

Re: Tenen vs Winter

Dan's story: He discovered that 1 accurate equation for the Golden Mean spiral mapped on a 'damping wave' (caduceus side view) would create shadows of all Hebrew and Arabic alphabet letters.

This was original and totally unrelated to Tenen's un-mathematical piece of jewelry he wanted value to, which only approximated some unknown not even Golden Mean spiral, mapped on a donut (Winter's surface was not even a donut).

On 3-29-1987 before meeting Stan Tenen or knowing of his work, I published a small book entitled "One Crystal's Dance.. Geometric Keys" The booklet accompanied a modeling kit I designed called "Star Mother". This model was the unpacking of the tetrahedron by simple nesting into all the other simple regular "platonic" solids.

The picture on the cover of that book, was also the top down view of my "Star Mother" kit:

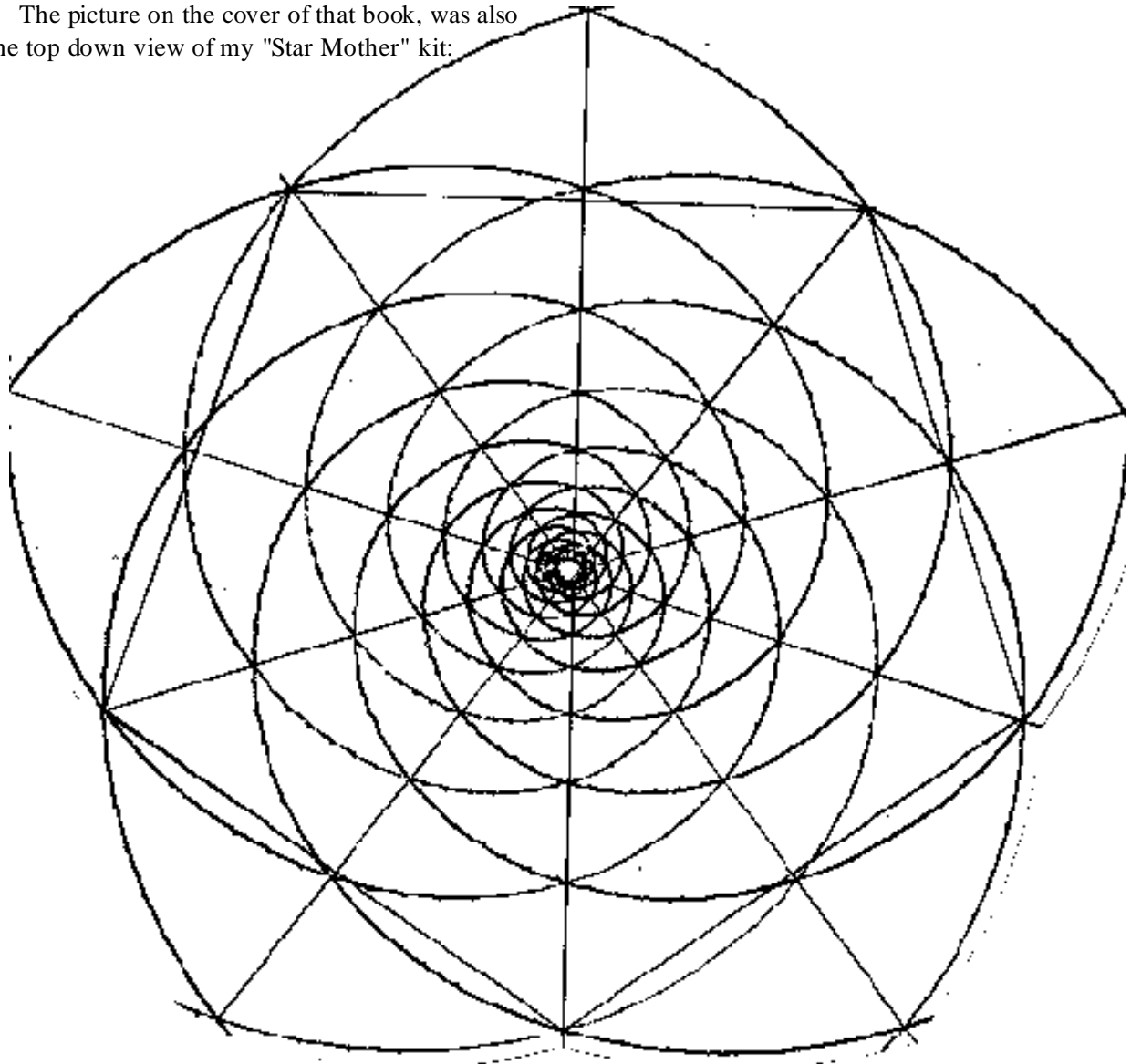
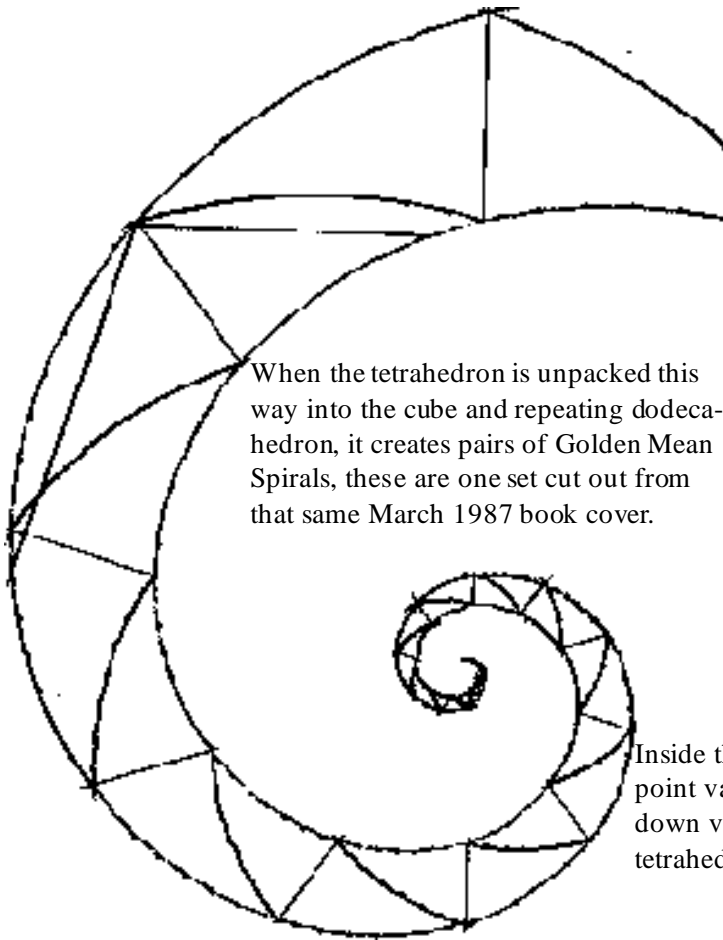


Exhibit A, COVER OF DAN WINTERS 1987 BOOK, (Before Stan Tenen wrote to him)..

TOP VIEW OF 3D Spirals on Vortex into Nest of Un-folded Tetrahedron



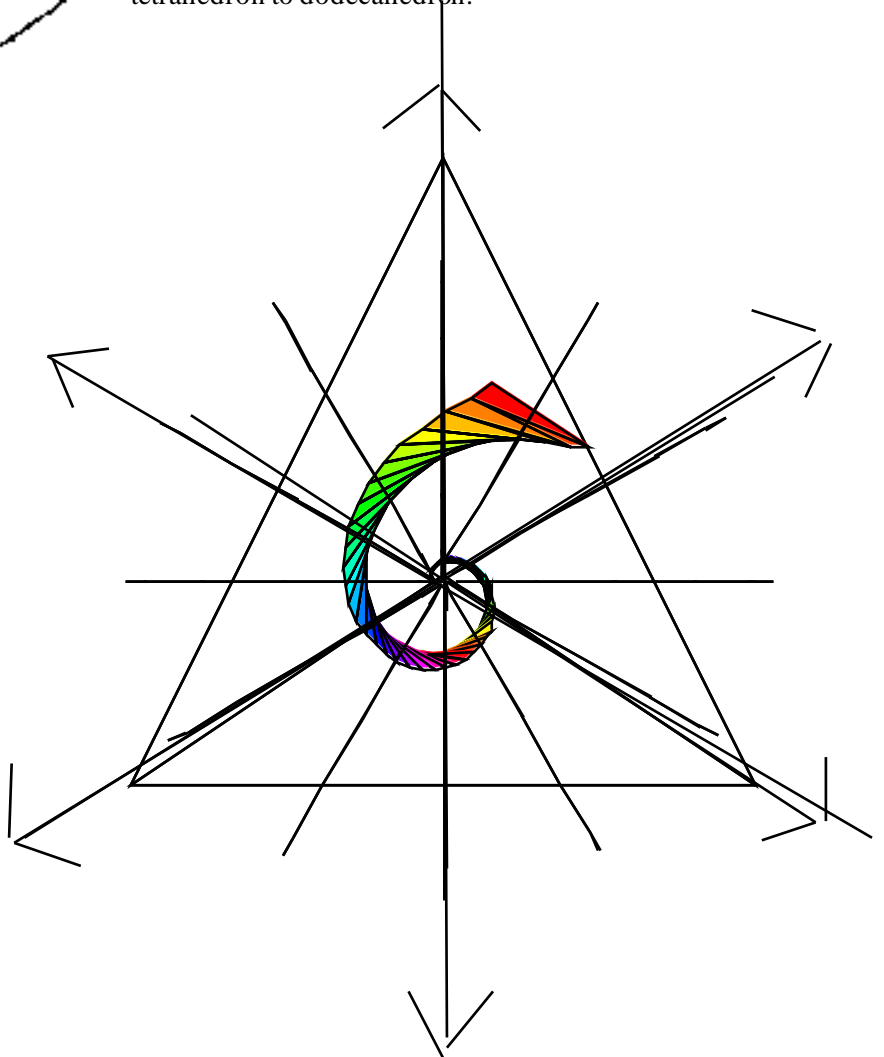
When the tetrahedron is unpacked this way into the cube and repeating dodecahedron, it creates pairs of Golden Mean Spirals, these are one set cut out from that same March 1987 book cover.

Exhibit B, TRACED FROM COVER OF DAN WINTERS 1987 BOOK,

EXACT TOP VIEW OF 3D TRACE WHICH IS DAN WINTERS ORIGINAL GOLDEN MEAN ALPHABET.. Spirals on Vortex into Nest of Unfolded Tetrahedron

Inside the book I published the exact 3 dimensional point values for these spirals as they wrapped around down vortex in 3D into the center of the nest from tetrahedron to dodecahedron.

Note here for comparison purposes my original accurate computer model of the geometric keys to alphabet, which is the exact same two Golden Mean spirals, separated by 36 degrees. I spent 2 man-years to develop the spreadsheet algebra. I started with exactly the same 3D points which I published in my book preceding any contact with Stan Tenen's work. The dramatic difference between his work and mine was that I based ALL my letterform images on this exact pair of Golden Mean spirals. Stan Tenen has never accepted the Golden Mean spiral as the correct solution to the problem of symbol and embeddedness.



IN ORDER FOR ALPHABET LETTERS TO WORK AS LITTLE REPRESENTATIONS OF BIG OBJECTS, EACH LETTER MUST BE A PERFECT "LITTLE FRACTAL".. SO THE LITTLE SHAPE OF THE SYMBOL IS A FRACTAL "ZOOM SHOT" OF THE BIG OBJECT IT REPRESENTS. THIS EQUATION SHOWS THAT THE GOLDEN MEAN SPIRAL MAKES THE BEST RECURSIVE FRACTAL PATH TO CONNECT BIG TO LITTLE. STAN TENEN'S BIG MISTAKE IS NOT ACCEPTING THAT THE GOLDEN MEAN SPIRAL HAS TO BE THE BEST WAY TO MAKE SYMBOLS AND PERMIT OUR SYMBOL SHAPES TO EMBED OR NEST IN THE WORLD

After receiving my original book and assembling my model of the unpacking of the tetrahedron in his lab, Stan Tenen invited me there. During that visit, witnessed by Lorin Kiely and Stephanie Sutton, Stan Tenen kept insisting that he had not determined the critical part of the geometric keys to the self organizing alphabet of symmetry. This was WHAT mathematical spiral to use around the self-organizing donut, and how to model it in computer. I knew at that time that the Golden Mean spiral was the most self-evident solution to the problem of self-organization. I also knew that the Golden Mean spiral best solved the problem of embeddedness or nestedness, which was what symbolic alphabets needed to be in order to make true "morphic fractal" shape pictures of objects outside

For example, consider the re-entry form:

your head.

Louis Kauffman's: "Self-Reference & Recursive Form".

$$\left[1 + \frac{1}{\uparrow} \right] = 1 + \frac{1}{1 + \frac{1}{1 + \frac{1}{1 + \dots}}}$$

Here, we use the arrow to indicate the point of re-entry, a possible nuance of meaning for the original self-pointing arrow. The notation with brackets and arrow line pointing to specific locations of re-entry is used recursively with the *first convention: the sign of enclosure is erased.*

EXHIBIT C

Thus, in the case of the continued fraction we have the recursion

$$F(\uparrow) = F([F(\uparrow)]) \quad \left[1 + \frac{1}{\uparrow} \right] = 1 + \frac{1}{\left[1 + \frac{1}{\uparrow} \right]}$$

and corresponding sequence of numerical approximations

1. $1 + \frac{1}{1}$, $1 + \frac{1}{1 + \frac{1}{1}}$, $1 + \frac{1}{1 + \frac{1}{1 + \frac{1}{1}}}$ and in the limit

$1 \quad \frac{3}{2} \quad \frac{5}{3} \quad \frac{8}{5}$
 (1, 1, 2, 3, 5, 8, 13, ... Fibonacci series)

$$\left[1 + \frac{1}{\uparrow} \right] = \frac{1 + \sqrt{5}}{2} = \text{Phi Golden Mean (1.618...)}$$

$$\left[\uparrow \right] = \left[\uparrow \right] = \left[\uparrow \right] = \dots \quad !$$

"This is a mathematical image of the condition of PURE SELF-REFERENCE"

Ref: Merrell-Wolff, 1976, in Louis Kaufmann's "Self-Reference and Recursive Forms".

The formula for the Golden Mean Spiral is the "image of the condition of pure self-reference", or self-embeddedness. This has to be the correct shape to permit symbols, letters, to embed us in our world. Because Stan Tenen chose not to use this shape to create letterforms, his work is fundamentally flawed.

This is a recent summary prepared by

4. Dan Winter
5. fax at ofc til 5 in buffalo 716 823 0371
6. fax at home all weekend 716 992 3025

7. DAN WINTER affidavit Re: Tenen

8. Preface to responses to complaint.

9. In 1984 before knowing of Stan Tenen, I published a little book "One Crystal's Dance". It was the story of the index of symmetry based on the tetrahedron as the seed to all simple 3D solids. I started by showing how a tetrahedron would fit perfectly into a cube. Then I showed how you could simply draw a "pentagonal dodecahedron" exactly around the points of that cube. The pictures then showed the Golden Mean spiral tracing that 3D path which allowed the tetrahedron to fit into the pentagonal shapes.

The subtitle of the book was "Geometric KEYS to the Resonant Spirit of Biology". What I was working on was the key to the nest of shapes which would allow geometric paths (like the Golden Mean spiral), to be indexed in such a way as CREATE THE SHAPES FOUND IN BIOLOGY. The index to the paths of symmetry which created biological shapes, is the same as the origin of true alphabets. The project I published a solution for in 1984 based on how the Golden Mean Spirals nest into the unfolded Tetrahedron, was already then a solution to how vortex made an index to symmetry. Much later when it turned out that this my 1984 use of the Golden Mean spiral, was the solution to the alphabet problem Stan Tenen never solved (because he never determined exactly which spiral to use), then Stan Tenen got upset and defensive because I solved a problem he could not. The pair of spirals on the front cover of that book, Exhibit A and B (and mapped with 3 dimensional coordinates on a vortex inside), are the exact same top view as the original alphabet views based only on Golden Mean spirals, I published years later.. Exhibit B.

It is critical to understand that my 1984 "Geometric Keys to the Resonant Spirit of Biology", were the index to symmetry which makes BOTH BIOLOGICAL SHAPES AND ALPHABET.

With the book I sent out a "Star Mother" model kit. This model started with the tetrahedron in the center, and simply connected the tips to make ALL the other simple 3D solids (cube, octa, dodeca & icosahedron). In that book I published exact coordinates of the 3 dimensional curved golden mean spiral which linked each connector of the star mother. Much later when I learned to use spread sheet algebra on 3 dimensional data points, I took the exact spacing trace of two of those golden mean spirals and mapped them onto the donut to discover the correct origin of the alphabet as index to symmetry.

10. Much later, after reading my book, and assembling and mounting my "Star Mother" in his lab, Stan Tenen invited me to his home, and I learned of his work.(LATE 1987-88). During those meetings, Lorin Kiely and Stephanie Sutton were present and witnessed Stan Tenen using my "Star Mother" model of the unfolding tetrahedra, and telling me that he was stuck in work-

ing out the alphabetic origin of symbols because he couldn't determine which exact spiral to use. He also said during those meetings that up to that time he had failed to produce a usable computer model of the undetermined spiral.

11. AS A FORMER SYSTEMS ANALYST WITH IBM, I returned to my lab, and spent two years consulting on the best way to map a spiral upon a 3D donut. Michael Martin, the author of the 3D software package Super3D, gave me the key idea, that it was necessary to take the data point out of the 3D picture software into a simple spreadsheet and do algebra upon them. And then, to reimport them back into the imaging program Super3D. Working on this problem of how to best get pure symmetry into symbol, made me such an expert of this 3D modeling technique, that I have frequently been called upon to consult on high level professional problems in 3D mapping.

12. (with Ben Procari, Imageographer, 66 Calodine Ave, Amherst, NY, 14226,

13. also with Karl Vesterling, installer of the multimedia system in the White House, of Exucom MultiMedia, home: 167 West Royal Pkwy, Wiliamsville, NY 14221, 716 626 4279)

14. During this time I was mystified by why Stan Tenen continuously refused to accept my idea that the Golden Mean Spiral was the correct shape for the origin of symbolic alphabets. It was clear from my Star Mother model that MY GOLDEN MEAN SPIRAL IDEA WAS the only way to unpack the tetrahedron (index to all symmetry), into the rest of the simple 3D solids (the ICOSAHEDRON AND DODECAHEDRON).

15. Stan's failure to accept the Golden Mean spiral for alphabets was particularly strange in light of the obvious need for the origin of symbols to make possible embeddedness or nestedness into the world. AS THE PERFECT MAKER OF NESTEDNESS (SELF-REFERENCE), ONLY THE GOLDEN MEAN SPIRAL WORKS. SEE EXHIBIT C).

Stan Tenen himself continually referred to the importance of self-reference or recursion in his work. The world class mathematician author of "Self Reference and Recursion", Louis Kaufmann, whom we both knew, published the formula for the Golden Mean Spiral as "the image of pure self-reference". This meant that symbols made of the Golden Mean spiral could best get our ideas embedded in, or "fractal" to our world. For those who understand this exciting idea, it means that Golden Mean shaped symbols permit information itself to become fractal. As any software scientist will agree, that fractal information sets become: highly compressible, and highly storable, and therefore best shareable. This is the purpose of symbolic alphabets.

16. For this reason Stan Tenen's continued failure to accept my idea to use the Golden Mean spiral to create the origin of symbolic alphabets, has to be the most sad mistake of his life. It means that philosophically, he has opposed himself to all the thinkers focused on fractals as the path out of chaos. The Golden Mean spiral is the best Fractal Maker (of recursion or self-embeddedness) See Exhibit C. GOLDEN MEAN SYMBOLS BEING THE BEST "LITTLE FRACTALS" THEREFORE HAVE THE BEST ABILITY TO TAKE ON THE SHAPE OF THEIR OBJECTS!. Unlike Stan Tenen, using the Golden Mean spiral also enabled me to extend my work beyond the biblical Hebrew alphabet to the Arabic and English letterforms.

17. With regard to Stan Tenen's claim that I shared his work without permission, there is little more than irony. Stan Tenen on numerous occasions sent me his manuscripts specifically asking me to send them out with my work, since they obviously were related to my origin work. He never sent me any material after the complete package which accompanied the letter attached which said: "Stan wanted me to send the enclosed off to you... perhaps they will help establish the credibility of our work with others. ... We heard from Judy Chiswell today - thanks for turning so many people on to our work." The letter was dated April 13, 1988, signed by Cynthia Tenen, Secretary of Meru Foundation. If I did not have permission to reproduce and distribute their materials, why were Stan Tenen and Cynthia Tenen, Meru Secretary sending me the material repeatedly suggesting I share it with others, and THANKING ME FOR SHARING IT WITH "SO MANY PEOPLE". I never shared any other materials than were accompanied by this written letter of permission. This was in addition to dozens of phone calls from Stan Tenen, encouraging me to copy and send out his material, with mine. Even though Stan may deny making those phone calls to me today, this is outweighed by the evidence of so many friends who supported him and sent him money as a result of my efforts on his behalf... Mary Emeny in TX, Kirk Van Allyn in Southern CA, Henry MacLean in Cambridge, Judy Chiswell in CA, and others. Stan Tenen prepared a video which I paid for production of, to address the issues which I raised with regard our work. He began the film stating the production was for me, and ended by thanking me for the issues I raised, and suggesting I continue. This is clear evidence that my role at that time was significant, was of great service to Stan Tenen, and was openly encouraged by him. I distributed that film to hundreds of my friends, at my cost, to help further Stan's work for him. This lead directly to the highly paid speaking engagements which I arranged for Stan Tenen at Kirk Van Allyn's in Leucadia, and Henry MacLean's in Cambridge. (Letters attached).

18. Stan only decided he was suing me later, for what he openly encouraged me to do namely share his original work with my related original work. He did so only when he observed his error in not choosing the Golden Mean spiral as the correct origin of self-embeddedness and symbol. This was an error because the Golden Mean spiral best makes embeddedness in ALL shapes. As a result it permits symbols to be literally embedded in the world they represent. Letterforms made of the Golden Mean physically represent reality as perfect little data fractal of the forms they point to as symbols. Fractal data in computers is the only perfectly compressible and shareable data. Stan Tenen's undefined spiral hand drawings he admits do not use this critical Golden Mean Spiral to make symbols WORK. His work is absolutely defective at the heart of the matter, in this regard.

When I spent two years achieving a map of that form on the donut, to produce the first usable computer animation of the alphabet, Stan quickly decided he was suing me for ever having shared his work, which was now far overshadowed by my own. My alphabet letters were an accurate new computer model using the Golden Mean Spiral to create alphabet, a dramatic advance over Stan Tenen's choice of what was at that time an undefined

spiral, and not successfully computer modeled. Numerous experts in various fields have confirmed the dramatic superiority of my work since the Golden Mean produces self-organizing nestedness of symbols. The National Psychotronics Associates did so when they declined Stan Tenen's libel of my work. Professor Louis Kaufman at University of Chicago Math Dept, did so when he wrote to me thanking me for my CD, and requesting permission to use my 3D topo map of Hebrew, even though he previously had Stan Tenen's work. Other international experts who have confirmed the value of my work using a computer model instead of hand drawings, and using the Golden Mean spiral instead of an undefined one, and using each letter as a "little fractal", over Stan Tenen's work, include Anders Johansson, Director of Sirius University in Stockholm, Wil Van Gemert, Director Stardust Learning Center in Amsterdam, Holland, Vincent Bridges, Anthropologist, Director 5th Way School, Mt Gildead, NC. Letterforms not based on the Golden Mean spirals do not fit the nest of the tetrahedron as it fits into icosahedron and dodecahedron. This dodecahedron nest is the geometry upon which DNA and the Earth's gravity "grid" is based as a fractal.

19. Grace Engler who knew of Stan Tenen's work long before she requested me to speak in Yelm WA wrote: "... it is obvious to us that Mr. Winter has taken whatever you may have shared with him years ago and gone far beyond it, bringing new understandings to physics, sacred geometry and consciousness". Vincent Bridges, Anthropologist and author from North Carolina said, after reviewing the whole stack of Stan Tenen's claims, that one look at my book compared to Stan's little pamphlet confirms the greater depth and significance of my work. He sponsored my lectures in Winston Salem, his address is PO Box 877, Mt. Gilead, NC 27306.

20. Stan's claim that I did not have permission to share his work is made completely unbelievable by the large number of people who will confirm that they provided help and support to Stan Tenen as a result of receiving his material from me. (Henry MacLean, Judy Chiswell, Kirk Van Allyn, Mary Emeny, were among those that I knew of who responded to my requests for help be given to Stan Tenen, because he specifically thanked me, I'm sure there were others, because I spent thousands of dollars of my money spreading Stan Tenen's material for his benefit at his request). Even if Stan Tenen chooses to lie to the court now that he did not phone me many times and thank me for sending his material, his phone bills during that time 1989 to 1991 will show evidence of his conversations with me, INITIATED BY HIM.

These friends of mine who then contributed to Stan Tenen as a result of my effort on his behalf, will each individually confirm, also that Stan Tenen was aware that the reason he received help from them, was because I included his material with my original work, mailed out because Stan Tenen requested I do so. Included with my mailings for Stan Tenen's benefit were a request for monetary support to be given to Stan Tenen.

21. In 1987 Stan Tenen phoned to thank me for putting a large section of his material with my original manuscript after as a result of my doing so, he received a monetary donation from Mary Emeny, a teacher, PO Box 148, Bushland, TX 79012. Stan Tenen phoned me again to thank me for sending

out his work, after receiving help as a result of my doing so from Judy Chiswell, American Film Institute, 2021 North Western Ave, Los Angeles, CA 90027, 310 477 4330.

22. Stan Tenen also knowingly received money help as a result of my copying and mailing his work at his request, when he spoke for pay at the conference at Kirk Van Allyn's, 461 Naiad, Leucadia, CA 92024, 619-753-4641. That conference was arranged primarily have me speak for 3 days, Stan Tenen was invited & paid to speak there for an hour, at my request, to illustrate the connection of his work to my original work, which was the primary subject of the 3 day conference, attended by approximately 40 people. While there, Stan Tenen publicly thanked me for distributing his work and thus connecting him with all my friends there. Among many witnesses to this included: Shelleah Conitchan, 4139 W. Gail Dr., Chandler, AZ, 85226, 602-491-5884 and Cheryl Lynn Triplet, 29235 Valley Center Rd #A10G, Valley Center, CA, 92082, 619-749-6449

23. The largest monetary benefit Stan Tenen received specifically because I mailed out copies of his material with mine, at his request, was from Henry MacLean, PO Box 381102, (270 Norfolk, Apt 1A), Cambridge, MA, 02238, 617-876-6683. Henry invited Stan Tenen to speak at his "Timeless Architecture" conference in Boston, at my suggestion. A large number of the attendees were people who learned of Stan Tenen's work because I mailed it to them, mostly at my expense. Stan Tenen received a large monetary compensation for that talk which I initiated for him, even though he took that occasion to slander and libel my unique work using the Golden Mean spiral.

24. In summary, Stan Tenen's claim that I did not have permission to mail out copies of his work is even more unbelievable in light of the large number of people from whom he accepted help, knowing that it was a result of my doing so. Stan cannot legally make money because I copied and mailed his material at my expense, at his request, and then sue me for doing so.

25. Stan Tenen's claims that I profited from my sharing of his material is completely contrary to what my wallet evidences. I literally spent thousands of dollars sharing those early manuscripts containing a small amount of his work, along with my original work. In almost every case, I received no money for sending materials. Now today, after removing all mention of Stan Tenen and all his material from my book (which I did approximately 4 years ago at his request), I continue to do the majority of my information sharing gratis. The conference in Yelm, WA at which Stan Tenen claims I libeled him (even though the videotapes show no hint of that), resulted in a specific loss to me of approximately \$1500. This is easily confirmed by reference to its sponsor Grace Engler in Yelm.

26. My recent trip to Stockholm, while promised at least travel costs, resulted in my losing \$600 in travel cost alone. Confirmation available from sponsor Andres Johansson, in Stockholm (fax 46 880 5108), who found it humorous that Stan's obviously religiously motivated attorney accused me of anti-semitism on the phone. I consider it serious libel.

27. My last years federal tax return shows a detailed (but not claimed for

credit) loss of over \$10000 from my efforts to share materials on geometry in service to society and schools. Currently my total indebtedness over \$120000 is approximately double of what it was when I first began preparing my manuscript and sharing information materials. I have no money in any form.

28. Stan Tenen's claim that I consider Copyright laws childish are entirely misconstrued and out of context. What I was referring to him was of my attorney and specialist on copyright law, Gordon Kinder (Cleveland, OH) at that time writing: "In paragraph 4, page 2, Mr. Tenen exposes the crux of his misconception when he defines the signature of his personal discovery (the end of the vortex bends back in the opposite direction of any form of the Golden Mean spiral) and claims he owns "copyrights" to it. The idea once discovered is the property of all humanity. It is only the particular expression of it to which he holds copyrights. He does not have a copyright in the "discovery", only in the words and forms which he used to express it". Since my form was an accurate computer model, and a totally unique form: the Golden Mean Spiral (which Stan freely admits is different than his form), Attorney Kinder was making it very clear that my distribution of my original work was legal. I accepted his legal advise. I sincerely felt at that time that Mr.Tenen's failure too understand that one idea didn't give him a broad copyright to all expressions of that idea, was in fact a childish understanding of copyright law.

Individual Response to the complaint showing a Stan Tenen drawing as part of what I distributed to show the relationship to my work:

Every image of Stan Tenen's drawing which I ever shared at Stan Tenen's request for Stan Tenen's monetary benefit was among others sent to me by Cynthia Tenen, officer of Meru Foundation, accompanied by the letter which said "Stan wanted me to send the enclosed off to you....perhaps they will help establish the credibility of OUR work with others... thanks for turning so many people on to OUR work...". I shared the image with others as a direct result of dozens of phone calls from Stan Tenen encouraging me to copy and send off his materials with mine, and thanking me for doing so, as for example when he received money as a direct result of my doing so, from among others Henry MacLean, Mary Emeny, and Kirk Van Allyn. The reason Stan Tenen sent the images to me to share along with my work, for his benefit, was because of the obvious relationship to my original work on the extended symmetry of the tetrahedron, my "Star Mother" model and book he was using in his lab. I removed this and all images and material stan Tenen sent me from what I shared informally, over four years ago, when Stan changed his mind about encouraging me to share his work. He never would have had to tell me then to cease sharing his work, if indeed he had not encouraged me begin in the first place. These images do not appear in any material I have shared since that time, nor do any images generated by Stan Tenen appear in my book and video and CD (copies attached). I have repeatedly begged Stan Tenen to pick out ANY image in my book as shared since that time over four years ago, which belongs to him, so that I may remove it.

I am most anxious to obey the letter of the law in sharing ONLY my original material. EACH letter form which I currently share in my book and visuals is exactly and only generated by my computer projection of only my original 2 man year project to map the unique, not accepted by Stan, GOLDEN MEAN spiral, on the donut.

In summary, with this complaint, Stan Tenen, is in fact requesting that I stop sharing, what I in fact have never shared for over four years since he changed his mind about requesting my help in sharing his work with mine. My response is, yes I already did stop sharing your material Stan Tenen, over four years ago, when you stopped being grateful for the donations I generated for you. I challenge MERU foundation or Stan Tenen, to pick out any specific image or paragraph created by Stan Tenen, in ANY OF THE MATERIAL, book or video, that I have shared in over four years since he changed his mind about asking me to share his work to as it related to mine. Copy of my book "Alphabet of the Heart", and film "Sacred Geometry" attached. Never have Stan Tenen et al showed any specific image or sentences in these all of my currently shared materials, was in ANY WAY GENERATED BY STAN TENEN. Every letterform, both HEBREW AND ARABIC/ENGLISH in ALL of my work and current material is only an exact computer plot of only the same product of my two year matrix algebra topology map project on my original Golden Mean Spiral idea, mapped on the same kind of vortex I published in 1984 before hearing of Stan Tenen. Stan Tenen specifically says that his work is based on something entirely different, even if he does not define mathematically what shape his work is based on, like I do.

Stan Tenen et al. have specifically said they have no claim or objection to the originality of my work which shows the geometric origin of the English and Arabic Cursive alphabets, based on the Golden Mean Spirals. Yet my Hebrew letterforms are ONLY DIFFERENT VIEWPOINTS OF EXACTLY THIS SAME 3D FORM! As a result in effect what they are claiming is it is illegal for me to print one viewpoint of my original 2 year sculpture project, while legal to print another view of the same object. Clearly Stan Tenen et al. are simply greedy, childish, fearful and confused in their claims.

Since I stopped sharing ALL of Stan Tenen's material over four years ago when he changed his mind, and decided he was not grateful for all the support I had generated for him, therefore there was absolutely no image of his shared at Yelm, WA, as there are none in my book and videos currently. They are readily available for inspection.

Response to complaint that I copied Stan Tenen's claim to the shape of the spiral shape creating Hebrew alphabet.

I have submitted to counsel and to many others copies of the video tape prepared specifically for Stan Tenen, showing my absolutely original spreadsheet algebra, using my absolutely original idea to use the mathematically precise Golden Mean spiral. The video shows the exact points from the spreadsheet algebra, imported into the Macintosh Computer Super 3D pro-

gram creating the letter shape. From that exact letter shape, I simply revolve to see the views which create both English and Hebrew. It is strange that Stan Tenen makes no claim to my original work creating the English- arabic letterforms, AND YET IT IS EXACTLY THIS SAME 3D FORM WHICH I SWIVEL TO VIEW THE HEBREW LETTERFORMS. In effect what Stan Tenen is claiming is that I may look at the 3D form which I derived from pure mathematics from certain viewpoints which create English. But he is saying that it is illegal for me to view that same form which I spent years generating by algebra on data points, from any of its points of view which produce Hebrew.

During all the time I knew Stan Tenen, he never had a algebraic way of creating the Hebrew letterforms he was hand drawing. As a result rigorous laboratory usages of his form were very limited. In my original work, I solved the problem of which spiral to use, namely the Golden Mean spiral, and created a body of shareable computer data which other labs could then rigorously use for virtual reality work etc. This is why Louis Kaufmann, mathematician specifically wrote to me after seeing both Stan's and my work, requesting to use my mathematics in his virtual reality computer lab at University of Chicago.

In all our conversations Stan Tenen insisted the major obstacle to developing a rigorous model for alphabet was determining which spiral to use, and how to map it mathematically. Others like Lorin Kiely and Stephanie Dearborn, were present for these conversations. I set to work using my knowledge of matrix algebra and topology to map my antecedent original work on the Golden Mean spiral 3D strip indexing the spin of the unfolding of the tetrahedron. (My "One Crystal's Dance" book and Star Mother kit I published before I had ever heard of Stan Tenen.) My choice of the Golden Mean spiral to index the spin of 3D solids was unlike anything Stan Tenen had done. My choice to nest the donut on which I mapped that spiral, one inside the other, to make them fractal and self-embedded was unlike any Stan Tenen model of letters created by donuts. When I created the model such that each individual letterform as infinitely fractal and recursive, so that you zoom into each letter and see its tail creting its same form over and over again, this was unlike anything Stan Tenen had ever done.

When Stan Tenen rejected my obviously correct choice to use the Golden Mean Spiral, I had to review my options carefully. First, I verified that the Golden Mean spiral best created self-embeddedness or self-contained-ness or recursion. This was confirmed in the writings of Louis Kaufmann mathematician, and physicist's Fred Wolf's book, "Taking the Quantum Leap". This meant that The Golden Mean spiral was by mathematical definition nature's most perfect way to permit symbols to embed us in our world.

Therefore it felt very important to me to share this now corrected model of the BEST way to understand how the alphabet was best self-organized, using the self organizing Golden Mean spiral.

My work "Geometric Keys" antedated my connection to Stan Tenen, and clearly presented the same pair of Golden Mean spirals wrapped on a vortex which I had mapped in the unfolding tetrahedron, already in my 1987 book.

Fortunately I had access at that time to the best legal advice available, as well. Copyright Law Specialist Attorney Gordon Kinder from Cleveland wrote to me on 3/20/92:

"In my opinion the campaign of malignment which Mr. Tenen has undertaken is actionable by you. He has engaged in a course of libel and slander which seems to me to be unjustified..

In my opinion you are under no legal obligation to cease this work.. As a philosophical matter, it would seem that the closer you approach the ultimate truth, the more likely it is to be susceptible to only one mode of expression...

In my opinion you are under no legal obligation to credit Mr.Tenen with origination of any of the theories relating to sacred alphabets. (I had only removed Stan Tenen's name from my book at his insistance that I do so.) In paragraph 4, page 2, Mr Tenen exposes the crux of his misconception when he defines the signature of his personal discovery (he says the end of the vortex bends back in the opposite direction of any form of the Golden Mean spiral) (again showing that Stan Tenen's model IS NOT the correct Golden Mean spiral..dew) and claims he owns 'copyrights' to it. The idea, once discovered is the property of all humanity, it is only the particular expression of it to which he owns copyrights. He does not have a copyright in the "discovery", only in the words and forms he used to express it.

The balance of the February 18th letter is a clear threat to you which is to a large degree unfounded. Specifically, it is my view that uou have an absolute right to continue working with sacred alphabet.

Re: paragraph 2, you do not need Tenen's authorization to display Hebrew looking letters generated from vortex forms, unless you are copying Tenen's expression. (The Golden Mean spiral mathematically modeled, is clearly NOT Tenen's expression). Further, MERU continues to insist on a copyright to it's "idea". This concept is not recognized in the law.."

Being a simple and very law abiding person, I took the advise of this the best expert I could find, and continued to work on this form. As a practical matter, the vast majority of the people who write to me for information and materials which I have informally published, are not in the least bit interested in the origin of Hebrew. And furthermore this is a tiny percentage of the information shared in my materials.

So therfore Stan Tenen's claims that I am making big bucks by selling his invention are even more ill founded. In any case, I am happy to submit to the court proof that I am over \$40000 further in debt now, than when I first completed this map using computer topology for letterforms. And further, I am happy to submit to the court copies of my last years tax return proving 5 figure losses last year alone, in attempting to share this work (of which again Hebrew is a miniscule part thereof).

JUDGE REJECTS TENEN DEMAND FOR INJUNCTION

QUOTING JUDGE:

"THE UNDERLYING FACTUAL DISPUTE IS COMPLEX AND ESOTERIC AND RAISES MANY ISSUES, NOT THE LEAST OF WHICH IS WHETHER THE SUBJECT MATTER INVOLVES UNCOPYRIGHTABLE IDEAS AND DISCOVERIES"..

Does Stan Tenen Own Your Alphabet?

Since The MERU foundation has amassed such a large phone bill making threatening and libelous calls to all our friends, with claims to own my original work using the GOLDEN MEAN spiral to create the alphabet shapes, we should clear the air with the history of the this work on the pure geometric origin of language.

I Published my first book on the symmetry of the Golden Mean Spiral phase locked in the nested platonic solids in March of 1987: "One Crystal's Dance: The Star Mother". The text included the exact 3D coordinates for the spiral through the dodeca to the tetra cube. After I published that work I encountered Stan Tenen, and found him using my 3D Star Mother model in his laboratory. He had started to develop a way to approximate the shapes of the Hebrew letterforms by drawing what he emphasized was an UNDEFINED spiral around a donut and making hand drawings. His work was and remains beautiful and educational. Unfortunately, Stan's way of working was possessive and secretive, he definitely was not a team player.

In my last meeting with Stan in CA, he told me again, in the presence of others, that he did not know which spiral would accurately create the alphabet. He repeated that he had not been able up to that time, to mathematically map an appropriate spiral on a donut, in a rigorous computer model. I questioned him about other details, and learned that he did not know the width of the spiral strip, nor had he determined the ratio of the donut diameter to its center hole. (Which I later learned from mathematician Don Reed, was the heart of the pure derivation of the fine structure constant from the translation of vorticity of the surface of a classic hydrodynamic donut). Stan also indicated that after changing his mind, he believed then that the ratio of the height of the donut to its width should be 2 to 1.

At that time, I knew intuitively that the correct spiral to topologically lay on the donut, MUST be the Golden Mean spiral. Something which Stan Tenen apparently still denies! Clearly if it was wave self-organization which made the donut to be THE model, it would follow that the self organizing of GOLDEN MEAN ratio among waves would be nature's self generating path **around** the donut. (because waves heterodyne or beat making nests which require adding and multiplying into what is nature's only Arithmetic and Geometric progression). Together the torus/donut AND the golden mean spiral pull themselves up by their own bootstraps enough to index a universe of symbol/symmetry out of the unified field. Only spin remembers, and only this path to symmetry stores spin on membrane/mind.

Even at the time, it had been my desire to work in collaboration with Stan. However that was exceedingly difficult to do, because as any one who has ever spoken to him will attest, he is much better at speaking than listening.

I was just then getting my MAC system developed to 3D usefulness. I worked for months to come up with a way to test my Golden Mean spiral idea. Wrapping it mathematically around the donut was a "non-trivial" topology problem. I made major investments in 3D software and improved disk capacity etc. I then spoke to the author of the Super 3D program, who agreed that my problem was within the bounds any then existing simple 3D manipulation software. I determined to attempt to create a 2D vertex coordinate matrix in a spreadsheet database. Then the nitty gritty was a whole series of matrix algebra transformations upon the x and y coordinate values to produce the appropriate "z" coordinate for each x/y pair. This was the moment when the spiral got up off the flatland, shadow on a cave wall, and danced to light. .

Then finally having the x, y and z values for a whole series of datapoints, I used formatted these numbers to the data import requirements of the Super 3D software, and imported this first 3D strand into this modeling and visualizing tool. From these it was easy to revolve this "flame letter" to test widths and view angles.

After months of labor, I had learned not only WHICH spiral to use, but also how wide to make it (the width of the DNA wratchet 1/10 turn). I also solved the size of center hole to size of donut ratio question. By using PHI the Golden Mean to the 4th power, as in the 4th dimension, for this value, each individual letter was infinitely fractal in a zoom from any center focused view angle or approach. I also determined that neither of Stan's suggestions for donut height to diameter ratio was best (2 to 1, or 1 to 1). I instead used Golden Mean as this ratio also.

Tilting my new computer accurate 3D computer projections around the ancient tetra/cube produced Hebrew and later Arabic/English alphabet letters. At that time my goal was to suggest correction to the ancient Quabballah forms. For example we learned even why in English there is a dot over the small cursive "i". I now believe that the correction of the old Hebrew is simply a childish and parochial question. I am simply now concerned with what is the true LANGUAGE OF LIGHT, in so far as alphabetizing what symmetry can burn spin as memory/inertia into any membrane or surface. Obvi

ously the work isn't nearly complete, but I had accomplished a useful set of computer modeling breakthroughs.

I then sent the software and all my computer data off to Stan Tenen. I helped arrange for him to have use of a computer as powerful as mine at Henry Dakin labs. He declined to work with me, and declined to use that computer.

When it became apparent that I had accomplished on the computer, without funding grants, that which Stan had been asking for major dollars for, for many years, THEN Stan Tenen decided he was suing me. He spent many years harassing dozens of friends insisting he owned these shapes of the Hebrew letterforms, and that he was suing anyone like me who shared them freely.

I consulted with the best expertise: (excerpt from letter to Specialist Copyright Attorney Gordon Kinder, at Renner, Otto, Boisselle, & Sklar, 1621 Euclid Ave., 19th Fl, Cleveland, OH 44115. of 10/7/91)

"Per our conversation, I am enclosing the materials I have generated on the pure self organizing origin of alphabet. Every original letterform graphic is based entirely on the mathematical plot from the 3D spreadsheet algorithm. The complete original spreadsheet takes over 50 pages to print and took me over a year to develop. It is entirely based on my 3D work with the Golden Mean. There is no precedent to this kind of graphically disciplined mathematical mapping in Stan Tenen's work. Stan Tenen under his organization Meru, have been harassing numerous friends of mine with threats and lies about his owning the ideas of symmetry, the donut, and the alphabet. I am enclosing a copy of my published work "One Crystal's Dance" which dates from 3/87, long before Stan Tenen had sent me any of his work with written requests to reprint it at my expense. In my book pages 12-15 deal exclusively with the phase angles of the tilted Golden Mean spiral within the platonic solids. (The exact shape of my current work on the origins of the alphabet.)

Evidence of the libelous material which Stan Tenen has been sending friends regarding my work is being sent to you under separate cover by Henry MacLean of Timeless Architecture in Boston. Incredibly, Stan chose the invited lecture which I made possible for him at Timeless Architecture in Boston to announce that he was suing me for interfering with his "fund raising". He was invited there to receive what was likely the biggest speaking stipend of his life, precisely because I mailed to many of the principles of Timeless Architecture (which I helped to found), the exact info package (a small piece of which was his material, well defined), which he was then suing me for mailing out! The same is true of his paid lecture before my 3 day seminar at Kirk Van Allen's Genesa group in Leucadia CA. The same info package which I sent to my friends at my expense, produced financial support for Stan in several states. Yet Stan is now suing me because the same info, reaching a minor employee at Apple Computer, at around the same time, did not produce support. Stan has concluded obliquely that I am to be sued because Apple Corp. did not give him big money.

All this occurred after numerous phone calls to me encouraging me to send his work off, after the Meru letter (copy enclosed) verifying that instruction to share his material "with others". And after cashing my \$100 gift check. When he slandered me in public in Boston, I stopped sharing his papers. After that, he had an attorney Allen send me a letter saying he was suing me for sending off his already now very public papers.

Since my graphic work on the alphabet, now far overshadows Stan's, the crux of the issue may resolve to the significance of my work to actually mathematically plot and computer animate the geometric origin of Hebrew, (of course my work with the English alphabet has no precedent in Stan's work.) It is fortunate that there were witnesses present when Stan repeatedly emphasized to us that the most important unknown was which spiral to use, and how to mathematically map it, and computer model it. He said this was why he needed large sums of money given to him.

I had the excellent intuition to discover it was the Golden Mean Spiral, and then spent a year consulting with 3D programmers and modelers to develop the necessary 3D interface mathematical spreadsheet (excerpt enclosed).

I accomplished what Stan couldn't. Currently my computer animations, the dramatic fulfillment of a lifetime dream for teaching the physical origin of language, are the delight of everyone who sees them. They are exactly what Stan couldn't do, and make quite laughable his contention that my work is without significance. My original work, first to discover the correct form to plot self generate the alphabet: the Golden Mean Spiral, and then to mathematically model it (the spreadsheet), and then to computer animate it, IS what makes the vision of a true alphabet of symmetry useable. This is because 1) it can be accurately projected only by computer, 2) the animations make it emotively memorable and graspable visually. 3) knowing the correct spiral makes it physically testable. 4) the Golden Mean is itself a quantum self organizing shape because wave interference inherently adds and multiplies. Stan is obviously angry because I am now giving away visual projections which he was planning to

receive big money to generate.

I am grateful to Pat Fron, attorney and friend of Timeless Architecture for suggesting that recovery for slander and libel by Stan, could pay for your expenses. In this regard, I am enclosing a list of my friends whom Stan has telephoned and written to defame my character and work.

I am so pleased in the personal interest you have expressed in this material, particularly in light of the deep Hebrew interests of your partner there.

Dan Winter"..... end quote.

Exerpts from Copyright Law Specialist Attorney Gordon Kinder's response on 3/20/92... after also weighing through a paperwork mountain of Stan Tenen's claims:

"In my opinion the campaign of malignment which Mr. Tenen has undertaken is actionable by you. He has engaged in a course of libel and slander which seems to me to be unjustified...

In my opinion you are under no legal obligation to cease this work.. As a philosophical matter, it would seem that the closer you approach an Ultimate truth, the more likely it is to be susceptible to only one mode of expression...

In my opinion you are under no legal obligation to credit Mr. Tenen with origination of any of ther theories relating to sacred alphabets.. In paragraph 4, page 2 (ref faxes), Mr. Tenen exposes the crux of his misconception when he defines the signature of his personal discovery (he says the end of the vortex bends back in the opposite direction of any form of the Golden Mean spiral) and claims he owns "copyrights" to it. The idea, once discovered is the property of all humanity, it is only the particular expression of it to which he holds copyrights. He does not have a copyright in the "discovery", only in the words and forms which he used to express it.

The balance of the February 18th letter is a clear threat to you which is to a large degree unfounded. Specifically, it is my view that you have an absolute right to continue working with sacred alphabet..

Re: paragraph 2, you do not need Tenen's authorization to display Hebrew looking letters generated from vortex forms, unless you are copying Tenen's expression. Further, MERU continues to insist on a copyright to its "idea". This concept is not recognized in the law...

The balance of Mr. Tenen's letter requires no further response except that the threat of criminal actions to resolve a civil dispute is unethical for a lawyer to make and is possibly illegal for a non-lawyer.

In my view, the entire enterprise that Mr. Tenen is engaged in is unworthy of further attention. .. "

Since the time of receiving this letter from a copyright specialist, in two separate phone conversations with Bill Haber, officer and representative of MERU, he again assured me that my original graphics of the English alphabet's pure geometric origin, were entirely legal and acceptable as mine, to them. Yet the Hebrew letter's geometric origin which I have generated are ONLY different viewpoints of this exact same 3D form, which I spent thousands origina hours of computer time generating! Clearly it is "patently" absurd for someone to claim that I cannot legally look at this same form I generated from a slightly different 3D viewpoint. Even if it were not absurd for someone to claim to "own" the shape of the Hebrew letters.

The final note might be that The National Psychotronics ethics committee had to devote many man hours to Stan Tenen's complaints. They were distributing film of my National Conference keynote lecture to their organization. (no profit to me of course). After a complete review they denied Stan's claim to prevent distribution of my original work. I guess it was tough for poor Stan to claim ownership of my original graphic work on the Golden Mean Spiral, since it was never even mentioned in his!

The epilg here: it's almost 3 months now since I had to rush air ship off to California another copy of my book. They promised me after 10 years of illegal libel, they would finally actually determine a page number in my book which Stan Tene claimed to own/copyright. It was a definite promise, no more random vagueness, they would be specific, which item belonged to Stan. Well 3 months later, and stil no response. Apparently, it is still true that Stan has no page nuimber in my 300 page book on which there is a single item which belongs to him. Yet he continues to illegally slander me.

Fortunately after 10 years of his wasted sour grapes, no one is listening. We We have solved a simple geometry problem after many years original computer work. The difference between Stn's work and mine has been recognized by many. I use the Golden Mean to create the alphabet. Only this spiral is self-organizing. This choice was entirely original.

2/7/95

Re: Stan Tenen's Unsupportable Claim to Copyright His Own Origin of Hebrew Letters. Showing That Hebrew letters were named in biblical times : "tetragramaton", literally a Grammar of Tetrahedrons". Since Hebrew was known in biblical times as a grammar of tetrahedrons, Tenen's claims to originality in using a tetrahedron to derive Hebrew are unfounded.

by
Daniel Winter

The earliest name for Hebrew's holiest letters is "tetragrammatron". (Yod-He-Vau-He). The literal meaning of this name for Hebrew's holiest letters is that this is "A GRAMMAR OF TETRAHEDRONS". Thus it is hardly original for Stan Tenen to claim centuries later that he first conceived of using the tetrahedron to map Hebrew letters.

Since Stan Tenen in all his comments I ever saw, never defined mathematically which curved strip he was inserting into the tetrahedron to imagine letterforms, his supposed originality in inventing a "new" source for Hebrew extends only to the tetrahedron itself (since this was the only shape he did define in claiming originality). Yet the cover of the book Gematria, on the origin of Biblical Hebrew or Cabala, is a picture of two nested tetrahedron. Appendix F shows three shadows of the tetrahedron, octahedron, and cube as word roots. Page 6 mentions Greek and Hebrew word roots. Published in 1917, this antedates Stan Tenen's recent claims to own a connection of tetrahedron to Hebrew.

In fact Gematria, as a name referring to biblical word meanings, derives from "geometric matrix". To claim to own all Hebrew symmetries based on tetrahedron Stan Tenen also claims to own all letterform origins based on simple cubic "geometric matrix", since these are a subset of the tetra's symmetry. Yet dozens of "Gematria" books in the literature on letterform origins, are cubic matrix plans to derive Hebrew.

Carlo Suares work "Spher Yetsira" on the origin of Hebrew letters antedates Stan Tenen. On page 86 the keys to the letters or "sephirot" are derived from the image of the cross points of two tetrahedron in a cube.

"Sefer Yetzirah: The Book of Creation" by Aryeh Kaplan was written before 1983. It is a treatise on Hebrew letter/word meanings. The cover image is a stack of tetrahedrons, page 110 uses two tetrahedrons to set up the matrix or "gates" which give meaning to Hebrew letterforms in the rest of the book.

Thus it is clear that it is unreasonable to give Stan Tenen copyrights to all Hebrew letters origins based on tetrahedron.