgence became a taste that decreed that only the Far East was acceptable and tried to reconstruct —

ARTISTIC
PAIR
TRANSFORMS

MYSTERIOUS NATURE
 Magic Realm / Mystic Naturalness
 SYMBOLS IDEA & IMAGINATION
 SYMBOLIC INSIGHT & MEMORY

see — more on Van Gogh annotated pages 331+333 following

NO: reVision — a creative imaging of CONSCIOUSNESS — which operates as a transform of perception by changing Mysterious Nature into "Magic" or "Mystic" Nature & at the turned-pair "same time space" transforms conception by memory & INSIGHT

Art was always to have its everyday use: thus the Japanese motto, in accordance with which pictures had a decorative function in interiors, a function they retain to this day. Hence irises bloom on painted screens, while outside the real thing is flowering in full splendour. Hence snowy landscapes adorn the walls, while the countryside is in the icy grip of winter. Hence, too, Hiroshige's blossoming twigs only grace houses when the real buds start shooting in spring. The rest of the time they are kept from view: "The drawings and curios are kept in safe places in drawers", declares van Gogh. (Letter 509) In the course of the year, specific seasonal tasks need to be done, each with different tools. Pictures are like these tools: they too are brought out at regularly recurring intervals, and are used to create a new climatic, visual and emotional mood.

Van Gogh thus found that his fondness for seasonal change had high-level support – from the Japanese. He had always revelled in the contrasts and changes afforded by Nature; in a sense, his artistic creativity represented a pursuit of Nature. He was anxious not to miss any of Nature's moods and phenomena. Correspondingly, the views of orchards in blossom which he painted shortly after arriving in Arles have a cheerful, springtime atmosphere. But they are more than merely the product of a seasonal mood. As if he and the region had colluded on it, van Gogh found a world of motifs which could not have been more Japanese. He really did not need Japanese prints anymore as he had done in Paris, when he had borrowed the little trees and budding blossoms from Hiroshige (cf. p. 284). The orchards were his utopia: there it was, before his very eyes. True, this was also the sum-total of oriental character that Arles had to offer; but this series of paintings, completed within the next few weeks, at any rate confirmed that he had taken the right decision. For one magical moment, Provence celebrated a Japanese blossom festival. Fifteen paintings remain as proof of that pleasure.

As a matter of fact, the south had welcomed him with snow. For the first few days, Japan had been a question of flower arranging. Unperturbed, van Gogh broke a budding twig off a tree and put it in a glass of water, waiting for the blossoms. *Still Life: Blossoming Almond Branch*

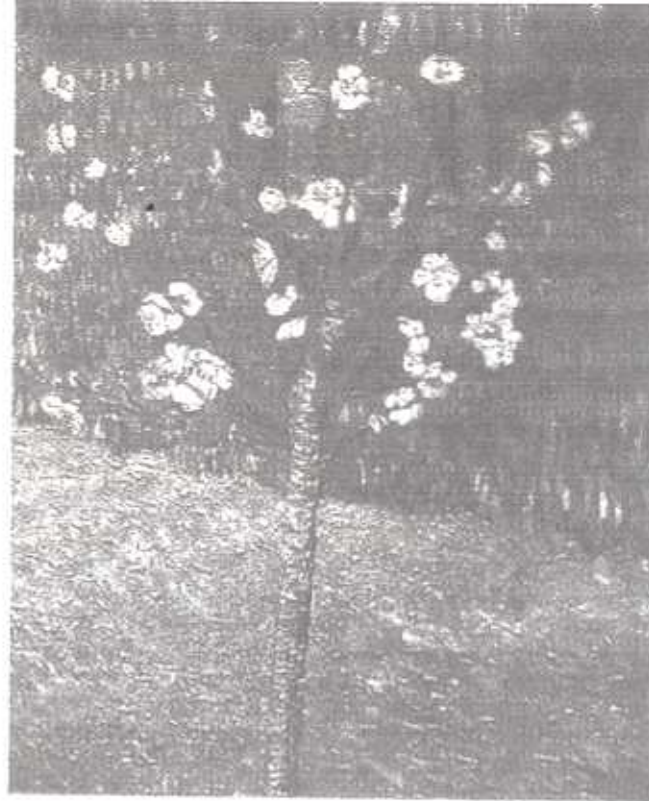
Van Gogh Blossom (Plum Trees)

1888

55 x 65 cm

1888

National Gallery of Scotland



ART 6,
2005
6 }

Orchard in Blossom
1888, April 1888
Oil on canvas, 72 x 58 cm
Museum No. 11399
Private collection

Orchard Tree in Blossom
1888, April 1888
Oil on canvas, 48.5 x 36 cm
Museum No. 11397
Rijksmuseum Vincent van
Gogh, Vincent van Gogh Foundation

reality. The speed with which he went to work, that speed peculiar to him which was indeed increased in Arles, opened up a new visual world almost without his intending it. In the orchard series we see an altogether personal, constantly varying version of Impressionism, an approach that bore all the signs of a wholly individual style. Van Gogh was trying to see through the atmospheric veil of light and colour, to make lasting contact with those points that could underwrite a sense of himself, a sense of security.

This, in a sense, stood Charles Baudelaire's idea of the poetic in the historic, and the eternal in the transient, on its head. Van Gogh was seeking the transient in the eternal; he was seeking that moment in reality that would validate his vision of a better life and endow his notion of Japan with plausibility. The moment would make true what had been so assiduously planned in his imagination. Van Gogh was rarely to find a subject that fitted this endeavour and also pleased the eye as thoroughly as the trees in blossom did. They were timeless yet transient, fragile yet with the solid presence of icons. The paradoxical nature of these trees matched the paradoxes within van Gogh himself. His use of light made the major contribution in the presentation of this paradoxical quality, and in this respect (once we have recorded his obvious debt to Japan) we may be nearest the mark if we describe the orchard series as Impressionist. Impressionism itself had become a

VISIONING EXPERIENCE INTO ART

an original Japanese source for Hiroshige: Sesshū (1420-1506)
(E. all Japanese Art)

"... Sesshū's landscapes ... extreme beauty ... marking the ultimate height attained in one of Japan's great creative periods, reveal at the same time its extraordinary range. Sesshū was a titan-painter; his personality dominated an epoch ... full ability in all the traditional modes of painting which had developed in China ... a Zen priest, painter, landscape gardener, poet, calligrapher, + collector."
- J. C. Covell, Under the Seal of Sesshū, 1941 (Privately Printed NYC) P. V.
(caption by Elise Grilli in English original)



Sesshū was a contemporary of PRA ANGELICO in Florence Renaissance

Plate 2. PORTRAIT OF SESSHU by Unkoku Toeki. Ink and light color washes on silk. 105.9x34.5 cm. Now in Jōei-ji (known as "Sesshū's Temple"), Yamaguchi. Although painted over a century after Sesshū's death, this was based on a self-portrait painted by Sesshū in 1491, at the age of seventy-one, and is probably a very close copy. Sesshū is here depicted in the robes and headdress of a Zen priest.

T. Nakamura, Sesshū Tokyo, 1957 Plate 35 →
(Kodansha Library of Japanese Art # 10)

SESSHŪ:
"SNOW-BOAT"

BODHIDHARMA (DHARUMĀ) ⇒
1st Zen patriarch in China
C. 500 AD
with 2nd patriarch Huī-k'ō offering his arm as sacrifice for heritage
(Geri in Modern Japan)
1496.

since in ZEN Nature and Experience are integral parallel participations,
(Buddhism ||) and Experience and Vision (differential consciousness,
TAO [c. 600 AD: Hui Neng] are complimentarities 3



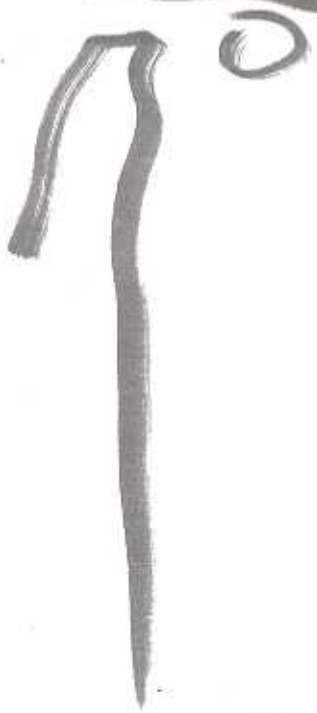
13 Nature and Vision weave Experience
into a fabric which sources the spirit forms of
(MYTH)
ART
and PERSON
Harmonic to Cosmos

Great Chinese
SUNG DYNASTY PAINTERS:

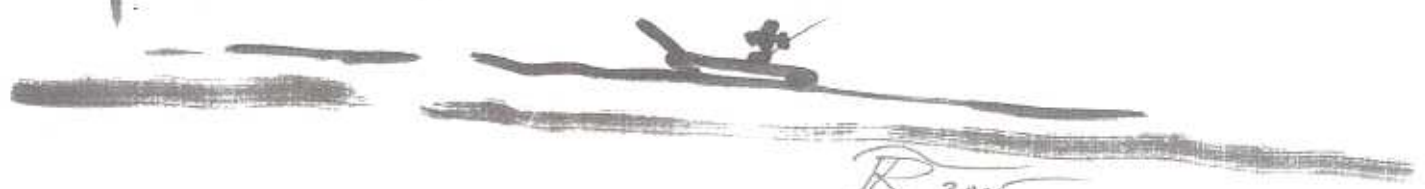
- MA YUAN (active c. 1190-1224) 1160-1240
- HSIA KUEI (active c. 1180-1230)
- Li Lung-mieh (active c. 1040-1106)
- Liang K'ai (active c. 1200)
- MU-ch'i (active c. 1181-1239) FA CH'ANG
- Li Tang (active c. 1100-1130)
- Ying yu-chien (12th-13th c): 8 VIEWS of the HSIAO HSIANG (Haze Dispersing Around Mt. T'oum)
- also Mu-ch'i: 8 Views of HSIAO HSIANG (cont Matsudaira col, TOKYO) hand scroll 82cm x 31cm
see: W. Luhn, Chinese Paintings, 1948 PL 108.

Even earlier!

- Li Ch'ang c. 970-990-1000
- Fan K'uan active 990-1030
- TUNG YUAN active c. 1000
- MI FEI (1051-1107)
- KUO HSI (c. 1020-1090)



ZEN
"a type of art that goes directly to
the heart of nature."
- Nakamura, Ibid, unpagged -



R 2005

"The traditional Oriental method [RITUAL COMPARTMENT, EXISTENTIAL ACTION] of study began with the faithful copying [shades of Beaux-arts!] of a master's work and then, theoretically, moved on to reinterpretation in a personal style." - IBID, no page # - close by:

(non-karma: transformable)

from Calligraphic styles:

3 kinds of brush-stroke: shin - angular, yo - softer astmous, spheric, so - eruptive expression

"done in the manner of..."

SHIN

HSIA KUEI (SHAN-GWA)

yo

Li TANG

so

Yu-chien

Sesshū first made it to China 1468, age 48

"It may readily be seen that, while such CATEGORIES have their use in study and analysis, they cannot contain the work of a complex + mature artistic personality" - IBID

"After months of steady travel he [Sesshū] arrived in Peking [Pei-jing!], where the Japanese delegation must have been impressed with the splendor of palaces and bridges, HIGH stone structures far beyond the humbled dreams of the Japanese builders in wood. [shades of Frank Lloyd Wright's Imperial Hotel, 1923!]

This shift in the scale of architecture paralleled the grandeur of the Chinese landscape... " - IBID (c. 1469)

LANDSCAPE ARCHITECTURE } a differential conscious resonant PAIR

"No direct instruction [sic!] from the landscapes of China was to be the most important artistic lesson [sic!] that Sesshū derived from that country." - IBID (with limited vocabulary!)

SESSHU: "SNOW-BOAT"

"Upon his return to Japan Sesshu's fame increased ten-fold," so states a later history. Sesshu was then fifty years old. His mind was filled with travel impressions and with a sense of mature power to turn these memories into works of art. He wanted to stay away from Kyoto, where the shoguns would have him decorate their new structures, a task which he turned over to Kano Masanobu, thus helping to lay the foundation for the Kano dynasty of painters. Sesshu built his own studio at Bungo, near Yamaguchi, and called his home the Heaven-Created Painting Pavillion in tribute to the beauty of its setting. There he was visited by a stream of pupils and admirers. But he never could stop traveling, and all his life he used his studio as a pied-à-terre between his roamings over the length and breadth of Japan's islands.

He would always refresh his eyes on the beauties of nature, which formed the central theme of his painting, and for this reason the Japanese always speak of Sesshu as a great realist.

1476

age 56

rebuilt 1486 age 66 near Yamaguchi

"Long Scroll" (60' 1004)



TR 2005
Zen artists used

painting in ink as one of several approaches to the understanding of the universe and of man's place in it. In fact, they did not even harbor such a dualistic concept as that of "man versus nature," but sought to attain that illuminating flash which revealed the unity of all phenomena. Man and animals, rocks and trees, mountains and water, air and deep space—all these partook equally of the "Buddha-heart," of the innermost essence of creation. For this reason Sesshu devoted himself primarily to landscape painting as coming closest to the totality of nature. The reality he sought was that of an inner spirit, an essence of life that pervaded all he sensed and saw. And so he returned ever and constantly to actual scenes and incidents; these he did not sketch photographically, but painted "from the inside out."

NOTE: MUROMACHI period 1333-1588

NOTE: for MA YUAN & HSIA KUEI see Osvald Sirén, Chinese Painting, 70.

1956, 1958, repr. 1973, V-II pp 112-124

"The Ma-Hsia School of Landscape Painting"

Sirén on Ma Yuan:

"The artist suggests infinity not only by utilizing empty space as a potent factor in the composition, but also as a reflection in the soul of man... man + nature... harmonius."

- P. 15.

ART 7, 2005 (4)

DIFFERENTIAL JEWEL EYES

"...lacking in Sesshu's work all the effects of light + shadow that surround FORMS at any one definite moment in time + space, not to mention the absence of the sort of unified [INTEGRAL] linear [RITUAL] perspective to which the Western eye has grown accustomed."

ZEN

1810; next traveller; BASAŌ (1644-1694)

"Yet here again nature is not reflected as in a mirror, but comes into a new creation via brush + ink. In the best Oriental fashion the outward elements had to PASS THRU HIS consciousness + his even deeper [sic!] subconscious before they were composed into a new design, with a fresh Life-rhythm."

FROM Lin Yutang, The Chinese Theory of Art, 1967 translated from Hsieh Ho (FL. 480) pp. 34-8

"... the most influential paragraph ever written on the art of Chinese painting. Its 6 techniques have remained to this day the criteria for Chinese art criticism."

1. : Ch'i-yün Sheng-tung
Resonance-spirit Life-movement
[tone] [atmosphere] [LIFE]

DR: Rhythmic Vitality
2. BUILDING STRUCTURE-ART FORM
thru Brush-work

"One enters into the realm of delights gradually"

- ancient Chinese aesthetic saying (wisdom)
originated c. 375 AD by Ku Kai-chih (c. 395-408-411 AD)
first great landscape artist - Taoist musician
(loveable court fooler)
also did portraits + used color (Red + Green)

"When he completed the painting of a human figure,
often he waited several years before he would
touch up the pupils."

- Biography of Ku Kai-chih, trans. Chen Shih-Hsiang, 1961
Chinese Dynastic Histories Trans. #2, p. 14
(University of California Press)

ART was magically Real presence
not some "imitation" not representation

asked why, Kai-chih replied:
"The beauty or ugliness of the
limbs + body is in fact
all there without miss. But
the subtle point where the
spirit can be rendered +
perfect likeness portrayed
lies just in those little spots."

it is refreshing and instructive to turn to this small masterpiece by Kuo Hsi, a Chinese artist of the eleventh century. One might sum up his message, 'the need for preparation'. But this is not to be taken only in the sense of technical preparation, essential though he considers it. Rather does he appeal for a long and continual preparation of a special attitude to art, without which there can be no depth or life in any work. For him art is an integral part of the growth of spirituality: no artist can give true pleasure unless he has first found the secret of 'seeing into the nature of things', and then subordinates all his private opinions to conveying truth. Art is a kind of magic, with power to draw out forgotten memories and longings and bring new life, but only if the end of personal chaos leaves room for the simplicity of inspiration.

be prepared to be prepared!
Kuo Hsi admired the art of Li Ch'eng of the Northern Song Landscape artists
our Learning Civilization!
(with Tao Tzu Deep Wisdom)

Kuo Hsi (1020 -)
b. Honan Province
see his Early Spring 1072
(Ts'ao Ch'uh)
in the Peking Palace Museum

Hermetic Alchemy + star constellating fields + high wisdom Life
: DOXA in Plato
Art forms emerge differentially conscious out of Magic Vision

not Personal but encompassed figurations, confused acculturation,
reductive egotism, dry frozen pseudo identity, over
abstract doctrinaire "individuality", etc

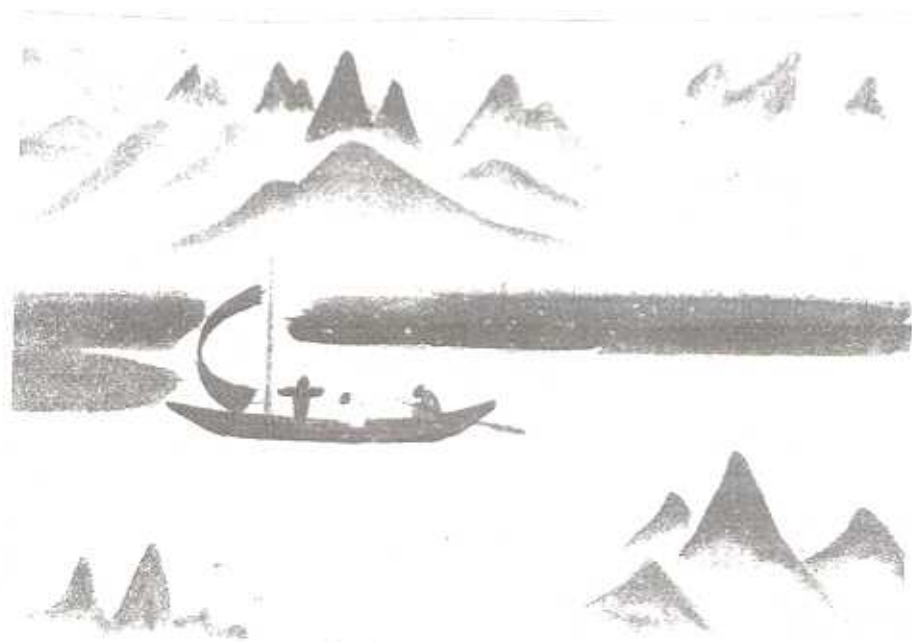
- dust jacket blurb excerpt:

KUO HSI, An Essay on Landscape Painting
(LIN CH'UAN KAO CHIH) 1080 trans S. SAKAMISHI 1935 (The Wisdom of the East series)

of Early Spring by Kuo Hsi: "No details are infinitesimal, the forms + shapes of endless variation, but they are all WOVEN into a GREAT WINDING MOVEMENT that dominates the main part of the picture; only the crowning peaks are straight. None of the earlier masters could bring a great and exuberantly rich + quite motive so completely under the domination [sic!] of a unifying rhythm and remould it so freely in accordance with an expressionistic idea [sic!]"
 - OSVALD SIREN quoted in introduction op. cit., p. 23.

NOTE the skew for ideal domination hanging, lurking on even when the great art historian, famous for emulation + broad scope, is inspirational. How much more we "mortals" need keep circumspect;
 "kindliness without, sageliness within" - proverb

rhythm is the integral flowing movement
 music is that rhythm woven personally as Art.
 prepared to be prepared learning.
 "man is the bridge between heaven and earth"
 - proverb
 Chi-yün Sheng-tung!
 (Resonant-Spirit, Life-movement)
 - Hsieh Ho 490 AD

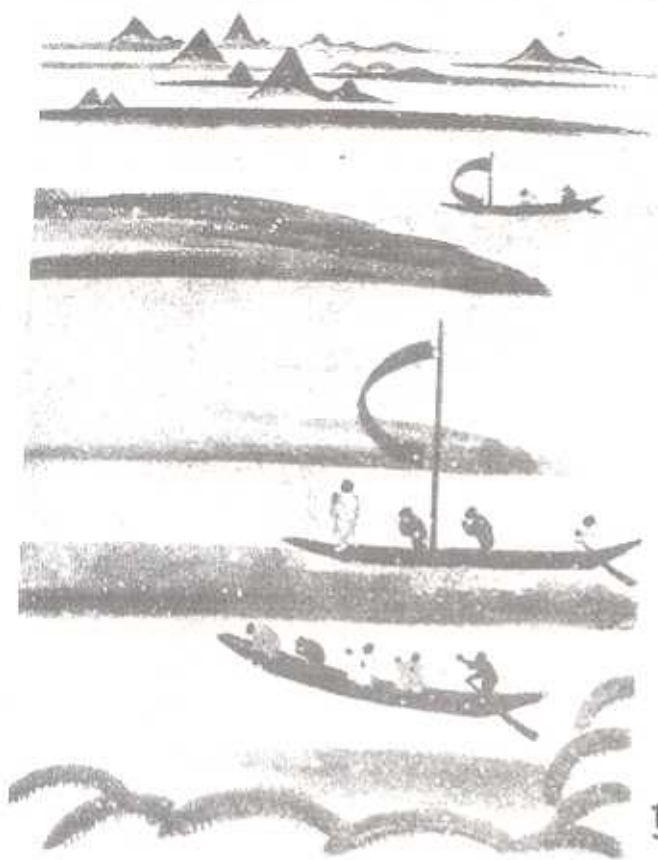


T'ANG DYNASTY landscape Dunhuang cave 323, Gobi Desert oasis (TUN HUANG)

another:

reproduced Siren, VIII, Plate 63

ART 7, 2005 (7)



C. 700 AD

See:
 OSVALD SIREN,
 CHINESE PAINTING, 7V.
 LEADING MASTERS & PRINCIPALS!
 1956, rep. 1973 v. III
 PLATE 63

also OSVALD SIREN,
 CHINESE PAINTINGS
 IN
 AMERICAN COLLECTIONS, 2V.
 1928 (Paris + Brussels)
 annales du Musée Guimet, nouvelle série
 II
 Siren was at UNIV of Stockholm +
 Ho Navary Attaché at the Musée Guimet

also:
 by Siren —
 The Chinese on the Art of Painting,
 Translations + Comments,
 1936, Peiping (Peking!)
 Essentials in Art, 1920
 London + New York : cap. I "Rhythm,
 + Form"

(Compare) The Hiroshige print from Tokaido 26: NISSAKA (shown in presentation)

NOTES: The boulder in the trail was called Yonakiishi Night-weeping Stone:
 "a pregnant woman killed on the stone but Kannon (Kuan Yin)
 rescued and raised the male child, who then avenged his mother."
 The steep slope of the trail left, parallels the distant slope of Mt. Fuji
 done in MA-YUAN-HSIA KVEI/Sesshu distance blue/mist emergent peaks
 The pines along the Tokaido seem also to pay homage to sacred silent
 Fujiyama while travellers are thus protected, beautifully.

ART 8, 2005 (1)

ARCHITECTURE PRISMS VISION INTO HISTORY

A Sequence of Frank Lloyd Wright

Oak Park Home and Studio (1889-1909) CHICAGO

Winstow House (Oak Park, Ill) 1893

Susan Lawrence Dana House 1902 Springfield, Ill.

Larkin Co. Building 1903 Buffalo, N.Y. (see later Johnson Wax Bldg)

Unity Temple 1905 Oak Park (see later Unitarian Church, Madison WI)

Avery Coonley House 1906 Riverside Ill.

Frederick C. Robie House 1906 Chicago

JAPAN TRIP 1905

1909 Separated from wife, closed studio - ongoing work given associates
Went to Berlin Germany to oversee a great folio of his work (Wasmuth Edition)

Taliesin (1st 1911; 2nd 1905-1925; 3rd 1926+ : TALIESIN FELLOWSHIP 1932)

Spring Green Heritage Landscape: "Rooms were flush with terraces, which were flush with gravel courts and garden walks... long bands of glass windows looked out thru the branches of great oak trees, pines, + birches, down to the water gardens, (quite secluded areas of grass + flowers and further to the distant fields and hills... [and the nearby Wisconsin River a little below his hill." - Bruce Brooks Pfeiffer,

Frank Lloyd Wright: The Masterworks, 1993, P.106

"Taliesin... was not a prairie house. Instead it responded to... its terrain... landscape." - FB10.

"among... seeking fellowship with its surroundings" 2nd JAPAN TRIP 1913
- FLW on Taliesin "1912"

3rd Japan Trip 1915-1922: IMPERIAL HOTEL, TOKYO

Taliesin 2 burned by accident 1925

Hollyhock House 1916-28 LA, CA; ENNIS-BROWN HOUSE 1924 LA, CA

Freeman House 1923; STORER HOUSE 1923 LA. MILLARD HOUSE (Laminativa) 1924 Pasadena

- burned by a mad servant 1914 his lovely woman + 6 others killed

Wright was in Chicago working on Midway Gardens project 1913-14

6 lectures on Architecture, Princeton UP, 1931 - ~~1930~~ FAWW LECTURES, 1930
USONIAN HOUSES (1925) 1933 Willey House / 1936 Lusk ART 8, 2005 (2)
House, S.D.

{ BROADACRE CITY Plan 1934 }
with Taliesin Fellowship

Hanna House 1935 Stanford, CA ("Honeycomb House": Hexagons) (120° angles)
Fallingwater 1936 (Edgar Kaufmann) Bear Run PA (near Pittsburg) workshop addition 1950 alterations 1957
JOHNSON'S WAX BLDG 1936 (Herbert F. Johnson) Racine, WI
additions 1951 also Johnson Research Tower, Helio Laboratory 1944

"In the Imperial Hotel, FLW had found the use of the UNIT SYSTEM, or the MODULE, helpful in keeping all the parts related to the whole, as well as the whole related to all its parts. On a much smaller scale, the unit system was advantageous in his design for the John Storrs house [1923 LA], a house built entirely of units itself - the concrete block [stylized]. Wright was henceforth to employ the unit system [see ANSEL ADAMS' ZONE SYSTEM OF PHOTOGRAPHY] in all his designs... hexagon... square... rectangle... triangle... octagon." - JB10, p. 147.

Taliesin West 1937 Phoenix metro - Scottsdale

Florida Southern College 1938 - Lakeland (Pfeiffer Chapel 1938)

("its 12 structures comprise the largest integrated collection of architecture in the world The complex takes its name (Child of the Sun) from a quote of Mr. Wright's in which he described his buildings at Lakeland as 'out of the ground and into the light, a child of the sun'.
- W.A. Storrs, The Architecture of Frank Lloyd Wright, A Complete Catalogue 1974, 1978 3rd ed. 2002, p. 252

THEORY IS VISIONARY NOT SYMBOLIC

THEORY is from the Greek Theoria: CONTEMPLATION,

|| Theoria || Theory &
|| Practike || Practice

a complementarity PAIR
VISION & RITUAL

{(which shows a displacement of Nature in the INTEGRAL square of Attention - for the first time).}

NOTE: see Philo of Alexandria on the Contemplative Life C. HOAD

NOTE: Numerology is a RITUAL metaphysics not very advanced or mature like CABALA/Kabbalah etc. and other Arithmomancy all REDUCTIVE Pseudo-Symbolisms

Reductive in that they utilize a commandeered, ideological conformed Ritual for traction rather than a Differential ART

"It is hoped... in spite of the ever increasing specialization... the mutual... of all human activities... realize that even in science any arbitrary restriction implies the danger

of prejudices and that our only way of avoiding the extremes of materialism & mysticism is the never ending endeavor to balance ANALYSIS (differential) & SYNTHESIS (integral)."

- Niels Bohr, "analysis and synthesis in science" in Otto Nevrath, Rudolf Carnap, + Charles Morris, eds., Foundations of the Unity of Science, 2v., 1946, 1955 (Univ Chi Pr.), p. 28 - v. 1

see Thomas Taylor's old translation: The Theoretic ARITHMETIC OF THE PYTHAGOREANS - actually an original work of his based on later Platonic successors like Theon of Smyrna Nicomachus Iamblichus & Boethius

see the reprint of the rare 1816 volume done in Los Angeles 1934 at the Phoenix Press (Philosophic Research Society - Manly P. Hall introduction) reprinted by Weiser 1972

★ OF COURSE ARITHMETIC IS RITUAL counting overlaid by SYMBOL INTEGRAL: whereas Pythagoras emphasized the deep MATHEMATICAL transform of love-of-wisdom (philo-sophia) CONSCIOUS VISION

Synthesis

ANALYSIS

Integral existential essences

differential jewels HARMONICS



"No doubt the all-important moment in the creation of a work of art is the moment in which it is conceived in the IMAGINATION - the moment realized in the sketch or maquette."

- Sir Kenneth Clark, foreword, Henry Moore, Sculpture and Environment, photos and text by David Finn, commentaries by Henry Moore, 1976, p. 14

"The next important step is the execution, in which the first CONCEPTION (!) must be consolidated (!: integral idea - old thought form) and enlarged."

(Sir K. ibid)

(Differential!)

VISIONARY CONSCIOUSNESS

is Remembering pair twister with Creative Imagination that searches forth the differential prismatic Art Form not retreats back to a conception in Symbols mind.

The work emerges in the Artist, not the idea.

(Person)

"But Moore also kept looking at the hill in the distance, wondering what sculptural shape would most effectively take advantage of that graceful swelling of the land." - David Finn, op. cit., p. 438

"I traveled to Chicago twice to photograph NUCLEAR ENERGY [Univ. Chi. Library Plaza]. The first time it was RAINING HEAVILY, and I had to hold an umbrella in one hand to keep my camera lens dry. But I was fascinated to see streaks of water on the sides of the sculpture, which made lovely striated lines that emphasized the subtly changing shapes [DIFFERENTIAL POSSIBILITIES!] in much the same way as the STRING Moore had used in some of his earlier work [1930's]. It almost seemed [yeah.] as if Moore's uncanny genius for COMPOSING every DETAIL of his sculpture so that a HARMONIOUS GROUPING of FORMS is seen from all POSSIBLE perspectives had in this case [sic] gone so far as to anticipate the heightening effect of rain." - Finn, op. cit., p. 446: CONSCIOUSLY!



Four professors from the University of Chicago came to see me saying that they wanted to build a monument on the spot where the first controlled splitting of the atom took place. This had been in a small temporary hut, and no one could have known that such an important experiment was going on.

Eventually this temporary building had to come down, and in its place they wanted me to do a sculpture as a memorial. I had already made the maquette for this sculpture when they came to see me. It was a helmet-head idea. I showed it to them, and they agreed it would be appropriate and expressive of the subject. In its development and realization it became the Nuclear Energy sculpture.

I like the details which show its skull-like top. I meant the sculpture to suggest that it was man's cerebral activity that brought about the nuclear-fission discovery. It can also suggest the mushroom cloud, the destructive element of the atom bomb.

The lower half of the sculpture has something architectural about it, like the arches of a cathedral or entrances leading into a protective interior, suggesting the valuable and helpful side the splitting of the atom could have for mankind. And there are many other symbolic interpretations to be found in it.

See the essay "The Spiritual Repercussions of the Atomic Bomb."

by Teilhard de Chardin in his Future of Man

§ NIELS BOHR'S 1944 plea to FDR + Churchill for an open world

§ his June 9, 1950 [Korean War!] "open letter to the UNITED NATIONS"

reprinted on

The Challenge of Nuclear Armaments, 1986 essays dedicated to Niels Bohr and his Appeal for an open world (UNIV of Copenhagen)

+ Einstein's Letter to FDR August 2, 1939 on the military implications of atomic energy.

FRAMES OF REFERENCE, SQUARES OF ATTENTION

(ART 10, 2005) (1)

The growing interest in McClintock's work today is a consequence of startling new developments in biology that echo many of the findings she described as long as thirty years ago. In particular, the "transposition" of genetic elements, long regarded as McClintock's invention, has now come to be regarded as an indisputable phenomenon.

Until the late 1960s, genes were thought of as simple units, laid out in a fixed, linear sequence that held the key to the unfolding of the organism. It seemed unreasonable to suppose that genetic elements could spontaneously move from one site to another, even from one chromosome to another, and less reasonable yet to suppose that, as McClintock asserted, such rearrangements might play a crucial role in genetic organization and control. But McClintock has argued ever since the early 1950s that, in moving from one chromosomal site to another, these genetic elements carry new instructions to the cell; furthermore, their very movement is itself "programmed."

New evidence of transposition (now at the molecular level) began to emerge in the late 1960s. Over the past decade, more and more instances of mobile, or transposable, genetic elements have been discovered, suggesting a degree of fluidity of the chromosomal complement (or genome) that is in major conflict with the conceptual framework that has been dominant in biology for at least the past twenty-five years. With the discovery of genetic mobility, our very concept of a genetic program has changed. It needs now to be thought of as a dynamic structure, rather than as a static linear message inscribed in the sequence of DNA. And to the extent that the movement of genes is itself part of the program, we need to ask: Where do the instructions come from? McClintock's answer—that they come from the entire cell, the organism, perhaps even from the environment—is profoundly disturbing to orthodox genetics. For years now, biologists have felt certain that the spectre of adaptive evolution had been laid to rest. But in McClintock's work, the suggestion of environmental influence on genetics surfaces yet again.

To those who see in these recent developments the makings of a new revolution in biology, McClintock's name has become something of a password. Matthew Meselson of Harvard believes that history will "record her as the originator of new and very much more subtle and complex genetic theories that are as yet only dimly understood." (Private interview, Dec 18, 1979)

But at the end of her corridor in the lab that bears her name at Cold Spring Harbor, McClintock is still a remote figure. A critical gap remains between her understanding of transposition and that of her colleagues. The rediscovery of transposition was not based on her findings, and thus far has proceeded without her. As she sees it, even today few of her supporters really understand what she has to say. ...

Differential CONSCIOUSNESS!

see page 2

1990's

Evelyn Fox Keller, A Feeling For The Organism,
The Life and Work of Barbara McClintock
1983 (year of her Nobel Prize)

Mobile Squares of Attention!

TAD O
VISION OO

THE COMPLEMENTARITY!

Barbara near 90: OUR NEW AION (ORN MOTHER!



11 ome day she had unlocked a particularly ^{100 33 long mystery} (ART 10, 2005) (2)
 she was so excited that she ran from her lab to the cornfield behind the building shouting,
 Eureka & Eureka!" - Edith Hope Fine, Barbara McClintock, Nobel Prize Scientist, 1998, p. 75.



"waiting
 for the World
 to catch up"
 - title of
 Kittredge's dr. 7

NOTE:
 Barbara's
 maternal
 Grandfather
 was
 BENJAMIN
 FRANKLIN
 HANDY!
 descendant
 from the
 Mayflower
 in Massa-
 chusetts

LATE 1950's IN PERU
 from Mary Kittledge, Barbara McClintock, 1991
 AMERICAN WOMEN OF ACHIEVEMENT, pp. 83, 74;
 Frontispiece, previous
 Photos: Cold Spring Harbor Laboratory 83
 Marjorie Bhavani 74
 Herb Parsons frontispiece (p. 2)

MAIZE "Indian Corn" (Zea Mays)
 first developed in ancient Peru

THE STANDARD WORLD-PICTURE (The Frame of Reference) has long been open
 to transforms:
 VISION, ART, HISTORY, SCIENCE

Study of the genetic makeup of individuals reveals that one set of genes comes from each parent. Almost all cells in living things have a full complement of genes, and if two of these cells joined, the offspring would have twice the standard number of chromosomes; their offspring would have four times the standard number, and so on. This problem does not arise because the cells that join together in reproduction, called gametes, are different. Gametes are formed by a process called meiosis, in which they split apart twice and each cell winds up with half the usual number of chromosomes. The joining of two such cells, one from each parent, gives rise to a zygote with the proper number of genetic elements, which develops into an individual.

Briefly, the experiment McClintock gave Creighton to perform was to demonstrate that when corn cells undergo meiosis, some of their chromosomes exchange genetic information. Two chromosomes may break, intertwine, and rejoin in a new combination. This phenomenon explains how linked genes can sometimes become separated. The gene for red hair may be on part of a chromosome that breaks off and joins with another part of a chromosome that does not have the gene for freckles, for instance. This chromosome is then passed on to one offspring. Most geneticists believed that this exchange, called crossing-over, occurred, but no one had yet proved it.

Kittredge, pp. 37-8

NOTE: Allele - one form (aspect) of a GENE
see Gregor Mendel's 1866 publication

Pair of Pairs => SQUARE
"split" pair (fermentation) new life!
sexual alchemy elixir
gamete new pairing => new form pregnancy!

* split 1: gene
split 2: cell
* ZYGOTE RISING!

naturally variable & Hermetically
Very differential.

Re combination is Natural Integral

AUG. 1931 paper in National Academy of Sciences
1932 6th International Congress of Genetics at Cornell: crossing-over "report" + Chromosome research paper HISTORIC "jumping genes"

exchange - alchemy of centers
paired vectors integral to
yet differential ratio to a Tensor

In our Learning each
PAIR of PHASES
(a process with a Form
Nature, Ritual;
Myth, Symbol;
Vision, Art;
History, Science)
is a possible "gamete"
especially PIVOTAL
is [Myth, Symbol
Vision, Art]

as a NEW PERSON SPIRIT BEING
[]
half
Integral
half
Differential
PIVOTAL

"LANDSCAPE has been for me one of the sources of this energy [Life-giving power of GREAT ART]. It is generally thought that no sculptor is much interested in landscape, but is only concerned with the solid, immediate form of the human figure or animals. For myself, I have always been very interested in landscape. (I can never read on a train - I have to look out of the window [Square of Attention!] in case I miss something.)
- HENRY MOORE, Henry Moore, text by H.M., photos by John Hedgecoe, 1968, p. 8

"As a small boy these slag heaps seemed much larger than the Pyramids..."
- Henry Moore, op. cit with double-page B+W photo - dramatic, p. 10-11

"The female figure is always more simple than the male, less muscles and wrinkles. It was this and the almost EGYPTIAN STILLNESS of the figure that appealed to me, as well as the hands coming away from the body."
- IBID, p. 25

see Philo, On The Contemplative Life
Loeb CLASSIC LIBRARY ed. IX, 159-161.

"... throughout life,
the principle of BALANCE controls Nature's asymmetry"

- IBID, p. 56

"She always had a liking for SQUARENESS... a right angle is a very vigorous action..."
ATTENTION!
HM, IBID, p. 55

EQUILIBRIA!

"The year 1931 [age 33] was very important to me because I became more CONSCIOUS of forcing forms in depth. It is easy to carve BOTH SIDES [polarization] of a sculpture but I had a real desire to make 3-D form by thinking of it ALSO from WITHIN, + not only as a solid object [RITUAL FORM] like a tree trunk [or Logical "Truth Tree"!]. The DIVISION [differential form-] between the breasts and the hands, even going right thru TO THE OTHER SIDE of this girl figure, was the beginning of the "HALF" PERIOD for me. I had used holes before, in 1928, making an EYE that goes right thru the head of the sculpture, but not for a 3-D form reason."
- IBID, p. 63.

"We all think we see three-dimensional form — but we don't. People have to be trained to COMPREHEND spaces in order to understand the SHAPE of something." - IBID, p. 65

5-D shapes, CONSCIOUS TIME SPACE FORMS IN 6-D: ART
are needing TUTELEGE! TUTE (A)RUS SPIRIT (PERSON SPIRIT FORM)

"The liking for HOLES came about from wanting to more SPACE + 3-D form
For me the HOLE is not just a round hole. It is a penetration
THRU _____ from the front of the block to the back."
(- P. 67)

"sculpture
should always at first sight have

some obscurities, and further meanings.
People should [hopefully] want to go on looking and thinking [VISIONING];
it should [best] never tell all about itself immediately... need
effort to be ^{not} fully APPRECIATED, or else it is just an empty immediacy like
a poster, which is designed to be read by the people on top of a bus in half a
second. In fact all art should have some more mystery + meanings..."
(- P. 83)

"... I have called some of my sculptures 'SQUARE FORM' - P. 86
"on other occasions I have worked against the square idea..."

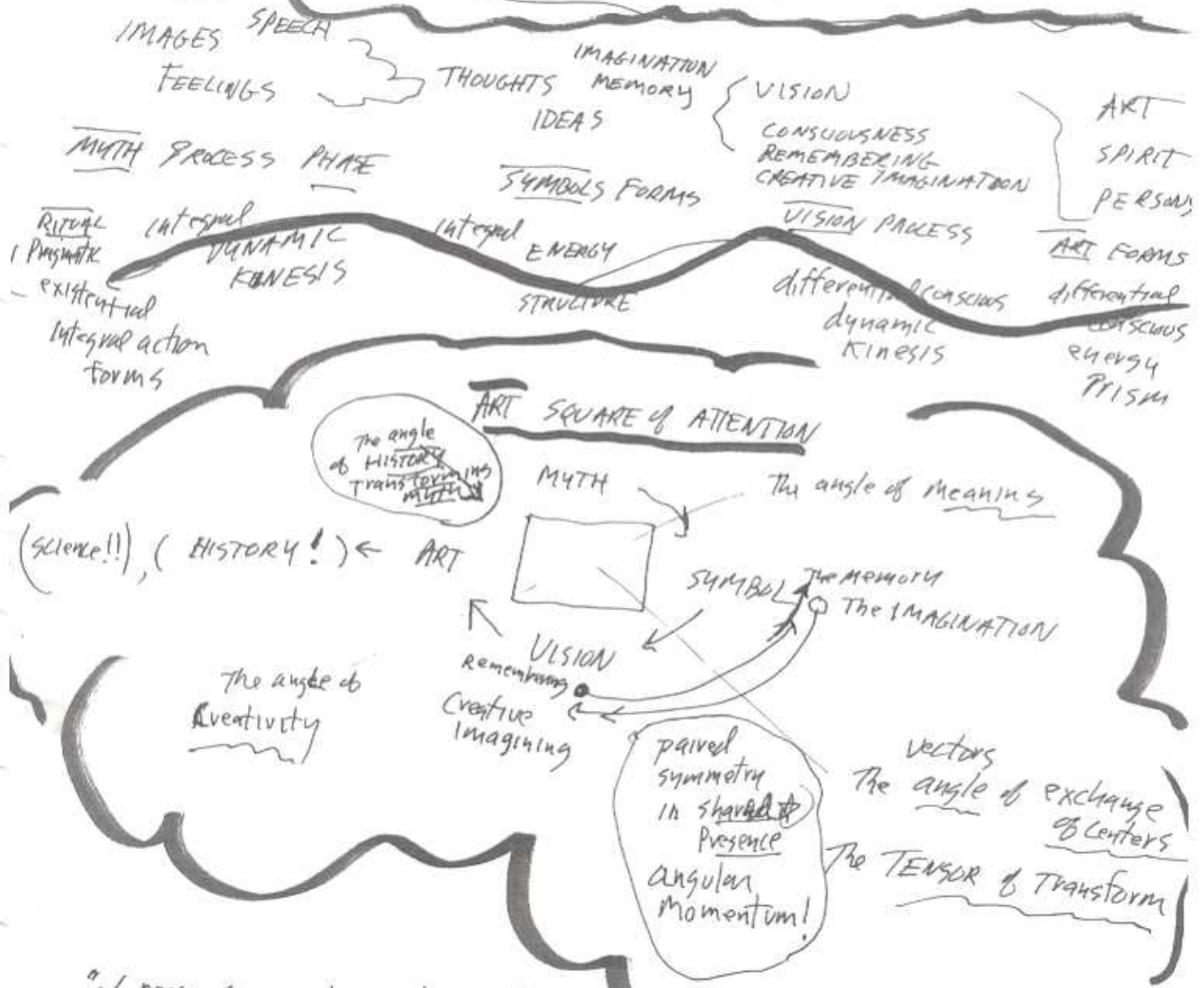
"In 1934 we [Henry + Irving] moved to Burcroft at KINGSTON near
Canterbury [ah, Chaucer!]. The cottage had 5 acres of wild meadow.
Here for the 1st time I worked with a 3-4 mile view of the countryside
to which I could relate my sculptures. The SPACE, the distance, and the
LANDSCAPE became very important to me as a background + as an
environment for my sculpture." - H.M., P. 93.

VISIONARY → ART: "I always have a vague idea of what I want to do,
which only EMERGES when the time comes to do it." - H.M. P. 100

"... on one sheet of paper there could be as many as 30 projects... produced in a few hours."
1810

"Eventually I found that form + space are 1 + the same thing. You can't
understand space without understanding form." - 118

"As a house is a home of a FAMILY, so is a city the home of its inhabitants, and should be furnished with works of art..." - 154



"I raise my cup to invite the full moon,
Suddenly my shadow joins as third." - Li Po

c. 740 AD (T'ANG) dynasty
(Li Bai Po) or Li Tai Po

"For the listener, who listens in the snow,
And, nothing himself, beholds
Nothing that is not there and the nothing that is." - Wallace Stevens c. 1920
"The Snow Man" in HARMONIUM

Bibliography for Art 10

Philo of Alexandria (sometimes Philo Judeus), "On the Contemplative Life"

in Loeb Classical Library ed.
10 Vols + 2 supplemental Vols
Harvard University Press, 1941 +
Volume IX, p. 104 ff

Peri Theoretikos Bios
"Peri Bios Theoretikos"
no Rhetoric
but God's rhetoric: a poesis
poetic
in Latin: "De Vita Contemplativa"

The Quiet Inner Life as complementarity to the Active Life of the Essenes
"...the Therapeutae... always taught from the first to use their sight... the vision of the Existence."

"... carried away by a heaven-sent passion of love..."
"until they see the object of their yearning..."

"the deathless and blessed Life..."
P. 120

Ansel Adams Zone System chapter 4 in The Negative, 1981
2nd volume of series of 3
(The Camera V.1) The Print V.3)

Gray Scale: Zone V for the Negative, value V for the Print

18% "middle-gray" "0"
reflectance "1"

"...thus with a calibrated meter..."
P. 48

ANSEL ADAMS

see him in my
Hermetic America
2006

- 1 The Camera
- 2 The Negative
- 3 The Print

Very
Hermetic,
double
transformation!

FRAMES OF REFERENCE, SQUARES OF ATTENTION

" [Harriet] Creighton and [Barbara] McClintock's [Nobel Prize 1943] experiments in corn [MAISE GENETICS] provided the first cytological proof for the genetic THEORY that linked GENES on PAIRED CHROMOSOMES did EXCHANGE PLACES from one homolog to the other."

- L.B. Kass, "Records & Recollections: A New Look at Barbara McClintock, Nobel Prize Winning Geneticist" in GENETICS, v. 164, 1251-1260, Aug 2003 [1931-1935]

On this TEMPLATE all processes/FORMS in sets have exchange transform possibilities.

and every pair of sets Matrix is a TRANSFORM SQUARE of ATTENTION - better called a DIAMOND of TRANSFORM (☆)

in completed octave Phase Reality (until then, "square of Attention" will do :)

R

1.1.
Exchange of Centers ("places")
is the Real way TWO/THE process/Form enjoy set COMPLEMENTARITY like IMAGINATION in Symbols MIND exchanging centers with Remembering in VISION CONSCIOUSNESS establishing the Memory in Symbols MIND (as well as the imagination) and establishing Creative Imagination in VISIONING (as well as Remembering) on IMAGINING CONSCIOUSNESS expressing the [PAIRED] [Set] [MEMORY : Remembering] [IMAGINATION : Creative Imagination] MATRIX :
This MATRIX hosts the pivotal TRANSFORM of our Humanity.

+
~

AESTHETIC SPACE IN HENRY MOORE SCULPTURE

ART 11, 2005 (1)

NOTE: Barbara McClintock called what the press called "jumping genes" - TRANSPOSONS* (2nd prizer 1953) "crossing over" a mobile DNA sequence that moves genes genetically in chromosomal exchange
 * Transposable genetic element signature
 "Transposable elements"

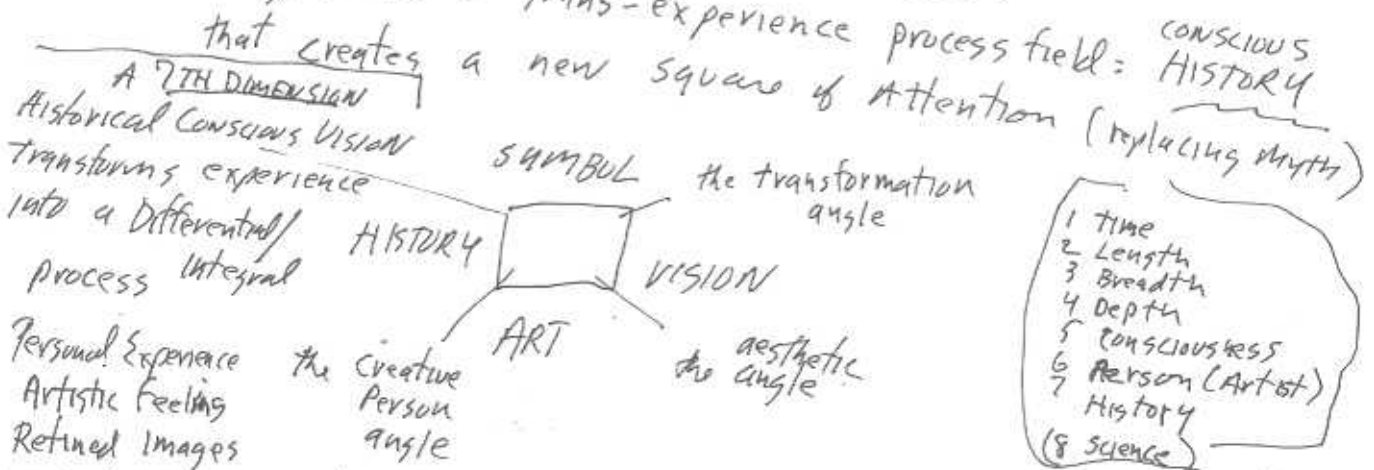
CONSCIOUS VISIOARY SPACE dimensions spacetime into a differential process from which creative imagination playing emerges ART forms - Art WORKS and The ARTIST (Person) not limited to Ritual Body symbols/mind in expandable as SPIRIT

CONSCIOUS VISION forms spirit into WORKING FORM - adding a 6TH dimension to CONSCIOUS TIME SPACE'S 5-D

so ART WORKS are radiant & resonant & rotate in 6 dimensions

This is not "merely" an INTEGRAL UNITY but also an infinite, explovable possible worlds

TRANSPOSONS are Natural Genetic Variant "crossing overs" TRANSFORMS are CONSCIOUS Operator re-emergents which generate a trans-experience process field: HISTORY



so what emerges into Integral Symbolic Thought Form is 3 dimensions beyond BRAIN

SOME CONSIDERATIONS

ART II, 2005/2

a very real part of anything is its emissions
 and its effects on spacetime itself
 and if supercharged with extra dimensions this is expanded greatly.

a Buddha weights-in on the entire "trichilocosm" universe
 and vanishes the unreal

a Jesus transforms an entire Cosmos Personally
 and generates the Holy Spirit

a Lao Tzu makes alchemy real beyond metals + minerals
 for all scalars of life

a Pythagoras scalar learning and wisdom for expression

this 6-dimensional Personal Spirit is traditionally known as having a 6TH SENSE

- THE 4 FORMS**
1. RITUAL FORMS
ACTION OBJECTIVITY
 2. SYMBOL FORMS
CORRELATE MEANING
 3. ART FORMS
APPRECIATE REFINEMENT
 4. SCIENCE FORMS
DIFFERENTIATE REALITY

on the Scottish SECOND SIGHT
 or ESP (telepathic, etc.)
 quite real.

3 fore-runners:
 Chuang Tzu
 ASVAGHOSHA
 NARAYANA

HUI NENG: ZEN
 teaches
 INTEGRAL
 MIND

NATURE

THE PIVOT
 CONSCIOUSNESS

Lao Tzu mastered RITUAL FORMS
 Buddha mastered SYMBOL FORMS
 JESUS mastered ART FORMS
 PYTHAGORAS mastered SCIENCE FORMS

HERMES TRISMEGISTUS teaches ARTS INTO SCIENCES
 HERMETIC DIFFERENTIAL CONSCIOUSNESS

on this page is
 a quick check
 of WISDOM
 TRADITIONS
 HERITAGE
 & WAYS

3 ancient fore-runners:

- of Astronomy - ZARATHUSTRA "Zoroaster" (stargazer)
- of Poetry - ENHEDUANKA Princess: author of EPIC ILLIUMNA (& Gilgamesh) daughter of SARGON of AKKAD 3rd millennium BC
- of Chemistry - IMHOTEP 3rd Dynasty genius
- of ARCHITECTURE

(ART 11, 2005 (3)

The APPRECIATION thru differential vision emergent into critique-able forms
that personally prism a range and depth of possibles
creates ART as a higher order than Symbolic Ideas,
than thoughts integral meaning, than imagery
and feeling and speech conveying mythic
experience to the Imagination
and indexed by the Memory.

ART FORMS of Person, Spirit, Artist are superior to
just the integral of action + experience
in the Mind: for actually, the Mind
as a consciously dimensioned thought
is already expanded by VISION
and ready to live wider, deeper in

The Karmic objectivity
must give way to
the Prismatic objectivity -

the rules, laws, codes, doctrines, rituals
to the Art of Person

The Diamond
is more valuable
than the graphite -
though both are "Carbon Units".
consciously emergent,
radiantly beautiful
radically historical
"really scientific
at least ...

You can write with a pencil but no one uses it to consecrate
a marriage.

the Art of Life, in
the Spirit Person, in
a resonance of prismatic
possibility
Capable of Harmonic,
Harmonic Analysis
of the Cosmic Life
eternal.

This is clear in Jesus
and in the Mahayana,
and in Zen and here.



ART II, 2005 (4)

Ch'i Pai-shih

"To be sure, he owes much of his success to tradition..."

"But Ch'i openly defied TRADITION, most noticeably in his LANDSCAPES, which number rather few among the thousands of works he bequeathed to posterity. He said he preferred his own way of painting landscapes to those approaches perfected by renowned ancient masters; he made a conscious effort to break away from tradition..."

- Kai-yu Hsu, Ch'i Pai-shih's Paintings (with collector Fang-yu Wang) 1979 (posthumous), p. 10

Tradition, RITUAL/MYTH, is transformed by VISION/ART

our phase-phorm (!) phenomenology delivers clearly a FORM which is existential / SYMBOL (a referential) yielding in transform to a Form which is ART: "Rational" SYMBOL (a ratio) (!)

* Key: not to "INTELLECTUALIZE" the symbol denominator

"Above all he (Ch'i Pai-shih) owes his success to his courage to admit his delight [in ART!] in these seemingly trivial objects without trying to intellectualize them..."

no pretense to... the grandiose, the metaphysically abstract." - IBID.

"I am the mad one among the painters" - Ch'i Pai-shih

* Primitive... with... polish Fundamentamental!

and what can be more direct than the primitive? For the primitive has the power that reaches the deepest, often hidden, roots of man's aesthetic responses: a fuzzy little baby chick that gives expression to the mystery of life's beginning; the luscious apple that sustains life; a comfortable hut that shelters life; a single velvety petal of lotus blossom that enriches life not so much through its associative function via classical Chinese poetry on fallen flowers, as through its direct visual and tactile effect—something a primitive man or a child can relish without the crutch of intellectualization. Ch'i painted pictures that possess powerful and direct appeal, to those who wish to intellectualize them (he himself does not), as well as to those who simply enjoy a good painting. - p. 11

in transform Rebirth mystique

an aesthetic is transform Visioned NOT existential pragmatized. into mythic cultural experience only. Not even "intellectualized" in integral Symbols thought - Beyond this!

Chi Pai-shih on "viewing Tao-chi's (shih-t'ao 1630-1701) paintings:
"with the most unusual mountains & rivers in the world

what use does he have for the hands that copy the old models?"
from a poem by Chi

8 vols of poems in collected edition - p. 14

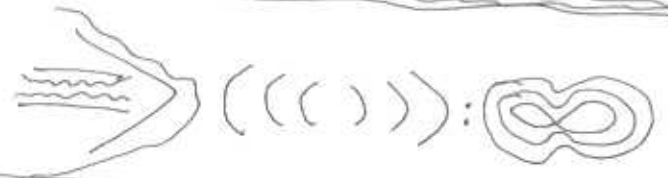
"In a poem he inscribed [caligraphic signature] on his landscape entitled, "Mountain Village after Rain", which is reproduced in Appreciation chi says:
[Hu Plei-heng + Hu Tuo(-yen), An Appreciation of Chi Pai-shih + His Approaches to Painting, Beijing 1963 (174p, 148 b/w + c. photos)]

Chi Pai-shih was also a great poet

"it's easy to devote ten years to cultivate trees into a forest, [yet] hard to paint trees until they are (a) real forest, even in one's whole life time. One tries until one's hair grows thin and eyes, whose heart is lifted in viewing this mountain after rain?"

-p. 14

"a steadfast [stithapana Darshan] application to create his own...
"Must insure a free flow of the spirit"



not like the celebrities of the past dynasty who parsimoniously inscribed a piece with such attention to [ritual] minutiae
- Chi Pai-shih in Chen Fan ed. The Seals, Poems, + other Writings of Chi Pai-shih 1965 (Hongkong) p. 34.

"all of the albums reproducing Chi Pai-shih's paintings of water birds identify them as fish-hawks or CORMORANTS (who dive for fish)

CORMORANTS:

"In 1904 [age 40] I saw this while accompanying Master Hsiang-yi (Wang Kai-yun, Chi's teacher) touring Nanchang, from our boat which was passing Chang-shu. Painted 40 years later (in 1943), Pai-shih [an inscription].

Japan war occupation ultimate

"These birds must have left an indelible impression... he painted them many times..."
-p. 14

"The fishing pool is dry after the

ART II, 2005 (6)

Cormorants have gone." - Ch'i, 1943

a utopia immortalized by

TAO CH'IEW (372-427)... Ch'i lived through some of the most chaotic years in Chinese history. When he studied the mountains and rivers of China most intensively on those five trips, the Imperial Manchu government was on the verge of toppling under the after-shock of the Boxer's Rebellion (1900). A revolution was imminent and banditry rife. He

legend which tells of a fisherman of the third century from Wu-ling, not far to the west of Ch'i Pai-shih's hometown, who, lured on by the beauty of the peach blossoms, forgot the distance he had covered in his tiny boat until he reached a cavern. Groping through it he found the cavern opening on the other side to a sequestered land of beauty, peace and abundance—the utopia—populated by the descendants of some people who had fled war and disorder five hundred years before. Later, impressed by the hospitality, nobility, and the carefree life of those residents of the "Peach Blossom Spring" (there was no name for the place), the fisherman sought to return there but could never trace his steps again.

The same legend has inspired dozens of unforgettable poems and paintings in subsequent centuries, and may have caused more caves and caverns in the mountains of China to be named after some immortals. When Ch'i painted this one, he must have remembered at least one such cave on Mt. Lu, known as the "Cave of the Immortals," which he visited in 1904

WESTERN
PARADISE MYTHIC ARCHETYPE —

ORIGIN: HAW WUTI (c. 140 BC)
HSI WANG MU — Iranian Fruit Mother
in Western Paradise (with Lake + Hills)

in
Peach Tree immortality: once in 3,000 years —
see, eventually, Japanese Peach-Boy Myth

But while Myth is still in the Art
square of attention, and the founding
phase at that — with images and
feeling toned experience being languaged —
nevertheless Art has displaced the
Ritual foundations of Myth with
the aspirations of Art: that is

in Natural development experience flows with Nature — we are well
when we live (experience) naturally — and it is like fitting in with
the mother, an Earth Mother, a Sky Mother, our actual mother —
(Demeter in Greece) (NUT in Egypt)

but when VISION takes the stage in a transformed frame the
natural integral assumes the quality of a supernatural possible vision.
Just so when Art joins the transform, yet another frame is
setting stage for our attention, displacing Ritual action steps and
sequences with, say, the Art of dance and its ballet, as it were,
of, perhaps, interpenetrating complexities of trans^{con}sequential moves.
Myth then (now in Art) no longer grounds on ritual but flies to art
instead of looking back (tradition) we look ahead (INSIGHT).

Art draws experience forth into newer days, expands imagery out of its natural source and ritual base, refines feelings into complex proportions (sometimes strange as well as beautiful or even making the tragic sense deepened into profundity - a very maturing beauty), experience now has a father quality (or fathered tone) more like Prometheus than Demeter or Nut, more like Apollo (yet he as especially the leader - or seeing-eye pinnacle of the pyramidal order of the 9 muses) than Hera or Hestia.

Art creates a more dimensional life where love is as important as life. We are drawn out to further possibilities, called to explore, encouraged that struggle can be an adventure and that certain proprieties have many facets. A scintillating jewel is being cut wherein the Body + The Mind → Spirit. Art is the Form of Spirit (remember, a Differential Form - prismatic more than pragmatic). And from its higher dimensionality culture as the fabric of mythic experience transforms into the matrix process of History. Ritual tradition supports the life of Culture and integrates thought into symbols; Art nourishes Personal spirits to explore the life of civilization in history and thus differentials all possibles into the Cosmos - a Differential Form, too, harmonic with Art Forms, with Persons, with Spirit - indeed - a Cosmos capable of being infinitely explored with analytic wonder, that is really science.

we actually don't "do science".
we "do" vision resonant with History

and create science (so similar to Art!)
while Arts bridge vision into History, the sciences inherit everything ("a real kingdom!")

We VISION and consciousness changes nature so that its existentials are changed. Their objectivity is no longer "just" perceptual. The supernatural re-sources ritual representation into PRESENTATION;

★ There! not merely there.
"Lo! and Behold!" as is said.

But Art develops a new Frame attentiveness, and metamorphs symbols out of their previous representational referentiality with Ritual action objective existence into a new Presentational multi-referent radiance.

So in an Aesthetic space
mimetic form in representational space
is transformed into a 6 dimension

Aesthetic space as a differential creative Realm
consists of space person (creative Realm) FORM
(The Artist) & spirit forms

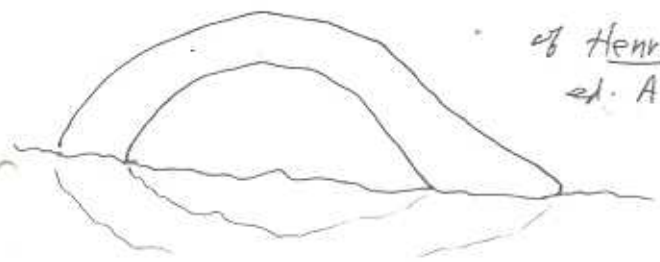
is found "by penetrating thru the ordinary into the extraordinary"

"A piece of stone can have a hole thru it & is of a studied size, shape & direction. On the principle of the arch, it can remain just as strong." - H.M.
not be weakened. At the hole
- Henry Moore on holes in his sculpture

quoted in handwriting on the cover

of Henry Moore Writings and Conversations
ed. Alan Wilkinson, 2002

(The Documents of 20th C. Art Series)
Ucal Pa.



Symbol Forms now present meaning rather than represent things & their deeds

Henry Moore: "...embedded in a solid matrix. To make complete three-dimensional form in carving, it is necessary, besides thinking of the outer surfaces of forms, to think of the centers of forms, so that they EXIST INSIDE OUTWARDS - Form from the inside outwards"

Remember, not only radiant

but chival, and free

IBID. - pp 204-5



Thrice-greatest...

"one distorts forms in order to create space."

... trying to become conscious of space in the sculpture...

Sometimes the form was only the shell holding the hole."

the nude woman in sculpture generates a most wonderful space -
the nude man sculpture a tensioned space -
ah, gender...

"The sky is one of the things I like most about 'sculpture with nature'. There is no background to sculpture better than the sky, because you are contrasting solid form with its opposite space. The sculpture then has no competition, no distraction from other solid objects. If I wanted the most fool-proof background for a sculpture, I would always choose the sky."
H.M., 1978 (interview with Spender)

Aesthetic Space: generated by vision creative imagination
emergent prismatically in art works

Aesthetic is a
Theoria of spirit space
and the Personal Forms of Art.

that are Personal Conscious Spiritited:
Resonant Form!

RESONANT FORM IN HENRY MOORE SCULPTURE

(ART 12, 2005 (1))

ART generates, differentially, CIVILIZATION which occurs as an array of resonant possibilities in sets of Harmonic prism which present a 7-dimensional field of process phase out of which Science emerges as a cosmic form —

1. differentially infinite.

Civilization is a process not a form.

It is a differential process [phase-history] not an integral process.

It is a higher order of Aesthetic vision theory, not politics.

It is not an integral structure of political economy but an aesthetic economy of higher order.

all Past civilizations faltered on the flaw of political economy empires (tyranny, on New Aeon Stellar Civilization needs to prism History & form Science.

an aesthetic economy in critique-able & appreciative of Art, of spirit forms consciously creative & personal — prismatic, transforms of pragmatic, obviating by transform all political "structuring" by mere plans, codes, laws, doctrines, ideologies, individualities projective + retrojective. reactive, regressive, repressive, unrealizable, unreal.

[NASA Ames Research Center in Mountain View, CA - Palo Alto area] O'Keefe proposed to cut the budget from \$820 million in the current fiscal year to \$630 million next year and as little as \$465 million by 2009. Hundreds of government engineers and scientists were to be laid off or replaced by outside [OUTSOURCED] contractors [CRONIES]; research that was years in the making was to BE CANCELED + facilities SHUTTERED. an OUTFLOW of talent had begun to PUNCH HOLES in projects that might be IMPOSSIBLE TO FILL. (The center's professional staff, which peaked at about 2,200 during the Apollo missions [1969-1972], is down to about 1,350 now). Instead of long-term science, the center was moving toward short-term projects that fit the strait-jacket budget. — L.A. TIMES article June 13, 2005 by Michael Hiltzik, H-1-2.

"... there was a sense that your work was, at best, tolerated reluctantly."
- Roger Remington, expert in human cognition - IBID.

ALL THIS IS EXASPERATED IN PURITANISM (par exemple) 17th C. style:
(with ADUE CAUTIONS!) :

Thomas Hooker, Whose Temper Was Like
a "Mastiff Dog on a Chain"

Thomas Hooker (1586-1647), the son of a yeoman from the hamlet of Marfield, Leicestershire, taught school before entering Cambridge in 1604, where he worked as a servant to pay for his education and subsequently became a well-known lecturer and fellow. Although the details of his early childhood are unknown, his later religious life suggests that he exemplified as well as anyone John Demos's argument that Puritans were fixated on anger. According to Demos, Puritan parents instilled in their children a lifelong fixation on anger by bringing infancy to an end with a ritual breaking of will that involved overpowering their children's wilfulness with their own greater wilfulness and with threats of the wrath and punishments of God. According to his first biographer Cotton Mather, Hooker himself had a "choleric disposition" that was like a "mastiff dog on a chain."

1604
- The Year Hamlet was 1st produced



anger
wilfulness/wrath
political will

Hooker used female images to describe the humility that stabilized his emotional life and empowered him in relation to others. For example, in *The Souls Ingrafting unto Christ*, he compared the Christian's heart to a wifely home: "Looke as a man dwells in a house prepared for him, so the Lord dwells in a humbled Soule." By suggesting that the humbled Soul was attractive to God, Hooker made humility an indirect and erotic kind of power. Just as a husband is drawn to a submissive wife, Hooker assured his followers that God "will lie with a broken heart, and dwell with it, and sleepe with it."

Just as Hooker associated this tireless, always-ready humility with steadfast wives and grateful brides, so he associated the lack of devotion to God with a wife's infidelity and lack of sexual interest in her husband.



- AMANDA PORTERFIELD, Female Piety in Puritan New England, The Emergence of Religious Humanism, 1992 (Oxford) pp. 42-3.

WATCH OUT, FRIENDS



Henry Moore Sculpture
women (& some men)
open their Bodies to the freedom
of aesthetic space / resonant Form

A KNOT of
retrojective
ideology -
where there is no
Real VISION
"the people perish"
- St John
"we perish in the
flames" eternal
(our empire tyranny we
in anger/lust/greed.
sex wilful fulcrum
balanced only by
precarious purity
fidelity/alligence
holding anger + greed
at bay - barely - on
either side of the
worldly Teeter/Totter
"lawful" (anger) (greed)
marriage hold LUST in its
precarious balance

for Human Beings whose Imagination is Mythically rich & Vision nourished
Resonant Forms of Art emerge:

One of the major forms
is OUR SPIRIT
PERSON

whose prismatic capacities differentially array Kaleidoscopic Consciousness
with feeling experience in
Creative Imagination

Remembering in languages
(many kinds)
= ART!

Resonant Form

Sex is Love not Lust

Good is sharing

Anger is playing

Love interchanges
sharing & playing

in
Aesthetic Space
dynamics
(VISION)

(NO teeter totter effect,
NO willful ego, NO

political Form fulcrum,

in fact no political economy money feudalism or tyrannical ideologies)

There is with developing ^{our} Differential Conscious ecology.



VISION/ART/HISTORY/SCIENCE

to share + play in complementarity
with the Nature ecology,

Nature/Ritual/Myth/symbols

such a thing as an
Aesthetic Economy!
as an Art of Civilization.



We can Learn to create this together.

The Narrative process of Mythic experience follows the Ritual actions which generate its traction and develops meaning by symbols of thought that structure images in the Imagination and ideas in the Memory creating an objective interior space of Mind where the narrative process of Mythic experience integrates as a journey Form capable of being understood as a unified (& unifying) individual self center [protagonist].

Tradition calls this self center "the soul" or "subjectivity" or "mind".

actually the "center" or "soul" is open → to surprising conscious infinities

and "subjectivity" is an appearance of character clothing an objective individuality [MYTH] or protagonist [SYMBOLS] over self

and Brain/Thought is

but the Integral half of a pair which is MIND only when in complementarity with the Differential consciousness other half of the pair



Hermeneutics occur now: [from Hermetic differential wisdom]

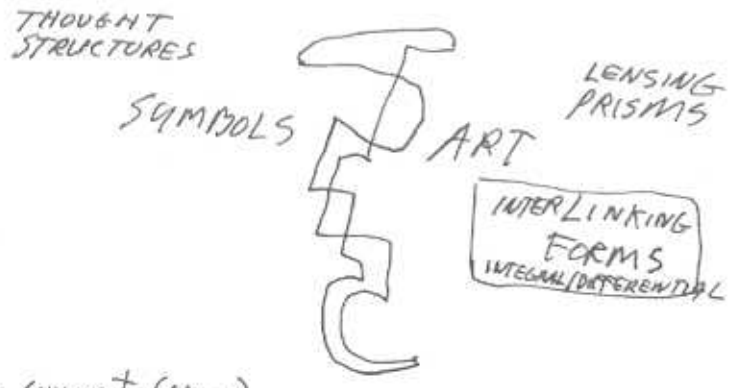
as possible interpretations of thought, of symbols, of ideas, of Memory structures

of individuality (as oneself, as Another, as Others, as we, us, Them, etc.) of identity with Body action Rituals of Experience in the process of Culture images + feelings + spoken language, of written language symbol structures...

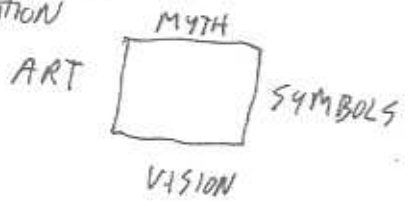
see writings of Paul Ricoeur (1913-2005) for instance

(ART 12, 2005 (5

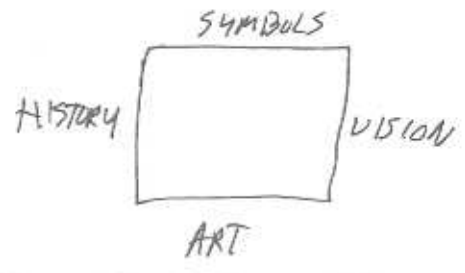
so that the differential conscious process of VISION weaves its waves
 with Mythic experience process and the particles of objective
 symbols thought link with the differential forms of Art; spirit,
 person
 Now we have a stability that is both integral + differential
 and completely Real, creative, memorable...
 Perfectly Balanced, flexible, infinitely possible
 when harmonic with the COSMOS
 (not too strictly integral UNIVERSE)
 a Differential FORM related to US
 like a Father and Like Nature is a Mother.



our current (ART 12)
 Square of Attention



SOON TO
 BECOME:
 (HISTORY 1)

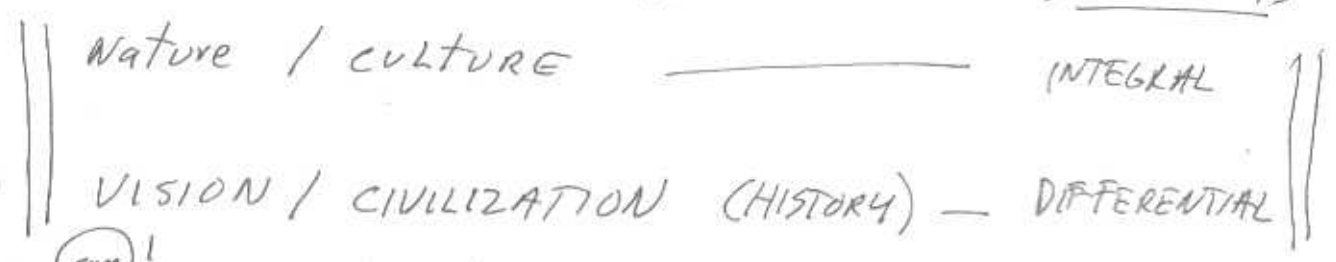


PHASE FORM/PROCESS
 Learning

where HISTORICAL CONSCIOUS REMEMBERING
 opening possibilities of Narrative + Navigators

Our Learning Civilization (R)

can now be said to have a pair (not just "2") of Platforms



these ^{(can)!} array and function as a complementarity - if so matured by Learning.

NOTE AGAIN:

civilization is a differential conscious process - HISTORICAL CONSCIOUSNESS and political forms + structures, like political economy & ideologies & doctrinaire cults or sects do not work

instead of Laws + Code structures with punishment or reward

what works are Probability + Possibility - theory's with application or experiment

VISION
ART
HISTORY
SCIENCE

★ Aesthetic Economies not Political economies nourish health of Persons, Civilization, Science (as its phase process) (the Cosmos)

Political parties by platform use limiting to integral symbolized culture rituals and cease "relevance" + "righteousness" at the TRANSFORM

Empires are actually Very Big Tribes (VBT) to VISION → a limiting structure done too huge. _{onward's}

HISTORY IS RESONANT OF PRISMATIC PERSONS HARMONIC IN RESONANT SETS (NOT "CHARISMATIC"!)

"Instead of long-term SCIENCE, the center was moving toward short-term projects that fit within its STRAITENED BUDGET but were sure to yield sparser results." - Michael Hiltzik, L.A. Times June 13, 2005 pp 1-2

"There was a sense of a place that wasn't what it once was"

on NASA's recent functionary Political-economy head Sean O'Keefe "a budget-minded bureaucrat," and his administrators effort (not democrat, nor republican!) on NASA's AMES RESEARCH CENTER in Mt. View, CA "down from 2,200 to 1,350 (+ dropping)" "820 million 2005-530m. 2006-465m 2009-etc." (near Palo Alto)

2005 FEDERAL AMERICA and yet

2005 HERMETIC AMERICA : [new NASA head Michael Griffin]

"values the center as the repositories of the agency's 'core intellectual capability'... doesn't share O'Keefe's enthusiasm [that a BAD word would have] for outsourcing [to multi-nationalism] a political-economy ideology empire (which "strikes back") [not a planetary culture] [not a stellar civilization]

[Griffin] ... is planning a major housecleaning ... aimed at REDIRECTING the agency from a POLITICALLY-MINDED BUREAUCRACY [AS IN CRASS-4] [back] to a SCIENTIFIC RESEARCH establishment."

HISTORICAL/VISION

-IBID NOTE: (this article was in the BUSINESS section)

Realization :

"But indeed, the true sources of the Nile are in heaven and in earth."

-R.A. Schwaller de Lubicz, The Temples of Karnak, 1982, English 1984, p. 2

NOT QUITE.

The true SOURCE of the Nile is the HORIZON membraning heavens+earth

The Lord of the HORIZON

...for millions of years ...

HENRY MOORE - "The mystery of the hole - the mysterious fascination of caves in hill sides + cliffs." [NATURE] [VISION]

- Cover, Henry Moore Writings and Conversations, ed. A. Wilkinson, 2002

"From the very beginning the reclining figure [RITUAL COMPARTMENT -> ART FORM] has been my main theme. The first one I made was around 1924 and probably more than half of my sculptures since then have been reclining figures." - Hedgecoe, 1968, p. 151

"I want to be quite free of having to find a 'reason' for doing the Reclining Women, free still of having to find a 'meaning' for them." - Russell, (1968) p. 28. Reclining women are ready to receive.

"From very early on I have had an obsession with the MOTHER & CHILD theme. It has been a universal theme from the beginning of time + some of the earliest sculptures we've found from the Neolithic Age are of a mother + child. I discovered, when drawing, I could turn every little scribble, blot or smudge into a MOTHER & CHILD. (Later on I did the same [thing] with the Reclining Figure theme!)" - HEDGECOE, 1968, 1-61

Reclining Women: receiving: Mother + Child: delivering || a complementarity male/child vs a woman



"... certainly small enough to hold in one's hand" || The "GRASP" of realization! ancient wisdom [the ancient cuneiform palm clay tablet of SYMBOL INTEGRAL]

"one doesn't know really how any ideas come. But I can induce them by starting with looking at a box of pebbles... which help to give one an atmosphere to start working. Sometimes I may scribble some doodles, as I said, in a notebook; within my mind [VISION, rather] they may be a reclining figure, or perhaps a particular subject. Then with those pebbles OR the sketches in the notebook, I sit down and something begins... perhaps at a certain stage the idea crystallizes [crystal: differential form] + then you know what to do, what to alter... 15 or 50 maquettes, about 5-6" long.. I'll do a variation on that idea..."

Questioner (D. Sylvester): "Do a lot of the recent things (1963) begin from 'FOUND objects'?"

Henry MOORE: "yes: finding driftwood + pebbles + bones - anything that starts one off as a REALITY for me now is much better than a drawing."

"I look at them, handle them, see them from all round + I may press them into clay + pour plaster into that clay + get a start as a bit of plaster, which is a reproduction of the object. Then I add to it, change it. In that way something turns out in the end that you could never have thought of the day before."

This to me now is the beauty of each day - if one is working - that by the end of it you might have something happen that you couldn't possibly have foreseen."

IBID. p. 216.



Can start me off with an IDEA. But of course ideas must be in your mind to begin with... certain kinds of modern sculpture... opens people's eyes to nature... a new eye."

"composition is the strongest way of seeing" - Edward Weston (daybooks)
 Paul Klee called it "The thinking eye" (in his notebooks)

Just as ORAL speech in MYTH
 Integrals to written language in SYMBOLS
 VISION remembering creatively imaginatively
 prisms differentially [ART]
 to HISTORY remembering "writtenly"



Rebirthed RA rises in such sight

BEING RESONANT FORM IS READY TO REALIZE (NATURAL HISTORY) "Read the book of Nature"

ART founds CIVILIZATION (History) → SCIENCES
 RITUAL founds CULTURE (myth) → SYMBOLS

VISION

SING HARMONIC ANALYTICS

as well as "a history" or read culture (ANTHROPOLOGY) RUINS (archaeology) etc.

remember your N's + S's !

⊕ "Read the book of Life"
 ☯ "Read the book of Love"

The thinking eye is an ever-fresh eye :

Auguste Rodin (1840-1917)

when I was demobilised in 1919 and went to the Leeds School of Art, I remember making a figure influenced by Rodin, a figure of an old man with a beard. He was very thin and scraggy, but he cracked, because I didn't know enough about armatures. Miss Gostick at Castleford had it in her house, on a shelf, until it disintegrated and fell apart. Then I did another piece influenced by Rodin, a head of a baby, also in 1919.

About this time in Leeds Reference Library I came across Rodin's book called *Art* (1912) - as simple as that - the conversations with Paul Gsell. I read this book with great interest. I remember in it somewhere Rodin saying that when he got stuck with modelling a clay sculpture, he would sometimes drop it on the floor and have another look. Now this was for me as a young sculptor a tremendous revelation of how you can take advantage of accidents, and how you should always try and look at a thing over again, with a fresh eye.

1910 p. 176

So you see.

I see!



30 Moore at the British Museum with Kenneth Clark, 1958

The British art historian Kenneth Clark (1903-83) was Director of the National Gallery, London, from 1934 to 1945. He and his wife Jane became close friends of the Moores in the late 1930s, and acquired a number of sculptures and an important collection of Moore's drawings. Among Clark's best-known books are *Landscape into Art* (1935), *The Nude* (1955) and *Civilisation* (1970), the latter based on his popular television series of the same title. His book on Moore's drawings was published in 1974.

1910 p 83

MATHEMATICS IS AN ART

FIRST ART Teacher

The Irish-born physicist J.D. 'Sage' Bernal (1901-71) was a researcher at Cambridge (1927-37) and became Professor of Physics (1936-53) and first Professor of Crystallography (1963-68) at London University. A pioneer in the field of X-ray crystallography and molecular biology, he had a lifelong interest in art. In 1937 he contributed an article to Circle: International Survey of Constructive Art.

John Desmond Bernal

We saw quite a lot of each other in the early thirties; we met in a small, isolated group - Solly Zuckerman, Sage Bernal and other friends - battling against the Philistines. Sage would talk about mathematical analysis, and graphs and shapes which could not be defined, yet he found that we sculptors were doing that kind of thing instinctively. It was a most exciting time.

Tribute to John Desmond Bernal in his Seventieth Year, by Fritz and Seewitz.

1910 p. 92

Queen Elizabeth Hall, London 1971

HERBERT READ (1893-1968)

British art historian, critic, poet
an editor of C.G. Jung's *Collected Works for the Bollingen Series*
author of *Henry Moore*, 1934
1st monograph on him

also *Henry Moore. A study of his life and work*, 1965, 1966 Am. ed. (our "text")

and, notably for us: *The Philosophy of Modern Art*, 1953

Education Through Art, 1951

a fellow Yorkshire man to Henry Moore

The Forms of Things Unknown, 1960

Essays towards an Aesthetic Philosophy

PAN KU + Tai Chi Spin - Chival Barycenter
(British Museum, engraving)

(ART 12, 2005 (11



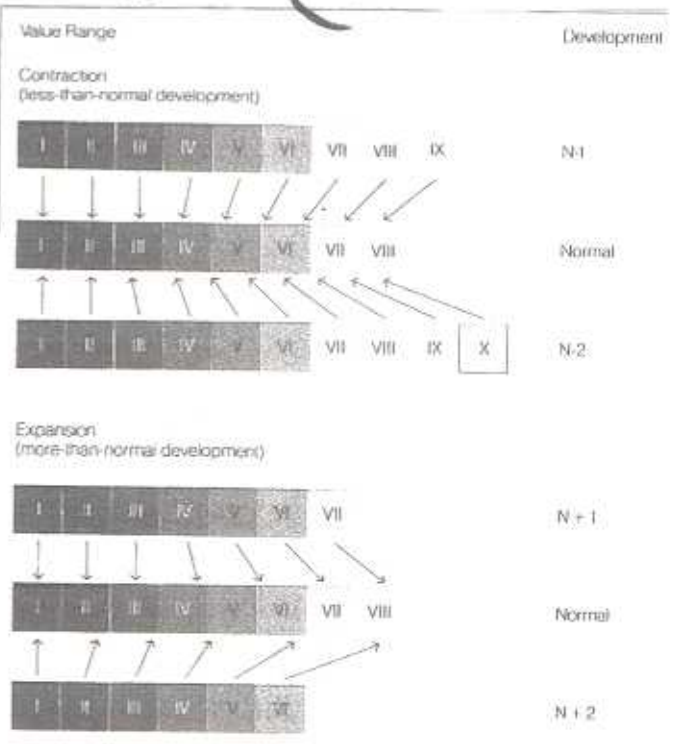
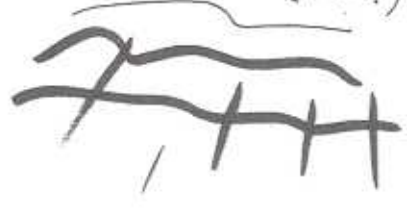
NOTE: The traditional Buddhist India phrase was that the Buddha turned the DHARMA CHAKRA to generate a field for Enlightenment.



The general rule of controlled development is that increasing the amount of development increases the contrast of the negative, and reducing development reduces contrast. This occurs because all areas of the negative are not equally affected by a change in development time: the higher negative densities (representing high subject and print values) are affected more than the low-density areas (around Zone III and lower). Thus the density difference between the high and low zones can be increased or decreased by altering the amount of development.

Figure 4-14. Effect of expansion and contraction. The arrows suggest the effect at each value of expansion and contraction. For example, a subject area exposed on Zone IX and given N-1 development results in a Value VIII in the final print. Changes in development have the most pronounced effect on high values, and relatively little effect on low values, as shown.

ANSEL ADAMS
The Negative
(V2 of 3, series)
1981
PP. 71-2
(16E79)



Jumping Genes May Aid in Brain Diversity

By ROBIN MISTRAL
Times Staff Writer

Virus-like genes that jump from spot to spot in the genome may help shape the nerves in our brains, possibly helping explain why brains differ so much, even in identical twins.

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About 20% of the human genome is made up of L1 retrotransposons, although most are damaged and cannot move around. Scientists had considered them to be largely junk.

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The team observed the activity of an L1 retrotransposon that had been engineered so that every time it jumped within the genome the cell would glow green.

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TRADITION

essentially a narrative of the Egyptian Bondage - (release) Thanksgiving for Promised LAND

PASSOVER
THE HAGGADAH
MISHNAH
TOSAFOT

and recital of the myths of EXODUS

matzah (unleavened bread) + maror (bitter herbs) + arbeh Kosot (4 cups wine)



based in NATURE

INTERVAL 6, 2005 (2)

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INTERVIEW 6, 2005 (3)

"Kandinsky's determination to assist in hastening the coming 'spiritual revolution' led him to experiment with works in which multiple stimuli from the other arts [like music] could affect as many individuals [PERSONS! please!] as possible. Accordingly, he wrote several compositions for the theatre [before the First World War, which incorporated music, dance, + colored lights. Only one of these was published. In his famous almanac, Der Blaue Reiter he included the directions for producing a multiple art work, Der gelbe Klang (The Yellow Sound) in which he attempted to express the same VISION of struggle + rebirth he was attempting to depict [!] in his paintings."

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"polytonality + polyrhythms"

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"Kandinsky... quick to ^{VISION} realize recognize from the outset... manifestos + aesthetic programs were just as important [Historical Conscious ^{ARTIST} radiants] as works of art themselves... the man whose theories + pictures [!] played such a decisive part in the development of 20th C. art."

- Armin Zweite, with comm. + illus by Annesmet Hobary, The Blue Rider in the Leubachhaus, Munich, 1989 p. 13

"I loved all these sciences, and today I still think with gratitude of the enthusiasm and perhaps inspiration which they afforded me. Yet these hours paled into insignificance at my first contact with art, which alone had the power of transporting me beyond time and space. Never had scientific work given me such experiences, inner tensions, creative moments." Two events in particular influenced Kandinsky's change of direction: his first encounter with French Impressionism in the shape of one of Claude Monet's Haystacks, which he saw in an exhibition in Moscow, and the experience of seeing Richard Wagner's opera Lohengrin. Wagner's concept of the Gesamtkunstwerk (total work of art), fusing different forms of art to create a powerful total effect, led Kandinsky to realize that "art in general was far more powerful than I had thought, and ... that painting could develop just such powers as music possesses." And so, at the age of thirty, Kandinsky abandoned academic work, which he had come to regard as "forced labor," and traveled from Moscow to Munich, feeling, he later wrote, "as if I had been born again." - JBW.

MYSTIC EXPERIENCE, SYMBOLIC TENSIONS, CREATIVE VISIONS

NOTE: The Yellow Sound, A stage composition by Kandinsky, Blue Rider Almanac, rev. 1912, 1974, 205-285
prelude from 190 -

"Together with [FRANZ] Marc, [Gabriele] Münter, and Alfred Kubin, Kandinsky left the Neue Künstler-Vereinigung München [Munich] (The New Artists' Association) to form the Blue Rider [from a Rembrandt painting version of Kandinsky] circle, the Munich equivalent of the revolutionary [Die] Brücke [The Bridge] group in Berlin + Dresden. The year 1912 saw the publication of the famous almanac Der Blaue Reiter... + of Kandinsky's Über das Geistige in der Kunst (On the Spiritual in Art), whose [in] common message [!] was that inner, spiritual experience should take precedence over the representation of [material] reality [existential things]. For Kandinsky, this meant moving systematically [no: by critique + analysis] toward ABSTRACTION." [symbol] [ART] [SCIENCE]

- The Blue Rider, op. cit., p [no. #] beginning Kandinsky 25% into book

Painting: "IMPROVISATION 18 - with Tombstone" 1911 55 1/2" x 47 1/4" GMS 77

"The 'Improvisations' offered Kandinsky a further field for experimenting with the blurring of images, which for him was an important means of exploring the possibilities of abstraction. [DIFFERENTIALS!]

and, eventually: "deliberately blurring motifs" (thematic symbols) (not IDEAS) "even allowing the effects of different colors to cancel each other out." IBID Kandinsky, Plate 40
"...liberation of painting from traditional notions of representation..."
IMPROVISATION 19 (1911): "...freeing... from the external appearance of nature in order [!] to construct its own pictorial system [!]. : VISION transforming NATURE [!]"

Kandinsky had finally succeeded in developing a technique adequate to the task of expressing the transcendental spirit of nature, thereby overcoming his previous doubts about his ability to solve this problem. In Reminiscences he wrote: "Years had to elapse before I arrived, by intuition and reflection, at the simple solution that the aims (and hence the resources too) of art and nature were fundamentally organically, and by the very nature of the world different - and equally great, which also means equally powerful."

However, what Rose-Carol Washton-Long calls the "hidden imaginary" still continues to play an important part in this process of transmission. It gives the almost abstract picture its "inner vibration" and lends it a suggestive charm.

V
I
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O
N

"exterior" vibration: existential Iteration
"inner" vibration: conscious Resonance
Paired together: our Real cosmos



HUM-M-M...

The Possibilities of Abstraction are never DRY, JUST FERTILE...



INTERVAL 6, 2005 (5)

see Schoenberg's THEORY OF HARMONY (Trans. repr. U-Cal. Pr.)



like first Kandinsky, of life and my in Tonum - ending in minor throughout, idea of gamma from large of all jobs. 12/12. 1911. Arnold Schoenberg



ARNOLD SCHOENBERG



The two Blue Rider exhibitions bore the personal stamp of two like-minded individuals: Franz Marc and Vasily Kandinsky. However, it was in the almanac, rather than the exhibitions, that their ideas were most accurately reflected. The first exhibition, in particular, was a hastily arranged affair, designed to put in the shade the works by members of the Neue Künstler-Vereinigung that were on show at the same time in the adjacent rooms of the Thannhauser gallery. The publication of the almanac, on the other hand, was planned with considerable care.

EXHIBITIONS ; | the Blue Rider repr: Documents of 20th C. ART 1974, NY. ALMANAC 1912 VI The Blue Rider Almanac

The extent to which Kandinsky and Marc dominated the activities of the Blue Rider is clearly apparent from the early history of the group. In the early summer of 1911 Kandinsky had conceived the plan of publishing an almanac, and he outlined the idea in a letter to Marc, dated June 19, 1911. The letter is, as it were, the birth certificate of the Blue Rider. It proved impossible to put the plan into action straight away, and the almanac did not appear until mid-May the following year, after the two spectacular exhibitions. In an article published in 1930 in the magazine Kunstblatt, Kandinsky explained how the title originated: "We made up the name 'The Blue Rider' over coffee in the leafy garden at Sindelsdorf. Both of us loved blue; Marc - horses, I - riders." Horses and riders, symbolizing both a nostalgia for the past and a yearning for new adventure, play a central part in Kandinsky's Romantic pictures. Blue was for him "the typical color of heaven," the color which awakens mankind's longing for spiritual purity, transcending the limits of the material world.

Fig. 53 Arnold Schoenberg. Photograph inscribed: "2nd string quarter, 4th movement. Dear Herr Kandinsky, I am observing - in music as well - an obligation that I would like to have fulfilled long ago. 12.12.1911. Arnold Schoenberg." Musée National d'Art Moderne, Fonds Kandinsky, Paris.

Fig. 54 Arnold Schoenberg, The Red Gaze, 1910. Oil on cardboard, 12 1/8 x 9 1/8" (32.2 x 24.6 cm). On permanent loan to the Städtische Galerie im Lenbachhaus, Munich

Fig. 55 Cover of the catalogue of the second Blue Rider exhibition, 1912



THE DOCUMENTS OF 20TH-CENTURY ART: "The history of art [NOTE] has run a complex ^{and often confusing} course, and yet we still rely heavily on critics and ^[differentiate] historians to interpret ^[hermeneutic] for us the development of modern art and even the works themselves."

-Blurb, Viking Pr. repr. 1974 (and counting...)

from The Blue Rider Almanac: "On the question of Form"

"The whole question of 'imitation' [mimesis] is also far from having the importance attached to it by the critics. The living remain. The dead vanish."

NOTE: "Every artist knows how furtive the critics are..." #9

NOTE: Thanks to the prevailing exaggeration at this question the artist is discredited with impunity! #10

Really, the further we look back into the past, the fewer faked and spurious works we find. They have vanished mysteriously. Only the genuine CREATIONS remain, I.E., only that which has a soul (Content) in its body (FORM)... The same 2 effects will always EMERGE, & always the INNER SOUND will be independent of the outer "the world SOUNDS. It is a cosmos of spiritually effective beings. Even dead matter is living spirit." (Harmonic) [Artistic Spirit Persons] meaning. #11

In the Blue Rider Almanac is a series of short pieces concluding with a long piece by Kandinsky + the text, pictures, music score of Kandinsky's The Yellow Sound (Der gelbe Klang). A stage composition.

Among the short pieces is one by Arnold Schoenberg "The Relationship to the Text" Schoenberg quotes: "Schopenhauer [17th c. great philosopher] has himself first expressed a wonderful insight into music: 'The composer reveals the innermost essence of the world and pronounces the most profound wisdom in a language that his reason cannot understand; he is like a mesmerized somnambulist who reveals secrets about things that he knows nothing about when he is awake.'" - Eng. ed. pp. 91-2

and then, wisely: "This capacity for pure VISION is very rare and only to be found in highly cultured people."

and: "...the critic... helplessly faces the pure musical effect and he prefers, therefore, to write about the kind of music that is somehow related to a text." p. 93

and further: "This is even true when a composer writes criticism. Even if he is a good one. For at the moment that he is writing criticism, he is not a composer: he is not MUSICALLY INSPIRED. [VISION AS AESTHETIC SPACE!] If he were inspired, he would not describe how the work should be composed; he would compose it. This is even faster + easier + more convincing for the one who knows how to do it." - p. 94

See also

Arnold Schoenberg
Wassily Kandinsky
Letters, Pictures and Documents
ed. Jelena Hahl-Koch, 1980, 1984 English

Arnold Schönberg-Wassily Kandinsky:
Briefe, Bilder und Dokumente einer
außergewöhnlichen Begegnung,
Vienna

and Klänge 1912
Kandinsky
Sounds 1951
trans. Elizabeth R. Napier

and Point and Line to Plane, 1926 (9th of 14 Bauhaus Books)
Kandinsky, 1997 trans, 1979 Dover reprint

and Paul Klee, Pädagogisches Skizzenbuch, 1925 (2nd of 14 Bauhaus Books)
Pedagogical Sketchbook, 1953
trans by Sibyl Muhloly-Nagy (whose husband was a famous artist at the Bauhaus also)



geolution!



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By ROSIE MKSTEL
Times Staff Writer

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+ maror (bitter herbs)

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Essentially a narrative of the Egyptian Bondage - (release) Thanksgiving for Promised LAND

PARASOLEP
NARRATIVE
HAGGADAH

and recital of the MYTHOS of EXODUS

∞

based in NATURE

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"polytonality + polyrhythms" New York (from 1951)

"Kandinsky... quick to ^{VISION} realize recognize from the outset... manifestos + aesthetic programs were just as important [Historical Conscious ^{ARTIST} radiants] as works of art themselves... the man whose theories + pictures (!) played such a decisive part in the development of 20th C. art."

- Armin Zweite, with comm. + illus by Annegret Hobary, The Blue Rider in the Lehmbruckhaus, Munich, 1989 p. 13

"I loved all these sciences, and today I still think with gratitude of the enthusiasm and perhaps inspiration which they afforded me. Yet these hours paled into insignificance at my first contact with art, which alone had the power of transporting me beyond time and space. Never had scientific work given me such experiences, inner tensions, creative moments." Two events in particular influenced Kandinsky's change of direction: his first encounter with French Impressionism in the shape of one of Claude Monet's Haystacks, which he saw in an exhibition in Moscow, and the experience of seeing Richard Wagner's opera Lohengrin. Wagner's concept of the Gesamtkunstwerk (total work of art), fusing different forms of art to create a powerful total effect, led Kandinsky to realize that "art in general was far more powerful than I had thought, and ... that painting could develop just such powers as music possesses." And so, at the age of thirty, Kandinsky abandoned academic work, which he had come to regard as "forced labor," and traveled from Moscow to Munich, feeling, he later wrote, "as if I had been born again." - IBID.

Mythic experience, symbolic tensions, creative VISIONS

NOTE: The Yellow Sound, A stage composition by Kandinsky, Blue Rider Almanac, repr. 1912, 1974, 205-288 prelude from 1920 -

"Together with [FRANZ] Marc, [Gabriele] Münter, and Alfred Kubin, Kandinsky left the Neue Künstler-Vereinigung München [Munich] (The New Artists' Association) to form the Blue Rider [from a Rembrandt painting version of Kandinsky] circle, the Munich equivalent of the revolutionary [Die] Brücke [The Bridge] group in Berlin + Dresden. The year 1912 saw the publication of the famous almanac Der Blaue Reiter... + of Kandinsky's Über das Geistige in der Kunst (On the Spiritual in Art), whose [in] common message [!] was that inner, spiritual experience should take precedence over the representation of [material] reality [existential things]. For Kandinsky, this meant moving systematically [no: by critique + analysis] toward abstraction."

- The Blue Rider, op. cit., p [no. #] beginning Kandinsky 25% into book

Painting: "IMPROVISATION 18 - with Tombstone" 1911 55 1/2" x 47 1/4" GMS 77

"The 'Improvisations' offered Kandinsky a further field for experimenting with the blurring of images, which for him was an important means of exploring the possibilities of abstraction."

and, eventually: "deliberately blurring motifs" (thematic symbols) (NOT IDEAS) "even allowing the effects of different colours to cancel each other out."

IBID Kandinsky Plate 40

"...liberation of painting from traditional notions of representation..."

IMPROVISATION 19 (1911): "...freeing... from the external appearance of nature in order [!] to construct its own pictorial system [!]" : VISION transforming NATURE

Kandinsky had finally succeeded in developing a technique adequate to the task of expressing the transcendental spirit of nature, thereby overcoming his previous doubts about his ability to solve this problem. In Reminiscences he wrote: "Years had to elapse before I arrived, by intuition and reflection, at the simple solution that the aims (and hence the resources too) of art and nature were fundamentally organically, and by the very nature of the world different - and equally great, which also means equally powerful."

However, what Rose-Carol Washton-Long calls the "hidden imaginary" still continues to play an important part in this process of transmission. It gives the almost abstract picture its "inner vibration" and lends it a suggestive charm.



Hum-m-m...

The Possibilities of Abstraction are never DRY, JUST FERTILE...



*exterior vibration: Existential Iteration
 *inner vibration: Conscious Resonance
 Paired together: our Real Cosmos

V
I
S
I
O
N

INTERVAL 6, 2005 (5)

See Schoenberg's
THEORY OF HARMONY
(Trans. rev. v. Col. pr.)



Handwritten musical notation and lyrics:
 of life and my in Töron — andling
 was in a Mayflügel, die by game Her lange
 auf die fite. 12/12. 1911. Arnold Schoenberg



ARNOLD SCHOENBERG



The two Blue Rider exhibitions bore the personal stamp of two like-minded individuals: Franz Marc and Vasily Kandinsky. However, it was in the almanac rather than the exhibitions that their ideas were most accurately reflected. The first exhibition, in particular, was a hastily arranged affair, designed to put in the shade the works by members of the Neue Künstler-Vereinigung that were on show at the same time in the adjacent rooms of the Thannhauser gallery. The publication of the almanac, on the other hand, was planned with considerable care.

EXHIBITIONS ; ALMANAC 1912
 The Blue Rider revs: Documents of 20th C. ART 1974, NY.

VI The Blue Rider Almanac

The extent to which Kandinsky and Marc dominated the activities of the Blue Rider is clearly apparent from the early history of the group. In the early summer of 1911 Kandinsky had conceived the plan of publishing an almanac, and he outlined the idea in a letter to Marc, dated June 19, 1911. The letter is, as it were, the birth certificate of the Blue Rider. It proved impossible to put the plan into action straight away, and the almanac did not appear until mid-May the following year, after the two spectacular exhibitions. In an article published in 1930 in the magazine *Kunstblatt*, Kandinsky explained how the title originated: "We made up the name 'The Blue Rider' over coffee in the leafy garden at Sindelsdorf. Both of us loved blue, Marc — horses, I — riders." Horses and riders, symbolizing both a nostalgia for the past and a yearning for new adventure, play a central part in Kandinsky's Romantic pictures. Blue was for him "the typical color of heaven," the color which awakens mankind's longing for spiritual purity, transcending the limits of the material world.

Fig. 53 Arnold Schoenberg. Photograph inscribed: "2nd string quartet, 4th movement. Dear Herr Kandinsky, I am observing — in music as well — an obligation that I would like to have fulfilled long ago. 12.12.1911. Arnold Schoenberg." Musée National d'Art Moderne, Fonds Kandinsky, Paris

Fig. 54 Arnold Schoenberg. *The Red Gaze*, 1910. Oil on cardboard, 12 7/8 x 9 1/8" (32.2 x 24.6 cm). On permanent loan to the Städtische Galerie im Lenbachhaus, Munich

Fig. 55 Cover of the catalogue of the second Blue Rider exhibition, 1912



THE DOCUMENTS OF 20TH-CENTURY ART: "The history of art [NOTE] has run a complex ^{and often confusing} course and yet we still rely heavily on critics and historians to interpret ^[differential +] the development of modern art and even the works themselves. ^[hermeneutic]"
-Blurb, Viking Pr. repr. 1974 (and counting...)

from The Blue Rider Almanac: "On the question of Form"

"The whole question of 'imitation' [mimesis] is also far from having the importance attached to it by the critics. The living remain. The dead vanish."
NOTE: "Every Artist knows how ^{#9} fanciful the critics are..."

Really, the further we look back into the past, the fewer faked and spurious works we find. They have vanished mysteriously. Only the genuine CREATIONS remain, I.E., only that which has a soul (content) in its body (FORM)... the same 2 effects will always EMERGE, & always the INNER SOUND will be independent of the outer "the world SOUNDS. It is a cosmos of spiritually effective beings. ^(Harmonic) Even dead living spirit."
NOTE: Thanks to the prevailing exaggeration at this question the artist is discredited with impunity.
+10

In the Blue Rider Almanac is a series of short pieces concluding with a long piece by Kandinsky + the text, pictures, music score of Kandinsky's The Yellow Sound (Der gelbe Klang), A stage composition.

among the short pieces is one by Arnold Schoenberg "The Relationship to the Text" Schoenberg quotes: "Schopenhauer [18th C. great philosopher] has himself first expressed a wonderful insight into music: 'The composer reveals the innermost essence of the world and pronounces the most profound wisdom in a language that his reason cannot understand; he is like a mesmerized somnambulist who reveals secrets about things that he knows nothing about when he is awake.'" - Eng. ed. 17-11-2

and then, wisely: "This capacity for pure VISION is very rare and only to be found in highly cultured people."
and: "...the critic... helplessly faces the pure musical effect and he prefers, therefore, to write about the kind of music that is somehow related to a text." p.93

and further: "This is even true when a composer writes criticism. Even if he is a good one. For at the moment that he is writing criticism, he is not a composer: he is not MUSICALLY INSPIRED. [VISION AS AESTHETIC SPACE!] If he were inspired, he would not describe how the work should be composed; he would compose it. This is even better + easier + more convincing for the one who knows how to do it." - p. 94

See also

Arnold Schoenberg
Wassily Kandinsky
Letters, Pictures and Documents
ed. Jelena Hahl-Koch, 1980, 1984 English

Arnold Schönberg - Wassily Kandinsky:
Briefe, Bilder und Dokumente einer
ungewöhnlichen Begegnung,
Vienna

and Klänge 1912
Kandinsky
Sounds 1981
trans. Elizabeth R. Napier

and Point and Line to Plane, 1926 (9th of 14 Bauhaus Books)
Kandinsky, 1947 trans, 1979 Dover reprint

and Paul Klee, Pädagogisches Skizzenbuch, 1925 (2nd of 14 Bauhaus Books)
Pedagogical Sketchbook, 1953
trans by Sibyl Muboly-Nagy (whose husband was a famous artist at the Bauhaus also)



geolution!



THE LEARNING CIVILIZATION[®]

ROGER WEIR



HISTORY
PRESENTATION NOTES

LOS ANGELES 2005

Saturday Mornings Live at Bodhi Tree Bookstore Annex

SHARED PRESENCE FOUNDATION[®]

Rhermes00@Hotmail.com Library of Congress ©2005 WGA registered, All Rights Reserved

CLASSIC HISTORICAL CONSCIOUSNESS

HISTORY 1, 2005 1

VISION

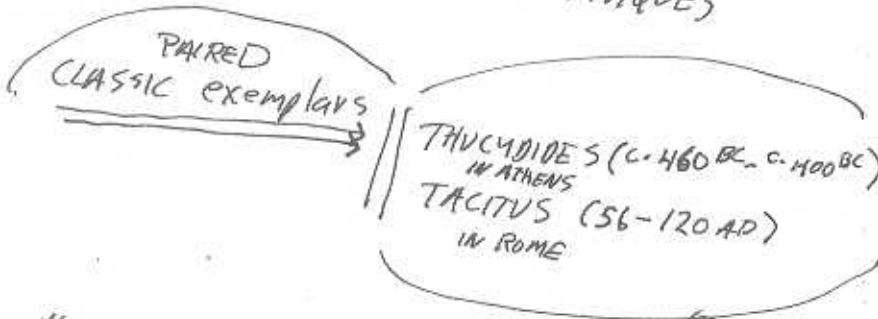
creative imagination
Remembering

ART

APPRECIATION
CRITIQUES

HISTORY

7TH PHASE & 8
A FOURTH PROCESS PHASE
A HIGHER DIFFERENTIAL
PROCESS
SYMBOL BASED VISION,
ART OF PERSON LENSED,
SPIRIT PRISMATIC,
written remembering



HISTORY as another of our PHASES follows the 5 E's which generate out of NATURE:

PHASES: NATURE

THE 5 E'S



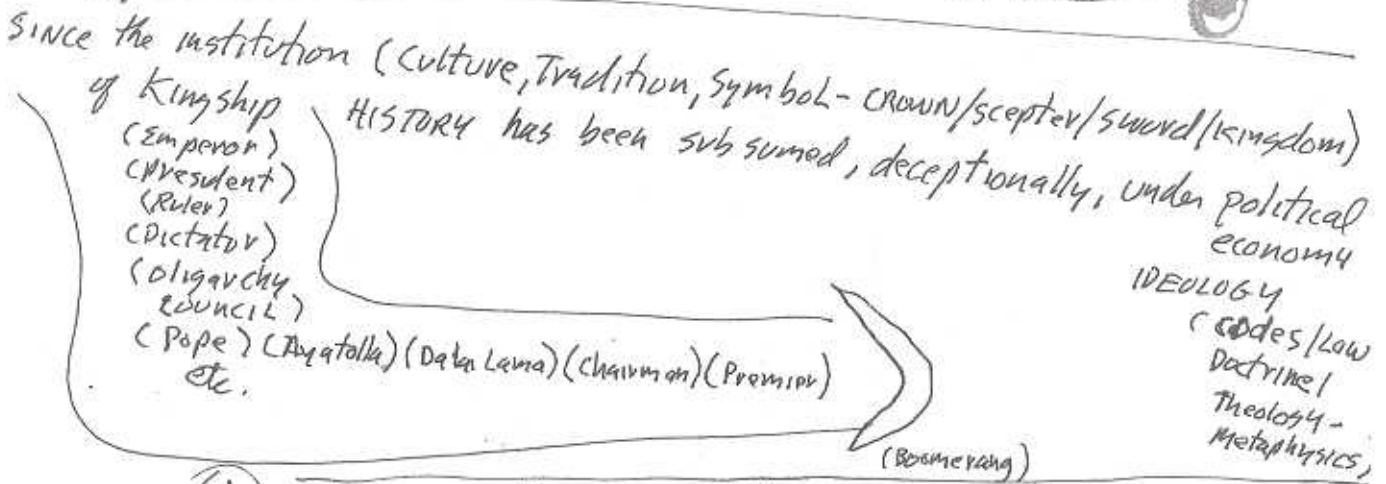
- RITUAL : E XISTENCE
- MYTH : E XPERIENCE
- SYMBOL : E SSENCE (only non "Ex") ["Es" is "Ex" Plural!]
could be...
- VISION : E Xtraordinary
- ART : E xcellence

HISTORY

Memorik History ON ONE HAND



CAUTION:



HISTORY IS 3 PHASES of Differential CONSCIOUSNESS Beyond SYMBOLS in its limiting mentality form.

the 1ST TRANSFORM (ORDER) ^{yields/generates!} (water into Wine: FERMENTATION) HISTORY 1, 2005 (2)

SYMBOL \Rightarrow VISION
 phases making ART possible

(*) A 2nd Order TRANSFORM (wine into Cognac: DISTILLATION)

ART \Rightarrow HISTORY
 phases making SCIENCE possible

NOTE: This // DOUBLE TRANSFORM is carried by DIFFERENTIAL CONSCIOUSNESS

The Double Pair of Differential CONSCIOUS TRANSFORMS

creatively expand the PRAGMATIC RITUAL Existence and SYMBOLS Essence FORMS

into the PRISMATIC ART Excellence and SCIENCE "...oo" FORMS ("one, two, three... infinity" -frank, G. Gernand)

✓ not by integral alone
 the MYTH \Rightarrow SYMBOLS integral is $\frac{1}{2}$ the myth ART \square SYMBOLS VISION

SQUARE of PHASE ATTENTION FRAME

but the SYMBOLS \Rightarrow VISION has only $\frac{1}{4}$ integral

in the SYMBOLS HISTORY \square VISION ART

SQUARE of PHASE ATTENTION FRAME LENS

and, square is best, now transformed into a DIAMOND of POSSIBILITY

SCIENCE \square VISION HISTORY ART

PRISMATIC for instance: "The historical works of Tacitus present an abundance of unsolved enigmas. His style [Personal Art], with its unique features of diction + syntax [blunt, abrupt, poetic], is full of problems as puzzling as they are fascinating to the student of language, while the matter of his HISTORY has been the subject of widely varying interpretations among historians and political theorists. The artistic value ... continually debated... amateur psychologist finds an exciting field... strange, arresting characters." - B. Walker, The Annals of Tacitus, A study in the Writing of History, 1952, rev. 1960, p. 1.



"Thucydides... applied... a passion for accuracy and a contempt for myth [so Long Zeus, INC.] and romance [salon gossip, traditional story] in compiling this factual record of a disastrous conflict." - BLurb

Thucydides, History of the Peloponnesian War, trans. Rex Warner, 1970. M.I. Finley, 1954, rev. 1972 (Penguin Classics)

"The fame of ancient wars is commonly fashioned by myth + romance. Helen of Troy, the pass of Thermopylae [Marathon, 490 BC.] Alexander [the Great] Hannibal [see Polybius c. 150 BC.] - these are the people + the incidents that keep wars alive in the popular imagination. But so the Peloponnesian War (as we call it), fought between Athens + Sparta from 431 to 404 [27 years.], with a scarcely honored 7-yr. 'peace' in the middle. That was LIVES ON not so much for anything that happened or because of any of the participants, but because of the man who wrote its history, THUCYDIDES THE ATHENIAN.

No other historian can match this achievement; no other war, or for that matter no other historical subject, is so much the product [!] of its reporter [!]. " - IBID, p. 1.

- NO. HISTORY is not about "subjects"
- NO. Histories are not "products"
- NO. Historians are not "reporters"

These is mentality code flaws - even if academically sounding

see also "cov" edition:
The Peloponnesian War
Thucydides,
trans. W. Blanco, ed. W.B + Jennifer T. Roberts
1998 (Norton Critical Editions)

- "For contemporary Greeks the impact of Rome was a terrifying + disheartening experience, fraught with problems. Even after the predominance of Rome was no longer in doubt, not everyone understood the harsh realities of the new relationship.

It was therefore primarily to elucidate to his fellow-countrymen that invincible combination of manpower, military skill and might, intimidating toughness in adversity and moral scrupulousness (sometimes compounded with self-deception) which formed the basis of Roman domination, that Polybius composed his Histories. Such knowledge, he hoped, would help them to cope with the political problems of a world in which they now had to learn to live with their Roman masters.

- Ian Scott-Kilvert with intro. F.W. Walbank,
Polybius: The Rise of the Roman Empire,
1979, p. 9 (1st page text) (Penguin Classics)

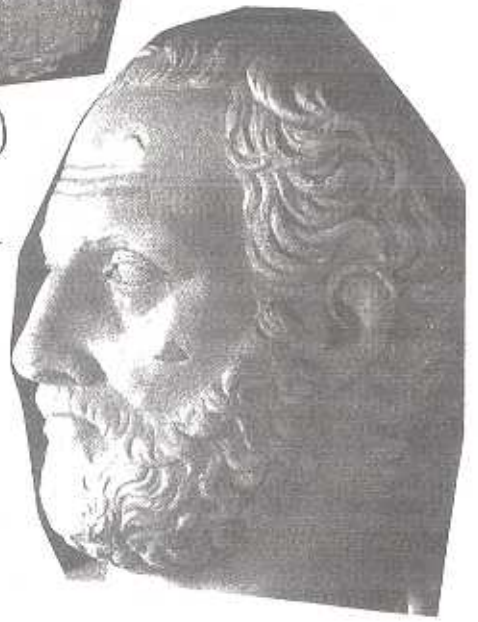
Original UNIVERSAL HISTORY
only the surviving 40 "books"
(220-146 BC.)
"... Fortune [Tuche] is envious of mortal men + is most apt to display her power at the very point where a man believes that he has been most blessed + successful in life." - p. 340



c. 410 BC
ATHENS

DYNAMIS

THUCYDIDES.
Gisela M.H. Richter,
Portraits of the Greeks
3v., 19
v. 2 plates



SPARTA'S
COALITION

CONSCIOUS
INSIGHT WITH HISTORICAL EXPANSION
VISIONING

108. At about the same time, Alcibiades sailed back to Samos from Caunus and Phaselis with his thirteen ships, and reported that he had succeeded in preventing the Phoenician ships from going to the Peloponnesians and that he had made Tissaphernes a better friend to the Athenians than ever. He then manned nine ships, which he added to his thirteen, and exacted a large sum of money from the Halicarnassians. He also fortified Cos and installed a governor there, and then, since it was getting to be late in the autumn, he sailed back to Samos.

As for Tissaphernes, when he learned that the Peloponnesian fleet had left Miletus for the Hellespont, he broke camp at Aspendus and rushed back to Ionia.

After the Peloponnesians arrived at the Hellespont, the Antandrians, who are Aeolians, obtained from them at Abydos a force of hoplites whom they led over Mount Ida and brought into their city. They were being oppressed by Arsaces, a Persian subordinate of Tissaphernes. The people of Delos had settled in Atramyttium when the Athenians purified the island and expelled its population, and Arsaces, feigning some mysterious feud, recruited from them a land force, made up of their best fighting men. He led them out, as friends and allies, and then, waiting until they were having their first meal, he surrounded them with his own troops and killed them with arrows, stones, and spears. This act made the Antandrians afraid that Arsaces might commit a similar atrocity against them. Besides that, he had been taxing them beyond endurance. So they used these hoplites to help them drive his garrison out of the town's acropolis.

109. When Tissaphernes found out that the Peloponnesians were responsible for this too, and not just for the expulsion of his garrisons in Miletus and Cnidus (for they too had been driven out), he realized that they had become his enemies and he feared that they would hurt him in other ways. It also vexed him that by joining forces with the Peloponnesians, Pharnabazus would spend less time and money than he, and probably get better results in the war with the Athenians. So he decided to visit the Peloponnesians at the Hellespont, in order to lodge a complaint about their hostility toward him and about what had happened at Antandros. He would also give the most plausible explanation he could about the Phoenician ships and their other grievances. He first went to Ephesus and sacrificed to Artemis. . . .

The abrupt unfinished ending...

Norton Critical Edition, p. 350

"... effectively reconstructs the lost cultural context that Thucydides shares with his original audience."

- Blurb to Robert Strassler, The Landmarks Thucydides, A Comprehensive Guide to The Peloponnesian War, 1996 (revised Crawley trans.)

Thucydides is NOT ABOUT "CULTURE"
He IS CONSCIOUS ABOUT HISTORY
CIVILIZATION

The severe issue that exposes the flaw in CIVILIZATION'S FAILURE is the confusion of CULTURE (MYTHIC HORIZON) and CIVILIZATION (HISTORIC HORIZON).

CULTURE rhythms with Nature
civilization rhythms with VISION

Thucydides is about VISION and HISTORY

Herodotus (490-425) - a generation earlier - has his HISTORIES but they are about culture traditions

☆ Herodotus gives legends + stories (the MYTHOS)
Thucydides gives speeches + events (Persons) (not a linear flow)

PLATO develops the Person speeches into refined dialogues generating a

Pythagorean philosopher (Socrates) who generates a (Platonic) Socratic philosophy

philosophic FLOW (A HISTORY OF AN IDEA)

IDEAS are the SYMBOLIC FORMS but

VISIONARY CONSCIOUSNESS is the Socratic flow into PLATO'S philosophic ART FORMS

generating also NOT linear but spiraling by having levels to the PIVOT of Aletheia (TRUTH) undivided Attention

A - consciousness EXPANSION

The Symposium is frequently staged as a dramatic WORK OF ART

Pythagoras is generating SCIENCE "Geometry is HISTORY"
Plato is generating ART

The flaw: NATIONS are CULTURAL even a "UNITED NATIONS" is a CULTURAL CONFEDERATION

Political Culture NOT CIVILIZATION

Confederations of Cultures, like constituent cultures clash.

Them against US.

and raids turn into wars one of the diseases that kill civilizations
generate ^{Kingdoms} empires.
^{tyrannies}

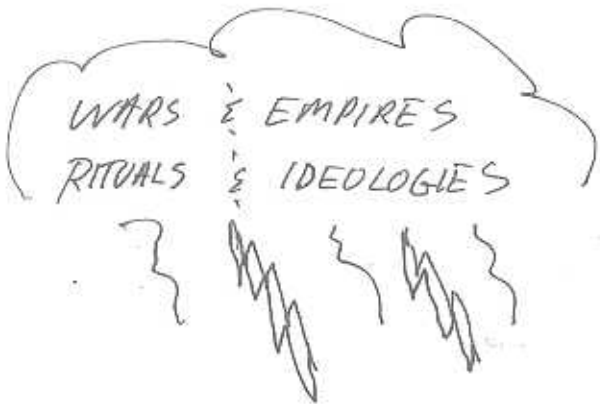
the other disease is ideologies

doctrinar Codification political Forms
(SYMBOLS)

Reintegration is an ideological ritualizing that uses symbols mentally rather than in Thought. Thought is a natural phase of the integral cycle - but mentality is a self assumed structure who protagonist in Experience is the EGO, an ideological recasting of natural character into the role of a stability identity between Ritual Figure actions and symbol individual ideations that sandwich the mythic Horizon into "a spread"

Experience then is the pabulum spread by the IDENTITY of the EGO

between enforced Ritual Rules and symbol cinched ideologies



THUCYDIDES & TACITUS

The HISTORY phase is generated by PERSON/SPIRIT PRISM/AET ⇒ differential Historical CONSCIOUS FLOW
and is a PROCESS PHASE, not Form
and actually a differential process phase, not INTEGRAL —

SO: HISTORY IS NOT A "THING", not "some-thing", nor formally objective
SO, if you have that that or any corollate of it: RECALIBRATE.
if you please ...

"The patricians were loyal to tradition [mythos] without being fettered by caste [ritual] or principle [symbols]. Either monarchy or democracy could be made to serve their ends [symbols], to enhance person [aet] and family [myth]. The constitution did not matter - they were older than the Roman Republic. It was the ambition of the Roman aristocrat to maintain his dignitas, pursue gloria and display magnitudo animi, his sacred duty to protect his friends and clients and secure their advancement, whatever their station in life. Fides, libertas and amicitia were qualities valued by the governing class, by Caesar [Julius] as by Brutus. Caesar was a patrician to the core."

- Sir Ronald Syme, The Roman Revolution, 1939 [a classic] pp. 69-70

and, Sir Ronald begins (p. 1):

I. INTRODUCTION: AUGUSTUS AND HISTORY

→ read on →

TACITUS

14 AD THE greatest of the Roman historians began his *Annals* with the accession to the Principate of Tiberius, stepson and son by adoption of Augustus, consort in his powers. Not until that day was the funeral of the Free State consummated in solemn and legal ceremony. The corpse had long been dead. In common usage the reign of Augustus is regarded as the foundation of the Roman Empire. The era may be variously computed, from the winning of sole power by the last of the dynasts through the War of Actium, from the ostensible restoration of the Republic in 27 B.C., or from the new act of settlement four years later, which was final and permanent.

... long reign scrambled all calculations -

Augustus still as Octavian assumed power in the 2nd Triumvirate 43 BC
Julius (Caesar assassinated 44 BC)
43
14
57 years power.

Julius Caesar 59-44: 15 years
57
15
72 years CAESAR beginning
LEX ROMANA

Such accidents of duration and fortune the future held. None the less, the main elements in the party of Augustus and in the political system of the Principate had already taken shape, firm and manifest, as early as the year 23 B.C., so that a continuous narrative may run down to that date, thence to diverge into a description of the character and working of government.

MYTHOS RITUAL SYMBOL: political party, Empire Form, Ideology, Romanum

Tyranny's have a triumvirate: (Emperors, Dictators, etc.) ->

political party
Corporate economy
military / judicial power
tyranny
(including police who are "officers of the courts")
military are "officers of the state constitution"

NOTE: Era Computing

Tacitus write of the Cycle of the Phoenix, about 500 years. Heralded by the appearance of a rare bird. See ANNALS ch 6.28 (pp 213-4 Penguin ed.) seen 34 AD

34 AD, as I compute it, was the year Jesus returned to Palastine from Egypt - went from the Therapeutic community to the Essence QUMRAN Head: John the Baptist whose baptising was in the Jordan River's pure fresh snowmelt from Mount Hermon (the Dead Sea is too oily and inert for baptising): said more broadly sweeping Jesus returned from Alexandria to Jerusalem - there to teach for 3 years 34, 35, 36 AD in a traditional Torah lectuinary cycle: then to rise from the ashes of crucifixion.

President is "Commander-in-Chief" Appoints Supreme Court as co-regent
Legislature is common people - keep in culture Shuck + Ave.

These 4 pages from Sir John Edwin Sandys, A Companion to Latin Studies 1910, 3rd ed. 1921 Cambridge Univ. Pr. pp. 553-556.

ROMAN SCULPTURE REVEALING HISTORICAL CONSCIOUS RESONANCES (and sets)

554

ture, the splendid tradition of all that was best in Hellenism. It was his aim to purify and rejuvenate the world by purging its centre, Rome, of its vices, which were largely Hellenistic. Though this policy did not eventually succeed, it produced some of the grandest monuments of Rome. The portraits of Augustus are excellent examples of the result in Sculpture. In them, again, we have a Roman subject executed in the Greek style. The fixed look and the minute detail are Roman; but all character and spirit

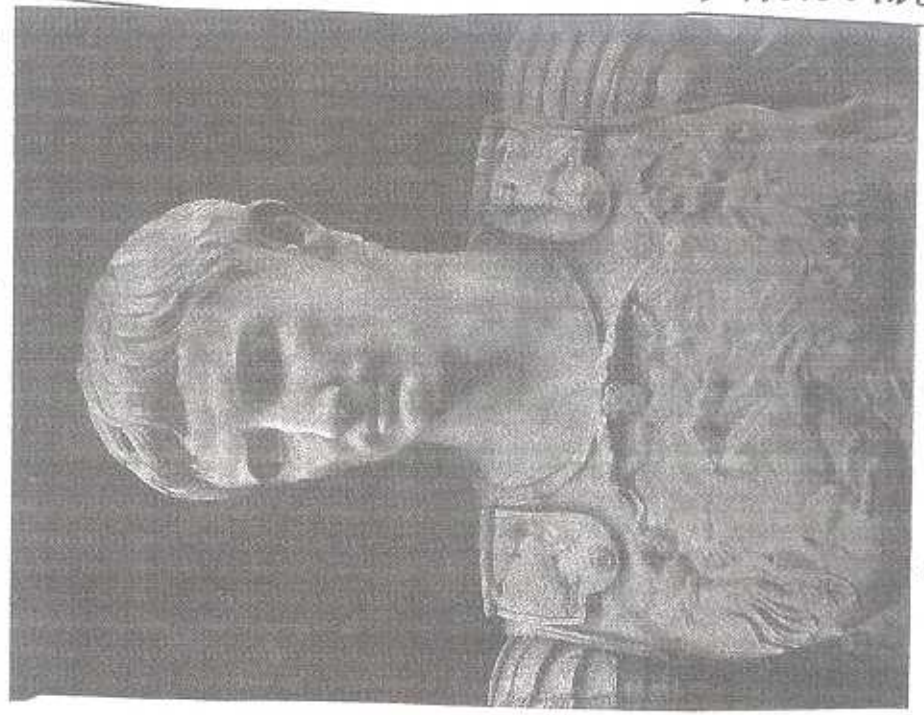


Fig. 73. Augustus. Museo Vaticano (Vasari).

[Styles in ART HISTORY]

553

837. At Rome it was the custom to model in wax masks (*imagines*) from the faces of distinguished men after death. These were preserved by their relations and descendants for use in funeral ceremonies; and, as a rule, were kept in the *atrium*. The *imago* was a privilege of the nobility, and the *imagines* were in fact a family portrait-gallery. In time, apparently toward the end of the second century B.C., marble busts began to replace these waxen masks. In the earliest of these republican busts, we can readily observe the influence of the wax technique. The bust includes the head, throat and neck as far as the collar-bone, and is modelled so as to reproduce merely the actual shape of the subject. All details that would give colour, such as the hair, the eyebrows, and the iris of the eye, are omitted; they were probably added in paint. These busts, for all their smooth, accurate modelling, lack life and spirit. Busts of this style may be easily recognised in Museums, where they are usually labelled 'Cato' or 'Scipio'. By degrees, more and more of a marble technique was developed; the style itself became more lifelike and natural. The busts of this period, which in Museums are labelled 'Pompey', 'Cicero', or 'Sulla', are remarkable for their excellence as portraits, due to the accurate modelling and the natural characterization; a fine example of this is the so-called 'Sulla', in the Braccio Nuovo of the Vatican (no. 60; Fig. 72).



Fig. 72. 'Sulla'. Museo Vaticano (Vasari).

838. Under Augustus the free artistic development of Roman Sculpture was checked. In its place we have an exotic, academic Hellenism. Augustus forced on Rome, in art, as in litera-

Augustus.

556

are lost in the ideal and heroic atmosphere in which they are set. The head of the Augustus from Prima Porta shows this clearly (Fig. 73). It is not Augustus himself, but what he wished to be, what he wished posterity to imagine that he was. The same dramatic idealism may be clearly seen in the female portraits of the period, especially those called, not without reason, Antonia. Tiberius and the other *principes* of the Julio-Claudian house neither cared, nor were able, to give this official art the patronage and support that might have kept it alive. Consequently, Roman portraiture during their reigns was haunted by this dead Hellenism. Gradually it struggles free, becoming more and more Roman as it forgets Greek idealism. Portraits of Tiberius and Caligula are half Greek in style, those of Claudius are almost entirely Roman. A fine head in the Capitol (Fig. 74), wrongly named

The Julio-Claudian emperors.



Fig. 74. 'Brutus'. Museo Capitolino (Vassari).

Brutus, shows the resulting style, when Greek idealism was gone. The style is practically a throw-back to that of the Republic, except that this is a 'marble' and not a 'wax' style. Every detail is rendered with unpromising frankness. This produces an accurate facial likeness, but no portrait: it is only the form of the man, and not the form and spirit combined. But, free at last to work out its own destiny, Roman sculpture developed wonderfully, and under the Flavian dynasty reached the highest point it could attain. In portraiture the success of the Flavian artists is marvellous. There is still the same accurate modelling of the true Roman style, but added to this there are the subtle touches that give spirit and character, and make

The Flavian dynasty.

555

the marble appear to live. There are many Flavian busts in existence, several of them worthy to rank amongst the finest portraits in the world. In the Vespasian of the Capitol (Fig. 75) we have a good specimen of what

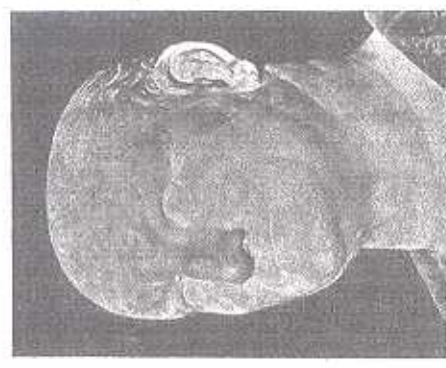


Fig. 75. Vespasian, of the Capitol (photographed by Mosconi).

these unknown artists could produce. The qualities of their art cannot be analysed and set out in detail. They worked with eyes that recognised instinctively the momentary expression that gave its subjects character, with hands that could unerringly reproduce it in marble. But they seem to have been more successful with male portraits than with female. For the Flavian female busts, recognisable at once by their high *forepelt* of curls, are with few exceptions inferior.

899. The reign of Trajan restored for a while the strenuous military spirit of Rome, and was a time of bold imperial enterprises. This is not unaturally reflected in the art of the period. Trajanic portraits are distinguished by a stern, almost wooden hardness. The fine feeling for texture, the subtle touch of life, are replaced by dryness in rendering and a desire to be natural, without being artistic. To Trajan succeeded another Hellenist, who attempted once again to reintroduce Greek tradition. In the portraits of Hadrian (Fig. 76, in the Capitol, *Imperator* 39), there is represented a Roman in a facile, but uninspired, Greek manner. The innumerable portraits and statues of his favourite Antinous, the few busts of his wife Sabina, all show this same dull, academic Hellenism. Apart from the style of the Hadrianic portraits, the many inscriptions of the artists of Aphrodisias, found in Rome, are further evidence of Greek influence in Rome during this period.

Hadrian.

Further Note on Jesus & the cycle of the Phoenix:

Tacitus, dependably, cite 34 AD - the previous sighting would be 466 BC. This is roughly the death of Pythagoras c. 560-480 BC who studied 22 years of Heliopolis then founded Christianity

ON THE PHOENIX CYCLE IN TACITUS' ANNALS
Loeb Classical Library, tr. John Jackson, 1937

BOOK VI. XXVIII.

XXVIII. In the consulate of Paulus Fabius and Lucius Vitellius, after a long period of ages, the bird known as the phoenix visited Egypt, and supplied the learned of that country and of Greece with the material for long disquisitions on the miracle. I propose to state the points on which they coincide, together with the larger number that are dubious, yet not too absurd for notice. That the creature is sacred to the sun and distinguished from other birds by its head and the variegation of its plumage, is agreed by those who have depicted its form: as to its term of years, the tradition varies. The generally received number is five hundred; but there are some who assert that its visits fall at intervals of 1461 years, and that it was in the reigns, first of Sesosis, then of Amasis, and finally of Ptolemy (third of the Macedonian dynasty), that the three earlier phoenixes flew to the city called Heliopolis with a great escort of common birds amazed at the novelty of their appearance. But while antiquity is obscure, between Ptolemy and Tiberius there were less than two hundred and fifty years: whence the belief has been held that this was a spurious phoenix, not originating on the soil of Arabia, and following none of the practices affirmed by ancient tradition. For—so the tale is told—when its sum of years is complete and death is drawing on, it builds a nest in its own country and sheds on it a procreative in-

¹ IL 60 n.
² See Hdt. II. 172 sqq. The accepted date of his reign is 509-526 B.C.
³ 247-222 B.C.
⁴ Egypt Pa-ra (Anu), Hebr. On. The ruins are near Matarieh, six miles N.N.E. of Cairo.

BOOK VI. XXVIII.-XXIX.

fluence, from which springs a young one, whose first care on reaching maturity is to bury his sire. Nor is that task performed at random, but, after raising a weight of myrrh and proving it by a far flight, so soon as he is a match for his burden and the course before him, he lifts up his father's corpse, conveys him to the Altar of the Sun, and consigns him to the flames.—The details are uncertain and heightened by fable; but that the bird occasionally appears in Egypt is unquestioned.

CHINA & IRAN & ARABIA & EGYPT
& NOW GREECE & ROME
Know of the Phoenix

Previous sighting: Pythagoras' time at Heliopolis
which had the Great Resurrection of the EGYPTIAN BOOK OF THE DEAD (BOOGE TV.)

VISION, ART, HISTORY verses RITUAL, MYTH, SYMBOL
OVID'S DIVINITY CLAIM INSULTED DIVINE AUGUSTUS (8 AD) "ROMAN EMPIRE" in tears

Whatever th' unbounded Roman power obeys,
All climes and nations shall record my praise:
If 'tis allow'd to poets to divine,
O One half of round eternity is mine.

ANOTHER CYCLE of the process of HISTORY - IS IN

OVID (43 BC - 17 AD) by 8 AD the leading poet in Rome & suddenly exiled by Augustus Caesar to edge of Empire - TOMIS on the far East shore of Black Sea.

OVID'S HISTORY CYCLE: 4 ages Gold, Silver, Brass, Iron
Metamorphoses (Transformations)
HISTORY IS A CYCLIC PROCESS (CONSCIOUS) capable

NOTE: BOOK I, pp 4-5f
NOTE: BOOK XV, R 545:
Gold, Silver, Copper, Iron

Book XV begins with "The Pythagorean Philosophy" ... ends with "Aesclepius being brought to Rome", "The Deification of Julius Caesar", + "The Reign of Augustus, in which Ovid flourished"

Most sacred held; domestic Phoebus, thou,
To whom with Vesta chaste alike we bow;
Great guardian of the high Tarpeian rock;
And all ye Pow'rs, whom poets may invoke;
O grant, that day may claim our sorrows late,
When lov'd Augustus shall submit to Fate,
Visit those seats, where Gods and heroes dwell,
And leave, in tears, the world he rul'd so well!
The work is finish'd, which nor dreads the rage
Of tempests, fire, or war, or wasting age;
Come, soon or late, death's undetermin'd day,
This mortal being only can decay;
My nobler part, my fame, shall reach the skies,
And to late times with blooming honours rise:

AHA Presidential Addresses

The New Crusade

By James Henry Breasted [Egyptian History Expert
 President of the American Historical Association, 1928

Annual address of the president of the American Historical Association, delivered at Indianapolis, December 28, 1928. From the American Historical Review, Volume 34, Issue 2, p. 215-236

The definition of history which recognizes it as a record of human experience is perhaps the one now most widely accepted. Those definitions which have affirmed it to be chiefly an affair of the state have themselves passed into the limbo of historical evidences for the incredible lack of imagination displayed by some earlier historians—a lack the more extraordinary when one considers the wide prospect of human activity already surveyed by Voltaire in his *Les Moeurs*. If Europe was slow to recognize a broader definition of history after Voltaire had showed the way, America was still slower. The work of Richel, of Gustav Freitag, and above all, of Burckhardt, in revealing the whole range of human life as a symmetrical whole, and in conceiving such a disclosure of it as the real responsibility of history, was, as we all know, already having a powerful influence in Germany by 1850, that is two generations ago; but notwithstanding the extraordinary work of Parkman, the historians of America were more than a generation behind in recognizing "*Kulturgeschichte*", the history of civilization, as the very life-blood of history.

Cultural history: NO. This is subtle error.

This slowness of the New World to discern that the very substance of human development lies in those processes which only the history of civilization can set forth, is the more remarkable in view of the fact that the conquest of the New World, consisting as it did so largely in that tremendous drama of the subjugation of the wilderness, was itself a chapter of human experience which could be successfully depicted only by the methods and the inclusiveness of the history of civilization, as Parkman had so powerfully shown. We of America are especially fitted to visualize and to understand the marvellous transformation of a wilderness into a land of splendid cities. But it is obvious that our fathers, whose efforts have planted these great and prosperous cities along the once lonely trails of our own broad land, received all the fundamentals of civilization as a heritage from their European ancestors. There was an age, however, when the transition from savagery to civilization, with all its impressive outward manifestations in art and architecture, took place for the first time. It is the recognition of history as a record of human experience which has inevitably resulted in the inclusion of this conquest of civilization within the framework of a complete human history.

Planetary then, Stellar now, Interstellar coming up.

This appearance of civilization for the first time is the most remarkable event in the history of the universe, in so far as it is known to us. It has been shown by the palaeontologists that there were several manlike creatures, physically the equals and rivals of the earliest man himself; but the advance in brain power and the expansion of the forebrain, where the faculties of correlation and coordination reside—this advance which enabled one of these creatures to rise from bestial degradation and savagery to the conquest of civilized life, was an unprecedented occurrence in the evolution of life on our planet.

(not a good word: political, war/empire connotations. YES.

See also: James Henry Breasted (UNIV CHICAGO)

Development of Religion and Thought in ancient Egypt, 1912

ANCIENT TIMES, A HISTORY OF THE EARLY WORLD, 1916

A HISTORY OF EGYPT, 1905, 2nd ed

THE DAWN OF CONSCIENCE, 1933, etc...

HISTORY 2, 2005 6



Breasted worked with James Harvey Robinson on many History projects, like outlines of European History v. 1, 1914

HISTORY OF CIVILIZATION: OUR NEW AGE, 1937

⇒ differential CONSCIOUS transform of experience

NOT POLITICAL (economic) forms: (star symbol)

[creative imagination operates in VISION] (not MYTH nor SYMBOLS, certainly not RITUAL.

Francis Parkman, 120. HISTORY OF UNITED STATES USING HOMER ILIAD MATRIX

See works of Wilhelm Dilthey, Frederick Heer, etc. "HISTORY OF IDEAS" (not culture) = but not IDEAS either = theoretical VISION lens thru Art of Persons playing in 7 dimension differential Field Flow

HISTORIOGRAPHY

* History of this planet; PALEOLITHIC CIVILIZATION

25,000 ~ 38,000 years before mid-point Present (BP) PIVOT: LASCAUX

NO; NO**

* "Beasts": animals are not "beasts" ** Primal humans are never "savages"

DIFFERENTIAL PERSON:
FACET KINETICS

HISTORY 3, 2005 1

Differential Forms are jewels, that is, CRYSTALS
The Person is A very jewel precious CRYSTAL

"Individuals" do not make History,
(ART of) PERSONS does - not "make"
CREATE, differentially.

see:
SPINTRONICS

somewhere scientific futurewise

with many possibility facets
that in process - kinetic
resonances with Harmonic
Analytic futures - create
our High Phase HISTORY

Jewel Matrix Cosmos

PARADO
NOTE:

THIS is not metaphysics,
nor just "new age" stuff

IMPORTANT: have access to the facet (surface)
(surfactants)

during SOLUTION [VISION] crystal [ART]
growth

so that THAT FACET is viably active, [HISTORY]
differentially resonant,
harmonically real.

STUFF HAPPENS,
Persons create

"But mankind alters its long-cherished views with reluctance.
So the new discoveries [make] stirred up many enemies, especially
among people who would not take the trouble to test the truth for
themselves by observing the ways of nature carefully..."
- Charles A. Beard, James Harvey Robinson, & D.V. Smith, HISTORY OF CIVILIZATION

OUR OWN AGE

1937, p. 104: "They little dreamed..."

"In some cases the bolder thinkers were
punished for their teachings. GIORDANO BRUNO, one of the
earliest supporters of the new astronomy [Kepler: 1604], was
BURNED AT THE STATE IN ROME IN 1600. [BY VATICAN ORDER]. - 1630.

"Under threat of punishment GALILEO was forced to say that he agreed with the OLD BELIEF [doctrinal; not mythic] that the sun revolved around the earth [ROMAN EMPIRE CATHOLIC LAW]. IDEOLOGICAL REGRESSIVE In his old age he was kept in confinement and required to repeat certain psalms for his SIN of describing his discoveries in ITALIAN - instead of professorial Latin - thus making it possible for the people at large to learn about them." - JBID.

NONLINEAR DYNAMICS
 "When Instability Makes Sense"

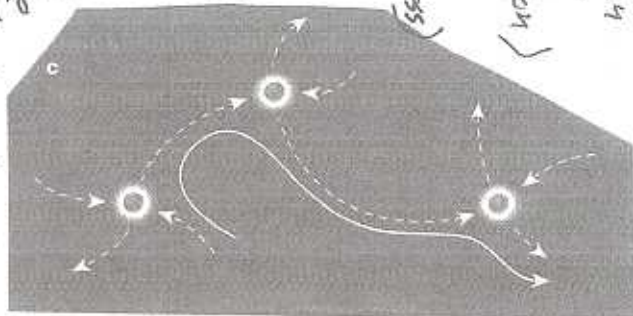
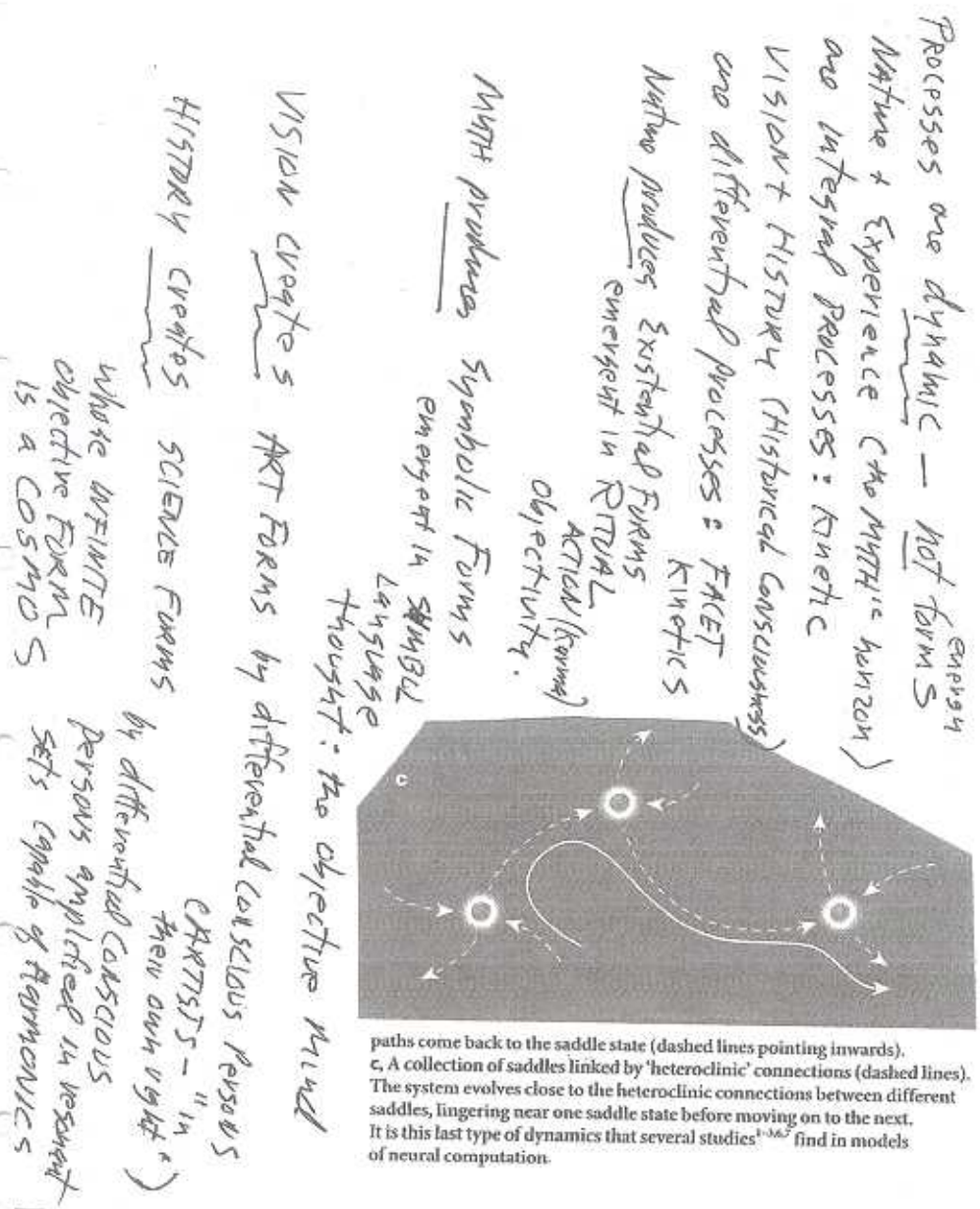
Huerta et al. model the dynamics in two neural structures known as the antennal lobe and the mushroom body. These form staging posts for processing the information provided by signals coming from sensory cells that are in turn activated by odour ingredients. Whereas activity in the mushroom body is modelled by standard means using stable dynamics, the dynamics of the antennal lobe is modelled in a non-standard way using networks that exhibit switching induced by instabilities. In these models, the dynamics of the neural system explores a sequence of states, generating a specific pattern of activity that represents one specific odour. The vast number of distinct switching sequences possible in such a system with instabilities could provide an efficient way of encoding a huge range of subtly different odours.

One problem with these proposals from mathematical modelling^{1-3,6,7} is that there is no clear-cut experimental evidence of their validity in any real olfactory system. Nevertheless, all of the mathematical models rely on the same key features - saddles that are never reached but only visited in passing, inducing non-stationary switching - that have been shown to be relevant in other natural systems^{4,5}. In biology, the detection of odours by populations of neurons could be only one example.

Much remains to be done in fleshing out this view of natural processes in terms of dynamics exploiting saddle instabilities. Then we will see just how much sense instability really makes.

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NATURE 7 JULY 2005
 v. 436, 36-7



paths come back to the saddle state (dashed lines pointing inwards).
 c. A collection of saddles linked by 'heteroclinic' connections (dashed lines). The system evolves close to the heteroclinic connections between different saddles, lingering near one saddle state before moving on to the next. It is this last type of dynamics that several studies^{1-3,6,7} find in models of neural computation.

Law is a Political form delivering DECISIONS for authority in ^{CULTURAL} (social) control
 Justice is a Natural Experience integrating BALANCE for life principles

NOTE: || CULTURE - based on Ritual
 || SOCIAL - held by symbols
 are not actually interested in justice but in legal "safety" (status protectus)

Justice is the Historical compliment to ^{Myth} Experience generated by RITUAL Reciprocity
 the "sense" of justness has periodicity - calendar cycles
 like ^{some} decades in American History:

HISTORY being differential experience transforms traditional experience which was comfortable in culture myths - especially in images, feeling, + speech (talk) that matched the ritual actions of life.

- 1930's sense of mystery
- 1940's sense of Heroic Adventure
- 1950's sense of pain
- 1960's sense of conscious expansion
- 1970's sense of puzzling events
- 1980's sense of entitlement
- 1990's sense of earned excess
- 2000's sense of lurking dangers

But if we do not have the underflowing VISION and its matching ART of Person differential lensing form with all its conscious faceted kinetics, then History seems to those only familiar with the culture myths and ^{both} its matching forms: RITUAL + SYMBOLS (ideas & imagination - including individual identity (self), that they are endangered. Thus tradition ritualizes the symbol indexes of cultural experience and seals itself against History (+ VISION)
 Thus craft is encouraged and Art put into frames of thought while science is commandeered even more stringently: "the world, as everyone knows, is flat", or "the sun, as everyone can see, goes around the earth." This is feudal Kingdom reduction - an archaic protection mode. Its "Byzantine" complicated variant is the medieval modified mode where superstition is a faux VISION element.

"yet at the same time as showing the Romanness of the rebels,

Tacitus has them appearing in other respects as alien and foreign. Even when employing Roman tactics, they often combine them with barbarian wildness (4. 22-3, 28-9); in battle they engage in wild cries (4. 18). They use traditional German rites and customs (e.g. 4. 15); Civilis ruddles his hair and grows it long, and associates with a god-priestess (4. 61, 65). In short, a consistent feature of this narrative is that the clear boundaries between Roman and non-Roman are broken down. Tacitus thereby exposes a fundamental problem of Roman imperialism: how far are the Romanized subjects truly part of the empire; how far are they truly Roman? And can Romans accept a definition of 'being a Roman' that would permit a Civilis or a Classicus, with all their barbarian elements, to be defined as members of their own culture?

This was the classic distinction defining Greeks from barbarians: not just language (though major) but also

At 4. 73-4 Cerialis appeals to the Gauls precisely by stressing their own closeness to Rome and by treating Civilis and the Germans as hostile foreigners. Tacitus at least in part endorses this, now calling the war 'foreign service' with his own voice (4. 72); and after Cerialis' speech

IMAGERY + FEELING TONES
and TRADITION + MYTHOS
and RITUALS + SYMBOLS
(Thus existence + self (SOUL),
no less)

A THUCYDIDEAN HISTORY technique to re-assert not one culture over another but HISTORY over all cultural polarizing strife for the ROMAN it was a ROMAN WORLD.

he begins to portray the rebels less as Roman, more as unequivocally alien and barbaric (e.g. 4. 78, 5. 15, 5. 17).

It is at this point that the digression on Judaism appears. It can now be seen that his Jews both parallel and fail to parallel the Germans. Like the Germans, the Jews are in revolt; like the Germans, the Jews' revolt is a consequence of oppression by Roman officials (4. 14, 5. 9); like the Germans, the Jews have imperial ambitions of their own (5. 13). Yet with the Jews, there is no problem. Unlike the Germans, they are a people entirely alien to Rome, and in fighting them one is dealing with an unequivocally foreign enemy. In short, the Jewish War for Tacitus is there as a foil to the German War:

from D.S. Levene intro to
W.A. Fyfe trans., TACITUS The Histories
1997, p. XXI
(Oxford World's Classics)

FOR THE ATHENIANS of 5th C. BC,
Aeschylus, Sophocles, Thucydides, Socrates
etc.
Transformed Art of Person needed
a New Historical Form of governing:
DEMOCRACY - not just a "cultural"
"rule of people" - NO. This was a
New CONSCIOUS HISTORICAL FORM
of POLITICS from tribal kings
and Priesthoods.

The Flaws: HISTORY is 3 orders
differentially CONSCIOUS beyond
Political FORMS - and is a process

now, From TACITUS, The ANNALS (of IMPERIAL ROME)

Michael Grant trans. 1956, 3rd revised 1984 (PENGUIN CLASSICS)

In the same year it became known that Gaius Asinius Gallus¹ was dead. He died of starvation - whether self-inflicted or forcible was undiscovered. Tiberius, asked if he would permit the burial of Asinius, unblushingly authorized it, adding his regrets at the circumstances which removed the defendant before investigation by himself. In three years, apparently, no time had been found to try this elderly ex-consul and father of consuls.

The next to perish was Drusus Caesar. For eight days he had staved off death on pitiable nourishment - by gnawing the stuffing of his mattress.

Tiberius Caesar c. 33-34 AD : The time when Jesus (with Mary Magdalene) returned to Palestine (esp. Galilee + Judea). His teaching cycle was 3 years the Torah lectionary cycle, and was crucified 36 AD, AGE 44-5

Even when Drusus Caesar was dead, Tiberius attacked him. The charges included immorality, plots to murder his relatives, designs against the government. He also ordered reports of the prince's daily doings and sayings to be posthumously recited. This seemed the supreme cruelty. That agents had stood by Drusus all these years noting every look and groan, even private mutterings; and that his grandfather could have heard, read, and published the whole story, was scarcely credible. Yet there were the reports of a staff-officer of the Guard and an ex-slave, named Attius and Didymus respectively, and in them the names of the slaves who had struck and intimidated Drusus Caesar whenever he tried to leave his room. The officer had even noted his own brutal language - as something creditable.

He also recorded the dying man's words. First, feigning madness, Drusus Caesar had screamed apparently delirious maledictions upon Tiberius. Then, despairing of his life, he had uttered an elaborate and

212 TACITUS: ANNALS VI 24

formal curse: that for deluging his family in blood, for massacring his daughter-in-law, nephew, and grandchildren, Tiberius might pay the penalty due to his house - to his ancestors and descendants. The senators interrupted, as though horrified. What really horrified them - and amazed them - was that one formerly so astute, so secretive a concealer of his crimes as Tiberius should unflinchingly snatch away the prison walls and show his grandson battered by an officer, beaten by slaves, vainly begging the bare necessities of life.

This tragedy was still fresh when news came of Agrippina's end.¹ After Sejanus' death hope, I suppose, was what had kept her alive. But even then her cruel treatment was not mitigated. So she killed herself - unless food was denied so that her death should look like suicide. From Tiberius came an outburst of filthy slanders, accusing her of adultery with Gaius Asinius Gallus, and asserting that she had wearied of living when Asinius died. (Actually, Agrippina knew no feminine weaknesses. Intolerant of rivalry, thirsting for power, she had a man's preoccupations.) It should be recorded, Tiberius continued, that she died on the very day of Sejanus' execution two years earlier. He claimed credit for not having Agrippina strangled or hurled on to the Gemonian Steps. For this, he was voted thanks, and it was resolved that henceforward on every eighteenth of October, the day of both deaths, a sacrifice should be made to Jupiter. STATE GOD

Shortly afterwards Marcus Cocceius Nerva, the emperor's companion, an expert in secular and religious law, decided to die - his position unthreatened, his health sound. When Tiberius heard this he sat beside Nerva, inquired his reasons, and implored him to desist, declaring that his own feelings and reputation would suffer grievously if his most intimate friend chose to die without cause. Nerva declined to speak, and persisted in refusing nourishment. Those who knew his mind asserted that his close sight of Rome's calamities had impelled him, in indignation and terror, to seek an honourable death.

DEATH haunting Empire Ethos

Roman culture saw Jews as aliens reversing nature/culture. St. Paul (& Peter) saw Christianity as gentile contrary-to-jewish culture.

So, Roman Empire Christianity became a reversal of a reversal a powerful new religion of (Empire) state which could renew Rome (The New Rome of Constantinople as well) with a newly powered state Religion Ethos.

HISTORY 3, 2005 6

- Pannonia, while Drusus repels the Sarmati and other tribes on the Rhine. Important operations of a Roman flotilla on the Rhine and the sea-coast between Rhine and Weser. *The Eagle of Horace to Florus.*
- 11 Dedication of the theatre of Marcellus (4 May). Death of the emperor's sister Octavia. Tiberius compelled to divorce the daughter of Agrippa, and to marry Julia. Victories of Drusus on the Rhine. Campaign of Tiberius in Pannonia. Trouble in Thrace and Macedonia. Illyricum transferred from Senate to Emperor.
- 10 Augustus inaugurates (1 Aug.) the 'aer Romae et Augusti' at Lugdunum. Claudius born there on the same day. Continuance of the war in Germany and Pannonia. Herod completes Caesarea, so named in honour of Augustus. Dedication of the 'aer pacis Augustae' (30 Jan.). Drusus penetrates to the Elbe, but during his retreat dies from the effect of a fall from his horse (14 Sept.). Tiberius brings the body to Rome. The name 'Germanicus' bestowed on Drusus and his descendants. Triumph of Tiberius over Dalmatians and Pannonians. *Herod's Eagle to the Praetor, Livy's History ended with this year. The 1st A.D. of Tacitus, esp. II. 3.*
- 9 'Imperium proconsulare' renewed for ten years. The 'mensis Sextilis' becomes 'mensis Augustus'. Victories of Tiberius over the Sarmati and other Germans. Census of Roman citizens. Fresh municipal organisation of Rome; creation of 14 'regiones' and 68 'vici'. The arch at Sora erected by Corvus in honour of the emperor. Death of Naccemus. *Death of Herod.*
- 8 Flight to Egypt
- Birth of Jesus

174. THIRD DECCENNIUM OF AUGUSTUS.

- 7 Triumph of Tiberius for German victories. Fresh campaign in Germany. Bestowal of the 'tribunicia potestas' on Tiberius for five years. He is sent on an important mission to the East, but returns for some years to Rhodes. 'Isebraeus Augustus' at Turlia erected to commemorate the subjugation of 46 sub-Alpine tribes.
- 6 The prince Gaius assumes the 'tog'a virilis' and among other honours is named 'princeps iuventutis' by the Equites.
- 5 Death of Herod. His will, dividing his dominions among three sons, confirmed by Augustus. Census of the Jews carried out by the legate of Syria, P. Sulpicius Quirinius. Disturbances in Judaea. *Birth of L. Augustus Suetonius at Corintha.*
- 4 Augustus receives the title 'pater patriae'. Recipients of corn at Rome reduced from 320,000 to 200,000. The prince Lucius assumes the 'tog'a virilis' and receives honours (including the title 'princeps iuventutis'). Banishment of Iulia (with her daughter Iulia) and punishment of her accomplices.
- 3 Return from Egypt to Galliae
- 2 Augustus goes on a mission of imperance, to the East.
- 1 Gaius goes (through in Syria).
- A.D. 1 Gaius consul (though in Syria).
- 2 Gaius meets the Parthian king on the Euphrates. Death of his brother Lucius at Masilla (see Aug.). Rising of Cherson and Chaudi. Return of Tiberius to Rome.
- 3 'Imperium proconsulare' renewed for ten years. Gaius wounded in Armenia.
175. FOURTH DECCENNIUM OF AUGUSTUS.
- 4 Gaius dies of his wound in Lycia (11 Feb.). Augustus causes Tiberius to adopt as his son Germanicus, son of Drusus; then Augustus adopts both as his own sons. Grant of 'imperium proconsulare' and 'tribunicia potestas' for Tiberius for ten years (see Dio; five years, Suet.); he defeats the Chrenaeli. The lex Aelia Sentia. Temple at Nemausus in honour of Gaius and Lucius Alexander (see 'Maison Carrée' at Nîmes).

- 5 Roman army marches to the Elbe, and is met there by the foetilla. Famine at Rome.
- 4 Creation of the 'sestimation militare'. Impoition of the 'mensura hereditaria' and the 'conferentia rerum unanimum'. 'Sora' famine leads to the creation of a new equestrian office, the 'praefectura annonae'. The corps of 'vigiles' established, under an equestrian 'praefectus'. The provinces of Sardinia (with Corsica) and Moesia transferred to the emperor. Judaea (with Samaria) becomes a procuratorial province, on the expulsion of Archelaus. Tiberius, about to attack Maroboduus, is further weakened by a great insurrection in Dalmatia and Illyricum, but is saved from destruction by a compact with Maroboduus.
- 7 Victory of Germanicus in Dalmatia and of the army of Tiberius in Pannonia. The arch of Eavia erected. Exile of Agrippa Postumus, the last surviving grandson of Augustus.
- 8 The forces of the rebellion in Iudaea.
- 9 Triumph of Tiberius, and the return to Pannonia. Great defeat of Varus by Arminius at the 'salvus Teutoburgensis'. Tiberius with Germanicus, on the Rhine. The lex Voynia Propqua. 9 (or 8) *The 'religiosa' of Ovid.*
- 10 Rhine defence organized; four legions in upper Germany, with headquarters at Moguntiacum (Mainz); four in lower, with headquarters at Casua Vetera (Koenig). Vimmacer, a hostage at Rome, sent by Augustus to occupy the Parthian throne.
- 12 First consoling of Germanicus. Tiberius in sole command on the Rhine.
- 13 Birth of Gaius (Caligula), son of Germanicus and Agrippina. Triumph of Tiberius for victories in Pannonia. Renewal of his 'proconsulare imperium' and 'tribunicia potestas' without limit of time. Germanicus left on the Rhine. Imperial power of Augustus renewed for ten years. Piso is 'Praefectus Vici' (ill 32) in the absence of the emperor.
176. LAST MONTHS OF AUGUSTUS. FIRST NINE YEARS OF TIBERIUS' REIGN.
- 14 Census of Roman citizens (nearly 4,000,000 numerarily). Death of Augustus at Nola (19 Aug.) and accession of Tiberius. Execution of Agrippa Postumus. The ashes of Augustus deposited in his 'Mausoleum'. His deification (17 Sept.). Powers of the consilia transferred to the Senate. Great military mutinies in Pannonia and Germany. Death of Iulia, daughter of Augustus. *The 'Abstronion' of Abinarius written after the dedication of Augustus. Final composition of the 'Monumentum Ancyranum'.*
- 15 Perhaps campaign against Arminius.
- 16 Germanicus advances to the Elbe, and returns by the river and the sea to the Rhine. He is recalled, and the attempt to extend the Roman frontier to the Elbe is abandoned. Birth of the younger Agrippina.
- 17 Triumph of Germanicus (26 May), who goes to the East. Rising of Tadaricus in Africa (not subdued for many years). Annexation of Cappadocia and Commaene. *Death of Iulius at Tivoli, and of Lasy at Parosium.*
- 18 Feud between Germanicus and Piso, legate of Syria.
- 19 Germanicus in Egypt. His death in Syria (10 Oct.). Piso compelled by the troops to leave Syria. Maroboduus in exile at Ravenna. Lex Iulia Norbana. Agrippina brings the ashes of Germanicus to Rome. Piso, charged with treason and procuring the death of Germanicus, commits suicide.
- 20 Tiberius retires for a time to Capreae. Rising of Iulius Florus and Iulius Sacrovir in Gaul. The arch at Arvanno (Ormaing) erected to commemorate their defeat. Assassination of Arminius.
- 21 'Tribunicia potestas' conferred on Drusus, son of Tiberius.
- 22

HISTORY 3, 2005 7

30 Sejanus, Prefect of the Praetorians, concentrates them in a camp just outside the city walls. Death of Drusus, son of Tiberius (attributed by Tacitus to Sejanus). Temple in honour of Tiberius, Julia and the Senate, at Smyrna.

177. END OF TIBERIUS' REIGN.

32 Feud of Sejanus with Agrippina. Final departure of Tiberius from Rome, after which time the new office of 'Proconsul Vbi' becomes permanent (even in the emperor's presence). Pontius Pilate procurator of Judaea.
 37 Tiberius settles at Capri.
 38 Appearance of Tiberius and Sejanus in Campania. Servility of the Senate.
 39 Death of Julia, grand-daughter of Augustus, in exile. Marriage of the younger Agrippina with Cn. Domitius.
 40 Agrippina the elder and her son Nero exiled. Drusus, mother son of Germanicus, imprisoned.
 41 *The Attorney of Palatine Palatium probator*.
 42 Sejanus receives the 'imperium proconsulare', but is soon after destroyed, with his family and many adherents. Macro succeeds to the command of the Praetorians.
 43 Great financial crisis (Tac. *Ann.* vi 16, 17). Execution of Drusus, son of Germanicus/Germanicus. Death of the elder Agrippina.
 44 Pontius Pilate, accused of maladministration, sent to Rome by L. Vitellius, legate of Syria. Herod Agrippa imprisoned.
 47 Death of Tiberius at Misenum (16 Mar.). *Phaedrus fortifies under Tiberius and Gaius.*

178. THE REIGN OF GAIVS.

37 Gaius (Caligula) emperor (13 Mar.). Tiberius grandson of the emperor Tiberius forced to commit suicide. Gaius is consul for a few days; Claudius also consul (his first office). *Birth of Nero (the future emperor).*
 38 Gaius 'ratifies the edicta'. He puts to death and then deifies his sister Drusilla. Riots at Alexandria between Jews and Gentiles, who had tried to place statues of Gaius in the synagogues. Deposition of Aulus Placcus, Prefect of Egypt. Macro's enforced suicide.
 39 Numerous executions. Conspiracy of Lepidus and Gaetulicus, on account of which the emperor's sisters suffer 'relegatio'. Herod Antipas exiled. *Birth of Lysias.*
 40 Gaius visits Gaul. Hearing that an altar erected to him on the borders of Judaea had been destroyed by Jews, he orders the legate of Syria to place an imperial edict in the temple at Jerusalem. Herod Antipus takes over the dominions of Antipas. Aulus Placcus executed. After making a feint on Britain, Gaius returns to Rome (31 Aug.). Deposition of Lepidus and Greeks from Alexandria, described by Philo (a member of it in the *Legatio ad Gaium*). Herod Agrippa induces Gaius to cancel his order about the temple at Jerusalem. Murder of Ptolemy, King of Mauretania.

179. THE REIGN OF CLAUDIUS.

41 Gaius killed (24 Jan.) partly on account of immense taxation and confiscation. Claudius made emperor next day. The first example of a 'donative' to soldiers on accession. The murder of Gaius is avenged and his sisters are recalled. Herod Agrippa's dominions, increased by cession of Judaea, are now nearly as extensive as those of Herod the Great. Judaea ceases to be a procuratorial province. Julia Lullia, sister of Gaius banished at the instance of Messalina. This entails the exile of Seneca, who wrote his 'Consolato ad Marcianum' about this time, and his 'Consolato ad Helvium' during exile.

James' Brother of Christ Jesus of Nazareth in Jerusalem

42 *Carinus Rufus fortifies under Claudius.* Commagene restored to a native prince.
 43 The Romans for the first time cross the Alps range. Two provinces of Mauretania organised ('Caesariensis' and ' Tingitana'), under procurators. Expedition to Britain; Claudius there for 16 days. Defeat of Caratacus and capture of Camulodunum. The emperor's young son receives the title 'Britannicus'. A. Plautius governor of the new province. *Seneca's 'Consolato ad Poppaeum'.*
 44 Achaei. Death of Herod Antipus. Judaea once more a province.
 45 Edict of Claudius about the Aenani (C. I. L. v 3090). Ti. Alexander, nephew of Philo, procurator of Judaea. *Birth of Plinius.*
 47 'Ludi Saeculares' (31 Aug.). *Colobus in Germany.* Victories of Vespasian and Titus in Britain. Triumph of A. Plautius (the last full triumph accorded to a subject). Claudius (by 'plebiscitum') adds three new letters to the alphabet.

48 Claudius grants the Aedui the right to become senators. As censor he registers about 7,000,000 citizens. Death of Messallina and her paramour. Intrigues about a new imperial marriage.
 49 Claudius marries his brother's daughter Agrippina (the candidate of Pallas) after an enactment had been passed permitting such marriages. Seneca recalled to become tutor to Agrippina's son Domitius. Octavia, daughter of Claudius, betrothed to Domitius.
 50 Claudius acquires Domitius (henceforward L. Claudius Nero). Foundation of Colonia Agrippinensis (Cologne) and of Roman colony at Carnalodunum, with an altar to Roma (or Victoria) and Claudius.
 51 Burrus becomes Prefect of the Praetorians. Birth of Domitian (13 Oct.). Continued connections in the East.
 52 Felix (brother of Pallas) procurator in Judaea.
 53 Marriage of Nero and Octavia. Claudius deified.
 54 *War with Parthia; Corbulo one of the commanders. Birth of Gellius (probably). Seneca's 'Ludus de morte Claudi' (the 'Agonemystis').*

180. REIGN OF NERO.

55 Nero consul. Pallas ceases to be minister of finance, and is succeeded by Claudius Ptolemaeus. Dissension between Nero and his mother. Britannicus poisoned. *Seneca's 'De Clementia' (dedicated to Nero).*
 56 Seneca consul. The 'quaestores aenarii' replaced by 'praefecti aenarii', nominated by the emperor.
 57 Active operations against Parthia. The emperor proposes to abolish all 'uectigalia', but is dissuaded.
 58 Murder of Agrippina. Success of Corbulo in Armenia. Suetonius Paulinus legate in Britain.
 59 Festus succeeds Felix in Judaea.
 60 Vespasian consul. Capture of Mena by Paulinus. Great rising of Iceni (under Boadicea) and Trinobantes. Canadodunum burnt; Londinium and Verulamium captured by invaders. Great slaughter of Romans and their allies. Victory of Paulinus, and suicide of Boadicea.
 62 War with Parthia continued. Death of Burrus. Tigellinus becomes Prefect of the Praetorians, with a colleague. Divorce and murder of Octavia. Nero marries Poppaea. *Death of Petrus.*
 63 Arrangement with Parthia. 'Lacrimata' bestowed on the people of the Maritime Alps.

History 3, 2005 8

- 64 Burning of Rome (19-28 July) and execution of Christians.
- 65 Great conspiracy of Piso, for which many suffer death (*including Lucan and Seneca*) and many exile (*among them Alibius Rufus*). Death of Poppea.
- 66 Many executions. Pactus Thraso killed; also *Procurator* (*father of the 'Salutaris'*). Helvidius Priscus exiled. Wide-spread insurrection in Judaea, where Vespasian becomes military commander. The temple of Janus closed for the fifth time. Nero in Greece.
- 67 Victories of Vespasian and Titus over the Jews. Execution of Corbulo.

181. FALL OF NERO TO LAST YEAR OF VESPASIAN.

- 68 Further victories of Vespasian. Rebellion of Vindex, governor of Gallia Lugdunensis, who is crushed at Vesontio by Verginius Rufus, legate of upper Germany (March). Galba, governor of the 'provincia Tarraconensis', becomes a pretender to the throne. Nero, after being declared 'publicus hostis', is killed by a servant at his own request. Galba, accompanied by Otho, reaches Rome (Oct.). His unpopularity.
- 69 Vitellius, commander in lower Germany, is saluted as emperor by his troops, and the legions of upper Germany follow suit (Jan.). Adoption of Piso by Galba (10 Jan.). Galba and Piso killed by Praetorians, who make Otho emperor (13 Jan.). After some failures the legions of Vitellius defeat the forces of Otho at Bedriacum (14 Apr.). Suicide of Otho. Vitellius recognized as emperor (middle of July). Vespasian proclaimed emperor at Alexandria by T. Alexander, the Prefect (1 July). He is accepted by the soldiers in the East and on the Danube. His troops sack Cremona (end of Oct.), and capture Rome (31 Dec.), whereupon Vespasian is accepted as emperor. Death of Vitellius (14 Dec.). Rebellion of Batavian cohorts in Germany under Cuius.
- 70 Vespasian reaches Rome in Oct. The 'lex regia Vespasiani'; Titus, takes Jerusalem (Sept.). Titus Claudius and Julius Florus proclaim the 'Imperium Gothicum' (early in the year) and are joined by the troops and the Batavians with Chelid. Order restored by Cerealis, the legate of lower Germany. Institution of *procuratores* by Vespasian; see *list by Quintilian*.
- 71 First consulship of Domitian. Triumph of Vespasian and Titus over Judaea (June). Titus becomes Prefect of the Praetorians and receives the 'tribunicia potestas'. Temple of Janus closed for the sixth time.
- 72 Vespasian and Titus elected censors. Exile and enforced suicide of Helvidius Priscus (about this time).
- 73 Sardinia with Corsica transferred to the emperor.
- 74 'Lustritas' conferred on all districts in Spain not already possessed of the full 'civitas'. The last registration of Roman citizens completed.
- 75 Expulsion of philosophers. Temple of Pax completed, with a forum round it richly adorned with statues.
- 76 Birth of Hadrian (24 Jan.). Parthian invasion of Syria.
- 77 Titus again elected censor. Agricola in Britain. Marriage of Tacitus with his daughter.

182. TITUS AND DOMITIAN.

- 78 Death of Vespasian and accession of Titus (23 June). Destruction of Pompeii and Herculaneum (Aug.). *Death of Pilius the elder*.
- 80 Great fire at Rome. The Colosseum (Amphitheatrum Flavianum) and the 'Thermae' of Titus opened.
- 81 Erection of the arch of Titus. Death of Titus and accession of Domitian (13 Sept.). Agricola reaches the Clyde and Forth. *The 'Dialogus' of Tacitus composed about this time.*

- 83 'Lex Sulpensiana' and 'Lex Maecianiana'; Domitian's campaign in Germany. Agricola in the extreme N.E. of Britain.
- 84 Victory of Agricola over Gaiusca. He sends his fleet round Britain.
- 85 Domitian censor for life. Recall of Agricola.
- 86 The emperor in Moesia to repel the Dacians (under Decebalus). Birth of Antoninus Pius (19 Sept.). Revolt of Saturninus. Many executions. The 'seign Capitolinus' instituted.
- 87 Tacitus praetor. 'Ludi saeculares' celebrated.
- 88 War with Marcomanni. Peace with Dacia, who receive a subsidy from Rome. Triumph of Domitian (Nov.). *Plutarch in Rome about this time.*
- 89 Edict against philosophers. Retirement of Quintilian. c. 90 *Death of Valerius Flaccus, who had dedicated his 'Argonautica' to Vespasian.*
- 90 Domitian's campaign against the Sarmatae and Sueti.
- 91 Herennius Senecio, Avidienus Rusidianus and the younger Helvidius Priscus condemned to death. Second edict against philosophers. Death of the finance minister Claudius Etruscus (servant of ten emperors), and of Agricola.
- 92 Execution of Clemens, cousin of Domitian, and Glabrio an ex-censor, possibly for Christianity. c. 96 *Death of Statius.*

183. NERVA AND TRAIJAN.

- 96 Murder of Domitian (18 Sept.) and election of Nerva by the Senate (19 Sept.). The 'lex agraria' of Nerva (the last law voted by the comitia).
- 97 Adoption of Trajan by Nerva. Institution of the 'alimena'.
- 98 Nerva's death (25 Jan.). Trajan (absent on the Rhine) succeeds and passes the winter on the Danube. Tacitus consul; *he publishes the 'Agricolae' and writes the 'Germania'.*
- 100 The younger Pithy consul. *He delivers his 'Panegyric'*; Marriage of Hadrian with Trajan's niece, Julia Sabina. Death of Herod, Agrippa II (last of the Herods). Extension of 'alimena'. Death of Silius and (about this time) of Marcia.
- 101 Trajan's first victory over Decebalus. *Death of Silius and (about this time) of Marcia.*
- 102 Capture of Sarmizegethus, and peace with the Dacians. 'Alimena' established at Velleia.
- 104 New war against Decebalus, ending in 108 with his death and the annexation of Dacia.
- 105 Trajan's 'Historiae'.
- 107 Pithy, as governor of Bithynia, corresponds with Trajan about the Christians.
- 111 Marriage of Antoninus Pius and Faustina.
- 113 Trajan begins his campaigns against Parthia. Completion of the Forum and Column of Trajan and the 'Basilica Ulpia'. *Death of Pilius the younger.*
- 115 Conquest of Mesopotamia. The arch at Damascus erected in Trajan's honour. Jewish agitations begin.
- 116 Capture of Babylon and Ctesiphon. Jewish risings in several places. *The 'Annals' of Tacitus published.* c. 116 *First Book of Jerome, whose Latin Satires are later than 137.*

184. HADRIAN'S REIGN.

- 117 Death of Trajan amid trouble in the East (8 or 9 Aug.). Hadrian, who had been adopted by Trajan, succeeds and abandons Trajan's Eastern conquests. He founds the colony of 'Aelia Capitolina' at Jerusalem.
- 118 Conspiracy of old officers of Trajan. Hadrian reaches Rome (7 or 8 Aug.).
- 119 *Death of Tacitus.* c. 119-121 *Suetonius' 'Lives of the Caesars'.*
- 121 Hadrian travels over many of the Western provinces. Birth of M. Aurelius (26 Apr.).

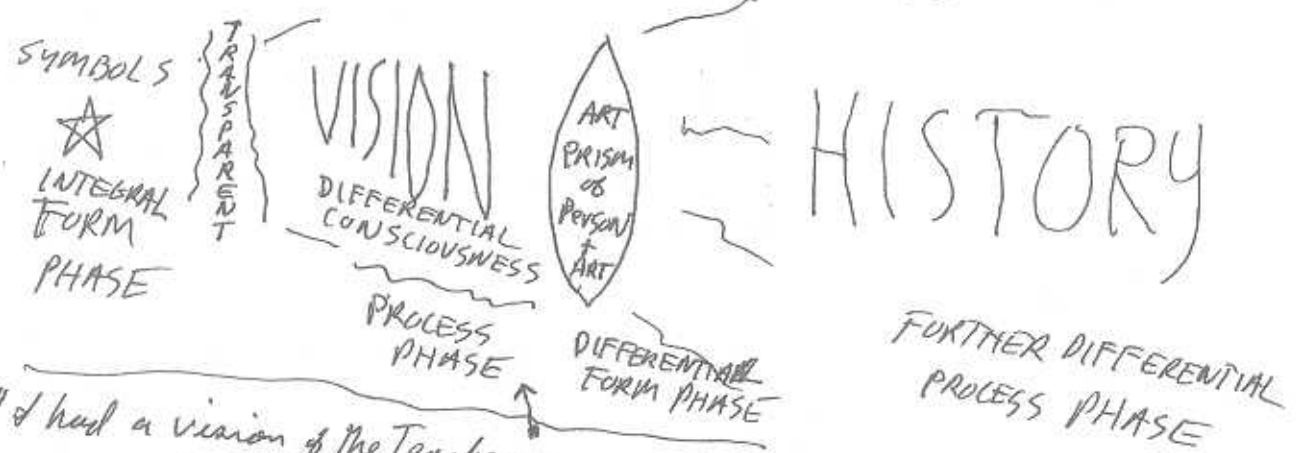
ART
 SYMBOLS VISIONED & PRISMATIC GENERATE HISTORY

HISTORY 4, 2005 1

SCIENCE NOTE: see J.A. Shapiro + N.P. Higgins 1989, "Differential activity of a transposable element in *E. coli* colonies" *Journal of Bacteriology* 171:5975

& Barbara McClintock's collected papers 1987, Garland Press: *The Discovery and Characterization of Transposable Elements* (635P, \$578!)

⊛ Integral Symbols when VISIONED & given prismatic resonance generate ^{Further} differential HISTORICAL CONSCIOUSNESS



"I had a vision of the Teacher, and I said to him, 'Lord I see you now in this vision', and he answered, 'you are blessed for such sight disturbs not here where nous is lies the treasure.' Then I said I to him, 'Lord, when met so in moments of vision, is it through psyche that we see or through pneuma? The Teacher answered, 'through neither soul nor spirit, but in nous between the pair, thus seeing the vision, which... [rest missing]"

(emerging a further differential FORM phase, SCIENCE) [The Cosmos] [which generates a phase] PROCESS: NATURE! Return to TAD

- Gospel of Mary Magdalene (found 1896, MSS in Berlin, trans. modified from Jean-Yves Leloup, 1997, English 2002)

Historical Consciousness differentiates further from Differential VISION, and has both Symbols and ART forms in complementarity, but critical of myth, History actually transforms culture into CIVILIZATION.

symbolic ART is a balanced integral/differential structuring MIND & PERSE beyond cultural liminals and traditional experience as well as transcending ideological & doctrinaire forms like political forms (party, principles, & state) or the limiting binding Rituals of lesser religion (cultural, not spiritual).

This is long known, but recalibrated here.

in the article on Lucretius in The Oxford Classical Dictionary Peter Fowler & Don Fowler write: 2nd Ed., 1996, p. 889

"The recurrent pattern of the cycle of coming-to-be & passing-away makes a final appearance, while the fixed temporal & spatial location in Athens, which represents the peak of civilization (Lucretius c. 97-53 BC) according to the opening of book 6, indicates the INEVITABLE FAILURE of the city-state to provide for the ultimate happiness of human beings."

POLITICAL FORMS ARE INTEGRALS OF RITUAL & MYTH & SYMBOLS

* they are completely transformed by VISION

★ they are superseded by ART

** they are just historically interesting by History

★★ they are irrelevant by SCIENCE

so the entire CONSCIOUS CYCLE is eschewed by POLITICAL FORMS

"Thucydides' work revealed a precedent for our own polarized world, and might, we hoped, provide a guide thru the perils of contemporary (1950s) international affairs. In 1947 [Roswell, Sound Barrier, etc.] Secretary of State [General] George Marshall had called attention to the significance of the Peloponnesian War for an understanding of the contemporary world: 'I doubt seriously whether a man can think with full wisdom + with deep convictions regarding certain of the basic international issues today who has not at least reviewed in his mind the period of the Peloponnesian War and the bull of Athens.' And his views were widely echoed - W. R. Connor, Thucydides, 1984, p. 3.

Marshall: speech at Princeton Feb. 22, 1947 (see George C. Marshall Resear. Foundation, Lexington, VA)

also (footnote):

In August 1952 the Foreign Service Journal carried an article entitled "A Message from Thucydides" by Louis J. Halle, of the policy planning staff of the Department of State. It contained the following section: "The present, in which our country finds herself, like Athens after the Persian Wars, called upon to assume the leadership of the free world brings him [Thucydides] virtually to our side. . . . It seems to me that since World War II Thucydides has come still closer to us so that he now speaks to our ear." The article is reprinted in L. J. Halle, Civilization and Foreign Policy (New York 1952) 261-277. These sentences are excerpted from pages 262-265.

- FOR 2,400 YEARS THUCYDIDES
- has been a beacon for Civilization

and: "Despite the obscurity of his style and undeniable complexity of thought, he was one of the most lucid of ancient writers."

-3-

and "Our own HISTORICAL situation provided ample confirmation of his claim to have written a possession for all time." -IBID

AND TACITUS provides the late 20th - early 21st centuries like wise

POLITICAL FORMS:
the regressive base of civilization

"Aristotle's Politics is to be ranked amongst (funjus amongus) the greatest works of political philosophy [is this a misnomer!].
in the Learning Civilization

Education is the prerogative of the state, not fathers, since all belong to it: "The state is the last of a series of human associations, each of which is a natural successor to the one before. The 1st stage of the process [of growth] leading to the state consists of two necessary relations: marriage + class . . ."

- from S. Evenski's return to . . .

The mystery lies not only in the created works but even more in the outlook that prompted them. As we have seen, the mind of such an age surely thought, not through analyzed ideas, but through ideas interfused with the full play of the senses. For the Greeks a chief impulse to such a way of thinking was the great skein of legend, myth, and folktale discussed earlier; people had known it from childhood and it was lodged in their lives, conveying at once the past, the outflung shapes and happenings of nature, the acts of gods, and the numberless attitudes and stances with which people met the world. One must imagine that, in confronting present events, not just the poets but—insofar as they spoke for the general mind—everyone had recourse to this great panorama of reality, more or less unconsciously referring to it what they personally underwent. The mythology was a kind of language, and since Greek religion hinged not on doctrine but on act and cult, even the received tales about the gods could change as fresh insight prompted. But, chiefly, it was mythology that supplied a way of seeing reality in the full color of the senses. The legendary stories showed men acting in a visible world and under pressing circumstances, yet were beyond the present in a realm where actions might

BUT the mythology had POLITICS (as always with the rich & famous set): political ECONOMY

"After this there was strife for long time between the notables (we and the masses. For the Athenian Constitution was OLIGARCHIC in all other respects [Hail, Alexander Hamilton and in particular the poor were enslaved to the rich — themselves and their children and their wives. The poor were called dependants and 6th partners, since it was for rain of a sixth that they worked the fields of the rich.

The Visionary Mind 35

be isolated and moral shapes stand clear. The mythology was wide enough—seemingly as wide as life itself—to include nearly all conceivable postures; it was, in short, a form of human knowledge. But everything depended on people's will to see the present under this inclusive light. When outlooks changed and men wanted to analyze the present for itself, or to penetrate nature, or to define grounds of conduct more exactly, the bright skein faded and minds no longer wove with it. Another kind of world came into existence, a world of concepts rather than figures, of prose rather than verse, of analysis rather than myths. It is accordingly possible to divide Greek thought into two periods, the mythological and the conceptual. Part of the grip on the imagination that fifth-century Athens never ceases to hold is that these two kinds of worlds met then, the former culminating as the latter came into being. Aeschylus and Sophocles spoke for the older outlook that saw things through shape; Socrates and Thucydides for the nascent mind that saw them through idea.

All the land was in the hands of a few, & if the poor failed to pay — they & their children were liable to seizure. — "ARISTOTLE", The Athenian Constitution. Pupil scouted survey (168 constitutions C. 330's - 320's BC. TRANS. P.J. Rhodes. 1984 (Penguin Classics).

- John H. Finley, Jr., Four Stages of Greek Thought, 1966 (Stanford: The Hairy Camp Lectures 1965 pp. 34-5

"... until the time of Solon: he was the champion of the people.

SOLON! Poet & Patriot Archon in Athens 594 BC

SOLON to Thucydides is like Jefferson to US

But Pisistratus seized tyrannical power near the end of Solon's life... c. 565 BC from "the Hill country of North-East Attica": regional seizure of Power (560 B.C.)

Remember: Euripides, Bacchae see our RITUAL Phase! "Pentheus"

"In a period of Aristocratic faction between Lycurgus & the Pedieis (party of the plain) & Megacles + Paralioi (coast party), he created a 3rd faction, the Hyperakrioi or Diakrioi (hill country party) at Crawford Ranch, Greece... er, sorry... N.E. ATTICA! ... first seized power with the bodyguard granted him... O.S.D."

- a tale of 3 cities: ATHENS, ALEXANDRIA, ROME, Jerusalem

established the tyranny for 36 years. ("law abiding") d. 527 (unofficially); B. 525 - Aeschylus Pindar "he used religious cult to consolidate his position" O.S.D. p. 1186

Poet & wise law-giver Solon is a forerunner of Plato, tyrant Pisistratus of Aristotle

& Hellenistic Kingdoms the Last, Biggest: ROME the telos purpose-point of natural/political growth structure "ALL ROADS LEAD TO ROME" (1st MILE MARKER IN FORUM) [EMPIRE]

Tacitus' good friend Pliny the Younger (61-112 AD) whose "Letters (99-109 AD) do have their origins in day to day events, but Pliny aimed to create a new type of literature. He set out to write not annalistic history, but a picture of his times with a strong moral element. He censures the cruelty of slave masters, the dodges of legacy hunters, and the meanness of the wealthy, but the targets of his criticisms are normally anonymous. He dwells for preference on positive aspects of the present, the benign ROLE (not rule, notice) of Trajan, the merits of friends [like Tacitus] and acquaintances, the importance of education, and the literary life of Rome." Oxford Classical Dictionary, 3rd, 7. 1198.

NOTE: his 10th Book of Letters is correspondence with Trajan.

See the huge 3 volume The Forum of Trajan in Rome (1969) letters - see Loeb Classical Library 1969 ed. 2V - Vol II trans. BETTY RADICE, + his PANEGYRICUS to Trajan's honor

our care for alert Historical Consciousness needs be great. For instance we traditionally read:

(text, scripture; doctrine!)

so READ "between the lines" "over the paragraphs" & with "wise serpent eyes and gentle dove heart" CONSCIOUSLY

"Philip findeth Nathanael, and saith unto him We have found him, of whom Moyses in the law [Torah], and the prophets, did write, Je'sus of Nazareth, the son of Jo'seph. And Nathanael said unto him, can there any good thing come out of Nazareth?" John 1: 45-46

Jewish tradition identified by name out of father, No Jesus ben Joseph

Not: Jesus of Nazareth: hence Joseph was living (working as Essene Carpenter in Nazareth - a crossroads place outside Sephoris. Jesus did not come from, nor live in Nazareth except for years before ages 5-12. When he returned to Palestine he was 42: 30; later

By The Way: The Double Transform is by Water (1) + Holy Spirit (2) [WINE] · [COGNAC] ART II SCIENCE by VISION · by HISTORY

So: "Jesus of Nazareth" is misleading, deceptive, doctrine edited for ideological reasons

"search & look [the scriptures & commentaries]: for out of Galilee ariseth no prophet" John 7: 52 Yes. Met: Jesus of Alexandrian Egypt (Moses' turf) "and every man went unto his own House." Abrahams, Joseph's, ...

CULTURAL INDIVIDUALITY (myth) (symbol)

"to each eye, perhaps, the outlines of a given CIVILIZATION present a different picture; and in treating of a civilization which is the mother of our own, and whose influence is still at work among us, it is unavoidable that INDIVIDUAL JUDGMENT & feeling should tell every moment both on the writer & on the reader. In the WIDE OCEAN upon which we venture [HISTORY] the (TEST) (differential)

Possible ways & directions are many; & the same studies which have served for this work might easily [vectors] in hands, not only receive a wholly different treatment...

OTE: the original 1860 German title:

Die CULTUR der Renaissance in Italien: Ein Versuch

CULTURE IS MYTHIC + POLITICAL, not CIVILIZATION which is historic + personal
delivering STATE + EMPIRE emerging SCIENCE + COSMOS

EMPIRE or COSMOS
STATE or SCIENCE
a differential watershed.

our trans is 15th c.

"IT IS the most serious difficulty of the history of CIVILIZATION(S) that a great INTELLECTUAL PROCESS [mental form limit projection - to 'process'] must be broken up into single, + often into what seem ARBITRARY, CATEGORIES [oh, Aristotle! in order to be in any way INTELLIGIBLE."
-IBID. p. 1

OH MY!

the subject... calls for... varied POINTS OF VIEW...

"SUBJECTS" do clamor for POINTS of VIEW. Always.

a unified monarchy, and while in Germany it helped to maintain, at least outwardly, the unity of the Empire, Italy had shaken it off almost entirely. The Emperors of the fourteenth century, even in the most favourable case, were no longer received and respected as feudal lords, but as possible leaders and supporters of powers already in existence; while the Papacy, with its creamers and allies, was strong enough to hinder national unity in the future, not strong enough itself to bring about that unity. Between the two lay a multitude of political units—republics and despots—in part of long standing,

MHC. not RENAISSANCE yet.
NO. VISION CONSCIOUS

* Papacy is Empire NOT a viable CIVILIZING agency: FEUDAL at best, EMPIRE THEOCRACY at average.

The struggle between the Popes and the Hohenstaufen left Italy in a political condition which differed essentially from that of other countries of the West. While in France, Spain, and England the feudal system was so organized that at the close of its existence it was naturally transformed into

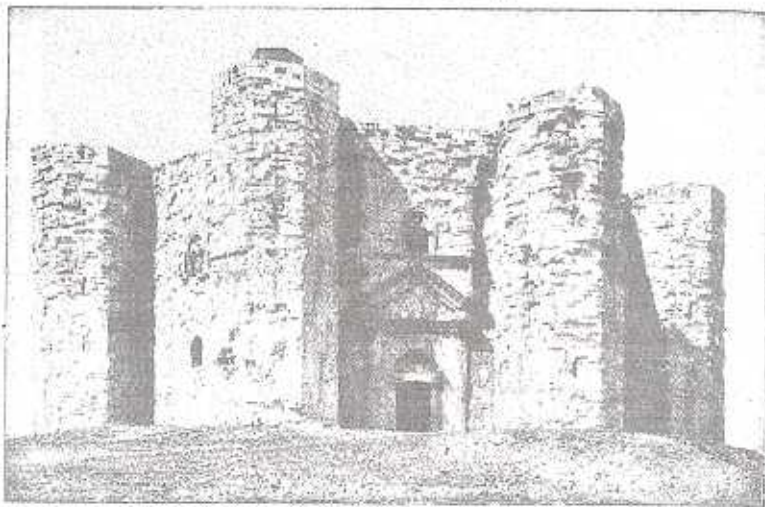


FIG. 1. THE CASTEL DEL MONTE: STRONGHOLD OF THE HOUSE OF HOHENSTAUFEN

in part of recent origin, whose existence was founded simply on their power to maintain it. In them for the first time we detect the modern political spirit of Europe, surrendered freely to its own instincts, often displaying the



AND, (Burckhardt, p. 2 [22 in Harper Torchbook ed.]) — "But wherever this vicious tendency is overcome or in any way compensated a new fact appears in history —

The State as the outcome of reflection + calculation, the State as a work of Art."

[SYMBOLS] → ART

DESPOTICALLY GOVERNED STATES

{ missing VISION LINKING transform Differential CONSCIOUS }

(POLICAL FORMS → EMPEROR IMPERIUM + BUREAUCRACY - PARTY + STATE IDEOLOGY - MYTHOLOGY)

Burckhardt uses Frederick II ^{emperor} Hohenstaufen (c. 1200s): "Frederick's measures (espec. after 1231) are aimed at the complete destruction of the feudal state, at the transformation of the people into a multitude destitute of will + of the means of resistance, but profitable in the utmost degree to the exchequer."

-P. 3 [- treasurer of imperium]

+ "he centralized, in a manner hitherto unknown in the West, the whole JUDICIAL + POLITICAL administration by establishing the right of appeal from the feudal courts, which he did not, however, abolish, to the IMPERIAL judges."

Judicial Tyranny Imperial Authority

... Lex maevialotis

... ((((())) ...
... ((((())) ...

CARPE DIEM, FOLKS.

"Here for the first time the attempt was openly made to found a throne by wholesale murder and endless barbarities ... any means ... to nothing but the end pursued."

-IBU p. 25 (4)

"No office was henceforth to be filled by popular election, under penalty of the devastation of the offending district + the enslavement of the inhabitants."
Excise duties were introduced... Burckhardt! - 1860

Please. Re-read Thucydides + TACITUS (et al.)

Excise duties were introduced; the taxes, based on a comprehensive assessment, and distributed in accordance with Mohammedan usages, were collected by those cruel and vexatious methods without which, it is true, it is impossible to obtain any money from Orientals. Here, in short, we find not a people, but simply a disciplined multitude of subjects; who were forbidden, for example, to marry out of the country without special permission, and under no circumstances were allowed to study abroad. The University of Naples was the first we know of to restrict the freedom of study, while the East, in these respects at all events, left its youth unfettered. It was after the example of Mohammedan rulers that Frederick traded on his own account in all parts of the Mediterranean, reserving to himself the monopoly of many commodities, and restricting in various ways the commerce of his subjects. The Fatimite caliphs, with all their esoteric unbelief, were, at least in their earlier history, tolerant of the differences in the religious faith of their people; Frederick, on the other hand,

PLEASE NOTE:

restricting the freedom to study - and thus mature as a prismatic person - is the insidious fence outlining "real estate" of the state (political-economic, theocratic, military)

people on the FIRST "property"

crowned his system of government by a religious inquisition, which will seem the more reprehensible when we remember that in the persons of the heretics he was persecuting the representatives of a free municipal life. Lastly the internal police, and the kernel of the army for foreign service, was composed of Saracens, who had been brought over from Sicily to Nocera and Lucera—men who were deaf to the cry of misery and careless of the ban of the Church

"High Medieval" aped Islamic models too often - not at all RENAISSANCE -

Rebirth of Classic VISION

- BURCKHARDT straight talk History

so, despite "modern" caveats to Burckhardt's Renaissance - that there were "Renaissances" in the 9th C., 12th C., 13th C., 14th C., etc. Why IS IT that the Renaissance is mid 15th C. ? in Florence!

A variety of these figures, identified in their professional capacities, appear as interlocutors in Ficino's commentary of 1469 on Plato's *Symposium*.⁹⁸ These men could live in the world and yet be united in Platonic love and in their pursuit of the contemplative life.

It should be noted, finally, that scholars have attached far too much importance to the Academy's "isolation" at the Medici villa in Careggi. It now appears that the Academy's seat there was largely symbolic—a symbol, that is, of the contemplative life removed from the affairs of the world. Plato's birthday was often, but not always, celebrated there. And it now appears likely that "Careggi" for Ficino was annual profits from a farm and a studio in the Medici villa, not his regular residence or place of work.⁹⁹ Ficino's house was on Via Sant'Egidio, in the heart of Florence; of Ficino's letters bearing dates, about three are from Florence for every one dated Careggi.¹⁰⁰ His lectures on Plato were in Florence, mostly at the church of Santa Maria degli Angeli.¹⁰¹ In his *De mystica soteria*, probably written in the mid- to late 1450s, Antonio degli Agli attempted to convince Ficino that, for the Christian, life in the country is better: You, I know, he scolded Marsilio, enjoy life in the city, with its urban charms. The embarrassed "Marsilio" then had to reply: Yes, and did not my Plato locate his Academy outside the city, so that the youth would not be corrupted?¹⁰² Modern scholars ought not to wrest Ficino from the urban charms mentioned by Agli. At the Academy's founding, its "isolation" was largely symbolic, or, at most, what the villa has always been, a quiet place in which to think.¹⁰³

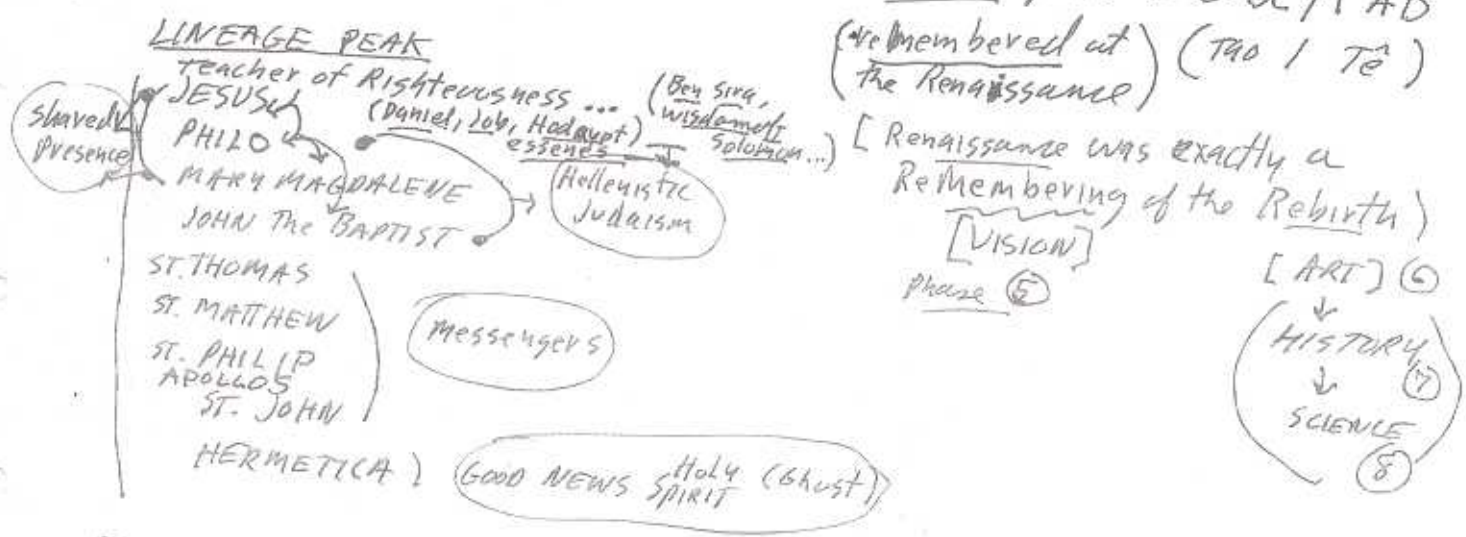
In the first half of the Quattrocento the great humanist educator Guarino da Verona said that in Florence he found only conspiracies, not friendships.¹⁰⁴ In the world idealized by Marsilio Ficino there were only friendships, never conspiracies. He took the young Florentines and showed them how an excessive attachment to the things of the world, from their material goods to their political statuses, degraded them from their true nature and led ultimately to unhappiness and spiritual torment. He explained how justice could be a virtue of the active life only and could never be a virtue in itself unless ruled by the contemplative life. In this way Marsilio Ficino, who separated himself as thoroughly as possible from the world, revivified Florence's "problem" of friendship and thereby gave the Medici party's dreams of unity an ideological substance: he showed the young Florentines that they were closer to one another than they were to their very own selves.

Arthur Field, *The Origins of the Platonic Academy of Florence*, 1986, pp 200-201

RESONANCES

- ✓ The Therapeutae Community outside Alexandria,
- ✓ The Villa Careggi, Platonic Academy outside Florence (on the Fiesole rim ridge above the city)
- ✓ The Mount of Olives outside Jerusalem!

HISTORY 5, 2005 (5)
 The Core Chronology of Lineage at the Rebirth peak c. 0 BC / 1 AD



Hellenistic Judaism: Teacher of Righteousness, Philo, John the Baptist, etc.
 JESUS / MARY MAGDALENE

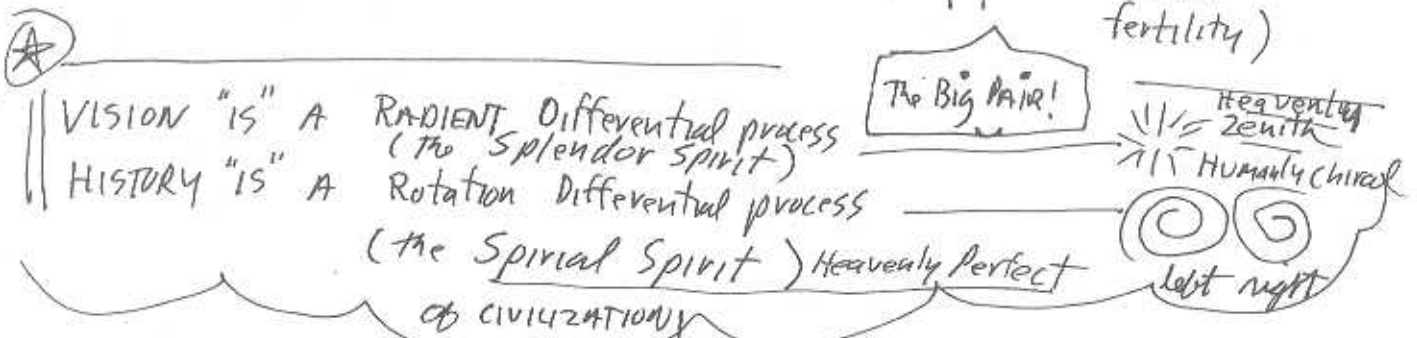
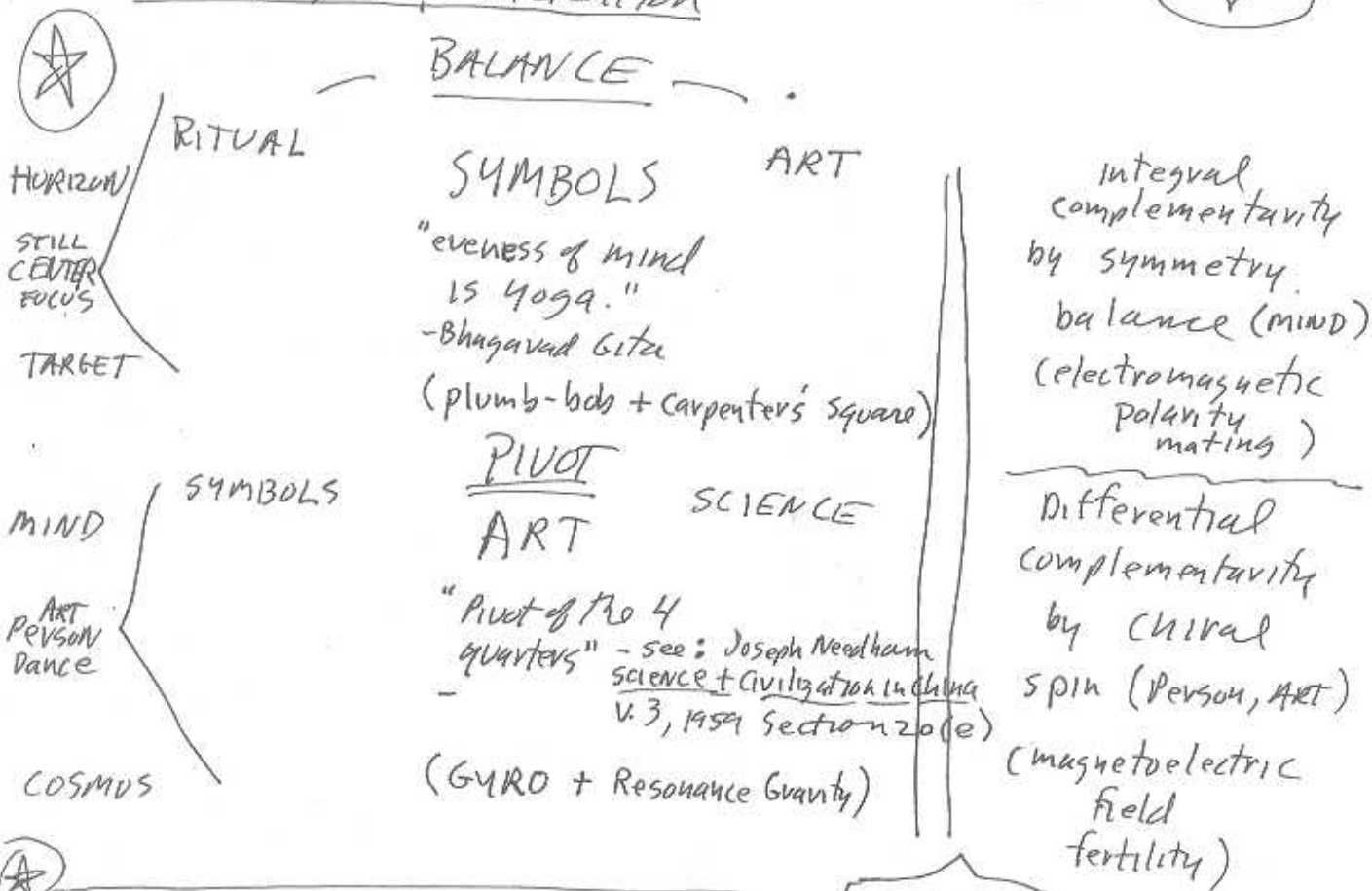
messengers: Thomas, Matthew, Philip, John (& James & Apollus)

spirit messengers: Hermetica, Apuleius (metamorphoses, Asclepius), Ammonius Saccus, Longinus, Clement of Alexandria, Plotinus - etc.
 Plutarch,

this is why when the Renaissance (remembering Rebirth) was white-hot you get, also, the Reformation (of Christianity): not actually a Transformation but a Re-formation just as NOW [early 21st C.] we have actually not a Revolution but rather a RECALIBRATION - deeper, higher, wider, Real.

Quite steady, persevering learning, contemplation, meditation will open out all this guidance.





THUS, ARCHITECTURE is the "Father" ART of URBAN CIVILIZATION.

⊛ the City is a HISTORICAL landscape of conscious experience

⊛ differential, not integral (as in politics + myth + ideological symbol)

Burckhardt's "National Spirit" is a VISIONING CREATIVE DYNAMIC that is fundamentally embodied in Great Persons, men + women.

The Artist, then, is an exemplar of this, in their energy forms which are works of art including themselves.

HISTORY 6, 2005 (2)

What is important is not to mistake the individual with the person. An individual is a ^{mind} centered self conception; the person discloses an unbounded array of possibilities beyond the traditional scope of the individual's source of integral. That source of integral is the mythic horizon of experience in a culture, and that culture will have winnowed out a particular "landscape" and "calendar" of nature. For Myth, Nature is rarely wide flowing, except in special trances or ecstatic moments. Cultural nature settles into a tradition, naturally integral - and this is the context and source of the symbolic individual and all ideas.

The person is a transform of the symbols and their idea development as well as of the individual himself (herself). and Myth is transformed as well, since this phase and its symbols pair are juxtaposed (and our learning, massively shows) with VISION and ART which are differential phases. Culture now is "multicultural" in its transcendence of tradition *per se*.

Burckhardt and Benjamin Franklin emphasizing the importance of the Person over the individual (who normally aligns with his figure - a Ritual disposition form) The Person aligns, differentially, with the Cosmos as a Harmonic form. Thus Art eschews ritual, but does so by arranging rituals into new ratios, fresh objectivities - not by obliterating ritual. But in the Person Ritual is not *per se* in the square of attention - that phase is background just as is Nature background in VISION. This important actuality has significance as the generator of CIVILIZATION, which is HISTORY as a dynamic phase.

Civilization is a transform of culture by a certain "geist" - spirit. The Renaissance spirit was, is distinctive. Burckhardt took the vision of a historical spirit more resonantly from Hegel. (c. 1806-31)

[see next Book Pr. [BURCKHARDT D. 1818]]

However: "It is now evident that Burckhardt was far less a Hegelian than some of his interpreters have maintained. But his use of certain Hegelian terms [ideological rhetoric] and concepts [ditto], though common enough among Europeans of varied philosophical persuasions, [cultural assimilation jargon; assumptions wild -] it has proved UNCONGENIAL [oh my!] to many English + American scholars [yes...]. who have STRONG EMPIRICAL + EVEN ANTI-PHILOSOPHICAL NOTIONS [paradoxically, a very Hegel-ian "term"] of the proper historian. Ironically, on the other hand, many of the more romantic + mystical of Burckhardt's continental critics have found his usage far too rational + matter-of-fact for their tastes." - intro Touchbook ed. by B. Nelson + C. Trinkaus, p. 6

NOTE:

a CULTURE is dynamic in MYTH, a society is form bounded in SYMBOLS
 CULTURE has an IMAGE BASE, SOCIETIES have a SYMBOL INTEGRAL (also further integrated)
 CULTURE has a Mythic Import; SOCIETY has a Symbol significance



Hermetic
 The RENAISSANCE in FLORENCE: 1439 - 1499 : 60 years
 + 1500 - 1600 : 100 years ending with Bruno's being burned at the stake.

TONIC KEY: ART NOT POLITICS

"...the bold but calculated pursuit of power by INDIVIDUALS who sought to gain their private ends thru the Possession of public office [familiar?] which he sees an unchecked by moral restraint because of the "illegitimacy" of all government." - p. 9 (intro)

- 160 years
 final ending:
- Shakespeare 1616
 - Raleigh 1618
 - Cervantes 16
 - Kepler 1630

The heart of the Burckhardtian image of the consciousness of the Renaissance is to be found in the opening pages of Part Two, "The Development of the Individual." Whereas the men of the Middle Ages had beyond doubt been "individuals," to Burckhardt's mind they were not particularly conscious of this fact about themselves, nor did they especially value it. "Man was conscious of himself only as a member of a race, people, party, family, or corporation—only through some general category." In Italy, on the other hand, "man became a spiritual individual and recognized himself as such." Indissolubly linked with this emergence of a recognition and high evaluation of the individuality of one's self went, according to Burckhardt, a heightened awareness of the separateness of self from the rest of reality so that "an objective treatment and consideration of the State and of all things of this world became possible." No such conscious division of experience into subjective and objective existed in the Middle Ages. Then "both sides of human consciousness—that which was turned within as that which was turned without—lay dreaming or half awake beneath a common veil. The veil was woven of faith, illusion, and childish prepossession, through which the world and history were seen clad in strange hues."¹⁸ "The psychological fact itself"¹⁹ that Italians from the time of Dante possessed a double consciousness of themselves as subjective individuals and of the world as something objective and external made them, in Burckhardt's view, "the first-born among the sons of modern Europe."

* the emergence of the PERSON from a domineering INDIVIDUAL's power:
 see Botticelli: Primavera + Birth of Venus - Michaelangelo's Last Judgment self portraits as a limp bag of flesh left behind.

DIAPHRASIS:
 division IS NOT a split: subjective/objective
 see PLATO, SHAKESPEARE, et. al.
 (not dialectic "either")

ACINO'S
 = Renaissance: double transform
 TRIPLE CONSCIOUSNESS
 (three-greatest Hermes)
 [Hermes Trismegistus]

: subjective individuals + still symbols INDEX

NOTE: HUMANITIES (AKA Humanism - oh my.): Personal array study of Historical antecedents.

a humanist... "...was thus led to plunge into a life of excitement & vicissitude, in which exhausting studies, tutorships, secretariats, professorships, offices in princely households, mortal enmities & perils, luxury & beggary, boundless admiration & boundless contempt, followed confusedly one upon the other, and in which the most solid worth & learning were often pushed aside by superficial impudence. But the worst of all was that the position of the humanist was almost incompatible with a fixed home..."
 R. 13

"The humanists made little contribution to science." "...victims of an unbridled subjectivity."

A FLAWED HISTORY PHASE
 inherited, revived from "Antiquity"
 "A close relationship (between) 'paganism' to individualism... Subjective enthusiasm... challenge to the old medieval culture" (p. 16)
 "what concerned [Burckhardt] was an attitude toward NATURE, one of broad CULTURAL significance, rather than specific scientific achievements."
 - P. 14

unified historical culture [sic!] had in its most basic features the seeds of its own destruction." - (P. 16)

"Like the great philosopher HEGEL, whose views, as he makes clear in the introduction to Reflections on History, he both repudiated & incorporated into his own, BURCKHARDT saw that every

Benjamin Franklin was esoterically plain. One of his early writings in a colonial newspaper: "A Meditation on a Quart Muss". another: "On the lying of shopkeepers". And, famous and his first at age 16: the Silence Dogood letters. His adolescence was cramed with Pimton Boston with an independent spirit whose first literary clothes were John Banyan and Addison + Steele's SPECTATOR. This was nearly all a product of self-learning in a highly aware diligance. He was learning every time he set type or proof-read the sheets - a very broad school with a curriculum of practical (hands-on!) ^{eyes-on,} humanity. The Yale edition of his collected Papers will be 40-some volumes (Est).

His early pamphlet (London, ¹⁷²⁵ age 19): A Dissertation on Liberty and Necessity, concerning pain and pleasure equally as parts of life experience. ^{Treasure and Pain} with a quotation on title page from John Dryden [a literate lad] (Vol I, P. 55) to the effect that Fate balances its beams, tho' ^{indeed} "poor blind Man sees but a part of th' Chain, tho' nearest Link."

Franklin's correspondence lists over 4,200 people, even tho' the best 30+ years of life are rarely saved. Franklin capacity for friendship included himself. His printing always involved his personal considered reading. His "Liberty + Necessity" for instance was written to comb out some arguments "not appearing [to be] well-founded" in setting type for the 3rd ed. of Wm. Wollaston's The Religion of Nature Delicated.

His Poor Richard's Almanach invited readers to season their Calender with witty seed-saying (logoi, actually). 1733-1747, "improved" 1748-58 "by Richard Saunders, Philom." "WIT AND WISDOM" "Author's Prefaces, Proverbs, Verses, + entertaining remarks; together with... chronological, Historical, + scientific observations..."

POOR RICHARD SAMPLES

HISTORY 6, 2005

6

"Fools make beasts and wise men eat 'em."

MAY 1733

"Eat to live, and not live to eat."

"Great Talkers, little Doers." April 1733

"COURTEOUS READER, I MIGHT in this place attempt to gain thy Favour, by declaring that I write Almanacks with no other View than that of the publick good..."

Men ^{are} now a-days too wise to be deceiv'd by Pretences how specious soever...

The Plain Truth of the Matter is ..."

1738's Almanack had a "Preface by mistress Saunders"

1733 ended with "A Catalogue of the principal Kings and Princes in Europe, with the Time of their Births and Ages."

which ended: "Poor Richard, an American Prince, without Subjects, his Wife being Viceroy over him, b. 23 Oct. 1684 Age 49."

1734 began listing eclipses of Sun + Moon - starry awareness in daily life.

⊛ frequently self-refered to as "Poor Dick" (chummy, chatty, casual, crafty)



Franklin shows a periodicity that spirals forth, increasing differential consciousness - more in the chiral rotations of History than the radiants of VISION. He is an artist of Person generating HISTORY + SCIENCE.

"The stars are watch'd as narrowly as old Bess watch'd her daughter, that thou mayst be acquainted with their motions, and told a Tale of their influences and Effects, which may do thee more good than a Dream of last Year's Snow."

- 1739 (addressed to "KIND READER")

Burckhardt (1818-1897, Basel)

The Age of Constantine the Great 1853

Civilization of the Renaissance in Italy 1860

Cultural History of Greece 1898

the city-state, the polis was "the best of nurses... trained the citizen throughout his whole life."

NOTE: Chinese 4 quarters of the equator (projected from Axial pivot of Pole Star (5th Central Palace)) (palaces)

Middle Ring: 12 "Jupiter Stations"	Spring Palace	East: Blue Dragon (Tshang lung)
	Summer Palace	South: Vermilion Bird (Chu niao)
	Autumn Palace	West: White Tiger (Pai hu)
	Winter Palace	North: Black Tortoise (Hsian wu)

outer ring equatorial 28 HSIU - LUNAR MISSIONS
 inner: cycle 12 (see: Needham op. cit. p. 242 - etc. Shang: Antares "Fire Star" (α Scorpii))

pair of pairs square with Zenith 5th

further, Historical/science, Note (Needham): "... able to show that the HSIU [PIVOT pair of pairs] mentioned [shang I Ching Oracle Bone inscription] would have occupied the equinoctial + solstitial points (0°, 90°, 180° + 270°) about the year -2400 (2400 BC). Indeed, there is not much escape from this conclusion." - op cit. p. 246

Sargon of Akkad f. 2350 BC
 Zuvathusta f. 2200 BC
 Hsia Dynasty orig. 2200 BC.





Needham 3, p. 249

← inscription begins clockwise
← hsiu diagram series begins anticlockwise

Integral symbols
differential mathematics

Fig. 93. Bronze mirror of the Tang period (between + 620 and + 900) showing constellation diagrams of the twenty-eight hsiu (second circle from the outside), the eight trigrams (next circle), the twelve animals of the animal cycle (next innermost circle), and the four symbolic animals of the Celestial Palaces (innermost disc). From the collection of the American Museum of Natural History, this mirror is of a type which has several times been illustrated (e.g. *Chin Shih So*, *Chin* sect., ch. 6; *Hsi Ching Ku Chien*, ch. 40, p. 45; reproduced and discussed by Chavannes (7), pp. 104 ff.). The outer circle is inscribed with a poem beginning at the furet on the right (at 3 p.m.).

Poets

(This mirror) has the virtue of *Chhang-k'eng* (the Evening Star, Hesperus, Venus) And the essence of the White Tiger (symbol of the Western Palace).^a The mutual endowments of Yin and Yang (are present in it). The mysterious spirituality of Mountains and Rivers (is fulfilled in it). With due observance of the regularities of the Heavens, And due regard to the tranquillity of Earth, The Eight Trigrams are exhibited upon it, And the Five Elements disposed in order on it. Let none of the hundred spiritual beings hide their face from it; Let none of the myriad things withhold their reflection from it. Whoever possesses this mirror and treasures it, Will meet with good fortune and achieve exalted rank.' (tr. auct. adjuv. Chavannes, 7.)

— Edward Chavannes 1906

^a Both planet and palace preside over metal in the system of symbolic correlations.

alchemy transforms / mineral transforms
— existential - inorganics / life - organics

see also: Bernhard Karlgren, *The Book of Odes*, 1950, Museum of Far Eastern Antiquities, Stockholm
Paul Whitley, *The Pivot of the Four Quarters*, #266, 1971, Univ. of Edinburgh.

BENJAMIN FRANKLIN & HERMETIC AMERICA

- 2 TRANSFORMS
- 3 STATES OF CONDITION

TRANSFORM 1 = Symbol to Art

TRANSFORM 2 = Art to Science

- STATE 1 = mythic **integral**
- STATE 2 = visionary **diff.**
- STATE 3 = historic **diff. 2**

Transform 1 (fermentation: water to wine) = INDIVIDUAL MIND to Differential Person

Transform 2 (distillation: wine to cognac) = Person to cosmic being

- State 1: character as protagonist in Experience
- State 2: individuality as identity in Essence
- State 3: person as possibility in Extravagance

The earliest and most pervasive intellectual movement that affected the history of philosophical thought during the period is Renaissance humanism. The meaning of this movement has been subject to many debates and misunderstandings in recent years. If we want to reach a proper understanding of it, we must first of all try to forget the rather vague overtones of an emphasis on human values that the term humanism has acquired in present-day language. Moreover, in order to grasp the meaning of humanism for the Renaissance, I have found it helpful to go back from the term humanism, which was coined in the early nineteenth century, to the terms humanist and humanities, from which it was derived, and which were actually used during the Renaissance. It appears clear from the sources of the period that a humanist was a teacher of the humanities, or *studia humanitatis*, and that the term humanities stood for a cycle of disciplines comprising grammar, rhetoric, poetry, history, and moral philosophy.

Liberal ARTS:
 trivium: Dialectic, Grammar, Rhetoric
 quadrivium: arithmetic, Geometry, Astronomy, Harmony
 Human / Humanities AS OPPOSED TO EMPIRE SCHOLASTIC
 cycle: season ecology / culture
 Paired cycles of CIVILIZATION
 (NATURE) grammar - rhetoric (symbolic)
 (ART) poetic - history - cosmos

- Paul Oscar Kristeller, Eight Philosophers of the Italian Renaissance (1964, pp. 3-4 (Stanford U.P.))

Moreover, I do not think that it is possible to define Renaissance humanism by a set of specific philosophical ideas shared by all humanists, or to regard humanism exclusively as a philosophical movement, let alone as the sum total of Renaissance philosophy as some scholars have recently tended to do. A very large part of the work of the humanists was scholarly or literary rather than philosophical, even in the broadest possible sense of the word, and many humanists who were distinguished scholars or writers made no significant contribution even to that branch of philosophy, ethics, which was considered a part of their province. On the other hand, comparatively few humanists made a direct contribution to those philosophical disciplines that lay outside their own province, such as logic, metaphysics, or natural philosophy, and the thinkers who carried on the main work in these fields, though often imbued with a humanist, that is, classical and literary training, cannot be simply classified or labeled as humanists. Finally, if we compare the work of different humanists, we are led to the conclusion that they held a great variety of opinions and ideas, and that their common denominator is to be found in an educational, scholarly, and stylistic ideal, and in the range of their problems and interests, rather than in their allegiance to any given set of philosophical or theological views.

Differential Consciousness

A DYNAMIC energizing waves of form:

"modest beginnings of ideas and modes of thinking, that come to full maturity only during the subsequent period (medieval-Renaissance) - just as the water that rises with the crest of the wave does not come from the crest of the preceding wave, but rather from the intervening trough. (as in our Phases & Intervals)

However in late antiquity/medieval education:

Augustine was brought up in the literary and rhetorical educational tradition and turned to philosophy only in maturity; he therefore provides an excellent picture of rhetorical education in its dotage.

The first study after learning to read and write was grammar, in its two senses of literature and linguistic structure. The linguistic structure taught in North Africa in the fourth century A.D. was the Latin of Rome of the first century B.C. It concentrated on morphology, deriving the rules of syntax more from the forms of inflected words than from their function in expressing meaning; by grammatical "errors," its teachers meant the deliberate irregularities and licenses found in some classical writers, especially poets—not the ignorant errors likely to appear in the Latin of a fourth-century provincial boy. The treatment of literature was if anything even more contrary to modern ideas: it consisted mainly in commenting on the text word by word, pointing out grammatical form and function, meaning (a fourth-century teacher might well have had to paraphrase a classical author much

Culture can be a comfortable deception or an uncomfortable travail

NOTE:
 Petrarca (1304-1374)... "he was probably the earliest humanist who had a significant impact upon the thought of his time."
 - Paul Oskar Kristeller, Eight Philosophers of the Italian Renaissance (1964, p. 5)

the quotation is from
 W.H. Stahl, et al,
Martianus Capella and the Seven Liberal Arts
 2V., 1971 pp. 94-5

'The narrowness of this education, so apparent to us as we list its subject matter & procedures, escaped the notice of its teachers and most of its students because of the great attention it paid, after its fashion, to comprehensiveness' - ID1095-6

as a modern teacher does with Shakespeare), rhetorical figures, etymology, any pertinent history or mythology (especially for proper names), and in general any item of information which the understanding of a particular word might require. Such a procedure could give the pupils a broad mass of historical, geographical, and other knowledge in the course of literary studies, and to that extent it provided a form of general education; but this knowledge was inevitably disorganized, derived haphazardly from single words as they occurred in a literary context. Moreover, this procedure could ruin the work as literature—never treating a passage as a whole, always atomizing it, breaking the continuity, emphasizing the trivial at the expense of the sublime.

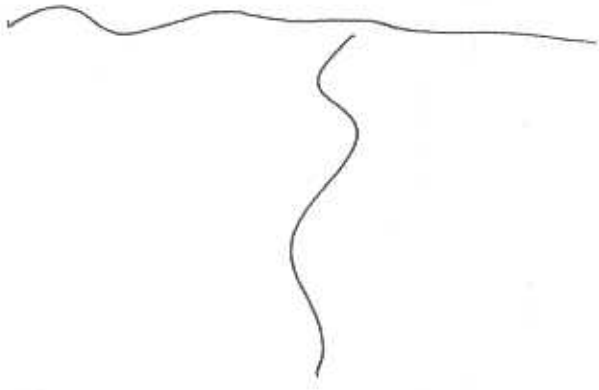
Dialectic was often treated in antiquity as the counterpart of rhetoric. The Stoic Zeno had used the image of a hand:²⁶ the clenched fist is dialectic, compressed and forceful; the open palm is rhetoric, expansive and wide-ranging.

IDEOLOGY demands all attention to its completeness.. No state; Empire

POLITICAL FORMS self sabotage...

AESTHETIC ECOLOGIES Life Consciously—

STELLAR CIVILIZATION -



- A * CIVILIZATION NOT EMPIRE
- B * Differential History NOT Integral Ideology
- C * Person Prized not VISIONARY ART History INDIVIDUAL Controlled SYMBOLIC MYTH RITUALS

The ABC's of a new alphabet, better language Humanity (& Reality Life)

Hermetic America is the lineage of Differential Conscious Person ARTISTS whose prismatic possibilities of community in shared Presence generate A new STELLAR CIVILIZATION (historical dif. process)

Hermetic Americans pioneered this New World consciously from Benjamin FRANKLIN TO ROBERT WEIR 300 years who generate stellar Civilization to explore the entire star system, bringing into a more real form the science phase of Learning (the entire Cosmos)

As the Greatest Idea of the Renaissance the New World was kindled into a real pilot light by the Person of Benjamin Franklin above all others. His autobiography portrait was self-styled a History:

TR

"In reality there is no one of our natural Passions so hard to subdue as PRIDE. Disguise it, struggle with it, beat it down, stifle it, mortify it as much as one pleases it is still alive & will every now and then peep out and show itself. You will see it perhaps often in this HISTORY. For even if I could conceive that I had completely overcome it, I should probably be proud of my humility."

"Thus far written at Passy, 1784" [Paris, end of Part Two, p. 76]

I am now about to write at home, August 1788, but cannot have the help expected from my Papers, many of them being lost in the War. I have however found the following.

Having mentioned a great and extensive Project which I had conceiv'd, it seems proper that some Account should be here given of that Project and its Object. Its first Rise in my Mind appears in the following little Paper, accidentally preserv'd, viz. **NOTE 6 ↓**

Ⓛ OBSERVATIONS on my Reading History in Library, May 9, 1731. **AGE 25.**

"That the great Affairs of the World, the Wars, Revolutions, etc. are carried on and effected by Parties, eventually EMPIRE

"That the View of these Parties is their present general Interest, or what they take to be such.

"That the different Views of these different Parties, occasion all Confusion.

"That while a Party is carrying on a general Design, each Man has his particular private Interest in View.

"That as soon as a Party has gain'd its general Point, each Member becomes intent upon his particular Interest, which thwarting others, breaks that Party into Divisions, and occasions more Confusion.

"That few in Public Affairs act from a mere View of the Good of their Country, whatever they may pretend; and tho' their Actings bring real Good to their Country, yet Men primarily consider'd that their own and their Country's Interest was united, and did not act from a Principle of Benevolence.

"That fewer still in public Affairs act with a View to the Good of Mankind.

There seems to me at present to be great Occasion for raising an united Party for Virtue, by forming the Virtuous and good Men of all Nations into a regular Body, to be govern'd by suitable good and wise Rules, which good and wise Men may probably be more unanimous in their Obedience to, than common People are to common Laws.

"I at present think, that whoever attempts this aright, and is well qualified, cannot fail of pleasing God, and of meeting with Success. B.F."

Revolving this Project in my Mind, as to be undertaken hereafter when my Circumstances should afford me the necessary Leisure, I put down from time to time on Pieces of Paper such Thoughts as occur'd to me respecting it. Most of these are lost; but I find one purporting to be the Substance of an intended Creed, containing as I thought the

6. Left for safekeeping with Joseph Calloway in urban Philadelphia, BF's papers were pillaged by marauding troops in 1778.

Men of all Nations = PLANETARY

Plan, and, cutting off all Amusements or other Employments that would divert his Attention, makes the Execution of that same Plan his sole Study and Business.

In 1732 I first published my Almanac, under the Name of Richard Saunders; it was continu'd by me about 25 Years, commonly call'd Poor Richard's Almanac. I endeavour'd to make it both entertaining and useful, and it accordingly came to be in such Demand that I reap'd considerable Profit from it, vending annually near ten Thousand. And observing that it was generally read, scarce any Neighborhood in the Province being without it, I consider'd it as a proper Vehicle for conveying Instruction among the common People, who bought scarce any other Books. I therefore fill'd all the little Spaces that occur'd between the Remarkable Days in the Calendar, with Proverbial Sentences, chiefly such as inculcated Industry and Frugality, as the Means of procuring Wealth and thereby securing Virtue, it being more difficult for a Man in Want to act always honestly, as (to use here one of those Proverbs) it is hard for an empty Sack to stand upright.²

Essentials of every known Religion, and being free of everything that might shock the Professors of any Religion. It is express'd in these Words, viz.

"That there is one God who made all things.

"That he governs the World by his Providence.

"That he ought to be worshipped by Adoration, Prayer and Thanksgiving.

"But that the most acceptable Service of God is doing Good to Man."

"That the Soul is immortal.

"And that God will certainly reward Virtue and punish Vice either here or hereafter."

My Ideas at that time were, that the Sect should be begun and spread at first among young and single Men only; that each Person to be initiated should not only declare his Assent to such Creed, but should have exercis'd himself with the Thirteen Weeks' Examination and Practice of the Virtues as in the before-mention'd Model; that the Existence of such a Society should be kept a Secret till it was become considerable, to prevent Solicitations for the Admission of improper Persons; but that the Members should each of them search among his Acquaintance for ingenuous well-disposed Youths, to whom with prudent Caution the Scheme should be gradually communicated: That the Members should engage to afford their Advice, Assistance and Support to each other in promoting one another's Interest, Business and Advancement in Life: That for Distinction we should be call'd the Society of the Free and Easy; Free, as being by the general Practice and Habit of the Virtues, free from the Dominion of Vice, and particularly by the Practice of Industry and Frugality, free from Debt, which exposes a Man to Confinement and a Species of Slavery to his Creditors. This is as much as I can now recollect of the Project, except that I communicated it in part to two young Men, who adopted it with some Enthusiasm. But my then narrow Circumstances, and the Necessity I was under of sticking close to my Business, occasion'd my Postponing the farther Prosecution of it at that time, and my multifarious Occupations public and private induc'd me to continue postponing, so that it has been omitted till I have no longer Strength or Activity left sufficient for such an Enterprise: Tho' I am still of Opinion that it was a practicable Scheme, and might have been very useful, by forming a great Number of good Citizens: And I was not discourag'd by the seeming Magnitude of the Undertaking, as I have always thought that one Man of tolerable Abilities may work great Changes, and accomplish great Affairs among Mankind, if he first forms a good

7. The version in BF's Proposals Relating to the Education of Youth (1749) has "Doing Good to Men is the only Service of God in our Power." P. 3: 419.

These Proverbs, which contained the Wisdom of many Ages and Nations, I assembled³ and form'd into a connected Discourse prefix'd to the Almanac of 1757,⁴ as the Harangue of a wise old Man to the People attending an Auction. The bringing all these scatter'd Counsels thus into a Focus, enabled them to make greater Impression. The Piece being universally approved was copied in all the Newspapers of the Continent, reprinted in Britain on a Broadside to be stuck up in Houses, two Translations were made of it in French, and great Numbers bought by the Clergy and Gentry to distribute gratis among their poor Parishioners and Tenants. In Pennsylvania, as it discouraged useless Expense in foreign Superfluities, some thought it had its share of Influence in producing that growing Plenty of Money which was observable for several Years after its Publication.

By 1800: 145 copies

NOTE
PP. 77-79
SIMILARITIES OF BF'S GOOD Plan with The Learning Civilization + his Almanack with Presentation NOTES.



BF's Art of Virtue plan (Part TWO, pp. 66-76) is distinguished from many others (Aristotle + Plutarch to Bacon, Descartes, Hobbes, Locke, Addison, Shaftesbury, etc.) by "the interplay between the Persona, the subject, + the audience." our text p. 223 note. NOTE: not "person": that is a mask; rather Differential Persona - Artist, writer, self portrait biographer! not "subject" either - that is an ideal projected Ego role: rather: Character (mythic exp.) and not "the audience" - History: a historical population of differential persons.

Yet this is misapprehended, continually, by even the "experts" on BF + "America":

J.A. Leo Lemay, "Benjamin Franklin" in Major Writers of Early Am. Lit, ed. E.H. Emerson, 1972 (U of Wisc. Pr) pp 205-243: "After discussing the Autobiography's fictions (!) and its American Dream theme (!) (explaining its appeal as an 'archetypal recapitulation [of] Archetypes "recapitulate" No.] of the development of every individual (!)') Lemay argues that the main persona (!) is Franklin as the friend of mankind, amicus humani generis." - Bibliography, our "text" p 370

NOTE ALL:

the confusion of ritual persona (masks, figures), mythic character (experience, symbols individual and ART person differential conscious prism is a flaw that taints every past "subject educated" individual. Time to Re-calibrate.

REPRISE: J.A. Leo Lemay, a distinguished Franklin Autobiography scholar indeed, authored also: "Franklin + the Autobiography: An Essay on Recent Scholarship." 18th C. Studies 1 (1968), 185-211. In the course of reviewing a decade of Franklin scholarship, Lemay discusses the Autobiography's intimate tone, its dominant visual image, + the project of achieving 'moral perfection'." - IBID, p. 369

not quite.

"moral perfection" of an "individual" in terms of "business/social success" is a misapprehension.

see my HERMETIC AMERICA.

This Idea of Benjamin Franklin seemingly early in the 20th C. see "MAX Weber, The Protestant Ethic and the Spirit of Capitalism, trans. Talcott Parsons, London 1920 Original: 1905 (revised + enlarged 1920) "...perhaps the most influential 20th C comment on Franklin... the spirit of capitalism... in almost classical purity... BF ethic... potential porosity... aceticism" - 365 FORWARD: R. H. TAWNEY

(p. 13-31)

A CENTURY OLD CULPRIT (genius yes, shame - certainly in this scenario)
FRANKLIN STEREOTYPING: (c. 1905, 1920 etc.)
IDEOLOGY → from MAX WEBER, The Protestant ethic & The Spirit of Capitalism

CHAPTER II (2)

THE SPIRIT OF CAPITALISM

In the title of this study is used the somewhat pretentious phrase, the *spirit* of capitalism. What is to be understood by it? The attempt to give anything like a definition of it brings out certain difficulties which are in the very nature of this type of investigation.

If any object can be found to which this term can be applied with any understandable meaning, it can only be an historical individual, i.e. a complex of elements associated in historical reality which we unite into a conceptual whole from the standpoint of their cultural significance. OH DEAR...

Such an historical concept, however, since it refers in its content to a phenomenon significant for its unique individuality, cannot be defined according to the formula *genus proximum, differentia specifica*, but it must be gradually put together out of the individual parts which are taken from historical reality to make it up. Thus the final and definitive concept cannot stand at the beginning of the investigation, but must come at the end. We must, in other words, work out in the course of the discussion, as its most important result, the best conceptual formulation of what we here understand by the spirit of capitalism, that is the best from the point of view which interests us here. This point of view (the one of which we shall speak later) is, further, by no means the only possible one from which the historical phenomena we are investigating can be analysed. Other standpoints would, for this as for every

→ There is NO, NO "HISTORICAL INDIVIDUAL".
MENTAL BARF

historical phenomenon, yield other characteristics as the essential ones. The result is that it is by no means necessary to understand by the spirit of capitalism only what it will come to mean to us for the purposes of our analysis. This is a necessary result of the nature of historical concepts which attempt for their methodological purposes not to grasp historical reality in abstract general formulæ, but in concrete genetic sets of relations which are inevitably of a specifically unique and individual character. MENTAL BARF.

Thus, if we try to determine the object, the analysis and historical explanation of which we are attempting, it cannot be in the form of a conceptual definition, but at least in the beginning only a provisional description of what is here meant by the spirit of capitalism. Such a description is, however, indispensable in order clearly to understand the object of the investigation. For this purpose we turn to a document of that spirit which contains what we are looking for in almost classical purity, and at the same time has the advantage of being free from all direct relationship to religion, being thus, for our purposes, free of preconceptions. ... OH ... ?

"Remember, that *time* is money. He that can earn ten shillings a day by his labour, and goes abroad, or sits idle, one half of that day, though he spends but sixpence during his diversion or idleness, ought not to reckon *that* the only expense; he has really spent, or rather thrown away, five shillings besides.

"Remember, that *credit* is money. If a man lets his money lie in my hands after it is due, he gives me the interest, or so much as I can make of it during that

Now, all Franklin's moral attitudes are coloured with utilitarianism. Honesty is useful, because it assures credit; so are punctuality, industry, frugality, and that is the reason they are virtues. A logical deduction from this would be that where, for instance, the appearance of honesty serves the same purpose, that would suffice, and an unnecessary surplus of this virtue would evidently appear to Franklin's eyes as unproductive waste. And as a matter of fact, the story in his autobiography of his conversion to those virtues,⁷ or the discussion of the value of a strict maintenance of the appearance of modesty, the assiduous belittlement of one's own deserts in order to gain general recognition later,⁸ confirms this impression.

oh boy.
Mental fondling of individual self
supposition affectation ultra
oh my goodness!
oh dear... Mr. Weber!

THE TAG of
Plain Acquisitiveness
Plagued
those of us trying
to understand
BF +
Hermetic America

According to Franklin, those virtues, like all others, are only in so far virtues as they are actually useful to the individual, and the surrogate of mere appearance is always sufficient when it accomplishes the end in view. It is a conclusion which is inevitable for strict utilitarianism. The impression of many Germans that the virtues professed by Americanism are pure hypocrisy seems to have been confirmed by this striking case. But in fact the matter is not by any means so simple. Benjamin Franklin's own character, as it appears in the really unusual candidness of his autobiography, belies that suspicion. The circumstance that he ascribes his recognition of the utility of virtue to a divine revelation which was intended to lead him in the path of righteousness, shows that something more than mere garnishing for purely egocentric motives is involved.

In fact, the *summum bonum* of this ethic, the earning of more and more money, combined with the strict avoidance of all spontaneous enjoyment of life, is above all completely devoid of any eudæmonistic, not to say hedonistic, admixture. It is thought of so purely as an end in itself, that from the point of view of the happiness of, or utility to, the single individual, it appears entirely transcendental and absolutely irrational.⁹ Man is dominated by the making of money, by acquisition as the ultimate purpose of his life. Economic acquisition is no longer subordinated to man as the means for the satisfaction of his material needs. This reversal of what we should call the natural relationship, so irrational from a naïve point of view, is evidently as definitely a leading principle of capitalism as it is foreign to all peoples not under capitalistic influence. At the same time it expresses a type of feeling which is closely connected with certain religious ideas. If we thus ask, why should "money be made out of men", Benjamin Franklin himself, although he was a colourless deist, answers in his autobiography with a quotation from the Bible, which his strict Calvinistic father drummed into him again and again in his youth: "Seest thou a man diligent in his business? He shall stand before kings" (Prov. xxii. 29). The earning of money within the modern economic order is ...

Character assassination par excellence
welcome ECONOMIC re-write doctrines.

FRANKLINISM? -!
Legalistic palaver

Hermetic Transform (Jents Weber)

Oh, shit. (a good word here):
how many wasted decades of
misapprehension ... 100's of millions..

This is the mental barf stinking up the
20th Century.

Let's Recalibrate:

Hello, Dr. FRANKLIN!
Good Evening...



Thus, by the dissembling of the 19th C.
the 20th C. entered with a mis-characterization
of Benjamin Franklin & America by a leading
European "intellectual". We are 100 years LATER:

"yacht, yacht, yacht
warden."
- Lenny Bruce c. 1966



this kind always does: NO DYNAMIC COMPREHENSION

Weber formally evades any scheme of stages of social development or any system of historical cycles, and yet it is impossible not to find in him both such a scheme and a kind of recurrent cycle. The advantage of rational action is gaining advantage: it is in the business of trying to attain ends, the most effective of the devices produced by the historical experience of mankind. Thus it gradually tends to supplant all other modes of social action. The concept of positive science, deliberate technical innovation, uniform rational social control and law, dispassionate and impersonal administration, and calculated economic action are all historical products characteristic, in their developed forms, of European civilization. These forms were bought at the price of the deprivations and individual burdens of Protestantism. Where the religious order avoided these specific asceticisms and demands, then the most rational of all social systems, advanced capitalism, did not emerge. (To Weber, "rational" is a value-word, although he does not equate "rational" with "good.") There is in all societies a tendency toward an increasing component of rationality in social life, but only in our societies is this movement fully actualized. This tendency involves the displacement from life of the emotional and the traditional modes of legitimate behavior as socially unacceptable. As a result the world loses its savor. The spontaneous affections of the heart, the hatreds of the moment, the comely and honorable ways of tradition are all forbidden. Reason illuminates all being with a shadowless and clinical light before which fly poetry, faith, and myth. One does not even find in the merciless light of reason the consolation of injustice: reason is its own justification, the legitimator of its own necessities.

UGH, FUR

Weber took from the poet Schiller a phrase that is usually translated as "the disenchantment of the world." The German, in fact, means something more precise: the driving out of magic from things. The Magus Weber is the last magician, a Prospero who must bury his staff under the gray sky of everyday rationality. He was himself an unspecialized man: the world of reason is a world in which men lose their manifold natures in the specialized division of labor, devoting themselves to unambiguously defined tasks. Weber's life was a struggle against such a destiny—the destiny of the bureaucrat, the officeholder in big government or big business or big political parties. It is, he wrote, "the dictatorship of the officials, not of the proletariat, that is marching on." He did not love this fact. Heil... MAR.

He found the orderly routine of a secularized world oppressive and calculating, and mechanical order crushing. Weber loved the power of the state that embodied these things and hated that state for embodying them.

D.G. MACRAE, MAX WEBER (VIKING modern masters) 1974, pp. 97-9

"... there emerges an atmosphere of prestige + oppression typical of much German 19th C. scholarship." - p. 4

liberty of the educationally privileged and economically secure, that is, as the precarious product of inegalitarian society in its historical movement. People will always be in tension with the social roles that society requires them to play; and freedom is the rare consequence for a few when that tension accidentally is relaxed. Objectively, in a world of rationality, of bureaucracy, and of the masses, one should not expect its survival. Indeed, we should expect disenchantment to become complete, bureaucracy and regulation to be universal, and secularization to displace all the meanings of faith and hope while administrative welfare eliminates charity.

But, after all, this scheme of development is itself but another ideal type. And there is in history a lesson of a cyclical kind. When the world is overroutinized, overbureaucratized, then the prophets and the Caesars return, dowered with charisma. But is that a hope? As I said at the end of Chapter viii, Weber did not know and never loved Caesars. His own constitution-mongering in his last days, as the Weimar Republic came painfully to birth, is not very impressive and is caught between an ingenuity about electoral and constitutional arrangements and the wariness of the Magus who knows that all his spells will lose their power if he finally commits himself as a participant in the struggles of value in the arena of politics. It is in this diagnosis that the secret of Weber's continued reputation most resides. Like all of him, it offers us tension, polarity, and ambiguity.

3 "Ungulates" indeed.

Oh, boy.
?
Caesar!

In his last years Weber, as we saw, moved on the margins of the zone of torrid friendship at the center of which was the poet Stefan George. In a late poem, "Man and Satyr," George has the goat-man sneer, "You are but man . . . our wisdom begins where your wisdom ends." The man replies that the day of myth is over and the Satyr's time is done. Yet, says the Satyr, "it is only through magic that life stays awake." (Nur durch den Zauber bleibt das Leben wach). He might not much have liked such teaching, but it is the lesson of Max Weber all the same.

Projective "mystic" "seer"
an OCCULT MAGIC OUT-SHIP.

DIOMYSIUS - BACCHUS - BACCHAE

Weber (1864-1920) a 19th C. intellectual, mechanistic + fading the "father" of socialistic "charisma" + rules the "Protestant ethic" + such stuff

Best to Read SURUKIN... REISMANN

As Louis B. Wright pointed out by 1946 ("Franklin's Legacy to the Gilded Age" *Virginia Quarterly Review* 22: 268-79) that 19th Century, especially the "Gilded Age" (Mark Twain + Dudley Warner) of the post Civil War thought of Franklin as patron saint for wealth.

most embarrassing for literature is D.H. Lawrence's gross Studies in Classic American Literature 1923: "In the most memorable attack on BF, Lawrence accuses him (+ America) of lacking spirituality; objects to BF's proverbs he read as a child (they 'rankle still'); claims BF secretly hated England, Europe, and monarchy; condemns BF (+ Woodrow Wilson!) for being 'theoretic + materialistic'; + fulminates against BF's supposedly preaching charity while practicing venery"
- Bibliography, p. 365-6

= ! =

The recital of Franklin notices, vis-a-vis the Autobiography edition we are using, shows only two realistic insights into his Person + character before 1953: 1) V.S. Pritchett (a good literary critic) review of the Autobiography Sept 27, 1941 in *New Statesman + Nation* + 2) Robert E. Spiller (a competent American Studies figure) "Benjamin Franklin, Student of Life" in *Journal of the Franklin Institute* 233 (1942) 309-29 reviewing the pragmatic use of Franklin of his "plan of moral perfection + way to wealth" as a working guide while young + maturing which transformed into the experimental method of his middle years (+ that again, 2nd transform the Distillation - the Cognac - of New World Sage in Paris + Constitutional Convention years.

Franklin's | Wine transform was electricity experiments + science
| Cognac transform was electrifying mankind with human Revolutionary Prisms: to inhabit a truly New World as New Men
Franklin found the Pragmatic American Character: see/william James
and made CONSCIOUS the Prismatic Human Person / John Dewey
- in gentleman urban fashion - / C.S. Pierce

Franklin's

Hermetic America → (eventually) a new civilization (free + easy + humanely cosmic)

HISTORY 8, 2005 (8)

Wherever Franklin went Philadelphia, London, Paris, the Future

our STELLAR CIVILIZATION (New forming in history)

he generated this double transform in people by groups + friends: in Philadelphia his JUNTO of 1727 later became the American Philosophical Society of 1743 and his Albany plan for union of the colonies of 1754 when sent to London 1757 he formed a group - the Honest Whigs - which included Joseph Priestley, Benjamin Franklin, Edmund Burke, and many others.

NOTE: WHIG -

Whig /wig/ n. 1 & a. Orig. dem. 117. [Fr. abbrev. of WHIGGAMORE.] Hist. A n. 1. 1. adherent of the Presbyterian cause in Scotland in the 17th cent. 117. 2 A person who opposed the succession of James II to the crown; an exclusionist. Opp. Tory n. 2. 117. 3 A member or supporter of the English, later British, reforming and constitutional party that after 1688 sought the supremacy of Parliament and was eventually succeeded in the 19th cent. by the Liberal Party. Opp. Tory n. 3. 118. 4 US. a An American colonist who supported the American Revolution. 118. b A member of an American political party, favouring a protective tariff and strong central government, succeeded by the Republican Party. 119. B adj. Of, supporting, or characteristic of a Whig or Whigs. 117.

Comb. & special collocations: Whig historian: who interprets history as the continuing and inevitable victory of progress over reaction; Whig history: written by or from the point of view of a Whig historian.

- SHORTER O.E.D. -

Edmund Burke, Whig leader in Parliament said Oct 5, 1775, on BF leaving England "What say you to your friend and brother philosopher Franklin,

Bibliog Note on Priestley: see R.G.W. Anderson + C. Lawrence, eds, Science, Medicine, and Dissent: Joseph Priestley (1733-1804)

pub by Wellcome Trust / Science Museum London 1987

(250th anniversary of his birth, exhibit at the Royal Society + the Wellcome Institute for the History of Medicine) Also see The LUNAR Society of Birmingham, England 1780s-1807

who at up words of 70 yr. of age, quits the Study of the Laws of Nature, in order to give Laws to a new Commonwealth; and has crossed the Atlantic ocean at that time of life, not to seek repose, but to plunge into the midst of the most laborious and most arduous affairs that ever were. Few things more extraordinary have happened in the history of mankind. These rebels of ours are a singular sort of people - " except in our book pp. 236-7 plus this footnote:

and has crossed the Atlantic ocean at that time of life, not to seek repose, but to plunge into the midst of the most laborious and most arduous affairs that ever were. Few things more extraordinary have happened in the history of mankind. These rebels of ours are a singular sort of people - " except in our book pp. 236-7

Edmund Burke (1729-Jan 1 - 1797, Dublin, London) Trinity College, Dublin + Middle Temple London 1765 entered House of Commons - political party Whig, Tory Link between King + Parliament: elected member free representative not a "delegate" of King's people ... Con

1. When Burke wrote Franklin on August 15, 1781, he addressed him as "Doctor Franklin the Philosopher, my friend, and the lover of his Species." And on February 28, 1782, informing Franklin of the vote in Parliament that ended the war in America, he said: "I congratulate you, as the friend of America, I trust, as not the enemy of England, I am sure, as the friend of mankind." Source: Copeland, 4: 364-65, 419. [Editors' Note.]

HISTORY 8, 2005 9

"Few, if any documents of modern times have been subjected to such gross and persistent misrepresentations as has fallen to the lot of Benjamin Franklin's autobiography. This has been due primarily to the different times of its composition and to the unparalleled confusion attending its publication..."

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"...The rapid progress in science now makes occasions for regretting sometimes that I was born so soon. It is impossible to imagine the height to which it may be carried, in a thousand years, the power of man over matter."
Benjamin Franklin, 1786

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CHIRAL DIFFERENTIAL CONSCIOUSNESS

HISTORY 9, 2005

AUGUST 27

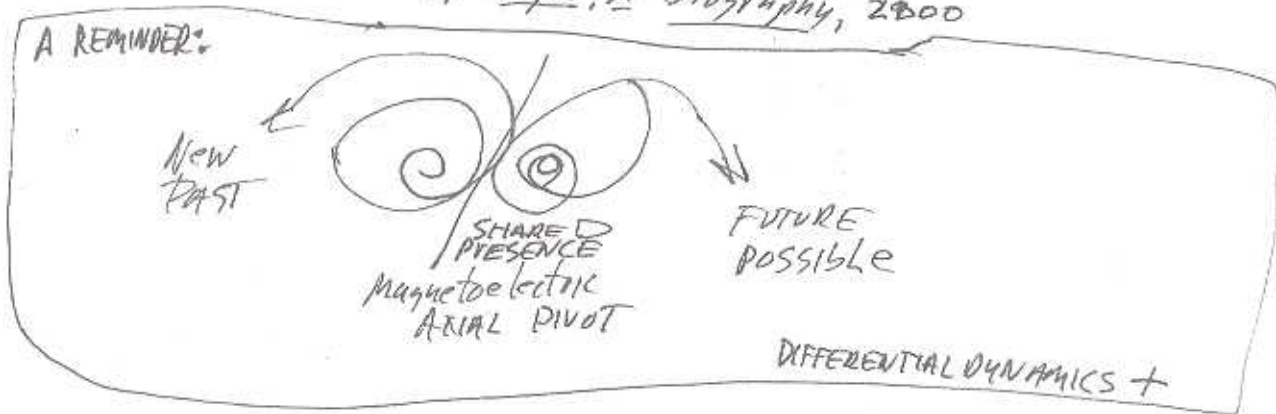
1

We pair // Hegel "Wilhelm" (1770-1831) to present the 3rd 3rd of the phase
 Avendt (1906-1975)



"One of the founders of modern philosophical thought, Georg Wilhelm Friedrich Hegel has gained the reputation of being one of the most abstruse + impenetrable of thinkers." - Opening blurb:

T. Pinkard, Hegel, A Biography, 2000



2 Choice words in HEGEL:

Bildung + Wissenschaft

from Pinkard's index - "as component in formation of consciousness, as enlightenment, distinct from Erziehung - passive tense: education: "Bildung incorporated within itself the NOTION of TRUE EDUCATION + cultivation: [CIVILIZATION!] as in turn demanding Self-formation - to make oneself active p. 49"

Wissenschaft: a science - a learned discipline

IDEAS: Ideen
 NOTION: Begriffe

CONCEPTION: Vorstellungen

INTELLIGENCE + SENTIENCE
 in new "synthesis"

For the young Hegel, still under the influence of Rousseau (and probably, even if only indirectly, of the earl of Shaftesbury), the idea of Enlightenment reason alone motivating us was simply unbelievable. In the essay, he offers no real arguments against Kant's idea that reason provides us with its own incentives for action; instead, he simply voices his conviction that Kant's view is incredible. What he sees as needed instead is a union of Enlightenment reason and the human heart; the Kantian ideals of reason and human dignity require a "people's religion" to be put into practice.

Hegel's criticisms of the idea of a purely detached, Enlightenment criticism of religion are, no doubt, also a bit autobiographical in tone.

Hegel claims that such Enlightenment criticism and putative reform necessarily fails. Partially echoing Aristotle, Hegel claims that Enlightenment reason can only produce a *Wissenschaft*, a "science" or "learned discipline," whereas what is needed is *wisdom*, which can never come out of such theories, out of *Wissenschaft* alone.²⁸ (This disparagement of *Wissenschaft* is, of course, another issue on which Hegel later was to decisively reverse himself.) Enlightenment criticism of the practices of religion necessarily confuses the richness of heartfelt, "subjective" religion with that of superstition and fetishism; it prides itself on its detachment from such superstition, and it is the "arrogance typical of adolescents... having got a couple of insights out of books they begin scoffing at beliefs they had up to now, like everyone else, unquestioningly accepted. In this process, vanity plays a major role."²⁹ (One suspects that Hegel is thinking of himself and perhaps also of Diez.) The work of Enlightenment is at best to assist in the production of a genuine religion of the people, a genuine sense of moral and spiritual renewal; on its own, it cannot do this. As Hegel puts it, "Part of the business of enlightening understanding is to refine objective religion. But when it comes to the improvement of mankind (the cultivation of strong and great dispositions, of noble feelings, and of a decisive sense of independence), the powers of the understanding are of little moment; and the product, objective religion, does not carry much weight either. ... It is nonetheless of the utmost importance for us to discourage any fetishistic mode of belief, to make it more and more like a rational religion. Yet a universal church of the spirit remains a mere ideal of reason."³⁰

History 9, 2005 (2)

intuition of Differential Equations
 Personal conscious ("subjective" is most barbaric)

mentality in minority report

One can see several of Hegel's youthful influences at work in the essay. For someone of Hegel's upbringing, the distinction between subjective and objective religion would have been a natural way to cast Kant's distinction between the "invisible church" and the "visible church." Kant's distinction echoes Pietist thought, and, as we noted, although Hegel was no Pietist, he could not help but have been influenced by the importance of Pietist ideas in the Württemberg climate. (His close friend at Tübingen, Hölderlin, was, for example, raised as a Pietist.) For the Pietists, what was important was religious experience and its transformative effect on one's life; they were deeply suspicious not simply of some of the particular theological statements of Christian faith at that time but in general of any intellectual articulation of religious faith. Moreover, in Württemberg, the Pietists had come to understand their reliance on the transformative power of faith as being connected to the successful political movements of Württemberg history, of a godly people who had successfully resisted the encroachments of their absolutizing Catholic monarchs. Hegel's distinction between subjective and objective religion nicely fit into the Pietist division between real, emotional religious experience and the dry, falsifying intellectual articulation of that experience.

one of the great poets

transformative power = politics
 A tragic nitroglycerine. esp. Germany

Hegel himself, however, could not and would not have understood his distinction between objective and subjective religion as a Pietist recasting of Kantian thought, since he did not think of himself as a Pietist of any sort.

pp. 41-42, 1st part

see: M. Kuehn, Kant, A Biography, 2001 (Cambridge UP)
 S. Priest, ed., Hegel's Critique of Kant, 1987 (Oxford UP)

raw SIMPLE emotion = veracity
 dry ABSTRACT deconstruction = falsity
 set up for Nazis, Soviets, etc.

"In fact, Hegel did not grow up in anything that could really be called 'Germany' at all; he was born instead into the duchy of Württemberg, which itself was part of the Holy Roman Empire - the butt of the joke that it was neither Holy nor Roman nor an Empire. That world was in fact to vanish early in Hegel's life: By 1806 the Holy Roman Empire in which Hegel had spent his youth suddenly ceased to exist... Napoleon..." - p. 2

("the poet Schiller was, for example, baptized by a pastor named Hegel in Marbach...")

"... Hegel's mother [died when he was 11: 1781] was uncharacteristically well educated for a woman of her day." p. 7

"a family on the way up... being 'some body' while... outsider to official circle... stated their claim to social status on the basis of certain attitude toward LEARNING + achievement rather than on family connections." - p. 7.

"... nonetheless effectively excluded from the very best positions in the Württemberg government simply + solely because they were not part of the 'hon-notable notables' 7-8

... often came to anger... "nick name: 'Händlerin'"

Sent to theological study at Tübingen (a cloisterschool) [near Stuttgart]

fellow student: Hölderlin

heavily influenced by Lessing (esp. his play Nathan the Wise 1779) man of Enlightenment both religious + rational, traditional + universal (a German Franklin or Voltaire) - at Frederick II court in Prussia

Gotthold Ephraim (G.E.) Lessing (1729-1781) son of pastor; 13 children! influenced by Leibniz + Spinoza: The Education of the Human Race 1780 but is only a fragment - 2nd + 3rd parts were planned NOTE: Laocöon + Nathan the Wise appear (with comedy classic Minna von Barnhelm) in an Everyman's Library ed.

German language Enlightenment starting: Leibniz, Lessing, Kant, Goethe... and a new generation: Schiller, Novalis, Hölderlin, Schelling, Schlegels, Fichte, etc and: HEGEL... Schopenhauer, Nietzsche, etc.

Lessing's (French Enlightenment) point: man of letters as a literary hero.

HEGEL (Enlightened Romantic) philosopher as universal hero

"to do this [one] needs first to educate + virtually create his public" - Pinkard, Hegel, p. 15.

the Enlightenment man of letters transcending tradition into spirit quest
to find out the Universe + educate the people
who may then Revolutionize Man and
adventure forth into the COSMIC.

ROMANTIC SUPERMAN "IDEAL"

HEGEL in Philosophy

(Leibniz was a scholar, Kant was a teacher,
Hegel was a radical hero)

in Universal History (+ cosmic man of letters) =

on to university at Tübingen (famous esp. for theology erudition) - where he

met Friedrich Hölderlin, poet 1789
Friedrich Wilhelm Joseph Schelling, philosopher 1790
with Hegel: the "Three Friends"
antipathy to worn orthodoxy

UNCHANGED
Renamed 1769 by Duke Karl Eugen:
(Duke) Eberhard-Karls-UNIVERSITY
- nepotism rampant!
"semi-feudal corporations": duels,
- orthodox belief factory etc.

formed friendship 1790 (year Franklin Died)

NOTE: Hannah Arendt's first seminar
with Karl Jaspers was summer
1926 on "Schelling and his
Philosophy of Mythology"
see: Letter 1 in Lotte Kohler + H. Sauer,
Hannah Arendt Karl Jaspers
Correspondence 1926-1969, 1992
p. 3 plus Notes p. 689ff:
n. 2, Jaspers on Arendt's "... I
try to interpret history...": "NOT
interpret but communicate."
"In the history of thought, the
correspondence between
Hannah Arendt and Karl Jaspers
is the first extensive one between
two philosophers of the opposite
gender." - p. vii

The integral idea of a ☆ Square of Attention: 4 complete phase

is Naturally:

Mind objective Thought
essence

Mysterious source of existentials
NATURE

(FORM)
FRAME

SYMBOLS • RITUAL
MYTH

Body objective action
existence

Culture dynamic tradition
experience



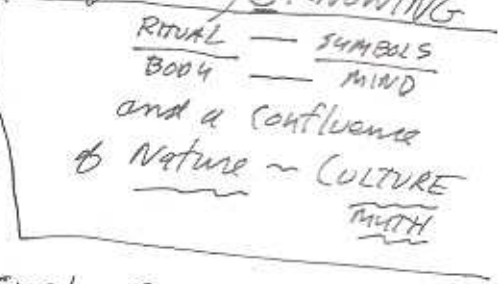
△ 4 sided pyramid in 3D + Time = 4D

symbolized, Pythagorean style
called in Greek, Tetraktys •
••
•••
••••

The Square of attention
has 2 sides Frame as
dynamic processes (a parallel)
+ 2 sides Frame as
objective Forms (an alignment)
or 2 PAIRS of Process + Form phases
mysterious emergence into existence / integrated into self

Nature
Culture (Myth)
Body (Ritual)
MIND (Symbol)

- ✓ PAIRS
 - ✓ PARALLELS
 - ✓ ALIGNMENTS
- delivers a Geometry
of LIVING KNOWING



our phase paired Learning generates this
for our education by complex attention
⊕ to INTEGRAL NATURE ECOLOGY

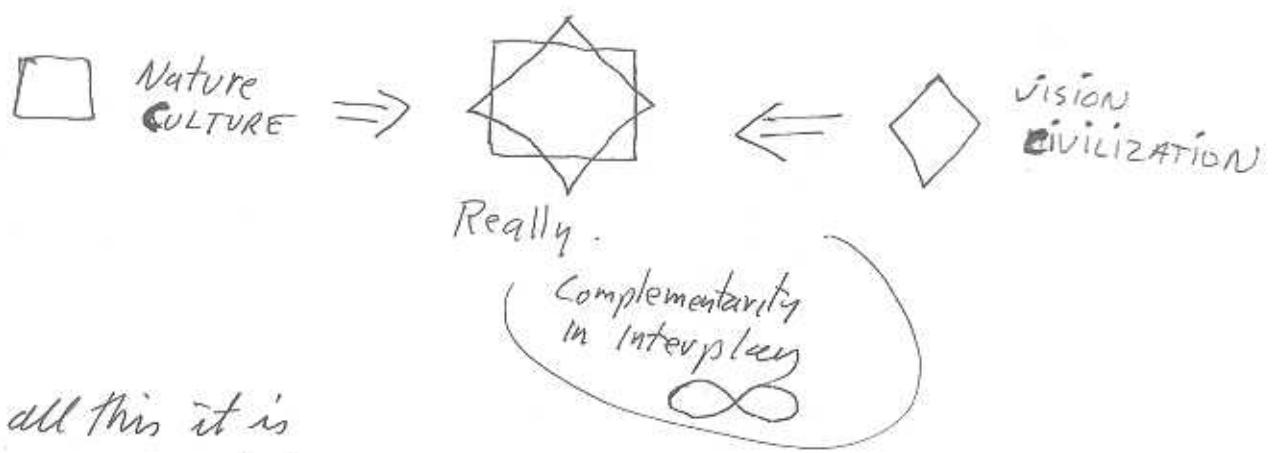
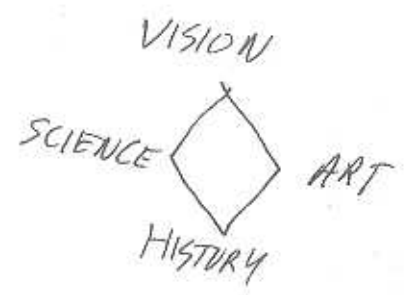
Yet, the ecology, the CIRCLE of cycle (Seasons of annual, etc.)
does not "simply" repeat, but "complexly" variegates.
so the symbol ⊙ for sun actually vibrates

☆ such actuality generates ⊙ (iterative actuality)

generates CONSCIOUS VISION RADIANCE (center point into pivot sphere + star)
HISTORICAL CONSCIOUSNESS ROTATION (circularity into "target"
or "spiral" + "chiral")

Differentials

Differentials TRANSFORM (5th dimension and onward)
so actually the SQUARE OF ATTENTION transforms to a LENS
which perfects in the DIAMOND of POSSIBILITY
(Jewel) (MATRIX) COSMOS
(SCIENCE)



In all this it is

The Art of the Person spirit that lenses

HISTORY ☆

and differentially emerges
* Resonant *

SCIENCE

Hegel is the Romantic Hero/Enlightenment Philosopher
who explored the Spirit's phenomenology
in HISTORY
philosophically

* Note: resonant
HARMONIC
not alignment
here.

☆ He needed to write
a CONSCIOUS TRANSFORM: The Numeology of Spirit (in History's Harmonic)

- HEGEL: STUTTGART AUGUST 27, 1770 - Sept. 1788
 TÜBINGEN OCT 1788 - 1793 (July, exam sept)
 with Hölderlin, +, later, Schelling
 BERNE Oct 1793 - Dec 1796 Tutor in von Steiger house
 FRANKFURT Jan 1797 - Dec. 1800
 ✓ JENA Jan 1801 - Feb 1807 1st Bk: The Difference Between Fichte's and Schelling's Systems of Philosophy
 Bamberg Mar 1807 - APRIL pub. Phenomenology of Spirit - Oct 1808 ✓
 ✓ NUREMBERG Nov 1808 - 1816 rector of the Gymnasium (completed Oct 1806)
 Heidelberg 1816 - September 1818 m. 1811 Marie von Tucher | SCIENCE OF LOGIC, 3V.
 ✓ BERLIN Oct 1818 - d. Nov. 14, 1831

NOTE: JENA within 10 miles of Weimar (Goethe, Schiller, etc.)
 on his 31st birthday Hegel fulfilled a habitation, professional requirement in Latin on the orbits of two planets - becoming a privatdozent (teacher)
 Hegel edited with Schelling the Critical Journal of Philosophy 1802-3 there
 became EXTRAORDINARY Professor there 1805 - illegitimate son Ludwig Fischer (1807-1831) born d. Jakarta
 JENA: famous for post-Kantian Critical Phil + Romantic Revolution
 Schlegel's (August), Fichte, etc. - on decline quickly c. 1803+

Among those who met him at Jena, Hegel seemed to inspire two kinds of reaction: he was either highly admired and even idolized, or he was disparaged. Reports from Hegel's admirers describe him in only the fondest terms, but others did not have such high opinions of him. Whereas K. F. E. Frommann (the bookseller and one of Hegel's good friends in Jena) remarked that Hegel was "praised and beloved" by those who heard his lectures in the winter of 1804-1805, Friedrich Schlegel in an 1804 letter from Paris to his brother August Schlegel remarked that "still more nauseating to me are the Hegelites (*Hegeliten*); only with great difficulty will I read something again from these people."¹² Hegel in this period displayed the characteristics that for his whole life caused people to line up with him or dismiss him for his arrogance. He had a self-assurance that many found attractive and many others found off-putting; but he also manifested a genuine concern for his students, going out of his way to help them and taking great interest in helping one particularly sickly student. In another case, a young Catholic student from the Netherlands, Pieter Gabriël van Ghert, became interested in Hegel's philosophy but could not speak German well enough to understand the lectures; Hegel not only helped him with his German but also had him over to his apartment for slower conversations about the points being made. The result was that van Ghert became a life-long friend and devotee of Hegel's philosophy, maintaining his allegiance to Hegel long after he had become an important person in the government of the Netherlands.

Despite attracting followers, even disciples who took every utterance and every grimace as the sign of something profound (a practice that immensely rankled some of Hegel's contemporaries), Hegel himself always seemed to take a slightly ironic, distanced, sometimes even bemused attitude toward such disciple-like behavior, which the student-disciples, however, simply interpreted as more evidence of his "deep interiority." PINKARD, pp. 115-6

In this intense period Hegel was visionary his Phenomenology of Spirit, facing the report (from Schelling) that old visionary poet friend Hölderlin was mentally breaking down, that Schelling, newly married in a scandal, was drifting away, + that he was impoverished.

The Schlegels were both famous, both in the Romantic Revolution in forefront + scholars.

"... the 'TURNING POINT' he experienced there [JENA] in 1805-06. Certainly, if there was ever a period during which, as Hegel puts it in the letter, his soul, confronted with a 'chaos of phenomena,' was in a state in which 'the inwardly certain of the goal, [it had] not worked its way through them to clarity + to a detailed account of the whole,' ... constantly revising his various 'system drafts' + hanging on as best he could ... he dealt with his slump into deep depression by working even harder ... "It is science (Wissenschaft) [for Hegel PHILOSOPHY His systematic-Historical-way] which has led... into the labyrinth of the soul, + science alone is capable of leading you out again + healing you."



Friedrich Hölderlin (Schiller Nationalmuseum, Marbach am Neckar)



Hegel: portrait by Bollinger after Christian Xeller (Hegel-Archiv der Ruhr-Universität Bochum)



F. W. J. Schelling (Archiv für Kunst und Geschichte)

"... a new hope is arising for science ... my wish to take an active part in it ..."
-draft to J.H. Voss 1805
see: C. Butler + Christiane Seiler, Hegel: The letters, 1984, p. 106.

"...he had already composed the crucial section of the Phenomenology in which he remarked that the Revolution [French] had now officially passed to another land (Germany) that would complete 'in thought' what the Revolution had only partially accomplished in practice - as it were, that the 'movement of the Revolution' was to be completed by German philosophy, met by French politics." Pitkiard, p-228-9

This is Hegel's World-Historical perspective

the beginnings of HISTORICAL CONSCIOUS SPIRIT MOVEMENT 1806

[see Einstein's idea of World-Line as in George Gamow, My World Line, 1970]

: 4D continuum [differential dynamic!] "in which anything that happens anywhere at any time is represented by a point. The sequence of such points (or events) forms a world line" - Gamow's public blurb - erroneous: point, sequence - ritual terms! reductive.

"He anticipates in this text a thesis which will later be developed in his Berlin lectures on world history (werke XI, 564): France had a revolution ('externality') without a reformation ('inwardness'), while Germany had a reformation without a revolution." - p. 1122

NOTE: ^{Roman} Catholic France

NOTE: Franklin + Jefferson America had both a deeper reformation + revolution. See: EMERSON, THOREAU, LINCOLN, WHITMAN, W. James, J. Dewey, M. Tully, etc.

Add Hegel (p. 122-3): "... education triumphs over rudeness, + spirit over spiritless understanding + mere cleverness. Science alone is the [true] theodicy..."

After youth in Stuttgart, university in Tübingen, ^{house} tutor in Bern + Frankfurt, semi-professor in Jena, Newspaper Editor in Bamberg, Hegel endured 8 years rector of a "high school" in Nuremberg: only in 1816 age 46 did he get a university professorship: quickly pole-vaulted to Berlin 1818: AGE 48

The Vehicles were 3 books: the Schelling/Fichte volume, the Phenomenology and the 3 volume Science of Logic. This 3rd work was a "kicker" since the Phenomenology required high consciousness and the Schelling/Fichte assumed current 183433 in philosophy

expanded from Essays in Experimental Logic
+ How we Think, 1933-1st ed. 1909

Logic, The Theory of Inquiry, 1938

see John Dewey's Logic of Inquiry

differential transform averages
see: Fourier, etc.

Responding to Niethammer's second question, Hegel explains that the conventional Logic he was writing disqualified it as a text for secondary schools. Aristotelian syllogistic logic had fallen into general disrepute as being "fruitless." Deductive logic was viewed as an academic exercise of repeating in new ways what one already knows. Since Peter Ramus, in the sixteenth century, philosophers had been seeking a "logic of discovery" which, unlike scholastic logic, would permit real extensions of knowledge. Hegel's dialectical logic, exploiting the resources of Zeno's method of indirect proof, was to become just such a logic of discovery. More precisely, it was to be a logic of error correction, and yet at the same time was to remain deductive. The ambition was thus to transcend and at once preserve the classical logic of the schools.

A second way in which Hegel's Logic innovated was in its fusion of logic and ontology. In Jena Hegel had lectured on "metaphysics and logic," a standard part of the curriculum in German universities. Possibly this accident of nomenclature was not without influence on Hegel's advocacy of metaphysics as logic and logic as metaphysics in the Logic. But his Logic would not be published until 1812-1816, and in 1808 he was not yet fully clear about the "transition" between the "negative element" in the old logic and the "positive element" of the new. Yet the promise to write a synoptic textbook version once he had finished the voyage of discovery recorded in the Logic has never been fulfilled by anyone in the Hegelian tradition. Hegel never reduced his logic to the "child's play" [101] he himself deemed necessary to write a text on the "elements" of a subject.

- Hegel: The Letters, p. 172

"INSTRUCTION always runs the risk of swamping the pupil's own vital, the narrow, experience under masses of communicated material. The mere instructor ceases and the vital teacher begins at the point where communicated matter stimulates into fuller and more significant life than which has entered by the strait + narrow gate of sense perception and motor activity [RITUAL].
genuine communication involves contagion; its name should not be taken in vain by teaching communication that which produces no community of thought + purpose between the child + the race of which he is the heir."

- Dewey, How we Think, p. 242 (concluding ¶)

"upgrading this institution in general is certainly of the greatest interest to you as a way... something they absolutely need if they are to cease viewing themselves along with scientific education itself - as stupid children." - Hegel 1808 Letters, p. 175

"I am daily ever more convinced that THEORETICAL work accomplishes more in the world than practical work."
1810

HEGEL'S ENCYCLOPEDIA method c. 1808-1818: LOGIC (1)

- NATURE (2)
- SPIRIT (3)

"Higher ideas on the whole penetrate them only with difficulty, for mental inertia has forever been at home here. If something does not become a traditional commonplace... it means nothing to them."
- Hegel Oct 27, 1810 from Nuremberg to Niethammer; Letters, p. 225

HISTORY 10, 2005 7

The school address of September 1809 had examined the classical gymnasium. The report on the modern gymnasium, however, argues that distaste for the discipline of learning classical languages increases the modern gymnasium's popularity as a way of bypassing the classical gymnasium on the way to the university. Hegel clearly saw the modern gymnasium as a threat to the classical gymnasium—even though the rector of the Nuremberg modern gymnasium, Gotthilf Heinrich von Schubert, was a speculative natural philosopher, not a natural scientist. Hegel's reservations about the modern gymnasium further illustrate his critical distance as a member of the universal class from popular opinion. The classical gymnasium represented wholeness and the integration of culture, while specialized vocational schools stood for the inevitable fragmentation of modern civil society. The modern gymnasium fell in between. It was too theoretical for those destined for specialized training outside the university, and too utilitarian for the university-trained universal class—i.e., the Hegelian counterpart of Plato's philosopher-king class.

the rising of popular modern education was locally a folding into limited cultural interests and employment focused; while on the state level the same phenomenon was needing new molds to keep all the locals with—in control of a centralized power which was additional to the church control + the Noble control + the wealthy control = a government control — largely thru the vehicle of lawyers + educators LAW + SCHOOLING (not learning!) with a frosting of new entertainments + entertainers.



Hegel: portrait by Bollinger after Christian Xeller (Hegel-Archiv der Ruhr-Universität Bochum)



Hegel: lithograph by L. Schbers (Hegel-Archiv der Ruhr-Universität Bochum)

VISIONARY HISTORIAN
(ART → HISTORY)
(DIFFERENTIAL CONSCIOUSNESS)
PROFESSOR OF IDEAS
(SYMBOLS)
Synthesis (Integral)

Keeping SCHOOLING under such controls with popular fairs frosting + new festivals was the behind-the-scenes plan of this 4 layer authority structure. (truly the establishment!)

Hegel + those like him struggled to transcend their control with New Philosophy of science, History, Art, + Learning.

When Experience (Myth) flows in participation with Nature
this generates an ENVIRONMENT

When Consciousness (VISION) flows in resonant harmonic
with History this generates, differentially, a CIVILIZATION

With CIVILIZATION in complementarity with ENVIRONMENT
(VISION, HISTORY) (Nature, myth)

We generate Reality whose forms ^{grand} differentially, is our COSMOS
and integrally, the UNIVERSE.
(A GRAND PAIR)



yet, if not transformed
into maturity - illusion
obtains:

The indignities to which Prussia was exposed between 1806 and 1812 focussed upon her the sympathy of all the Germanies; it was her humiliation under Napoleon, rather than her triumphs under Bismarck, which rendered her the representative and symbol of the new Germanic spirit. Austria, with her heterogeneous Empire, with her unnatural dynastic adherence to the House of Bonaparte, appeared alien in comparison; the complacent, snobbish sneer of Metternich was contrasted with the tear-stained agonies of Queen Louise. Young Germany, in 1810, was already ripe for a profound spiritual and physical revival: a few gifted and determined men gave to this revival its peculiar impulse and direction.

All thinking Germans had been appalled by the apathy with which the German, and more specifically the Prussian, people had accepted the defeat of Jena. It became evident that the Prussians had lost, not their military confidence only, but their spiritual pride. Garrison after garrison would surrender to a mere platoon of French cavalry; the German people had abandoned all belief in themselves; they had almost abandoned their self-respect. There were men, however, who realised that the neurotic Prussian is congenitally subject to sudden alternations of extreme confidence and apathetic despair; who foresaw the ease with which the forlorn soul of Prussia could be transformed by moral rearmament, could be galvanised by a single compelling idea; and who understood how natural it was for the average Prussian, or indeed the average German, to pass (as it were in a night) from a sense of destiny to a sense of doom, and again from the helpless acceptance of doom to a feverishly active faith in destiny.

*This extended context quotation is from
Harald Nicolson, The Congress of Vienna, A study
of Virginia Woolf's in Allied Varsity: 1812-1822, 1946
(Bloomsbury circle) pp. 22-3*

What was needed, however, was the simple compelling idea: Fichte found it for them in the theme of selflessness.

In his *Reden an die Deutsche Nation* of 1807 he applied Kant's stern rule of duty to the conception of "the nation" as the one continuous reality to which each individual should devote his soul, his body and his life. The first practical symptom of the coming revivalism took an academic form and is marked by the founding of the Berlin University under Wilhelm von Humboldt in May 1809. From these beginnings there germi-

HEGEL at BERLIN UNIVERSITY 1818-1831 + Cholera
the Star Philosopher

nated with amazing rapidity what Fichte called "The blossoming of the eternal and divine in the world" but what we should call more prosaically an intensive youth movement, aimed almost consciously at acquiring physical through moral force. In June of 1808 was founded in Königsberg the *Tugendbund*, or, as it was officially called, "The Moral and Scientific Union," aiming at "the revival of morality, religion, serious taste and public spirit." The influence of the *Tugendbund* has been exaggerated, and Stein himself referred to their anti-French hysteria "as the rage of dreaming sheep." Yet there can be no doubt at all that it was the doctrine of Fichte which gave to the youth of Germany that union of purpose, that sense of personal dedication, without the discipline of which young Germans have always been apt to become ruminative, diffident, forsaken, lost.

from Hegel's 1801 preface to
the Difference Between Fichte's + Schelling's System of Philosophy
 (trans. ed. pp. 79-81) - (Cerf + Harris)

In those few public utterances in which a feeling for the difference between Fichte's and Schelling's systems of philosophy can be recognized, the aim seems to be more to hide their distinctness or to get round it than to gain a clear awareness of it. Neither the systems as they lie before the public for direct inspection, nor among other things, Schelling's answer to Eschenmayer's idealistic objections against the philosophy of nature have brought the distinctness of the two systems out into open discussion.¹ On the contrary, Reinhold, for example, is so far from an inkling of it that he takes the complete identity of both systems for granted.² So his view of Schelling's system is distorted in this way too [as well as in other ways]. The occasion for the following treatise is this confusion of Reinhold's, rather than his revolution of bringing philosophy back to logic—a revolution that he has not merely threatened us with, but has proclaimed as already accomplished.³

The Kantian philosophy needed to have its spirit distinguished from its letter, and to have its purely speculative principle lifted out of the remainder that belonged to, or could be used for, the arguments of reflection. In the principle of the deduction of the categories Kant's philosophy is authentic idealism; and it is this principle that Fichte extracted in a purer, stricter form and called the spirit of Kantian philosophy.⁴ The things in themselves—which are nothing but an objective expression of the empty form of opposition—had been hypostasized anew by Kant, and posited as absolute objectivity like the things of the dogmatic philosophers. On the one hand, he made the categories into static, dead pigeonholes of the intellect; and on the other hand he made them into the supreme principles capable of nullifying the language that expresses the Absolute itself—e.g., "substance" in Spinoza. Thus he allowed argumentation to go on replacing philosophy, as before, only more pretentiously than ever under the name of critical philosophy. But all this springs at best from the form of the Kantian deduction of the categories, not from its principle or spirit. Indeed, if we had no part of Kant's philosophy but the deduction, the transformation of his philosophy [from speculation into reflection] would [6] be almost incomprehensible. The principle of speculation is the identity of subject and object, and this principle is most definitely articulated in the deduction of the forms of the intellect (*Verstand*). It was Reason (*Vernunft*) itself that baptized this theory of the intellect.

KARL REINHOLD, Academic (1758-1823)

ON FICHTE, see:

Johann Gottlieb Fichte, The Vocation of MAN
 1800, trans. 1956, Library of Liberal Arts
 ed. by R.M. Chisholm

"...essential to Being that it have a manifestation (*Ausserung*) in which it recognizes itself as a power under an obligation to realize itself."
 -INTRO, P. XVI

eds. D. Breazdale + T. Rockmore,
New ESSAYS ON Fichte's Later JENA WISSENSCHAFTSLEHRE
 (science of system - philosophy) "transcendental idealism"
 (1796-9), 2002

ed. trans. P. Heath, J. Lachs, The Science of Knowledge, 1797⁵, Leipzig 1797 2 intros
 (trans. 1970) 1902 (Jena + Leipzig, Rübigen)

eds. F. Neuhouser, trans. M. Beauvoir,
 J.G. Fichte, Foundations of Natural Right,
 1795-6, trans. 2000

Ed. + trans. D. Breazdale, Fichte Early Philosophical Writings, 1988

1/2 HEGEL) The Difference Between Fichte's + Schelling's System of Philosophy
 1801, trans 1977, H.S. Harris + W. Cerf



J.G. Fichte (1762-1814)

However, Kant turns this identity itself, which is Reason, into an object of philosophical reflection, and thus this identity vanishes from its home ground. Whereas intellect had previously been handled by Reason, it is now, by contrast, Reason that is handled by the intellect. This makes clear what a subordinate stage the identity of subject and object was grasped at. The identity of subject and object is limited to twelve acts of pure thought—or rather to nine only, for modality really determines nothing objectively; the nonidentity of subject and object essentially pertains to it.³ Outside what is objectively determined by the categories there remained an enormous empirical realm of sensibility and perception, an absolute *a posteriori* realm. For this realm the only *a priori* principle discovered is a merely subjective maxim of the faculty of reflecting judgment.⁴ That is to say, nonidentity is raised to an absolute principle. Nothing else was to be expected, once the identity, i.e. the rational, had been removed from the Idea, which is the product of Reason, and the Idea had been posited in absolute opposition to being. Reason as a practical faculty had been presented as it must be conceived by finite thought, i.e., by the intellect: not as absolute identity, but in infinite opposition, as a faculty of the pure unity [typical] of the intellect. Hence there arises this contrast: there are no absolute objective determinations for the intellect [i.e., in critical philosophy], but they are present for Reason [i.e., in speculative philosophy].

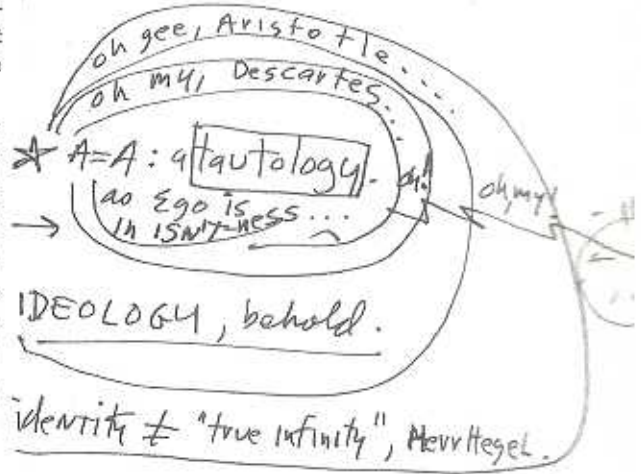
oh, does it! - Natural Integral
man-handled!
home-grow

zodiac of criticality?
Sunhead " " " " " "
REMEMBER the Pythagorean Sage Paramenides

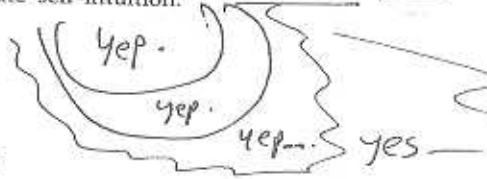
Differential field "realm"
MIND judging mentalisms

very perverse pretzel this.

The principle of Fichte's system is the pure thinking that thinks itself, the identity of subject and object, in the form $Ego = Ego$.⁵ If one holds solely and directly to this principle and to the transcendental principle at the basis of Kant's deduction of the categories, one has the authentic principle of speculation boldly expressed. However, as soon as [Fichte's] speculation steps outside of the concept that it establishes of itself and evolves into a system, it abandons itself and its principle and does not come back to it again. It surrenders Reason to the intellect and passes over into the chain of finite [acts and objects] of consciousness from which it never reconstructs itself again as identity and true infinity. Transcendental intuition, the very principle [of speculation], thereby assumes the awkward posture of something that is in opposition to the manifold deduced from it. The Absolute of the system shows itself as apprehended only in the form in which it appears to philosophical reflection. This determinacy which is given to the Absolute by reflection is not removed—so finitude and opposition are not removed. The principle, the Subject-Object, turns out to be a subjective [?] Subject-Object. What is deduced from it thereby gets the form of a conditioning of pure consciousness, of the $Ego = Ego$; and pure consciousness itself takes on the form of something conditioned by an objective infinity, namely the temporal progression *ad infinitum*. Transcendental intuition loses itself in this infinite progression and the Ego fails to constitute itself as absolute self-intuition.



split!
tautology!
projective!
impossible!



try to resonate in sets,
endeavor to integrate by
transform
with transparent symbols
[it is our heritage to mature]

on Karl Jaspers see:
(1883 - 1969)

Lotte Kohler + H. Sauer, eds., Hannah Arendt Karl Jaspers Correspondence
1926-1969, 1985
trans. 1992

Jaspers, Man in the Modern Age, Die geistige Situation der Zeit, Berlin 1931
(Sammlung Göschen vol. 1000)
trans. (5th ed.) 1933 by Eiden + Cedar Paul
already

Jaspers, Philosophy, 3v. 1932, trans. 1969

Reason and Existenz, Five Lectures, 1935, trans 1955
(3rd ed 1949)

The Idea of the University, ed. K.W. Deutsch

Jaspers' Challenge to the Universities

Reason + Anti-reason in Our Time 1952 (trans 1952)

on Hannah Arendt see:

Elizabeth Young-Bruhl, Hannah Arendt, For Love of the World, 1982

M. A. Hill, ed., Hannah Arendt: The Recovery of the Public World, 1979

Julia Kristeva, Hannah Arendt, 2001 (in French 1999)

Carol Brightman ed. (with intro), Between Friends, 1995

The Correspondence of Hannah Arendt with Mary Mc Carthy,
1949-1975

Hannah Arendt (ed. J. Kohn), Essays in Understanding, 1930-1954, 1994

Dana Villa, ed., The Cambridge Companion to Hannah Arendt, 2000

P. Baehr, ed., The Portable Hannah Arendt, 2000

HISTORY 11, 2005



from the Sierra Club magazine Sept 2005:

see: Mark Twain + C.D. Warner

The Gilded Age,
A Tale of Today 1873, 1892

Jeremy Bentham 1832-2032
C.K. Ogden, 1932

Obligations to workers, customers, the environment, or the communities in which a company operates generally take a backseat, if they are considered at all. "Nothing in its legal makeup limits what [the corporation] can do to others in pursuit of its selfish ends," writes Joel Bakan, a law professor at the University of British Columbia and author of *The Corporation: The Pathological Pursuit of Profit and Power*. Indeed, "it is compelled to cause harm when the benefits of doing so outweigh the costs."

: Efficiency by proxy projection - ideology

Corporations' accumulation of unbridled power—and the way they often misuse it—has inspired myriad efforts to restrain them: boycotts, protests, lawsuits, legislation, and shareholder actions to change company policies from within. But after witnessing corporations riding roughshod over local communities' rights to regulate everything from cell phone towers to trash dumping, activists like Hinkley are calling for a new approach. He and others realize that such battles will be endless unless citizens challenge the corporate system itself. "We've created this entity; it's like a monster," says Jim Price, a member of the Sierra Club's Corporate Accountability Committee. "We've given corporations more power than we reserve for ourselves."

Franken Corps.

THE RISE OF THE CORPORATE STATE

THE BATTLE OVER CORPORATE POWER long predates McDonald's, Microsoft, and Wal-Mart. To understand how such entities became so mighty, you have to go back to the Revolutionary War. Resentful at how their enterprises had been dominated by the king's corporations—like the East India Company, whose monopolistic activities sparked the Boston Tea Party—the newly independent colonists kept businesses on a short leash.

"Any firm that sought a corporate charter had to go specifically to the [state] legislature," says Richard Abrams, a history professor at the University of California at Berkeley. To be chartered, corporations had to serve the public good—most often by constructing a road, bridge, canal, or other public-works project. Their tenure was limited, and deviation from their original design was prohibited. They could not own shares in other corporations, lobby elected officials, or give campaign contributions. Those that strayed had their charters revoked.

The Civil War changed things. "In order to get enough war matériel to fight the Civil War, Lincoln had to loosen those restrictions and restraints on corporate behavior," says Thom Hartmann, author of *Unequal Protection: The Rise of Corporate Dominance and the Theft of Human Rights*. "It was his intention to tighten them back up again after the war, but he was assassinated." By whom?

Corporations saw another opportunity a few years later with the 1868 passage of the Fourteenth Amendment, which ensured due process and equal protection under the law. If corporations could gain constitutional rights, they could



use this amendment—passed to protect emancipated slaves—to claim that states and localities taxing and regulating them in differing ways amounted to discrimination.

Corporate individuals: Starting in the 1870s, attorneys for the railroads—the largest corporations of the day—aggressively pursued this goal, bringing four cases all the way to the Supreme Court in just one year. With the 1886 case of *Santa Clara County v. Southern Pacific Railroad Company*, they finally succeeded. Before oral arguments, Chief Justice Morrison Remick Waite declared that the judges were in agreement: Corporations were covered by the Fourteenth Amendment. Ever since, the courts have continually expanded protections for corporations as "persons" under the law—or, as Ambrose Bierce defined them in his *Devil's Dictionary*, "ingenious device[s] for obtaining individual profit without individual responsibility." —C.W.

see
BENTHAM
(1748-1832)
POLITICAL/ECONOMY
FICTIONS
(see Jeremy
Bentham's
Theory of Fictions
c. 1810, repr.
1932 with 152p.
intro by
C.K. OGDEN



EXISTENZ TO SYNTHESIS, CRITIQUE TO ANALYTIC

(Improved title!)
• ANTI-EMPIRE/CULTURE

Thoreau's famous concept of conscientious opposition to the social machine originated in a personal effort to clarify—regardless of political issues—the boundary separating the individual from the body politic that claims his allegiance. In Thoreau's initial understanding, refusing the poll tax was one further element of his overall declaration of independence, which had begun in 1840 with his signing off the parish tax rolls. It was only upon further reflection, according to Rosenwald, that Thoreau connected this position of principle with real-life resistance to contemporary social evils.

It would be up to Thoreau alone to justify his extreme individualism, ground it in the idea of conscience, and establish it as the sole foundation of any relation between the individual and government, the spark of true action for any real keeper of democracy's flame.

— Randall Conrad, "Realizing Resistance: Thoreau & the 1st August 1846 at Walden" - CONCORD SAUNDERSON, New series, VOL. 12/13, 2004/2005, P. 82

HERMETICA AMERICA



a counter icon to "John Birch", indeed. No Lewis Hayden Society! Hey! Hey! Ho!

Lewis Hayden (1811-1899)

Photo courtesy the Boston African-American National Historic Site

an ex-slave, who lost his first wife & daughter to slave owner's caprice [Henry Clay, no less] and spoke on Thoreau's Walden doorstep 1846 against the abject in humanity.

NOT the "idea" of: the PERSONAL PRISM

NO. This language betrays automatically. "The individual" is an INTEGRAL symbol of objectivity ^{ONLY} whose ideologically range [RULER OF LAW] ^{ONLY} is limited (liminal inclusive) by "political" structures; indeed: "the individual" so construed ("that of") cannot ever be separate from "the Body Politic" (a most apt RITUAL phrase, aligned in identification with the mental ideological concept formula).

ABSTRACT DOCTRINE CODE

"The body politic" is apt to reductive stuff; "legalized" ... ABRIGATION

be alert, friends...

However it is —
Existence (Jaspers: Existenz) is physically objective in actions
Essence is symbolically objective in identifications + ideals
Experience plys between these poles, seeking equilibrium flow

Foreword 1931

to Karl Jaspers
Philosophy, 30, 1932 (Hitler 1933)
GERMANY teacher of Hannah Arendt after Heidegger 1924-8

HISTORY 12, 2005



Philosophy means to dare penetrate the inaccessible ground of human self-awareness. As a doctrine, teaching truths perceptible to all men, it could not but go astray. To comprehend what can be cogently known is vital to philosophy, but it will neither repeat what has become knowable in the sciences nor enter their field as a distinct subject claiming equal rights. In philosophizing I cannot look once again for the satisfaction I derive from knowing things in the world. What I seek in it and what it takes is more: it is the thinking that transforms my consciousness of being as it awakens me and brings me to myself in the original impulses whose pursuit in existence makes me what I am. No objective knowledge can do this. What we mean by objective knowledge is one factor, rather, of the consciousness of being that originates in philosophical activity.

Ideally, philosophy is consummate lucidity of being, perfect clarity about the beginning and the end of all things. Though set in time, it has been understood as timeless, a crystallization of timelessness. And yet philosophizing is man's way to touch being historically, in his time. It is only in this appearance, not in itself, that we have access to being. Philosophizing is an expression of faith without revelation, an appeal to others traveling the same road; it is not an objective guidepost amid confusion. I grasp in it only what I potentially am. But it does take me into a dimension that enkindles being, in existence, for my view of transcendence. In a world that has cast doubt on everything, philosophizing is our attempt to hold course without knowing our destination.

Our own conduct leads to philosophical awareness only in listening to the few great philosophers who speak to us from the past. But a knowledge of past philosophy is not real philosophy; philosophizing always needs a present source. The philosophizing of contemporaries shows how fellows in existence help themselves. Sharing the same chances of fulfillment, they can tell each other what may be heard nowhere else. It takes present philosophizing to transform past philosophical greatness so as to make it newly present.

Philosophy, the goal of true community among men who are themselves, has been wrought by lonely, distant individuals. In an extravagance of agonies and certainties, they sent us word but did not bid us follow. The experience they show us was singular and unrepeatable. They were sacrificial victims, so to speak, whose visions—translated into thought—convey to us what a less hazardous fate could not have brought to light. In our philosophizing we revere what they proved humanly possible. We want to catch their every word; they have made it impossible for us to take any knowable order for the only true one. But we ourselves philosophize in communication, not in isolation. Our point of departure is man's relation to man, the individual's way of dealing with the individual. In our world, linked fellowship seems like the true reality. Communication leads to our brightest moments and lends weight to our life. My philosophizing owes its every content to people who have come close to me. I consider it true in so far as it aids communication. Man cannot place himself above man; he can approach only those he meets on the same level. He cannot teach them what to do, but together they can find out what they want and what they are. There can be solidarity in what must animate our existence if it is to turn into being.

Our philosophizing is rooted in the tradition of thousands of years of free thought. What may resurge to point our way has long existed as the lucidity of Greek philosophers, as the heroic bent of Northern minds, as the depth of the Jewish soul. Under such guidance I naturally owe my basic thoughts to the men in whose adoptive understanding I philosophize. I seldom cite them in so many words, so I will call the illustrious

Life long confidant, friend...

Love of Wisdom (ancient passion of spirit)
Philosophia

CONSCIOUSNESS TRANSFORMS.

LUCID RESONANCE
IS A HARMONIC

The Shared Presence of
PAIRS tuned to the Real

AESTHETIC ECOLOGY
resonant with Science

NO: the individual's Integral
TRANSPARENT to
the transform of UNION -
Differential Conscious
Ecology of Possible Worlds



NO: KANT IS ABOUT GROUNDS

roll now: Kant, the philosopher *catexochen*, unmatched in the noble, deliberate humanity of a pure, keen, infinitely mobile thinking that never lets us touch ground; Plotinus, Bruno, Spinoza, Schelling, the great metaphysicians as creators of dreams coming true; Hegel, whose constructive thinking and uniquely powerful language served to express an abundance of visualizations; Kierkegaard, radically shaken in view of nothingness and honestly philosophizing in a love of being, as the alternative; Wilhelm von Humboldt, German humanism embodied on a worldwide scale; Nietzsche, the psychologist and relentless unmasker of all sham who, in his world without faith, turned into a seer of his-

toric substances; Max Weber, looking straight at the ills of our time, diagnosing them with an encyclopedic knowledge, and taking his stand on himself amidst a crumbling world.

Today's philosophizing, as any in the past, is concerned with being. It circles round a pole it cannot touch, and in this circling it ceaselessly strives to reach the pole anyway. Thus we always philosophize entirely or not at all. We seek the utmost directness; what flatly refuses to enter into form and knowledge remains indirect against our will.

The point of philosophizing is a single thought, ineffable as such: the consciousness of being. In this work it ought to be approachable from every chapter; each should be the whole in detail, though leaving dark what only the rest will illuminate.

Philosophizing proceeds with a consistency of its own, a consistency that is not logical in origin; but without an awareness of the modes of thought and valid knowledge, it could not avoid becoming tangled. Philosophical logic—a part of what we are trying to do here—will be suggested when necessary; its methodical treatment remains reserved for another book. Logic can define specifically philosophical thinking but can give no reasons for it. Such thinking must sustain itself.

To my friend, the physician Ernst Mayer, I am indebted for joint philosophizing since our student days. To this work he contributed creative criticism. He gave me communicative reassurance in the moments of doubt which recurrently and indispensably articulate our course of thinking.

Heidelberg
September 1931

KARL JASPERS

Epilogue 1955 (when Einstein died)

To the Third German Edition (1/2 Thomas Mann)
(1/2 Wallace Stevens)

= BINDU, SOUL, DHARMA, TĒ, SINGULARITY
BLACK HOLE DISK.

(1/2 Wallace Stevens)

Of all my books, *Philosophy* is closest to my heart. Now that decades have passed since its completion, I may reflect upon its origin and its intent.

Experience teaches an author how his book has been understood and misunderstood. The realization of opposing forces makes me ask myself about the point of opposition in philosophy, about the possibility of any philosophical polemics.

Experience also teaches an author how the motives of his thinking fare in the world. It shows him how his thoughts coincide with others of his time, thus taking part in the course of philosophizing, but it also demonstrates how trivial or infinitesimal they seem in the public realm of thinking that will lead to action and influence events. This is the great question of the importance of reason—that is to say, of philosophy—in the world.

These three points—the intent of the book, the possibility of philosophical polemics, the impotence of reason—will be briefly discussed here. Now and then, where it seems not inappropriate, I illustrate a thought by drawing on biographical recollection.

1. The Point of this Book

Let me try to elucidate by telling how it came to be. In retrospect an author can understand the unplanned course of his works as if he had planned it; he may see how the very nature of the subject matter seems to have made it conscious. What follows therefrom is the book's intent—particularly, in this case, to demonstrate the philosophy-science relation—and ultimately the answer to the question how it should be read.

Origin

The philosophy I sought at universities in 1901 disappointed me. For all the brilliant lecturing techniques and educational contents, it showed me nothing of what I expected, nothing of what I dreamed about but did not know as yet. What was presented as philosophy impressed me as a pseudoscience. However thorough in its operations with involved trains of thought, however apt to instruct us in thinking and accurate reading, it was still based on dubious or quite unclarified matters of course. The ground was a morass; the construction, though exact, fell short of philosophy. I did not share the evident satisfaction my professors took in statements that were unintelligible at key points, so that at times I felt virtually humbugged. The basic human attitude encountered was alien to me.

My impulse was to save my mind. I wanted science, pure air, and reality. I decided against studying philosophy, and soon against hearing about it in philosophical lectures. I took up natural science and medicine without weakening in my love for a philosophy I did not know, one that would amount to more than a rationalistic discussion of curious problems—the philosophy it takes, rather, to make our every action conscious and meaningful. My philosophizing was confined to moments of reflection, to the moods of meeting the world substance, to methodically pondering the ground of truths researched in science. I never thought of taking up philosophy as a profession. Nor did I think about the nature of philosophy while training in its practice, ascertaining what I loved, what I avoided as ignoble, and what lent wings to my thinking as being more than "nature" and "reason."

Despite alien garb and problems of comprehension, philosophy was obviously appealing if one saw only the texts of the thinkers of thousands of years; but it was not to this philosophy that the writings of my time bore witness. There were only the critical expositions, and there was the strange claim of an ideology to be a science.

Husserl impressed me most, comparatively speaking, although his phenomenological method did not strike me as a philosophical procedure. I took it—as he himself did at first—for descriptive psychology. As such I used it to make psychopathological descriptions and formulated it in principle for the purposes of psychopathology. Husserl approved vigorously. In 1913, when I told him I still failed to understand what phenomenology really was and asked about its philosophical implications, he replied, "You are using the method perfectly. Just keep it up. You don't

need to know what it is; that's indeed a difficult matter." Long before this I had read his essay on philosophy as a science (in volume 1 of *Logos*) with distaste—for there, acutely and consistently reasoned, was what seemed to me another denial of the philosophy I deemed essential. The essay became my illumination. To my mind it clearly reached the point where the claim of strict science put an end to everything that could be called philosophy in the great sense of the word. As a philosophy professor, Husserl seemed to me to have committed the most naïve and pretentious betrayal of philosophy.

It had not yet occurred to me that I might ever philosophize professionally. I was a psychiatrist. In 1911 I had some frank talks

JASPERS' ENCOMPASSING
BOHR'S COMPLEMENTARITY
are the best West-TAO
until - THIS!
Zi



Gertrud and Karl Jaspers in Basel, mid-1960s.

She was Jewish. He Loved her.
she Loved him.
selah & friends...

One crucial point, already touched here, should be stressed explicitly. Our situation in the West lends urgency to a question that is not at all clear in the public mind as yet, the question of the relationship between philosophy and science. The two are tied to each other but divided in their source of certainty. Only in the light of their division and alliance can they become themselves.

As a boy I read Spinoza, without understanding him, but marvelously touched and happy to have found him. I read Paulsen's introduction to philosophy, but not to the end; I respected that kind of thing, but it did not attract me. I did not know what philosophy was when the word first made its awe-inspiring impression. But everything I read and heard made me look for philosophy as a science. In this point I was still unquestioning. I wanted cogent insights valid for everyone, and at the same time answers to the questions of existence proper; I did not separate the two. Then, when my disappointment with the philosophy that was offered at the university drove me into practical intellectual work, I was content at first to learn what science had achieved regarding nature and physical man. I was astonished time and again, in anatomical as well as astronomical and other studies; I eagerly pursued every detail I could, restricted as I was by the facilities of the medical school. But I grew restive at the insufficiency of it all, at seeing all of it as a mere forward impulse.

I failed to follow him on this road of philosophical abstinence. My thirst for philosophy proper did not cease.

Science allowed me to feel the glorious ability to know, the progress of cognition, and a kind of certainty that can be had nowhere else. To this day it has remained self-evident to me that anyone who wants philosophy wants science. Since the sciences have evolved, since we have access to the scientific way of thinking in the consciousness of methodical knowledge, a philosophy that shuns and ignores them is as untruthful as a way of thinking that would have man's ultimate concerns in scientific form.

For with the methodical consciousness of the limits of science came a renewal of an old experience: that scientific cognition cannot guide us, that it cannot even find grounds for its own existence, that in the perspective of philosophy it is diffuse.

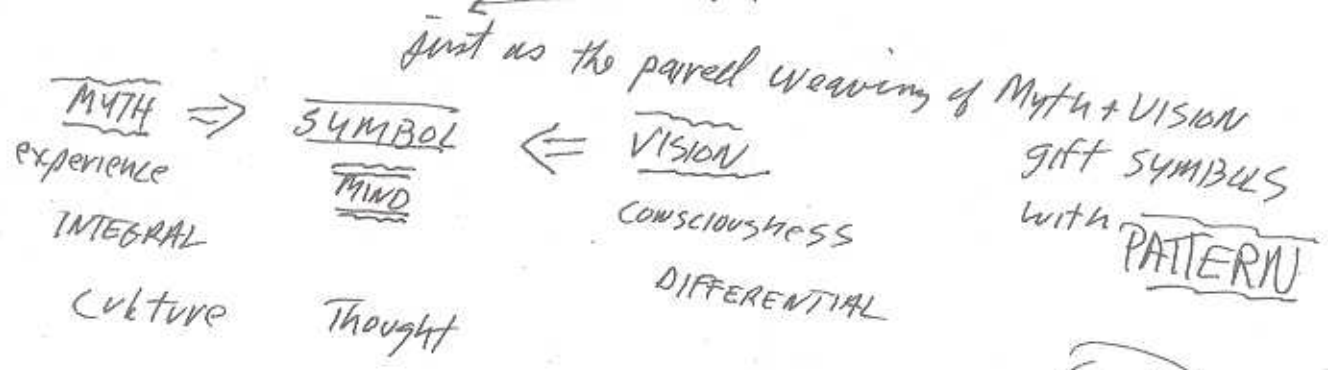
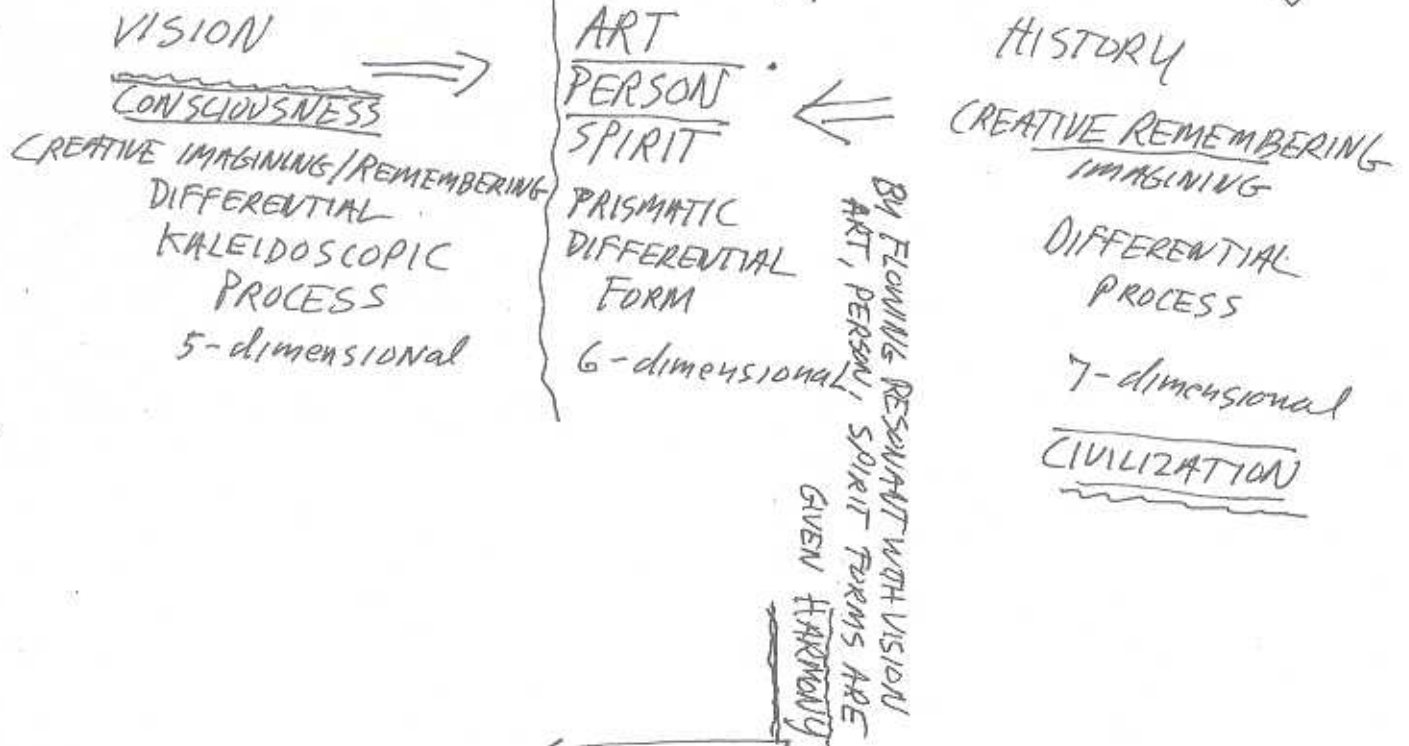
Thus my philosophizing originated in the conjunction of enthusiasm for scientific certainty with the experience of the limits of science and a yearning for the philosophy that will sustain us in life—a philosophy whose essence and possibilities were as obscure to me as to the academic minds.

This came to be the great philosophical challenge: to hold on to science, to keep testing by its standards of compelling certainty, and yet to do our ascertaining in the realm of our lives. The point is to make our philosophizing a function of our reality itself, to have the thought figures spring from personal life and address themselves to the individual. The only proof of an impersonal, objectified philosophical construction lies in personal Existenz. It makes no sense as a knowledge of formulae, theses, and words, nor as a contemplation of soul-stirring figures; it does make sense in the inner action which it stirs or recognizably reflects.

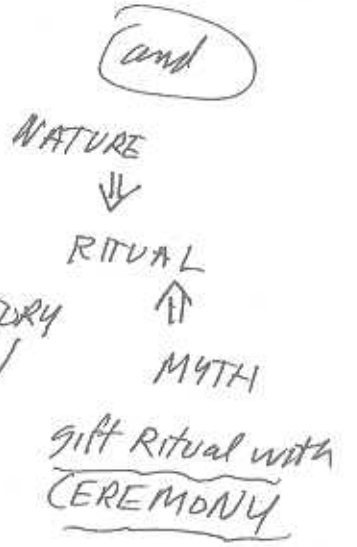
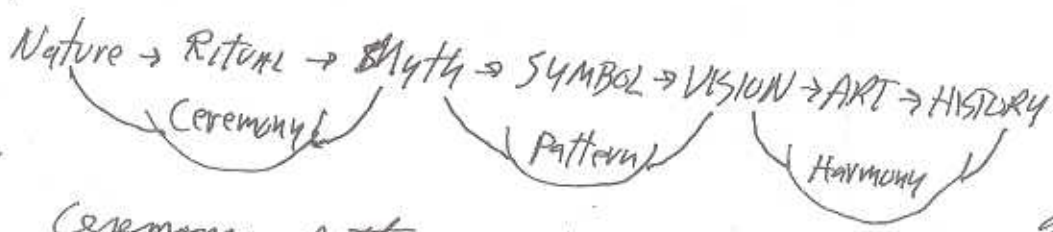
This philosophizing is thinking. That is what sets it apart from the tendencies of emotional self-satisfaction, from thoughtless romanticism, and from the self-destruction of reason in so-called irrationalism. The joy of a thinking life, whether in sorrow or in rapturous love, is that philosophical thinking will not only make each experience, each action, each choice more clearly conscious but more deeply based and more intense.

To study such thinking means to deal with oneself. It commits not only in the manner of surface laws, to which I might conform in calculable fashion. This commitment goes farther; it is an existential responsibility which my thoughts make clear and certain. Philosophical thinking occurs in movements that accomplish and confirm an ethos so that the effects of the philosophical thought extend into our private and political lives, thus showing what it is.

PAIRED: HARMONIC



The Phase interplay:



Ceremony, pattern and harmony are thus HIGHER FUNCTIONS, a deeper order the 8th phase SCIENCE is, truly, here a wonder where COSMOS is REAL.

Hannah Arendt's first really close friend - Anne Mendelssohn eventually studied with Ernst Cassirer in Hamburg.

a quotation from Plato's Sophist is put on the title page of Being and Time by Martin Heidegger: "you, clearly, have known for a long time what you mean when you say the word 'Being', but we, who were once sure about it ourselves, have now become perplexed."

His students were fascinated by Existential Phenomenology and its struggle for clarity

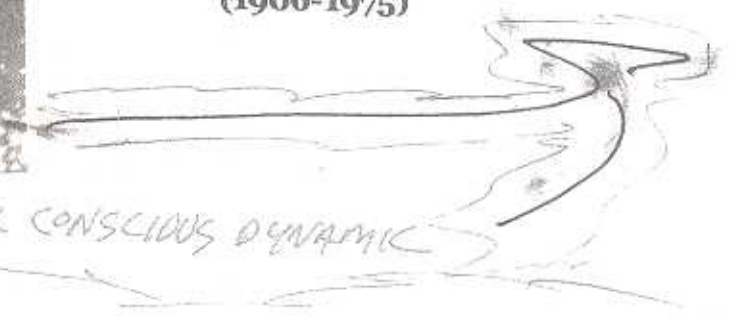
THE PORTABLE HANNAH ARENDT

Hannah Arendt !



(1906-1975)

HISTORICAL CONSCIOUS DYNAMIC



Realization is a paired event, a double transform: || exchange without interchange within

✓ the exchange without is VISION (consciousness) operating as NATURE in the Integral Square of Attention

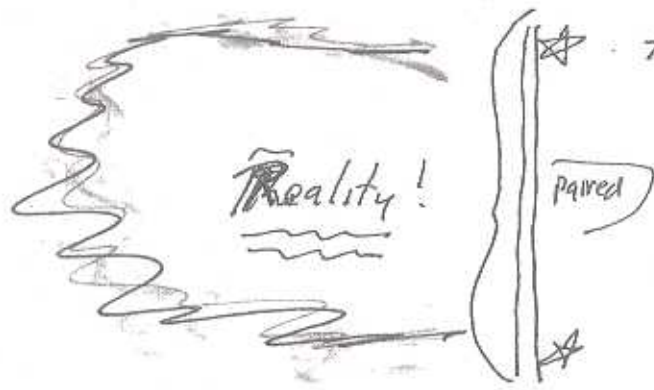
✓ the interchange within is VISION Remembering entangling SYMBOLS the Imagination

interemerging Creative Imagination / The Memory

In our Differential beginning phase of a transformed Square of Attention which when perfectly matured emerges as a CONSCIOUS

DIAMOND of INFINITY MATRICES which vibrately engenders the mysterious process-NATURE which integrally generates The Universe

that finds ultimate complete Integral in Realization



Thus the Differential Jeweled Jewel paired with the Integral Focused Framing play for Real. (with chiral spin-torque and Radiance) transforming KARMA INTO CARITAS [The Dance of Maya with Shiva]

Wisdom is distinct from Knowledge: and particularly NOT in the definition form that makes a thought-integral distinction between GNOISIS + EPISTOME. These are symbol ideas and thus formal. Wisdom is distinct from the knowledge of formal distinct ideas.

Wisdom is the weaving of two processes in a mind open to processes as dynamics. This is different from energized forms.

Wisdom is the weaving of Sentience (Mythic Horizon of Experience, images, feelings, oral language) with CONSCIOUSNESS (VISION, differential arrays) should the mind mediate with formal distinct ideas this acts as a filter and arranger that structures Experience (MYTH) and puts vision into the form of "content" - special content, to be sure, yet "content" rather than CONSCIOUSNESS.

CONSCIOUSNESS is a differential mode, a 5th DIMENSION, which transforms IDEAS and their SYMBOL centers into VISIONARY realms. We see thru Transparent Symbols into new possibilities not at idea Forms having structured content that can be clearly fixed, stable meaning like a principle not flexible meanings as in creative imagination like poetry. Principles maintain knowledge, Poetry presents expressively wisdom.

There can be a knowledge of wisdom, yes; yet wisdom as a weaving of dynamics is about "WORKS".
"show me your faith-apart-from-works, [mental] and I will show you faith by my WORKS." - JAMES, 2:18

So here we come to Krishna and Arjuna in The Bhagavad Gita.

"Making the word of God of none effect
through your tradition, which ye have delivered:
and many such like things do ye."

And when he had called all the people unto him,
he said unto them, "Hearken
unto me
every one of you,
and understand: There is nothing
from without a man, that entering into him can
defile him: but the things which come out of him,
those are they that defile the man.

Of any man have
ears to hear,
let him hear." - MARK 7: 13-16

"And Jesus looking upon them saith:
'with men it is impossible,
but not with God: for
with God
all things are possible.'" - MARK 10: 27

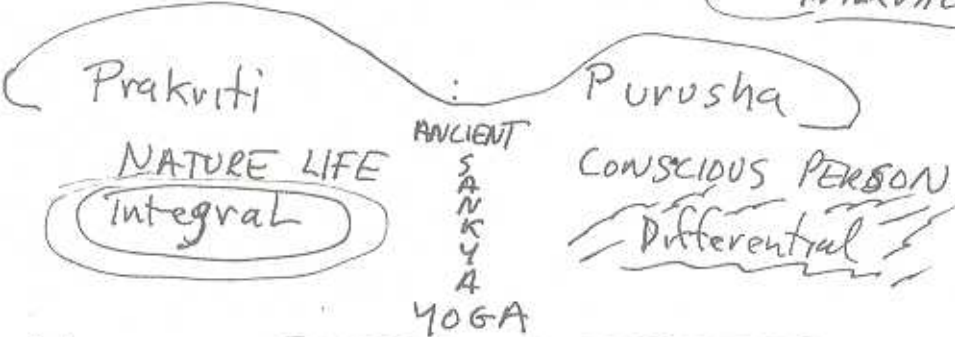
ANCIENT WISDOM freshly said -

recall: "The verses which follow teach us something more about
'the word of truth': it is a word to be listened to, a word that roots
itself in the HEART [sentience]: we are to be DOERS of it, and
not hearers only. Not is it only a word, but a law, a
perfect law, a law of Liberty..." - J. B. Mayor, The Epistle of St. James

Now, to Krishna
in the Poetic Vision
of VYASA!

St. James was ^{older} brother of St. John
and the 3 "Sons of Thunder" (Boanerges)
Peter, James, John. (Apollos/Philo of ALEXANDRIA - a prelude)
James was head of the Jerusalem Community, Peter - Rome, John - the world

The Greek text with Intro notes + Comments
+ "Further Studies in the Epistle of St. James"
1892, 1897, 3rd ed 1900, with inclusion 1913
P. "19" following 700+ pages



The Gita is not a weapon of dialectical warfare, it is a gate opening on the whole world of spiritual truth + experience."

- Anilbaran, Intro p xvii, ed. The Message of the Gita, as interpreted by SRI AURUBINDO, 1938

The Maha Bharata
(Great ALL-India War)

has 18 Parvans : the Bhagavad Gita is Parvan 6 (43)
It took place 3102 BC at KURUKSHETRA :

"... Kurukshetra, 'the land of the KURUS [Kauravas as opposed to cousins Pandavas] is considered to be a sacred land in which - as is often said - the gods themselves performed their sacrificial CEREMONIES... lay between the 2 small rivers, SARASVATI + DRSHADVATI in the plains west of the Ganges + Jamuna [old DELHI]".
- M. Winternitz, A History of Indian Literature, v. 1, 1907, trans. 1981, p. 181
(trans. V.S. SARMA)

VYASA

"... the age old Rishi Krishna-Dvaipayana also called (!) Vyasa. This same Rishi is supposed to be the compiler of the 4 Vedas [Rig, Atharva, Sama, Yajur] and the author of the Puranas [mythology in 55+ volumes, trans.]. He was, according to the legend, not only a contemporary but also a close relative of the heroes of the Mahabharata + sometimes intervenes also in the happenings of the poem. His story is told to us at great length in the Mahabharata.

He is the son of the famous ascetic, the Rishi Parasara.

VYASA + SATYAVATI →

This great holy man chances to see one day Satyavati, born of a fish and brought up by fishermen and is enchanted by her beauty so much that he desires her love. She, however, will accept him only under the condition that she regains her virginity after she has borne him a son. The great holy man grants her this wish as also that she might lose her fish-smell and radiate a wonderful fragrance. Immediately after he cohabits with her,

VIRGINITY
at her
Birth

she bears him a son on an island in the Jumna and this son is called Dvaipāyana, the "Island-born". The boy grows up and devotes himself to asceticism. While parting from his mother, he tells her that he would appear whenever she needed him, as soon as she thought of him. But Satyavati, retaining her virginity, became later the wife of the Kuru-king Sāntanu and bore him two sons, Citrāngada and Vicitrā Virya. After Sāntanu and Citrāngada died Vicitrā Virya was made the successor to the throne. He died young and without children, but leaving behind two wives. In order that the family may not disappear for want of progeny, Satyavati decides to summon her illegitimate son Dvaipāyana in order that he—by virtue of the legal custom of levirat—might produce descendants in his sisters-in-law. Now this Dvaipāyana is no doubt a great penitent and holyman but a very ugly man with stubby hair and gloomy rolling eyes and of dark face (hence perhaps also his name Kṛṣṇa, "the black" and a bad smell emanates from him. Therefore as he approaches one of the two princesses she cannot bear his sight and shuts her eyes; the result is that her son is born blind. It is the subsequent Kuru-Dhrtaraṣṭra. Thereupon the holyman approaches the second wife and she becomes pale at his sight. As a result of this she delivers a son who is pale and is therefore called Pāṇḍu "the pale". He is the father of the five main heroes of the epic. Dvaipāyana shall approach the first wife once again; but having become wiser she sends, to the holy man, who does not notice the deceit, her servant maid and with this woman he produces Vidura to whose lot in the epic the role of a wise and well-meaning friend of Dhrtaraṣṭra as well as of the sons of Pāṇḍu falls.¹

However fanciful all may be, what the introduction to the Mahābhārata tells us about its supposed author, still we find in it some noteworthy particulars. Thus it is said that Ṛṣi Vyāsa has narrated his work in the form of a short summary as well as in the form of an exhaustive description; further, that different reciters begin the poem at three different places and that its volume was not always the same. Ugrasravas says, he knows the poem as having 8800 stanzas, whereas Vyāsa explains that he composed the Saṃhitā of the Dhārata-poem in 24000 stanzas, "and without the sub-stories the Bhārata is recited in this volume by the understanding people". 1902—

-Winternitz, op. cit. pp. 301-303

Pure space between the stars - Cosmic

NOTE: "DVAIPAYANA" = "Island born" - in the middle of the Jumna River

This ugly, stinking holyman, Kṛṣṇa Dvaipāyana Vyāsa, whom legend has made a kind of grandfather of the heroes of the epic, is considered by the Indians upto the present day as the author of the whole Mahābhārata. Only after his three sons had died—tells us the introduction to the Mahābhārata²—has Vyāsa made publicly known to men the poem composed by him. And this he made known to his pupil Vaiśampāyana and this Vaiśampāyana recited the whole poem in the intervals of the great serpent sacrifice of king Janamejaya. On this occasion the sūta Ugrasravas, Lomaharṣana's son heard it, and our Mahābhārata begins with this that the Ṛṣis who have assembled in the Naimiṣa forest on the occasion of the twelve-year sacrifice of Śaunaka request the Sūta Ugrasravas to narrate to them the story of the Mahābhārata as he had heard it from Vaiśampāyana. The Sūta is ready to do this and narrates the story of the serpent-sacrifice of Janamejaya to proceed then to the narration of the story of Vaiśampāyana.

{stinking?} oh my. Fish odor is something else, dude.

Vyasa is an ancient Poet-Seer VISIONARILY Epic HISTORIAN Differential CONSCIOUS ARTIST. (not 'stinking'.)

KRISHNA DVAIPAYANA Vyasa: the son of PARASARA Beyond

he arranged the 4 Vedas in order for RITUAL clarity; and their respective UPANISHADS for INTEGRAL TRANSCENDENCE to Differential CONSCIOUS VISION he was an Earthly emanation of Brahma

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His work was committing them to WRITTEN SYMBOL ORDER.

Vyasa (to Brahmā Parameṣṭhī - Lord of the world): "O, Lord,
 I have created this highly venerated poem [Mahabharata - 18 Parvans,
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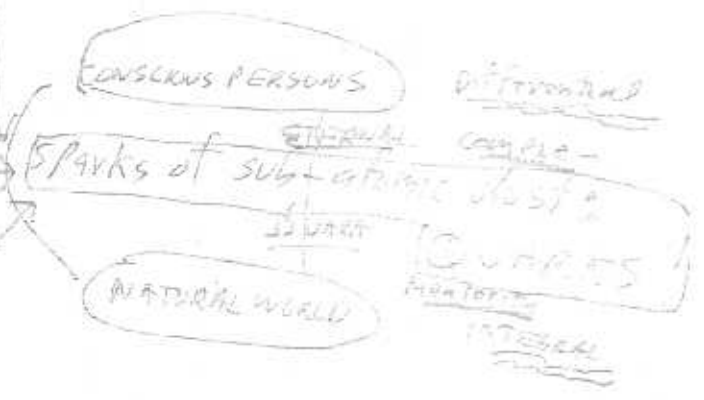
- B.M. Sullivan, KṚSNA DVAIPĀYANA VYĀSA AND THE MAHĀBHĀRATA: A
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Pāśupada is a power-energy yoga of SIVA - Śaivas cult of Himalayas, W. India.
 there is a Pāśupada Tantra 900 AD. p. 118.

Thus the ultimate conclusion of Yāmuna's philosophy demonstrates that there are, on the one side, the self-conscious souls, and, on the other, the omniscient and all powerful Īśvara and the manifold external world. These three categories are real. He hints in some places that the world may be regarded as being like sparks coming out of Īśvara; but he does not elaborate this thought, and it is contradicted by other passages, in which Īśvara is spoken of as the fashioner of the world system, in accordance with the Nyāya doctrine. From the manner in which he supports the Nyāya position with regard to the relation of Īśvara and the world, both in the Siddhi-traya and in the Āgama-prāmānya, it is almost certain that his own attitude did not differ much from the Nyāya attitude, which left the duality of the world and Īśvara absolutely unresolved. It appears, therefore, that (so far as we can judge from his Siddhi-traya) Yāmuna's main contribution consists in establishing the self-consciousness of the soul. The reality of the external world and the existence of Īśvara had been accepted in previous systems also. Yāmuna thus gives us hardly any new ideas about Īśvara and His relation to the souls and the world. He does not make inquiry into the nature of the reality of the world, and rests content with proving that the world-appearance is not false, as the Sāṅkarites supposed. He says in one place that he does not believe in the existence of the partless atoms of the Naiyāyikas. The smallest particle of matter is the trasareṇu, the specks of dust that are found to move in the air when the sun's rays come in through a chink or hole. But he does not say anything more than this about the ultimate nature of the reality of the manifold world or how it has come to be what it is. He is also silent about the methods which a person should adopt for procuring his salvation, and the nature and characteristics of that state.

Yāmuna, in his Āgama-prāmānya, tried to establish that the Pañca-rātra-saṃhitā had the same validity as the Vedas, since it was uttered by Īśvara himself. Viṣṇu, or Vasudeva, has been praised in the Purusa-sūktā and in other places of the Vedas as the supreme Lord. The Pāśupata-tantra of the Śaivas is never supported by the Vedas, and thus the validity of the Pāśupata-tantra cannot be compared with that of the Pañcarātra-saṃhitā. - I B U 154-5

"The manifold world of MAHĀBHĀRATA is therefore not merely an illusory appearance, but true, as attested by our senses - experience."
 - Surendranath Dasgupta, INDIAN PHILOSOPHY, V. II (II), 1940 p. 154 (Cambridge Univ. Pr.)



ISVARAKRṢṆA: author of the SANKHYA-Kavita - classic formulation

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CHAPTER XIV

THE PHILOSOPHY OF THE BHAGAVAD-GĪTĀ

The Gītā Literature.

THE *Gītā* is regarded by almost all sections of the Hindus as one of the most sacred religious works, and a large number of commentaries have been written on it by the adherents of different schools of thought, each of which explained the *Gītā* in its own favour. Śaṅkara's *bhāṣya* is probably the earliest commentary now available; but from references and discussions found therein there seems to be little doubt that there were previous commentaries which he wished to refute.

Śaṅkara in his interpretation of the *Gītā* seeks principally to emphasize the dogma that right knowledge can never be combined with Vedic duties or the duties recommended by the legal scriptures. If through ignorance, or through attachment, a man continues to perform the Vedic duties, and if, as a result of sacrifices, gifts and *tapas* (religious austerities), his mind becomes pure and he acquires the right knowledge regarding the nature of the ultimate reality—that the passive Brahman is the all—and then, when all reasons for the performance of actions have ceased for him, still continues to perform the prescribed duties just like common men and to encourage others to behave in a similar manner, then such actions are inconsistent with right knowledge. When a man performs actions without desire or motive, they cannot be considered as *karma* at all. He alone may be said to be performing *karma*, or duties, who has any interest in them. But the wise man, who has no interest in his *karma*, cannot be said to be performing *karma* in the proper sense of the term, though to all outward appearances he may be acting exactly like an ordinary man. Therefore the main thesis of the *Gītā*, according to Śaṅkara, is that liberation can come only through right knowledge and not through knowledge combined with the performance of duties. Śaṅkara maintains that all duties hold good for us only in the stage of ignorance and not in the stage of wisdom. When once the right knowledge of identity with Brahman dawns and ignorance ceases, all notions of duality, which are presupposed by

integrally correct. But ^{double} transforms emerge - differential possibility arrays!

the performance of actions and responsibility for them, cease¹. In interpreting *Gītā*, III. 1, Śaṅkara criticizes the opinions of some previous commentators, who held that obligatory duties cannot be given up even when true wisdom is attained. In reply he alludes to legal scriptures (*smṛti-sūtra*), and asserts that the mere non-performance of any duties, however obligatory, cannot lead to evil results, since non-performance is a mere negation and of mere negation no positive results can come out. The evil effects of the non-performance of obligatory duties can happen only to those who have not given up all their actions (*a-saṃnyāsi-viśayatvāt pratyavāya-prāpteh*). But those who have attained true wisdom and have consequently given up all their actions transcend the sphere of duties and of the obligatory injunctions of the Vedas, and the legal scriptures cannot affect them at all. The performance of duties cannot by itself lead to liberation; but it leads gradually to the attainment of purity of mind (*sattva-suddhi*) and through this helps the dawning of the right knowledge, with which all duties cease². In a very lengthy discussion on the interpretation of *Gītā*, XVIII. 67, Śaṅkara tries to prove that all duties presuppose the multiplicity of the world of appearance, which is due to ignorance or nescience, and therefore the sage who has attained the right knowledge of Brahman, the only reality, has no duties to perform. Final liberation is thus produced, not by true knowledge along with the performance of duties, but by true knowledge alone. The wise man has no duties of any kind. Śaṅkara's interpretation of the *Gītā* presupposes that the *Gītā* holds the same philosophical doctrine that he does. His method of interpretation is based not so much on a comparison of textual passages, as simply on the strength of the reasonableness of the exposition of a view which can be consistently held according to his Vedānta philosophy, and which he ascribes to the *Gītā*. The view taken in the present exposition of the *Gītā* philosophy is diametrically opposite to that of Śaṅkara.

leads to ASSIMILATION to TRADITION, DOCTRINE... RITUAL -

Even the wise man acts... but with

Evenness of MIND (not Symbol-Ritual identity) (S.N. DASGUPTA PP 437-8)

IN SYMBOL-ART balance of Spirit Person/Mind: revealing, emerging historically: Cosmos!

Integral Natural & cultural

INTERVAL 7, 2005 9

BASICS:
YOGAS

STRATEGY }
STRUCTURE } Differential Personal & Cosmic

PAGES 8 IS MISSING

Complementarity

KARMA RITUAL

The World with its Kingdoms etc.

JNANA SYMBOLS

BHAGAVAD GITA

SPARTAN WARRIOR ARJUNA

RAJA ART

MAHABHARATA

WISE KING YUDHISTHIRA

BRAHMA SCIENCE

KRISHNA VYASA
great author, poet seer

Brahma Cosmos

The GITA is a Harmonic Chord 18 chapters of the entire Royal Epic 18 Parvans (Mahabharata) its structure is 3 levels of 6 chapters each (a "triad" of strategy) (a "hexagram" of structure)

KRISHNA (I Karma Yoga Ritual action Nature/culture ch 1-6
Brahma YOGA (II Jnana Yoga meaning Realization (of ARJUNA) ch 7-12
RAJA Yoga Purusha, conscious radiant Person Spirit ART ch 13-18)

This is similar to I Book of Job - Karma Yoga
II Book of Daniel - Jnana Yoga
III Hodayot (Thanksgiving Hymns of Teacher of Righteousness in Dead Sea Scrolls) - RAJA YOGA (of messiah)

New Testament { ... Gospels of Matthew, Thomas, Philip, John, Letters of James, John, Hebrews, Jude Book of Revelation, Codes of Solomon, Pistis Sophia Hermetica, Philo, Asvaghosha, Mahayana

BRAHMA YOGA

Brahma & Ganesha help Vyasa write down the Mahabharata

Vyasa's father: Parasara
"brahmin seer of strict vows"
RITUAL MASTER ^{KARMA} YOGA

SYMBOLS
integrating Mythic Experience into
Realizable meaning (Ideas,
Imagination,
Memory
Individuality)

having orally created the epic he needed help to write it down
since it was completed in his MIND (UP)
- creative imagination

"Know Thyself"

VISION - [M3I!]
so MYTH => weave <- VISION
dynamic waves
patterning SYMBOLS
INTO WRITING

"Knowing the thought of the seer
Dvaipayana [^{Krishna} Vyasa], the Lord Brahma,
Guru of the World, came to gratify
the seer and benefit all humanity."

[Vyasa was seated center surround of groups of sages and]

upright Asana
with tuned hands
humble to exchange
Centers
(seat)

"surprised to see him
[Realized VISION]
stood [up] with palms joined, [head]
bowed + offered HIM the [center] seat."

Brahma: "... O sage, think of
Ganesha for the writing of this poem."
SAYING that to him, Brahma went
to his own abode. [the COSMIC
NATURE]

[Then] After circumAmbulating
Airanyagarbha (Brahma) who
was seated THERE [PIVOT IN
AXIAL SPIN]
Vyasa stood by...
Vyasa sat near by,
joyful and smiling brightly."
[clockwise
&
anti clockwise
paired clockwise
- this is
Brahma!]

Vyasa thought of (science/nature)
in our phases
Ganesha -

"In the VERY MOMENT [BODHICHITA] he was thought of,
Ganesha the Lord of Obstacles [a rather OSIRIS figure], gratifying those who
think of him DEVOTEDLY, came to Vyasa. when received with heavy seated
Vyasa asked him to "be scribe of this Bharata which I have composed in my
mind and will now recite."

"Hearing that, the Lord of Obstacles replied"

"If my pen does not for a moment stop writing, then surely I shall be the scribe."

earliest Mahabharata in English: 1785
Charles Wilkins, EAST INDIA Merchant,
CO.

trans. The Bhagavad Gita + an episode
"Churning of the Ocean" in the Books of
Āstika +, later, The Story of Sakuntala.
(Parvan)

Vyasa: "Do NOT WRITE ANYTHING,
that you DO NOT UNDERSTAND"
[interlocked in uninter-
rupted DYNAMIC FLOW
(Eternal Ribbon)
that makes Real
the Bow of HIGH Dharma



RECENT COSMOLOGY, for instance see:
R.A.S. Kocha, Big Bang and the Bhagavad Gita
1971 (Bharatiya Vidya Bhavan)
India vision school
"dedicated to intelligent men and women
who create the world"

The Bhagavad Gita was favorite reading for
Robert Oppenheimer
who quoted it when the first atomic bomb
was tested at White Sands NM, 1945

Assenting to that, Ganesha
did indeed become the scribe,
then the SAGE, for the sake of
diversion [DIFFERENTIATION!],
MYSTERIOUSLY [!] WOVE [!!]
KNOTS [∞, "eternal knot" in
Sir Gawain + the Green Knight,
GAWAIN'S SYMBOL -
see myth?]
into the composition, but [thus!]
in so doing, the sage Dvaipayana
[Vyasa] RECITED IT
ACCORDING TO the [their]
AGREEMENT [PAIRED
TUNING,
SHARED
PRESENCE]

Realization is a paired event, a double transform: || exchange without
interchange within

✓ the exchange without is VISION (consciousness) operating as NATURE in the Integral Square of Attention □

✓ the interchange within is VISION Remembering entangling SYMBOLS The Imagination

interemerging Creative Imagination / The Memory

in our Differential beginning phase of a transformed Square of Attention which when perfectly matured emerges as a CONSCIOUS

DIAMOND ◇ of INFINITY MATRICES which vibrately engenders the mysterious process-NATURE which integrally generates The Universe

that finds ultimate complete Integral in Realization



Thus the Differential Jeweled Jewel paired with the Integral Focused Framing play for Real. (with chiral spin-torque and Radiance) transforming KARMA INTO CARITAS [The Dance of Maya with Shiva]

Wisdom is distinct from knowledge: and particularly NOT in the definition form that makes a thought-integral distinction between Gnosis + Episteme. These are symbol ideas and thus formal. Wisdom is distinct from the knowledge of formal distinct ideas.

Wisdom is the weaving of two processes in a mind open to processes as dynamics. This is different from energized forms.

Wisdom is the weaving of sentience (Mythic Horizon of Experience, images, feelings, oral language) with CONSCIOUSNESS (Vision, differential arrays); should the mind mediate with formal distinct ideas this acts as a filter and arranger that structures experience (myth) and puts vision into the form of "content" - special content, to be sure; yet "content" rather than consciousness.

CONSCIOUSNESS in a differential mode, a 5th DIMENSION, which transforms IDEAS and their SYMBOL centers into VISIONARY realms. We see thru transparent symbols into new possibilities not at idea forms having structured content that can be clearly fixed, stable meaning like a principle not flexible meanings as in creative imagination like poetry. Principles maintain knowledge, Poetry presents expressively wisdom.

There can be a knowledge of wisdom, yes; yet wisdom as a weaving of dynamics is about "WORKS".
"show me your faith-apart-from-works, [mental] and I will show you faith by my WORKS." - JAMES, 2:18

so here we come to Krishna and Arjuna in The Bhagavad Gita.

"Making the word of God of none effect
through your tradition, which ye have delivered:
and many such like things do ye."

And when he had called all the people unto him,
he said unto them, "Hearken

unto me
every one of you,

and understand: There is nothing
from without a man, that entering into him can
defile him: but the things which come out of him,
those are they that defile the man.

if any man have
ears to hear,
let him hear." - MARK 7: 17-16

"And Jesus looking upon them saith:
'with men it is impossible,
but not with God: for
with God

all things are possible." - MARK 10: 27

ANCIENT WISDOM freshly said -

recall: "The verses which follow teach us something more about
'the word of truth.' It is a word to be listened to, a word that roots
itself in the HEART [sentence]: we are to be DOERS of it, and
not hearers only. Nor is it only a word, but a law, a
perfect law, a law of Liberty..." - J. B. Mayor, The Epistle of St. James

Now, to Krishna
in the Poetic Vision
of VYASA!

The Greek text with INTRO NOTES & COMMENTS
+ "Further Studies in the Epistle of St. James"
1892, 1897, 3rd ed 1900, with inclusion 1913
P. "19" following 700+ pages
- a prelude

St. James was ^{older} brother of St. John
and the 3 "Sons of Thunder" (Boanerges)

Peter, James, John. (Apollos/Philo of ALEXANDRIA - a prelude)
James was head of the Jerusalem Community, Peter - Rome, John - the world

Prakriti

Purusha

NATURE LIFE

ANCIENT
S
A
N
K
Y
A
Y
O
G
A

CONSCIOUS PERSON

Differential

Integral

The Gita is not a weapon of dialectical warfare, it is a gate opening on the whole world of spiritual truth + experience."

- Anilbaran, intro p xvii, ed. The Message of the Gita, as interpreted by SRI AUROBINDO, 1938

The Maha Bharata
(Great All-India War)

has 18 Parvans: the Bhagavad Gita is Parvan 6 (4/3)
It took place 3102 BC at Kurukshetra:

"... Kurukshetra, 'the land of the Kurus [Kauravas as opposed to cousins Pandavas] is considered to be a sacred land in which - as is often said - the gods themselves performed their sacrificial CEREMONIES... lay between the 2 small rivers, SARASVATI + DRSHADVATI in the plains west of the Ganges + Jamuna [old DELHI]."
- M. Winternitz, A History of Indian Literature, v. 1, 1907, trans. 1981, p. 181
(trans. V.S. SARMA)

VYASA

"... the age old Rishi Krishna-Dvaipayana also called (!) Vyasa. This same Rishi is supposed to be the compiler of the 4 Vedas [Rig, Atharva, Sama, Yajur] and the author of the Puranas [mythology in 55+ volumes, trans.] He was, according to the legend, not only a contemporary but also a close relative of the heroes of the Mahabharata + sometimes intervenes also in the happenings of the poem. His story is told to us at great length in the Mahabharata.

He is the son of the famous ascetic, the Rishi Parasara.

VYASA + SATYAVATI

This great holy man chances to see one day Satyavati, born of a fish and brought up by fishermen and is enchanted by her beauty so much that he desires her love. She, however, will accept him only under the condition that she regains her virginity after she has borne him a son. The great holy man grants her this wish as also that she might lose her fish-smell and radiate a wonderful fragrance. Immediately after he cohabits with her,

virginity
after
Birth

she bears him a son on an island in the Jumna and this son is called Dvaipāyana, the "Island-born". The boy grows up and devotes himself to asceticism. While parting from his mother, he tells her that he would appear whenever she needed him, as soon as she thought of him. But Satyawati, regaining her virginity, became later the wife of the Kuru-king Sāntanu and bore him two sons, Citrāngada and Vicitra Vīrya. After Sāntanu and Citrāngada died Vicitra Vīrya was made the successor to the throne. He died young and without children, but leaving behind two wives. In order that the family may not disappear for want of progeny, Satyawati decides to summon her illegitimate son Dvaipāyana in order that he—by virtue of the legal custom of levirat—might produce descendants in his sisters-in-law. Now this Dvaipāyana is no doubt a great penitent and holyman but a very ugly man with stubby hair and gloomy rolling eyes and of dark face (hence perhaps also his name Kṛṣṇa, "the black" and a bad smell emanates from him. Therefore as he approaches one of the two princesses she cannot bear his sight and shuts her eyes; the result is that her son is born blind. It is the subsequent Kuru-Dhṛtarāṣṭra. Thereupon the holyman approaches the second wife and she becomes pale at his sight. As a result of this she delivers a son who is pale and is therefore called Pāṇḍu "the pale". He is the father of the five main heroes of the epic. Dvaipāyana shall approach the first wife once again; but having become wiser she sends to the holy man, who does not notice the deceit, her servant maid and with this woman he produces Vidura to whose lot in the epic the role of a wise and well-meaning friend of Dhṛtarāṣṭra as well as of the sons of Pāṇḍu falls.¹

This ugly, stinking holyman, Kṛṣṇa Dvaipāyana Vyāsa, whom legend has made a kind of grandfather² of the heroes of the epic, is considered by the Indians upto the present day as the author of the whole Mahābhārata. Only after his three sons had died—tells us the introduction to the Mahābhārata³—has Vyāsa made publicly known to men the poem composed by him. And this he made known to his pupil Vaiśampāyana and this Vaiśampāyana recited the whole poem in the intervals of the great serpent sacrifice of king Janamejaya. On this occasion the sūta Ugrasravas, Lomaharṣana's son heard it, and our Mahābhārata begins with this that the Rsis who have assembled in the Naimiṣa forest on the occasion of the twelve-year sacrifice of Saunaka request the Sūta Ugrasravas to narrate to them the story of the Mahābhārata as he had heard it from Vaiśampāyana. The Sūta is ready to do this and narrates the story of the serpent-sacrifice of Janamejaya to proceed then to the narration of the story of Vaiśampāyana.

It is certainly an archaic feature of the Mahābhārata that it contains almost entirely only speeches.¹ Ugrasravas is the reciter of the famed work narrative, and in the poem itself is Vaiśampāyana the speaker. Within the story of Vaiśampāyana again numerous inter-woven stories—and this interweaving of stories in stories is very much liked in Indian literature—are made to be told by different persons. In most cases the stories as well as the speeches of the persons appearing are introduced only with the pro-forms—'Vaiśampāyana spoke', 'Draupadi spoke' etc.

However fanciful all may be, what the introduction to the Mahābhārata tells us about its supposed author, still we find in it some noteworthy particulars. Thus it is said that Rṣi Vyāsa has narrated his work in the form of a short summary as well as in the form of an exhaustive description; further, that different reciters begin the poem at three different places and that its volume was not always the same. Ugrasravas says, he knows the poem as having 8800 stanzas, whereas Vyāsa explains that he composed the Samhitā of the Bhārata-poem in 24000 stanzas, "and without the sub-stories the Bhārata is recited in this volume by the understanding people". 1907—

—Winternitz, op. cit. pp. 301-303

pure space between the stars - cosmic

NOTE: "DVAIPAYANA": "Island born" - in the middle of the Jumna River

{stinking?} dummy.
Fish odor is something else, dude.

Vyasa is an ancient Poet-Seer VISIONARY EPIC HISTORIAN DIFFERENTIAL CONSCIOUS ARTIST. (not 'stinking'.)

KRISHNA DVAIPAYANA Vyasa: the son of PARAŚARA Beyond

he arranged the 4 Vedas in order for RITUAL clarity; and their respective UPANISHADS for INTEGRAL TRANSCENDENCE to DIFFERENTIAL CONSCIOUS VISION he was an Earthly emanation of Brahma

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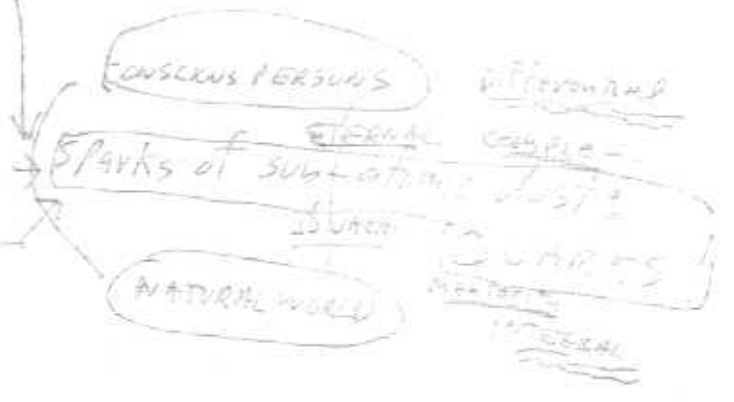
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 there is a Pāsupada Tantra 900 AD

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"The manifold world of INFINITE
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INTERVAL 7, 2005



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The Gītā Literature.

THE *Gītā* is regarded by almost all sections of the Hindus as one of the most sacred religious works, and a large number of commentaries have been written on it by the adherents of different schools of thought, each of which explained the *Gītā* in its own favour. Śaṅkara's *bhāṣya* is probably the earliest commentary now available; but from references and discussions found therein there seems to be little doubt that there were previous commentaries which he wished to refute.

Śaṅkara in his interpretation of the *Gītā* seeks principally to emphasize the dogma that right knowledge can never be combined with Vedic duties or the duties recommended by the legal scriptures. If through ignorance, or through attachment, a man continues to perform the Vedic duties, and if, as a result of sacrifices, gifts and *tapas* (religious austerities), his mind becomes pure and he acquires the right knowledge regarding the nature of the ultimate reality—that the passive Brahman is the all—and then, when all reasons for the performance of actions have ceased for him, still continues to perform the prescribed duties just like common men and to encourage others to behave in a similar manner, then such actions are inconsistent with right knowledge. When a man performs actions without desire or motive, they cannot be considered as *karma* at all. He alone may be said to be performing *karma*, or duties, who has any interest in them. But the wise man, who has no interest in his *karma*, cannot be said to be performing *karma* in the proper sense of the term, though to all outward appearances he may be acting exactly like an ordinary man. Therefore the main thesis of the *Gītā*, according to Śaṅkara, is that liberation can come only through right knowledge and not through knowledge combined with the performance of duties. Śaṅkara maintains that all duties hold good for us only in the stage of ignorance and not in the stage of wisdom. When once the right knowledge of identity with Brahman dawns and ignorance ceases, all notions of duality, which are presupposed by

double integrally correct. But transforms emergence-differential possibility arrays!

the performance of actions and responsibility for them, cease¹. In interpreting *Gītā*, III. 1, Śaṅkara criticizes the opinions of some previous commentators, who held that obligatory duties cannot be given up even when true wisdom is attained. In reply he alludes to legal scriptures (*smṛti-śāstra*), and asserts that the mere non-performance of any duties, however obligatory, cannot lead to evil results, since non-performance is a mere negation and of mere negation no positive results can come out. The evil effects of the non-performance of obligatory duties can happen only to those who have not given up all their actions (*a-sannyāsi-viśayatvāt pratyavāya-prāpteh*). But those who have attained true wisdom and have consequently given up all their actions transcend the sphere of duties and of the obligatory injunctions of the Vedas, and the legal scriptures cannot affect them at all. The performance of duties cannot by itself lead to liberation; but it leads gradually to the attainment of purity of mind (*satva-suddhi*) and through this helps the dawning of the right knowledge, with which all duties cease². In a very lengthy discussion on the interpretation of *Gītā*, XVIII. 67, Śaṅkara tries to prove that all duties presuppose the multiplicity of the world of appearance, which is due to ignorance or nescience, and therefore the sage who has attained the right knowledge of Brahman, the only reality, has no duties to perform. Final liberation is thus produced, not by true knowledge along with the performance of duties, but by true knowledge alone. The wise man has no duties of any kind. Śaṅkara's interpretation of the *Gītā* presupposes that the *Gītā* holds the same philosophical doctrine that he does. His method of interpretation is based not so much on a comparison of textual passages, as simply on the strength of the reasonableness of the exposition of a view which can be consistently held according to his Vedānta philosophy, and which he ascribes to the *Gītā*. The view taken in the present exposition of the *Gītā* philosophy is diametrically opposite to that of Śaṅkara.

leads to ASSIMILATION to TRADITION, DOCTRINE... RITUAL -

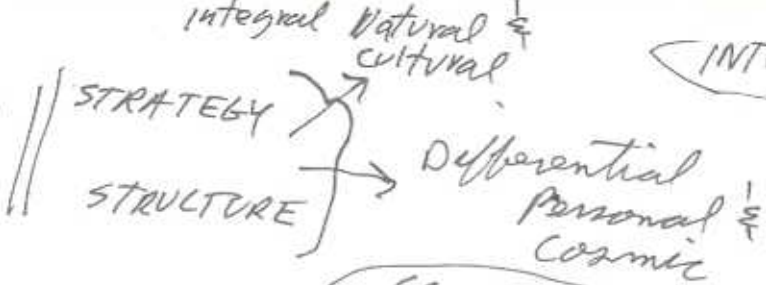
Even the wise man acts... but with

Evenness of MIND (not symbol-Ritual identity) (S.N. DASGUPTA PP 437-8)

IN SYMBOL-ART balance of Spirit Person/MIND: revealing, emerging historically: Cosmos!

PAGE 8 IS MISSING

BASICS:
YOGAS:



INTERVAL 7, 2005 9
 PAGES 8 VS MISSING

- Complementarity
- KARMA RITUAL → The World with its Kingdoms etc.
 - JNANA SYMBOLS → BHAGAVAD GITA → SPIRIT WARRIOR ARJUNA
 - RAJA ART → MAHABHARATA → WISE KING YUDHISTHIRA
 - BRAHMA SCIENCE → KRISHNA VYASA → great author, poet seer → Brahma COSMOS

The GITA is a Harmonic Chord 18 chapters of the entire Royal Epic 18 Parvans (Mahabharata)

Its structure is 3 levels of 6 chapters each (a triad of strategy) (a hexagram of structure)

- KRISHNA (I Karma Yoga ritual action Nature/culture ch 1-6
 Brahma YOGA (II Jnana yoga meaning Realization (of ARJUNA) ch 7-12
 (III RAJA yoga Purusha, conscious radiant Person Spirit ART ch 13-18)

This is similar to I Book of Job - Karma Yoga
 II Book of Daniel - Jnana Yoga
 III Hodayot (Thanksgiving Hymns of Teacher of Righteousness in Dead Sea Scrolls) → RAJA YOGA (of messiah)

New Testament } ... Gospels of Matthew, Thomas, Philip, John, Letters of James, John, Hebrews, Jude Book of Revelation, Codes of Solomon, Pistis Sophia Hermetica, Philo, Asvaghosha, Mahayana } BRAHMA YOGA

Brahma & GANEŚA help Vyasa write down the Mahabharata.

Vyasa's father: Parāśara
"brahmin seer of strict vows"
RITUAL MASTER ^{KARMA} YOGA

SYMBOLS
integrating Mythic Experience into
Realizable meaning (Ideas, Imagination, Memory, Individuality)

having orally created the epic he needed help to write it down since it was completed in his MIND (up)
- creative imagination

"Know Thyself"

VISION - [M3I!]
so MYTH => weave <- VISION
dynamic waves
patterning Symbols
INTO WRITING

"Knowing the thought of the seer
Dvaipāyana [^{Parāśara} Vyasa], the Lord Brahma,
Guru of the World, came to gratify
the seer and benefit all humanity."

[Vyasa was seated center surround of groups of sages and]

upright Asana
with tuned hands
humble to exchange
Centers
(seat)

"surprised to see him
[Realized VISION]
stood [up] with palms joined, [head] bowed + offered HIM the [center] seat."

Brahma: "... O sage, think of
Ganeśa for the writing of this poem.
SAYING that to him, Brahma went
to his own abode. [the COSMIC NATURE]

[Then] After circumAmbulating
Airanyagarbha (Brahmā) who
was seated THERE [PIVOT IN AXIAL SPIN]
Vyasa stood by...
Vyasa sat near by,
Joyful and smiling brightly."
clockwise + anticlockwise
paired circles
- this is Brahma!

Vyasa thought of
Ganeśa - (science/nature) morphases

"In the VERY MOMENT [BODHICHITA] he was thought of,
Ganeśa the Lord of Obstacles [a rather OSIRIS figure], gratifying those who
think of him DEVOTEDLY, came to Vyasa. when received with heavily seated
Vyasa asked him to "be scribe of this Bharata which I have composed in my
mind and will now recite."

"Hearing that, the Lord of Obstacles replied 'If

MY PEN DOES NOT FOR A MOMENT STOP WRITING, Then SURELY ^{shall} I be the scribe.'

earliest Mahabharata in English: 1785

Charles Wilkins, EAST INDIA Merchant, CO.

trans. The Bhagavad Gita + an episode

"Churning of the Ocean" in the Book of (Parvati)

Astika +, later, The Story of Sakuntala.

Vyasa: "DO NOT WRITE ANYTHING, THAT YOU DO NOT UNDERSTAND" [interlocked in uninter- rupted DYNAMIC FLOW (Eternal Ribbon) that makes Real the Bow of HASTA DHARMA



Assenting to that, Ganesha did indeed become the scribe,

then the SAGE, for the sake of diversion [DIFFERENTIATION!],

MYSTERIOUSLY [!] WOVE [!!]

KNOTS [∞, "eternal knot" in Sri Gawan + the Green Knight, GAWAIN'S SYMBOL - see myth ?]

into the composition, but [thus!] in so doing, the sage DVAIPAYANA

[VYASA] RECITED IT ACCORDING TO the [their] AGREEMENT [PAIRED TUNING, SHARED PRESENCE]

RECENT COSMOLOGY, (for instance see:

R.A.S. KOCHA, Big Bang and the Bhagavad Gita

1971 (Bharatiya Vidya Bhavan) India Vision School

"dedicated to intelligent men and women all around the world"

The Bhagavad Gita was favorite reading for Robert Oppenheimer

who quoted it when the first atomic bomb was tested at White Sands NM, 1945

THE LEARNING CIVILIZATION®

ROGER WEIR



SCIENCE
PRESENTATION NOTES

LOS ANGELES
2005

Saturday Mornings Live at Bodhi Tree Bookstore Annex

SHARED PRESENCE FOUNDATION®

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SCIENCE 2005

ROGER WEIR

1 BOHR'S COMPLEMENTARITY & EINSTEIN'S RELATIVITY

2 SYMMETRY & SYMPATHY

3 QUANTUM TAO DYNAMICS

4 DIFFERENTIAL FIELD THEORIA

5 BARBARA McCLINTOCK & NANCY KRESS

6 JUMPING GENES & the SLEEPLESS

7 TRANSPOSONS & SCIENCE FICTION

8 ANCIENT & FUTURE WOMEN

9 FEYNMAN, PENROSE & HAWKING

10 THE LARGE SCALE STRUCTURE OF FEYNMAN DIAGRAMS

11 FEYNMAN HIEROGLYPHS & PENROSE TRANSFORMS

12 BLACK HOLES EVAPORATING & QED CHROMATIC

INTERVAL 8 RATNAGUNA SAMCAYA GATHA

DECEMBER 31, 2005: THE LEARNING CIVILIZATION

BOHR'S COMPLEMENTARITY & EINSTEIN'S RELATIVITY

The old power structure of failed civilizations was always based on a flawed connection between a political economy and its MILITARY. The flaw was the reliance on such an order in the first place.

Our New civilization, star system wide, which I call, grandly, STELLAR CIVILIZATION - a Learning Civilization - can find traction and vision in a new order: an AESTHETIC ECOLOGY and its SCIENCE.

—○—

"A friend of mine, in Europe, calculated how fast one of our journals of fundamental physics was growing, and established that if the rate of growth were maintained, then next century the volumes would weigh more than the whole Earth."

- Robert Oppenheimer (in 1962)
The Flying Trapeze, 1964 (Oxford)

∞

"and there are many other things which Jesus did, the which if they should be written every one, I suppose that even the world itself could not contain the books that should be written. Amen."

- St John, Gospel (c. 80 AD) 21:25

In the balance, between the very great gravity of the risks we face and the obvious restraints that have seen us through this time, I have no counsel except that of sobriety and of some hope.

It may seem wrong to speak of this as an experience of physicists. It certainly is not an intellectual challenge like that out of which the theory of relativity was born or that which gave rise to the solution of the paradoxes of wave-particle duality and the quantum theory. I doubt if there is a certain specific right idea to be had in the field of how to remake the world to live with these armaments and to live with our other commitments and our other hopes. But it is true that we have been marked by our deep implication in this development, by the obvious fact that without physics it could not have happened, and by the heavy weight which has been laid on so many members of this community in counselling their government, in speaking publicly and in trying above all in the early phases to find a healthy direction. I do not think that even our young colleagues, tearing away at the new uninvolved problems of fundamental physics, are as free of preoccupation for their relation to the good life and the good society, as we were, long ago, when we were their age.

There have been, as you know, many deep and painful conflicts among technical people, and I think one can pick up the paper almost any day and find examples of learned men calling their colleagues liars. We are torn by conflicts, and this, I think, was not openly and clearly true in 1945 and 1946. The arms race, the Cold War, the obduracy of the political conflict, and the immense and complex and terrifying scope of the technological enterprise are not a climate in which the simple discussion of physical problems finds very much place. But more than that, of course, these are not physical problems and they cannot be settled by the methods of science. The question of what our purpose is on earth, the question of how we may make a government that will represent these purposes, the question of what our own responsibility is, the question of what business it is of ours to think about these things, are not to be solved in any laboratory or settled by any equation or any mathematics. Part of the conflict among technical people is like the conflict among all people: it comes from conflicting assessments of what our antagonist's course may be, what his behaviour will be—a subject rich in mystery, even for the experts. Part of it comes because we are talking about a world in which there is no relevant previous experience. No world has ever faced a possibility of destruction—in a relevant sense annihilation—comparable to that which we face, nor a process of decision-making even remotely like that which is involved in this. Those of you who have been in battle know how tangled, unpredictable, and unamenable to prior planning the course of a battle often turns out to be, even when it was well planned. No one has any experience with warfare in the nuclear age. These are some of the reasons for acrimonious differences as to what fraction of a population may survive if you do this or do that, or what you may trust our antagonists to do and what you must suspect them of doing. In addition, the community of physicists is certainly no more than any other free of evil, free of vanity, or free of their own glory; we must expect rather ugly things to happen and they do.

But I would really think that on a few rather deep points which do not imply the answers to all the questions in which we could rightly be interested, we are as a community really

rather clear as to what our duty is. It is, in the first place, to give an honest account of what we all know together, know in the way in which I know about the Lorentz contraction and wave-particle duality, know from deep scientific conviction and experience. We think that we should give that information openly whenever that is possible, that we should give it to our governments in secret when the governments ask for it, or, even if the governments do not ask for it, that they should be made aware of it, when we think it essential, as Einstein did in 1939. We all, I think, are aware that it is our duty to distinguish between knowledge in this rather special and proud, but therefore often abstract and irrelevant, sense, and our best guess, our most educated appraisal of proposals which rest on things that in the nature of the case cannot yet be known, like the little cost of some hundred million to build a certain kind of nuclear carrier. We think that it is even more important, and even more essential, to distinguish what we know in the vast regions of science where a great deal is known and more is coming to be known all the time, from all those other things of which we would like to speak and should speak in another context and in another way, those things for which we hope, those things which we value.

We think of these activities as our contribution, not very different from those of anybody else, but with an emphasis conditioned by the experiences of growing, increasing understanding of the natural physical world, in an increasingly tangled, increasingly wonderful and unexpected situation. We think of this as our contribution to the making of a world which is varied and cherishes variety, which is free and cherishes freedom, and which is freely changing to adapt to the inevitable needs of change in the twentieth century and all centuries to come, but a world which, with all its variety, freedom, and change, is without nation states armed for war and above all, a world without war.

OPPENHEIMER, pp. 62-65
(with excerpts omitted)

"politics is a pendulum whose swings between anarchy and tyranny are fueled by perennially rejuvenated illusions."
- Albert Einstein

"All of us who are concerned for peace and the triumph of reason and justice must be keenly aware how small an influence reason and honest good will exert upon events in the political field."
- A.E.

"It is characteristic of the military mentality that non-human factors are held essential, while the human being - his desires and thoughts are considered as unimportant and secondary."
- A.E.

Political economy tied to military
must be transformed by Aesthetic
ecology tied resonant to science
if civilization is going to work.

R

"It may affront the military-minded person to suggest a regime that does not maintain any military service"

- Einstein

All above quotes from Einstein A Portrait, Pomegranate Artbooks (and © The Hebrew University of Jerusalem "!) 1984

"Do there not a certain satisfaction in the fact that natural limits are set to the life of the individual, so that at its conclusion it may appear as a work of art?"

- Albert Einstein, ~~1947~~ (in Paris, early spring)
(© The Hebrew University of Jerusalem)

- 1879 Albert Einstein born (14 March) in Ulm (South Germany) son of Hermann Einstein and Pauline Einstein (née Koch).
- 1880 Family moves to Munich. ^{1881 sister MAJA (MARIA) b.}
- 1884 The famous encounter with a pocket compass. ^{1885 Leaves to play VIOLIN - ("miracle")}
- 1884-9 Pupil at Catholic elementary school. ^{(Jewish instruction at home) [NO BAR MITZVAH]}
- 1889-94 Pupil at Luitpold Gymnasium. ^{1894 reads KANT'S critique of pure REASON}
- 1894 Parents move to Milan. Six months later, Einstein leaves Gymnasium and follows them.
- 1895-6 Einstein attends cantonal school at Aarau, Switzerland. ^{1895 "On the Investigation of the state of the ether in the magnetic field" sent to uncle Casar Koch in Belgium.}
- 1896 Einstein renounces his German citizenship; enters Zürich Polytechnic (Eidgenössische Technische Hochschule—ETH); attends lectures by H. Minkowski (among others). ^{(1864-1909) - Jewish born an mathematician, born in KAUNAS, LITHUANIA}
- 1900 Receives diploma from ETH. ^{geometrical theory of numbers - MINKOWSKI SPACE}
- 1901 Acquires Swiss citizenship; completes first scientific paper ("Consequences of Capillary Phenomena"). ^{Quadratic forms (PAIRS of PAIRS - SQUARE) Ed. UVM KÖNIGS BERG, Berlin}
- 1901-2 Tutor in a private school at Schaffhausen.
- 1902 Arrives in Bern (February); meets Maurice Solovine (April); obtains probationary appointment in Patent Office.
- 1904 Receives a definite appointment at the Patent Office.
- 1905 The *annus mirabilis*: papers on light quanta, Brownian motion, and special relativity (plus $E=mc^2$). Ph.D. from the University of Zürich. ^{Non-EUCLIDEAN SPACE: 4D SPACETIME See H.A. LORENTZ Transform series}
- 1908 Appointed *Privatdozent* at the University of Bern.
- 1909 Leaves the Patent Office and joins the University of Zürich.
- 1911-12 Professor of Physics at Prague.
- 1912 Returns to Zürich as a professor of physics.
- 1913 Publishes (with Grossmann) a preliminary paper on general relativity. ^{Real vector space, SYMMETRIC BILINEAR FORM}
- 1914 Moves to Berlin as professor in Prussian Academy of Sciences and Director of Kaiser Wilhelm Institute of Physics. Becomes a founding member of New Fatherland League. ^{Energy is Mass in the stable field of spac at the speed of light, squared.}
- 1916 Publishes the general theory of relativity. ^{MATRIX $\eta = \begin{pmatrix} 1 & 0 & 0 & 0 \\ 0 & -1 & 0 & 0 \\ 0 & 0 & -1 & 0 \\ 0 & 0 & 0 & -1 \end{pmatrix}$ v⁰ timelike component v¹; v²; v³ spatial}
- 1917 Publishes paper on cosmological implications of general relativity. ^{UNITED STATES OF EUROPE HIS VISIT TO DAVID HILBERT in GÖTTINGEN (great mathematician) : 6 lectures on General Relativity}
- 1920 Becomes acquainted with Niels Bohr. ⁽¹⁸⁸⁵⁻¹⁹⁶²⁾
- 1921 Visits USA for the first time (together with Chaim Weizmann). ^{Zionist, Statesman}
- 1922 Awarded the 1921 Nobel Prize (for his research on the theory of the photoelectric effect). Lecture tours in China and Japan.
- 1930-2 Three more visits to the USA. ^{Caltech among others}
- 1933 Takes up temporary residence in Belgium upon return from USA, then emigrates to USA (never to return to Europe).
- 1939 Letter to Roosevelt proposing atomic bomb research.
- 1946 Assumes chairmanship of Emergency Committee of Atomic Scientists.
- 1952 Is offered Presidency of Israel.
- 1955 Dies (18 April) at Princeton.

Non-EUCLIDEAN SPACE: 4D SPACETIME
 See H.A. LORENTZ Transform series
 SPACETIME TE
 Real vector space, SYMMETRIC BILINEAR FORM

$$\eta = \begin{pmatrix} 1 & 0 & 0 & 0 \\ 0 & -1 & 0 & 0 \\ 0 & 0 & -1 & 0 \\ 0 & 0 & 0 & -1 \end{pmatrix}$$

positive vectors in Minkowski space are timelike, Negative vectors are spacelike,

NULL vectors: vectors with zero Norm are lightlike and constitute a light cone independent of one's frame of reference [Differential -!] (non-frame-dependent)

from A.P. French, EINSTEIN A centenary volume, 1979 (Harvard) pp XIX-XX (pirated) here

- 1885 Niels Bohr is born on October 7, in Copenhagen.
- 1887 Brother, Harald, is born on April 22.
- 1903 Bohr leaves Gammelholm School, enters University of Copenhagen.
- 1905 Albert Einstein publishes special theory of relativity.
- 1906-1907 Research on surface tension of liquids for Royal Danish Academy competition. Bohr is awarded Gold Medal.
- 1909 Receives master's degree. Publishes medal-winning work on surface tension.
- ✓ 1911 Receives doctorate. Thesis on electron theory of metals.
- ★ 1911-1912 Bohr in Cambridge. Meets J. J. Thomson. Ernest Rutherford postulates the nuclear atom.
- 1912 Bohr joins Rutherford at Manchester; meets George de Hevesy. Appointed assistant at University of Copenhagen. Marries Margrethe Nørlund.
- ★ 1913 W. H. Bragg, W. L. Bragg, Henry Moseley, and Max von Laue develop x-ray spectroscopy. Bohr's trilogy, "On the Constitution of Atoms and Molecules," is published. Bohr appointed lecturer at University of Copenhagen.
- 1914-1916 Holds Schuster Readership at Manchester University.
- 1915 Arnold Sommerfeld generalizes the orbital quantum conditions. Albert Einstein develops general theory of relativity.
- ★ 1916 Bohr appointed professor of theoretical physics at University of Copenhagen. Hendrik Kramers comes to work with him.
- 1917 Bohr elected to Royal Danish Academy. Begins planning the Institute for Theoretical Physics. ★
- ★ 1918-1922 Publishes three papers under the general title "On the Quantum Theory of Spectra," embodying the development of the correspondence principle. Oskar Klein comes to Copenhagen.
- ✓ 1919 Rutherford discovers nuclear disintegration caused by alpha particles. George de Hevesy comes to Copenhagen.
- 1920 Bohr visits Berlin. Bonzenfreie Kolloquium. Meets Max Planck, Einstein, and James Franck. Rutherford visits Copenhagen.
- ★ 1921 Bohr awarded the Hughes Medal of the Royal Society. University Institute for Theoretical Physics ("Bohr Institute") opens.
- ★ 1922 Bohr visits Cambridge University (Rutherford now Cavendish Professor). Visits University of Göttingen. Bohr Festspiele. Meets Wolfgang Pauli and Werner Heisenberg. Pauli joins institute. Bohr publishes theory of the periodic system. Identification and discovery of hafnium (element 72). Bohr receives Nobel Prize for physics.
- ✓ 1923 First visit to the United States. Meets Albert Michelson and Arthur Compton. Offered Royal Society chair at Cambridge University. John C. Slater arrives in Copenhagen.
- ★ 1924 Visits to institute by Friedrich Paschen, Max Born, and Heisenberg. Rockefeller International Education Board donates \$40,000 for expansion of facilities.

- 1925 Foundation of matrix mechanics (Heisenberg). Discovery of the exclusion principle (Pauli) and electron spin (Uhlenbeck and Goudsmit).
- 1926 Heisenberg revisits institute; Kramers and Hevesy leave. Visits by Erwin Schrödinger, P. A. M. Dirac, and Samuel Goudsmit. Bohr elected a Foreign Member of the Royal Society.
- ★ 1927 Uncertainty principle (Heisenberg) and complementarity argument (Bohr) are formulated. Dirac develops relativistic electron theory. Como conference. Fifth Solvay conference (the Bohr-Einstein debates).
- 1928 George Gamow arrives at institute; Nevill Mott visits. Birth of liquid-drop model of nucleus (Gamow). ✓
- 1929 First of annual institute conferences. Hendrik Casimir visits Copenhagen. Ernest Lawrence invents the cyclotron.
- 1930 Visits to institute by Lev Landau and Rudolf Peierls. Bohr awarded Planck Medal of Deutsche Physikalische Gesellschaft. J. D. Cockcroft and E. T. S. Walton achieve first artificial nuclear transmutations.
- 1932 Bohr family moves to Carlsberg House of Honor. James Chadwick discovers the neutron. ^{ED. Anderson; the positron}
- ★ 1933 Bohr works on quantum electrodynamics with Leon Rosenfeld. Develops measurement theory for electromagnetic fields. Begins aid for refugee scientists. Otto Frisch visits institute. Bohr, with his wife, visits the United States, stopping at University of Chicago and California Institute of Technology. Meets Robert Millikan and J. Robert Oppenheimer. Seventh Solvay conference (on nuclear physics). ^{Q.E.D.}
- ★ 1934 Frisch joins staff of institute. Next door, the University Institute of Mathematics opens, with Harald Bohr as director. The Bohrs' eldest son, Christian, is drowned in a sailing accident. Irène and Frédéric Joliot-Curie discover artificial radioactivity. Enrico Fermi publishes theory of beta decay.
- 1936 Bohr develops compound-nucleus theory, with Fritz Kalckar.
- 1937 Bohr, with wife and son Hans, makes six-month trip around the world. Visits United States, Japan, China, and USSR. Death of Rutherford; Bohr attends funeral at Westminster Abbey.
- 1938 Installation of cyclotron at Bohr Institute.
- ★ 1939 Discovery of nuclear fission by Otto Hahn and Fritz Strassmann, and Lise Meitner and Otto Frisch. Reported by Bohr during visit to United States. Bohr and John Wheeler write classic paper on theory of fission. Bohr elected president of Royal Danish Academy of Sciences. World War II begins.
- 1940 German occupation of Denmark.

approach of Lise Meitner; Atomic Bomb Theory begins

NOTE: MINKOWSKI died of Appendicitis at Herborn Jan 12, 1909 - Hilbert hurrying home.

- 1943 Bohr and family escape to Sweden. Bohr, with son Aage, proceeds to Britain and the United States (Washington and Los Alamos).
- 1944 Meetings with Roosevelt and Churchill.
- 1945 First atomic bomb exploded. Hiroshima and Nagasaki destroyed. World War II ends. Bohr returns to Denmark in August.
- 1946 Abraham Pais becomes first postwar foreign member of Bohr Institute.
- 1949 USSR detonates a fission bomb. Bohr revisits United States.
- 1950 Open letter to the United Nations.
- 1952 United States explodes its first hydrogen bomb. Foundation of CERN.
- 1955 First "Atoms for Peace" conference (Geneva). Death of Einstein.
- 1957 Bohr receives the first Atoms for Peace Award. NOR-DITA established in Copenhagen.
- 1958 Bohr appointed chairman of Danish Atomic Energy Commission. Delivers Rutherford Memorial Lecture.
- 1961 Bohr works on theory of superconductivity.
- 1962 Bohr dies on November 18, in Copenhagen.

Einstein... from Constance Reid, Hilbert, 1970, (Springer Verlag) with an appreciation of Hilbert's untheoretical work by Hermann Weyl

In contrast to Hilbert, Minkowski was at a point of great creativity during the summer of 1908. In September he presented some of his new electro-dynamical results at the annual meeting of the Society of German Scientists and Physicians, which was held in Cologne. The title he chose for this talk was "Space and Time."

"The views of space and time which I wish to lay before you," he began in his quiet, hesitant voice, "have sprung from the soil of experimental physics, and therein lies their strength. They are radical. Henceforth space by itself, and time by itself, are doomed to fade away into mere shadows, and only a kind of union of the two will preserve an independent reality."

He had often told his students in Göttingen, "Einstein's presentation of his deep theory is mathematically awkward - I can say that because he got his mathematical education in Zürich from me."

In his special theory of relativity, Einstein had shown that when mechanical events are described by the use of clocks and measuring rods, the description depends on the motion of the laboratory in which the instruments are used, and had stated the mathematical relations that connect the different descriptions of the same physical event.

Now came, in Minkowski's talk at Cologne, what has been called "the great moment of geometrization." In the period of a few moments Minkowski introduced into relativity theory his own beautifully simple mathematical idea of Space-Time by means of which the different descriptions of a phenomenon can be represented mathematically in a very simple manner.

"Three-dimensional geometry becomes a chapter in four-dimensional physics."

"Now you know why," he told his listeners, "I said at the outset that space and time are to fade away into shadows, and only a world in itself will subsist."

Among the members of the audience was Max Born, whose interest in relativity had been re-aroused by the recent works of Einstein. Minkowski wanted Born to return to Göttingen as his collaborator. He needed someone with the knowledge of optics which Born had. But first he wanted his former pupil to become more familiar with his own new ideas in the field. He sent Born back to Breslau with his latest electro-dynamical work.

"... just when Minkowski had developed number theory for electrodynamics, Hilbert, recovering from his breakdown of the summer, had been ensnared by a notorious problem in the classical theory of numbers. In 1770, Edmund Waring, an otherwise undistinguished English mathematician, had asserted, apparently without any proof, that every ORDINARY WHOLE NUMBER can be represented as the SUM of 4 Squares, 9 cubes, 19 4th powers + 50 or in general, a FINITE # for every nth power. At about the same time it had been proved in connection with another theorem that every such number can in fact be REPRESENTED as the SUM of 4 squares.

Reid, Hilbert, p. 113

"He [Hilbert] began where... Left off... an identity of a kind... 1908, exactly 138 years since Waring first made his conjecture, Hilbert... produced a proof." - p. 113

This was the decisive statement. In the spring following Minkowski's death, the 32-year-old Landau came to Göttingen as professor of mathematics.

Landau's specialty was the application of analytic methods to the theory of numbers. Already, while a Privatdozent in Berlin, he had proved a very general theorem on the distribution of the prime ideals in an arbitrary algebraic number field, corresponding to the classical Prime Number Theorem. He had also done important work in function theory and had been able to extend Picard's famous theorem in such a wholly unexpected way that even he himself had not at first believed that he was correct and had delayed publishing his paper for more than a year.

His book on the distribution of primes, which is the central problem in the analytic theory of numbers, appeared the same year that he arrived in Göttingen. "In it," G. H. Hardy wrote many years later, "the analytic theory of numbers is presented for the first time, not as a collection of a few beautiful scattered theorems, but as a systematic science." It transformed the subject, "hitherto the hunting ground of a few adventurous heroes," into one of the most fruitful fields of mathematical research.

Although most German professors at that time came from the upper middle class and were comfortably well off, Landau was very rich. When people asked him how to get to his house in Göttingen, he said simply: "You will have no difficulty in finding it. It is the finest house in town."

Soon after his arrival at the University, the Landau stories began to compete in number with the Hilbert stories.

See G.H. Hardy + E.M. Wright, AN INTRODUCTION TO THE THEORY OF NUMBERS, 1938, 4th ed. 1960 (Oxford)

"Preface" to 1st edition, August 1938: "It is not in any sense (as an expert can see by reading the table of contents) a systematic treatise on the theory of numbers. It does not even contain a fully reasoned account of any one side of that many-sided theory, but it is an introduction, or a series of introductions [see my Tau Te ching multiple-introductions as case in point], to almost all of these sides in turn. We say something about each of a number of subjects which are not usually combined in a single volume, and about some which are not always regarded as forming part of the theory of numbers at all."

- P. VI, 4th ed.

in Minkowski space in Relativity

3 KINDS of NULL VECTORS A CLASS

1. Zero vector (0,0,0,0)
2. FUTURE NULL (+,0,0,0)
3. PAST NULL (-,0,0,0)

add 2 timelike (future, past) spacelike vectors

TOTAL: 6 classes

if, finite distances within Newtonian limit without significant gravitation
 only then, Local space flat

if, significant gravitation then, spacetime curved

SPACELIKE
GRAVITATION

significant gravity makes spacetime curve into 4D MANIFOLDS

for which any TANGENT SPACE is 4D MINKOWSKI SPACE

(1907 1st idea Minkowski, LORENTZ, EINSTEIN, ... add Hilbert - Hilbert space)

see also 1907:

CUBISM IN ART I

(with Cezanne forerunner to Picaso / Braque)

1905: Einstein's *annus mirabilis* - Papers on Light quanta
Brownian movement
Special Relativity

Hilbert + Minkowski's joint Göttingen Seminar
(with Max Born as assistant)
on electrodynamics of moving bodies

✓ Niels Bohr was ¹⁹¹¹ a student at University of Copenhagen
(Master's 1909, PhD 1911)

1912 Bohr joins Rutherford at Manchester Univ. "Electron Theory of Metals"
(married Margrethe) B. then assistant at Copenhagen

1913 B: "On the Constitution of Atoms & Molecules" [Einstein + Marcel Grossmann paper on General Relativity]

1914-16 holds Schuster Readership at Manchester Univ.

1915 Einstein (with Hilbert) lectures at Göttingen on General Relativity
1916 Einstein Theory of General Relativity
1917 Einstein "Cosmological Implications of General Relativity"
1920 Meets Bohr. 1921 First visit to USA

1917 B elected to Royal Danish Academy - plans for Institute for Theoretical Physics

1918-1922 3 papers with general title: "On the Quantum Theory of Spectra"

1919 Rutherford discovers Alpha particles disintegration
Oscar Klein to Copenhagen
George de Azevedo to Copenhagen

1920 Bohr visits Berlin:

meets EINSTEIN (since 1914 Director of Kaiser Wilhelm Institute of Physics)
meets MAX PLANCK (member Prussian Academy of Sciences)
1922 EINSTEIN awarded 1921 Nobel Prize for Physics (Theory of the photoelectric effect)
+ Lecture tour in CHINA + JAPAN

1921 "BOHR INSTITUTE" opens, awarded Hughes Medal of the Royal Society

1922 B visits Cambridge U - Rutherford, Cavendish Professor
visits Göttingen (Hilbert et al)

meets Michelson, Compton

★ 1923 B. FIRST USA VISIT

meets Wolfgang Pauli - joins Institute for Theoretical Physics
Werner Heisenberg
Bohr Festspiele published, Nobel Prize for Physics, "Theory of the Periodic Table"

SYMMETRY & SYMPATHY

"Whatever government finally materializes, many scientists in Germany believe that support for specific directions in science is becoming a cross-party question, rather than the domain of single party groups. But they remain frustrated by the legal wrangling surrounding certain ethical issues.

[STEM CELL, BIO-FOODS, ETC.] 'The one thing I really wish,' says Wieland Huttner, a director at the MAX PLANCK INSTITUTE OF MOLECULAR CELL BIOLOGY AND GENETICS in Dresden, 'is that science policies could be shaped by scientists, medicine engineers, and less by law experts.'

- "Political deadlock leaves scientists frustrated" (by R. Schiermeier) in NATURE, 29 September 2005, 437, p. 603

POLITICS COUNTERS SCIENCE (& ART) [VISION] [HISTORY]

MORE from NATURE 29 Sept 2005:

A missed opportunity?

Japan's prime minister has a valuable chance to reform his nation's tired scientific institutions.

This month's landslide re-election of Japan's Liberal Democrat government seems, on the face of it, to give Prime Minister Junichiro Koizumi a clear mandate to reform the country's institutions. One might reasonably expect that the universities and science agencies — whose performance today will help to determine Japan's technical and economic competitiveness tomorrow — would be near the top of the list. Unfortunately, there is scant indication that this rare opportunity will be grasped.

Japan's scientific and technical infrastructure is grounded in the two decades after the Second World War, when the country experienced rapid and remarkably successful industrialization. Its main elements are a proficient but profoundly conservative university system; a powerful civil service that briskly dispenses policy and priorities to the rest of the country; and a strong industrial research sector dominated by a handful of large corporations whose names have become synonymous with technical excellence.

This is a formidable combination that many other nations would envy — but, for the twenty-first century, it isn't enough. The system, however impressive in scale and scope, isn't flexible enough to take Japanese science to the next level, or to fuel the development of sectors, in biotechnology or computer software for example, that will fuel future economic growth.

and:

Bridging the gulf

Ecologists and conservationists need to work more closely with economists and policy-makers if they are to make things happen on the ground.

... → p 21

POLITICAL ECONOMY BLUES -

Conservation biology is continually developing new tools and concepts that contribute to our understanding of ecosystems. In too many cases, however, that leaves scientists positioned only to track the loss of these systems. So far, researchers have been less effective at achieving the level of impact on policy decisions needed to implement actual conservation measures.

As long as this remains the case, it is hard to see how political pledges to conserve global biodiversity will be fulfilled. Under the 1992 Convention on Biological Diversity, for example, 188 nations are supposed to be taking steps to ensure that the rate of biodiversity loss slows down by 2010. But at the current rate of progress, it is hard to see how nations will reach even this modest goal.

The development of tools to monitor global biodiversity has helped to promote awareness of the scale of the environmental challenges facing the planet. But appropriate responses to these challenges are inevitably political and economic in nature. The considerable advances in monitoring and understanding made in conservation science cannot themselves generate such responses.

Translating the ramifications of environmental and conservation science into practical solutions requires much more work to close the gap between conservation biologists and the policy-makers and environmental managers who take action on the ground. One such effort is the RUPES programme run by the Nairobi-based World Agroforestry Centre, which is bringing together land managers, conservation groups, development agencies and researchers to design a system to reward mountain communities in Asia for the environmental services they provide by conserving local habitat.

If the drive for conservation comes only from scientists and a few allies in the environmental movement, ameliorative action won't get far. Economists and other policy-makers inside powerful government departments and development agencies are needed to design and develop plans to tackle the problem on a meaningful scale.

The most comprehensive survey yet of the economic and other benefits that natural ecosystems provide — the Millennium Ecosystem Assessment, published earlier this year — highlights the urgent need for closer dialogue between these different parties. The potential advances to be made from such discussion have never been more apparent. There is an increasing realization that economic arguments should be brought to bear in persuading policy-makers to protect environmental resources (see page 614). The United Nations and the World Bank are, at least in their public statements, stressing the potential of environmental conservation for improving quality of life in poor countries (see *Nature* 437, 180; 2005).

Putting these ideas into practice will require unprecedented collaboration between ecologists, economists, statisticians, businesses, land managers and policy-makers. As researchers continue to gather information about the kinds of benefits that ecosystems provide, it is critical that their findings are disseminated far beyond the scientific community.

"There is an increasing realization that economic arguments should be used to persuade policy-makers to protect environmental resources."

"Nations"

NO.

GAP

around the world as of October 2005: Politics endangers science... and our future maturity

But: NOT YET RECOGNIZED.

BUT SCIENCE IS founded ON (rather IN) VISIONARY CONSCIOUSNESS a differential dynamic not subject to politics

"One mark of an outstanding physicist is an ability to 'smell' which experiments are to be trusted, and which not; which are to be worried about, and which ignored. As technology improves and the experiments are repeated over and over again [iteration], the truth [resonant sets in ultimately becomes clear [consonant]; but if one is trying to contribute to the PROGRESS OF SCIENCE [ground-breaking], and if one wants to place ONE'S OWN IMPRIMATUR [Personal ART] on major discoveries, then one needs TO DIVINE EARLY, NOT LATER, which experiments to trust."

- Kip Thorne, Black Holes & Time Warps, Einstein's outrageous Legacy, 1994 (dedicated to his mentor John A. Wheeler) pp 64-5

James Clerk
MAXWELL
(1831-1879)

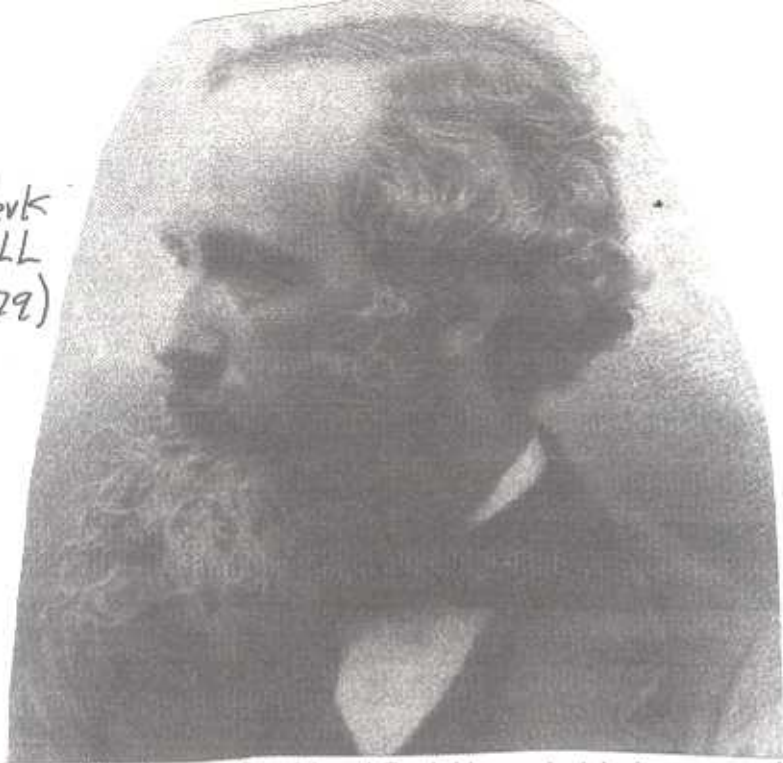


Exhibit A - Preface, no page #

The historian of science cannot be unmindful of the fact that, for better or for worse, science, as practiced now and in the past, furnishes one of our central models of rational thought and judgment. Some would use history to demonstrate the worthiness of science as a model for rationality; others would use history to demonstrate the limitations of science in this respect. Above all, however, awareness of the paradigmatic role of science urges the historian of science to seriousness of purpose in trying to delineate and understand the practice of science in the past. In particular, I here endeavor to delineate and understand, in historical context, James Clerk Maxwell's seminal work in electromagnetic theory. Understanding of matters of any significance, however, seems never to come easily. This book has been long in gestation, and it makes some demands of its reader.

status of the theory - Scottish and Cambridge methodologies converged on this requirement. Constructing such a theory was, however, not a straightforward task, and the molecular-vortex model did not spring full-blown from Maxwell's imagination at some given moment in time; instead, the model developed over a period of years, beginning in 1857, and was published in a series of installments over an eleven-month period in 1861-2. To understand the molecular-vortex model is to understand the process of its construction - that is, the process of its development and elaboration over time, in such a manner as to ensure coherence and consistency throughout.¹

There are two senses in which one can talk about the development of the theory: First, there is the rhetorical development of the theory, as it unfolded in the four installments of "Physical Lines." Second, there is the historical development of the theory, as it emerged in the successive stages of Maxwell's thinking on the subject. In some cases, the historical development and the rhetorical development of a theory may be quite unrelated, as, for example, when the rhetorical development is axiomatic, whereas the historical development was inductive, or when the rhetorical development is inductive, whereas the historical development was hypothetical. In the case of the theory of molecular vortices, however, there is strong evidence that the historical development of the theory and its rhetorical development, as presented in "Physical Lines," are closely related. The rhetorical development of the theory can be apprehended on the basis of its explicit presentation in the text of "Physical Lines"; the historical development of the theory, on the other hand, is something that cannot be read from a text, but must be inferred, using various evidence, including but not limited to the text of "Physical Lines." The strategy of this chapter is to work through the successive installments of "Physical Lines," interpreting on both levels, rhetorical and historical, and making use of both internal and external evidence to distinguish the two.

⊕
poetic,
more differentially

Theory is
not mental
form -
Rhetoric
plan
form.

Theoria
is

CONTEMPORATION

- D.M. Siegel (UNIV of WISCONSIN),
INNOVATION IN MAXWELL'S ELECTROMAGNETIC THEORY,
Molecular vortices, displacement current, and light, 1999

Exhibit B pp 56-7

⊕
Maxwell's
Personal
ART
+ the personal
prim of
Thought

Exhibit C p. 57

Reality

Molecular vortices applied to magnetic phenomena:
the core of the theory
Part I of "Physical Lines," subtitled "The Theory of Molecular Vortices Applied to Magnetic Phenomena," was published in March of 1861. In making the application of the theory to magnetism the rhetorical starting point of his presentation, Maxwell was echoing the historical

The introduction of the displacement current

The immediate context for Maxwell's initial modification of Ampère's law (Ampère's circuital law in differential form), through the introduction of a new term to be known as the "displacement current," was, as we have seen, his work on the theory of molecular vortices: His proximate aim in modifying Ampère's law was to extend the theory of molecular vortices to electrostatics, and his explicit interpretation at that point of the modified equation was as a mechanical calculation in the theory of molecular vortices, with the new term expressing the flux of the small idle-wheel particles owing to progressive elastic deformation of the vortices. All of the principal symbols and equations in "Physical Lines," however, had dual significance – mechanical and electromagnetic – and the modified Ampère's law, in its electromagnetic character, had broader connections and significance, transcending its proximate matrix in the theory of molecular vortices. That broader context must be taken into account if we are to achieve a full understanding of the origin of the displacement current and its significance in the history of electromagnetic theory.

The question of the origin of the displacement current has been, and continues to be, the object of much interest and concern: Each year many thousands of students in physics courses throughout the world learn that Maxwell, on the basis of theoretical considerations, modified Ampère's law, through the introduction of a new term called the displacement current, and thereby perfected the enduring foundation for modern electromagnetic theory. The centrality of this episode in the history of physics, its paradigmatic status as an example of theoretically motivated innovation, and its prominence in the pedagogy of physics have all contributed to making it a topic of prime concern for historians of physics. Unfortunately, however, the considerable effort hitherto invested in historical research on this subject has not been handsomely repaid, and the matter remains – as is generally acknowledged – obscure.

exhibit D P. 85
IBID

Newtonian mechanics: ^{or} Dynamics
Einsteinian electromagnetics
^{or}
ELECTRODYNAMICS

then,
others, Bohr, etc. QED
Quantum Electrodynamics

because it is not just a "SUBJECT"
SCIENCE, VISION, ART, HISTORY
are best recalibrated as
PHASES
in complementarity to
NATURE, RITUAL, MYTH, SYMBOL

QTD!

- ✓ looking at something in a RITUAL perception ^{integrating} FORM
- ★ looking into things generates a VISION CONSCIOUS ^{differential} PROCESS

Both are useful.

- ✓ Arithmetic is basically COUNTING + ADDING, SUBTRACTING; MULTIPLYING, DIVIDING beginning with 1, commencing forward
- ★ ANALYSIS, for example, is taking into consideration, for example: ^{differential} : a Farey series

"The Farey series \mathcal{F}_n of order n is the ascending series of irreducible fractions ^(German F) between 0 and 1 whose denominators do not exceed n .

... for example \mathcal{F}_5 is

$$\frac{0}{1}, \frac{1}{5}, \frac{1}{4}, \frac{1}{3}, \frac{2}{5}, \frac{1}{2}, \frac{3}{5}, \frac{2}{3}, \frac{3}{4}, \frac{4}{5}, \frac{1}{1}$$

(0) (1)

interesting!

Source of the above example:

G.H. Hardy + E.M. Wright, An Introduction to the Theory of Numbers, 1938
 section III "Farey Series and a Theorem of Minkowski" — p. 33 ^{4th ed 1960}

(see there also 24.10 "A converse of Minkowski's Theorem 446" p. 407)

This book is an expansion of a course of lectures given at the Royal Institution in the Spring of 1906. It contains a description of the properties of corpuscles and their application to the explanation of some physical phenomena. In the earlier chapters a considerable amount of attention is devoted to the consideration of the theory that many of the properties of metals are due to the motion of corpuscles diffused throughout the metal. This theory has received strong support from the investigations of Drude and Lorentz; the former has shown that the theory gives an approximately correct value for the ratio of the thermal and electrical conductivities of pure metals and the latter that it accounts for the long-wave radiation from hot bodies. I give reasons for thinking that the theory in its usual form requires the presence of so many corpuscles that their specific heat would exceed the actual specific heat of the metal. I have proposed a modification of the theory which is not open to this objection and which makes the ratio of the conductivities and the long-wave radiation of the right magnitude.

The later chapters contain a discussion of the properties of an atom built up of corpuscles and of positive electricity, the positive electricity being supposed to occupy a much larger volume than the corpuscles. The properties of an atom of this kind are shown to resemble in many respects those of the atoms of the chemical elements. I think that a theory which enables us to picture a kind of model atom and to interpret chemical and physical results in terms of such model may be useful even though the models are crude, for if we picture to ourselves how the model atom must be behaving in some particular physical or chemical process, we not only gain a very vivid conception of the process, but also often suggestions that the process under consideration must be connected with other processes, and thus further investigations are promoted by this method; it also has the advantage of emphasising the unity of chemical and electrical action.

In Chapter VII. I give reasons for thinking that the number of corpuscles in an atom of an element is not greatly in excess of the atomic weight of the element, thus in particular that the number of corpuscles in an atom of hydrogen is not large. Some writers seem to think that this makes the conception of the model atom more difficult. I am unable to follow this view; it seems to me to make the conception easier, since it makes the number of possible atoms much more nearly equal to the number of the chemical elements. It has, however, an important bearing on our conception of the origin of the mass of the atom, as if the number of corpuscles in the atom is of the same order as the atomic weight we cannot regard the mass of an atom as mainly or even appreciably due to the mass of the corpuscles.

I am indebted to Mr. G. W. C. Kaye for assisting in revising the proof sheets.

J. J. THOMSON.

Joseph John

CAMBRIDGE,
July 15, 1907.

J.J. Thomson, M.A. F.R.S. D.Sc. LL.D. Ph.D.,
The Corpuscular Theory of Matter, 1907
(Electron)

later: radioactivity, alpha, beta, gamma | RAY

VISION the SYMBOLIC INTEGRAL STRUCTURE

CONSCIOUS IDEA!

DIFFERENTIAL POSSIBILITY (NOT just statistics)

J.J. Thomson head of the Cavendish Lab at Cambridge
"...a clever mathematician + ingenious designer of experiments which, because he tended to break things in the laboratory, were usually done by someone else."

= NUCLEUS.

A shrewd judge of talent + character, + already distinguished for his work on electricity + magnetism... just under 40... Rutherford (24)
- J.L. Heilbron, Ernest Rutherford, 2003, p. 17

1887-1912 = 25 YEARS

SCIENCE 3, 2005 (3)

- 1887 Hertz (student of Helmholtz) discovered RADIO WAVES
- 1895 H.G. WELLS: The Time Machine
- 1896 J.J. Thompson: electrons ("corpuscles")
- 1896 Becquerel uranium rays ; H.G. WELLS: The Island of Doctor Moreau
- 1897 Thomson encourage Rutherford: x-ray research
- 1897 H.G. WELLS: The Invisible Man
- 1898 Rutherford: radioactivity research, Research continued at McGill, Montreal
- 1898 WELLS: The War of the Worlds (Curie sent Christmas gift: Radium)
- 1899 WELLS: The Sleeper Wakes, Tales of Space + Time
- 1900 Rutherford discovers the emanation + active deposit of Thorium (Radioactive decay U238)
- 1901 wells: First Men in the Moon
- 1902 wells: The Discovery of the Future, Rutherford + Soddy plot || rise decay curves for Thorium X (ThX)
- 1903 wells: Mankind in the Making
- 1904 wells: The Food of the Gods, Rutherford, Radioactivity
- 1905 wells: A Modern Utopia, Rutherford, 2nd Ed. Radioactivity
- 1906 wells: The Future in America
In the Days of the Comet
- 1907 Rutherford to Manchester, England: director of UNIV physics INSTITUTE
- 1908 wells New Worlds for Old
The War in the Air
First + Last Things
- Rutherford + Geiger - counting radioactivity by instrument (Alpha particles) (Geiger counter)
- 1910-11 Rutherford VISIONS the nuclear atom: (will succeed Thompson at Cavendish 1920)
- 1912 Niels Bohr arrives in Rutherford's Manchester Laboratory to study.

THEORY OF
Radioactive
disintegration
+ transmutation
of atoms:
Alpha Ranges
Particles (Helium
Nuclei)

AGE 27

- Bohr: b. Oct 7, 1885, Copenhagen
- 1906-7: Research on surface tension of liquids for Royal Danish Academy competition
Awarded GOLD METAL
- 1911: PhD "Electron Theory of Metals"
- 1911-12 meets Thompson at Cavendish, joins Rutherford in Manchester
marries Margrethe, appointed assistant at Univ of Copenhagen

BOHR

"... his father, Christian Bohr, was a talented physiologist, professor in the University; his mother, Ellen Adler, came from a wealthy Jewish family, prominent in such varied activities as banking, politics, classical philology, and pedagogy [Education!] of a distinctly progressive character!!"

L. Rosenfeld, general ed., NIELS BOHR collected works, V. 1 Early works (1905-1911) ed. J.R. Nielsen, 1972, p. xviii.

- 1916 Bohr appointed prof. theoretical physics Univ of Copenhagen
- 1917 elected to Royal Danish Academy: plans Institute for theoretical physics
- 1918-22: 3 papers, parts of "on the quantum theory of Spectra"

The Theory of Spectra and Atomic Constitution, 1922
 3 essays
 Cambridge UP. (Preface: May 1922)

pp 1-19
 pp 20-60
 pp 61-126

- I "on the Spectrum of Hydrogen"
- II "On the Series Spectra of the Elements"
- III "The Structure of the Atom and the Physical + Chemical Properties of the Elements"

↓
 "... to show how, on the basis of underlying ideas, it is possible to develop a theory for the structure of atoms and molecules."

addenda

- I) was an address before the Physical Society in Copenhagen, Dec. 20, 1913
- II before Physical Society in Berlin, April 27, 1920
- III before joint meeting Physical + Chemical Societies in Copenhagen Oct 13, 1920



see Bohr's letters to NATURE March 24 + Oct 13 1921

like Meristem shoots and leafing in plants (and animal phyla) [+ minerals as well]
 (cell growth budding source)
 PAIR BONDING INTEGRALS

AXIAL
 ↓
 PIVOT SYMMETRY CHIRAL DIFFERENTIATION

The INTEGRAL / DIFFERENTIAL COSMOS discloses beings such as we inhabit a REALITY of exchange / interchange / entanglement / wonderment.



and



vibrantly we come together

we pivot transforming our Spiral Spirit!

NOTE: Molecular Vibrations are called PHONONS

"... researchers found that vibrations can OPEN UNEXPECTED CHANNELS, which allow electrons to HOP BETWEEN ATOMS, or they can block the electron's flow. These observations may help in modelling the behavior of electrical components made from single molecules."
 - Nature, 3 October 2005: 437 p. 930

PREFACE TO THE THIRD EDITION

In the twenty-six years which have elapsed since the publication of the Second Edition of this book several thousand papers dealing with questions relating to the discharge of electricity through gases have been published, many new phenomena have been discovered and many new ideas introduced. This has made it necessary to re-write practically the whole of the book, and less than 14 per cent. of the present volume has appeared in the same form in a previous edition. Many of the chapters are wholly new, the older matter being confined almost entirely to Chapters I, VII and IX.

A discharge of electricity through a gas is in general a very complex phenomenon, for a gas can be put into a state in which it can conduct electricity in many different ways. The conducting state may be produced by the impact of electrons against the atoms or molecules of the gas, by the impact of α particles, by the incidence of radiations of various kinds, such as Röntgen and γ rays, ultra-violet light, or the radiation produced by the discharge itself and by very high temperatures.

The presence of layers of gas on the walls of the tube, or spread over the electrodes, the electrification of the glass, the presence of traces of impurities may all have great influence upon the discharge. The gas itself may be changed by the discharge owing to the formation of new allotropic modifications or new compounds; fortunately the discharge itself provides in "Positive Rays" a means of detecting these and ascertaining their chemical composition; this method of analysis is capable of much wider application than it has yet received. Again the discharge, though it may seem uniform and continuous when observed directly, may in reality be a succession of separate discharges following one another so quickly as to appear continuous, so that the effects which are observed are averages and may not correspond to anything which has physical significance.

In fact the discharge involves so many factors that it is almost impossible to disentangle the importance and properties of any one factor by direct observation of the discharge itself. To do this it is necessary to make *ad hoc* experiments on this particular factor, isolating it as far as possible from the influence of other factors:

- Sir J.-J. Thomson + G.P. Thomson (Misson), Conduction of Electricity Through Gases, 2 V.
 1906, 1928 (3rd v.1) 1933 (3rd v.2)

Third Ed., V. 2, Preface - "In several cases the results obtained by different observers are contradictory... factors may themselves be complex..."

Einstein had his own spartan study and bedroom, but the main advantage of their top-floor apartment was that they were soon able to rent two attics in the roof above and convert them into a study. This "turret room," with its sloping walls, was also of monastic simplicity: it had shelves crammed with books, journals, and offprints; a desk and a chair on a platform in front of the window; and on the walls prints of Isaac Newton and Michael Faraday. This was Einstein's realm, and it was not allowed to be ridied up—only careful dusting was permitted. Here he worked and received his visitors, and here also was the headquarters of the Kaiser Wilhelm Institute for Physics. ? - A. Fölsing, Albert Einstein, A Biography, 1997, P. 428

EINSTEIN! The ANCIENT SAGE YOSI RECLUSE
1920-1 (AGE 42)

"Shabby trousers + a pull-over sweater"

This was a YAJNA - a yosic "mission" retreat from his whole life of a) unknown genius, b) falsely inflated expertise, c) doubted puzzling competence.

Einstein's yajna carried over to the INSTITUTE of Advanced Studies: PRINCETON (1933-1955)
But first, a recap: PRAGUE, Spring 1911-12 - at last, a full professor - but.

"If Einstein had really needed stimulating scientific contacts, he would have been lost in Prague" - Fölsing, P. 280

Einstein Contemplated alone

surrounded by a wife, Mileva - not deeply sympatico - two young sons her mother, a maid + her child...

amid Czechs - harmless though animosity over Germans, (Culture, Language) "bed bugs, terrible water, etc" lack of spirit intelligence... "totally lonely in Prague" - Otto Stern, student. reminiscent of Kepler 300 years before.

"The Institute of Experimental Physics is pitiful, + there is no real drive in the whole business." - Einstein, letter Aug. 10, 1911 to J.J. Labb.

attendees (unfrequent) in Prague !! Longing for intelligent students... - Fölsing, P. 281
Included Franz Kafka + Max Brod whose portrait of Kepler "was Einstein" in his historical novel, Tycho Brahe's way to God, 1915: "written by a man who knows the cliffs of the human soul." - E.
also: "a little band of almost mediocrally... unworldly people."

NOTE: the park below Einstein's university windows belonged to Prague lunatic asylum.

mid June 1911 = invitation to 1st Solvay Conference in Belgium -
 "a witch's sabbath" - E.
 (Brussels)

Walter Nernst, Max Planck, Arnold Sommerfeld, H.A. Lorentz, James Jeans, Ernest Rutherford,
 Henri Poincaré, Paul Langevin, Jean Perrin, Marie, Curie, Maurice de Broglie,
 + Einstein, etc.
 (the last paper presented)

"Poincaré [great mathematician, philosopher of science] was simply generally negative, and for all his sharp mind showed little understanding for the situation. Planck is obsessed with some undoubtedly wrong... preconceptions... but no one really knows anything. The whole business would have been a great joy for diabolical Jesuit fathers." - E., Filsing, p. 287 (Nov 11, 1911)

↓
 'The Congress there resembled a lamentation on the ruins of Jerusalem. Nothing positive came out of it.'

NOTE ON PHASES INVOLVED:

PRAYER
 Purifies
 the Heart:

MEDITATION
 clears
 the mind:

CONTEMPLATION
 PURIFIES
 CONSCIOUSNESS

AESTHETIC
 POETIC
 personally
 creates ART

SENTIENCE

REALIZATION

TRANSFORMATION

ART

[MYTH]
 Experience
 Horizon
 PROCESS

[SYMBOL]
 Thought
 structure
 intelligence
 FORM

[VISION]
 DIFFERENTIAL
 SPIRIT
 PROCESS

[ART]
 personal
 SPIRIT
 Differentiated
 FORMS

APPLIED CONTEMPLATION

ANALYTIC

[HISTORY]
 DIFFERENTIAL
 PROCESS

[SCIENCE] → [NATURE] →
 COSMOS
 DIFFERENTIAL
 FORM

RITUAL
 EXISTENTIALS

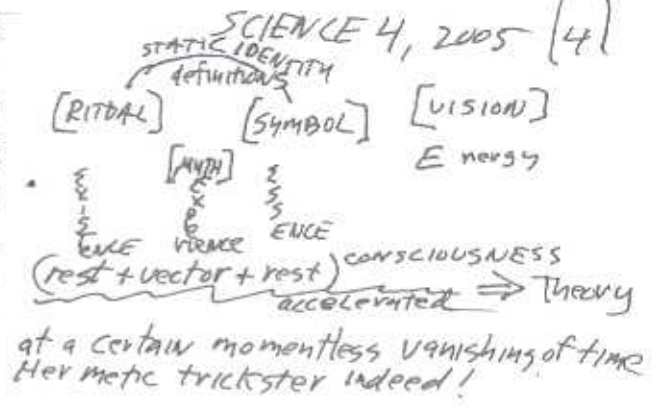
[MYTH]
 Existential primal
 Experiences ←

Hidden behind the qualification "to some extent" is the fact that what will be offered is not so much a theory as a "theoretical treatment"—acute reflections, at times bordering on tricks, as well as mathematical approximation arguments. This was due, in the first place, to the circumstance that in relativity theory the definitions of time and space are valid only for nonaccelerated systems of reference and, strictly speaking, cannot be transferred to accelerated systems. Einstein helps himself by juggling with three systems of reference—two nonaccelerated and one accelerated, with their zero points coinciding at a certain moment in time. By means of this ingenious trick he can now transfer the methods of his relativity theory to the accelerated system, albeit only by involved arguments and with one important limitation: "The principle of constancy of the velocity of light can be used here too to define simultaneity if one restricts oneself to very short light paths."¹⁴ By varying this procedure and returning from the accelerated system to the equivalent gravitational field, Einstein manages to deduce astounding consequences.

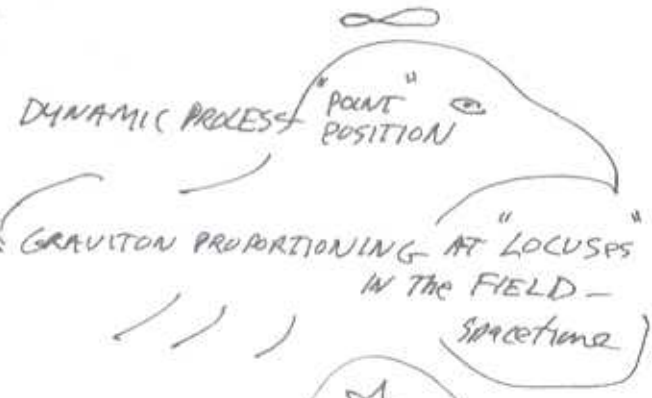
First he demonstrates that a gravitational field affects clocks, in such a way "that the process occurring in the clock, and more generally, any physical process, proceeds faster the greater the gravitational potential at the position of the process taking place."¹⁵ The difference is minute, and its confirmation would require vast differences of heavy mass. These cannot be found on Earth but are found in the planetary system: thus a clock on the sun would have to run faster than one on the Earth. Einstein leaves the details of the calculation to the reader but presents a conclusion that is verifiable at least in principle: "There exist 'clocks' that are present at locations of different gravitational potentials and whose rates can be controlled with great precision; these are the producers of spectral lines. It can be concluded from the aforesaid that the wave length of light coming from the sun's surface, which originates from such a producer, is larger by about one part in two millions than that of light produced by the same substance on earth."¹⁶

Einstein does not waste any time considering whether this effect—later to be described as a "red shift" in the gravitational field—is observable. He proceeds immediately to the next aspect, the effect of gravity on electromagnetic processes, which amounts to a treatment of the Maxwellian equations in the gravitational field. Using the methods tested in his first example, he demonstrates that the Maxwellian equations have the same form in an accelerated system as in a nonaccelerated system, although the velocity of light has to be replaced by an expression containing the gravitational potential. "From this it follows that those light rays . . . are bent by the gravitational field." With regard to experimental verification of this prediction, Einstein evidently thinks only of observations on Earth and therefore comes to a melancholy conclusion: "Unfortunately, the effect of the terrestrial gravitational field is so small according to our theory . . . that there is no prospect of a comparison of the results of the theory with experience."¹⁷

VISION: Albert EINSTEIN: initials AE like the poet AE, Yeats' friend: AE ON AION!



VARIATIONS/POSSIBILITIES
RECURSIONS/TRANSFORMATIONS



On the final page, Einstein briefly discusses conservation of energy in the accelerated system and gets "a very remarkable result": any energy, including electromagnetic energy, must, in the gravitational field, have a potential energy ascribed to it, which is equal to that of a mass of magnitude E/c^2 . Hence the formula $E = mc^2$ is valid "not only for the inertial but also for the gravitational mass,"¹⁸ a fine rounding off of the concept of the equivalence of mass and energy, whose universal validity is now ensured—and with it an abrupt end to the article.

This is the beautiful creative process of SCIENCE (SO RESONANT TO ART) IN ITS HARMONIC ANALYTIC FORMATION

SEE MR. FOULSING, PP 304-305 FF. $E=MC^2$

EINSTEIN'S THEORIES AND THE OPERATIONAL POINT OF VIEW

THIS exposition will endeavor to show that Einstein did not carry over into his general relativity theory the lessons and insights which he himself has taught us in his special theory.

Let us examine what Einstein did in his special theory. In the first place, he recognized that the meaning of a term is to be sought in the operations employed in making application of the term. If the term is one which is applicable to concrete physical situations, as "length" or "simultaneity," then the meaning is to be sought in the operations by which the length of concrete physical objects is determined, or in the operations by which one determines whether two concrete physical events are simultaneous or not. This is well brought out by the following quotation from Einstein himself in connection with a discussion of the simultaneity of two lightning strokes:

The concept does not exist for the physicist until he has the possibility of discovering whether or not it is fulfilled in an actual case. We thus require a definition of simultaneity such that this definition supplies us with the means by which, in the present case, he can decide by experiment whether both lightning strokes occurred simultaneously. As long as this requirement is not satisfied, I allow myself to be deceived as a physicist (and of course the same applies if I am not a physicist) when I imagine that I am able to attach a meaning to the statement of simultaneity.¹

It is to be questioned whether this criterion of meaning by itself is very revolutionary. It is easy to imagine that even Sir Isaac Newton would have assented to it if he had been asked.

¹From *Relativity*, 26, translated by Lawson, Henry Holt and Co. (1920).

But before Einstein people had not considered the matter to any great extent, and probably only seldom if ever consciously formulated or applied the criterion. Einstein's revolutionary contribution consisted in his self-conscious use of it in new situations and in the way in which he applied it. What Einstein did was to make a more detailed analysis of the physical operations used in the measurement of length and time than had ever been made before. In doing this he uncovered necessary details which are always involved in any measurement of length, but which had formerly been ignored simply because of their universality, and because no one had had the imagination to formulate them or to see that they might be significant.

Everyone now knows that the contraction of length of a moving object is embedded in this special theory of relativity, and that experimentally the contraction is found to exist, but that it is too small to be detectable under ordinary conditions and becomes important only at high velocities approaching the velocity of light.

The new vision given to physicists by Einstein through his special theory of relativity is the vision that the conventional operations of physics may involve details of which we are not ordinarily aware because of their apparent irrelevance or universality or minuteness, that when we extend our experience into new fields, as by going to very high velocities,

SCIENCE 4, 2005 (5)

← P.W. Bridgman (1920) in
ed. P.A. Schlipp, Albert Einstein,
Philosopher-Scientist,
1949, 2nd 1951, pp. 333-4;
The Library of Living Philosophers
(contains Einstein's Autobiography)
and "Remarks on the Essays
Appearing in this Collective Volume"



"Someone once said (and I think it's profoundly true), 'we see the world not as it is, but as WE are.' We see it through the lens of ourselves."

(b. January 20, 1948)
Buffalo, NY.

- Nancy Kress

LOCUS, INTERVIEW, July 2000, ISSUE 474, p. 6.
(News magazine of Science Fiction)

and, humorously human woman to interviewer about her work:
VIS-a-VIS her 3rd husband great SF author + scientist

Charles Sheffield [d. 2005]

"I don't know a lot of physics. Partly I'm reading, partly I'm picking Charles's brains, and partly I'm inventing like mad. When he reads it, he's going to turn pale and say, 'this is gibberish,' and we'll have the same argument we always have. I'll say, 'I know it's gibberish. It's science fiction. If it were real, it would be a monograph.' He pronounces it SCIENCE fiction, and I pronounce it science FICTION." - as above

"It's all about reality, and the harm and the good we do each other without knowing that we're doing it."

"all of reality is a probability, not an actuality."

0

"... I write 'high viscosity SF, not exactly hard. The characters are still the most important thing, [ART] but the science is becoming more and more important with each book."

∞

DEFINITIONS OPERON: a group of closely linked genes responsible for the synthesis of a group of enzymes functionally related as members of one enzyme system.

PHENOTYPE: Physical manifestation of a genetic trait

PROKARYOTES: Unicellular organisms having no nuclear membrane separating the primary genetic material from the cytoplasm → Bacteria + Blue-green algae

EUKARYOTES: Cells or organisms in which the nucleus is separated from the rest of the cell by a nuclear membrane.

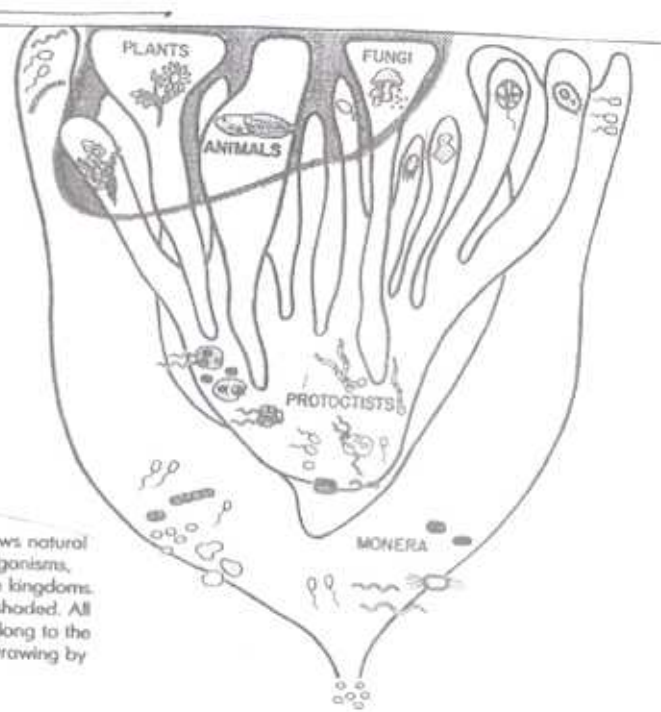


FIGURE 1.4 This phylogeny shows natural relations among organisms, members of the five kingdoms. The macrocosm is shaded. All other organisms belong to the subvisible world. (Drawing by Laszlo Meszoly.)

*
- Doris Sagan & Lynn Margulis
Garden of Microbial Delights
A Practical Guide to the
Subvisible world,
1988 p- 24

* Carl Sagan's son with Lynn

Inlegant, but useful, the term "Protoctista" originally was coined by Scottish biologist John Hogg in 1860 to refer to "organisms that are clearly neither animals nor plants." It was resuscitated by Copeland and restricted to exclude not only plants and animals but also fungi and bacteria. This is the way we use the term. Protoctists include the amebalike cells in all their variation and complexity, among them the slime molds, algae, and ciliates. Protists are microscopic members of the kingdom Protoctista.

The five-kingdom classification used in this book is based on the idea of Canadian microbiologist Roger Stanier that "the basic divergence in cellular structure that separates the bacteria and the blue-green algae (cyanobacteria) from all other cellular organisms probably represents the greatest single evolutionary discontinuity to be found in the present-day world." The kingdom Monera, then, actually represents a sort of superkingdom because the members of the other four kingdoms are all based on the same cellular plan. But even Whittaker's five-kingdom system might seem prejudicial because it gives eukaryotes four kingdoms, while prokaryotes are allocated only one. Because scientists belong to a eukaryotic kingdom, they cannot avoid a certain naked-eye, or macroscopic, perspective. The human bias is one of increasingly greater distinctions among organisms closest to our own size and form. Even so, the five-kingdom system is a step in the direction of clarity, a move toward equal representation of nature's diverse constituencies (Figure 1.4).

NOTE:

TIME, as the FIRST DIMENSION in Nature's emergence as existence, is the iteration, the vibration of emergent thushness, and when it moves the 3 Dimensions of space blossom ^{"static" in mechanics}. The 2nd dimension of a line - length of movement zero point iterative thushness to wherever generates a plane of a 3rd dimension (width), which rotates, blossoming the 4th dimension of breadth: which occur concomitantly - line unfolds the pair into a stable 3D SPACE.

CONSCIOUSNESS as the 5th dimension expands the binary primal nature of time, 0+1, into 0/∞: creating unbounded possibility.

CONSCIOUSNESS ⇒ Differential Forms, ART, PERSON, SPIRIT

★ In electro-magnetic energy the line is the tension of its polarity force, called

VOLTAGE

(often volta, the discoverer of the CURRENT.)

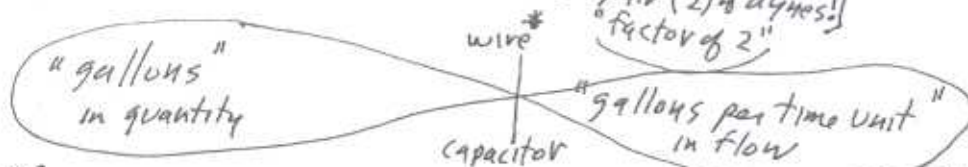
Thus:

electrostatic charges are like electromagnetic forces, given standard unit metric.

(in Coulombs) "dynes"

(in Amperes) "AMPS" (current)

[a pair (2) of dynes!] "factor of 2"



* yet, ve:tesla!

- see: G.P. Thomson, J.J. Thomson and the Cavendish Laboratory in His Day, ^{Static Charge + current equalized at the velocity of LIGHT - 1873} MAXWELL, 1964, pp 4-7+

NOTE: INTEGRALS TRANSFORMING release ENERGY dynamically [Differentiality]

REMINDER: THEORY (Theoria - Contemplation - VISION - CONSCIOUS DIFFERENTIAL) involves the creative imagination play of RECOGNITION

Theoretical Science:

the maturing of VISION thru ART and HISTORY INTO SCIENCE (using the SYMBOLS that characterize the Natural Integral, to be sure)

not "cognition" (Integral Symbols)

AN ANALYTIC requires circumspect (+ spectrospect) differential consciousness

Example:

Some wider trends can, however, be discerned. The pattern as you now see it in the diagram is intended to convey a picture of hominoid evolution in the Miocene which could be summed up as a punctuated series of adaptive radiations. In evolutionary theory, these bursts of diversification occur within a population very rapidly, making use of new environmental conditions. Because the radiation occurs - in geological terms - at speed, and because the fossil evidence is so patchy - the warm forests in which many of these creatures mostly lived are notoriously poor environments for the preservation of fossils - the paleontologist's task of disentangling the sequence of events is made very much harder. Rather than the classic picture of a slowly branching tree, one is left with these genetic "islands," animals whose precise relationships are almost impossible to determine. It is unlikely that to make the bridges between them will ever be more than guesswork.

An additional habit of mind, so often associated with the traditional "family-tree" diagram, must also be abandoned. These ancient animals were not in any way "primitive" precursors of existing species. They were highly efficient animals in their own right.

✓ 1.599 million years later in Central Europe ...
Gregor Mendel was born 22 July 1822 in a little village near where a great 17th Century Philosopher of Civilization and Education Master worked:

JON AMOS COMENIUS (1592-1670)

The Birth of Scientific Genetics
Mendel died 1884
McClintock BORN 1902
GENES JUMP!

from "The Primates Progress" by P. Andrews + C. Stringer, [La La Pilgrims' Progress!] Ch. 6 in The Book of Life, general ed. Stephen Jay Gould 1993, p. 221.

Between 1618 and 1620 the administrator of the Moravian Brethren's school in the nearby town of Fulnek was John Amos Comenius (1592-1670), the famous educationist. Following the Battle of the White Mountain in 1620, the Kingdom of Bohemia, including the Margravate of Moravia, was subjected to the Habsburg monarchy. The repressive re-establishment of Catholicism forced Comenius into exile, first in Poland, then in Sweden, and finally, for the longest period, in The Netherlands. As an acknowledged expert on education, who had published a great deal of material on the subject, he was invited to several other hands to reorganize their educational systems. While still in Moravia, Comenius recommended, after studying the works of Francis Bacon (1581-1626), that natural history should be included in a programme of general education. Though his proposal was not accepted, Comenius revived the idea on a number of occasions. In 1641 he was invited to England to modernize the educational system, but the English Revolution soon broke out, and he was obliged to return to The Netherlands. When the Royal Society was later founded in London, Comenius (1668) dedicated his book *The way of light* to 'the torch-bearers of this enlightened age, members of the Royal Society'. The book expressed a desire that advances in natural science should be to the benefit of man, in accordance with its author's conception of the unity of theology, philosophy, and scientific knowledge. Time has shown how well his ideas survived in the last place in which he was active in Moravia, Fulnek and its vicinity, the area in which Mendel was born.

At the turn of the nineteenth century Hynčice was part of the estates of Countess Walpurga Truchsess-Zell (1762-1828), who was a supporter of the freemasons, and under the influence of the ideal of the Enlightenment endeavoured to improve the standard of education of those who lived and worked on her estates. She considered education an essential part of economic, cultural, and social development. In 1792 the Countess founded a private institute of education at her seat in Kunin, modelled on the highly reputed Philanthropinum at Schnepfenthal in Saxony. This establishment largely owed its origin to the spread of Comenius' ideas of general education.

Schreiber (1801) described the education programme as 'a training for diligence and permanent occupation for acquiring useful knowledge and noble feelings'. The pupils were educated according to the book by M.K. Traugott-Thieme (1795) *First nutrition for the healthy reason of man*. Among its axioms were 'money and property can be taken from me, but never the art of scientific knowledge'.

-Vitezslav Orel, *Gregor Mendel, The First Geneticist* (Emeritus Head, RUT...)
BRANO, *Political Economy Authoritarianism* (Czech Republic) LURK... Consta Intl...

AND...

On 13 March 1848, revolutionary disquiet in Vienna came to a head, and the absolutist government of Duke K.V.N. Metternich (1773-1859) was forced to resign. This brought to an end a millenium of feudalism in Central Europe, and a new, capitalist order opened the way to economic and social development. The Emperor Ferdinand I (1835-48) promised to abolish feudal labour, lift censorship, and summon a legislative assembly. A wave of revolutionary fervour rolled across the provinces, and the industrialized city of Brno was engulfed by it. On 17 March a mass meeting was held in the city, at which a revolutionary poem written by Viennese student H.J. Frankel called 'University' was read out. The Augustinian P. Křizkovský promptly set it to music, and it was sung by the newly formed revolutionary guard as it marched through Brno. The first verse of the poem gives an idea of its content:

Whose are the feet that tramp so proud?
Their banner flutters, their weapons gleam,
And with a sonorous roll of drums,
The university is on the march.
(Eichler 1904.)

Frankel's poem sparked off a movement demanding social change in Brno. Among the students at the head of the procession was the popular teacher of agricultural science, F. Diebl. A wave of enthusiasm seized most of the city's inhabitants, and the influential Abbot Napp was among those who voiced their support.

The first provincial Diet in the Empire met in Brno on 31 May 1848. The best-represented group was the peasant farmers; this is why it came to be called the 'peasants' parliament'. It soon proposed a series of new measures, the most significant of which was, on 11 July, the abolition of feudal labour.

The parliament met on 22 June, and it was not until 7 September that feudal labour was abolished, giving the peasants much broader civil rights. But the parliament's further deliberations proceeded at a snail's pace, leading to a new wave of unrest directed at the conservative delegates, and even at the dynasty itself.

However... Shortly afterwards Emperor Ferdinand abdicated, and his place was taken by Franz Josef I (1848-1916), who first of all restricted the powers of the parliament, and then, on 7 March 1849, dissolved it. The incoming government reduced the new constitution to a mere shadow of its former self, and the revolution had *de facto* been crushed, and a new absolutism was to be gradually introduced. It was a period Mendel must have lived through with some anxiety: he was reaching the end of his theology studies, and his future was in the balance.

and then...

In February 1948, the Communist Party took power in Czechoslovakia under threat of force, and the country fell under the control of Moscow. The new political trend was accompanied by the imposition of Marxism, which was soon to mean the subordination of science to that ideology. In August of the same year a conference took place in Moscow under the title 'On the state of the biological sciences', where Lysenko, with the overt support of Stalin, confirmed his dominance of biology (Zirkle 1949). Lysenko declared genetics to be a bourgeois false science, which he deprecatingly referred to as Mendelism, Weismannism, and Morganism. This was to be replaced by 'class Michurin biology', representing the dogmatic teaching of inheritance of acquired characteristics.

-IBIO, p. 73 [How Low, O Lord: STEM CELLS, 2005]

SCIENCE 5, 2005 (3)
1,000 years+ (Actually "forever")

Gregor Mendel's Order

Mendel's Abbot
(Such "monks!")

1848, folks.

CO-OP the Revolution
(remember?)
C. 1968...
USA
- limit the Apollos to the moon, etc... (NO MORE)
• see N. Mailer, Miami + the Siege of Chicago
1968

... and yet! →

In August 1965, the Czechoslovak Academy of Sciences, together with the Moravian museum, the Genetics Section of the International Union of Biological Sciences, the International Atomic Energy Agency, and the Council for International Organizations of Medical Sciences, organized a Gregor Mendel Memorial Symposium in Brno (Sosna 1966) (Fig. 9.7). Geneticists from all continents descended on Brno to pay homage to the founder of genetics in the place where he lived and worked. By then Lysenko's teaching had finally lost its hegemonic position in Mendel's homeland, and the participants were able to visit the Mendel memorial and see documents of the man and his work.

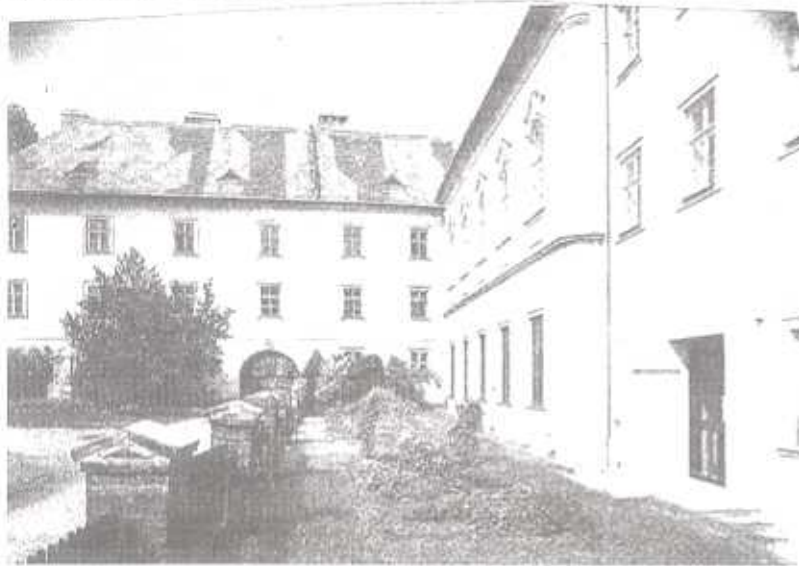


Fig. 9.5 Mendel's experimental garden, renovated in 1965 on the occasion of the opening of the Mendelianum.



SCIENCE and ART
are INCOMMENSURATE
with POLITICS + ECONOMIC
STRUCTURE

The old tyrannies
seek wars to sustain
New Humanity —
explores vast possibilities



also see Vítězslav Oveč, MENDEL, 1984, Oxford Past Masters Series

JBID pp 316-7

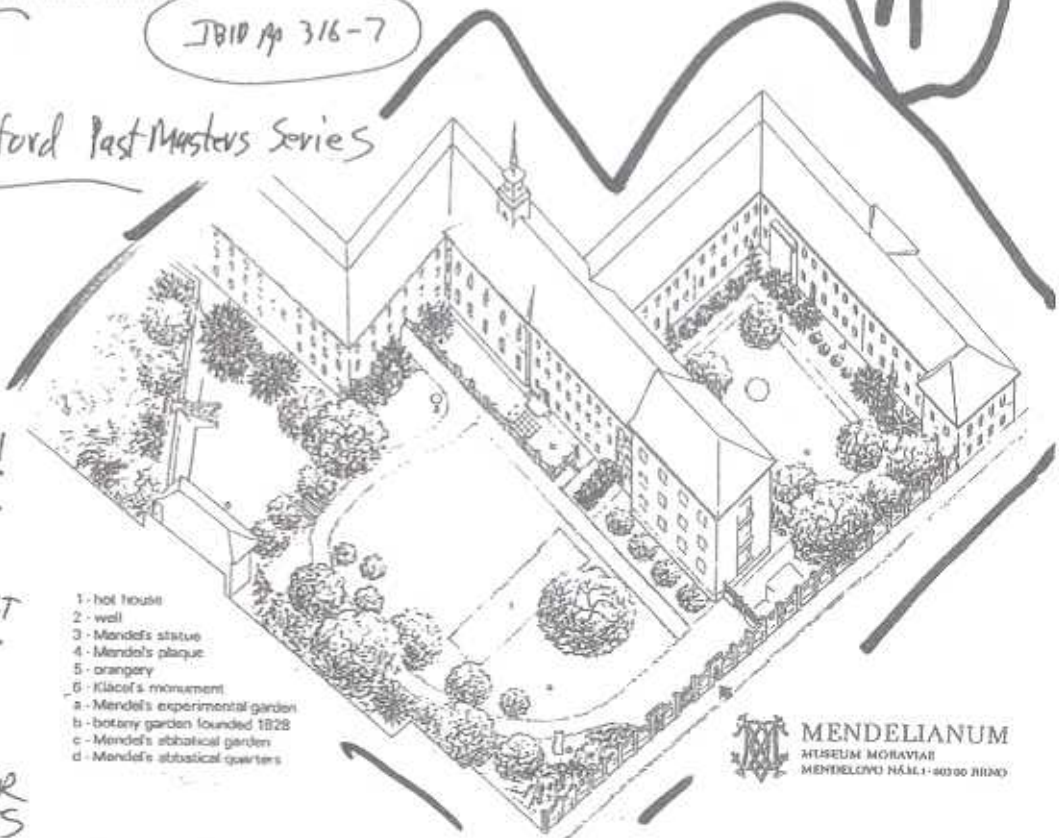
A NEW PAST
SCIENCE Laboratory!

1965

"recapturing the
Past" — PROUST

Wow:

See COLD SPRING HARBOR
LABORATORIES
LONG ISLAND, NY
(+ McClintock Laboratory)



- 1 - hot house
- 2 - well
- 3 - Mendel's statue
- 4 - Mendel's plaque
- 5 - orangery
- 6 - Klácel's monument
- a - Mendel's experimental garden
- b - botany garden founded 1828
- c - Mendel's abbatical garden
- d - Mendel's abbatical quarters

MENDELIANUM
MUSEUM MORAVIAE
MENDĚLŮV NÁML 1 602 00 BRNO

Fig. 9.6 Scheme of the renovated Monastery area dedicated to Mendel's scientific achievements.

"One of the most powerful applications of molecular cloning depends on the availability of advanced procedures for PROTEIN chemistry. Once the amino acid sequence of a protein is known it is theoretically possible to work backward and find the gene that codes for the protein. Many of the most interesting proteins, however, are normally present in amounts too small to be sequenced by ordinary sequencing procedures. In those few laboratories where the so-called 'microsequencing' techniques were available in 1960 the scientists engaged in GENE CLONING had a great advantage ... new techniques ... advanced technology ... expertise ..."

- Elizabeth L. Watson, Houses for Science, A Pictorial History of Cold Spring Harbor Laboratory, 1991, pp 235-6

SCIENCE PROGRESSING

TIMELY INSERT →

"The overall process of protein synthesis can be divided into three stages (BEARING IN MIND THE CYCLICAL NATURE OF THE PROCESS):
 INITIATION, ELONGATION + TERMINATION OF THE POLYPEPTIDE CHAIN.
 [Beginning] [middle] [end]

Throughout the process a common recurring theme emerges; at every step there exists a high degree of specificity, implying a tight association of two, or usually many more components. [RITUAL] [MYTH]

YET THE VERY NEXT STEP usually requires that this tight binding be loosened as a NEW SET of EQUALLY SPECIFIC ASSOCIATIONS occurs, and so on hundreds of times for each protein made. This requires energy supplied in the form of ATP + GTP; all told, it takes the equivalent of 4 high energy phosphate groups split to make 1 peptide bond, half of this total [2] being required to charge tRNA with amino acids, the other half being used for reactions occurring on the ribosome. [VARIATION] - also an integral

Tim Hunt "The Initiation of protein synthesis"

[etc - 3 articles worth by 1983!]

In T. Hunt, S. Prentis, J. Toose, eds, DNA MAKES RNA MAKES PROTEIN, 1983, p 201
 [Collected from scientific journal] [a phrase of young James D. Watson]
 [Trends in Biochemical Sciences]

JUMPING GENES & THE SLEEPLESS

SCIENCE 6, 2005 (1)

The perspective of an integral
 is a frame: a \square , a \circ , an equation, a Δ , a $+$, a \int_y^x

The conspective of a differential
 is a field -

but beyond
 that, *Philosophy of Mathematics and Natural Science*

Princeton UP, 1949

Hermann Weyl



touches great questions that remain very much alive. Near the end of the book, after a penetrating critique of the concept of causality, Weyl turns to what he calls the body-soul problem — what we know today as the problem of consciousness.

"It is an altogether too mechanical conception of causality that views the mutual effects of body and soul as being so paradoxical that one would rather resort, like Descartes, to the occasionalistic intervention of God or, like Leibniz, to a harmony instituted at the beginning of time.

The real riddle, if I am not mistaken, lies in the double position of the ego: it is not merely an existing individual which carries out real psychic acts, but also 'vision', a self-penetrating light (sense-giving consciousness, knowledge, image, or however you may call it); as an individual capable of positing reality, its vision open to reason; 'a force into which an eye has been put', as Fichte says."

H. Weyl, J. von Neumann & A. Einstein: TRIAD

at INSTITUTE OF ADVANCED STUDIES 1930's - 1950's

with J. Robert Oppenheimer + Erwin Panofsky etc.

- Photo reproduced 20 Oct. 2005 NATURE 437: 1095

"The fullest enlightenment comes only to those who, like Weyl, discern its ABSENCE, seek it, and recognize it when it ^{arrives.} ~~comes~~ _{forth}."

The TRANSFORM of the RITUAL ACTION COMPARTMENT yields ...

the array of possible worlds that are existentially actual.

ANCIENT STUFF

Εἰκῶν [icon]: image
 ὁμοίωσις [typos]: likeness
 μορφή [morphē]: form

ΜΥΘΟΣ (EXPERIENCE)
 ΣΥΜΒΟΛΙΚΟΣ (MIND) ESSENCE
 'TRANSFORMICOS' (from RITUAL EXISTENCE)
 Exceptional

φαντασία: (Phantasia): imitation

Contemporary stuff

These extended, relevant excerpts on SCIENCE - as we are appreciating, critiquing, analyzing: from

The COSMOS of Arthur Holly Compton 1967
 (1892-1962) ed. Marjorie Johnson Intro Vannevar Bush

but also to remind young men entering the field of science that there is far more to a life devoted to science than intellectual accomplishment or even what is commonly regarded as genius. The first of these points has to do with the Compton effect. There is no need to expound it; every physicist knows just what it is, and the experimental techniques used to establish it. They know, also, that its powerful presentation of the dual quality of light, as particle as well as wave, forced physicists everywhere to examine their premises, and to develop those far-reaching and seemingly bizarre theories which allowed physics again to proceed without being enmeshed in a quandary. It was undoubtedly one of the great discoveries, perhaps the key discovery, which led to the quantum theory, and revolutionized physics. It should also be emphasized that Arthur Compton's contribution was not just in precise measurement of the change of wavelength of X rays reflected at various angles from electrons. It included the then revealing concept that the momentum as well as the energy of a photon must be postulated if the observed effects were to be logically treated.

- V. BUSH

Nobel Prize Literature

Two summers ago Pearl Buck came to talk with me at our summer home beside a beautiful lake in northern Michigan.

"What was the most critical decision that you had to make as you were working on the atomic project?" was the question on her mind.

"Should we try the experiment of exploding an atomic bomb?" I replied. "This was a decision made right here at Otsego Lake."

Robert Oppenheimer had phoned that he must see me at once about something that had emerged from the calculations of his team engaged in designing the bomb. I met him at the early morning train and drove him down to the beach of the quiet lake, where the sun had just risen. There we could talk quietly, without fear of interruption or of listening ears.

"We have just found that there is a possibility of an enormous catastrophe if we explode a nuclear bomb," Oppie began. "Of course, the temperature produced by such an explosion will be hundreds of millions of degrees. May that not be enough to start a fusion reaction of the hydrogen nuclei in the ocean or of the nitrogen nuclei in the atmosphere? If it should, this would be the ultimate calamity—the earth would be no more."

"Go into this in more detail. How do you estimate the probability of such an explosion of the atmosphere?" I asked.

Oppenheimer rapidly outlined to me the theory on which they were working, and how one might predict the likelihood that such a catastrophe would occur. At this stage of their calculations it was evident that some of the conditions for such an explosion would be met, and Oppenheimer's

Compton won Nobel Prize for PHYSICS 1927

Involved executive level at Univ. Chicago (1923-45) where world's first sustained nuclear reaction took place Dec 2, 1942.

A.H. COMPTON:
 44. Give Us Vision!

1959

In an address at the National Book Awards ceremony in New York City on March 3, 1959, the author renewed his plea for a national policy directed toward enabling men and women throughout the world to achieve full health and human dignity.

"... Greek philosophers... how mind influences matter to act as it desires... sets upon image... proceeds to fit ... idealized image... how urgently needed... our minds to set up the image

[ICON] of the condition of man + [TYPE] society than we need to attain. [IDEA] This is certainly the starting point in REDIRECTING human energies into desired channels. [FORM] -CONYTON, p. 401

NOTE: NOT channels! : differential transforms

NO RELATION! Oh generation Adams!

Political Economy Ideological Empire with its military force.

men were as yet unable to say firmly that the event was impossible. It did not take us long to agree upon our immediate course of action. Oppenheimer's theoretical team should make every effort to arrive promptly at a reliable conclusion. If there were even a remote chance of such a catastrophe, the test of the atomic explosion would of course not be tried. Pending the outcome of his calculations, work on the development of the bomb would, however, go ahead with full vigor, with the intention of testing the nuclear explosion as soon as the equipment could be prepared. In the meantime, Vannevar Bush, who was then responsible to the government for the progress of the project, must be told of the possibility that the project might have to be called off. Having reached this agreement, Oppenheimer and I adjourned our conversation to join the family for breakfast, and Oppie then took the next train for Washington.

Within some weeks Oppenheimer was able to give a well-documented report that an atomic explosion would not set off the earth as a huge fusion bomb. So the atomic project drove ahead to its rapid and dramatic conclusion. But from that time on we had to live with the realization that with the initiation of the first nuclear explosion the possibility of making the vastly more powerful hydrogen bomb was just over the horizon.

Eventually, three years later, the critical test came, as the trial nuclear explosion was set off at Alamogordo, New Mexico, on July 16, 1945. It was an explosion of unprecedented violence. But, as we were by that time able to predict with confidence, the earth itself did not explode. In this sense, mankind was safe.

But of another danger of world explosion presented by that first nuclear bomb, Pearl Buck and I talked only briefly; and this is a danger that is not yet past. In fact, we are now in the midst of this second type of exploding chain reaction.

From the day that the discovery of nuclear fission was announced by Professor Hahn and Doctor Strassmann, in Germany in January 1939, it seemed inevitable that somewhere within a few years a nuclear explosion would be produced. For scientists the world over recognized this possibility at once, and they knew the general procedures that would be necessary to achieve the result. It fell to the lot of the United States to carry through first the immense task of building this first nuclear bomb, prodded on by the intense pressures of war. But with this achievement, the overwhelming effectiveness of the bomb as a weapon made it imperative for every nation that could do so to develop its own nuclear weapons, and to devise new, more effective means for their delivery at remote targets. The result you all know. We are in an arms race of unprecedented vigor. Its vigor was enhanced by the military effectiveness of the first use of the bombs in bringing World War II to a quick end.

Thus the military chain reaction is developing. Each advance in this international race for more powerful arms makes it necessary for other nations to move that much the faster. The conditions are thus like those of a chemical reaction in which each stage of the reaction releases more energy than the previous stage, building up until either the fuel is exhausted or the container is burst by the growing violence of the reaction—in other words, an explosion. This is a realistic description of the present state of human society as viewed by a scientist.

Does this mean that we are inevitably approaching either a military explosion or a state of complete economic exhaustion? I do not believe so. The alternative, though difficult in practice, is in principle simple. It is, I believe, to divert the energy of the social reaction into useful instead of destructive channels.

And the real tragedy here is that the audience listening to these lines agrees that no one knows what we're for. Is there no longer an American dream? No vision? Well, is there? One recalls the words of King Solomon: "Where there is no vision, the

To this end much has been done, but to all too great an extent Americans have lost sight of the inspiring possibilities that at other times we have seen more clearly. Thus, in his *Epic of America*, the late James Truslow Adams had much to say of the importance of the "American dream" as an effective force in stimulating the growth of our nation. In this historical study Adams was concerned to find the factors that have affected our development. "If," he wrote, "the things already listed were all we had had to contribute, America would have made no distinctive and unique gift to mankind. But there has been also the *American dream*. . . . It is not a dream of motor cars and high wages merely, but a dream of a social order in which each man and each woman shall be able to attain the fullest stature

The old mentality of "CONTAINMENT" is the old

people perish." Great God, grant us renewed vision lest our people perish!

There are those who seek the needed vision, and are trying to show it to us, but our eyes were dimmed.

I recall an occasion a little more than a year ago that left me shaken. It was the occasion of the first Atoms for Peace award given in 1957 to Niels Bohr, Denmark's most famous citizen, the world's number one atomic physicist, and over many years an ardent seeker for a road to peace. The auditorium of the National Academy of Sciences at Washington was packed by an audience including ambassadors of friendly nations, newsmen, and scientists from over the world.

Niels Bohr was introduced as the exemplar of the scientist working in all countries for an open world, a leaven that has been shaping the foreign policy of many nations. He responded in his typically humble way, "The rapid advance of science and technology in our age, which involves such bright promises and grave dangers, presents civilization with a most serious challenge." Bohr told us that to meet this challenge, "the road is indicated by that world-wide cooperation which has manifested itself through the ages in the development of science."

President Eisenhower, in saluting Doctor Bohr as "one whose mind has explored the mysteries of the inner structure of the atom," remarked that "it will be only the Almighty who will delve deeply enough into the hearts and minds of men . . . to develop in us the compassion, the sympathy, the understanding, the consideration for other points of view that will eventually bring . . . a just peace to the world." (vhetoric)

It fell to my lot to make the concluding remarks.* I reminded the audience that Doctor Bohr, whom we were honoring that day, was appealing to the nations for cooperation in building a humane world as they were already cooperating in scientific research. I told how some years earlier I had shown to Mme. Pandit, then President of the United Nations General Assembly, the description of the American dream as written by James Truslow Adams. "You call that the American dream," she exclaimed. "It has become the dream of all the world!"

"Life will thus take on new meaning + our civilization itself will stir with new strength." - P. 404

⇓
"Such was our appeal."

The response: A London journal presented its readers in full the proceedings of the awards ceremony. I sought in vain for any reference in the American press to the ideas that were brought forward on this occasion."

... "if any of the speakers was trying to transmit a hopeful vision, those who represented the nation's eyes + ears were UNCONCERNED with that vision." (1999, 2005...)

∞
THE LEARNING CIVILIZATION



COMPTON:



It is not unlikely that the unwillingness of our tough-minded newsmen to note the suggestions that came from such visionaries as the nuclear scientists and the President, as they were searching for promising paths toward peace through peaceful use of the atom, was because hard experience had taught them to believe that rescue from our present apparently inevitable fate of annihilation in World War III can come only through a miracle—and they refused to believe in miracles.

It is precisely at this point that the hard-boiled newsmen, who will deal only with known facts, differ with the simple-minded scientists. The scientists—and I am one of them—do believe in miracles. We have lived miracles, and we know how miracles work. The miracle of the atomic bomb came precisely because someone saw a vision. It was a vision of a nuclear chain reaction, and he saw that this could mean either triumph for the tyranny of the Nazis or a quickened end to World War II with victory in the hands of the free world. This vision quickly became shared by a few hundred other scientists whose hearts and minds' eyes were attuned to what people such as Einstein, Fermi, Lawrence, and Szilard were trying to show them. In due time, this clear vision of the scientists became shared also by heads of government, by leaders of industry, and eventually by the military; and a determination to achieve the impossible developed that could not be defeated. Thus it was that the miracle occurred. Don't tell me that such a miracle can't happen again!

But today it is not the vision of the scientists that is needed. It is the vision of you authors. You are the seers whose concern is first of all with what is in the hearts and minds of men. How can we open the way for the fullest growth of the spirit of man? This is the question that is on our hearts.

There are those who are seriously engaged in searching for the right answers, and it is to them we should look.

You may remember that twenty-five hundred years ago Zoroaster ex-
tracted from his disciples the following pledge:

I will praise out loud the thought well thought, the word well spoken,
the deed well done.

And he might well have added, "the book well written." Here is a pledge
of great significance, indeed.

Assuming then the role of Zoroaster, I would make this request of you,
writers of books, molders of attitudes and opinions. If you find inspiring
vision anywhere, tell us about it. Interpret it to us through your own
medium, so that we may share it with you. Thus you will give new life to
the American dream as it becomes the dream of the world. Give us your
vision, that our people may not perish but live!



RIGHT HERE, friends.

Thus the hope for escape, as I see it, from the traditional decline and
death of civilizations, is that our scientific methods should make it possible
to identify the stages of our own decline and to take what precautions are
needed to prevent it.

How are you
doing?

1962



In one of his last public appearances, a lecture at the University of Alabama on January 18, 1962, the author summarized his views on the vastly increased opportunities for human growth implicit in the advance of science.

A.H.C. died March 15, 1962, ⁱⁿ Berkeley

We are now well into the second half of the twentieth century. If I am not mistaken, the first half of this century will be remembered in the long view of history as epochal in the effect that the advance of science has had on man's view of himself. We have come to understand more clearly our place in space and time. We have learned that we are an integral part of the great cosmic event that we call nature, but with certain distinctive characteristics: We are aware of our world; we are able within expanding limits to shape the world to our needs; and, reaffirming that we are indeed our brothers' keepers, we find in this fact real meaning for the life of which we are a part. For the first time in man's history, we have a sound basis for aspiring to a social order in which the great tragedies of destitution and premature death shall be the exception rather than the rule, in which education that brings understanding of truth and appreciation of beauty shall be generally available, and in which the dominant social force will be the desire to work with one's fellows toward achieving a worthy life.

Differential (21st C. prevalence!)

Half a century ago, with far-seeing vision, H. G. Wells wrote:

The past is but the beginning of a beginning, and all that is and has been is but the twilight of the dawn. . . . A day will come when beings who are now latent in our thoughts and hidden in our loins shall stand upon the earth as one stands upon a footstool, and shall laugh and reach out their hands amid the stars.¹

¹ H. G. Wells: "The Discovery of the Future," *Nature*, LXV: 1883 (February 6, 1902), p. 331.

Published Jonathan Cape 1913, re-issued 1921

... the ending of last presentation —

WHAT OF MAN'S DESTINY?

We find ourselves progressing in the task set by that pioneer of science, Pythagoras, when five hundred years before the time of Christ he asked his followers to study of what and how the world is made in order that they might find a better way of life. It was in the same spirit that Albert Einstein, speaking in this century to the engineers at California Institute of Technology, stated that a task worthy of a scientist is to help men and women to live more fully.

The thrilling practical discovery of the twentieth century is that man may reasonably hope to free himself from the curses of poverty, disease, and ignorance. And for this discovery thanks are due chiefly to science. It is reasonable to hope for continued improvement of man's lot, not only as to his physical needs, but also as to his human understanding.

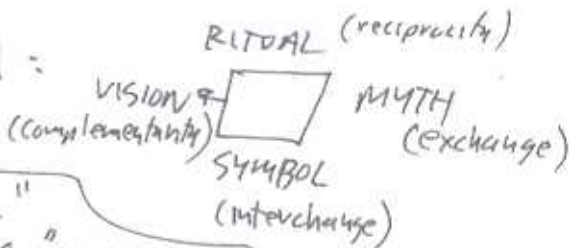
Such advance will not come however as the automatic result of advancing science. High aspiration, guided by appreciation of the worth of one's fellows, is necessary if the powers of science are to meet the human needs that we see ahead. Because the desire to enable our fellows to live is so clearly demanded as a condition for survival in a society based on science, I am confident the spirit that has been effective in making possible our recent advances will itself continue to grow.

★ yeah (babe).
VISIONARY Differential Conscious Theoria
maturing ecologically into ART, HISTORY, SCIENCE

NOTE: RITUAL Reciprocity is Symbol VISION interchange and yields VISION → ART exchange Complementarity:

Clarify: Square of Attention

[Frame] of [integral reference]:



Barbara McClintock was named "Eleanor" for her first 4 months - changed to a "more masculine" "Barbara" after observing her traits of calm introspective independence - "placed on a pillow on the floor with one toy and left alone" - her artistic - starved mother (of 4, now) coping alone + with stresses (Dr. father now got \$)

MA before Barbara was b - June 16, 1902; brother, Malcolm, 1904; sister, Marjorie, 1898; Mignon, 1900 -

★ sent in 1906 to live with paternal aunt + uncle in Massachusetts: "absolutely not homesick" (he was a mink + fish dealer) when 5 he wanted a set of tools - not toy tools back at home again "NO!" to mother's offer of hugs

Unable to find another job at a university, she landed at Cold Spring Harbor, Long Island, New York, where the Carnegie Institution of Washington maintained a small private research laboratory. In the late 1940s, isolated from her colleagues, working alone without even a graduate student to help her, she discovered something revolutionary. Nearly fifty years of genetics had established that genes were independently acting units, fixed in position on the chromosomes like pearls on a necklace. McClintock found that one of the pearls near the clasp jumped spontaneously to a new site toward the center. She called this transposition; the jumping genes were transposable elements. She presented her findings in 1951, at the Cold Spring Harbor Symposium, a prestigious scientific meeting held each year at her home institution. No one believed her; a few scientists were outright hostile. A second presentation five years later brought if anything a worse reaction. She ceased publishing and retreated into her laboratory, pursuing her meticulous experiments in isolation for decades.



TRANSPOSED

★: The Lone Personal (extra Terrestrial)

McClintock could challenge the canonical view of the gene—the story goes on—because she was not bound by dogma as other geneticists were. She attended to her corn plants with sensitivity, even empathy. Free from the ossified theory that constrained other scientists' vision, she could see what others could not: genes were dynamic, interactive, flexible.

"Creative myths" is a non-sequitur
PERSONA OR MASKS
Individuals, Ideas

This story is a myth. By this, I do not mean a Greek tale populated with fabulous and capricious anthropomorphic gods. Joseph Campbell distinguished such "traditional myths" from "creative myths." Creative myths often spring from an identifiable individual whose persona may be explicitly attached to the myth. This individual communicates personal experience through symbols, metaphors, and stories. For those touched by this experience, the symbols take on the power and status of myth. By this route, according to Campbell, creative mythology enforces a moral order, and shapes an individual to her historical time and place.

For Roland Barthes, myth had political connotations. always!

am 13 149!

SCIENCE IS VISIONARY in origin (transforming symbols ideas)

ART in Personal Artist PRISMATIC array of possibles
generating Historical Consciousness → SCIENCE (differentiated forms)

"I (John Cairns, esq.) was explaining the whole thing (DNA "behavior" direct links: RITUAL) to Bob Edgar, who I happened to meet one evening as he was on his way to the weekly square dance (Cold Spring Harbor Laboratories, Long Island, NY) ... one of Max Delbrück's cohort of young bacteriophage [PHAGE!] geneticists who was [there] to teach a Bacteriophage Course.
"Almost instantly, I came to regret having

been so forthcoming. Edgar proceeded to convert my beautiful design into instructions for an imaginary square dance, prancing from one side of the road to the other as he acted out a dance of bacteriophage particles, each marked with a different isotope, pairing and separating, moving in lines, re-assorting themselves and so on. This lasted for the 300 yards between his classroom and the lawn with its waiting human dancers, where he plunged off into the golden twilight, leaving my experiment in tatters.

After some post-Edgar soul-searching I switched to a more straightforward project.

The Joy of Learning,
the daunting of the new
the recoil to mediocrity
the distant calling...

Some useful words:

✓ MEIOSIS: process of cell division - in 2 steps concerning the chromosomes being reduced from ^(to) ~~DIPLOID~~ -

a single set of UNPAIRED chromosomes in the cell nucleus
from DIPLOID - paired chromosomes each homologous - identical set Loci ("locuses") with strong attraction to pair then differentiate (increase): (split) in fertile cellular joey

Chromosomes are THREAD-LIKE and carry the genes

✓ MITOSIS

see following pages adapted from

Benjamin Lewin, GENES VI, 1997 (edition)

pp. 45, 8-9

(Now in 7th ed.)
1st ed.: 1983

★ MITOSIS: "a relatively short interval" : "the nuclear compartment has been lost and individual chromosomes are apparent."

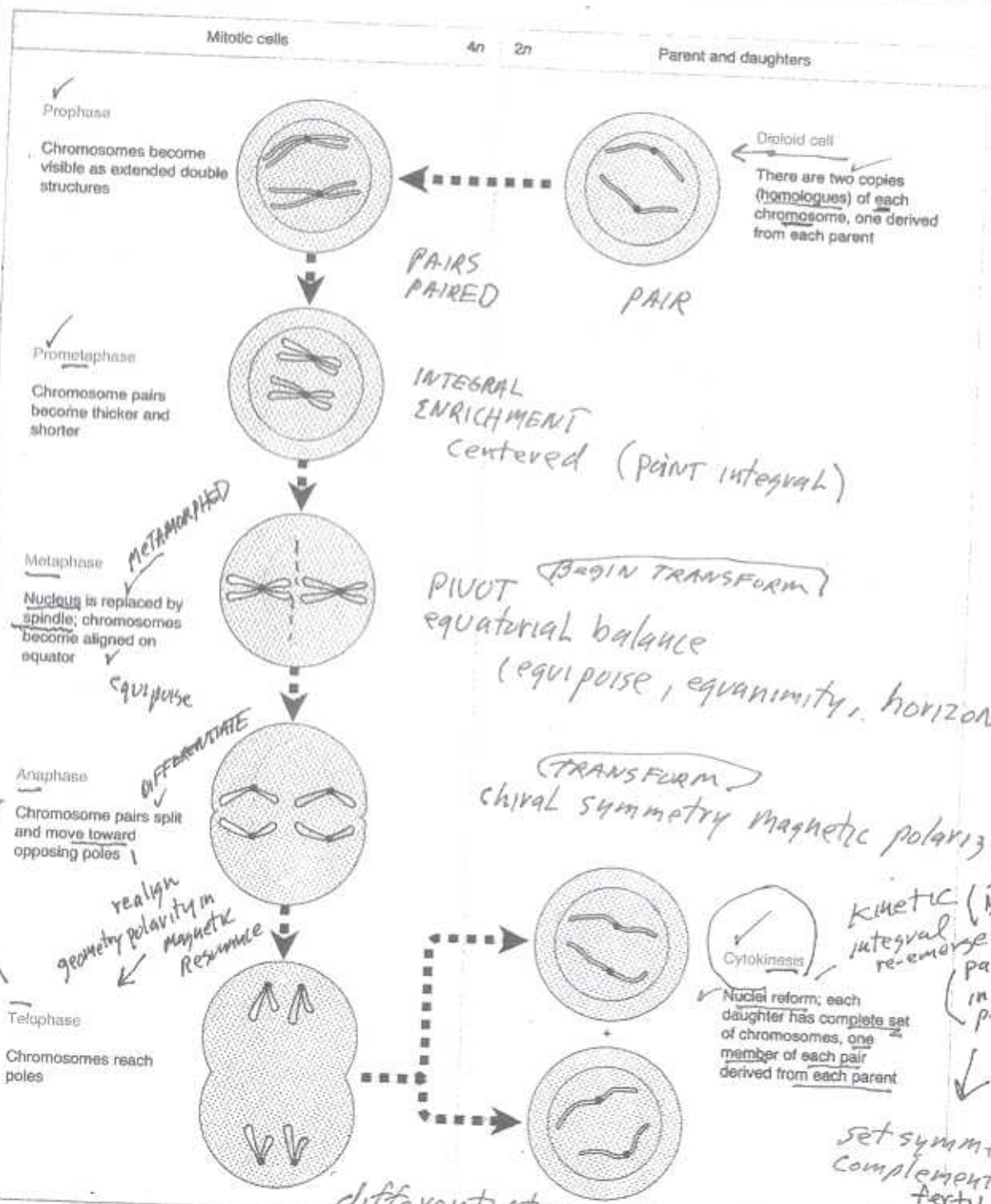
SCIENCE 6, 2005 (9)

Figure 2.19 Mitosis perpetuates the chromosome constitution of the cell. A single pair of homologous chromosomes is shown, but a eukaryotic cell has many such pairs.

chromosomes are apparent.

When SPINDLE (PIVOT) OCCURS

Mevlevi MAGIC!



PAIRS PAIRED

PAIR

INTEGRAL ENRICHMENT centered (point integral)

PIVOT (BEGIN TRANSFORM)
equatorial balance
(equipoise, equanimity, horizon even)

(TRANSFORM)
chiral symmetry magnetic polarization

realign geometry polarity in magnetic resonance

kinetic (NATURE) integral re-emerges, (existent) paired in pair

differentiation pair expressed
set symmetry complementarity fertile to continue phases

SCIENCE 6, 2005 (10)

Figure 1.6 A polysaccharide has a backbone of linked sugars, characterized by the positions of their hydroxyl groups. There is little diversity in any given polysaccharide, although the chain may be branched.

O: oxygen
C: carbon
H: hydrogen
N: nitrogen
P: phosphorus

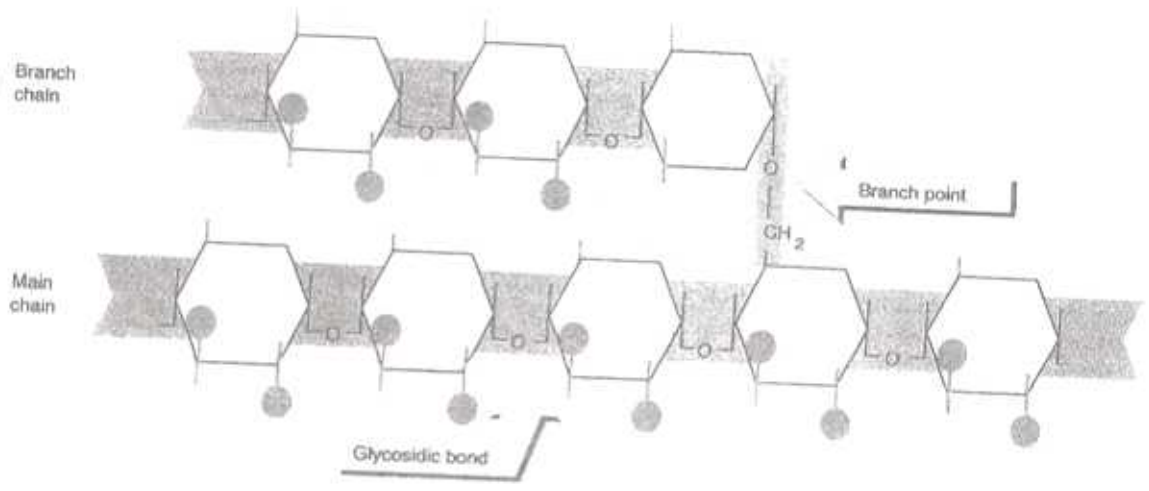
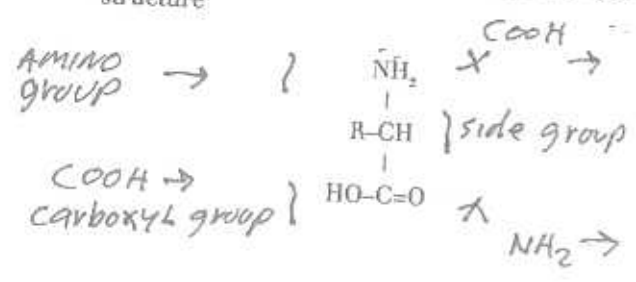


Table 1.2 Structural diversity in biological polymers is determined by side-groups

Subunit	Backbone	Side Group	Number
Amino acid	peptide bond	amino acid	20
Nucleotide	sugar-phosphate	nitrogenous base	4
Sugar	glycosidic bond	hydroxyl or substituent	.

Proteins consist of chains of amino acids

Each protein consists of a unique sequence of amino acids. A free amino acid has the general structure

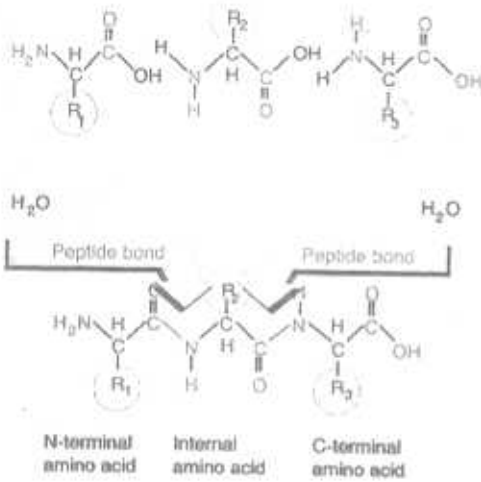


where the side-group is denoted R. Amino acids are joined into a chain by peptide bonds, which are created by the condensation of the carboxyl (COOH) group of one amino acid with the amino (NH₂) group of the next, as illustrated in Figure 1.7. A peptide consists of a small number of amino acids connected by peptide bonds. A longer chain of amino acids joined in this manner is called a

paired pairs
w quaternary
w square-frame-SET

SCIENCE 6, 2005 (11)

Figure 1.7 A peptide bond is formed by a condensation reaction in which a water molecule is lost.



- 1 ♦ Lysine, arginine, and histidine are basic. Addition of a hydrogen ion converts the free (second) amino group of lysine or arginine to the positively charged form NH_3^+ . A proton similarly can be added to the histidine ring. base
- 2 ♦ Aspartic acid and glutamic acid are acidic, because the carboxyl group can lose a hydrogen ion to exist in the negatively charged form $O=C-O^-$. acid
- 3 ♦ Amino acids that have no net charge are neutral. Some of the neutral amino acids are polar (electrically charged because of the distribution of charges within the molecule). neutral
polar
- 4 ♦ The apolar neutral amino acids are hydrophobic (water-repelling). They tend to interact with one another and with other hydrophobic groups. apolar neutral
hydrophobic

An exceptional amino acid is proline, in which the nitrogen atom of the amino group is incorporated into a ring. As a result, a proline residue disrupts the usual organization of the backbone of a polypeptide, causing a sharp transition in the direction of the chain. Figure 1.9 shows that the peptidyl-prolyl bond can exist in either of two stereochemical configurations (cis and trans). The presence of proline therefore not only interrupts the formation of any regular repeating structure, but also has a significant effect upon the orientation of the polypeptide chain. This is important when proteins acquire their correct structure (see later in this chapter).

polypeptide. The term protein usually is used to describe the functional unit, which may consist of one or more polypeptide chains.

We can define the direction of a polypeptide chain according to the orientation of the peptide bonds. The amino acid at one end of the chain has a free NH_2 group, and thus defines the amino- or N-terminal end. The amino acid at the other end has a free $COOH$ group, and thus defines the carboxyl- or C-terminal end. Protein sequences are conventionally written from N-terminus (at the left) to C-terminus (at the right).

As illustrated in two dimensions, the peptide bonds form a zigzag backbone, from which the side-groups protrude (in Figure 1.4). The side-group is different for each amino acid and determines the nature of its contribution to the overall protein structure. Twenty amino acids are used to synthesize proteins, and Figure 1.8 shows their structures.

Classified by their ionic charges, the amino acids fall into four groups:

In addition to the "standard" twenty amino acids, certain others are occasionally found in proteins. They are created by modifying one of the standard amino acids after it has been incorporated into protein. These modifications change the properties of the side-group and often play important roles in protein function.

Certain modified amino acids are found in particular proteins or types of cells. For example, hydroxyproline and hydroxylysine are variants of proline and lysine that have an additional -OH group; they are found in the collagens (proteins of connective tissue).

Some common modifications consist of the addition of a small group that changes the ionic charge of an amino acid. Modifications that involve covalent addition of groups to proteins

catalyzed by specific enzymes.

phosphorylation phosphate groups added
acetylation acetyl groups added
methylation methyl groups added ... glycosylated carbohydrate added...

GLYCOPROTEINS!

The science of genetics started when it was realized that an organism does not pass on a copy of itself to the next generation, but instead provides it with genetic material containing the information needed to construct a progeny organism.

Now we know that the genetic material consists of a particular type of molecule (nucleic acid), whose structure is distinct from the other types of molecules that comprise the organism (proteins, lipids, saccharides, etc.). We may therefore rephrase our purpose in terms of molecular biology: we aim to define the complexity of living organisms in terms of the properties of their constituent molecules.

The gene is the unit of genetic information. The crucial feature of Mendel's work, a century ago, was the realization that the gene is a distinct entity. The era of the molecular biology of the gene began in 1945 when Schrödinger developed the view that the laws of physics might be inadequate to account for the properties of the genetic material, in particular its stability during innumerable generations of inheritance.

Now, of course, we know that a gene is a huge molecule, in fact part of a vast length of genetic material containing many genes. A gene does not function autonomously, but relies upon other cellular components for its perpetuation and expression.

Our basic paradigm is that genes encode proteins, which in turn are responsible for the synthesis of other types of structures (including nucleic acids). The sequence of a gene specifies the sequence of a protein, and therefore its molecular structure. But the individual structural characteristics are not the sole determinant of the functions of a molecule. Location is also important. A cell does not consist merely of protoplasm contained in a membranous bag: each structural component occupies a specific location.

A profound influence during the development of a multicellular organism from the fertilized egg is the need for components to be located at the right place.

- Lewin p. 1

LOCATION = LOCATION, STRUCTURE, FUNCTION

DNA, RNA... Jumping genes

Only twenty-one years had passed since the rediscovery of Mendel's principles of heredity. Genetic experiments, guided by these principles, expanded rapidly in the years between 1900 and 1921. The results of these studies provided a solid conceptual framework into which subsequent results could be fitted.

GREGOR MENDEL (1822-1884)
IGNORERED TILL 1900

ERWIN SCHRODINGER, What is Life



Nobelprize.org

NOBEL LAUREATES	PHYSICS ARTICLES	CHEMISTRY EDUCATIONAL	MEDICINE	LITERATURE
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Barbara McClintock - Autobiography



In the fall of 1921 I attended the only course in genetics open to undergraduate students at Cornell University. It was conducted by C. B. Hutchison, then a professor in the Department of Plant Breeding, College of Agriculture,

CORN [MAIZE] HAS 10 CHROMOSOMES "a perfect 10"

When the undergraduate genetics course was completed in January 1922, I received a telephone call from Dr. Hutchison. He must have sensed my intense interest in the content of his course because the purpose of his call was to invite me to participate in the only other genetics course given at Cornell. It was scheduled for graduate students. His invitation was accepted with pleasure and great anticipations. Obviously, this telephone call cast the die for my future. I remained with genetics thereafter.

"... able to forget herself..."
"... great powers of concentration..."
"... gazed intently for hours at corn [MAIZE] chromosomes."

Prelude:

John L. Rudolph,

"Turning Science to Account,"

Chicago & the General Science Movement in Secondary Education, 1905-1920"

ISIS (an International Review Devoted to the History of Science & its Cultural Influences), v. 96 # 3, Sept 2005, p. 368.

enthusiasm in constructing their new curriculum. Following the prescriptions of the new psychology, these reform-minded educators infused their courses with the appliances and modern systems students were likely to encounter in early twentieth-century America. They matched these to a variety of topics, selecting freely from all the traditional sciences, taking the best and most interesting elements each had to offer. "The student on entrance to high school is at the very threshold of his work in science." It was important "that his first impressions of this 'wonderland' be favorable, that he be happily introduced into its mysteries and methods, and that the fire of his youthful eagerness be not quenched," explained Charles Emerson Peet, an instructor at Chicago's Lewis Institute. No single subject, as currently taught, had the capacity "to stimulate [the student's] imagination, fire his ambition, engage his whole attention, and cause him to work with such intensity as would a wise selection from the whole field of science."

The first of these deliberately eclectic courses originated in a handful of locations scattered throughout the country. High schools in Springfield, Massachusetts, Columbus, Ohio, Oak Park, Illinois, and even Los Angeles were most frequently cited as pioneers in this area as early as 1903.

Bertram McClinton 1902 and so,

"Given the range of approaches, as well as the inherently interdisciplinary nature of a "general" course, it is not surprising that critics dubbed these initial efforts as nothing more than a hodgepodge or "spineless wonder." "Much of the material which has thus far appeared," one educator explained, "consists of clippings from the special sciences." "In many cases," he went on, "little or no unifying idea . . . is evident." *General Science*, one of the first and most popular of the new textbooks, published by the American Book Company in 1912, exemplified this scattershot approach. In the opening pages the author lays out the book's guiding framework without apology: "The youthful mind, and indeed the average adult mind as well, is singularly non-logical and incapable of continued concentration, and loses interest under too consecutive thought and sustained style. For this reason the author has sacrificed at times detail to general effect, logical development to present-day interest and facts, and has made use of a popular, light style of writing."

Enough said.

UNIVERSITY OF CORNELL

Although most would have agreed with the Cornell engineering professor Dexter Kimball that "high school science can be made more effective . . . by making it somewhat less formal, and bringing it closer to the lives of the plain people," the situation with respect to general science was less a matter of educators offering a reformed course to a passive public than this statement seems to indicate. The public demand for utility and fascination with industrial technology and engineering was an important factor as well. In some sense, in moving away from the authority of the traditional disciplines, the educators had little choice about what they might teach. This aspect of the reform dynamic is something that Woodhull in particular was astute enough to observe. In 1909 he wrote, "When one considers the changes that have come over all educational institutions in the past generation, it is impossible to escape the conclusion that the public determines what shall be the nature of education";

enter John Dewey (& George Herbert Mead, etc)

The schools provided a site where such ideas of social reconstruction might be tested. Dewey established his renowned laboratory school in 1896, two years after his appointment as director of Chicago's School of Education, for this very purpose. (Dewey viewed education and philosophy as intimately related, at one point referring to philosophy as the "generalized theory of education.") The curriculum of his experimental elementary school was designed to help pupils see for themselves how knowledge could be used as a tool to meet human needs. The progressive evolutionism in Dewey's outlook was evident in remarks he made during a course in pedagogy he taught in the first year of the school's existence. "Man's activities," he asserted, "are marked off from those of animals just because he becomes conscious of the power of control on his part, and becomes conscious of the method of subordinating physical forces to himself." Science played a key role in the work of the school, not in the sense of subjects to be taught but, rather, as the process

PERSON'S (CONSCIOUS DIFFERENTIAL)

SCIENCE 7, 2005 (2)

whereby an individual's interactions with the environment were moved, as Dewey explained, from the region of "accident to that of intelligent control." "Hypotheses in control of action," Dewey's shorthand for scientific method, provided the model of purposeful thinking he sought to convey to students. Scientific methods had powerfully demonstrated their value in bending nature to human needs. It was time, he argued, for this highly effective mode of thinking to be applied in all facets of life for the progressive improvement of the human condition.³² Yeah. A Century later: GO!
Encouraging a broad public embrace of the scientific method was a central goal for Dewey throughout his career."
IBID pp. 369, 371

from Evelyn Fox Keller, A Feeling For The Organism, Life + Work of Barbara McClintock, 1983.

"the term 'Genetics' had not been coined until 1705, + 'gene' was not a recognized word until 1909..." P. (1)

"... Even then it was not a word with a clear definition ..."

★ Barbara McClintock arrived at Cornell in 1919. [Hey!]

NOTE: Barbara McClintock is the Emily Dickinson of SCIENCE HERMETIC AMERICA!

"Most of the evidence came from the work of a single laboratory, T.H. Morgan's 'Fly Room' at Columbia Univ. [N.Y.C.]..."

② 1927: B. McClintock Ph.D. Cornell in Botany: "an infectious excitement generated by the marriage [passionately excessive] between cytology + genetics in Morgan's Fly Room..."
[DROSOPHILA] [studying MAIZE, not Flies - not yet getting it all] (seasonal) (every 10 days)

|| "examining the chromosomes thru the microscope. This NEW WINDOW into the mysteries of genetics was to prove crucial for the future development of genetics as a whole." - P. 3

using a NEW STAINING TECHNIQUE - J. Belling (she) succeeded in IDENTIFYING + CHARACTERIZING individual CHROMOSOMES of maize by their [length, shape, + patterns] (RITUAL) (MYTH) (SYMBOL) 1910

1931 (she) + her student Harriet Creighton [tall, stern, pliable...] published a paper in the PROCEEDINGS OF THE NATIONAL ACADEMY OF SCIENCES demonstrating that the EXCHANGE of genetic information that occurs during the production of SEX CELLS is accompanied by an EXCHANGE of CHROMOSOMAL material. It was called [entitled] 'a Correlation of Cytological + Genetical Crossing-over in Zea mays' [Indian CORN] ... one of the truly great experiments of modern biology...

(p 3-4)

"...the CHROMOSOMAL basis of genetics was finally, in controvertibly secured."

BARBARA McClintock!

(like Benjamin Franklin c. 1740's!)

reprinted in Nina Fedoroff + D. Botstein, eds.,
The Dynamic Genome (Cambridge Univ. Stanford)

Barbara McClintock's ideas in the Century of Genetics, 1992, pp. "7-12" (non numbered)

A CORRELATION OF CYTOLOGICAL AND GENETICAL CROSSING-OVER IN ZEA MAYS

BY HARRIET B. CREIGHTON AND BARBARA McCLINTOCK

BOTANY DEPARTMENT, CORNELL UNIVERSITY

Communicated July 7, 1931

A requirement for the genetical study of crossing-over is the heterozygous condition of two allelomorphous factors in the same linkage group. The analysis of the behavior of homologous or partially homologous chromosomes, which are morphologically distinguishable at two points, should show evidence of cytological crossing-over. It is the aim of the present paper to show that cytological crossing-over occurs and that it is accompanied by genetical crossing-over.

In a certain strain of maize the second-smallest chromosome (chromosome 9) possesses a conspicuous knob at the end of the short arm. Its distribution through successive generations is similar to that of a gene. If a plant possessing knobs at the ends of both of its 2nd-smallest chromosomes is crossed to a plant with no knobs, cytological observations show that in the resulting F_1 individuals only one member of the homologous pair possesses a knob. When such an individual is back-crossed to one having no knob on either chromosome, half of the offspring are heterozygous for the knob and half possess no knob at all. The knob, therefore, is a constant feature of the chromosome possessing it. When present on one chromosome and not on its homologue, the knob renders the chromosome pair visibly heteromorphous.

In a previous report¹ it was shown that in a certain strain of maize an interchange had taken place between chromosome 8 and 9. The interchanged pieces were unequal in size; the long arm of chromosome 9 was increased in relative length, whereas the long arm of chromosome 8 was correspondingly shortened. When a gamete possessing these two interchanged chromosomes meets a gamete containing a normal chromosome set, meiosis in the resulting individual is characterized by a side-by-side synapsis of homologous parts (see diagram, figure 1 of preceding paper). Therefore, it should be possible to have crossing-over between the knob and the interchange point.



Introduction, 1
N. FEDOROFF AND D. BOTSTEIN

CYTOGENETICS



REPRINT OF CREIGHTON AND McCLINTOCK 1931
A Correlation of Cytological and Genetical Crossing-over in Zea mays, 7

Recollections of Barbara McClintock's Cornell Years, 13 >
H.B. CREIGHTON

Barbara McClintock: Reminiscences, 19 >
C. BURNHAM

Barbara McClintock: Recollections of a Graduate Student, 25 >
H.V. CROUSE

Neurospora Chromosomes, 33
D.D. PERKINS

The Early Years of Maize Genetics, 45
M.M. RHOADES

TRANSPOSITION



REPRINT OF McCLINTOCK 1952
Chromosome Organization and Genic Expression, 73

Insertion by Phages and Transposons, 109 >
A. CAMPBELL

Cold Spring Harbor 1944-1955: A Mininemoir, 115
E.M. WITKIN

Annals of Mobile DNA Elements in Drosophila: The Impact and Influence of Barbara McClintock, 117
M. GREEN

The Mutable waxy and bronze1 Alleles of Maize, 123
O.E. NELSON

Remembrances of Barbara McClintock, 133 >
O.L. MILLER, JR.

vi CONTENTS

The Nucleolar-organizing Element, 139

J.G. GALL

Do Some "Parasitic" DNA Elements Earn an Honest Living?, 145

M.L. PARDUE

The Plural of Heterochromatin, 155

C.D. LAIRD

A Tapestry of Transposition, 173 >

A.M. SKALKA

∞ REPRINT OF McCLINTOCK 1956
Intranuclear Systems Controlling Gene Action and Mutation, 185

RETIREMENT

REPRINT OF INTRODUCTION

∞ *The Discovery and Characterization of Transposable Elements: The Collected Papers of Barbara McClintock*, 205

Kernels and Colonies: The Challenge of Pattern, 213

J.A. SHAPIRO

Phage Mu: An Early Prokaryotic Controlling Element, 223

M.M. HOWE

Discovery of the Bacterial Transposon Tn10, 225 >

D. BOTSTEIN

McClintock (1933): Implications for Meiotic Chromosome Pairing, 233

N. KLECKNER

Twenty-five Years of Transposable Element Research in Köln, 243 >

H. SAEDLER AND P. STARLINGER

Obsession with Sequences, 265

N.D.F. GRINDLEY

The Revenge of the Mayans, 273

G. ALBRECHT-BUEHLER

"Please Come to My Laboratory for Better Coffee, Fresh Orange Juice, ... Conversation", 277

B.M. ALBERTS

BRUCE ALBERTS!

Transposable Elements (Ty) in Yeast, 281 >

G.R. FINK

Controlling Elements, Mutable Alleles, and Mating-type Interconversion, 289

L. HERSKOWITZ

Thinking about Programmed Genome Rearrangements in a Genome Static State of Mind, 299

J.N. STRATHERN

The Role of McClintock's Controlling Element Concept in the Story of Yeast Mating-type Switching, 307
A.I.S. KLAR

From Bacterial Flagella to Homeodomains, 315
M.L. SIMON

Discovery of Tc1 in the Nematode, Caenorhabditis elegans, 319
P. ANDERSON, S.W. EMMONS, AND D.C. MOERMAN

∞ REPRINT OF McCLINTOCK 1978
Mechanisms That Rapidly Reorganize the Genome, 335

★ THE NOBEL PRIZE AND A MOLECULAR RETROSPECTIVE

George Orwell, read it + cheer.

∞ REPRINT OF McCLINTOCK 1984
Nobel Prize Lecture: *The Significance of Responses of the Genome to Challenge*, 361

★ *Broken Chromosomes and Telomeres*, 381
E.H. BLACKBURN

see A.J. Toyubee
A Study of History,
13 V.

Maize Transposable Elements: A Story in Four Parts, 389
N.V. FEDOROFF

(BIG!)

MS. NINA
(Carnegie Institute, Washington, Baltimore)

Name Index, 417
Subject Index, 419

"I never cared much for looking back..."

Part I: How It All Started

My first encounter with maize transposable elements, like those of many of my contemporaries, was in a seminar course in graduate school. The course was organized by my mentor, Norton Zinder, in the extremely relaxed style characteristic of the young Rockefeller University, and we read only one McClintock paper. I do not remember which paper, but I do remember being confused and not enlightened (experiences to which many still admit). My second encounter with maize transposable elements took place many years later and was so powerfully persuasive that I decided to concentrate my experimental work on their molecular biology. The second time I began at the beginning and read all that McClintock had written about transposable elements: a crucial difference.

"TRY, TRY AGAIN, friends..."

I was prompted to revisit transposable elements out of curiosity. NINA!

"I had to learn McClintock's LANGUAGE (no surprise here, she had given words, a long time ago, to things that no ONE WAS READY TO SEE)... I found myself impatient to read on to get back each evening to the next year's installment of work in progress"

"... the stuff was complicated..." SCIENCE 7, 2005 (7)
 NINA, op cit.

"...when I tried to explain it to others, I failed altogether..."

"...and would for a rather long time until I stopped trying to communicate it ALL each time — there was + still is too much to swallow in one gulp." — ISIDY. 390

more NINA
 p. 390
 Dynamic Genome

It seemed to me that working out the molecular biology of this system would be grand fun, but not a practical undertaking for the beginning of a career. Although by that time transposition was no longer heretical, since transposable elements had long since come to light in *Escherichia coli*, very little molecular work had been done in plants. Indeed, not a single maize gene had been cloned, and some of my colleagues were even saying that plant DNA could not be cloned. The notion that I could learn maize genetics, develop molecular cloning techniques for plants, and clone and characterize transposable elements (on the tiny grants that were being awarded for plant research) in addition to teaching and in time to get tenure at a university seemed absurd. But I didn't give up the idea, just tucked it away. About that time, I was offered the staff position held by Igor Dawid, who was leaving Carnegie's Embryology Department to join the National Cancer Institute. It was an unexpected gift and dislodged my tucked-away fantasy. I made an impulsive commitment to the molecular biology of maize transposable elements.

Although nothing much had yet been done to clone and characterize maize genes, the genetic picture could not have been clearer. Transposable element insertion mutations had been identified and studied at many maize loci, primarily by McClintock, but also by maize geneticists both before and after her. Such mutations were not called transposable element insertion mutations until much later, however. The earliest genetic studies were investigations of the inheritance of leaf and flower color variegation in plants. Hugo de Vries appears to have been the first to investigate the inheritance of variegation, developing the concept of "ever-sporting" varieties and concluding that variegation did not show strict Mendelian heritability because variegated plants frequently gave rise to nonvariegated progeny and such nonvariegated plants could, in turn, give variegating progeny.

TRANSFORMATIONS
 TRANSPOSONS

PARA/HYPER
 RADICAL,
 folks...

"oh my"

"variegation is due to MUTATION"

variegation could thus be understood as a PHENOTYPE associated with a certain form of a gene.

mutable genes

THEY CAN JUMP!
 SACK!

Ever-sporting varieties
 DIFFERENTIALS!

TRANSFORMATIONS: beyond Form, folks.

TRANS POSONS — triggering beyond forms, folks.

BEYOND interval, NATURAL Formul, cyclic STUFF...
 into variety, play, free array, expression.

REMEMBER: each of the 64 DNA CODONS (to the Double Helix) is a TRIPLET:
 "stand sweetly bright!" Base atom, 1 SUGAR atom, 1 phosphorus atom

"Hear Ye":

SCIENCE 7, 2005 (8)

a mnemonic:
connection

a base, a sugar, & phosphate
stand sweetly bright

The 1st 3 phases of MITOSIS:

pro phase, prometa phase, meta phase

"pro prometa meta"

"and tell"

ana phase, telo phase

(Phase 4, phase 5) → cytokinesis

(new nuclei)

DNA codons

(all 64 are nucleotides of this "three-greats" structure)

a double helix "chain links"

designated by 4 LETTER

"PAIR"

to

3

I

C

H

A

G

Time ↓

(transposed into)

20

single letter code
AMINO ACIDS

how to variegationally,
differentially,
integrally

assemble into 1000's of

Proteins

(with enzyme catalysts)

Ribosomes
RNA-rich particles,
Transfer RNA, rRNA,
RNAi, etc.

and telling
(M^{essenger} RNA)



But

see next page

page 9 following

- Francois Gros,
La Civilization du gène, 1989
Le Gène Civilization, 1991

P. 35

"at about 500 links per minute with a negligible error rate."

* 1961 Messenger RNA's by Jacques Monod, Francois Gros, Francois Jacob
"provide an assembly template for protein synthesis"

Bracher and Torbjörn Caspersson in 1950), of transfer RNA (adaptor molecules which arrange each amino acid to line up with each specific triplet of the messenger), and of activator enzymes and the countless translation factors (effecting the transition from the code to the chemical mechanism).

There remained a last question—that of the influence of the environment on genes. Indeed, the prevailing belief at the time was that acquired characters were not transmissible. The organism adapts, it develops new functions through a learning process, but what is acquired never becomes innate. It does not pass into the genes. For the descendants to inherit it, they must be located in the same environmental context as their parents and the properties of their genes (the famous genotype) must so permit.

But if the structure of the genes no longer retains the imprint of the many physiological or intellectual gains made by the individual, this in no way means that the environment, understood in the sense of experience, cannot temporarily modify the functioning of these genes. Jacob and Monod, thanks to the discovery of regulator genes, were the first to be able to shed light on gene cybernetics: whereas most genes control cell activity or morphology through proteins whose synthesis they regulate, there exists within the cellular factory a remarkable and extremely logical hierarchy. The regulator genes, through the proteins they manufacture, modify in one direction or another (activate or repress) the activity of the structural genes.

36

Twenty years or so ago, therefore, biologists had even reason to feel satisfaction. The formal precision the life sciences had hitherto lacked was beginning to emerge with the central dogma DNA → RNA → protein, and with the discovery of the code and the regulatory circuits. Biology, initially a science of inventory and classification in the hands of the 19th-century comparative naturalist later transformed with the geneticists into a statistical science and then, with the prewar biochemists, into powerful analytical discipline, had become a science of codes and circuits, thus taking on a strange resemblance to microelectronics and information science. Biologists and physicists were now able to understand one another, subscribe to similar objectives and share the same enthusiasms for a Universe which was apparently beginning to yield up its secrets.

And yet this period, marked by the appearance of Jacques Monod's book *Chance and Necessity* (1970) was to go down in history as the end of a reign rather than as a triumphal stage in the progress of a science or the march.

Was this because of the scientific fatalism professed by Monod himself in this well-known book, in which he calls on his contemporaries to celebrate with him the virtues of an austere "ethics of knowledge?" Remember the sentence: "Science disregards values: the concept of it Universe it imposes today is devoid of all ethics." Or was that the discipline was out of breath, and its protagonists needed to pause for a moment to reflect better on what had been achieved?

37

biologists had, with their remarkable advances, somewhat cut themselves off from the world."

"somewhat dry models... strictly mathematical... Circuits, dogmas, codes... cold + esthetic..."

In an PHASE learning, Nature - "Mother Nature" is a process of feminine gender tone, while Ritual making limited existence by certain steps in a masculine tone form phase: they co-operate, alternate and engender more - another of the same:

Culture - "tribal tradition" is a Myth phase process again feminine - weaving (baskets + blankets) growing the corn "Corn Mother", raising the pigs and cattle "Hathor" is a cow serviced by the Aps bull - the entire Neolithic culture is of the "Great Mother" - "She Who Must Be Obeyed" in H. Rider Haggard's classic science fiction novel SHE - while Symposiums seem again a masculine form phase -

Feminine Processes of Life Nurture + Feelings
giving emergence to Masculine Forms of Existents
Ruled Rituals + IDEAS + ^{Transformation} (Manipulation)

then the TRANSFORM to Differential CONSCIOUSNESS
where the processes seem masculine

VISION + HISTORY
and the forms seem feminine

the prejudice that SCIENCE
is a masculine subject field
is a long ingrained fault in would-be

ART + SCIENCE
(the Muses)

WHTOOPS!

yes, SOPHIA. SCIENTIA.
SAPIENTIA.
LADY PRAJNAPARAMITA
wisdom perfection

Civilization, it is a Cultural shibboleth
in Differential ecology - but a Cultural "Normal"
in the Integral cycle: We need to Comb this out in our Learning.

The Universe is Masculine, a masculine Integral Idea, Symbol

The Cosmos is a "Dance of Maya" of Her "7 veils" - etc.

Not a shimmering illusion - as projected by "clear thought" in its "Practical" ritual existence referential confirmation; but an eternal infinity of possibility that gives rise to

NATURE emerging, mutually nutritive mothering

Just as Masculine Symbol MIND gives rise to Masculine differential VISION

Feminine SCIENCE COSMOS gives rise to Feminine Integral NATURE



because of a magnetoelectric PIVOT generating exchangeable REALITY.

as in "The Universe comes out of the Womb of Time" - post Einstein, "out of the Womb of Spacetime" - That Womb of Spacetime is the COSMOS REALITY.

NOTE: ART has 9 MUSES
SCIENCE has "7 sibyls"

She embodies her material processes.
He impregnates the trigger to fertility.
gender is genetic, then protein, then cellular
only much later is it "glucular"

see John A. Wheeler,
At Home in The Universe



pp. VIII-IX (actually vii-numbered!)

How is this so? Is it Really so? AN example (of Mysterious Nature's SCIENCE 8, 2005 (3) DANCE):

Just as the Nucleus of a cell "disappears" in MITOSIS in the METAPHASE where the "center" momentarily - in phase - "disappears" INTO A SPINDLE [PIVOT] generating (500X a minute) Cell DIVISION [Life differential]

ITERATION, the frequency of existences

We are often asked what happens in a neon tube when the current is applied. When an electric current passes through the electrodes in each end of the tube, electrons are thrown off from the gases.

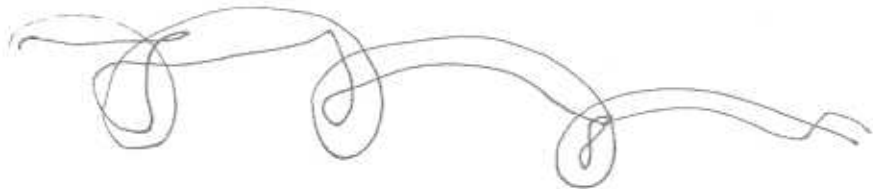
Let us picture a negative electron leaving an electrode and flying through the tube at a speed equivalent to the speed of light, coming in contact with another negative electron attached to an atom. When these two negative particles meet, they repel each other.

We may assume that this intruding electron's speed is so great as to succeed in ejecting the electron from its orbit. Then the atom, suffering this condition will become positive in its nature. But this lost electron immediately returns to the atom from which it comes, and the atom is thereby restored to its natural electrical condition. When this happens the atom of neon emits light. A tube will go from full brilliancy to total darkness as many as 100,000 times a second. The illusion produced is that of a steady uniform glow.

"...a neon tube will go from FULL BRILLIANCY to TOTAL DARKNESS 100,000 times V a second."

The ILLUSION [MIMIC] - from Thrilling Wonder stories APRIL 1938, P. 115 (SCIENCE QUESTIONS + ANSWERS dept.) produced in that of a steady uniform glow."

on the Double Helix "unzips" and "re-zips" in the "intimacy" of Reproduction



Ballet Hermetic

SCIENCE FI 205-4

ECLIPSES OF THE SUN By SIR ARTHUR E. EDDINGTON

THRILLING

WONDER

STORIES

15¢

APR.



THRILLING PUBLICATION

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 A Novelette of Tomorrow's Movies
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 A Future Science Tale
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THE INFINITE ENEMY
 A Novelette of A Lost Universe
 By JACK WILLIAMSON



The SCIENCE FICTION LEAGUE

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HISTORY-MAKING drama goes forward with incredible speed. 1938 sees the dawning of a new era of scientific appreciation. People are beginning to understand that the true scientist is not just a theorist, far removed in thought and achievement from the lives of people, but is a pioneer who gives increased powers to man.

Scientists are actively aiding movements for the constructive use of those increased powers by man. The true scientist in his search for truth is essentially an idealist, and has a high moral attitude; but his idealism in providing man with power may not be shared by those who use his power. In Alfred Noyes' description of Galileo demonstrating the marvels of his telescope in Venice, the only value which was apparent to the Venetian fathers was, "This glass will give us new powers in time of war!"

Science has pushed back the hunger line for countless millions, and has revealed the possibilities of an abundance of material things, from bread to automobiles, for every human being on Earth. It has solved the problems of production and transportation, and the mechanics of distribution. It has conquered most of the dreaded scourges, except cancer, and stands ready before many years to offer three-score-and-ten as the average span of life.

SCIENCE AND THE FUTURE

But science has one more Herculean task, according to Arthur H. Compton, the noted physicist. Science must meet the last great problem, the civilizing of human relations. It pleads at the bar of the world for a chance to cooper-

ate with the spiritual in bringing peace on Earth. Science must do more than reveal the horror and futility of war. That is negative. It must do more than insist on the qualities of justice, fair play and peace. That is too general. It must definitely have a plan of action.

Human need supplies the motive for scientific action. Scientists are eager to help, through various methods of education. Therefore science looks to the future with anticipation.

SCIENTIFIC CONTEST

If you have an unusual scientific hobby, there is still time to enter our SCIENTIFIC CONTEST. Do you have a home chemical lab? Do you make space ship models? Do you collect meteorites? Do you prepare microscope slides? Do you collect fossils? Are you an amateur astronomer?

Whatever your hobby is, we are certain that you'd like to tell your fellow readers about it. Here's your chance!

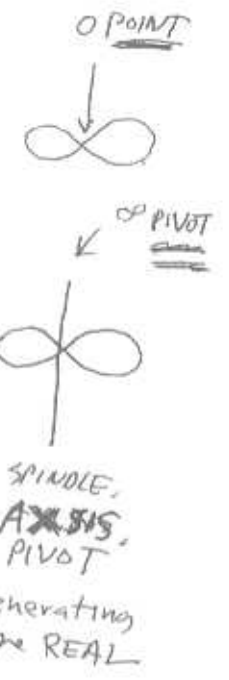
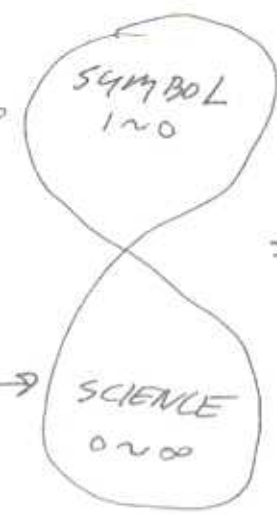
The editors of THRILLING WONDER STORIES will award original

PHASE
NATURE
seeing the natural world

MATH
watching the cultural world

VISION
seeing into the social world

HISTORY
seeing into the civilization



SYMBOL integral into singularity which, naturally, vanishes into 0

and, consciously, emerges into a creative 0

SCIENCE differentially possible expand infinitely into eternity

which, really, generates mysterious Nature that integrals

NOTE: see, for exemplars, on "The Social World", the writings, + books of Alfred Schütz and on "The Historical World" (CIVILIZATION here) the writings + books of Wilhelm Dilthey

(CONSCIOUSNESS here)



A BRAVE UNIVERSE!

PAIRED DIFFERENTIAL PHASES: FORM
feminine: receptive ART - Aesthetic Presence
open to possible relationalities, creative ratios, fertile to exploring life SCIENCE - Analytic Presence

Both Prescience and Presence are Feminine words, nouns
old French from Latin praescientia old French from Latin praesentia

Remember, Recognize: ART & SCIENCE are Differential Conscious Forms
they have MORE THAN 4 dimensions. ! (not integrals like existentials and ideals)

We are RECALIBRATING learning



remember, recognize the NEW is initially disorienting, puzzling

There is no such thing as "subjective spiritual experiences" nor "objective scientific realities"

a famous Zen Koan



beware, Beware!

of IKKYU (1765-1831) is a great Japanese author, this is the abbot of Daitokuji (1394-1481)

"The Rose is not Red, the Leaf is not Green. Beware! Beware!"

* Also read his great Tokaido Journey novel Shank & Mare trans. T. Satchell, repr. 1960



IKKYU, plate 57 in D.T. Suzuki, Zen and Japanese Culture selected 1936 lectures in England + USA: 1938 (Zen Buddhism and its Influence on Japanese Culture), 1959 by the Eastern Buddhist Society, OTANI BUDDHIST UNIVERSITY at KYOTO Bollinger Series LXIV

assumptive identification is a mind-cage bad habit.

This volume is, I believe, representative of the moods and forces at work in the development of the new literature of the Technological Era. It is essential in the nature of things that there is, at such a period of change-over, two different literatures. One, the old, will at this period be bitter, confused, disillusioned, and angry. Those novelists dealing with broad themes will have stories of neurotic, confused and essentially homeless-ghost people: people who are trying to live by conventions that have been shattered and haven't been able to build new ones, who have seen every effort to build a new stable society wrecked by new forces.

The new literature will tend to be filled with a touch of unreality, but will tell of goals and directions and solid hopes. Naturally it has a touch of unreality; the old goals are gone, the new ones not yet here. Therein is the implicit unreality of any hopeful, optimistic literature of such a period; it asserts that the goal is real, but not yet achieved. Most people want goals that someone has already achieved and reported on fully.

Herein, I suggest, is just such a goal. There are two kinds of stability the engineer recognizes: the stability demonstrated by Cheops' Pyramid-static stability; and the immense stability of the planet Earth itself, the spinning, revolving Earth, the dynamic stability that lies in going instead of in being. The stability of the compass needle that points always to the pole it never attains, but knows surely is there, instead of the stability of a fallen tree that points the way a long-gone wind blew it. The compass, deflected from its goal, returns to its original direction. That's a far

higher, longer-range stability than the stolid, solid stability of The Glory That Was Rome, the Law Giver.

Science fiction isn't as yet the mature literature it should be, and will be. But the science-fictioneer doesn't find that too troublesome; he recognizes that he hasn't reached his goal—and recognizes also that that does nothing to prove his goal is either unattainable or undesirable. Whatever his failures, he maintains with a cheerful stubbornness: "No—it hasn't been done... yet!"

Basically, of course, the science-fictioneer is simply the citizen of the Technological Era, whose concern is, say, the political effect of a United States base on the Moon. The technical achievement of such a base he knows full well he can assume; the engineering knowledge of how to handle the technical problem is on hand. But the political knowledge of how to handle the consequences definitely isn't.

Science fiction has a place that never existed before—but will exist forevermore.

John W. Campbell, Jr.

Mountainside, N. J.
October, 1951

- Introduction pp. XIV-XV
The Astounding Science Fiction Anthology

UPASAKA - Skillful Means
UPAYAKAUSALYA - Mysterious Ways
The transformation is in the
VIMALAKIRTI SUTRA
Composed in India
early 2nd C. AD
between Asvaghosa + Nagarjuna
Vimala died in VARANASI (Buddhist time)

"The great Kāśyapa (MAHA KASHYAPA) was once going around [powerful magus - saw devotees - Buddha's Life] begging for his food among the poor. [DEBBING OWL] Vimalakirti [YUIMA - Japanese] came to him + said, 'you need not purposely avoid the rich. when you go out begging, your mind must be entirely detached from such DISCRIMINATIONS, your heart must be [needs be] filled with impartial LOVE (not polarized) POLARIZED'

Unless you attain this state of spirituality, you are a wasteful consumer... thinking that they might thus be given the chance to be charitable."

suuki p. 412

heed.

"... able ^{then} FOR THE FIRST TIME to make offerings to all the Buddhas +
Bodhi Sattvas with 1 ~~small~~ bowlful of food received from YOUR donors!"

(p. 412)
subtle.
(friends, students.)
deep.

"... Rising above the IDEAS OF SELF + NOT-SELF, of GOOD + EVIL, of
GAIN + LOSE, YOU → are able then for the 1st time to make offerings
to all the Buddhas + Bodhi Sattvas with

(1) (1)
bowlful of food
received from YOUR donors."

CONSCIOUSNESS
TRANSFORMS ...

NEWTON'S UNIVERSE

Einstein Relativity Bohr Quantum

Unified Theory (?)

1966: Black Holes named - J.A. Wheeler
1967: Pulsars discovered

Stephen Hawking b. JAN 8, 1942
(300 years Galileo death)
Oxford - London blitzed by Nazis
move back to city, then age 8: St Albans
20 mi NW City in Hertfordshire - by 1958
pung Stephen built own computer LUCE
Logical Selector ^{unit} computing engine
(out of color, badly soldered telephone boards)
Early Hero = Bertrand Russell.

all registries of electromagnetic dynamics are constant "velocity of light"
(E) see J.C. Maxwell, A. Michaelson, A. Einstein, etc. (C)

"... they explained the 'constancy' of the
speed of light in Maxwell's equations
by saying that the EQUATIONS applied
to some 'absolute space', a
fundamental REFERENCE FRAME
for the entire Universe."

- M. Whitte + J. Gribben,
STEPHEN HAWKING, A LIFE IN SCIENCE,
1992, p. 27

thus, a dimension (TIME) ⊗
not a phenomenon!

NOTE: The "speed of light" is a TIME
dimension liminal for 4-D spacetime
continuum of electromagnetic universe

UNIVERSAL, NOT
COSMIC

IN-QUIRY is 'absolute space' the 'reference framework'? within what? How?

OUR PHASES HELP CLARIFY

Recognition: a UNIVERSE is 4-D, A Com's 8-D +

expanding, ∞ !

Einstein: (1905) Special Theory of Relativity

[VISION]

ALL frames of reference are Equally valid, hence no 'absolute reference frame'.

- velocity: speed (per time) + direction
 - relativity: constant $c \rightarrow$ foreshortened vector / accelerated time
- moving objects increase MASS with speed. Time speeds up.

(An END RUN around the problem, which lingers)

[so! : 'inertial frames of reference' - all relative to dimensional REST]

ALL THIS TO A MIND

Which is integrally bound

spacetime WARPED by dimensional limits distortion

"... this spacetime, the special theory also said, was not fixed + permanent like the absolute space or absolute time of Newtonian physics - it could be stretched or squeezed." - IBID, p. 31

Energy polarized as mass distorts spacetime also inversely proportional into cone-funnel to distance squared (SPACE) (Light) (matter) CURVATURES

(framed)

General THEORY of relativity 1915, pub. 1916

Gravity = acceleration free fall possible, 0 Gs

and: spacetime CURVES (its distort according to equations Laws)

[Gravity bends Light (acceleration too)]

Confirmed 1919

"Matter tells (! how mythic!) spacetime how to bend; bends in spacetime tell (!) matter how to move. But, the equations ALSO insisted, spacetime ITSELF (!) (individual ideal!) can also move, in its own fashion." - IBID p. 31

But the equations developed by Einstein to describe the distortion of spacetime by the presence of matter, the very equations that were so triumphantly vindicated by the eclipse observations, contained a baffling feature that even Einstein could not comprehend. The equations insisted that the spacetime in which the material Universe is embedded could not be static. It must be either expanding, or contracting.

Exasperated, Einstein added another term to his equations, for the sole purpose of holding spacetime still. Even at the beginning of the 1920s, he still shared (along with all his contemporaries) the Newtonian idea of a static Universe. But within ten years, observations made by Edwin Hubble with a new and powerful telescope on a mountain-top in California had shown that the Universe is expanding.

IBW, P 33

Integrating or differentiating

OUR PHASES REFINED

"my greatest blunder"

MT. WILSON the impact on scientist's perception of the world was shattering. -P-34

CLEARLY: the Universe expands on the Galactic Order = "island universes"

Retroactively: A BIG BANG / or / STEADY STATE THEORY per FRED HOYLE + CO.

"SO PHOTONS do have momentum, related to their ENERGY, even tho they have no mass + cannot change their speed. A change in the momentum of a photon means that it has changed the amount of energy it carries, not its velocity - a change... in wavelength." (p 35-6.)

When Einstein put all of this together, it implied that the momentum of a photon multiplied by the wavelength of the associated wave always gives the same number, now known as Planck's constant in honour of Max Planck, another of the quantum pioneers. Planck's constant (usually denoted by the letter h) soon turned out to be one of the most fundamental numbers in physics, ranking alongside the speed of light, c . It cropped up, for example, in the equations developed in the early decades of the twentieth century to describe how electrons are held in orbit around atoms. But although the strange duality of light niggled, "the cat was only really set among the pigeons" in the 1920s when a French scientist, Louis de Broglie, suggested using the wave-particle equation in reverse. Instead of taking a wavelength (for light) and using this to calculate the momentum of an associated particle (the photon), why not take the momentum of a particle (such as an electron) and use it to calculate the length of an associated wave?

Fired by this suggestion, experimenters soon carried out tests which showed that, under the right circumstances, electrons do indeed behave like waves. In the quantum world (the world of the very small, on the scale of atoms and below), particles and waves are simply twin facets of all entities. Waves can behave like particles; particles can behave like waves. A term was even coined to describe these quantum entities - 'wavicles'. The dual description of particles as waves and waves as particles turned out to be the key to unlocking the secrets of the quantum world, leading to the development of a satisfactory theory to account for the behaviour of atoms, particles and light. But at the core of that theory lay a deep mystery.

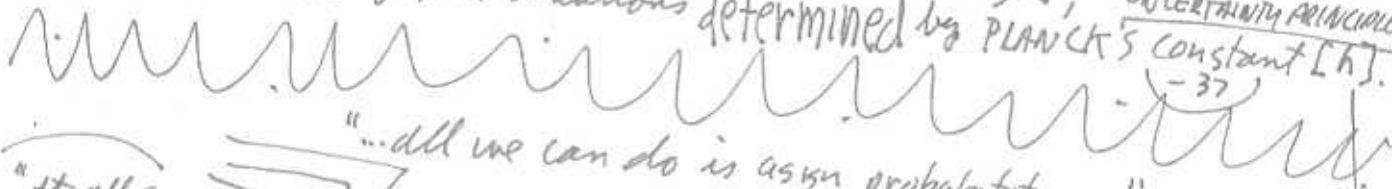
Pp 36-7

COUNT

process -> form

waves dynamically are not 'precise' in 'space' (local.): UNCERTAINTY

"...all observable QUANTITIES are subject, on the QUANTUM SCALE, to RANDOM VARIATIONS in their size, with the MAGNITUDE of these variations determined by PLANCK'S constant [h]."
 (aka Heisenberg's) [uncert's] : UNCERTAINTY PRINCIPLE, -37



"...all we can do is assign probabilities..."

ENTER GAME THEORY TYRANNY.

"... we can NEVER be precise, exact..."

this! is an Analytic?

"... identical waves... treated in identical fashion... not necessarily respond in identical fashions..."

How FASHIONABLE to be slovenly shirt (welcome, 1980's etc) :-

PLANCK'S CONSTANT
 6×10^{-34}
 as a joule-second

"at all sounds very obscure, something we can safely [ignore] leave the physicists to worry about while we get on with our everyday lives." - p38

now ever: layers, computers, minds, Reality...

"If the UNIVERSE operates, at the deepest level, in a genuinely unpredictable + indeterminate way, then we are given back our free will [!], and can after all make our own decisions [Judgement, Judging, Judicial Courts!] + ~~our~~ own mistakes." ["You Betchum, Red Ryder!"]

BIG Einstein's Theories

SMALL quantum Theories

Stephen Hawkin's
 40 years in the wilderness...
 1965-2005

Learning Civilization

8 phases, 8 intervals . (Plus a 9th phase + interval to exit the double year cycle/ecology) if so decided

3 pairs of books each = 24 pairs 48 books
+ 8

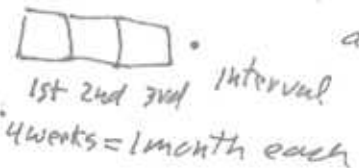
56 Books .

+ 2 Books year long reading (1 each year)

58 books total

(8 Books of exit phase - "Complementarity")
TOTAL THEN 66 Books

each phase 3 "squares" of 4 presentations per book PAIR



a season of 13 weeks, or 3 months

Phases alternate process, form

but the "gender" tone mirror reverses like DNA Double Helix
in the paired modes of Nature Cycle / Complementarity

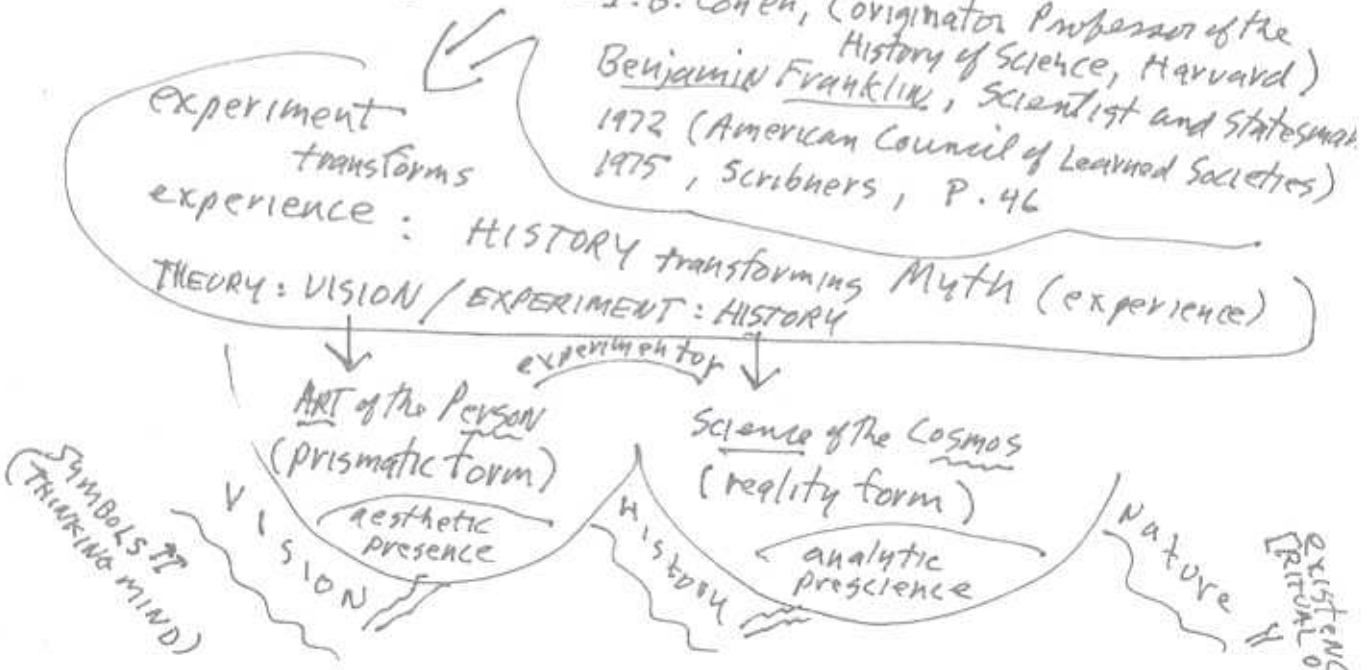
Nature - "feminine" processes, "masculine" forms Integral
Consciousness "masculine" processes, "feminine" forms Differential
CONSCIOUS ECOLOGY

Saying: "feminine" co-operate, "masculine" negotiate

Nature	(^{MYTH} Culture)	ART	SCIENCE	RITUAL, SYMBOL, VISION, HISTORY
(TAO)	[word]	(Person)	(COSMOS)	[deed] [thought] MIND (CONSCIOUSNESS)
	(JEN)	(spirit)		ACTON BODY (I) (CHI) civilization, -RI-
				EXISTENCE (Tao)

"The experimental scientist of Franklin's day had to be able not only to design but also to construct the devices he needed. Franklin the artisan had no aversion to manual labor + operations. A gifted gadgeteer and inventor, not only was he able to make the devices he conceived BUT HE COULD ALSO THINK IN TERMS OF THE POTENTIAL OF GADGETS + INSTRUMENTS IN RELATION TO THE DEVELOPMENT OF HIS IDEAS: a significant ability, since usually the CONCEPTION of an EXPERIMENTAL problem cannot be separated from the means of EXPLORING or SOLVING it."

-I.B. Cohen, (originator Professor of the History of Science, Harvard)
 Benjamin Franklin, Scientist and Statesman
 1972 (American Council of Learned Societies)
 1975, Scribners, P. 46



the experimenter must keep track of his experiment, which addresses the unknown by means of a theoretical possible know. if mythic experience is lingering, this 'clouds' the process + 'distorts' the RESULTS

thus SCIENCE emerges from HISTORY
 never MATH
 and SCIENCE begins with Theory, VISION
 not MIND (SYMBOLS)

SO - SYMBOLS, them selves, must be TRANSFORMED by SCIENCE
hence, creative imagination carries transforming consciousness
all the way to the MIND's ideas, images formed in the imagination,
even the Symbols themselves...

"Throughout his life FRANKLIN found it (as he writes in his AUTOBIOGRAPHY) [one of our HISTORY books] a source of 'Pleasure... to see good Workmen handle their Tools.' He was aware of the great advantage to his research in being able 'to construct little Machines for my Experiments while the Intention of Making the Experiment was fresh and warm in my Mind.' - I.B. Cohen 1946-7

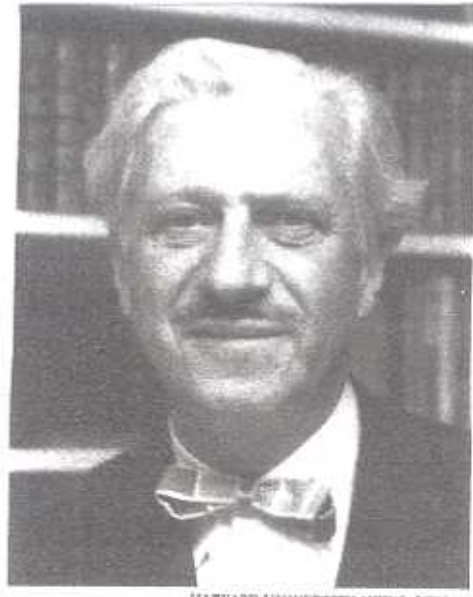
now we are ready to consider
FEYNMAN DIAGRAMS &
PEVROSE DIAGRAMS

as SCIENCE transformed
Symbols (sets + written
Language,
+ "alphabet"/
pictograph/
glyph/symbol/
mathematiz')

In a letter of 29 April 1748, containing "Farther Experiments and Observations in Electricity," Franklin described some new experiments showing that a charged Leyden jar always has charges of opposite signs on the two conductors and that the charges are of the same magnitude. Clearly, he concluded, the "terms of *charging* and *discharging*" a Leyden jar are misleading, since "there is really no more electrical fire in the phial after what is called its *charging*, than before, nor less after its *discharging*..."

Franklin then announced the most astonishing discovery of all, that in the Leyden jar "the whole force of the bottle, and power of giving a shock, is in the GLASS ITSELF." He reached this conclusion by a series of ingenious experiments, which are known today as the Franklin experiment of "the

[The theory + SET of experiments]



I. Bernard Cohen is Professor of the History of Science, Harvard University. b. 1914 - d. 2005

dissectible condenser." A Leyden jar with a loosely fitting cork was charged in the usual way and then placed on a glass insulator. The cork was carefully removed, together with the wire that hung down into the water; it was then found that the jar could be discharged as before by an experimenter's putting one hand around the outside of the jar while bringing a finger of the other hand to the jar's mouth so as to reach the water. Thus, the "force" was not "in the wire." Next, a test was made to determine whether the force "resided in the water" and was "condensed in it." A jar was charged as before, set on glass, and the cork and wire removed. The water was then carefully decanted into an empty, uncharged jar resting on glass; this second jar showed no evidence whatever of being charged. Either the "force" must have been lost during the decanting, or it must have remained behind in the glass. The latter was shown to be the case by refilling the first bottle with "unelectric water," whereupon it gave the shock as usual.

In the next stage Franklin looked into the question of whether this property of glass came from the nature of its substance, or whether it was related to shape—a relevant question, since Franklin had pioneered in studying the effect of shape in the action of pointed and blunt conductors. In this inquiry he constructed a parallel-plate condenser (or capacitor) consisting of two parallel lead plates separated by a flat pane of sash glass. This condenser produced the same electrical effects as a Leyden jar, thus demonstrating that the "force" is a property of the glass as glass and is not related to shape. Franklin ingeniously joined together a number of such parallel-plate condensers to make "what we called an electrical-battery" (⊕) consisting of eleven panes of glass, each "armed" with lead plates pasted on both sides, hooked together in series by wire and chain; the battery could be discharged by a special contrivance.

-IBID pp 51-3



from Life-size sculpture by George Lundeen, 1987, edition of 21, this one in Glendale CA in the courtyard of The Exchange on Brand Blvd.

(See photo of RW with BF statue on J-CARDS of our course, 1996)

If we assume (as usual) that the quest for distinct scientific theories—delimited by the philosophers' anemic labels T_1, T_2, T_3 —and the selection of one best theory have dominated theorists' work, then we might be inclined to organize our historical analyses around the birth and death of particular theories. Indeed, today we have huge literatures charting the development of Maxwell's theory of electrodynamics, Einstein's theories of special and general relativity, Heisenberg's matrix mechanics, Schrödinger's wave mechanics, their union in a theory of quantum mechanics, and so on. Yet as the best of these historical studies have shown, the objects of study in such cases—"special relativity," say, or "quantum mechanics"—are rarely single or unitary objects at all. Scientific theories are always open to divergent interpretations and uses, even decades after their construction and selection have supposedly been settled. Moreover, theoretical physicists have had much more on their plates than just theories. There has been a world littered with calculations—calculations performed with an ever-changing toolbox of techniques.

These tools and techniques never apply themselves. Apprentice physicists must rehearse using theoretical tools until such calculational skills become second nature. These skills are rarely transmitted by formal, written instructions alone. Therefore, we must interrogate the wide range of pedagogical means by which students have become working theorists, eventually wielding the tools of theory with ease.

Few tools have meant more to theoretical physicists during the past half century than Feynman diagrams, named for the American theorist Richard Feynman. Feynman diagrams provide a rich map for charting larger transformations in the training of theoretical physicists during the decades after World War II. Even when drawing their diagrams in a similar fashion, members of different research groups gave them meaning and put them to work in distinct ways. Physicists carved out a wide variety of uses for the diagrams between the late 1940s and late 1960s. Historians may add one more: the diagrams demarcate the boundaries between research groups and chart their pedagogical reproduction over time.

-D. Kaiser, Drawing Theories Apart, The Dispersion of Feynman Diagrams in Postwar [WWII] Physics, U Chicago Pr., 2005, pp. xi-xii.

NOTE: Kaiser is a graduate of I.B. Cohen's founding dept. History of Science at Harvard. yeah.

esoteric puzzle classic:

Paragraph Heading: "Spin 1 Particles: the Photon"

"... It is clear that, if spin 0 particles are described by a SCALAR source, sources TRANSFORMING as vectors + tensors of various RANKS must refer to particles of UNIT [1] + higher spin. A VECTOR SOURCE, designated as $J^\mu(x)$, is the obvious candidate [!] to describe UNIT SPIN particles. There are ... obstacles ... source has 4 components, in contrast with the three independent sources one should associate with the 3 spin possibilities that are accessible to a NONZERO MASS particle ... presumably means ... $J^\mu(x)$ is a mixture of a UNIT SPIN SOURCE with a SOURCE of SPINLESS particles, corresponding to the POSSIBILITY of forming a SCALAR FUNCTION by DIFFERENTIATION, $\partial_\mu J^\mu(x)$..."

VISION
 PROCESSES - Kaleidoscopic!
 of Differential CONSCIOUSNESS
 THEORIES &
 OPERATOR CALCULUS

Learning, not instruction
 Visionary, not written
 Questioning inquiry, not following rule:
 using principles —
 creatively open

see especially 1947 2nd

- Shelter Island Conference etc. like
- 1949 Pocono Conference
- 1949 Cornell Lectures (mimeographed notes H.L. Braden QED - Kaiser Biblio, 432)
- 1950 Caltech lectures (mimeoed notes C. Helstrom + M. Ruderman - Kaiser 432)
- 1951 Caltech - etc.

* see the massive tome:
 G.W. Johnson + M.L. Lapidus,
The Feynman Integral and Feynman's Operational Calculus,
 Oxford Science Publications,
 Oxford Mathematical Monographs,
 2000 • 789 pp.

CONT

SCIENCE 10, 2005

6

"... it is evident [!]... that the ZERO MASS LIMIT does not EXIST unless $\partial_{\mu} J^{\mu}(x)$ VANISHES..."

- Julian Schwinger (Harvard), Particles, Sources, and Fields, 1970 pp 67...72

See especially:
Silvan Schweber, "Feynman + the VISUALIZATION of space-time Processes", Reviews of Modern Physics, 1986, 58: 449-508

See his Selected Papers on Quantum Electrodynamics, ed. J. Schwinger, 1958 (DOVER ORIGINAL) 490 P.

and his classic: QED AND The Men Who Made It, Dyson [Freeman J.], Feynman, Schwinger, and Tomonaga [SHIMIZU], Princeton UP, 1994 (the story of SPIN, tr. 1997 Tomonaga d. 1979)

from p. 610
typical complexity

18. Incidentally, Dirac was fully aware that although he used the notation $e^{+i\hbar}$ and $e^{-i\hbar}$, the product $e^{+i\hbar} e^{-i\hbar}$ is not equal to 1, but is equal to

A MATRIX (see Hamiltonian "units")
$$\begin{pmatrix} 0 & 0 & 0 & 0 & 0 & 0 \\ 0 & 1 & 0 & 0 & 0 & 0 \\ 0 & 0 & 1 & 0 & 0 & 0 \\ 0 & 0 & 0 & 1 & \dots & \dots \end{pmatrix}$$

"... electrodynamics has the advantage that many calculations can still be done analytically."
- W. Dittrich + M. Reuter, (Tübingen)

Thus $e^{+i\hbar}$ and $e^{-i\hbar}$ are not really reciprocal quantities, as the notation implies. This difficulty always occurs when one has action variables whose characteristic values do not extend from $-\infty$ to $+\infty$.

Effective Lagrangians in Quantum Electrodynamics, 1984 (Preface) sept. '84

The reason why this difficulty does not matter is that, as we shall find, $e^{+i\hbar}$ occurs in the analysis only with a factor $N_i^{1/2}$ just in front, equivalent to $(N_i + 1)^{1/2}$ just behind, thus $N_i^{1/2} e^{+i\hbar} (N_i + 1)^{1/2}$, and similarly $e^{-i\hbar}$ occurs always in $(N_i + 1)^{1/2} e^{-i\hbar}$ or $e^{-i\hbar} N_i^{1/2}$. Now $N_i^{1/2} e^{+i\hbar} \cdot (N_i + 1)^{1/2} e^{-i\hbar} = N_i$, which is the same as one would get if one assumed $e^{+i\hbar} e^{-i\hbar} = 1$. Thus the notation of $e^{+i\hbar}$ and $e^{-i\hbar}$ will not lead one into error when only the combinations $N_i^{1/2} e^{+i\hbar} \cdot e^{-i\hbar} N_i^{1/2}$ occur in the analysis. (Dirac 1928f)

and, to INTENSIFY, folks: [once upon a time (in a galaxy very, very near)!]

"The problem of the existence of a stable electron dates back to the very beginning of electrodynamics: if it is assumed to be an extended charge distribution, it is unstable due to repulsive electrostatic forces, + if one assumes a point charge, one finds a divergent self energy!"

- Dittrich Reuter, p1. $\S 1$, Introduction

To clarify further his results, Dyson explained to his parents:

As you may know, the Newtonian theory of gravitation can deal exactly with the problem of two bodies, but not with that of three. Einstein then improved on this by producing a theory that could deal exactly with the problem of one body but no longer with two. So you see it is really something, when one finds that with Feynman one can deal satisfactorily with a problem involving n bodies, and also the creation and annihilation of any number of additional particles. In dealing with these complicated problems, the main difficulties, always supposing the theory makes sense, are mathematical. And so I found when writing this last paper, that a familiarity with the technique of handling masses of mathematics came in very useful. I think the work has an air of finality about it, for nobody in his senses is likely to ever want to do anything quite as complicated again.

Dyson was wrong in his prediction. A vigorous, international community of researchers devotes itself to the problems of renormalization and have done calculations (like eighth-order radiative corrections in QED and two-loop processes in quantum gravity) that Feynman and Dyson would not have dreamed of actually doing. And all the work in the field is an outgrowth of Dyson's (1949b) paper on "The S-matrix in Quantum Electrodynamics." In his assessment of this seminal work, C. N. Yang observed:

(Chen Ming Yang)

The papers of Tomonaga, Schwinger and Feynman did not complete the renormalization program since they confined themselves to low order calculations. It was Dyson who dared to face the problem of high orders and brought the program to completion. In two magnificently penetrating papers, he pointed out and resolved the main problems of this very difficult analysis. Renormalization is a program that converts additive subtractions into multiplicative renormalization. That it works required a highly nontrivial proof. That proof Dyson supplied. He defined the concept of primitive divergences, skeleton graphs, and overlapping divergences. Using these concepts, he pushed through an incisive analysis and completed the proof of renormalizability of quantum electrodynamics. His perception and power were dazzling. (Yang 1983, p. 65)

Renormalization theory is an enormously complicated subject. In commenting on the early work in renormalization, Salam and Matthews noted that one of "the difficulties... in all this work, is to find a notation which is both concise and intelligible to at least two people of whom one may be the author" (Matthews and Salam 1951). Renormalization theory has a history of errors by distinguished theorists. It also has a reputation for perversity: a particular method can be shown to work up to thirteenth order in the perturbation theory series but to fail in the fourteenth order. Arguments that seem plausible do not hold up (Mills and Yang 1966; see also Yang 1983, pp. 64 and 383; Ward 1951).

Dyson's paper on the renormalizability of the S-matrix (Dyson 1949b) has been expounded in all the textbooks on the subject (see, for example, Jauch and Rohrlich 1955; Schweber 1961; Akhiezer and Berezhetski 1963; Bjorken and Drell 1965; Itzykson and Zuber 1980). Rather than recapitulate the content of Dyson's paper, I will here sketch how "renormalization converts additive [divergent] subtractions into multiplicative renormalization." I shall base my exposition on the lectures on "Renormalization" that Dyson delivered at the 1954 summer school in Les Houches (Dyson 1954). Dyson's presentation was based, in part, on Gupta's (1951) and Takeda's (1952) approach to renormalization (see also Matthews and Salem 1951; Matthews 1954). My aim is not to give a proof of the renormalizability of QED, but rather to indicate how renormalization works, and to point to the difficulties that Dyson encountered in his proof of the renormalizability of the S-matrix in quantum electrodynamics.

- Schweber, pp 528-9

"It is of course true that an idea, especially a scientific idea, does not have full meaning unless defined against a background of knowledge from which the idea originated and developed. It is hoped, however, that a descriptive history like this book may convey some impression of the spirit and the atmosphere in which physicists approach the problem, even though the subject matter cannot be adequately discussed."

- Yang, Propose Elementary Particles: A Short History of some Discoveries in Atomic Physics, 1959 lectures, 1961 Princeton U.S.

NOTE: in refinement of QED there is QCD Quantum Chromodynamics - the theory of Quarks + Gluons - early 1980's, etc.

Physics of STRONG FORCE
in Baryons → HADRONS
Protons ---
hadronic jets, Parton structures etc.

ecology of differential } VISION → ARTIST → HISTORY → SCIENCE
Integral
but transparency of the Idea "frame" to VISION
a Theory in CONSCIOUS DIFFERENTIAL DIMENSION

A large part of collider physics is concerned with the production of massive particles: the gauge and Higgs bosons of the electroweak interaction, and heavy quarks. The relevant properties of electroweak interactions are reviewed in Chapter 8, and then, in Chapters 9 - 11, the production and decays of these particles are discussed, with emphasis on their QCD aspects. Finally in Chapter 12 we summarize the various ways of measuring the one fundamental parameter of QCD: the strong coupling constant α_s .

Much of the theoretical challenge of perturbative QCD derives from extending the well-tryed methods of QED to the novel and more complicated context of a non-Abelian gauge theory. There are, however, important differences between the two theories, primarily because the quanta of QCD, quarks and gluons, the analogues of electrons and photons in QED, are confined inside hadrons and not observed as free particles. At long distances, confinement effects predominate, and non-perturbative methods become more appropriate. The most developed of these is lattice QCD, which we review briefly in Chapter 2. Even in the shortest-distance processes, one cannot avoid confinement effects, because the asymptotic incoming and/or outgoing states consist of hadrons. At present, the lattice technique cannot predict such effects in dynamical scattering processes. For certain quantities, however, factorization theorems permit the short- and long-distance dynamics to be separated, and the latter can be treated by parametrizations or model calculations. This has led to the 'industries' of fitting and modelling structure functions (for incoming hadrons) and hadronization or fragmentation distributions (for outgoing ones), which we also review in the appropriate places.

"just as in QED, the perturbative calculation of any process requires the use of FEYNMAN rules describing the interactions of quarks and gluons."

- IBID p. 5



"Einstein said that the most incomprehensible thing about the universe is that it is comprehensible. But was he right? Can the quantum theory of fields (QFT)

and Einstein's general theory of relativity, the 2 most accurate + successful THEORIES in all of physics be united in a single quantum theory of gravity? Can quantum + Cosmos ever be combined?" - Blurba

The Nature of Space and Time by Stephen Hawking + Roger Penrose VIDEO VERSION (PRINCETON UP) in the ISAAC NEWTON INSTITUTE 1994, Series of Lectures 1996 published

- R.K. Ellis, W.J. Stirling, B.R. Webber, QCD and Collider Physics, 1996 p. XIII

Cambridge UP monographs on Particle Physics, Nuclear Physics and Cosmology No. 8

Feynman Hieroglyphs & Penrose Transforms

"... stimulated by these developments [1960's], especially the collaboration between Hawking + Roger Penrose, physicists [everyone alert] realized at the beginning of the 1970's that they might have to come to terms with the UNTHINKABLE [mental integral ^{formal} limits]: the prediction from the general theory of relativity [Einstein!] that points to INFINITE DENSITY - SINGULARITIES [Tê!] - could exist in the universe [!] did not, after all, indicate a flaw in those equations, + singularities might really exist. Even worse, for those still trying to cling to an OLDER PICTURE of reality... the Universe itself seemed to be a black hole viewed from within a Schwarzschild horizon,

indeed a singularity at the beginning of time [1st Dimension Tê!] that could NOT be obscured from our view [!] ^{there might be} (of course) a 'naked' SINGULARITY.!"
 - M. White + J. Gribbin, Stephen Hawking, A Life in Science, 1992, p. 105
 (Non-Vision Perception? well!)

"Each kind of atom [a resonator-vibrant-form-iteration-emergent-existent...!], such as hydrogen, helium or oxygen, ABSORBS or emits energy ONLY at very precise wavelengths... when light from a star or galaxy is spread out [spectroscopy - array - 'rainbow'], using a PRISM ^{diff-lens} into a SPECTRUM, we see that the spectrum is CROSSED BY A SERIES OF DARK + BRIGHT [Holy Tê!] lines at different wavelengths, corresponding to the PRESENCE [sic!] of atoms of different elements in the atmosphere [sic] of a star (or in the stars that make up the GALAXY). These spectral lines are as characteristic as fingerprints, and for a particular kind of atom they are always produced at the same distinctive wavelengths."
 - IBD, p. 106 [see REDSHIFT EXPANSION: DISTANCE]

"This famous 'redshift' is caused by the expansion of the Universe, which stretches space, and therefore stretches the wavelength of light en route to us from a distant galaxy... Einstein... at first refused to believe it." (p106)

RIGHT. TIME is the 1st dimension, blossoming 3-D space wherein photons, light - electromagnetic energy carrier wave/particle - CARRY the Tê of FORM existentially - yet... NOT REALLY. (OBJECTIVE Form) is only 1/2 the actual in a

1963: quasi-stellar objects - QUASARS

⊛ LIGHT IS NOT A CONSTANT (c) it shifts vis-à-vis timespace 'distance'

COMPLEMENTARITY Form/PROCESS which itself is Integral/differential Complementarity (?)

LIGHT IS WITHIN the FORM of 'spacetime': TIMESPACE - both Existential + Symbol Ideal yet it is without the PROCESS of Nature-experience too: Natural + cultural

⊛ Rising Beyond takes our YODA OF CIVILIZATION.

NOTE: RADIATION is a dynamic energy differential

"The Big Bang was a fireball of radiation in which matter initially PLAYED an insignificant role. [mythic talk] But as the Universe expanded and cooled, the radiation cooled away, + matter, in the form of stars + galaxies, came to dominate the scene. [dramatic-mythos talk.]

PROCESS (wave) FLOW rather than FORM (particle) DISSIPATION!

(IBO, p. 110)

⊛ Light is a radiation. P.J.E. Peebles, The Large-scale structure of the UNIVERSE, 1980, p. 352 Princeton Series in Physics

- VARIABLES
- ↳ mass density of matter
 - ↳ matter velocity relative to time-orthogonal coordinates
 - ↳ radiation brightness
 - ↳ mass density of the radiation
 - ↳ the gravitation fields
 - o (matter pressure neglectable)

"At high redshift matter + radiation are STRONGLY COUPLED and so behave like a SINGLE IDEAL FLUID. [deep paired] Any irregularities present in the mass [Tê → Q1] distribution grow until the wavelength is comparable to THE HORIZON and then OSCILLATE like pressure waves [density waves] developing a SPECTRUM of acoustic noise. The short wavelength end is damped by photon diffusion leaving residual fluctuations in the matter DISTRIBUTION. The interesting result is that, as will be described the PROCESS yields 3 characteristic lengths."

see first, tho: S.W. HAWKING + G.F.R. ELLIS, The Large-Scale Structure of Space-time,
 1973 Cambridge Univ. Pr. (dedicated to D.W. Sciama)

back cover

blurb:

"Einstein's General Theory of Relativity leads to 2 remarkable predictions: FIRST, that the ultimate destiny of many massive stars is to undergo gravitational collapse and to disappear from view, leaving behind a 'black hole' in space; and SECONDLY, that there will exist SINGULARITIES in space-time itself. These singularities are places where space-time BEGINS or ENDS, and the presently known laws of physics break down. They will occur inside black holes, [Penrose theory] and in the PAST are what might be construed as the beginning of the universe." [Hawking theory].

"The 1st theorem about SINGULARITIES which did not involve any assumption of symmetry was given by Penrose (1965c). It was designed to prove the OCCURENCE of a singularity in a star which collapsed inside its Schwarzschild radius. If the collapse were exactly SPHERICAL, the solution could be INTEGRATED explicitly and a singularity would always occur.

↖ Hawking + Ellis, 19262-3 ↗

However it is not obvious that this would be the case if there were irregularities or a small amount of angular momentum. Indeed in Newtonian theory the smallest amount of angular momentum could prevent the occurrence of infinite density and cause the star to re-expand. However Penrose showed that the situation was very different in General Relativity: once the star had passed inside the Schwarzschild surface (the surface $r = 2m$) it could not come out again. In fact the Schwarzschild surface is defined only for an exactly spherically symmetric solution but the more general criterion used by Penrose is equivalent for such a solution and is applicable also to solutions without exact symmetry. It is that there should exist a closed trapped surface \mathcal{F} . By this is meant a C^2 closed (i.e. compact, without boundary) spacelike two-surface (normally, S^2) such that the two families of null geodesics orthogonal to \mathcal{F} are converging at \mathcal{F} (i.e. ${}_1\mathcal{L}_{ab}g^{ab}$ and ${}_2\mathcal{L}_{ab}g^{ab}$ are negative, where ${}_1\mathcal{L}_{ab}$ and ${}_2\mathcal{L}_{ab}$ are the two null second fundamental forms of \mathcal{F} . In the following chapters we shall discuss the circumstances under which such a surface would arise.) One may think of \mathcal{F} as being in such a strong gravitational field that even the 'outgoing' light rays are dragged back and are, in fact, converging. Since nothing can travel faster than light, the matter within \mathcal{F} is trapped inside a succession of two-surfaces of smaller and smaller area and so it seems that something must go wrong. That this is so is shown rigorously by Penrose's theorem:

→

Theorem 1

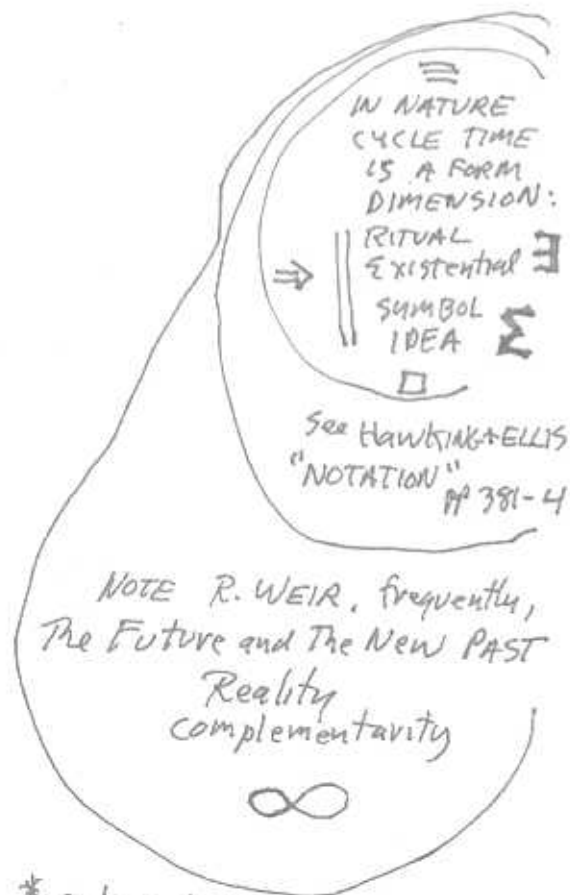
Space-time (M, g) cannot be null geodesically complete if:

- (1) $R_{ab}K^aK^b \geq 0$ for all null vectors K^a (cf. §4.3);
- (2) there is a non-compact Cauchy surface \mathcal{S} in M ;
- (3) there is a closed trapped surface \mathcal{T} in M .

Note: the method of proof is to show that the boundary of the future of \mathcal{T} would be compact if M were null geodesically complete. This is then shown to be incompatible with \mathcal{S} being non-compact.

see: R. Penrose, "Gravitational collapse and space-time singularities," *Physics Review Letters* 14, 57-9 (1965)

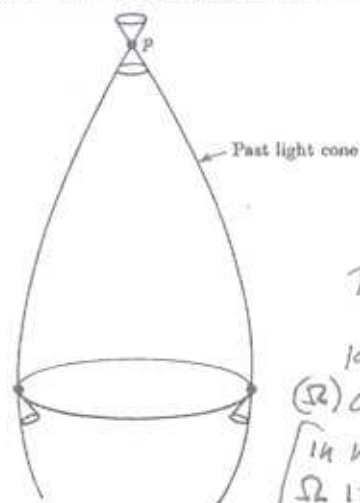
and:



* esoteric discussion in D. Geller, *Analytic Pseudodifferential operators for the Heisenberg Group and Local Solvability*, 1990, p. 48 Princeton Mathematical Notes 37 - quote excerpt on p. (5) these notes →

(CLOSED TRAPPED: EVENT HORIZON) (FIG. 48)
 a Cauchy surface is like a cross section (2D) circle of a cylinder (3D) of a geodesically complete space with a compact Cauchy surface or also a non-compact spacelike surface (BARON A-L CAUCHY 1789-1857)

It therefore seems that what the theorem tells us is that in a collapsing star there will occur either a singularity or a Cauchy horizon. This is a very important result since in either case our ability to predict the future breaks down. However it does not answer the question of whether singularities occur in physically realistic solutions. To decide this we need a theorem which does not assume the existence of Cauchy surfaces. One of the conditions of such a theorem must be that $R_{ab}K^aK^b \geq 0$ for all timelike as well as null vectors, since failure to obey this condition is the only way in which Bardeen's example is unreasonable. The theorem we shall give below requires this condition and also the chronology condition that there be no closed timelike curves. On the other hand it is applicable to a wider class of situations since the existence of a closed trapped surface is now only one of three possible conditions. One of these alternative conditions is that there should be a compact partial Cauchy surface, and the other is that there



see: Teilhard de Chardin's idea of an (Ω) OMEGA POINT
 In math notation Ω is an open set! or lower case ω

FIGURE 50. A point p whose past light cone starts reconverging. Analytic Refine: CONIC, not CONE *

should be a point whose past (or future) light cone starts converging again (figure 50). The first of these other conditions is satisfied in a spatially closed solution while the second is closely related to the existence of a closed trapped surface but is in a form which is more convenient for some purposes; for in the case in which the light cone is our own past light cone, one can directly determine whether this condition is satisfied. In the last chapter it will be shown that recent observations of the microwave background indicate that it is.

The precise statement is:

(iii) a point p such that on every past (or every future) null geodesic from p the divergence θ of the null geodesics from p becomes negative (i.e. the null geodesics from p are focussed by the matter or curvature and start to reconverge).

Remark. An alternative version of the theorem is that the following three conditions cannot all hold:

- (a) every inextendible non-spacelike geodesic contains a pair of conjugate points;
- (b) the chronology condition holds on \mathcal{M} ;
- (c) there is an achronal set \mathcal{S} such that $E^+(\mathcal{S})$ or $E^-(\mathcal{S})$ is compact. (We shall say that such a set is, respectively, *future trapped* or *past trapped*).

In fact it is this form of the theorem that we shall prove. The other version will then follow since if \mathcal{M} were timelike and null geodesically complete, (1) and (2) would imply (a) by propositions 4.4.2 and 4.4.5, (3) is the same as (b), and (1) and (4) would imply (c), since in case (i) \mathcal{S} would be the compact achronal set without edge and

$$E^+(\mathcal{S}) = E^-(\mathcal{S}) = \mathcal{S};$$

in cases (ii) and (iii) \mathcal{S} would be the closed trapped surface and the point p respectively, and by propositions 4.4.4, 4.4.6, 4.5.12 and 4.5.14 $E^+(\mathcal{S})$ and $E^-(\mathcal{S})$ would be compact respectively, being the intersections of the closed sets $J^+(\mathcal{S})$ and $J^-(\mathcal{S})$ with compact sets consisting of all the null geodesics of some finite length from \mathcal{S} .

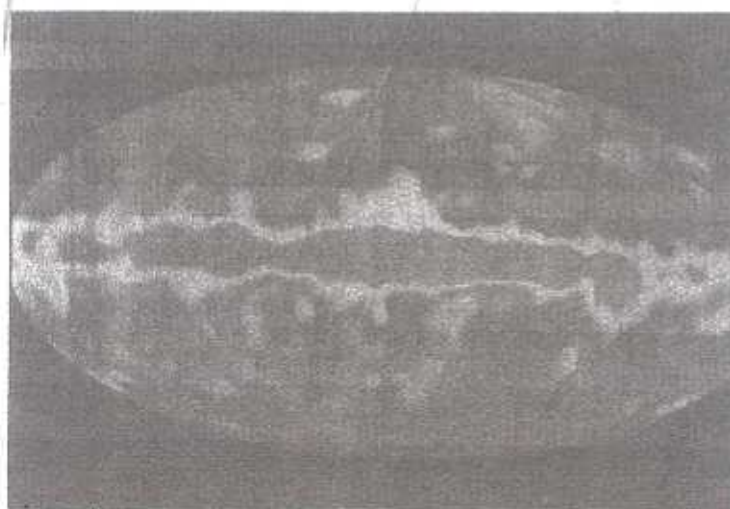
Theorem 2 (Hawking and Penrose (1970))

Space-time (\mathcal{M}, g) is not timelike and null geodesically complete if:

- (1) $R_{ab}K^aK^b \geq 0$ for every non-spacelike vector K (cf. §4.3).
- (2) The generic condition is satisfied (§4.4), i.e. every non-spacelike geodesic contains a point at which $K_{[a}R_{bc]K^c}K^b \neq 0$, where K is the tangent vector to the geodesic.
- (3) The chronology condition holds on \mathcal{M} (i.e. there are no closed timelike curves).
- (4) There exists at least one of the following:

- (i) a compact achronal set without edge,
- (ii) a closed trapped surface,

Relics of 'Big Bang' Seen for 1st Time



LAWRENCE BERKELEY LAB

A photograph taken by a NASA satellite shows Earth's galaxy as a thick center band. The pink and blue patches reflect slight temperature variations that represent wisps of gas, or "Big Bang" relics. The warmer pink areas became voids, and the blue became galaxies.

■ **Cosmos:** Research confirms that explosion started the universe.

By THOMAS H. MAUGH II
TIMES SCIENCE WRITER

For the first time, scientists have observed long-sought relics of the "Big Bang," the controversial theory that the universe was created by a primeval explosion 15 billion years ago.

These relics—massive wisps of gas more than 500 million light-years long—are the largest and oldest structures ever observed, astrophysicist George Smoot of the Lawrence Berkeley Laboratory said Thursday at a meeting of the American Physical Society in Washington.

The structures provide the answer to a question that has plagued cosmologists for nearly three dec-

Please see COSMOS, A30

COSMOS: Elusive Relics of the 'Big Bang'

Continued from A1
ades: How did the widely dispersed primordial gases produced by the Big Bang coalesce into stars and galaxies?

It now seems clear that gravitational forces within these massive ripples in space and time were the key driving force, Smoot said, slowly drawing the thin gases into dense clumps that evolved into all existing matter.

"It's one of the major discoveries of the century," said physicist Joel Primack of UC Santa Cruz. "In fact, it's one of the major discoveries of science."

The discovery is "unbelievably important," said physicist Michael Turner of the University of Chicago. "The significance of this cannot be overstated. They have found the Holy Grail of cosmology. . . . If it is, indeed, correct, this certainly would have to be considered for a Nobel Prize."

The temperature and size of the structures discovered by Smoot and his colleagues also provide strong confirmation of the theory that as much as 90% of the matter in the universe is so-called cold, dark matter. Cold, dark matter is invisible to the most powerful telescopes, but provides a strong enough gravitational field that the universe will eventually collapse back in upon itself in a colossal reversal of the Big Bang.

Photographs of the structures were taken by instruments aboard the National Aeronautic and Space Administration's Cosmic Background Explorer (COBE), an astronomical satellite launched into a polar orbit from Vandenberg Air Force Base in November, 1989.

The Big Bang is perhaps one of the most difficult physical concepts for laymen to accept. Its chief assumption is that 15 billion years ago all matter in the universe was compressed into an unimaginably dense

sphere smaller than the period at the end of this sentence.

The hail exploded at a temperature of trillions of degrees, launching all the matter on the expansionary course it continues to follow today. Within the first millionth of a second after the explosion, quarks and other exotic particles combined to form protons and neutrons, most of which were just as rapidly annihilated by collisions with antiprotons and antineutrons, releasing their energy in the form of light waves.

It is this light, now spread incredibly thin by the continued expansion of the cosmos, that Smoot and his colleagues have been studying with COBE. Its faint glow, detected as microwave radiation, corresponds to a temperature of just 2.7 degrees above absolute zero (minus 455 degrees Fahrenheit).

This cosmic microwave background radiation was discovered in 1964 by physicists Arno Penzias and Robert Wilson of Bell Laboratories, a feat for which they won the 1978 Nobel Prize for physics.

But the problem has been that, at the limits of detectability, this background radiation has been found to be uniform throughout the universe in every study conducted during the past 28 years.

For stars and other matter to condense from the gaseous cloud formed in the Big Bang, however, there must have been small irregularities in the density of the matter, and hence in the radiation. These irregularities would act like "seeds" around which more matter would condense in exactly the same manner that dust particles, for instance, serve as seeds to trigger the condensation of raindrops.

The previous failure to find such irregularities has called the Big Bang theory into question. The discovery by Smoot and his colleagues thus provides a strong measure of support for beleaguered cosmologists who support the theory.

What Smoot and his colleagues have found are large regions of the sky in which the temperature is very slightly different, as little as 0.00001 of a degree, from that of the areas around them. Such variations had been predicted by theorists, but had never been observed.

Despite the small size of the observed temperature difference, the researchers are confident in its accuracy because it is derived from hundreds of millions of measurements acquired with three sets of detectors aboard the COBE.

The regions encompassed by the variations are immense. The smallest span 500 million light years, about 2.9 billion trillion miles. The largest span two-thirds of the known universe, or 10 billion light years.

Until now, the biggest known structure in the universe was a 200-million-light-year-long arc of galaxies called the "great wall."

What we have found solves a major mystery, revealing for the first time the primordial seeds that developed into the modern universe," said cosmologist John C. Mather of NASA's Goddard Space Flight Center in Greenbelt, Md. "It tells us how the universe developed from an almost featureless explosion to something that's been broken up into huge clusters of galaxies and huge empty spaces."

The signals the researchers detected originated a mere 300,000 years after the Big Bang. That is "as close to the start as we've ever likely to get," said Goddard astrophysicist Alan Kogut.

The team that discovered the structures also included researchers from the Jet Propulsion Laboratory, UCLA, UC Santa Barbara, the Massachusetts Institute of Technology, Princeton University, the University Space Research Assn., General Research Corp. and Hughes STX, a research company.

When the team produced the images, Smoot said, they were left in awe. "If you're religious," he said, "it's like looking at God."

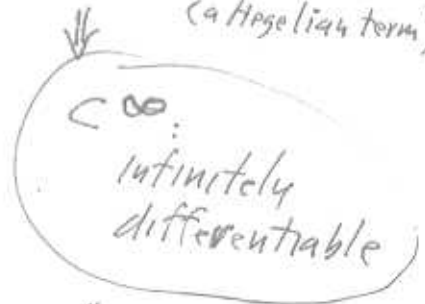
The preceding theorem, probably, has an analogue for general differential operators in our calculus, on compact real analytic contact manifolds under certain restrictions. Proving this analogue is a fundamental problem which has not yet been solved. We hope that the techniques presented in this book will be of assistance in the solution.

We close this section by noting that our approach is meant to be an affirmation of the importance of cores, not a rejection of the notion of symbol. For the questions that we discuss, there is no need to generalize the notion of "symbol" as Taylor does; but for other questions, this may well be necessary. In particular, note that Treves [81] and Métivier [63] prove microlocal analytic hypoellipticity for their operators. We have not investigated this question for our operators. We conjecture that there is a new notion of analytic wave front set appropriate to our operators which is "conic," where parabolic homogeneity is used to define "cones."

real analysis is orders beyond "game-theory" rules
 "there is no victor but Allah"
 - Koran

cores: pivots as differential structuring axes that interface with symbol indexing transforms

notation fully transformable is analytic and aesthetic beyond symbolic "notions" (a Hegelian term)



and " $\Delta u = 0$ (local condition) ... u is a function equal almost everywhere to a harmonic function."

see Lebesgue Integrals as in H.S. Bear, A Primer of Lebesgue Integration, 1995 etc.

in Differential Consciousness (A) VISION, ART, HISTORY, + SCIENCE generate creatively into ∞ , emergent Real out of 0, TRANSPARENT SYMBOL BINDU:

INDIAS (Vanishing Point of Integral) in High Dharma YOGA

When the vanished integral emerges, as Euclid writes, in Pythagorean Geometry (HISTORY)

"A point is a locus of no dimension, which, when it moves, generated a line \rightarrow

(vector time, tensor timespace)

NOTE: time's forward "arrow" [The Future and The New Past!]

TIME as 1st dimension generates 3D space instantly = Timespace exists

Existence is T^1 - UNITY Unified exact 1, with a UNIVERSE of 1's existing.

"backward" Time is a CONSCIOUS (5D) or HISTORY (7D) TRANSFORM OPERATOR

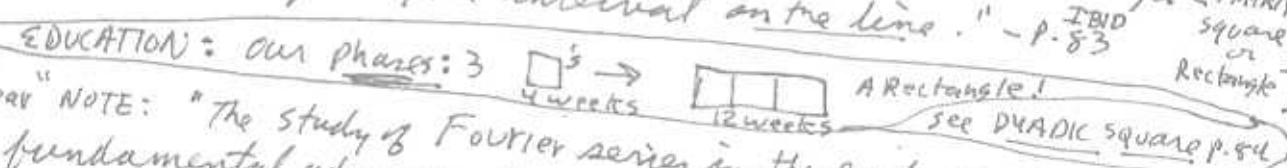
Note: H.S. Bear's dedication of his Primer of Lebesgue Integration:

"This text is dedicated to J.L. Kelley who taught that in mathematics it is not enough to read the words - you've got to hear the music."

another Note, Re H.S. Bear: "Most authors [Teachers, Guides, tutors, etc] prefer to blast thru the preliminaries and get quickly to the more interesting results. This very efficient approach puts a great burden on the reader [learner]; all the words are there, but none of the music. [Feynman's 'Good Stuff'] In this text we deliberately UNSLICK the presentation and grub around in the fundamentals long enough for the reader to develop some INTUITION about the subject." - Preface, p. IX (CHAPTER 8: Differentiating Integrand)

esoteric Note: "We will use the phrase ALMOST EVERYWHERE, abbreviated a.e., to mean 'except on a set of measure ZERO' - Bear, p. 50. : A.E. was ^{WB} Yeats's hermetic friend (George Russell) = A.EON.

interesting note: "We take the RECTANGLE as our basic plane figure, with the rectangle [MATRIX square or Rectangle] playing the role played by the interval on the line." - p. 83 (IBID)

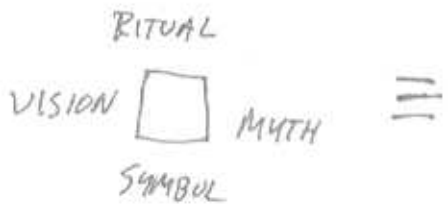


Actual "Bear" NOTE: "The study of Fourier series in the early 1800's gave rise to many fundamental advances in analysis. The question was this - what functions can be represented by Fourier series? It soon became clear that this question could not be answered without a better understanding of the basic ideas of analysis, including what is meant by 'FUNCTION' + 'REPRESENT'. After the Lebesgue integral was introduced in 1904 the space L^2 of square integrable functions and the space ℓ^2 of square summable sequences emerged as heroes." - p. 147.

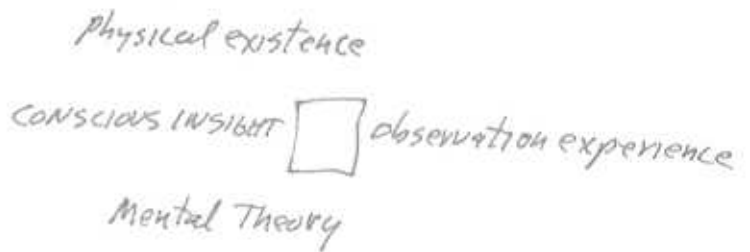
"The only two compact surfaces we have actually seen are the sphere and the torus. The sphere is said to have genus zero and the torus genus one." - H.M. Farkas + J. Kra, Riemann Surfaces 1980, 2nd 1991, p. 6 Springer Verlag

"The Riemann-Roch theorem showed that every surface of genus 0 is conformally equivalent to the SPHERE $\mathbb{C} \cup \{\infty\}$... Abel's theorem... shows that every surface of genus 1 is a (unique) TORUS. These are uniformization theorems for compact surfaces of genus $g \leq 1$. For uniformization theorems for surfaces of genus $g \geq 2$, (= or less) (greater or =) we will have to rely on different methods (involving more analysis + topology)." - Farkas + Kra, p. 91.

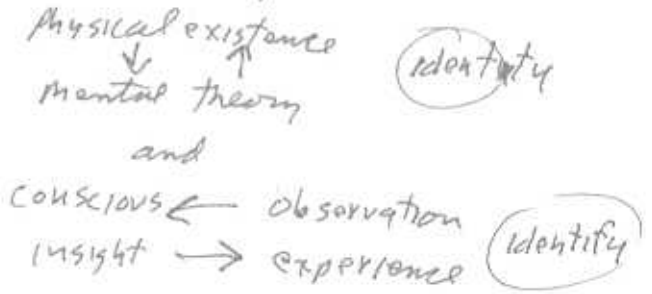
HAWKING SQUARE of ATTENTION



A Sophist Model

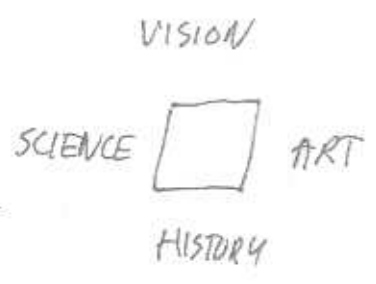


the referential bases of certainty are:



Identified Identity
 a nice round robin
 weave, game
 Complete - Reality
 extraneous

PENROSE Square of Attention



A Philosopher's Ecology
 (Pythagoras
 Plato
 Plotinus
 etc.)
 PHILO-SOPHIST lover of Lady wisdom
 or lover of Lord wisdom (Diotima, HYPATIA)



SINGULARITY - as 'nucleus' of Black Hole
'electron shells': event horizon (a process, not a form)

Penrose, p.29: "The boundary of this region is the event horizon. We can also apply a theorem [a mental form idea structure of a Theory-VISION] given in Stephan's last lecture [1810 pp. 3-26, Chapter 1] to this boundary as the event horizon is the boundary of THE PAST OF FUTURE NULL INFINITY. Thus we know that this boundary [math model - not Real]

- must be a null surface where it is smooth, generated by null geodesics,
 - contains a future-endless null geodesic originating from EXACT POINT at which it is not smooth,
- and that
- the AREA of spatial cross sections [geometry assumptiveness!] ever decrease with time" [cartesian assumptiveness.]

Penrose proceeds to introduce an IP: Indecomposable Past-set [a causality artifact/demon] [Note: with a Future there is over a New Past]

also "there is a theorem [AGAIN!] which TELLS US [!] that one can also describe any IP as the PAST of some TIMELIKE curve (fig 2.2)

... 2 Categories [a split?] of IP, namely PIPs + TIPs ... proper ... terminal ...

HEY!

• further [oh, Boy] more,

Well!
Cider-house rules!
Past of a spacetime point [This is your Life, Point!] not actual Past of a spacetime point [kidding?]

One can distinguish TIPs according to whether this Ideal Point is 'at infinity' -OR a singularity

(in which CASE every timelike curve generating it has finite proper length) - a singular TIP. (p.30)

Obviously all these concepts can be similarly applied to future-sets rather than to past-sets. In this case we have IFs (Indecomposable futures) [oh dear!], divided [!] into PIFs + TIFs, the TIFs being subdivided [always contrasting] into ∞ TIFs + singular TIFs ...

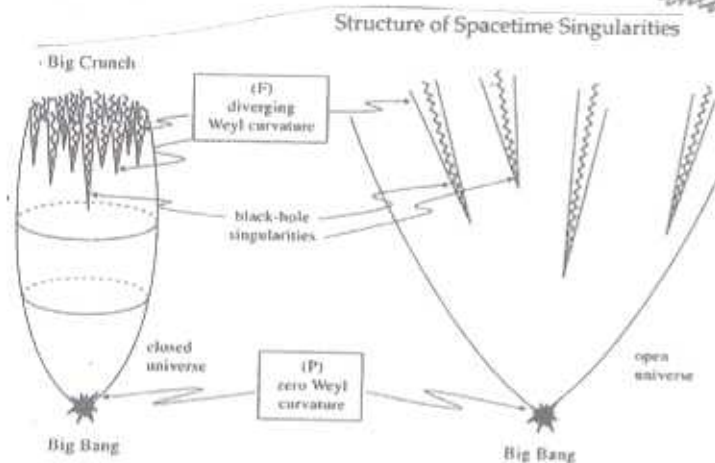


Figure 2.5 The Weyl curvature hypothesis: initial singularities (big bang) are constrained to have vanishing Weyl curvature whereas at final singularities, the Weyl curvature is expected to diverge.

1993.) On the other hand, black/white hole singularities have (in the generic case) diverging Weyl tensor. This suggests the following:

Weyl Curvature Hypothesis

- Initial-type (P) singularities are constrained to have vanishing Weyl tensor.
- Final-type (F) singularities are not constrained.

This is closely in agreement with what one sees. If the universe is closed, the final singularity (the big crunch) will have diverging Weyl tensor, in an open universe the created black holes also have diverging Weyl tensor (see fig. 2.5).

Further support for this hypothesis comes from the fact that the constraint that the early universe was fairly smooth and free of white holes reduces the phase space in the early universe by a factor of at least

$$10^{10^{12}}$$

Moreover, the singularities of collapsing and expanding universes would have to be somehow joined together, but they seem to have very different geometries. A true theory of quantum gravity should replace our present concept of spacetime at a singularity. It should give a clear-cut way of talking about what we call a singularity in classical theory. It shouldn't be simply a nonsingular spacetime, but something drastically different.

not 2 parts have the same future or the same past."

In SHARED PRESENCE - all Futures + all PASTS are Kaleidoscopic HARMONIC

Herman Weyl (1885-1955)

see: Herman Weyl, 1885-1955, Centenary Lectures delivered by C.N. Yang (Chen Ning Yang) R. Penrose (Roger) A. Borel (Armand) at the ETH Zurich, 1986

motto "Time present and time past Are both present in time future And time future contained in time past. - T.S. ELIOT

"'Mathematizing' may well be a creative activity of man, like language or music, of primary originality, whose HISTORICAL decisions defy complete objective rationalization." - Hermann Weyl, 1944 IBID, p.84

* The problems of mathematics are not isolated problems in a vacuum; there pulses in them the life of ideas which realize themselves in concrete through our human endeavors in our HISTORICAL existence, but forming an indissoluble whole transcending any particular science."

HILBERT WAS WEYL'S TEACHER... - WEYL 1944 - IBID P. 84

Although not committing himself to one of the established epistemological or metaphysical doctrines, he (Hilbert) was a philosopher in that he was concerned with the life of the idea as it realizes itself among men and as an indivisible whole; he had the force to evoke it, he felt responsible for it in his own sphere, and measured his individual scientific efforts against it... No mathematician of equal stature has risen from our generation. (1944)

DAVID HILBERT, outstanding mathematician (1862-1943)

The maze of experimental facts which the physicist has to take into account is too manifold, their expansion too fast, and their aspect and relative weight too changeable for the axiomatic method to find a firm enough foothold, except in the thoroughly consolidated part of our physical knowledge. Men like Einstein or Niels Bohr grope their way in the dark toward their conceptions of general relativity or atomic structure by another type of experience and imagination than those of the mathematician although no doubt mathematics is an essential ingredient. (1944). - see also Reid, p. 171.

⇒ A CONCLUSION to H. Weyl, "David Hilbert & His Mathematical Work", Bulletin of the American Mathematical Society, 50, 612-54, 1944. rep. C. Reid, DAVID HILBERT, 1970 pp 245-283.

→ toward: by light of VISION / Theory-13/46
A Differential Consciousness, NOT "CONCEPTIONS" PROCESS

We mathematicians feel near to Pauli since he is distinguished among physicists by his highly developed organ for mathematics. Even so, he is a physicist; for he has to a high degree what makes the physicist; the genuine interest in the experimental facts in all their puzzling complexity. His accurate, instinctive estimate of the relative weight of relevant experimental facts has been an unflinching guide for him in his theoretical investigations. Pauli combines in an exemplary way physical insight and mathematical skill. (1946).

→ LINKING BY COMPLEMENTARITY Exchange of center and PIVOT core The Idea with Theorying (Creative Imagination)

- WEYL, pp. 84-5 } VISION } SYMBOL } CONSCIOUSNESS } NATURE

NOTE: sidestep the concept of "Practical" (physical action objective doing in favor of PRAGMATIC objective RITUAL action with experience ("works", "force") and in tune with PRISMATIC differential conscious objective array of aesthetic presence

"an important property of DIFFERENTIABLE functions is that they not only possess derivatives with respect to x and y [essential pair coordinates], or, as we also say, in the x - and y -directions, but they also have PARTIAL derivatives in any other direction." - Richard Courant, Differential and Integral CALCULUS 2 V: V.1 1934, 1937, V.2. 1936 - V2, p. 62.

generated by HISTORY a higher dimension (?) of VISION (5) "difcon" 2 FORM: COSMOS (SCIENCE)

COURANT STUDIED UNDER HILBERT AT GÖTTINGEN, early 20th C.

"The reader will notice especially the complete break away from the out-of-date tradition of treating the differential calculus and the integral calculus separately. This separation, a mere result of historical accident, with no good foundation either in theory or in practical convenience in teaching, hinders the student from grasping the central point of the calculus, namely, the CONNECTION between DEFINITE INTEGRAL, INDEFINITE INTEGRAL (sic), and derivative."

→ R. Courant preface to 1st German edition 1934 IBID, #.1, p. V

"My aim is to exhibit the close connection between ANALYSIS and its applications and, without loss of rigour + precision, to give due credit to INTUITION as the SOURCE of mathematical truth." - IBID, p. VI

EVISION,
Theory,
Differential CONSCIOUSNESS

"to pursue mathematical analysis while at the same time turning one's back on its applications + on INTUITION is to condemn it to hopeless atrophy." - p. VI

★ P.58: THE PRINCIPLE OF THE POINT OF ACCUMULATION AND ITS APPLICATIONS

"...Weierstrass... as useful as small change is in daily life..."

"If infinitely many numbers are given in a finite interval, these numbers possess at least ONE POINT OF ACCUMULATION. That is, there is at least one point ξ [zeta] such that in every interval, no matter how small, about the point ξ there lie infinitely many of the given numbers." - p. 58

OUR LEARNING CIVILIZATION intervals are just such a series of ACCUMULATION penetration points to further phases. \mathbb{R}

★ Appendix I to Chapter I

PRELIMINARY REMARKS

In Greek mathematics we find an extensive working-out of the principle that all theorems are to be proved in a logically coherent way by reducing them to a system of axioms, as few in number as possible and not themselves to be proved. This axiomatic method of presentation, which at the same time served as a test for the accuracy of the investigation, was at the beginning of the modern era regarded as a model for other branches of knowledge. For example, in philosophy such men as Descartes and Spinoza believed that they had made their investigations more convincing by presenting them axiomatically, or, as they called it, "geometrically".

But it was a different matter with modern mathematics, which began to develop at about the same time as the new philosophy. In mathematics the principle of reduction of the material to axioms was frequently abandoned. Intuitive evidence in each separate case became a favourite method of proof. Even in the case of scientists of the first rank we find operations with the new concepts based chiefly on a feeling for the right result and not always free from mystical associations—particularly in the case of the ominous "infinitely small quantities" or "infinitesimals". Blind faith in the omnipotence of the new methods carried the investigator away along paths which he could never have travelled if subject to the limitations of complete rigour. It is no wonder that only the sure instinct of a great master could guard against gross errors. - p. 56

∞ ACCUMULATED PENETRATION to further phase maturity. yoga dharma.

↓ "2. LIMITS OF SEQUENCES

... "only a finite number of the numbers of the sequence are exterior to the interval, and thus by definition the sequence approaches $\frac{1}{2}$. If, on the other hand, there are several points of accumulation, the sequence approaches no limit." - p. 54

↓ "when at the end of [1924],

Courant published the 1st v. of his Methods of Mathematical Physics, he placed the name of Hilbert on the title page with his own... 'Courant-Hilbert,' as the book immediately became known, represented a tremendous advance over previous classics of applied mathematics. There had, in fact, really been nothing like it." - p. 171

"Actually it is more than a mere act of dedication that Hilbert's name stands next to that of Courant on the title page," Ewald pointed out in a review of the book for *Naturwissenschaften*. "Hilbert's spirit radiates from the entire book - that elemental spirit, passionately seeking to grasp completely the clear and simple truths, pushing trivialities aside and with masterful clarity establishing connections between the high points of recognition - a spirit that filled generations of searchers with enthusiasm for science."

IBID!

"the fastest mind I ever met" - a professor
"100 hours of Hilbert's on study"

"... another young man was a frequent visitor, John von Neumann." (also Norbert Wiener) ("coming regularly to Hilbert's house" (AGE 21)

(1922) "Hilbert^{had} argued that mathematicians could regain elementary objectivity by formulating the STATEMENTS + PROOFS of mathematics in the language of symbolic logic + then taking the represented formulas + PROOFS directly AS objects for study." - Reid, p. 175

[similar to Husserl's PHENOMENOLOGY!] CAUTION, folks...

"'Thus it seemed,' [Paul] Bernays later wrote, 'that carrying out proof theory was only a matter of mathematical technique.'" [willful ego] [Regression] [RITUAL]

-IBID, P.175

The infinite was nowhere to be found in reality; yet it existed in a very real sense, in his opinion, as an "over-all negation." From time immemorial the idea of the infinite had stirred men's emotions as no other subject. Therefore, he felt, the definitive clarification of its nature went far beyond the sphere of specialized scientific interest: it was needed for the dignity of the human intellect itself!

The deepest insight into the nature of the infinite to date had been obtained by a theory which came closer to a general philosophical way of thinking than to mathematics. This theory, created by Georg Cantor, was set theory.

"It is, I think, the finest product of mathematical genius," Hilbert said, "and one of the supreme achievements of purely intellectual human activity."

But it was in Cantor's set theory, simply as a result of employing definitions and deductive methods which had become customary in mathematics, that the catastrophic antinomies had begun to appear.

"... the present state of affairs ... is intolerable. Just think, the definitions and deductive methods which everyone learns, teaches, and uses in mathematics, the paragon of truth and certitude, lead to absurdities! If mathematical thinking is defective, where are we to find truth and certitude?"

There was, however, "a completely satisfactory way of avoiding the paradoxes of set theory without betraying our science." Mathematicians must establish throughout mathematics the same certitude for their deductions as exists in the ordinary arithmetic of whole numbers, "which no one doubts and where contradictions and paradoxes arise only through our own carelessness"

- REID, 176

→ "But if man were to remain within the domain of such purely intuitive + formal statements - as they must - they would have to have, as a rule more complicated logical laws. The logical laws which Aristotle [d. 322 BC] had taught + which men had used since they began to think, [Greek Logic] would not hold."

(*) See A.E. Van Vogt, The World of Null A, The Players of Null A (1940's Sciencefiction Classics) [+ KORZYBSKI'S Science + sanity]

The two years, beginning in 1925, were the "Wunderjahre" of what was known in Göttingen as "boy physics" because so many of the great discoveries were being made by physicists still in their twenties. Early in 1925 Heisenberg came to Born with the seemingly weird mathematics that had developed in a new theory of quantum mechanics which he had created. Heisenberg thought that this was the one thing that still had to be corrected in his theory. In actuality, it was his great discovery. Born promptly iden-

used the weird mathematics as matrix algebra, the germ of which had existed in the quaternions developed by William Rowan Hamilton more than three-quarters of a century before.

In matrix algebra, multiplication is not commutative: $a \times b$ does not equal $b \times a$ but something entirely different. Prior to Heisenberg's work, matrices had rarely been used by physicists, although one exception had been Born's earlier work on the lattice theory of crystals. But now even Born had to consult his old friend Otto Toeplitz about certain properties of matrices and considered himself fortunate to obtain as his assistant Pascual Jordan, whom he just happened to meet when Jordan overheard him talking about matrices to a companion in a train compartment and proceeded to introduce himself. Jordan had been one of Courant's assistants in the preparation of Courant-Hilbert and was therefore very familiar with matrix algebra.

The Heisenberg paper was followed just 60 days later by the great Born-Jordan paper, which provided the necessarily rigorous mathematical foundation for the new matrix mechanics. The next year saw the publication of Born's famous statistical interpretation, for which he later received the Nobel Prize.

Hilbert never went as deeply into quantum mechanics as he had gone into relativity, but he still demanded that his physics assistant teach him the new theory.

"Generally he tried to give a course on what he was learning," says Nordheim. "He was a person for whom it was difficult to understand others. He always had to work things through for himself. That seemed to be his only way of really understanding. So when there was a new development, he tried to give a course on it."

pp 180-1

"The matrix mechanics of Heisenberg was followed in short order by the wave mechanics of Erwin Schrödinger. The 2 papers, altho they were on the same subject + led to the same results, astonished physicists; for, as one of them marvelled, 'they started from entirely different physical assumptions, used entirely different mathematical methods, + seemed to have nothing to do with each other.'

The equivalence of Heisenberg's + Schrödinger's theories, however, was soon established." - P. 182

"The whole development gave Hilbert 'a great laugh.' - P. 182

"... Hilbert lived to see what has been called 'one of the most dramatic anticipations in the history of mathematical physics.'"



"... Hilbert said the only times he had ever had anything to do with matrices was when they came up as a sort of by-product of the eigenvalues of the boundary-value problem of a differential equation....."

DIFFERENTIAL, folks.

"The Courant-Hilbert book

on mathematical methods of physics, which had appeared at the end of 1924, before both Heisenberg's + Schrödinger's work, instead of being outdated by the new discoveries, seemed to have been written expressly for the physicists who now had to deal with them."

... Hilbert's own work at the beginning of the century on integral equations, the theory of eigenfunctions and eigenvalues of 1903-04 and the theory of infinitely many variables of 1905-06, turned out to be the appropriate mathematics for quantum mechanics (as was first established by Born in a joint paper with Heisenberg and Jordan).

"Indirectly Hilbert exerted the strongest influence on the development of quantum mechanics in Göttingen," Heisenberg was later to write. "This influence can be fully recognized only by one who studied in Göttingen during the twenties. Hilbert and his colleagues had created there an atmosphere of mathematics, and all the younger mathematicians were so trained in the thought processes of the Hilbert theory of integral equations and linear algebra that each project which belonged in this field could develop better in Göttingen than in any other place. It was an especially fortunate coincidence that the mathematical methods of quantum mechanics turned out to be a direct application of Hilbert's theory of integral equations...."

To Hilbert himself this was yet another example of that pre-established harmony which seemed to him almost the embodiment and realization of mathematical thought

HERMETICA ∞!

"I developed my theory of infinitely many variables from purely mathematical interests," he marvelled, "and even called it 'spectral analysis' without any presentiment that it would later find an application to the actual spectrum of physics!"

What happened next was also impressive to Hilbert, for it underlined the continuity of mathematical effort. Hilbert's theory of infinitely many variables - which had become known as "Hilbert Space" theory - now turned out to be in several respects not quite equal to the task of handling quantum mechanics. At this point young John von Neumann, inspired by Erhard Schmidt, formulated Hilbert's concept of a quadratic form more abstractly so that the extended Hilbert theory was able to meet completely the needs of the physicists - (P 153)

however, ever...
"... on the new physics in 1928 or 1929, Hilbert grumbled... 'I don't see how anybody understands what is happening in physics today. Even I don't understand much which I would like to learn from physics books. But with me, if I don't

understand something, then I go to the telephone and call up Debye [Peter, 1884-1966] or Born [Max, 1882-1970], and they come and explain it to me. And then I understand it - but

what do other people do?"
see: GEORGE CANTOR (1845-1918)
"majestic world of ideas"
"not yet discovered" - Hilbert

S.W. Hawking's Theoretical Work on

Black Holes:

- they have no "hair" - bald surface - event horizon
- they have heat - miniscule above zero
- they have gravity
- they have entropy
- their entropy increases minutely so that they evaporate and can explode

p. 183-4

1920's - 1928

QED Quantum Electrodynamics: Maxwell's electromagnetism + quantum theory of gravity

but not include 2 new forces Strong - nuclear nucleus Form
Weak nuclear decay - alpha beta gamma

1960's

electroweak

w^+, w^-, Z^0 particles 1983

"strange" QED

Quantum Chromodynamics, then QFT Quantum Field Theory



then QUARKS at Caltech by Murray Gell-Mann

in The Nature of Space and Time [recall: one of of Book Pairs, currently]

P. 108: Figure 6.1 "The Riemann sphere, representing all the complex numbers together with ∞ "

The PIVOT is $\bullet \rightarrow \infty$.. The figure 6.1 conceptually, diagrammatically and is 8⁺ dimensional ($8 \rightarrow 9th$) "rotates" the equatorial cross-section (Miffy!)

NOTE: a $0 - \infty$ pivot is not INTEGRAL.

<ul style="list-style-type: none"> Empty (0) Eternal (∞) are not ideas that "stay put" in conception nor existence. 	<ul style="list-style-type: none"> is not SYMBOL (conceptual Thinkable terms) is not manipulable in 'representational' is not 'figureable' [RITUAL OBJECTIVE] is mysterious, to say (remark) the least
--	--

Perrine: "No advantage of this point of view in that there is a natural criterion to decide whether f is positive or negative frequency: $f(x)$ is a positive frequency function if it can be extended to a holomorphic (complex analytic) function on the Northern Hemisphere, and similarly f is a negative frequency function if it can be extended likewise to the Southern Hemisphere.

A general function can be SPLIT into a POSITIVE + NEGATIVE frequency part. The IDEA of TWISTER THEORY is to use this device on spacetime itself in a GLOBAL WAY. Given a field on MINKOWSKI [4D] SPACETIME we want to split it [why!], similarly [conceptual integral carry over!] into positive + negative frequency parts [!]

As a route to understanding this splitting, we shall construct twistor space. (1965-6)

"The basic idea of twistor theory is to try to exploit this link between QM [quantum mechanics] and spacetime structure - as manifested in the Riemann sphere - by extending this idea to the whole of spacetime... regard entire light rays as more fundamental even than spacetime points. Well! Holy RIEMANN Sphere! "batboy" P. 109-110

Penrose, con't: "In this way, we consider spacetime to be a SECONDARY (CONCEPT [!!]) and regard

"As I've presented twistor space so far it has five [5D] (real) dimensions and thus will not be a COMPLEX SPACE, as

COMPLEX SPACES are always even (real) DIMENSIONAL. These 2 spaces are related by a CORRESPONDENCE

entire (light rays) twistor space - initially the SPACE OF LIGHT RAYS - as the more fundamental space.

HOLY FORM, FOLKS!

IF WE think of light rays as PHOTON HISTORIES, [!] [yeah!]

we also need to take into account the ENERGY of the photon + also its

HELICITY [CHIRAL], which can be left- or right-handed ... just a little more complicated ... complex projective

3-space (6 real dimensions), CP^3 .

This is projective twistor space (PT)

It has a 5-dimensional subspace PN which splits [oh no!] the space PT into 2 parts [!], the left- + right-handed

pieces [!] $PT^- + PT^+ = P^{110}$

How did this come about?

[(whose) (theory) (emerges)]

light rays in spacetime as points in twistor space.

A point in spacetime is then represented by the SET of light rays that pass thru it.

Thus a point in spacetime becomes a Riemann sphere in twistor space.

Holy Hamiltonian!
Robin

!!!
Yeah, how mathematician convenient!
!!!

UGA - LV... ness

"Einstein continued to work on the quantum idea [Planck's quanta, 1905] into the 1920s, but he was deeply disturbed by the work of Werner Heisenberg in Copenhagen, Paul Dirac in Cambridge, and

Erwin Schrödinger in Zurich, who developed a new PICTURE of reality called quantum mechanics. No longer did tiny particles have a definite position and speed. Instead the more accurately one determined a particles position, the less accurately one could determine its speed and vice versa.

IMAGE FRAME SYMBOL

[SPACE] [TIME]

[Integral]

[differential]

- S.W. Hawkins, The Universe in a Nutshell, 2001, pp 25-6
(ONE PLACE) (MICROPRINTING!)
(UNITARITY) (FRUIT MATRICE)

"VSS" : Very supersymmetry
"fantasy" : (fantastic pairs!)

spacetime is UNIFIED in Nature
Time-space is DIFFERENTIATED in consciousness

"Plural Universe" of William James! c. 1910

UNITY is a very definite 1

Reality isn't very joyful without exceeding 1 on 1-ness twice over (a most fantastic pair!): 0, ∞

This joy occurs as

Presence and Presence Really!

which are "double attractors" making even "chaos" into a butterfly (psyche in greek): ∞ ... things "emission" absorption, charge spin, let's call the whole

happy VSS fantasy! folks
"Oh!"

oh! + oh!
(sung to tune of Fred Astaire's old song)

Hawking admits to being a positivist in the Karl Popper concept: "a good theory will describe a large range of phenomena on the basis of a few simple postulates and will make definite predictions that can be tested"

2006: "PHYSICS AIN'T WHAT IT USED TO BE" science is venturing into areas where experimental verification simply isn't possible.
- IBD, P. 31: 200!

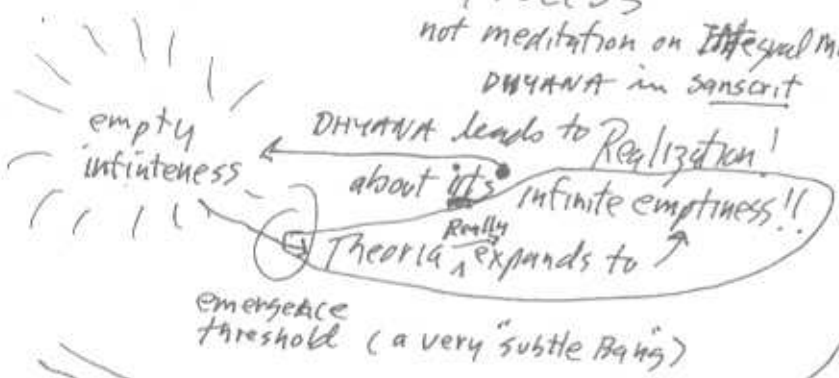
- headline in NATURE VOL 438, P 739, DEC 8, 2005
George Ellis book review of Leonard Susskind, The Cosmic Landscape: string theory and the ILLUSION OF INTELLIGENT DESIGN

Popper-Hawking think theories are mental (integral, Natural, referential to Material existents) theories are this SYMBOLIC (mathematic, traditional)



but Theory is VISION not SYMBOL (our phases are, vss, fanpa!)

(Theoria in Greek: Contemplation, an differential conscious Process and, thusly, CONSCIOUS not meditation on Integral mind.) differentially in their ecology which, phasely, resonants Theory to HISTORY (symbol) not "identifies" with RITUAL



"Believing is easy, and knowing is hard, and its knowing that matters most." - Neil Patterson, Introduction to cell biologist christian de Duve's recent book SINGULARITIES (Cambridge 2005)

"More precisely, he [Heisenberg] showed that the uncertainty in the position of a particle times [x] the uncertainty in its momentum must always be larger than Planck's constant, which is a quantity that is closely related to the energy [electromagnetic] content [stuff] of 1 quantum of LIGHT [photon]. - P. 42 I Q 10 LIGHT (Photons) dance - oscillate (which is frequency) energy (frequently!)

"According to quantum theory, the ground state [an integral idea], or lowest energy state, of a pendulum [oscillation model diagram] is not just sitting at the lowest energy POINT, POINTING straight down [mental picture diagram]. That would be a violation of the uncertainty principle, which forbids the precise

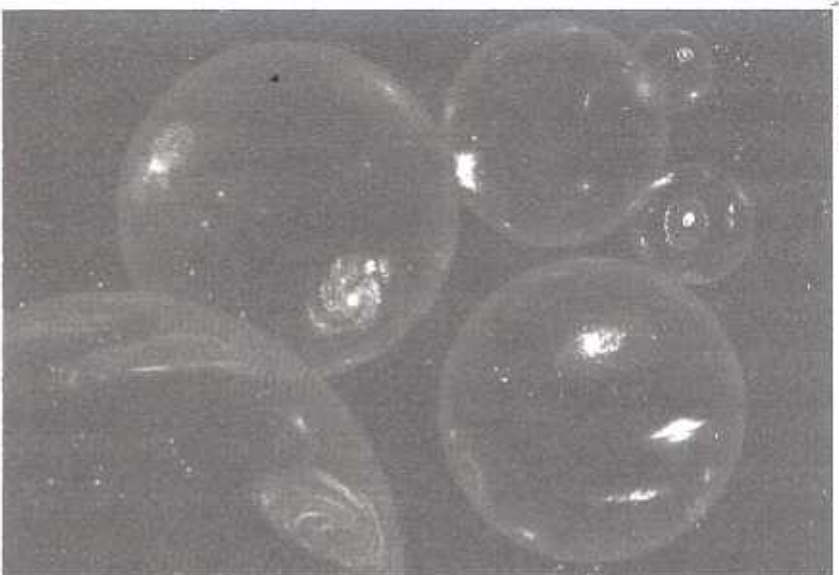
*Insert sentence: That would have BOTH a definite position + a definite velocity of both position and velocity at the same TIME. (space) like (very Zen, like Jesus' "REST + Love's Bliss")

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The second part of the solution is the landscape of possibilities, a recent discovery in string theory, which is itself a proposed theory of fundamental physics that unites gravity with quantum physics. It has been suggested that the 'vacuum' of string theory is a structure of immensely complex possibilities, with each possible vacuum resulting in a different kind of local physics; for example, all possible values of the cosmological constant will occur in the different vacua of string theory. If we suppose that the pocket universes of chaotic inflation correspond to different vacua, then all possible kinds of local physics occur at different locations somewhere in the multiverse. If enough combinations of possibilities are realized in this way, then the incredibly special conditions for life to exist will inevitably occur somewhere in the multiverse. The apparent design of conditions favourable to life in our own universe domain can therefore be explained in a naturalistic way.

This is an intriguing picture that unites quite disparate elements of physics and cosmology in a synthesis that is satisfying in many ways. But the question here is whether it is a scientific proposal, as there is no chance whatsoever of observationally verifying its main prediction, the existence of numerous other expanding universe domains beyond our visual horizon. We might hope to base our prediction that the multiverse exists on the fact it is an inevitable outcome of well established physics, but the physics underlying the proposal is hypothetical, rather than established. String theory is neither well defined nor experimentally proven, despite the energy and enthusiasm of its proponents, and there are alternative theories. The inflation field has not been uniquely identified in physical terms, much less shown to have the properties supposed in chaotic inflation.

We might hope to detect the multiverse ...



PETER ARNOLO/ALAMY

You gotta have faith: the idea of countless 'pocket universes' cannot be tested, so is it science?

G. Ellis Book review op. cit.

3

Electrons and Their Interactions

Richard Feynman, QED, p. 77

This is the third of four lectures on a rather difficult subject—the theory of quantum electrodynamics—and since there are obviously more people here tonight than there were before, some of you haven't heard the other two lectures and will find this lecture almost incomprehensible. Those of you who have heard the other two lectures will also find this lecture incomprehensible, but you know that that's all right: as I explained in the first lecture, the way we have to describe Nature is generally incomprehensible to us.

In these lectures I want to tell you about the part of physics that we know best, the interaction of light and electrons. Most of the phenomena you are familiar with involve the interaction of light and electrons—all of chemistry and biology, for example. The only phenomena that are not covered by this theory are phenomena of gravitation and nuclear phenomena; everything else is contained in this theory.

We found out in the first lecture that we have no satisfactory mechanism to describe even the simplest of phenomena, such as partial reflection of light by glass. We also have no way to predict whether a given photon will be reflected or transmitted by the glass. All we can do is calculate the probability that a particular event will happen—

(where have we heard this!)
Students, friends!!

Re: Zen, Jesus' REST, 0,∞:

"It is therefore approximately right to say that LIGHT GOES WHERE TIME IS THE LEAST."

- Feynman QED
p. 43 (diagram)

FIGURE 24

Photons, mirrors, and reflections

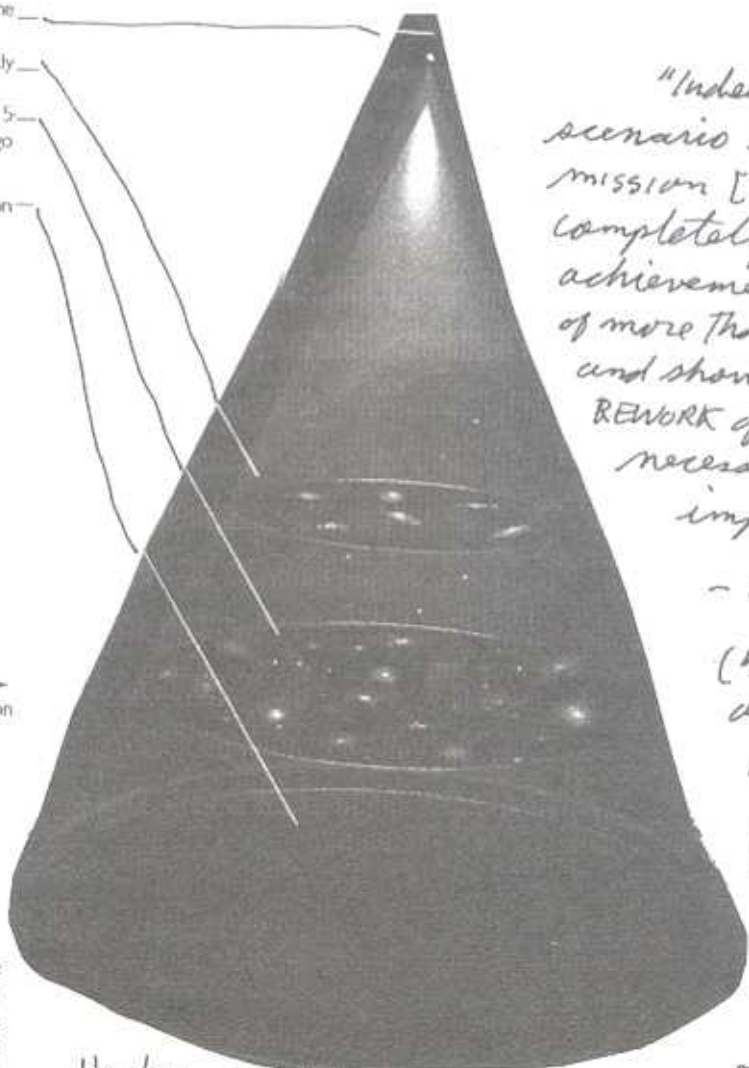
Photons dancing with electrons whirling

Ballet meets Dervishes!

Margo (Fonteyn + Rumi)

¡Si, do si do!

Re QED (p.48) FIGURE 27 "A diffraction grating with grooves at the right distance for red light also works for other colors, if the detector [observer] is in a different place. Thus it is possible to see different colors reflecting from a grooved surface [energy oscillation spacetime] — such as a phonograph record — depending on the angle. [UNIVERSE? ANGEL?]



"Indeed, the new mission scenario led to the Huygens mission [TO TITAN] being completely successful. This achievement was the culmination of more than 20 years of work and shows that the in-flight REWORK of the mission was necessary and was successfully implemented."

- Nature 8 Dec. 2005 p. 760
(46 p special report on Cassini-Huygens at Saturn)



Our Learning CIVILIZATION must be able to "REWORK" IN-FLIGHT for SUCCESS: Differential CONSCIOUS as well as NATURAL INTEGRAL.

Hawking, Nutshell, pp 36-7

(FIG. 2.5) OUR PAST LIGHT CONE
When we look at distant galaxies, we are looking at the universe at an earlier time because light travels at a finite speed. If we represent time by the vertical direction and represent two of the three space directions horizontally, the light now reaching us at the point at the top has traveled toward us on a cone.

Now, imagine a trillion trillion trillion trillion trillion trillion trillion observers just in our Milky Way Galaxy —

"that's 1 followed by 72 zeros"

(Heavenly indeed) KALIEDOSCOPIC CONSCIOUSNESS!



QED CHROMATIC!

What a rainbow show!

- Hawking spoof

The Accumulation of Precious Qualities.
Generally,

The Natural Integral
is a PATH →

and a GRID #

and a SPHERE ○

Crosssection CIRCLE ○
with center
and radius tether

The realm of the BUDDHA
is to transcend this by
COMPLETION

(DHARMA)S
for NIRVANA

The CONSCIOUS Differential

is a possible vector army
Tensor helix

and a FIELD

and a TORUS



Crosssection DONUT

with
open center (shunya) and
Chiral symmetry
intertwine

These are Complementarities
together generating the Real

The realm of the
BODHISATTVA
is to "course" in
this PERFECTLY
(PARAMITAS)
for others "COSMOS
PERSON"
MAHA SATVA
Great Being

The RATNA GUNA SAMCAYA GĀTHĀ
is a PRAJÑĀ - PARAMITA text

PARAMITAS are Perfections in Sanskrit

There are 6 classic Mahayana Paramitas:
(GREAT WAY)

- DANA → GIVING ^{gifts}
- SILA → ETHICS ^{good order}
- KṢANTI → Patience
- VIRYA → Strength ^{courage fortitude}
- DHYANA → concentration ^{meditation}
- PRAJÑĀ → WISDOM

a PRAJÑĀ PARAMITA GĀTHĀ, then,
is a WISDOM PERFECTION } SONG or
HYMN or
SPIRIT POEM

Classic Buddhist texts are SUTRAS - (Threads in Sanskrit)
to be followed by the mind into INTEGRAL

the classic Sutra collections (TRIPITAKA) Realization

SUTRAS were 6th-5th c. BC ^{3 Baskets} are Remembered talks of
in Sanskrit the BUDDHA, Shakyamuni

later in N.W. INDIA works were
like "the Questions of King Milinda
(MILINDAPANĀHA)

NORTH INDIA forms

INDO GREEK forms.

⊕ BHIKṢHU - teaching monk
to Nāgaseṇa, (Menander (BACTRIA KING))

Shakya was his origin
people of whom
he was a prince
Suddharta - his
name

GĀTHĀS are **SCYTHIAN / IRANIAN / AKKADIAN / SUMERIAN** forms which in **HELLENISTIC JEWISH** form

(Zoroaster) 2000 BC
(Enheduanna) 2300 BC daughter of SARGON

GATHAS 42 TEMPLE HYMNS
INNAVA

the Thanksgiving Hymns -
Hodayot
of the Dead Sea Scrolls
by the Teacher
of Righteousness 150 BC
+ The Odes of Solomon -
42 "gathas"
about JESUS
as the New
"TEMPLE"
by (2) MARY
Magdalene
30-40 AD

So on

Ratna Guna Samcaya GĀTHĀ

NIGHT, COSMIC VAST star fields
(3 GUNAS in Bhagavad Gita: Tamas ↓ Rajas ↑ Sattva) ALL BODIES (3 Dharma Caya Nivarna Caya)

has a long, complex ACCUMULATION OF PRECIOUS QUALITIES

Concerning BOOHISATTVAS

The BHIKSHU is a median form between Buddha & Bodhisattva
thus Nagasena BHIKSHU instructing by dialogues, by question/answer
is a GREECO-INDIAN transform between SUTRAS + DIALOGUES /
INQUIRIES (Buddha) (Plato/Aristotle)

example from Milindapañha

IV "The Dilemmas"

DIVISION VII, # 4: "what there is Nothing of in the World."

"... (listing many things, much conditionals)... all are in the world. Tell me, reversed sir, what there is that is not in the world."

"These three, sire, are not in the world. What three? That which, whether it is cognizant or incognizant, does not age and die - that is not in the world. There is no permanence of the formations. According to the highest truth there is no getting at a being."

[HIGH DHARMA] - TRAJANA

(SAMUKHARA samsara)

"It is good, reversed Nagasena; so it is, therefore do I accept it."

-trans. Ms. I.B. Horner, Pali Text Society ed., V-II, P. 86, 1964

Milinda menander King of Sagala (Kashmir)

(UNESCO collection of Representative Works)

"It is crystal clear that the P text (traditional of Milindapañha, vis-a-vis C text partial fragments) belongs to the THERAVADA (elder's PATH) school, which adopts the PALI (Ceylon - Sr. Lanka) as its language: compiled at a time when the growth of the ABHIDHARMA (beyond truths) had not yet matured and that the classification of the BUDDHA-DHARMA into Agama (Teaching source) or Nikaya (original sutras by length) was not yet widely adopted." [0 BC - 100 AD]

"Scriptures"

mnus khuddaka-nikaya

- Bhikkhu Thich Minh Chau of Viet-Nam, Milindapañha & Nagasenabhikkhusutra, 1969, P. 23

ASVAGHOSHA 90 AD
C. THOMAS HO AD
Mahayana

PALI TEXT: OBC; Sanskrit: 50 AD
PALI EDIT: STC AD; Chinese: 400 AD

★ SOTTIPANNA - Stream Winner: one more rebirth
: Nagasena teaching a young woman: both, together, entered as stream-winners [shared Presence Pair!]

"... the P (version of the Milindapañña) starts with an introductory Gāthā..."

-IBID., P-36

NOTE: Nōga SENA was black: "Na-hsien (Chinese name) was black + not (yet) an arhant while all the monks were white + pure... '...it is like a jackal sitting among the lions... if I do not attain arhantship I shall not enter the hall [Sangha meeting place].'"

-IBID 38-9

Thus we have an interesting parallel (energy condensing with the evolution of Hermetic wisdom in ancient Egypt: of resonance phases into Harmonic arrays)

Egypt

THOTH 3000 BC: (1st Hermes) Abydos

AGATHADAIMON 200 BC
GOOD SPIRIT (2nd Hermes)

(Nubian African Synergy transform)

HERMES TRISMEGISTUS c 100 AD
3rd greatest Alexandria

wise, good, greatest MAGISTER HIGHEST TEACHER

INDIA: MAHAYANA BUDDHISM

MAHABHARATA 3102 BC

great Indian war

-INDUS CIVILIZATION -> VEDAS -> BUDDHA

(Black) ~~INDIA~~ GREEK BUDDHISM DRALDIAN BACTRIA / NAGASENA (Black India sub-fleth) c 100 BC

Hellenistic Jewish Buddhist transform
MAHAYANA PRAJNA PARAMITA 40-100 AD

St. Thomas brought original Jesus HIGH CHINA to INDIA c. 40 AD - South Western coast: Kerala (province) (PRAJESHA in Hindi)

carried it N.E. to MADRAS South Eastern coast halfway N. towards ANDHRA

(St. Thomas' Cathedral in Mylapore section MADRAS near Pt. St. George) ST. THOMAS MOUNT in near the modern racetrack in S. MADRAS (Tomb, "temple mount") c. 70 AD

PRAJNA Paramita Mahayana 100 AD Andhra Pradesh - AMARAVATI (50)000 of the Immortals)

-see Edward Conze, The

Prajñāpāramita Literature, 1960

(Mouton & Co., The Hague, Netherlands)

(+ Dharmapala - madam Dharmakoti) MAHASANGHICAS (sect) MONASTERIES (not "temples", sub sects PUVASAILAS APARASAILAS with a Prakrit version of the Prajñāpāramita SUTRA)

THUS ONE MAY HEAR:

The transform of OLD "ARYAN, CAUCASIAN," WISDOM by an Original ANCIENT "AFRICAN, DRALDIAN" WISDOM yielded a Superior WISDOM SYNERGY about 90 AD

from the Atlantic to the Indian Oceans, TUNDRA to JUNGLES

Nāgārjuna, whose name is associated with the consolidation of the Prajñāpāramitā, came from the South of India, and was probably connected with Nāgārjunakoṇḍa in the Andhra country, which is not far from Amarāvati.² His *Suhillekha* was dedicated to Śātavāhana, king of the Deccan, and according to the *Harzocarta*³ he collected Sūtras from the Nāgas for the same king, and it is an often repeated legend that he recovered the text of the Prajñāpāramitā from the palace of the Nāgas in the Nether Regions.⁴ A striking illustration of this event is found in an 11th century Ms of the *Pañcarīṅgātīkā*, now in the Baroda Museum.⁵ Nāgārjuna lived in Dhānyakāṭaka,⁶ and the name of the Bhadanta Nāgārjunācārya occurs on an inscription found in the neighbourhood of the Stūpa of Jaggayyapaṭa.⁷ In this area both Dravidian and Greek influences made themselves felt, and Grousset has rightly called the Stūpa of Amarāvati a "Dravido-Alexandrian synthesis". In view of the close analogies which exist between the Prajñāpāramitā and the Mediterranean literature on Sophia,⁸ this seems to me significant. Also the Andhras were a non-Aryan people who spoke a Telugu language, and the matriarchal traditions of the Dravidians may well have something to do with the introduction of the worship of the "Mother of the Buddhas" into Buddhism.

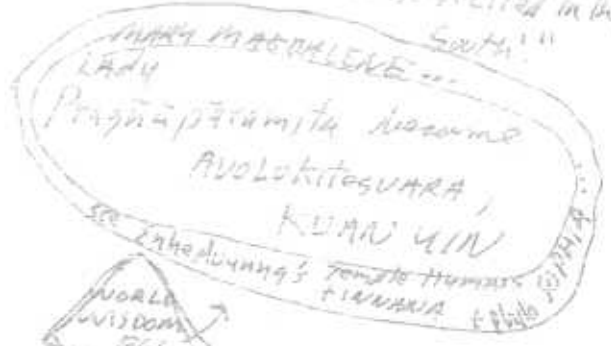
The *Aṅga* (4 x 225) states that "after the passing away of the Tathāgata" the perfection of wisdom will "proceed to the South", and from there spread first to the West, and then to the North. The different recensions of the Prajñāpāramitā, from the earliest onwards, as preserved in Chinese,⁹ all agree, with one exception¹⁰, that the itinerary of the Prajñāpāramitā began in the South, or South-East.¹¹ Further, the *śāṅgīrīmūlāntara*, as Obermiller points out¹², specifies four regions

² P. S. Sastri, "Nāgārjuna and Aryadeva", *IHO*, XXX, 1, (1955), pp. 193-202, has provided further evidence for the thesis that Nāgārjuna was an Andhra.
³ Ed. L. Jārab, (Bombay, 1945), p. 250. - Cf. F. W. Thomas, *Harzocarta*, p. 254.
⁴ De la Vallée-Poussin, *L'Inde au temps des Mauryas* (1930), takes on p. 20; *śāṅgīrīmūlāntara* = horse, for the Andhras treated the horse as an incarnation of a great god.
⁵ The Śrīvaka, according to Thānāṅgī p. 71, concluded that Nāgārjuna had actually written the *Satasāhārikā* but that seems unlikely.
⁶ *Bulletin*, 1, 1, (1945-4), p. 55, Figure 14. Restoration of Prajñāpāramitā.
⁷ *Kāvīrī* old gate from C. p. 82. Burton, II, 127. Thānāṅgī, p. 73, 41, 503.
⁸ J. Burnes, *Notes on the Arundell Manuscript* (1857), p. 49.
⁹ See E. Conze, in *Oriental Art*, 1, (1948), pp. 196-197. Further interesting suggestions also in A. Migot, *BEFEO*, XLVI (1954), pp. 520-52, and of the literature in C. Rogatney, *Indo-Iranische Philologie* (1950), pp. 28-29.
¹⁰ Cf. E. Lamotte, *Le traité de la grande vertu de sagesse*, I (1944), pp. 25-26.
¹¹ The translation of 4 by Chū-Ch'ien; see Lamotte, p. 34 n.
¹² According to Hsüan-tsang's translation of 4 and 1.
¹³ *Analysis of the Abhisamayālaṅkāra*, p. 346.

"Prajnaparamita is a Dravido-Alexandrian Synthesis in the Great Stupa of Amaravati"

René Grousset
 Sts.
 NOTE: THOMAS, MATTHEW, PHILIP
 were all close to MARY MAGDALENE who "raised" St. John in Ephesus. She was his "WISDOM MOTHER"
 36-52 AD (burial in Cave of Stoppers Ephesus)

for its recitation [ears to hear] of Vajras Mahāyāna Sūtras + the Prajñāpāramitā 'is to be recited in the South'



- CONZE P. 10

the ABHIDHAMMA of Śariputra - Buddha's great intellectual disciple
 WAS SYMBOL → ANALYTIC dominant ^{MALE FORMING} even in their MĀTRKĀS TEXTS!
 heading the grace + beauty + mystery of FEMINE | ART CONSCIOUS FORMS
 FEMINE | SCIENCE which

The Bodhisattva enlightenment BEING

not just ENLIGHTENMENT MINDEDNESS
 what VANISHES, REBIRTHS!
 emergent fresh -

Come from the FEMINE PROCESSES of Nature and CULTURE
 Mother Nature Mother Nature

What rebirths freshly emergent as Mysterious NATURE

BODHISATVAS guide/teach/beauty cycle → (originating the phases Conscious Ecology) all this

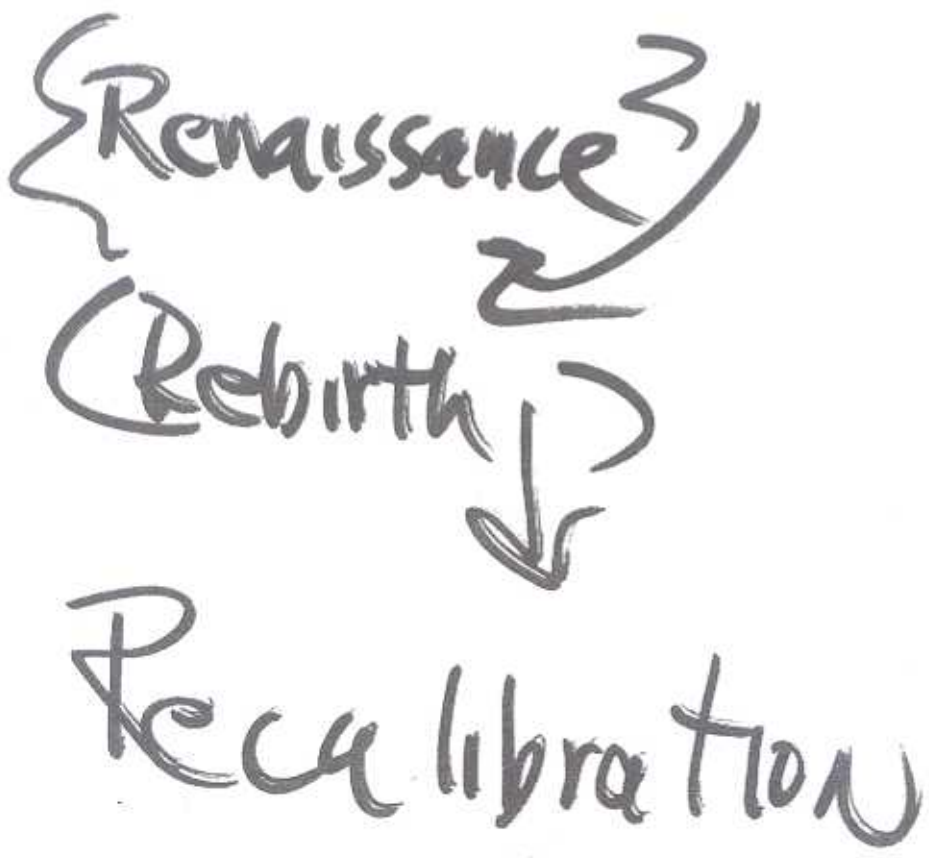
1) The greater interest in the Absolute leads to such terms as "Suchness", etc. On the whole, the terminology is, however, that of the Old Wisdom School. 2) The new concept of skill in means, through which, in the spiritually advanced, all doings and thoughts become tools of an all-embracing compassion. 3) The concept of the dedication of merit. One gives up the merit one had acquired, and transfers it to other beings, so that they may gain full enlightenment.

The thousands of lines of the Prajñāpāramitā can be summed up in the following two sentences: 1) One should become a Bodhisattva (or, Buddha-to-be), i.e. one who is content with nothing less than all-knowledge attained through the perfection of wisdom for the sake of all beings, 2) There is no such thing as a Bodhisattva, or as all-knowledge, or as a 'being', or as the perfection of wisdom, or as an attainment. To accept both these contradictory facts is to be perfect.

p. 14




TATHATA
SHUNYATA
(VOID)
[Emptiness]

do is
Feminine PROCESS
INTEGRALS
complimentary to
MALE FORM
INTEGRALS
together with
a super symmetry
Complimentarity
to/with/of
Feminine FORM
DIFFERENTIALS
complimentary to
MALE PROCESS
DIFFERENTIALS
2.4.8
2.2.2³
powers of
LOVE +
Life
2 1st greatest
2² 2nd greatest
2³ 3rd greatest
TRISMEGISTUS
MAHAYANA
⊕ (PARAYANA
IN 21ST century)



The Accumulation of Precious Qualities.
Generally,

The Natural Integral
is a PATH \rightarrow
and a GRID #
and a SPHERE 
crosssection CIRCLE 
with center
and radius tether

The Conscious Differential
is a possible vector array 
Tensor helix
and a FIELD
and a TORUS 
crosssection DONUT 
with
open center (shunyata)
and Chiral symmetry
intertwine

The realm of the BUDDHA
is to transcend this by
COMPLETION
(DHARMA'S)
for NIRVANA

These are Complementarities
together generating the Real

The realm of the
BODHISATTVA
is to "course" in
this PERFECTLY
(PARAMITAS)
for others "COSMOS
PERSON"
MAHA SATVA
Great Being

The RATNA GUNA SAMCAYA GĀTHĀ
is a PRAJÑĀ - PARAMITA text

PARAMITAS are Perfections in Sanskrit

There are 6 classic Mahayana Paramitas:
(GREAT WAY)

- DANA → GIVING ^{gifts}
- SILA → ETHICS ^{good order}
- KṢANTI → Patience
- VIRYA → COURAGE ^{strength}
- DHYANA → CONCENTRATION ^{meditation}
- PRAJÑĀ → WISDOM

a PRAJÑĀ PARAMITA GĀTHĀ, then,
is a WISDOM PERFECTION

SONG or
HYMN or
SPIRIT POEM

Classic Buddhist texts are SUTRAS - (Threads in Sanskrit)
to be followed by the mind into INTEGRAL
Realization

the classic Sutra collections (Tripitaka)

SUTRAS were 6th-5th C. BC

3 Baskets in Sanskrit are Remembered talks of the BUDDHA, Shakyamuni

NORTH INDIA forms

later in N.W. INDIA works were like "the Questions of King Milinda" (MILINDA PĀÑHA)

INDO GREEK forms.

(Menander (Bactria KING) to Nagasena, teaching monk)

⊕ BHIKSHU - teaching monk

GĀTHĀS are

SCYTHIAN / IRANIAN / AKKADIAN / SUMERIAN forms

(Zoroaster) 2000 BC

(Enheduanna) daughter of SARGON 2300 BC

HELLENISTIC JEWISH form

GATHAS 42 TEMPLE HYMNS IN UR

the Thanksgiving Hymns - Hodayot

+ The Odes of Solomon - 42 "gathas" about JESUS

of the Dead Sea Scrolls by the Teacher of Righteousness 150 BC

by (?) MARY Magdalene 30-40 AD

So our

Ratna Guna Samcaya GĀTHĀ

NIGHT, COSMIC VAST star fields

(3 GUNAS in Bhagavad Gita: Tamas ↓ Rajas ↑ sattva)

ALL BOODIES

(3 Dharma caya Nirvana caya)

has a long, complex ACCUMULATION OF PRECIOUS QUALITIES

Concerning BOODHISATTVAS

The BHIKSHU is a median form between Buddha & Bodhisattva
thru Nagasena BHIKSHU instructing by dialogues, by question/answer
is a GRECO-INDIAN transform between SUTRAS + DIALOGUES/
INQUIRIES (Buddha) (Plato/Aristotle)

example from Milindapañha

"IV The Dilemmas"

DIVISION VII, # 4: "What there is Nothing of in the World."

"... (listing many things, much conditionals)... all are in the world. Tell me, reversed sir, what there is that is not in the world."

"These three, sire, are not in the world. What three? That which, whether it is cognizant or incognizant, does not age and die - that is not in the world. There is no permanence of the formations."

According to the highest truth there is no getting at a being. (SAMUKKHA-samsara)

[HIGH DHARMA] - TRAJANA

These three, sire, are not in the world."

"It is good, reversed Nagasena; so it is, therefore do I accept it."

-trans. Ms. I.B. Horner, Pali Text Society ed., V. II, p. 86, 1964

Milinda menanda King of Sagala (Kashmir) (UNESCO Collection of Representative Works)

"It is crystal clear that the P text (traditional of Milindapañha, vs-a-vis C text partial fragments) belongs to the THERAVADA (Elder's PATH) school, which adopts the PALI (Ceylon - Sr. Lanka) as its language: compiled at a time when the growth of the ABHIDHARMA (beyond truths) had not yet matured and that the classification of the BUDDHA-DHARMA into Agama (teaching source) or Nikaya (original sutras by length) was not yet widely adopted." [0 BC - 100 AD] ("scriptures") (anus khuddaka-nikaya)

- Bhikkhu Thich Minh Chau of Viet-Nam, Milindapañha & Nagasena bhikkhusutra, 1964, p. 23 (Nava Malanda Vinaya, Bihar, India)

PALI TEXT: 0 BC; Sanskrit: 50 AD; PALI edit: 5th C AD; Chinese: 4th C AD

0 BC → ASVAGHOSHA 90 AD; C. THOMAS 40 AD; Mahayana

* SOTTIPANNA - Stream Winner: one more rebirth

- Nagasena teaching a young woman: both, together, entered as stream-winners [shared presence pair!]

"... the P (version of the Milindapañhā) starts with an introductory gāthā..."
-IBID., P-36

NOTE: Nāgaseṇa was black: "Na-hsien (Chinese name) was black + not (yet) an arhant while all the monks were white + pure... '...it is like a jackal sitting among the lions... if I do not attain arhantship I shall not enter the hall [sangha meeting place].'"
-IBID 38-9

Thus we have an interesting parallel (energy condensing) with the evolution of Hermetic wisdom in ancient Egypt: of resonance phases into Harmonic unity.

Egypt

THOTH 3,000 BC: (1st Hermes) Abydos

AGATHADAIMON 200 BC
GOOD SPIRIT (2nd Hermes)

(✓) NUBIAN African Synergy transform

HERMES TRISMEGISTUS c. 100 AD

3rd greatest Alexandria
wise, good, greatest MAGISTER
1 2 HIGHEST TEACHER

INDIA

MAHAYANA BUDDHISM

MAHABHARATA 3102 BC

great Indian war

-INDUS CIVILIZATION -> VEDAS -> BUDDHA

(Black) ~~INDUS~~ GREEK BUDDHISM DRAVIDIAN

BACTRIA / NAGASENA (Black India subFleth)
c. 100 BC

Hellenistic Jewish Buddhist transform
MAHAYANA PRAJNA PARAMITA 40-100 AD

St. Thomas brought original Jesus HIGH DHARMA

to INDIA c. 40 AD - South Western coast: Kerala (province) (PRAJESH in Hindi)

carried it N.E. to MADRAS South Eastern coast halfway N. towards ANDHRA

(St. Thomas' Cathedral in Malapattur section MADRAS near Pt. St. George) ST. THOMAS MOUNT in near the modern racetrack in S. Madras
(Tomb, "temple mount") c. 70 AD

PRAJNA Pāramita Mahayana 100 AD Andhra Pradesh - AMARAVATI (50) CUVN of the

-see Edward Conze, The

Prajñāpāramita Literature, 1960

(Mouton & Co., The Hague, Netherlands)

(+ Dharmapala - madam Dharamkot) IMMORTALS

MAHASAMBHIKAS (sect) MONASTERIES (not "temples")

sub sects PĪTVAŚAIKAS APARAŚAIKAS with a Prakrit version of the Prajñāpāramita SUTRA

THUS ONE MAY HEAR:

The transform of ^{OLD} Original "ARIAN, CAUCASIAN" WISDOM by an Original "ANCIENT" "AFRICAN, DRAVIDIAN" WISDOM yielded a Superior WISDOM SYNERGY about 90 AD

from the Atlantic to the Indian Oceans, TUDORA to JUNGLES

INTERVAL 8, 2005 5

Nāgārjuna, whose name is associated with the consolidation of the Prajñāpāramitā, came from the South of India, and was probably connected with Nāgārjunikoṇḍa in the Andhra country, which is not far from Amarāvati.⁸ His *Suhellekha* was dedicated to Śātavāhana, king of the Deccan, and according to the *Harsacarita*⁹ he collected Sūtras from the Nāgas for the same king, and it is an often repeated legend that he recovered the text of the Prajñāpāramitā from the palace of the Nāgas in the Nether Regions.¹⁰ A striking illustration of this event is found in an 11th century Ms of the *Pañcaviṅśatisāhasrikā*, now in the Baroda Museum.¹¹ Nāgārjuna lived in Dhānyakāṭaka,¹² and the name of the Bhadanta Nāgārjunācārya occurs on an inscription found in the neighbourhood of the Stūpa of Jaggāyapata.¹³ In this area both Dravidian and Greek influences made themselves felt, and Grousset has rightly called the Stūpa of Amarāvati a "Dravido-Alexandrian synthesis". In view of the close analogies which exist between the Prajñāpāramitā and the Mediterranean literature on Sophia,¹⁴ this seems to me significant. Also the Andhras were a non-Aryan people who spoke a Telugu language, and the matriarchal traditions of the Dravidians may well have something to do with the introduction of the worship of the "Mother of the Buddhas" into Buddhism.

The *Ajjo* (A x 225) states that "after the passing away of the Tathāgata" the perfection of wisdom will "proceed to the South", and from there spread first to the West, and then to the North. The different recensions of the Prajñāpāramitā, from the earliest onwards, as preserved in Chinese,¹⁵ all agree, with one exception¹⁶, that the itinerary of the Prajñāpāramitā began in the South, or South-East.¹⁷ Further, the *Mahāvairocana-sūtra*, as Obermüller points out¹⁸, specifies four regions

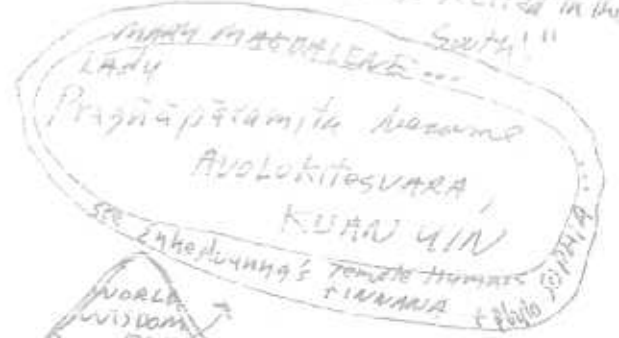
⁸ P. S. Sastri, "Nāgārjuna and Aryadeva", *HIQ*, XXX, 1, (1955), pp. 193-202, has provided further evidence for the thesis that Nāgārjuna was an Andhra.
⁹ Ed. L. Parah, (Dowley, 1945), p. 230 - Cf. F. W. Thomas, *Harsacarita*, p. 251 - De la Vallée-Poussin, *J. Ind. et temp. des Mauryas* (1930), takes on p. 201 *śāta - nanda sata* = horse, for the Andhras treated the horse as an incarnation of a great god.
¹⁰ The Śrīvaṅśas, according to Tāranātha p. 71, concluded that Nāgārjuna had actually written the *Sahasasāhasrikā*. Not that seems unlikely.
¹¹ *Bull. Ind. Arch.*, 1, 1, (1943-4), p. 23, Figure 14, Restoration of Prajñāpāramitā.
¹² *KI-58* (old print) - *Bull. Ind. Arch.*, 11, 127, Tāranātha, p. 72, 81, 202.
¹³ J. Burrow, *Notes on the Amarāvati Stūpa* (1887), p. 47.
¹⁴ See E. Conze, in *Oriental Art*, 1, (1948), pp. 196-197. Further interesting suggestions also in A. Migot, *REVEO*, XLVI (1954), pp. 530-32, and cf. the literature in G. Regnacy, *Buddhistische Philosophie* (1920), pp. 28-29.
¹⁵ Cf. E. Lamotte, *Le traité de la grande vertu de sagesse*, 1, (1944), pp. 23-24.
¹⁶ The translation of *A* by Chih-Ch'ien; see Lamotte, p. 24 n.
¹⁷ According to Hsüan-tsang's translation of *A* and *P*.
¹⁸ *Analysis of the Abhisamayālokaśāstra*, p. 346.

- CONZE P. 10

"Prajnaparamita is a Dravidian-Alexandrian Synthesis in the Great Stupa of Amaravati"

Rev. Grousset
Sts.
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the Bodhisattva enlightenment BEING

Not just ENLIGHTENMENT MINDNESS ^{EV} what VANISHES, REBIRTHS / emergent fresh -

CONSCIOUS FORMS FEMINE SCIENCE which come from the FEMINE Processes of Nature and CULTURE Mother Nature Mother Nurture

What rebirths freshly emergent as Mysterious NATURE
(originating the phases
cycle → Conscious Ecology)
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BODHISATTVA guide/teach/beauty
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TRISMEGISTUS
MAHAYANA
⊛ (PARAVANA
IN 21ST century)

