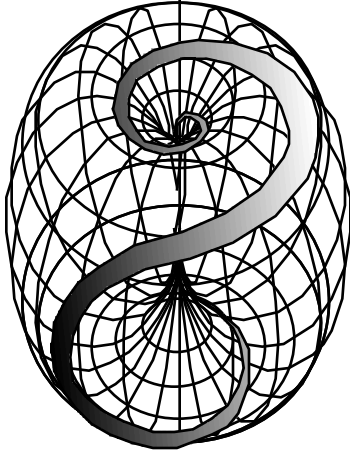


dron and DNA, and the shape table of phase angles, the origin of alphabet.

Since the “flame letter” strip traced off the donut by this spiral apparently has no symmetry, its shadow is an accurate record of its angle or phase or tilt. Since the shadows literally make the alphabet, peeling the apple turns out to be a way to consume the perspectives of ONENESS. The implications are wonderful for education, computer language — and peace? Imagine Hebrew and Arab children seeing their language letters all from the slowly spinning form of one Flame Letter strip, animated on an Apple. (Both the fruity and computer sense of the term Apple applies here.)



Having outlined a pure geometric derivation for the origin of the alphabet, and of genetic material, we should sketch an approach to interpreting these insights. Since the implications are so vast, it is necessary to include physical, spiritual, and psychological metaphors, tightly woven. Let us review the components which produced this synthesis: We took:

- + the golden mean spiral,
 - + the shape of the primal torus donut
 - + the symmetry angles of the platonic solids
- and produced the origin of our sacred alphabet.

The same spun tetrahedron and cube which spun to trace out the letter forms, also traces out (by spinning to the same 72 degree-1/5 circle phase angles) the dodecahedron. The top view of this ratcheting form turns out to be DNA.

The 2D and 3D nature of this nested pentagonal form (as pent nests, as spiral nests, as dodeca nests) are all infinitely recursive and fractal, or self-embedded.

Now we must ask, what have we learned:

- + about the instruction set of the text of Genesis?
- + about the flowering wave guide nature of DNA?
- + about the nature of recursion or self-embeddedness in consciousness itself?

Self-embeddedness seems to be the only way that waves can build matter. Looking inside the nature of self-organizing flow forms, only this principle (called symmetry in some context) of flowing back inside oneself to know oneself, is self generating enough to call form up by its own bootstraps. Thus, the essence of recursion itself is most richly deserving of the retranslation of Sepher Bereshith (Genesis) as “at first, IN PRINCIPLE”.

Both Louis Kaufmann, (a mathematician at the University of Chicago) in his work on recursion and knots, and Fred Allen Wolf in *Star Wave* conclude that the Golden Mean ratio represents the ideal or optimization of recursion/embeddedness itself. And thus it is the ratio in principle of consciousness itself, in that the maximum ratio of what is new which can be added unto pattern, without destroying the reference pattern, is the golden mean. Consciousness becomes a name for that principle (of focus or flame) which by ordering preserves pattern.

In a universe of flow, only a certain series of turns, or phase shifts, produces a flow which will SLIP (k)not. This geometry of knot or flame shadows turn out to be the alphabet of allowable symmetries which nests electron shells, and trace the Hebrew letterforms. Thus an appropriate reinterpretation of the first verses of Genesis, which contain the symmetry groups which are key to the entire language, would be as a cookbook for weaving up fractal recursion of light flow into matter. This text would, by virtue of being a self-organizing symmetry set, be a readable instruction set for how to tie useful knots, helpful equally at intergalactic or subatomic scales.

The pattern of turns which creates standing waves, is thus literally the memory of the way into and out of matter.

For example, walking the sequence of phase angles or turns called the Chartres cathedral labyrinth, trains consciousness in the turns of mind necessary to enter and leave matter. The dense center of the slip knot of flow, called matter, holds our attention only until we learn the pattern which put us and our attention there. In the same way that the labyrinth or homeopathic remedies contain the shape or pattern necessary to enter and leave certain slip knots, so too does the sequence of instructed turns which are the Hebrew alphabet.

It is a profound coincidence that the seven-color map of the donut, the maximum number of colors which can all touch EACH other, is the map of the donut's tilt traced by the golden spiral on the donut. The same donut tilt then derives the perception of color, the electrical rotor energizing the heartbeat, and the phase nest of our absolute alphabet.

Creating flow-form wave guide for consciousness (our name for living recursion) is no more or less esoteric than building a good microwave amplifier. (A lesson nature learned well in the construction of insect antennae, and practiced by the druids in the construction of paramagnetic dolmen.)

To be fractal or self-embedded, is to be self-reflexive: long a primal signature of consciousness. Because the nature of this flow which "knows itself" is written in scripture, we do well to appreciate the shadows on the wall of this cave as a map and template into the nature of self-organizing consciousness itself — strung up out of chaos.



Chartres cathedral labyrinth

ALL THE COLORS OF LANGUAGE: A PURE GEOMETRIC ORIGIN OF COLOR

With Thanks to Ron Oldchurch

Learning the alphabet should teach the principle of self-generating coherence, phase/lock, consume/perspective identity. Language can be taught using exactly the same symmetry rules which causes nature to choose regular polygons to make electron shells: only the donut (domain) tilt angle allows symmetry which permits momentum to enter rotation. This is what translates energy to matter.

First the child learns by trial and error, graphically, which angles permits donuts (vortex pairs) to nest in symmetry. This creates the regular platonic solids. Eventually, the child discovers which spiral optimizes the translation from line to circle: the golden mean. Taught by experimenting which curves best fits nests of triangles, squares, and pentagons, the student unlocks the key to the golden mean. Then applying that learned spiral to the donut, a strip or piece of the donut begins to represent the whole. The resultant strip when tilted creates for the child, systematically, the alphabet; created by tilting the donut strip to the platonic angles being learned first.

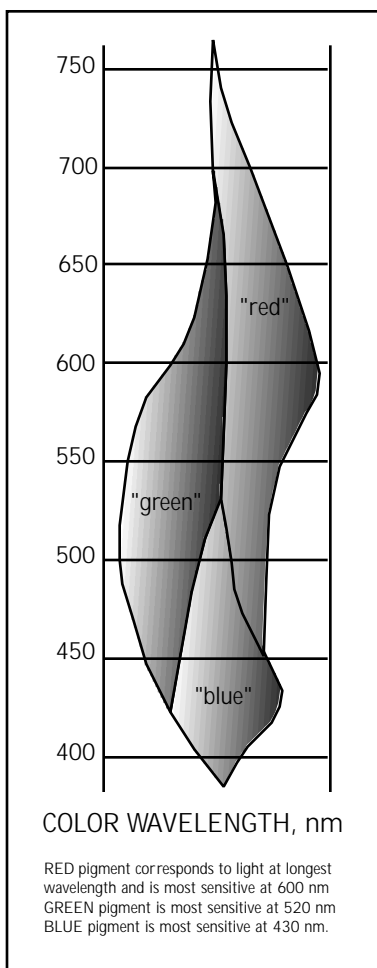
The result is a process, which not only makes the language symbol learning process totally self-organizing (negentropic), but directly sets the stage for the learning of later chemistry, physics and math.

The atomic table is a direct self-organizing result of learning this same donut domain nest. Which brings us to the rainbow itself and a pure geometric origin of color.

The systematization of the learning of color, also arises directly from tracking donut spin. The photon light donut has only ONE shape. The rainbow of a prism is the creation of the harmonics of phase tilt, by the focus of self-canceling non-symmetric phase interference. Focus, attention, causes dis-order to be self-destructive.

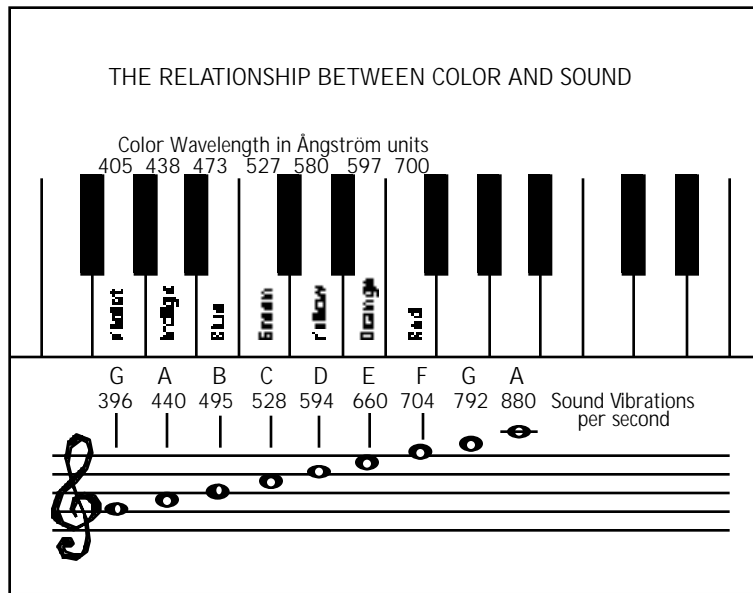
The three possible primary colors of light, green, blue and red, can be described by the 3 axes of graduated tilt of one photon donut. These three perpendicular spins are related in all possibilities by the tilting of one donut domain.

Now, visualize the three ways you could slice a donut, creating the x, y, and z axis. You would catch it spinning on three axes at once, and would graphically have a concentric circle and two figure eights.



The spin described by these three perpendicular pairs of circles can be thought of as the primary colors. Green, the vertical, concentric circle, slice of the donut, is defined by the intersection of left-tilt blue and the right-tilt red, the figure eights. The relative tilt then becomes the relative mix of light necessary to create the rainbow. The eye's catcher for color is a cone, what wave mechanics uses to measure phase angle/tilt.

Visible light is ONE octave, 440 to 880 angstroms, because the side view of each slice of the donut domain of the photon is half as wide as the front view. This 1:2 ratio creates the structural symmetry of resonant harmonics required for color's nesting. Red, the right-tilt of the donut domain, is the packing, or Yang, hard-making, side of the vortex photon's approach. Blue is the unpacking, Yin or wet-making side of the vortex's approach. Green, balanced between packing and unpacking, acts as a still point of harmonic recursion. We must then consider GREEN, as in Photosynthesis, Green Tara, The Green Heart fractal, and the "Emerald Modem" of our green planet, as the necessary tilt or phase of light's donut domain required to navigate between worlds.



A SOUND (AS SHAPE) LOGIC TO THE ORIGIN OF THE HEBREW ALPHABET

We are ready now to look in another rather narrow little band of frequencies: that of speech. It is true that the high voice and the deep voice may send their message in very different octaves. However, as we shall see, the true information we call speech rides pretty much in 5 narrow octaves, regardless of the scale where the octaves are carried. This has to do with, we might imagine, the number of wave lengths of the vocal chords carried along the length of the tongue where its' envelope is massaged, before rolling off the tip of the tongue.

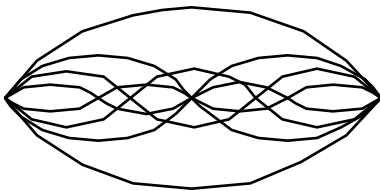
The simple number of coherent possible RATIOS which nest within this bandwidth, become the vowel tones. If you had a tongue to put an envelope (lining up the tips of the little waves into a bigger wave, a nest), on a carrier, what ratios could you produce? (Between carrier wave length and envelope wave length). It does resolve to the length of the tongue massager whose shape introduces envelope onto the singing vocal chords. Say "A,E,I,O,U", is there any other fundamental shape left unsaid in your mouth?

Since the articulation of matter out of light resolves to this same work of getting the (phase) ratios right among the donuts, it seems correct to SAY that proper articulation of the harmonics of speech, may do every process necessary to create. If we get the ratio nest set right in sound, then we shall have the skill to do it with light a few dozen octaves further up the scale. Sound is a padded cell for us, in which to practice creation.

Getting closer to a 3D visual of the shape of the coherent pressure wave which leaves our mouths, may be very empowering to our creative process. It may serve us well to imagine this nest of artfully woven pressure bubbles wafting from the lips, dancing about our spaces, weaving our dreams into shape.

And so the sonic pictures — the frequency signatures — the Fourier transforms — the spectrograms (amazing how many names we can have for SHAPE).

We have seen that the shape of alphabet (particularly Hebrew, but by ancestry most other western alphabets), may be derived from the tilt of the donut. This donut, as a 3D spun sine wave, brews up matter by nesting symmetrically.



Diagrammatic illustration of a string vibrating in sections and as a whole. The longest vibration determines the pitch. The small vibrations produce harmonics.

Since the absolute blindingly brilliant logic of the letterforms strikes us in their written form, it is sensible that we might look for reason, in their spoken form.

By using a phase or tilt angle template 3D holograms are “cooked up” from a film-2D flatland. This is our symmetry space compared to those EI phase turned in the next “dimension”.

This dimension-leaping symmetry filming amounts to a literal description of what is written sacred alphabet.

Our technology commonly uses coherent sonic holograms to switch (or modulate) optical ones. (Examples include sonic holography in non-destructive materials testing, and phonon/sonic zone refinement in monolithic crystal semiconductor architecture). This coupling between sonic coherence and optical coherence suggests a pure physical creative potential in clear speech.

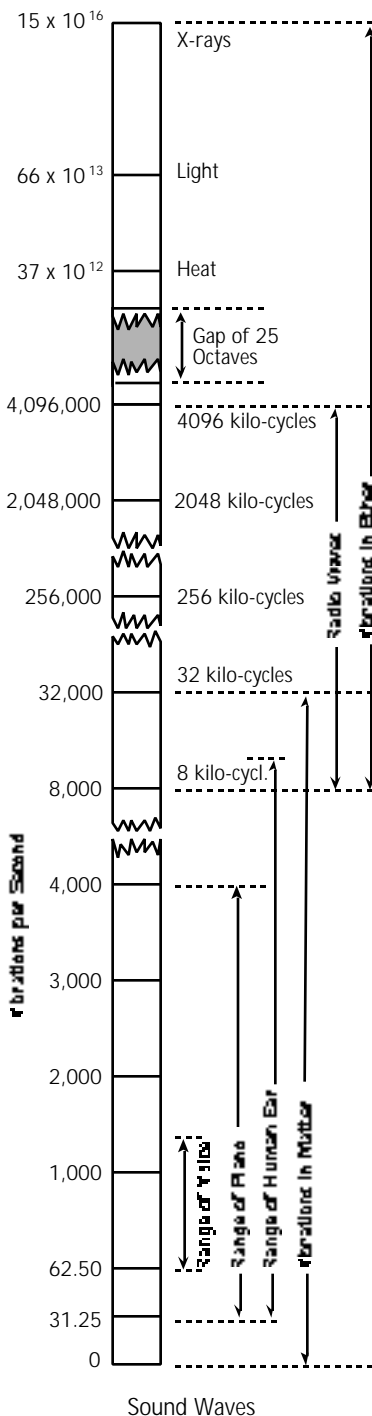
Did you know that insects are often attracted to you in the forest because the sonic pressure wave order in your breath can cause the water vapor in the air to laze and maze? Small creature antennae architecture is a-maze with microwave intelligence. (Phillip Calahan: Tuning in to Nature) (A maser is a microwave-coherent laser). Bloodstream for mindfulness in shorter creatures is shorter waves. Coherence remains the glue.

The coherent shape of the pressure wave-woven bubble that leaves the mouth in articulate speech, can be a template for the tilting of light donuts into matter.

This is particularly true if we understand the sound wave harmonic pieces of each letter as starting a frequency cascade braid which reaches up the ladder of frequency, to light. Both spectra are pressure waves not differentiated by substance, just wavelength and “phase” order. Remember, there never has been any data which indicated the existence of more than one substance in the universe. Shape, and pattern/wave and length are our only imaginers for separateness. Name is how we hold on, or “touch.”

Below we shall see the recognition identity of the vowel tones contained in the whole number ratios of the harmonic pieces. I like to call them “harmonic tensors” because each wave length inside a sound envelope amounts to a different length tinker toy “tensor,” that we hand to Bucky Fuller to make a tensegrity geodesic. You can’t get your geodesic “membranes” right unless the wavelength of your tinkertoys is right to connect them all.

Since whole number octave, and Golden Mean, frequency ratios make the braided donuts we call sound letters, it makes sense to understand those same ratios as a wave guide between sound and light. It’s like pouring water into those caduceu- shaped flow forms they use to empower water in “Living Water.” This technique is being



used for commercial sewage treatment in Maine. Water so treated nourishes seed germination and floats logs measurably better. (Living Water: Victor Schauberg).

We make pieces of the serpent that winds between frequencies, between worlds, between octaves, between dimensions, when we speak clearly the old words.

There are two primary references to be invoked as we proceed into sacred alphabet roots. The first is *The Hebraic Tongue Restored* by Fabre D'Olivet (Samuel Weiser, Inc., NY.) This book started my quest into the shape origin of things, years ago. References to this work we shall label just "D'Olivet."

The second key reference we shall use to compare our shape derivations here is: *The Spectrograms of the Hebrew Alphabet* by Carlo Suares author of "Cipher of Genesis" et al. It was first published in French in 1973 (Editions du Mont-Blanc, Geneva — also available at University of Toronto). This study on the physical origins of Hebrew was reworked into English with commentary 11/13/74 by Fred Wolf, physicist and author of *Taking the Quantum Leap*, *Star Wave*, *Body Quantum*, etc. This is the edition I am using courtesy of Human Dimensions Institute. References to this second work we shall label "Suares/Wolf."

Confirming our suspicions that alphabet is real, shapely, and literally meaningful consider D'Olivet: "...the first inventors of the literal alphabet, unique source of all the literal alphabets in actual use upon the Earth, drew from NATURE ITSELF the FORM of these characters, relative to the meaning which they wished to attach to them." In his work D'Olivet goes on to do a complete radical retranslation of Genesis, completely rooted in the study of the meaning of these SHAPES themselves. He translated the first words: "At-first-in principle... the premium mobile, an acting principle".

It is clear in Fred Wolf's look with Suares at Hebrew, that the sense of bootstrapping, nestedness, embeddedness fascinated him. He repeatedly refers to the tabulated gematric array for Hebrew Kabbalah as akin to the periodic table. You can get one sense of this from noting the way each letter in Hebrew is spelled out itself. So that Aleph is spelled Aleph-Lammed-Phay, which I translate to mean Aleph-the continuous octave harmonic series, turning the L phase shift corner into Phay-Phi-Golden Mean-PhiCycle-Physical. Quoting Suares and Wolf: "the anatomic chart of Aleph shows that it confers life to the undifferentiated Phay and thus initiates the process Eloh, mystically and traditionally 'God.'"

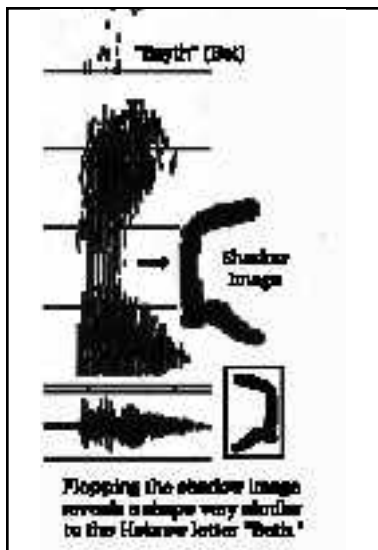
Similarly, it is said that by spelling out the spelling out of each word of each sentence of Hebrew, it is (homeopathically?) unpacked into seven distinct "self-embedded" (bootstrapped?) levels of meaning.



Phonological diagrams by Andrew Comstock, *A Treatise on Phoonology* (Philadelphia, 1846)



"Ah- el-ef" -Alep



"Bay-th" -Bet or Beth

Lastly, as you look at the spectral pictures of the letters, try to get a sense of a sequence of cookie cutter like phonemes waxing from the mouth. Note that every time the "aah" sound passes somewhere in a phoneme letter, that part of the letter picture is filled the same way. So that in the end you will be able to paint sound pictures with your speech. It is as if someone first looked at the Hebrew letterforms, defined by donut creation mechanics, and said we can make a pressure impression by the shape of which frequency layers of sound are excited in sequence by speech.

It is helpful to understand that the energy envelope quality of a speech bubble, sends a momentum vector between frequencies according to the ratio only of the harmonics contained in the sound. Can you imagine a being whose senses include a visual kind of impression of the harmonics of speech?

Kind of like perfect pitch, synesthesia — seeing the aura of sound.

Compare your impression of shape with the letterform, and it's meaning:

Aleph: The continuous octave (power 2) harmonic series of the "aah" tone, turns around an L phase transition, to feed the Phi cycle ratio spiral which translates vorticity from line to circle, energy to matter. The concluding Ph suggests not the landing in either rotation called matter, or linear flow called energy, but rather the "Always Left" translation between them which connection enervates li(ph) ...life.

D'Olivet: "Aleph: Man himself as collective Unity... sign of power and stability... expresses unity and the principle by which it is determined."

Suares/Wolf: "Aleph: ..supreme energy, subtle, alive, ..it is relative... can be seen to move at infinite speed and thus evade time..." (as a Fourier series based on Phi could or must).

Bayt: The sense of container making envelope, as Bayt is a container, suggests the metaphor of the creation of membrane as origin of immune self/not self identity.

D'Olivet: "The mouth of man as organ of speech; his interior; his habitation, every central object... Virile and Paternal sign: image of active and interior action."

Suares/Wolf: "is any container, any physical container, any gestalt. It is the first or primary divisor or separator to contain or hold is to separate that which is held from that which is not. It is the primary act of consciousness recognizing itself. If Aleph is spiritual, Bayt is material."



So far, we have seen how the geometric qualities of all sacred alphabets can be used to derive a symmetry and phase angle language that unites the frequencies of sound and light. Now, Dan Winter shows us that this self-similar or recursive geometry forms the basis of consciousness itself. The implications are vast indeed.

If our sacred languages and our purest thoughts and emotions have a geometric resonance with the structure of the universe itself, then consciousness, focused awareness, becomes the mediational point where reality selection occurs. Mind is not separate Matter, both are shaped by fractally attractive attention.

Dan explores this, with a little autobiographical glimpse thrown in, in the first chapter of this section. "Focused Attention" defines what is attention and outlines its practical applications in a universe of one substance.

"Flammable Synapse," chapter two, looks more closely at how attention is generated in the brain. Kundalini is examined as coherence implosions that result in neural superconductivity. This fire in the mind is seen as welding what is shareable, down to the molecular level, and annihilating the rest.

Chapter three takes the idea of a unified field of simple pressure in a new direction. Just as fractally recursive thought processes can produce neural superconductivity, emotional recursiveness in the

heart's rhythm produces a resonant coherence that is capable of being transmitted all the way down to the cellular level.

"Algae Memories," chapter four, looks at this cellular memory and the origins and uses of the mem(ory)brane. It answers the question: what is shareable?

"Resonance Geometry," chapter five, relates the physics of Phi to the architecture of consciousness. Chapter six directly connects this structure to the Phi ratio geometries of DNA itself and suggest that this is the basis of immune identity in the cell.

"Can Intent Steer Waves?" chapter seven, demonstrates that com-

passion's embedding geometry, a nest of Phi ratios, is biology's only natural superluminal doorway out of our local time bubble formed by the speed of light. This Only Love is Faster than Light approach also has galactic implications, as the chapter reveals.

"Consumed Perspectives: The Faces of Oneness," chapter eight, brings us back to the problems of biology, on a planetary level. Recursive biology leads to a recursive, or self-aware planet. Biology modulates the carrier wave of consciousness.

Chapters nine and ten explore the physics of the ecstasy, the process by which our planet gains its communal consciousness. Chapter ten is a transcription of Dan's lecture, in August of 1993, at the "Reviving Ancient Wisdom" conference in Danbury, North Carolina. This lecture sums up all the concepts presented in this section, while sharing Dan's personal experiences and his unique teaching style.

FOCUSED ATTENTION



Is it attention's focus itself that nests waves to spin, inventing dimension—the embedding of spin upon spin? Reflecting upon the matter, Alice, it was all done with mirrors....

RETURNING from the Gurdjieff mystery school, I was asked to speak in a beautiful church by a lake. Being a bit naive, I reconstituted the instructions I had been taught for experiencing the discipline of attention. The practice in the “school for gurus” is to move your attention into your little finger until you can feel “feeling” there. Feeling means a tingling sensation or what I call onset coherence. Suddenly I was dealing with one excited woman.

She claimed that a big lump which had been on the back of her hand under the skin for years had just disappeared. A room full of people place their attention on their left hand and then this woman has a lump under her skin in that hand “melts away.” She was worried because something unseemly might happen now that part of her had melted away inside her body. Her concern was that it might crystallize somewhere else not under her control.

Perhaps it was because I was young and expected the world to be understandable, but I required a reasonable explanation. I didn't have an answer back then. But I sure planned to find one, but not an answer in spiritual multivalent abstractions. What I required was an explanation in terms that a klutzy kid known for fixing motors in an electric shop would understand — something that would make sense to any plumber.

We need an explanation of what is human attention or conscious focus in plumber's terms. The unified field (that is, all of every stuff) is compressible fluid. Well, that's plumbing. So how did that woman's attention on her finger cause disorder to melt, like a knot in the plumbing of the light bubbles we call biology? If we figure out what attention is, then we might figure out what it's good for.

We have our human body of biological molecular mazes. The quality we call attention or consciousness wanders around inside it, inside us. Yet however elusive this “attention” is, you move it somewhere and poof! the field changes. A warm glowing feeling begins to grow around wherever we place this attention. If you can't change the temperature and move the blood in your little finger by just moving your mind

there, then either you aren't trying with "good" intention, or you haven't practiced.

So what is attention?

The wave nature of everything is like the waves looking for a node or still spot on a guitar string. You focus the finger of your attention in one place and you get music. A node makes a note. Stillness creates. Choosing the place that doesn't move in a flow, where everything is moving, establishes the pattern. Pattern in wave is another name for matter, so choosing stillness in the flow creates matter.

Have you ever noticed that if you get an itch, but don't scratch, your mind focuses there until the itch burns? Keeping a certain pattern of pressure flowing is an excellent plumber's description of a flame, of burning. The focus of mind lights a fire by creating pattern in the flow of pressure. In the hydrodynamic (flow) universe of pressure, all that fundamental physics describes are variations in the pressure of one unified field.

The only way the universe has of storing information is by keeping the pressure dancing in a flow around a focal point. You remember what gets burned in. We are saying that something physically happens in the plumbing of all things when we simply place our attention into any "thing." But why is this?

Remember, seeing anything is to establish relationship with it. If everything is relative then when I see a blue book, what I make by my looking there is relationship. Establishing relationship makes ratio. If you get into physics, you learn that in an absolute sense, we don't have scale, only ratio. We could be moving away from each other right now at the speed of light, because only our relative position is ever perceived.

Let's look at consciousness as an attractor. An attractor is something that draws things into its pattern. The job light waves have in making matter/fire/memory is to remember how to be drawn into pattern. But what draws light into a pattern? We know that pattern is ratio and that matter is a wave nest for light, but what put the pattern there?

Light in straight lines does not make pattern (memory), because it never comes back around to re-member. So in order to store the inertia in light, you need to bend it into a circle. Only circular or gyroscopic motion will produce inertia. Mass is measured in physics only by inertia. So persuading light to go from a line into a circle creates mass. Mass is like little gyroscopes remembering to be still because they are spinning around a center of gravity which they created.

Now we just said that choosing the place which is still creates matter and we implied that attention creates matter. Now we are saying

that creating spin around a still center creates matter. What matters? Stillness or spin? Spin creates stillness in the flow, which is the illusion of nodes and matter, while stillness in the flow creates spin.

How weird to think there are two kinds of matter: matter and doesn't matter. Was there ever any data suggesting there was more than one substance in the universe? The one flow bubbles up in different shapes. The "fundamental" forces are no more separate than the light and sound in a sonic-optic hologram. Nor are they more different in substance than the electromagnetism from the gravity in a magnetic monopole which "creates" gravity.

Gravity is the symmetry possibility of flow between frequencies. It is a heterodyne interference beat among cascading waves. This fractal fit of the big wave into the little one is why the symmetry of the electron shell is a fractal of the symmetry of the nucleus. This makes gravity in the cascade. Gravity is the vortex made possible by spin symmetry. The language of physics is just a bit impoverished when describing the scalar relationship of fields moving coherently between frequencies, worlds, dimensions, or axes of spin. So physics has left us without a center of gravity when it comes to understanding the vortex attractor — gravity.

To grok the relationship of attention to the fractal wave vortex, you must understand at a gut level the relationship of emotion to gravity.

The long wave coherent ratios (emotion) create the cascade braid between worlds (gravity). Thus we call them "heavy" feelings or "light" heartedness.

Getting a feeling for a universe made of one substance is the easy part. The tricky part is this: What does conscious attention do to this universal squishy stuff, the unified field? We were getting close to an answer when we explored what permits light to go in circles. Now we need to introduce a key term: symmetry. This is the stuff of which worlds are made. Give me symmetry or give me death.

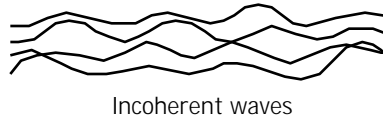
Symmetry is the only track for light to go in circles. A piece of the donut's symmetry is a byte off Adam's apple — it's a torus either way.

Light travels only in the form of torus donuts. To get the circular motion going, which remembers and stores inertia (makes mass), requires symmetry. As the light waves go round in circles, if the high and low bumps (nodes and anti-nodes) don't fit into each other, then the light waves cancel each other out. If you're a quantum mechanic, electron shell theory is like square-dancing. Thank God for the pattern. So when we create symmetry, light finds it comfortable to make circles instead of lines. But what does human attention have to do with making symmetry?

There you are, after meditating for 300 lifetimes, when finally

there's a decent gadget to monitor brainwaves. So what do they find in your EEG brainstorm? In a word: coherence (co-here-'an-see .) It's attention that puts the co here in among the see waves. Focus holds the light together.

Light moving in circles requires nodes or bubbles of pressure to come back into where it remembers being before — it's another name for getting a dance going round. Focus on the pattern. Simulate symmetry.



Establishing the idealized pattern of relations (ratio) is attention/perception. Drafted in ratio, light nests. The idealized ratio par excellence is the golden mean. It forms the heart of all infinite wave ratio cascades and underlies the design principle of nearly everything in Nature. Since the ratio of the means to the extremes (0.618, 1.0, 1.618, 2.618...) cascades infinitely in perfect relation, it is the heart of the matter and very fractal. The fractal nature of a conscious drawing attractor is what creates a vortex center, a gyre that will hold.

When the vortex zips faster to center then more memory flows in. Order replicates around that focus, while disorder self-destructs. Simple enough if you put your mind to it.

Let's review some basic wave-cooking mechanics. In physics, we understand that all matter is a summation of sine waves of different lengths. Sine waves make everything in two dimensions, like an extension of the symbol for the TAO. In three dimensions, this creates figure eights which are donut-shaped. This torus donut (think of a smoke ring) is the self-organizing shape of all fields. Storing the tilt and nest of donuts makes an alphabet — a cookbook for creation. The alphabet was created when we located the spin symmetry of the golden mean spiral around the Adam's apple field (donut). Teaching focus, as consciousness, to re-member how to "stand and wave" makes things like the atomic table and babies and planets.

Symmetry permits donut fields to remember which way they are spinning on their way around. The word Eve (according to Fabre D' Olivet in Hebraic Tongue Restored) means "word-making" or "touch-making" power. Symmetry creates the only permission to touch that there is in the field of donuts. I call this "wet-making" or "blue-making" power, as opposed to Adam, which D'Olivet says means "red-making" or "hard-making" power. Eve, the principle of symmetry or word making, tempted Adam, the principle of hard-making, to know or embrace the separateness among the universal oneness: segregating momentum, a-part from the whole, by byte-ing a strip from the torus apple, covering their membranes with a fig leaf. This was the genesis of the debate on the part-I-call versus the wave nature of light.

So only the self-organizing stands up to be named — or matters. Since waves add and multiply when they cascade together, they quickly

find the best way to do both at once through the principle of the golden mean. This golden mean spiral becomes the optimum path for light around the primal donut. The alphabet of symmetry is the remembrance of spin.

The top down view of DNA, the “network for light,” is ten golden mean spirals wrapped around the primal donut. Let’s focus on one spiral strip, using the part to re-member the whole. It traces the path of the fractal dodecahedron, which describes DNA, the Earth energy grid, and the 12-faced zodiac.

The fractal vortex nest of spirals makes 12 light cones as a harmonic path. Since this is the long wave of the golden mean, or phi, spiral, we call this way of relating lo-phi or lo-ve. We have measured this frequency ratio signature in the long wave sonics of the heartbeat at the moment of love.

Then we use this tilting golden path around the torus to remember how to tilt or spin in a way that produces the phase nest we call words or for that matter— matter itself.

Remember, all shells or membranes are made of waves. The only way your skin remembers touch is if the phase angle or fold fits the nest.

The folds on a membrane are the symmetry library of all the ways they have stored the touch of feeling. The human brain is an example of maximized foldedness on a surface.

Massaging touch to be recorded on the surface of memory-brain, is like rolling your touch onto the surface of a soap bubble without breaking it.

Optimizing the fold, remembering touch, is a Grail Quest for nesting symmetry. The result is literally the alphabet of symmetry.

Try turning this apple around in your mind, before you decide just where to byte.

In a nut-shell, the alphabet was cooked up to re-member or draw attention to the symmetry which tempts line into circle: the making of matter. This font of letters is created by turning to different 3D symmetry views, where we see the self-organizing Golden Mean spiral wrapped around the self-organizing torus donut. These icons are food for thought: consumed perspective, the ABC’s of creation.

Let’s consume another perspective by asking, Why did the Magi place fires in the pattern of the zodiac on the folded hills around Bethlehem? They created a fractal cascade from the body of pattern that is attention/mind to the face of the pattern that is the stars upon the land. Now what better way to create a fractal landing zone for attention to incarnate on the surface of memory brain, the landscape? The Christ principle (how to cryst-all-eyes) waves intergalactically





toward Bethlehem to be born. Getting focus on the node from the wave, from energy to matter, is the fractal initiation called incarnation.

Attending to the folds appearing as faces on the surface of membrane Earth is ancient geomancy. The stones in a circle are plying symmetry in the folds of light called matter. On the long wave, new and shapely faces upon the landscape make new kneaded connections for the increasing conscious surface of Gaia.

For a tree, phylotaxis means maximum unfoldment in the light and minimum superposition. Don't hide your light. The tree of life folds light in the pattern called phylotaxis. You wouldn't object if you felt your lover's attention in a finger of touch. Feel the attention of one great lover touching Earth, as we nest into the new folds storing touch into biology, the skin of Gaia.