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# Symmetry and Sacred Alphabets:

## AN OPEN LETTER TO FRIENDS OF SACRED GEOMETRY

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by Vincent Bridges

### ONE

For the past few years, I have been embroiled in a copyright dispute far out on the fringes of science, linguistics and New Age mysticism. However, even a dispute over something as peripheral as forming alphabet shapes from a strip off a doughnut can touch on the universals of the human condition. In this case, the tempest in a teacup approaches epic and even Biblical proportions.

It all started back in 1967. Stan Tenen, a self described “crew-cut engineer,”<sup>1</sup> made a pilgrimage to Jerusalem and visited the Western Wall. This experience transformed his Conservative Judaism into a search for mystical truth. He began actively looking for a Jewish mystical path.

Stan considered himself a scientist, with a degree in physics from the Polytechnical Institute in New York, and a job as a technician with Raytheon Corporation, a major defense contractor.<sup>2</sup> His upbringing left him feeling “tuptight about weird stuff,” and so his sudden mystical transformation must have been very disturbing to his sense of self. I can imagine the young engineer wrestling with his soul (“Please God, if it’s real let me have a sign!”) while the television plays unheeded in the background.

And then, in 1968, while watching an episode of *The Prisoner*, Stan got the urge to thumb through Genesis. He noticed that the shape and sequence of the letters in the first verse seemed to make a pattern. He then laid the Hebrew letters out in a spiral until sets of letters aligned to create a visible pattern. From this he later constructed a bagel-shaped torus, and then, using a common solution to a topological problem, that of seven color toru mapping, defined a corkscrew-like spiral form.<sup>3</sup>

This spiral form, enclosed within a tetrahedron, could then be used to create images that resembled Hebrew letter forms. But, with the pattern in Genesis and his flash of intuition, Stan had found his response from God. His discovery validated his experience in Jerusalem. In 1968, Stan left his job and became a full-time technician for God, unraveling the divine mysteries of the Hebrew letter forms.

We can see Stan as a later day Kabbalist, one of the medieval Jewish mystics who believed that the Biblical texts and the Hebrew alphabet concealed major truths

about the nature of reality, the creation of the universe and the origin of life. Indeed, much of Stan’s work had been explored in the past by such master Kabbalists as Isaac the Blind, Abulafia, and Isaac Luria.<sup>4</sup> Stan, however, seems to be unique in his unitary geometric approach. His original insight and subsequent elaborations are brilliant and far reaching in their implications. If Stan is correct, then we must rethink the whole idea of what an alphabet is and how it works.

According to Stan, a sacred alphabet should be considered a type of language code, such as a computer language or even music. “They record,” he notes, “not ordinary information, but fundamental states or conditions and fundamental processes that have to be used to formally navigate in a formal context.”<sup>5</sup> Traditionally, this is exactly the perspective of the Kabbalist, sifting through Biblical texts for the hidden, or “formal,” meaning. Stan did not know Hebrew when he made his discovery, therefore he was not burdened with the sense of a literal meaning. He was free to focus on the shape and pattern of the letters.

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*First verse of Genesis in modern calligraphic Hebrew*

בראשית ברא אלהים  
את השמים ואת הארץ

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Stan's pattern recognition led to a mathematical description of a 3 dimensional shape, from which a spiral strip was eventually derived. When this strip was held in front of a light, the shadows it cast resembled the letters of the Hebrew alphabet. From this, Stan developed a complex series of universal meanings that could be ascribed to the individual letters. In under 20 years, Stan had recreated the rationale of the medieval Kabbalists, and defined it in terms of geometry and symmetry sets for a modern audience of scientifically minded mystics.

At an international conference in Jerusalem in 1983, Stan met another modern day Kabbalist, Dr. J. J. Hurtak, whose 1973 work, *The Book of Knowledge: The Keys of Enoch*, is one of the cornerstones of New Age beliefs about angels, UFOs, sacred languages, earth changes, and a host of other millennium-oriented subjects. Dr. Hurtak, who had also speculated about geometrically designed "flame letters," found Stan's work fascinating and encouraged him to go public with his findings.<sup>6</sup>

And so Stan did. With a few friends and his wife, Stan founded Meru Foundation to promote his work. Meru Foundation published a small newsletter, "TORUS," and several preliminary reports, and began to attract some interest from the fringe science community. It was hard going, but by 1987, Meru Foundation seemed on its way.

## TWO

One of the fringe science types attracted to Stan's work was Dan Winter. Compared to Stan's crew-cut engineer image, Dan is the eternal science nerd. When Stan quit Raytheon to become a Kabbalist back in 1968, Dan was a klutzy Catholic high school kid who loved music and was more comfortable with electric motors and electronics catalogues than people.

Dan went on to the Jesuit University of Detroit, where he graduated with honors. For a while he tried a graduate program in psycho-physiology and polygraphy, working with Dr. Albert Ax on discriminating electrically between the emotions of anger and fear. This background in bio-feedback and physiology laid the basis for Dan's understanding of how wave forms can be used to describe emotions. Dan however soon moved on to a variety of jobs, including technician work in metallurgy and crystallography, a little tax accounting, and finally systems analyst at IBM.<sup>7</sup>

At IBM, Dan met a programmer who introduced him to the works of G. I. Gurdjieff, an early twentieth century mystical philosopher. Dan was so taken with Gurdjieff's work that he moved to West Virginia to study at the Sacred Gymnastics School in Claymont. From the Gurdjieff training, based on movement and sacred geometry, Dan developed a mystical world view not too dissimilar from Stan's. In fact, Dan's encounter with Gurdjieff had a similar effect to that of Stan's pilgrimage to Jerusalem. The science nerd and the crew-cut engineer both became mystics.

Their backgrounds, particularly their religious perspectives, effected how they viewed their mystical experiences. Stan's conservative Jewish upbringing predisposed him to mistrust mysticism and consider it "weird stuff," while Dan's conservative Catholic experiences predisposed him to accept the mystical as part of ordinary spirituality. Science became an early haven for both. Yet even here, we can see the same process at work. Stan would come to view his scientific knowledge as having been confirmed by his mystical experience, while Dan would use science as a way to confirm his mysticism. Stan would become more rigid, authoritarian and orthodox through the years, while Dan became more eclectic, wide-ranging and intellectually egalitarian. These cross currents would eventually create deep eddies.

By the mid 1980's, Dan had moved back to western New York and joined in the family electric motor firm. He bought a large Victorian house in Eden, New York, and began to build his own community. Like Stan, Dan published a newsletter, "Network of Light," and two small volumes of thoughts on sacred geometry, spirituality and the unified field theory. Dan, with his science nerd background, also had a large media lab full of bio-feedback machines, computers and video recorders. He called the whole operation "Crystal Hill Farm," and slowly began to gain an audience for his ideas.<sup>8</sup>

We can form a good idea of what Dan's theories were immediately before he met Stan from a series of lectures he gave in Au-

gust of 1987 at a conference in Geneseo, New York.<sup>9</sup> This is important, because Stan would eventually claim that Dan lifted most of his ideas from Stan's work. From this presentation however, we can see that Dan had already developed a complex and coherent world view, one that anticipated the issues raised by Stan's geometric origin of the alphabet.

Dan's lectures focused on the importance of the dodecahedron, the twelve pentagonal faced Platonic solid, and how it creates, with its dual the icosahedron, a nest of Golden Mean ratios. Dan then applied this concept to emotions and to the structure of DNA itself. One of Dan's central ideas was that the universe could be described as a geometry of pressure. This is very close to the idea of a universe created by the symmetry sets of a sacred language, such as Hebrew. Dan also postulated that a nest of Golden Mean ratios, such as a strand of DNA, was the best way to conserve information, or shape, through time. Dan had developed a theoretical structure, a universal hypothesis, that seemed tailor made to describe the unique value of Stan's discovery.

By September 1987, Dan had heard of Stan's work. A mutual friend sent Dan some of Stan's preliminary reports, and Stan followed up with an invitation to visit.<sup>10</sup> During a lecture tour in California, Dan dropped in at Meru Foundation's office and the science nerd and the engineer, mystics both, met for the first time. However, this meeting would be the catalyst to ignite a long chain reaction of accusations

and recriminations, litigation and libel. Ever so tiny, the storm clouds gathered above the teacup.

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### THREE

It is perhaps wise, before we examine the dispute itself, to step back and look at the broader issues within which the dispute is embedded.

In the mid 1980's, a popular and academic ground swell emerged urging the unification, or at least validation, of science and mysticism. Books such as *The Dancing Wu-Li Masters* and the *Tao of Physics* became bestsellers by promoting quantum theory as

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*One of the greatest scientific achievements imaginable would be the discovery of an explicit relationship between the waveform alphabets of quantum theory and certain human states of consciousness.*

NICK HERBERT

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a western version of ancient esoteric belief systems such as Vedantism, Buddhism and Taoism. More serious physicists, such as Nick Herbert, Fred Allan Wolf and Arthur Young, also proposed a spiritual perspective for theoretical physics. Modern science and ancient wisdom seemed perched on the very edge of a truly profound rapprochement, one that promised the dawn of a new age, a new paradigm.

The so-called "New Age" has actually been with us since the middle of the last century when table-turning and spirit raps were the rage of society. A glance at any New Age conference venue will reveal that spiritualism is still alive and well, masquerading as dolphin (or Pleadian Space Brothers, or even ancient bodiless ego) channellers. The New Age movement was revitalized by the public awareness and acceptance of the Harmonic Convergence in 1987. Suddenly, the mystical and fringe science communities joined the main stream of American culture. This explosion of interest would have profound effects on Stan and Dan's dispute.

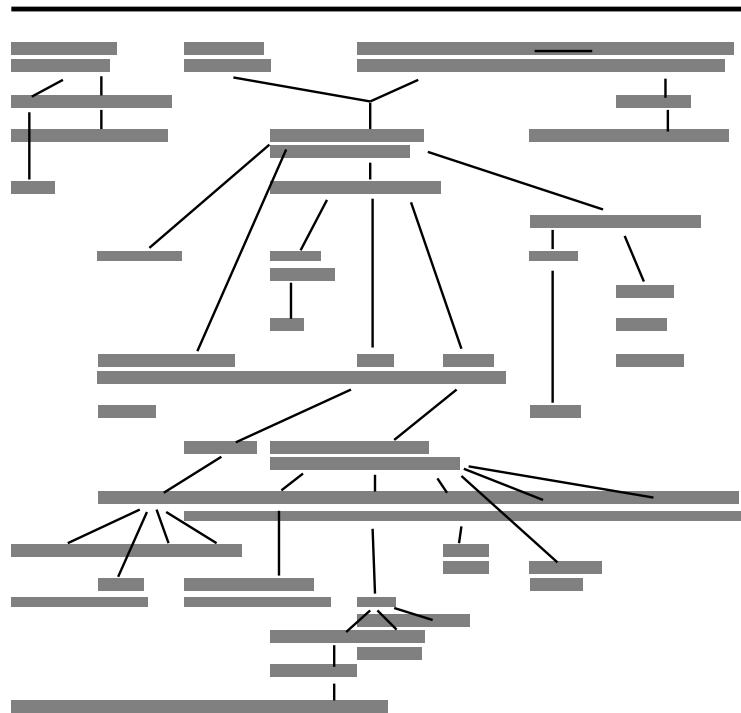
Removed from the overheated atmosphere of New Age speculation and mystical science, the basic concepts — sacred alphabets and the geometry of consciousness — loose much of their relevance. The origin of the alphabet is a matter of some study among professional linguists and the geometry of consciousness is important to neuro-physiologists and clinicians. Neither seem revolutionary, in and of itself. But, if they were related...?

"One of the greatest scientific achievements imaginable would be the discovery of an explicit relationship between the waveform alphabets of quantum theory and certain human states of consciousness." (Nick Herbert, *Quantum Reality*, 1985.) Obviously, Stan thought he had found these relationships, since he uses this quote on the cover of Meru Foundation's pamphlets. But has he indeed found the pivotal point where consciousness, quantum mechanics and the Kabbalah in-

tersect? Is that point the origin of the alphabet?

Although humanity has spawned thousands of languages, fewer than a dozen instances of the invention of writing are recorded in human history. Most of these occurred in or around the ancient Near East. Cuneiform script in Sumer, Proto-Elamite in Caanan, and hieroglyphs in Egypt appeared roughly at the same time, around 3000 BC. Cretan pictographs and the Indus Valley scripts are dated to around 2000 BC. Hittite hieroglyphs and Chinese pictograms developed between 1700 and 1500 BC, as did the Semitic alphabet that would eventually become, with the Chinese alphabet, the form by which all living languages are written.<sup>11</sup>

This alphabet developed, according to the best archeological evidence, in the turquoise and gold mines of Sinai just after 1700 BC. Hieratic or cursive Egyptian phonetic letters were applied to a proto-Semitic language. We can easily read the Semitic word “b’lat,” the goddess, in hieratic characters on the quarry walls at Serabit El-Khadem in the Sinai. Similar developments occurred over the next two hundred years throughout ancient Caanan. By 1400 BC, roughly the time of the Exodus of Moses, these trends had merged into a form that scholars call the Caananite Linear alphabet. From this developed all other alphabetic scripts, from Latin Gothic to Old Hebrew and Imperial Aramaic, from Cyrillic to Kufic to Sanskrit and Amharic.<sup>12</sup> Logically, if any ancient alphabet could be called sacred, it must surely be that original alphabetic source.



Schematic chart showing basic lines of alphabetic development according to Johanna Drucker in *The Alphabetic Labyrinth*.

Tradition would also suggest that the origin of this sacred alphabet, the moment when the “flameletters” were revealed, involved the conjunction of Egyptian and Semitic sources in the Sinai. Working the mines where proto-sinaitic inscriptions appear were the Midianites of the Bible, the people with whom Moses lived while in exile from Egypt.<sup>13</sup> They were a Bedouin sort of people, pre-Yahweh Hebrews who worshiped a nameless God on a mountain top. It was while tending his flocks on the sacred mountain that Moses, the Egyptian prince, encountered the Burning Bush.

Moses, of course, eventually returned to the Midianites’ sacred mountain with a vast horde of wandering Semitic refugees to

receive God’s commandments; carved, we are told, by the divine appendage on slabs of stone. This experience, this direct, face-to-face encounter with divinity, was the culmination of the Exodus.<sup>14</sup> If any moment could be said to have been infused with divine meaning, in an alphabetic sense, surely this was the moment.

Tradition also holds that Moses was the author of that first sentence in Genesis, which Stan Tenen deciphered as a geometric description of a universal dissipative structure, the torus. Since the development of our original source alphabet, Caananite Linear, is contemporary with the Exodus from Egypt, we might postulate a connection. From this, we might also postulate that the alphabet’s success derives in part

from its divine origin. If the Kabbalists and Stan Tenen are correct, then it should be possible to imbue and encode an ordinary word, such as “mustard seed,” with a host of spiritual, and perhaps even scientific meanings. This ability would surely help the spread and acceptance of such an alphabet.

Something of the sort seems in fact to have happened. Languages and scripts as far apart as Ethiopic, Tibetan and Arabic all have a “kabbalistic” tradition because of the sound/shape/symbol quality of the alphabet itself.<sup>15</sup> Since all of these sacred alphabets were originally derived from a Caananite Linear source, we can speculate that the source of the concept is also the source of the alphabet.

Stan’s great idea suggests that this is the case, However, his examination of alphabet forms has a large flaw.<sup>16</sup> He starts with an Aramaic Hebrew script from about 300 BC. This is a thousand years, or so, after the divine infusion on Sinai, and far down the language tree from Caananite Linear. Old Hebrew, the script of the Old Testament period, roughly 1000 BC through the sixth century BC, is much closer to the original source alphabet than Hebrew Aramaic, which derived from Phoenician and Imperial Aramaic, or Persian, sources. But Stan’s research suggests that other alphabets, such as Greek, which are not related to the Aramaic branch, are also created by his spiral strip.

If this is true, we must look even earlier. Caananite Linear, origin of Old Hebrew, Greek and Aramaic, is the only possible

source. However, Stan has never, to my knowledge, examined this alphabet. If a single divinely inspired source, using a spiral strip off a torus defined by tetrahedral symmetry, generated the “sacred” alphabet shapes, then the obvious place, according to archeology, linguistics and tradition, to look for verification would be the original alphabetic source. This lack, in my opinion, weakens Stan’s premise, and, until such work is done, the theory must remain in the realm of speculation.

As for the “waveform alphabets of quantum theory,” Stan has had remarkably little to say. By his own admission, his original models were too imprecise to achieve any kind of mathematical rigor. While the Kabbalists have always attributed certain states of consciousness to certain letters, Stan’s work does little toward relating these letter shape states of consciousness with any portion of quantum theory. He does suggest that there are connections, spinors as symmetry sets are mentioned at one point,<sup>17</sup> but nothing is developed beyond that level.

And yet, the mystery remains. Like some fascinatingly unfinished jig-saw puzzle, Stan’s work suggests more than it reveals. Full of vast potential, possibly even that long sought unification of science and mysticism, Stan’s work is a compelling stimulus for any far-ranging free thinker, such as Dan Winter. In the small teacup sized community of New Age thought and fringe science invention, it was inevitable that they would meet. After all, they were working on different parts of the same jig-saw puzzle.

## FOUR

In the fall of 1987, Dan and Stan met several times, swapping ideas and information. Dan immediately saw the importance of Stan’s discovery, and Stan appeared flattered by the attention. Perhaps it was less than a complete meeting of the minds, but it was at least an amiable period of sharing. Stan needed funding for more research, such as computer animation, and to get that funding he needed exposure. Dan offered his help in gaining both. At that moment, Stan accepted gladly. A few months later, Dan produced and scripted an educational videotape of Stan presenting his charts and models, and explaining the basic points of his theory.<sup>18</sup>

Later, Stan would claim that all this was imparted under a heavy agreement of confidentiality. However, this seems to be at best a mixed signal, for how could you solicit funding and gain exposure for confidential ideas?

The Planet Heartworks papers are an example. Dan and some friends had formed a small group of cosmic ecologists and intended to publish a collection of articles and proposals. Discussions were held in Stan’s presence, even in his living room, in which the book project was mentioned. These discussions centered on how to raise money for Meru Foundation and Stan’s research. As a direct result of these talks, portions of Stan’s “Light in the Meeting Tent,” and a couple of pages from “TORUS,” Meru Foundation’s journal, were included at the end of the spiral bound volume *Planet Heartworks: A New Synthesis*. The in-

clusion was at Dan's urging, (he viewed it as a free advertisement for Stan) and included Stan's copyright and even information on how to contact Meru Foundation. Since there were other separately authored and copyrighted articles in the volume, it was obvious to the reader whose work was who's.<sup>19</sup>

At the time, Stan was pleased with the effort. He received an influx of mail from people wanting information, and even donating money. He began to get offers for speaking engagements. Serious people were finally taking his work seriously. Only a portion of this attention had been generated by the *Planet Heartworks* appearance, but clearly some of the response came from people who saw Stan's work for the first time in that volume.<sup>20</sup> (Dan's method of distribution was to give a copy to anyone he thought might be interested. This resulted in copies of the book arriving in unusual and possibly influential places.)<sup>21</sup>

In fact, the relationship remained cordial all through 1988. The New Age seemed to be blossoming, with new conference and workshop venues springing up everywhere. Both Dan and Stan found support from this growing tide of interest. Dan, perhaps because of his casual acceptance of the miraculous, found more encouragement and support than did Stan. The New Age crowd, of course, did not interest Stan nearly as much as the scientific community. He had visions of serious academic support and perhaps even corporate sponsorship.

For a generation of backyard engineers and science nerds, the

Apple Computer company represented a kind of Holy Grail. A group of science wiz-kids in a garage in California had revolutionized the computer industry. This made them a magnet for all sorts of unusual ideas and imaginative computer projects. Surely, everyone seemed to think, since they're enthusiasts just like us, they wouldn't mind funding our fascinating projects?

Both Stan and the Planet Heartworks group were working on just this sort of idea in late 1988.<sup>22</sup> In late December, Dan wrote a letter to a friend at Apple Computer suggesting that Apple might be interested in the work he and Meru Foundation had been doing. Stan had mentioned that he intended to do something similar, eventually. It is unclear whether Dan or Stan had any sort of real contact with Apple management or that, at any time, there was any possibility of either of them being taken seriously.<sup>23</sup> But Stan seemed to think that he had been betrayed by Dan, who, he thought, had blown the deal by his unorthodox approach. A hint of thunder rumbled through the growing storm clouds.

Stan stewed on this imagined slight until spring. Then, like an angry child taking his ball and bat and going home, Stan hired a lawyer to tell Dan that he could no longer use any copyrighted material obtained from Meru Foundation.<sup>24</sup> Dan agreed, in May 1989, not to distribute the materials he had been given for that purpose, and to carefully distance himself from Stan's work.<sup>25</sup>

And there the whole thing might have ended, except...

Well, there were those per-

sonal cross-currents. Some of the serious interest Stan's work had generated came from Richard Hoagland and the Mars Mission group. Hoagland, famous for popularizing the "Face on Mars" photographs, thought that Stan's work was related to the Mars Mission's ideas about planetary formation and tetrahedral geometry.<sup>26</sup> For Stan, this was heady stuff. Hoagland had briefed NASA and the UN; he was at the very pinnacle of the hard science New Age wave, pushing hard for a new space mission to Mars. The main effect of this recognition was that Stan became very concerned about his former contacts among the more radical elements of the New Age movement. And that definitely included Dan.

As Stan swirled into an orthodox hard science eddy, Dan was swirling far afield, into experiments on heart coherence and speculations on harmonic modules and healing dolphin pods.<sup>27</sup> Dan was also eager to computer animate the alphabet spiral. While that chore would have to wait for more memory on the old Macintosh, Dan had another publishing project in the works.

*Alphabet of the Heart* grew out of Dan's work at Millard Fillmore Hospital in Buffalo, NY. Dan wanted to publish his paper, along with his graphs and illustrations. He combined this with some of the material from *Planet Heartworks* and some new articles and letters. This ever growing volume was copied and bound at the family business, and many copies were distributed over the next few years in Dan's usual manner.<sup>28</sup>

Included in these various vol-

umes were some of Stan's original illustrations. Dan did delete any mention of Meru Foundation or Stan Tenen, but, in trying to retain the idea, which he felt to be important, Dan also kept the images. Without proper copyright attribution.

There was no malicious intent in this, beyond a little passive-aggressive payback. Over the next year and a half, Dan would eventually delete all the original Meru Foundation illustrations. Stan appeared to drop his protest, and nothing more was said about it until late 1991.<sup>29</sup>

By then something had seriously changed. In the spring of 1990, Dan finally got enough memory on his computer to create 3D animations. He immediately began doing what he and Stan had talked about years before: animating the alphabet spiral.

In his lawsuit, Stan would claim that Dan "made an unauthorized derivative work" based on his copyrighted vortex sculptures "in the form of a table of numbers that he (Dan) inputted into a digital computer." (Stan also claimed that he knew nothing of the Planet Heartworks publication and did not give his approval for his work's inclusion; he also claimed that Dan was attempting to set himself up as a competitor when he approached Apple Computers.) From this table of numbers, Stan notes, Dan created a "computer graphics program to generate computer images of Hebrew letters as shadowgrams on the walls of a tetrahedron."<sup>30</sup>

Correct, as far as it goes. Dan's goal was to replicate, verify and then expand upon Stan's

original work. This, basically, is how science works. Repeat the experiment, verify the result and then look for ways to apply this new understanding to other concepts. Dan created a computer model that was capable of defining the loosely described elements in Stan's theory, such as the shape of the torus and the spiral, in a coherent, mathematical form. In other words, if Stan's basic idea is sound, then the question becomes which spiral mapped off which torus creates the best alphabet forms and at the same time has the most relevance to the broader issues?

Given Dan's previous work with Golden Mean ratios, it was obvious that he would examine these relationships first.<sup>31</sup> He designed his torus around Golden Mean values then defined a spiral off that torus that approximated a Phi proportioned spiral when viewed from a top down perspective. When rotated in three dimensions, this computer model generated a wide variety of alphabetic forms, including cursive English letters. Most of these letter forms show distinct Phi ratios within the shape of the letter itself.<sup>32</sup> (Stan, in his lawsuit, has gone to great length to deny that Dan's computer models are based on Golden Mean ratios. However, Dan has published his procedure, and anyone with a 3D animation program can repeat his work and decide for themselves.)<sup>33</sup>

Dan was thrilled. An alphabetic geometry based on Phi had much broader applications, from braiding DNA to planetary geomancy and the structure of sentience itself, than one based on just any shape spiral aligned

within a tetrahedron. Dan was able to suggest how a large piece of the jig-saw puzzle fit together. If "sacred" language is related to the self-embedded, self-similar, self-replicating properties of a Phi ratio, the "Logos" in Gnostic Christian tradition, then we come a little closer to an understanding of a possible physics of consciousness.

And of course, Dan included his new images in the on-going *Alphabet of the Heart*. Stan heard about it, and the storm broke wide open. In October of 1991, Dan tried to resolve things, reassuring Stan that all the old images were gone and that nothing remained but Dan's new work. Dan offered to co-author a statement with Stan about the problem. Nothing came of this. There seemed to be no way to simply state the facts and let go of the situation.<sup>34</sup>

Things festered on, the storm clouds rumbling in the background, until — thunderclap — Stan filed a copyright infringement suit against Dan in February 1994. By this time, Stan had retrenched into pure orthodoxy, invoking prominent Rabbis and claiming that Dan was using his ideas out of context. Stan now seemed to think that the spiral was the end of the *teffillim*, the Jewish prayer ribbon, wrapped around the palm of the hand. Holding the draped hand in certain positions recreates Hebrew letters, and perhaps even the states of consciousness associated by tradition with those letters. Stan's later work approaches a Jewish form of mudra, or hand gesture meditation, similar to that used in India.<sup>35</sup>

Dan's work became even

more complex and far reaching. As Dan reached further for even more pieces of the puzzle, Stan grew increasingly agitated. He thought that Dan's success, such as it was, was due to his concepts, and therefore at his expense. Eventually, Stan would claim that all of Dan's ideas originated with him. And all the while, the legal paperwork grew thicker as the point faded away in the gloom of the storm.

## FIVE

The point, you ask? Well, yes, I did promise epic, even Biblical scope. Stan's long years of work, even without the echoes of Moses, are quite an epic. His determination and insight are to be commended and the value of his work should not be underestimated. Dan's contribution is not so deep, but may be even more far reaching. For a Biblical comparison, perhaps the New Testament's "Acts of the Apostles" will serve. It takes only a slight philosophical squint to see Stan as the stiff-backed Jewish Christians of Jerusalem demanding orthodoxy as the price of receiving the Good News, and Dan as the gentile converting Paul.

The issue here is not who discovered and elaborated a new perspective on sacred alphabets, Stan clearly did, but who has the right to use, expand and build upon that information.

I became involved in 1993 when an organization that I di-

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*"... intellectual secrecy and exclusivity are the tools of superstition and repression."*

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rected put on a conference where Dan was one of the speakers. I also had the opportunity to edit a couple of Dan's articles for the conference compendium and an issue of our journal, "Quintessence."<sup>36</sup> Soon after that, the wrath of Stan Tenen descended. I fielded weeks of angry threatening phone calls and attorney generated warning letters.<sup>37</sup>

Over the next few years, as I became Dan's more or less official editor, I also became an expert in the Stan vs. Dan controversy. I studied their work in depth, trying to understand its true value. I found that they were both right and wrong. The work itself is valuable, if incomplete. Both Dan and Stan have been wrong at times. Dan should not have used Stan's illustrations without permission, but Stan should be willing to admit his own degree of childishness and ego.

The controversy should never have happened, but, because it did, an important conjunction of ideas and talents dissolved into an acrimonious dispute over priority and proprietary rights. This is the tragedy behind the tempest.

Questions remain that should be examined. Does any of these spiral generated letter forms resemble Caananite Linear script, for instance? There is also the possibility that the light source

should be inside shining out, not shining in through the tetrahedron. This would of course produce different shadow shapes. Would any of these resemble letter forms? We don't know.

And there is the biggest question of all: Is any of this more than an intellectual and mystical exercise? Do these alphabet geometries have anything to do with quantum waveforms and/or states of consciousness? Again, we don't know.

More pieces of the puzzle need to be found. I don't think they will be found in court, and as they are found I don't think they should be "owned." Credit should, of course, be given where credit is due, but let us not forget that intellectual secrecy and exclusivity are the tools of superstition and repression.

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## FOOTNOTES:

- 1) *Jewish Bulletin of Northern California*, "Scholar uses math, Kabbalah to unlock biblical mysteries" Natalie Weinstein, April 7, 1995.
- 2) "Complaint for Copyright Infringement and Disparagement," filed 4/5/94, USDC, Western District of Washington at Tacoma, section II, paragraph 2.1
- 3) *Jewish Bulletin*, April 7, 1995
- 4) *The Kabbalah and Jewish Mysticism*, Israel Gutwirth, (Philosophical Library: NY, 1987) covers the basics, including biographical sketches of the kabbalists listed here. *Kabbalah: The Way of the Jewish Mystic*, Perle Epstein, (Shamballa: Boston, 1988) is an excellent one volume overview of kabbalistic practices and perspectives.
- 5) "Research of the Meru Foundation," Virginia Meyer, undated press release.
- 6) Affidavit of James Joachim Hurtak, USDC, Western District of New York, Civil no. C94-934, dated 10/21/95.
- 7) "Heart of the Matter," by Cheryl Lynn Tripet, in *Alphabet of the Heart*, Eden NY, 1989.
- 8) Dan Winter's biographical information comes from a variety of published sources, including "Network of Light," *Alphabet of the Heart* and "Angel Feelings," in Spring 1997 Aethyrea Books newsletter.
- 9) "Heart of the Matter," Cheryl Lynn Tripet, *Alphabet of the Heart*, Eden NY, 1989.
- 10) 9/21/87 letter from Dan Winter to Stan Tenen. 11/1/87 letter from Stan Tenen to Dan Winter.
- 11) *The Alphanumeric Labyrinth*, Johanna Drucker, Thames and Hudson: London & New York, 1996.
- 12) Ibid.
- 13) Ibid.
- 14) Exodus, chapters 19 & 20 describe this encounter.
- 15) *The Key To It All*, volumes I & II, David Allan Hulse, Llewellyn: St. Paul, MI, 1995, 1996
- 16) "The Meru Project," published by Meru Foundation as a pamphlet in 1990, notes on page 12 that the Nachmanides-Rashi Hebrew letter shapes, which developed in Spain circa the 10 and 11th centuries AD, most closely match Stan's sculptural shadow forms. From this we might speculate that Stan has re-discovered some kabbalistic artifact or teaching metaphor from the Golden Age of medieval Spanish Judaism. This claim would be more in line with the evidence.
- 17) *The Light in the Meeting Tent*, Errata and Addenda, Stan Tenen, 1986, 1988.
- 18) Deposition of Richard Leviton, USDC, WDNY, Civil no. C94-934S
- 19) *Planet Heartworks: A New Synthesis*, Eden, NY, 1988; "Dan Winter & Friends."
- 20) Deposition of Richard Leviton, USDC, WDNY, Civil no. C94-934S
- 21) Some of the people who responded to Dan's scatter-gun approach were John Michel and Jose Argueles.
- 22) Deposition of Richard Leviton, as above, and personal communication, Dan Winter and Lorin Kiely.
- 23) 12/29/88 letter from Dan Winter to John Scully of Apple Computers Inc.
- 24) 4/4/89 letter from Kenneth Allen to Dan Winter.
- 25) 5/5/89 letter from Dan Winter to Kenneth Allen
- 26) 7/14/95 letter from Richard Hoagland to Tom Starrs.
- 27) "Does the Heart Shape Our Lives? The Shape Origin of Heart Sonics," and "The Dolphin-Pod: A sonic Resonance Model for the "Pod" or Group Mind," *Alphabet of the Heart*, Eden, New York, 1989.
- 28) Deposition of Richard Leviton, as above.
- 29) Stan continued to complain, in a variety of ways, through 1989. But 1990, as far as the record goes, is quiet. Richard Leviton, in his deposition, notes concern over Stan's allegations at Crystal Hill Farm late in 1989, but nothing more is mentioned until the spring of 1991.
- 30) "Complaint for Copyright Infringement and Disparagement," filed by Stan Tenen, 2/14/94, USDC, WD of Washington at Tacoma. Section III, paragraph 3.15.
- 31) "One Crystal's Dance" and "The Matter of Vision," first published in 1986, reprinted in *Alphabet of the Heart*, 1989.
- 32) DARLENE, internationally known calligrapher and designer, (B. A., Beloit College; M. F. A., Indiana University) and author of two books on the history of letters and type design, did an independent study of four different shadowgram letter forms: Stan's early design and his later elaboration, his computer generated version and Dan's computer generated version. She found that even though they had the basic similarity of having been formed from a spiral strip, all four were distinctly different letter forms. She also found that Dan's letter form embodied Golden Mean proportions within the letter shape itself. This comparison was included in a letter from Vincent Bridges to Stan Tenen, Dan Winter, Brian Coyne and Jonathan Granoff, 4/7/97.

33) "A procedural explanation. . ." *Alphabet of the Heart*, Eden NY, 1991, page 39 - 41. In the Affidavits of James Fournier, Erol Torun, Louis Kauffman and Nathaniel Hellerstein, filed as part of Stan's complaint, we find independent examinations of both Dan and Stan's models. The experts conclude that Dan's computer image and Stan's sculpture are similar spirals. They both deviate from a true Golden Mean spiral at the base or outer edge of the spiral ribbon. This suggests that Dan copied Stan. However, the experts also agree that Dan started with a Golden Mean function, but that the spiral diverges from this form. None of the experts mention the Phi proportions of the

torus itself, or the resulting Phi proportions of the letter forms.

34) The dispute hinged on the question of Dan's computer modeling. Stan claimed that it is an unauthorized derivative of his work, and Dan claimed that it was his own, inspired by Stan, but elaborated in a new medium and with new parameters. Neither, to date, has been willing to concede this point.

35) *Gnosis*, #28, Summer 1993; "The God of Abraham," Stan Tenen.

36) *Compendium of the Reviving Ancient Wisdoms Conference*, FWMS, Winston-Salem, NC, 1993; *Quintessence, Journal of the Fifth*

*Way Mystery School*, Volume 2, #1, Summer 1994.

37) And the angry letters continue to this day. Stan's most recent letter, 4/24/97, continues his ranting attacks on Dan's credentials, (easily equal to Stan's own, academically, as shown above), his intelligence and his morality.

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