

MICHAEL DELIA



RITSUKO ENDO

INDREK ERM

JEREMIAS SCHALLER



DANIEL HANZLÍK

IGOR HLAVINKA



CHRISTOPHE CHARLES



PETR KVÍČALA

ROBERT LANGH

JEROEN MEIJER

MARE MIKOFF



JIŘÍ MELZER

DAVID MILLS

DEGUCHI MICHİYOSHI



DALIBOR CHATRNÝ

ORSOLYA NYITRAI

KW

RAIT PERG

OSKAR PREBANIC



ONDRA SMEYKAL



CHINO SHUICHI



INGE KOSKOVÁ

VLADIMÍR KOKOLIA

DANIEL ŠPERL

MARTIN ZET

JAN MERTA



PAVEL MÍKA

ALEXANDER ROITBURD



PAVEL MRKUS

ARICHI SOICHI



CHRISTINA LA SALA



MUSTAFA SKOPLJAK

JIŘÍ PLIEŠTIK



JAN SVOBODA

MITZUTOME SHUJI



SASAOKA TAKASHI



KRISTA THOMSON

MIRSAD SEHIC



TOMÁŠ HLAVINA



AMANO TOYOHISA

VLADIMÍR VIMR



ROBERT URBÁSEK

ZUZANA FÜSTEROVÁ

DAVID MOŽNÝ



PETR VESELÝ

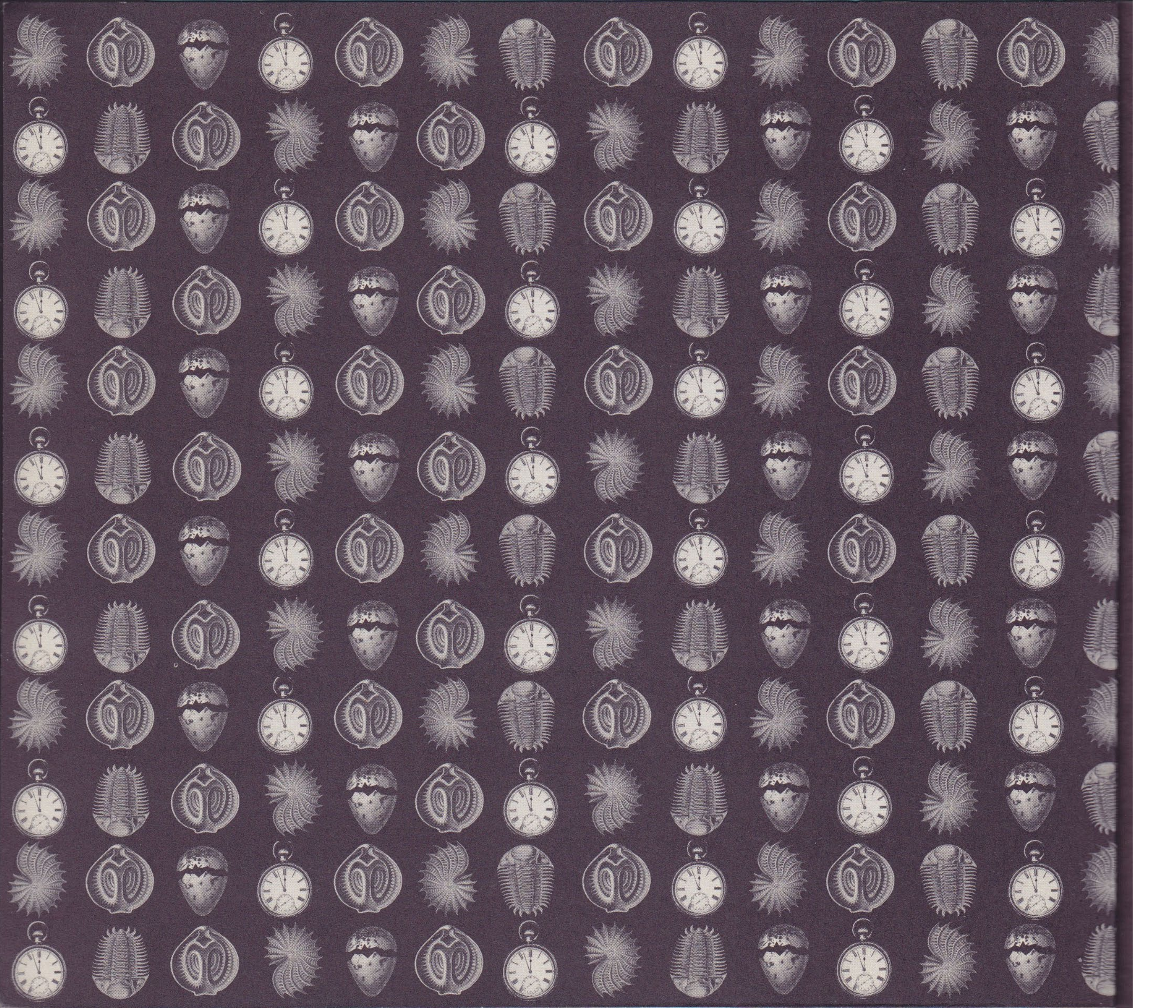


FRANTIŠEK KOWOLOWSKI



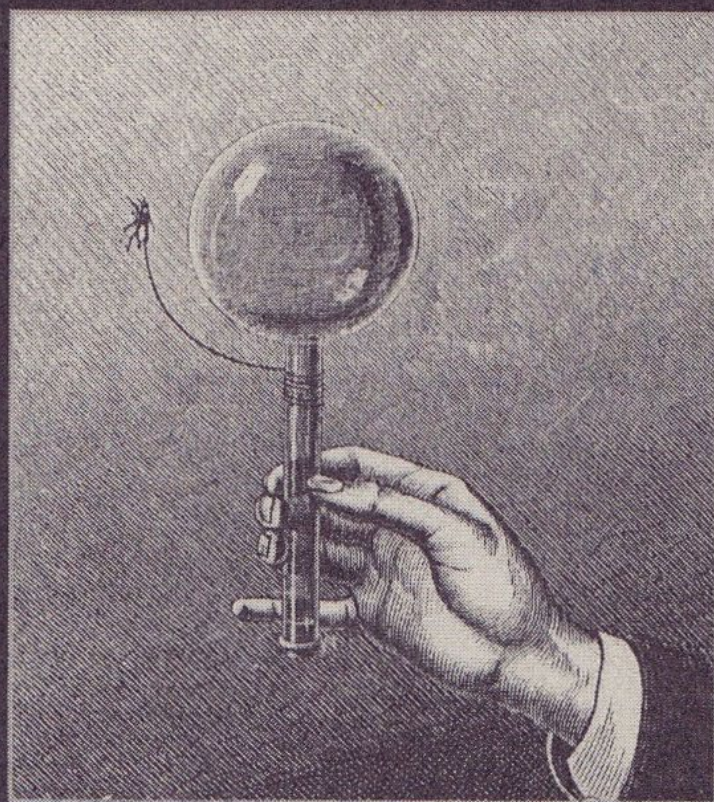
JIŘÍ KORNATOVSKÝ







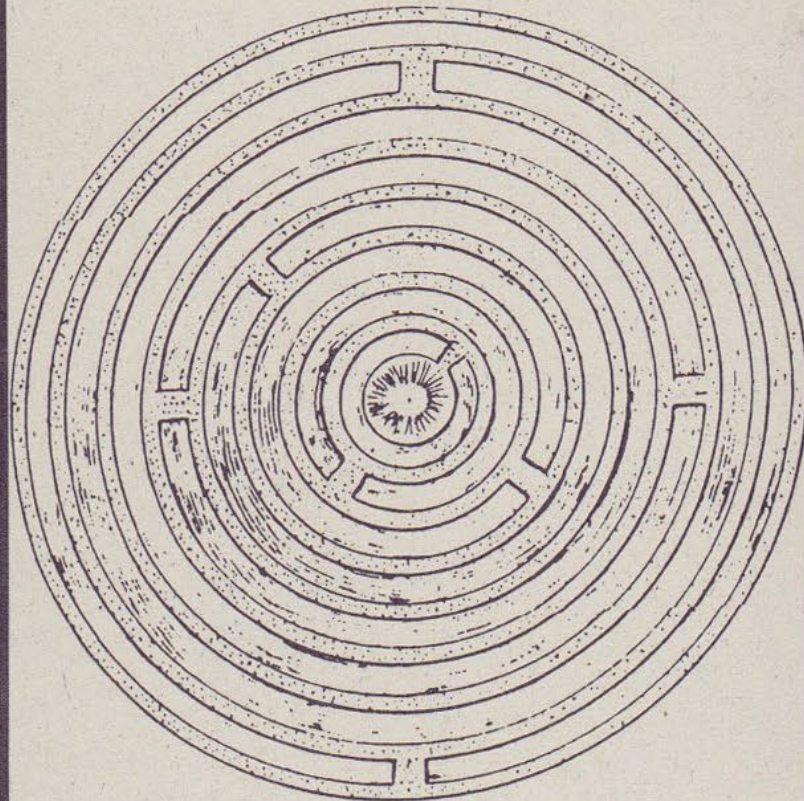
OPROČÁTKU  
O NEAR  
THE BEGINNING





Center for Metamedia Plasy

*There is no coming to the <sup>113.</sup>  
One with one jump;*



*and none, without going about*

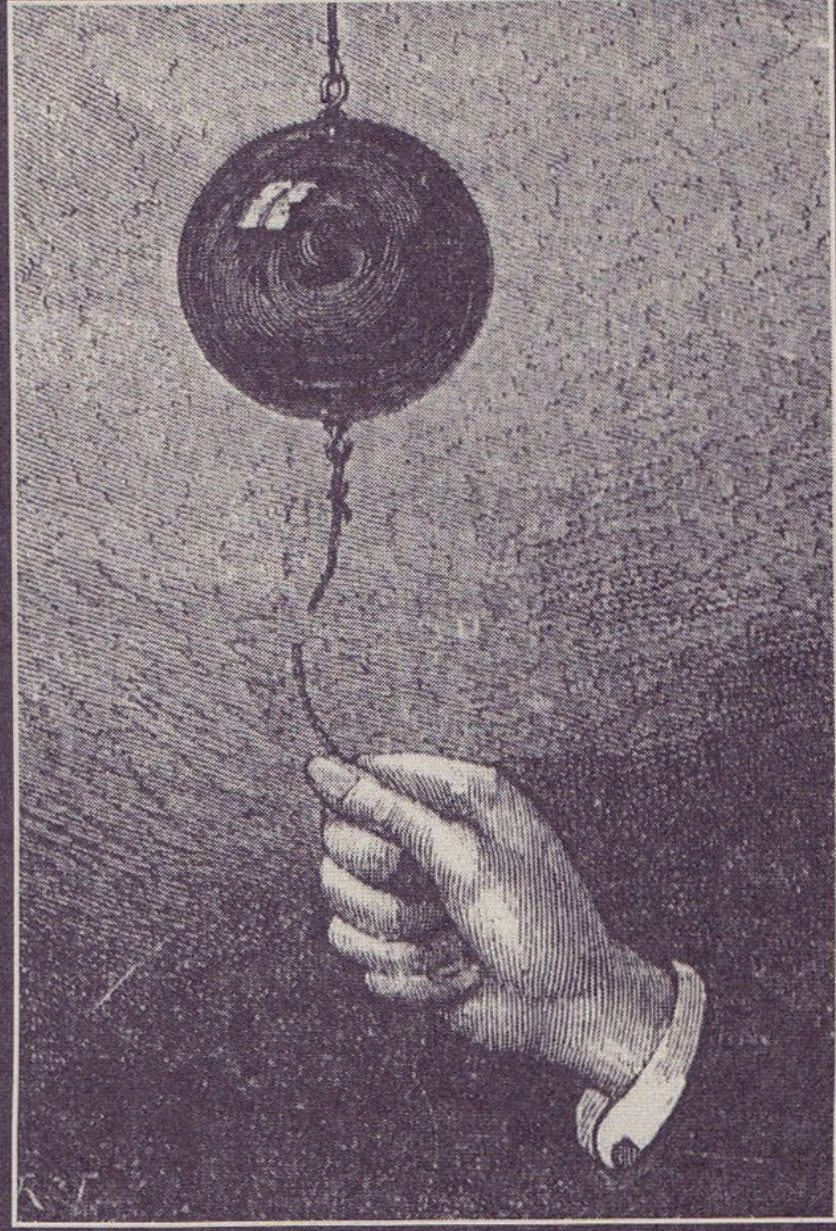
*August - September 1997*



PROHELVETIA  
■ F



*La Nature, Paris, 1880*





# NA POČÁTKU

# NA POČÁTKU

*The One is not included by any  
Limits.*

14

*The Heavens of Heavens, compre-  
hend THEE not.*

nebyla noc - jenom den. Noc spala na dně vod. Nebyla zvířata a věci mluvily...

*(Amazonie)*

byla noc (Nyx). Oplodněna větrem snesla stříbrné vejce. Z něj se vyklubal syn větru Erós... Díky jemu se nebe a země, které byly ve vejci spály a zplodily Ókeana a Téthys...

*(Orf. Hymn.)*

To neexistovalo. Začalo existovat. Rostlo. Stalo se vejcem. Vejce leželo jeden rok, pak prasklo. Stříbrná polovina se stala zemí, zlatá nebem. Silná blána bílku horami. Slabá blána žloutku mlhou a mraky, žilky řekami...

*(Čcandogjapanšád)*

nebylo nic než voda. Bohové žili ve větru. Pak se sešli a ze špíny těla stvořili zemi a nebe...

*(Bindžvarové)*

ve vejci chaosu, spočívali In a Jó (mužský a ženský princip). Vejce se rozpadlo a tak vznikla země a nebe. Země plula na vodě...

*(Kronika Japonska)*

stvořil Bůh nebe a zemi. Země byla pustá a prázdná a nad propastí byla tma. Duch boží se vznášel nad vodami. I řekl Bůh: Buď světlo! A bylo světlo. Viděl že je to světlo dobré a oddělil světlo od tmy...

*(I. kniha Mojžíšova)*

RIG VEDA X 129

*Was neither Being nor Non-Being then,  
Neither Air nor Space beyond.*

*What was it, forcefully stirring?*

*Where? In whose keeping?*

*Was it water, deep beyond sound?*

*Was neither Dying nor Undying then:*

*No sign to mark day from night.*

*Breathless, breathed ONE, by his  
own motion:*

*Other than That, was nothing.*

*First: Darkness covered by  
Darkness.*

*The universe an invisible wave.*

*Than, by Heat's power came ONE,  
Empty, from out of the void.*

*This creation, where it came from,  
whether a foundation or not,*

*He who surveys from highest heaven,  
Alone knows - unless He knows  
nothing about it?*



Vyložím vám, mniši vznik a zánik světa.

jaký je, mniši vznik světa?

V závislosti na oku a tvarech vyvstává zrakové vědomí, setkání těchto tří je dotek. S dotekem jako svou podmínkou je tu pocitování, s pocitováním jako svou podmínkou je toužení, s toužením jako svou podmínkou je uchopování, s uchopováním jako svou podmínkou je bytí, s bytím jako svou podmínkou zrození, se zrozením jako svou podmínkou vyvstává stárnutí a smrt, trápení, naříkání, bolest, žal a zoufalství. Toto je, mniši, vznik světa. *(Buddha)*

Na počátku nebyla země. Jen voda. Pak z nebe spadla žena. Ptáci ji drželi nad vodami. Pak nějaké zvíře přineslo hlínu z mořského dna - z toho vznikla pevnina... *(severní Amerika)*

Na počátku byla jen voda. Z nebe spadla žena a usadila se na zemi ležící na krunýři želvy. Narodily se jí blíženci. Hádali se stále. A tvořili svět každý zvlášť. Oba tak dlouho předělávali co druhý stvořil, až se svět stal takový jaký je dnes, ani dobrý ani zlý... *(severní Amerika)*

Na počátku byl život jen pod zemí. Tvorové žili ve tmě, měli ocasy, byli tmavý, pomocí duchů (mytických zvířat) se dostali nahoru a získali lidskou nebo zvířecí podobu... *(Pueblané, Navajové)*

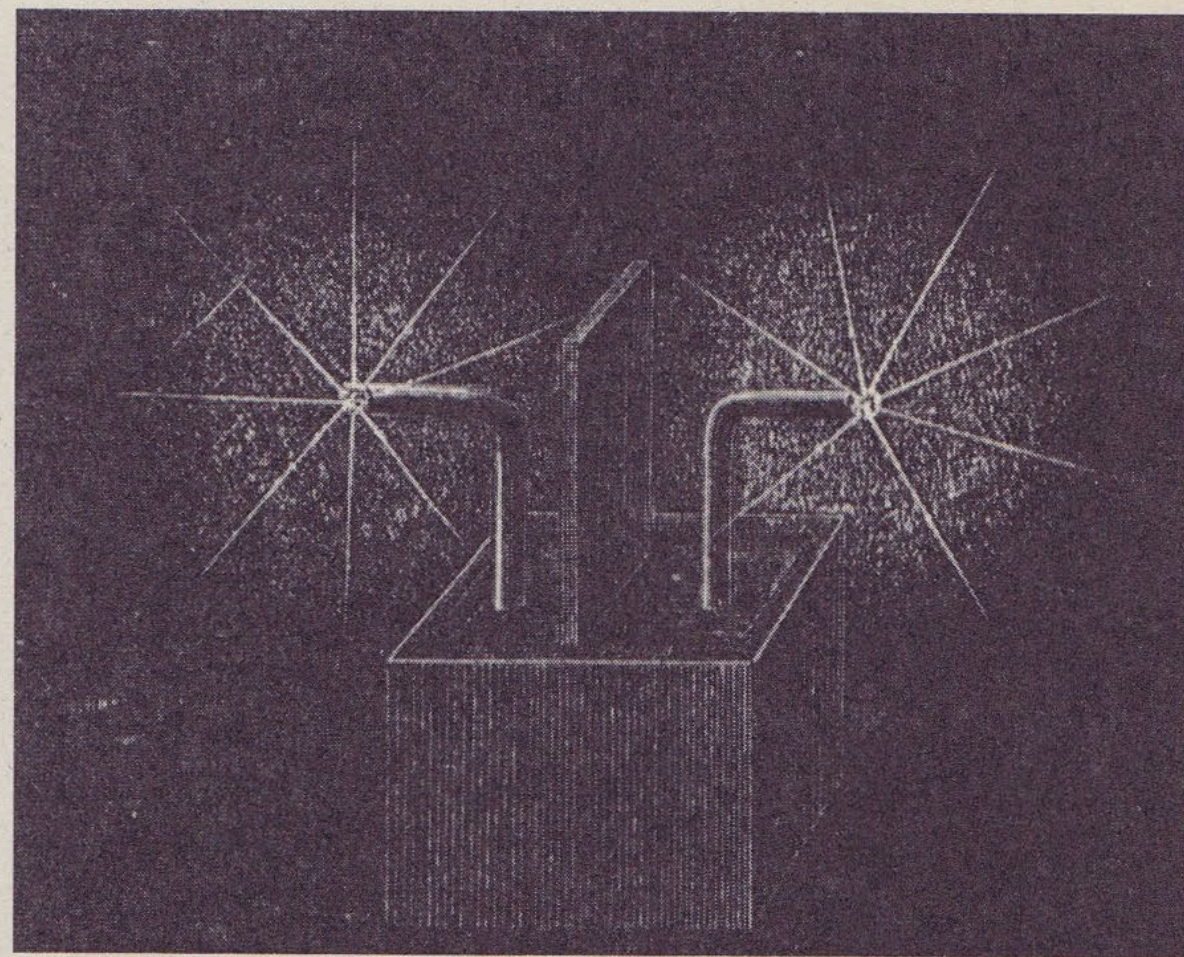
Na počátku byl svět ve tmě a ve vodě. Na hladině plula hustá pěna. Pak se zjevili Bůh „puma - had“ a jeho žena „jaguár - had“. Vypadali skoro jako lidé. Z nekonečných vod vyzvedli horu a na ní si postavili dům. Na jeho vrchol položili sekeru a na jejím ostří spočinulo nebe... *(Mixtek)*

Na počátku nebylo nic než moře. Tiše leželo pod nebesy. Stvořitel, otec i matka všeho, byl zahalen zeleným a modrým peřím. Bylo tu ale také nebe a v něm božská trojice, která dohromady tvoří „srdce nebes“. Hurakan přišel ke bohu - stvořiteli a pak se radili o světě a o životě, o semenech. Byli tak mocní, že když řekli „země“, ihned tu země byla... *(Mayové, Popol Vuh)*

Když na počátku byla jen noc, bylo světlo zavřené v něčem velikém (jmenovalo se to Čimingágua). To něco pak začalo světélkovat, světlo proudilo ven. Pak to něco začalo tvořit. Napřed udělalo velké černé ptáky, ti se rozletěli do světa a vypouštěli ze zobáku

## HOW THE OLD MAN MADE PEOPLE

*Long ago, when the world was new, there was no one living in it at all, except the Old Man, Na-pe, and his sometimes-friend and sometimes-enemy A-pe'si, the Coyote, and a few buffalo. There were no other people and no other animals. But the Old Man changed all that.*



*He changed it first because he was lonely, and then because he was lazy; and maybe he shouldn't have, but anyway, he did. And this was the way of it.*

*Na-pe was sitting by his fire one day, trying to think of some way to amuse himself. He had plenty to eat--a whole young buffalo; no need*



spoustu zářivého světla. A bylo světlo na světě. To něco bylo pánem všeho a bylo předobré... (Muiskové)

Na počátku světa žil mocný bůh Virakoča Pačačayik. Kde a jak žil nevíme. On stvořil tento svět napřed docela temný. Bez slunce měsíce a hvězd. Pak stvořil rod obrů... (Kečuové)

Když byl svět ještě samá voda žili lidé velmi bídně. Nemohli pracovat protože měli jen takové pahýly bez prstů. Ryby měli alespoň ploutve... (Mapučé, Chile)

Na počátku byla jenom voda a nebe a tma. Všechno bylo pusté. Náhle se „Tupan“ ve vichru snesl dolů a jak se blížil k vodě, ze dna vystoupila země a on na ni šlápl. Pak se objevilo slunce a Tupan se na ně zadíval. Žářem slunce mu v poledne rozpraskala kůže. Pak se sloupila a stala se z ní velká země... (Makušiové, Amazonie)

Na počátku se vytvořila země a nebe... A bylo první slunce - slunce vody. A tehdy to bylo, kdy se vše potopilo a proměnilo v larvy vážek a ryby. A bylo druhé slunce - Ocelotl - a bylo v tomto věku, kdy klesla nebesa a slunce se nehnulo a trvalo poledne. A když se setmělo, šelmy sežrali lidi. V tom věku taky žili obři...

(Chilam Balam - Mexiko)

On (Ptah) vytvořil bohy, Atuna i jeho devatero. Všechna božská slova povstala z myšlenky srdce a rozkazu jazyka. On stvořil všechny duchy a... on tvoří slovem všechny pokrmy. On tvoří to co je milováno i to co je nenáviděno. On dává život dobrému i smrt zločinci... On byl spokojen, když stvořil všechny věci a božská slova...

(Deska šabakova-Menofar, Egypt)

Na počátku bylo chaos (Nun). V něm byl ukryt princip života a řádu, vědomí sebe sama. Ten povstal jako bůh Atum, zplodivší všechny bohy... (Onská Kosmogonie, Egypt)

Z chaosu se vynořil praprahorek „Ostrov Plamenů“. Na něm pak osmero bohů... (Chmun, Egypt)

Na počátku Óhrmazd (vševědoucí, dobrý, ve věčném světle) a Ahriman (zlý duch v temné propasti, věčné temnotě). Mezi nimi prázdnota (to je místo kde je teď dobro smíšeno se zlem). Óhrmazd věděl o Ahrimovi vše, že se s touhy páchat zlo vmísí do stvoření.

to go hunting. He had a lodge; no work to do; and a fire. He was comfortable, but he wasn't contented. His only companion, A-pe'si the Coyote, was off somewhere on some scheme of his own, and anyway he had quarrelled with A-pe'si, and they were on bad terms; so even if he had been there, Old Man would still have been lonely. He poked some sticks in the fire, threw a rock or two in the river, lit his pipe, and walked around. . . then sat down, and thought how nice it would be to have someone to smoke with, and to talk to. "Another one, like me," he thought. And he poked some more sticks in the fire, and threw some more rocks in the river.

Then he thought, "Why not? I am the Old Man! I can make anything I want to. Why shouldn't I make another like me, and have a companion?" And he promptly went to work.

First, he found a little still pool of water, and looked at his reflection carefully, so as to know just what he wanted to make. Then he counted his bones as best he could, and felt the shape of them.

Next, he went and got some clay, modelled a lot of bones, and baked them in his fire. When they were all baked, he took them out and looked at them. Some of them were





Vytvářel neviditelné tvory, prostředníky. Ahriman zprvu o Óhrmazdovi nevěděl. Pak se zvedl z hlubiny a vstoupil do světla a s touhou zabíjet se rozběhl. Když spatřil moc větší než byla jeho, vrátil se do tmy a vyvedl dáblské tvory... (Bundabišn, Irán)

Na počátku byl Ókeanos a Téthys... (Homér)

Na počátku byl chaos. Pak Gaia a Erós. Z chaosu vyšel Erebos-podsvětí a Nyx-noc, Noc zplodila Ethér, nebeské světlo a den. Gaia (země) zplodila nebe-Urana a moře-Pontos. Zplodila to sama... Uranovi pak zplodila titáni, kyklopi a storuké obry... (Hesiodos)

Na úsvitu věků nebylo nic, nebyla země ani nebe, jen pustá hlubina Zeia bez travin... Mnoho věků předtím, než byla stvořena země, vznikl Niflheim. V jeho středu je studně zvaná Huergelmi, odtud vyvěrají řeky života... (Edda, Island)

Předtím než svatý, buď pochválen, stvořil tento svět, vytvořil a zničil mnoho jiných. Dříve než bylo stvořeno toto dílo, všechny věci už byly před vstupem do světa přítomný v Bohu ve své pravé podobě... To co zde bylo znovu tu bude, co se stalo znovu se stane... (Zobar III)



Neomezené (Apeiron) je počátek všeho jsoucího, z čeho je jsoucímu vznik, to se mu stává i zánikem... (Anaximandros)

Kosmos, stejný pro všechny, neučinil žádný z bohů ani lidí, ale vždy byl a bude stále živý oheň, který se zažihá i uhasíná podle míry... (Herakleitos)

Protože Bůh chtěl, aby pokud možno všechno bylo dobré;...ale našel vše, ne v klidu, ale v nespořádaném pohybu, uvedl to v řád... svět prozřetelností boží stal se živým tvorem, majícím duši a rozum... Tvůrce a otce vesmíru nalézt by bylo těžké a kdybychom ho našli, nemožno všem jej zvěstovati... (Platón, Timaios IV 28, 30)

Neznámost (Boha) otce vytvořila strach a paniku. Strach pak zhoustl jako mlha, takže nikdo nemohl vidět. Proto prázdnota (blud) našla moc, utvořila látku v prázdnotě pravdy, kterou sama nepoznala... (Gnostické Evangelium Pravdy)

very good, but others were crooked, or too thin, or had broken in the baking. These he put aside in a little heap.

Then he began to assemble the best of the clay bones into a figure of a man. He tied them all together with buffalo sinews, and smoothed them all carefully with buffalo fat. He padded them with clay mixed with buffalo blood, and stretched over the whole thing skin taken from the inside of the buffalo. Then he sat down and lit his pipe again.

He looked at the man he had made rather critically. It wasn't exactly what he had wanted, but still it was better than nothing.

"I will make some more," said Na-pe.

He picked the new man up and blew smoke into his eyes, nose, and mouth, and the figure came to life. Na-pe sat him down by the fire, and banded him the pipe. Then he went to get more clay.

All day long Na-pe worked, making men. It took a long time, because some of the bones in each lot weren't good, and he must discard them and make others. But at last he got several men, all sitting by the fire and passing the pipe around. Na-pe sat down with them, and was very happy. He left the heap of discarded bones where they were, at the doorway of his lodge.

So Na-pe and the men lived in his camp, and the men learned to



Počátkem je Bůh, mysl, příroda a látka... Bezmezná tma byla v propasti. Ale i voda a jemný duch (Pneuma Lepton Noeron) jsou božskou mocí ve směsi. Pak vyšlo svaté světlo... Bylo odděleno neurčité a neupravené. Lehké vzhůru...

*(Řeč Herma Trismegista)*

Počátek je v prabytí (věčná jednota mimo prostor a čas) příčina povstala zjevením jednoty v prabytí. Bytí povstalo zjevením kladu a záporu v příčině. Každé bytí má svou analogii... *(Syntéza Hermetických Zákonů, Hermes-Piere de Lavenic)*

Počátek světa: Z ohňů paprsky, nesené čirým fluidem, proudily nesmírnými prostory. Los spatřil před sebou jak z temného prázdna vystupuje Urizenova páteř, chřestící ve větru jako had, jak řetěz vířící v hlubinách...

*(Blake, Kniba Los)*

Na počátku byl Pradžapati-pán a nic než on: Zatoužil: Kéž se stanu mnohým! Konal askezi a tím stvořil svět... *(Brahmány)*

Na počátku byly jen vody a Pradžapati-pán vanul nad nimi jako vítr... *(Brahmány)*

8 Na počátku bylo jen moře. Vody zatoužily: Jak bychom mohly plodit? Vyvinuly úsilí, planuly žářem. Objevilo se zlaté vejce... Do roka z něj vznikla bytost, Pradžapati. Rozbil vejce. Na konci roku si přál promluvit, řekl „Bhur“ a objevila se země... *(Brahmány)*

9 Kosmos je věčný strom s kořeny nahoře a větvemi dole. Kořen toho stromu je Brahma, věčné. V něm mají tři světy své bytí. Je nemůže nikdo překročit. Je skutečné pravé já. Kosmos vyšel z Brahman a v něm se hýbe...

*(Kathapanňád)*

Neznáte tvůrce těchto světů. Něco cizího stojí mezi ním a Vámi... *(Rgvéd)*

Na počátku nebylo nic než Brahma. Nebyl šťasten sám. Způsobil, že se rozdělil a tak vznikl muž a žena a pak všechno... *(Upanišád)*

Kosmos vznikl z Brahma tak jako pavučina z pavouka... *(Mundakapanišada)*

Na počátku trvalo Brahman jako neprojevené. Z něj vytvořilo projevené. Ze sebe vydalo sebe... *(Taittiríjapanišada)*

Před stvořením bylo jen Já. Nic jiného. Já pojalo myšlenku „Ať vzniknou ze mně světy“. Vytvořilo nejvyšší svět, pak nebe, svět smrtelníků a podzemní svět...

*(Aitaréjapanišada)*

Na počátku byl svět jako semeno, které rostlo a nabíralo na sebe jména a tvary. Jako

*bunt, and Na-pe had company, someone to smoke with, and they were all quite contented.*

*But the heap of left-over bones was a nuisance. Every time one of the men went in or out of Na-pe's lodge, they tripped over the bones.*



*The wind blew through them at night, making a dreadful noise. The bones frequently tumbled over, making more of a disturbance. Na-pe intended to throw them in the river, but he was a bit lazy, and never got around to it. So the left-over bones stayed where they were.*



břitva v pouzdře, oheň ve dřevě, tak sídlí Já pán světa ve všech tvorech-až po konečky prstů. Je skryt za jmény a tvary... (Brabadáranjaka)

Na počátku byla temnota hlubokého spánku. Pak se objevilo božství a rozehnal temnoty a tak vše dostalo tvar. Vznikly vody oplodněné jeho semenem a z nich zlaté vejce zářící jak slunce. V něm se zrodil Brahma-Stvořitel. Z poloviny vejce povstalo nebe, z druhé země. Pak vznikl organizující duch, mysl a živly, bohové, oběť vědy, čas, planety... Když stvořil vše, Pán se opět skryl do sebe sama. Když bdí, svět je činný, když spí, vše se zavírá... On svým bděním a spánkem vše oživuje a zase ničí... (Manusmrt)

Na počátku byla země ve vodách. Tehdy povstal Brahma. Dlíci v sobě samém. Věčný Višnu. Jako kanec vyzvedl zemi tesáky a stvořil celý svět... (Šatapatbabrahmana)

Na počátku nic než voda. Na vodě v lotosu seděl Mahádeo. Když neviděl nic než vodu, udělal ze špíny svého těla vránu a poslal ji hledat zemi... (Gondové, Indie)

Na počátku nebylo nic než voda. Na lotosu se zrodila Baskí Máta. Bohové shlédli dolů a viděli jak jí vlny zmítají. Nevěděli co dělat. Vykřikla: Zabijte syna Borama Purhy a z jeho krve a kostí vznikne svět... (Bhujové, Indie)

Když přišly vody, vložil „Mrtvý“ semena a zemi spolu s hochem a dívkou, sourozenci, do tykve a nechal je plout. Když vyšli, leželi spolu, bratr se setrou. Krab přinesl „Mrtvému“ hlínu, udělal zemi a srovnal ji... (Saorové, Indie)

Na počátku nebylo nic než voda. Z vody se zrodila Nirantali a Karantali a dva lidé Sóna-Arv a Rúpa-Arv. Lidé řekli „Vy jste Bohové. Můžete žít všude. My jsme lidé a nemůžeme žít ve vodě. Ukažte nám kde se máme usadit. Bohové hledali zemi marně. Řekli „Jak můžeme bez země pro vás udělat místo?“ Ale lidé škemrali, Nirantali se rozzlobila a plivla do vody. Z plivance se zrodili bílí mravenci a z jejich trusu svět... (Zondové)

Na počátku byl svět nepevný, bylo to moře bláta, které se třáslo, z něho vyrostlo mraveniště... (Džuangové)

Na počátku nebyla obloha. Když se lidé rozmnožili bohové si řekli: Není to dobré, když žijeme s lidmi. Budeme s nimi mít mnoho potíží. Udělejme si oblohu, kde najdeme trochu pohodli. Udělali ji ze špíny svého těla... (Kondové)

Na počátku ležela země a nebe blízko sebe jako muž a žena. Ale když se zrodil býk Polung Sabo, narazil rohy do mraků a uhodil se. Zuřivě trkal a zahnal je pryč, vysoko. Ale pak když se objevila Souší-země, zatoužila po nebi a zvedala se k němu. V tom vyšlo slunce a měsíc a bylo světlo. Země se zastyděla a dál už nešla... (Minjongové)

Kdysi byl svět pokryt vodami. Na nich plavala dýně. Slunce i měsíc byly těhotné. Slunci

*By this time A-pe'si, the Coyote, was back from wherever he had been. He went around the camp, looking the men over, and being very superior, saying that he didn't think much of Na-pe's handiwork. He was also critical of the heap of bones at the door of the lodge. "I should think you would do something with them-make them into men," said A-pe'si, the Coyote.*

*"All right, I will," said Na-pe. "Only they aren't very good. It will be difficult to make men out of them!" "Ob, I'll help, I'll help!"*



*said A-pe'si. "With my cleverness, we will make something much better than these poor creatures of yours!" So the two of them set to work. The discarded bones, clicking*



se narodilo sedm synů, luně houf dětí-hvězd. Sedm sluncí vysušilo vody-dýně se usadila na zemi a z ní vylezl Kuraitusum. Viděl jen pustinu: Jak tu mohu žít tak sám? Slunce řeklo: Jsi všemocný: Stvoř lidi a zvířata... (Saorové)

Jediný věčný bůh nebe Amma stvořil svět z jedné hrsti země. Aby stvořil tvory vlil své semeno do termiště a tak učinil zemi svou ženou... (Dogonové, Afrika)

Na počátku nic nebylo, ve tmě žil Smrt se ženou a dcerou. Smrt stvořil moře bahna, aby měl kde žít. Jednou ho navštívil bůh Alatangana. Tomu se bahno nelíbilo a proto stvořil zemi, zvěř, rostliny. Pak unesl dceru Smrti a ta mu porodila 14 černých a bílých dětí. Každé mluvilo jiným jazykem. Rodiče jim nerozuměli. To byl trest za to že Alatangana nezaplátil výkupné. Stále byla tma. Poslali k Smrti jitřního ptáka, kohouta, aby prosili o světlo. Smrt jim vyhověl, ale vymínil, že Alatangana dá za světlo své dítě, když si pro ně Smrt přijde. A proto musí děti země umírat... (Konové, Afrika)

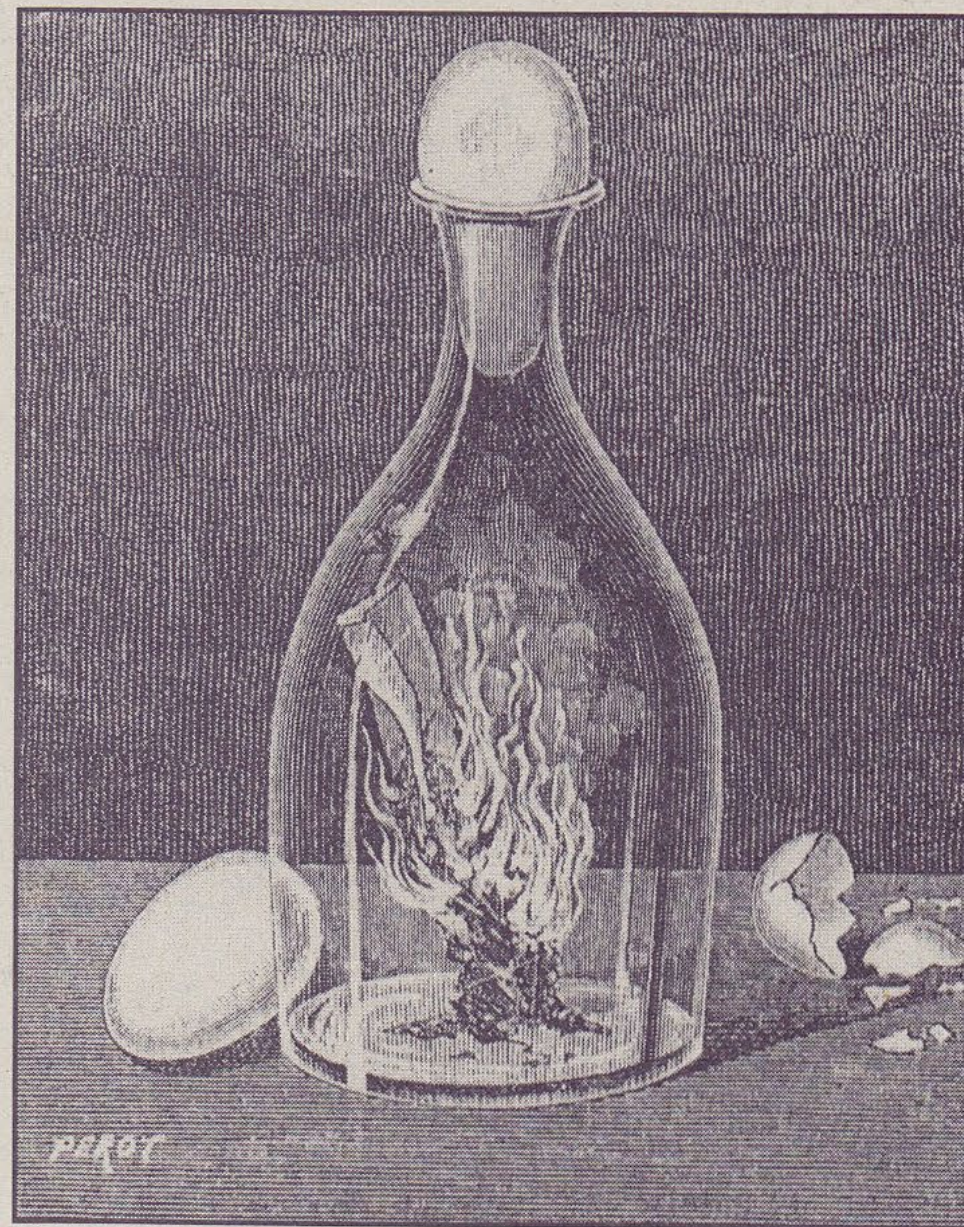
Na počátku byla tma a voda. Velký bílý bůh Bumba žil sám. Proto začal tvořit. Slunce, měsíc, hvězdy. Pod vlivem slunce se začala vlnit voda a tak vznikly písčiny... (Kongo)

10 Na počátku byl stvořitel jako zárodek ve vejci chaosu...  
11 Vejce se rozdělilo a byla země a nebe. Nebe se denně zdvíhalo o 10 stop... Tak uplynulo dalších 18 000 let... Když stvořitel a první člověk Pchan Ku zemřel, z jeho dechu vznikl vítr a mraky, z jeho hlasu hrom, z levého oka slunce, z pravého měsíc, z jeho údů 4 světové strany, z krve řeky a moře, z vlasů hvězdy, z chlupů lesy, z kostí a zubů skály, z červů lidi... (Čína)

Než se vytvořila nebesa a země, vše bylo neurčité a neuspořádané. Proto se to nazývalo Velkým Počátkem. Velký Počátek zrodil prázdnotu a prázdnota zrodila vesmír. Vesmír zrodil materiální sílu, která měla své meze. To, co bylo jasné a lehké, se stalo nahoře nebem, zatímco to, co bylo těžké a temné, ztuhlo a stalo se zemí. Spojování čisté, jemné hmoty bylo velice snadné, ale tuhnutí těžké a temné bylo velice obtížné.. Spojené esence nebes a země se staly jin a jang, koncentrované esence jin a jang se staly čtyřmi ročními obdobími. Rozptýlené podstaty čtyř ročních období se pak staly nesčetnými stvořeními celého světa. Po dlouhé době zrodila horká síla soustředěného jang oheň a esence ohňové síly se stala sluncem; vodní síla se stala měsícem. Esence nadměrné síly slunce a měsíce se přeměnila ve hvězdy a planety. Nebesa obdržela slunce, měsíc a hvězdy, země vodu a půdu... (Čína)

Poté co se nebesa a země spojily v prázdnotě a vše bylo surové a prosté, došlo ke vzniku věcí, aniž by byly stvořeny. To byla Velká jednota. Všechny věci pocházejí z Velké

and tattling, were sorted out, and tied together. Then Na-pe mixed the clay and the buffalo blood to cover them. He fully intended to make the bones into men, but A-pe'si the Coyote kept interfering; consequently, when the job was done, the finished product was



quite different. Na-pe surveyed it dubiously, but he blew the smoke into its eyes and nose and mouth, as he had with the men. And the woman came to life.

A-pe'si and Na-pe made the rest of the bones into women, and as they finished each one they put them all



jednoty, ale staly se rozmanitými, protože se rozdělily na různé druhy ryb, ptáků a zvířet...  
(*Chuaj-nan-c'*)

Když pak Muže rozdělili,  
kolik částí vytvořili?  
čím jsou jeho ústa, paže,  
jak lze stehna, nohy zvat?

Z jeho úst se zrodil brahmán,  
z paží stal se válečník,  
stehna dal občiníka,  
z nohou je lid podaný.

Mysl porodila lunu,  
slunce z očí povstalo  
oheň s Indrou ústa dala,  
z dechu vzešlo povětrí.

Z pupku stal se vzdušný prostor,  
z hlavy vznikla obloha,  
z nohou země, z uší směry,  
takto vytvořili svět.

Tak přinesli bozi oběti,  
okkus povstal první zákon obřadní.  
Tyto síly k nebesům se pozvedly,  
dávných bohů, polobohů k příbytkům.

*Hymnus vesmírného muže - Padžapatí*  
(překlad: Jan Filipický)

*Může být vesmír zničen?*

Je nezničitelný. Ovšem člověk může ztratit veškeré zásady a porušit morální principy a vše pak obrátí zpět do stavu chaosu. Lidé a věci zemřou a dojde pak k novému počátku.

*Jak byl stvořen první člověk?*

Prostřednictvím přeměny materiální síly. Když se spojí podstata jin a jang a pět prvků, vytvoří se tělesná forma člověka. Toto nazývají buddhisté vznikem způsobeným přeměnou. I dnes existuje řada takových stvoření jako jsou například vši. (*Su-si*)

Z Chaosu černá Noc a Erebos počátek vzali,  
Z noci se narodil Aithér a Den, které v lásce  
z objetí Erebu počala matka a přivedla. (*Homér*)

Na počátku nebylo nic, všechno bylo nikde, nic se s ničím nemísilo, bylo jen velké prázdné místo. Na to místo přišel jediný živý tvor, starý pavouk. Chvilí chodil, potom našel velkou mušli, bušil na ni, zněla dutě, ale nedokázal ji otevřít. Nešla ani rozevřít, ani rozbít její skořepinu. Starý pavouk řekl: Mušle, mušle, já starý pavouk, chci tvořit ještě. Mušle mu otevřela, starý pavouk vlezl dovnitř. Bylo tam tma, nic neviděl. Hmatal dlouho kolem sebe, až našel ulitu plže. Dal si jí do podpaží a spal s ní tři dny, aby do něj mohla vstoupit kouzelná síla. Potom řekl: Rozevři víc lasturu, abych si mohl stoupnout a chodit. Lastura se otevřela. Starý pavouk vzal ulitu a upevnil ji do západní půlky. To byl měsíc. V lastuře se trochu rozsvítilo a starý pavouk uviděl dole ležet červa. Řekl mu: Rozevři lasturu ještě víc. Červ ožil a začal zvedat horní miskou. Byla to těžká práce, z červa se lil slaný pot do dolní misky a z potu se stalo moře. Z horní misky se stala klenutá obloha. Starý pavouk našel druhou ulitu, dal jí do východní půlky, vyzvedl ji nahoru a bylo z ní slunce. Ze spodní misky bylo moře. Tak stvořil zemi a nebe. (*Océánie*)

together, and the women immediately began to talk to each other. A-pe'si was very pleased with what he had done. "When I made my men," said Na-pe, "I set them down by the fire to smoke."

And even to this day, if you have one group of men, and another of women, the men will want to sit by the fire and smoke. But the women talk. And whether it is because they were made out of the left-over bones that clicked and rattled, or whether it is because A-pe'si, the Coyote - who is a noisy creature himself-had a part in their making, no one can say.

#### THE FIRST LIGHT

In the early times, there was only darkness; there was no light at all. At the edge of the sea a woman lived with her father. One time she went out to get some water. As she was scraping the snow, she saw a feather floating toward her. She opened her mouth and the feather floated in and she swallowed it. From that time she was pregnant. Then she had a baby. Its mouth was a raven's bill. The woman tried hard to find toys for her child. In her father's house was hanging a bladder that was blown up. This belonged to the woman's father. Now the baby, whose name was tulugaak (Raven), pointed at it and cried for it. The woman did not wish to give it to him but he cried and cried. At last she gave in and took the bladder down from



Nebylo ničeho, nežli Bůh, slunce a moře. Slunce pálilo. Bůh se uhřál a koupaje se v moři potopil se. Když opět vyplaval, zůstalo mu za nehtem zrnko písku. Zrnko vypadlo a zůstalo na hladině mořské ležeti, neb na počátku, kam co upadlo, tam taky zůstalo ležeti. A to zrnko je naše země a dno mořské její vlast.

(z *Krajiny*, J. K. Erben, *Slovanské pobádky*)

Na počátku nebylo ničeho než Boha samého a Bůh spal a snil. A ten jeho sen trval po věky věků. I bylo souzeno, aby se probudil. Protrhnuv se ze spaní začal se ohlížeti a kamkoli pohlédl, udělala se hvězda. I podivil se tomu Bůh, vstal a šel se podívat, co stvořil očima. Šel pořád, ale nikde neviděl kraje ani konce. Konečně přišel také k naší zemi a byl už velmi unaven: pot se mu z čela hrnul. A jedna kapka toho potu padla také na naši zem, oživila se, a hle, to byl první člověk! Pochází z Boha, ale nebyl stvořen, aby žil v rozkoši; z potu se zrodil a již na počátku mu bylo souzeno, aby se trápil a potil.

(z *Krajiny*, J. K. Erben, *Slovanské pobádky*)

Na počátku byla země celá potopena vodou. Bůh chtě stvořiti suchou zemi, poslal do vody ďábla, aby ze dna mořského přinesl hrst země. Bera zemi, měl ďábel takto říci: Beru tebe ve jménu Boha otce, syna i ducha svatého! Ale ďábel potopiv se, nabral do hrsti a ničehož při tom neřekl; a když pak přišel na povrch vody, neměl v ruce nic.

12

I poslal ho Bůh po druhé. Ďábel se potopil, nabral a promluvil, jak Bůh nařídil; a chtěje také sám něco z té země míti, vstrčil kousíček do huby a ostatek dal Bohu. Bůh rozhodil tu zemi po vodě, řka: Rozmnož se země a rosti! I vyrostly z ní tři díly světa; ale i ten kousíček v hubě ďáblově začal růsti, tváře mu se roztáhly a jakkoli se namáhal, nikterak nemohl ho

13

vyplivnouti, než mu Bůh pomohl. Nato ďábel ten kousek po veškeré zemi vyprsknul, a z toho se udělaly bažiny, pouště a místa neúrodná.

(dle domnění ruských raskolníkův, J. K. Erben)



„when the secret of secrets wished to reveal her/himself, she/he began to produce a point of light. Before that point of light broke through and became apparent, the infinite was entirely hidden and radiated no light.“ (zobar)

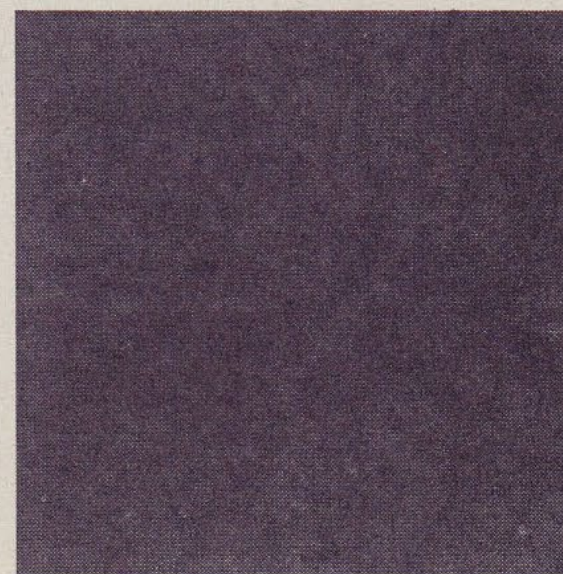
the wall and let the baby play with it. But in playing with it, he broke it. Immediately, it began to get light. Now there was light in the world, and darkness, too.

When the woman's father came home, he scolded his daughter for taking the bladder down from the wall and giving it to the child. And when it was light, tulugaak had disappeared.

### THE FIRST FIRE

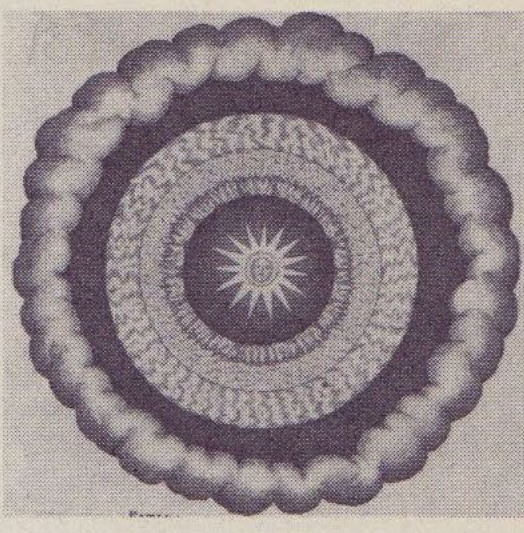
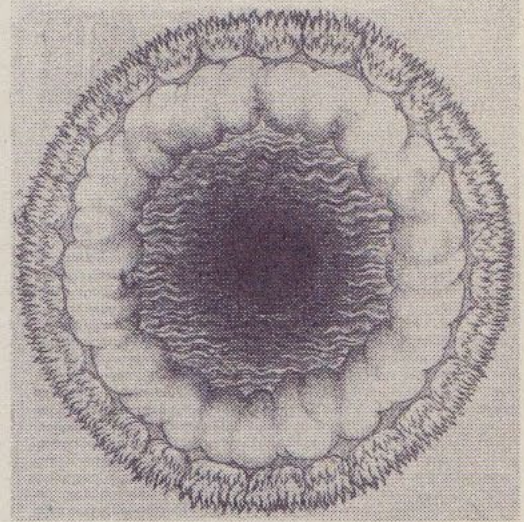
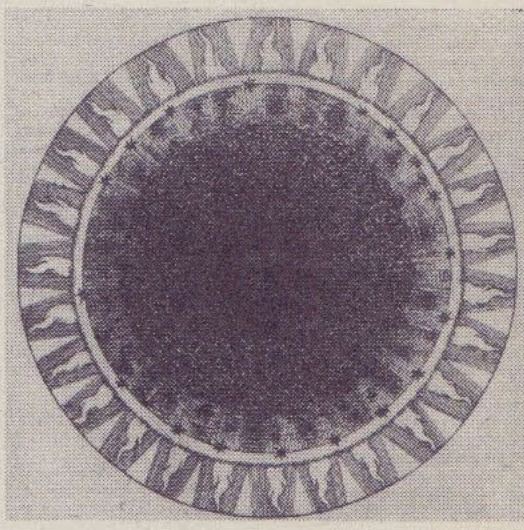
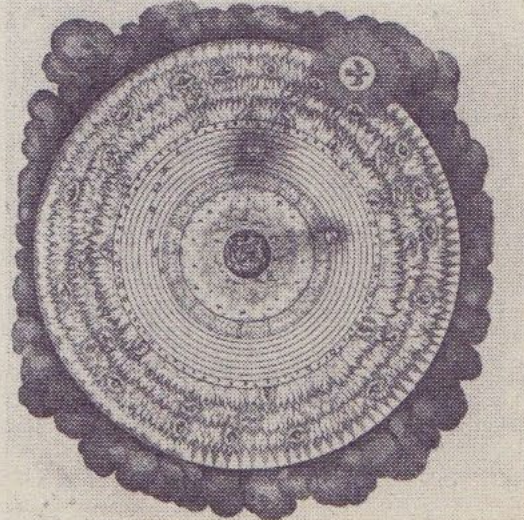
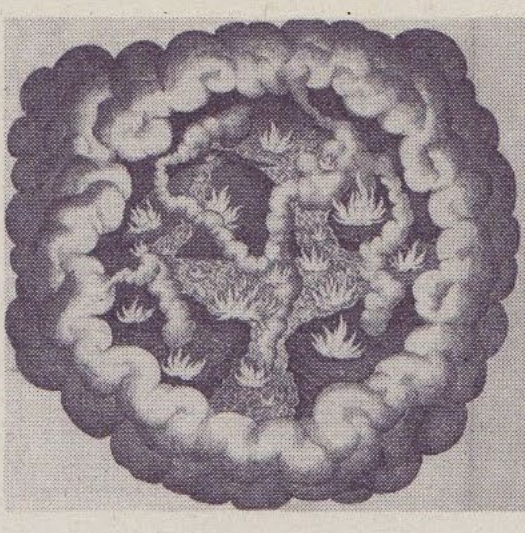
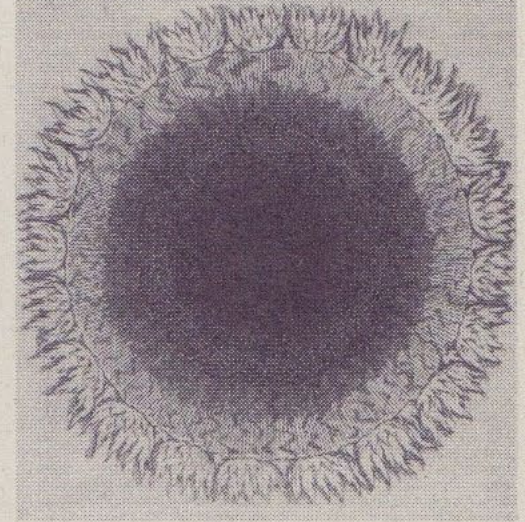
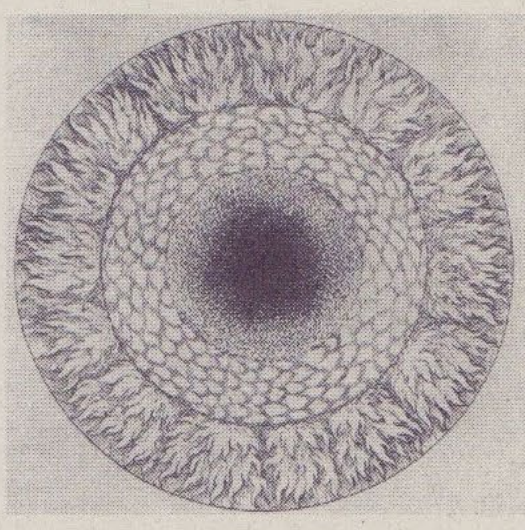
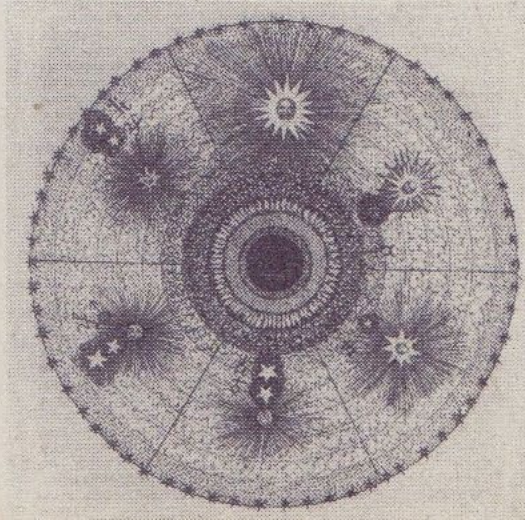
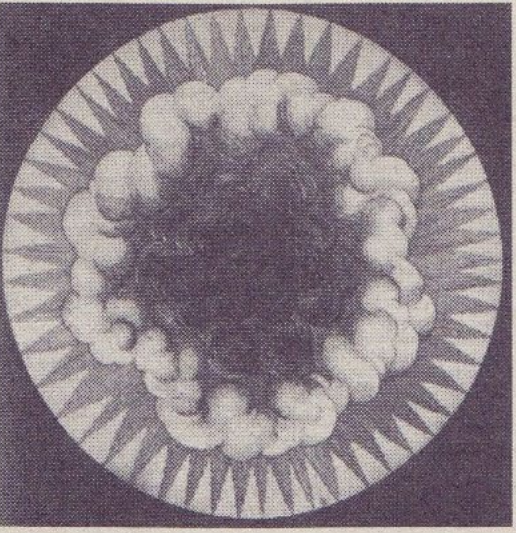
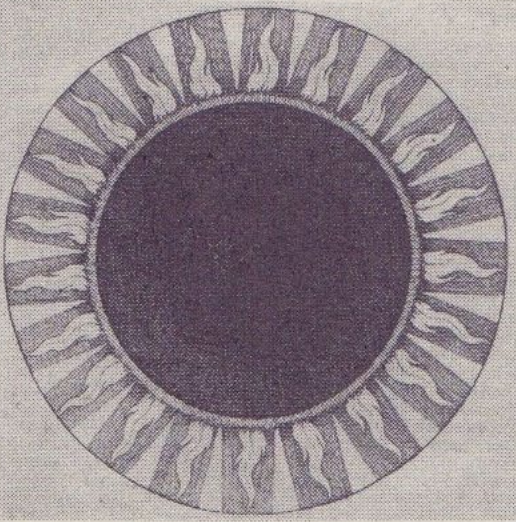
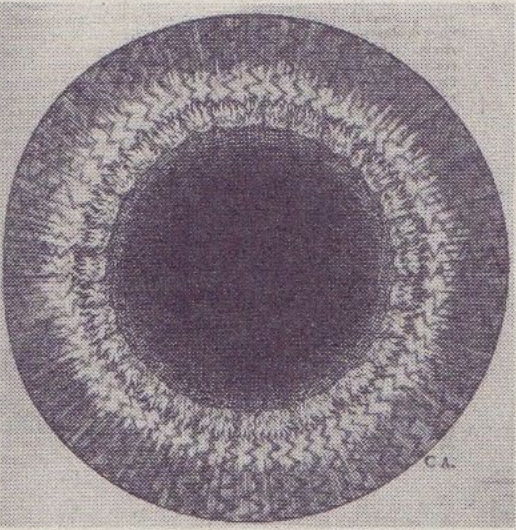
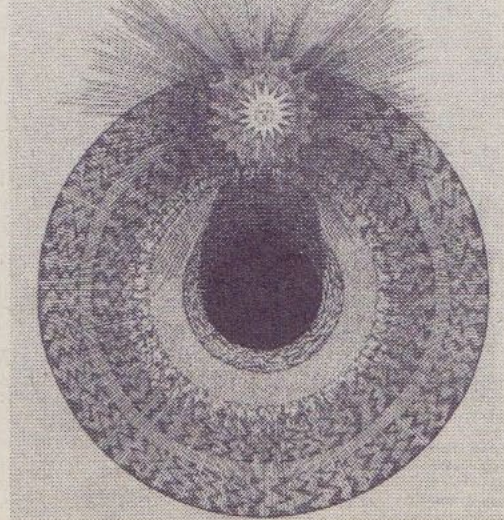
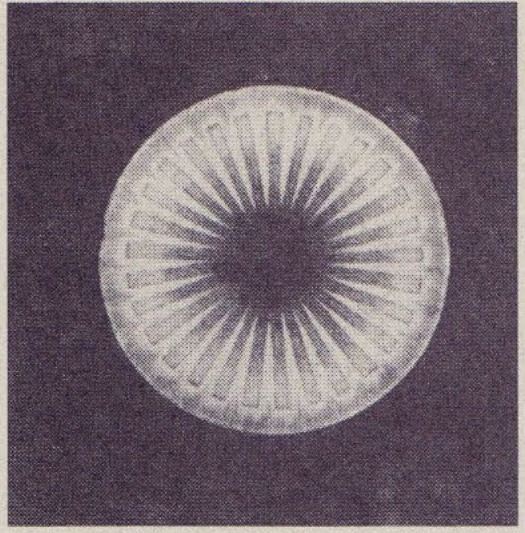
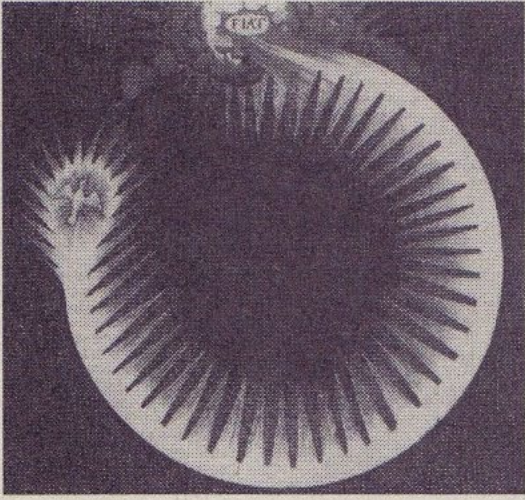
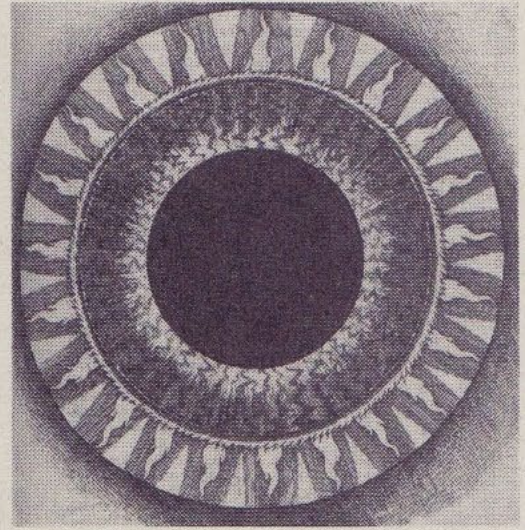
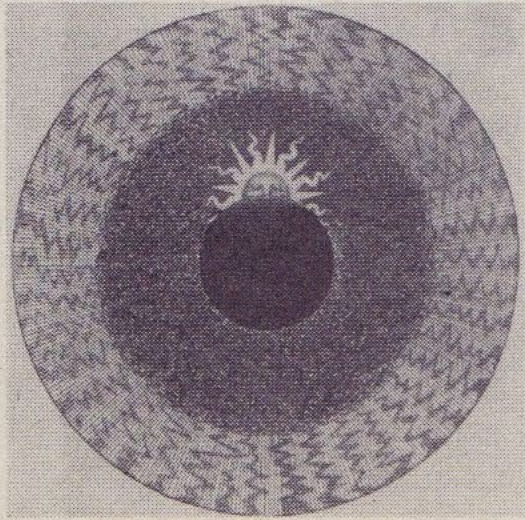
In the beginning of the world, there was no fire. The animal people were often cold. Only the Thunder people had fire. At last they sent Lighting down to an island. Lighting put fire into the bottom of a hollow syc.... The animal people knew that the fire was there, because they could see smoke rising from the top of the water. So they held a council to decide what to do.

Everyone that fly or could swim was eager to go after the fire. Raven said: Let me go. I am...





*R. Fludd, Utrisque Cosmi, Vol. I, Oppenheim, 1617*





# GNOISIS

ON THE ORIGIN OF THE WORLD  
("THE UNTITLED TEXT")

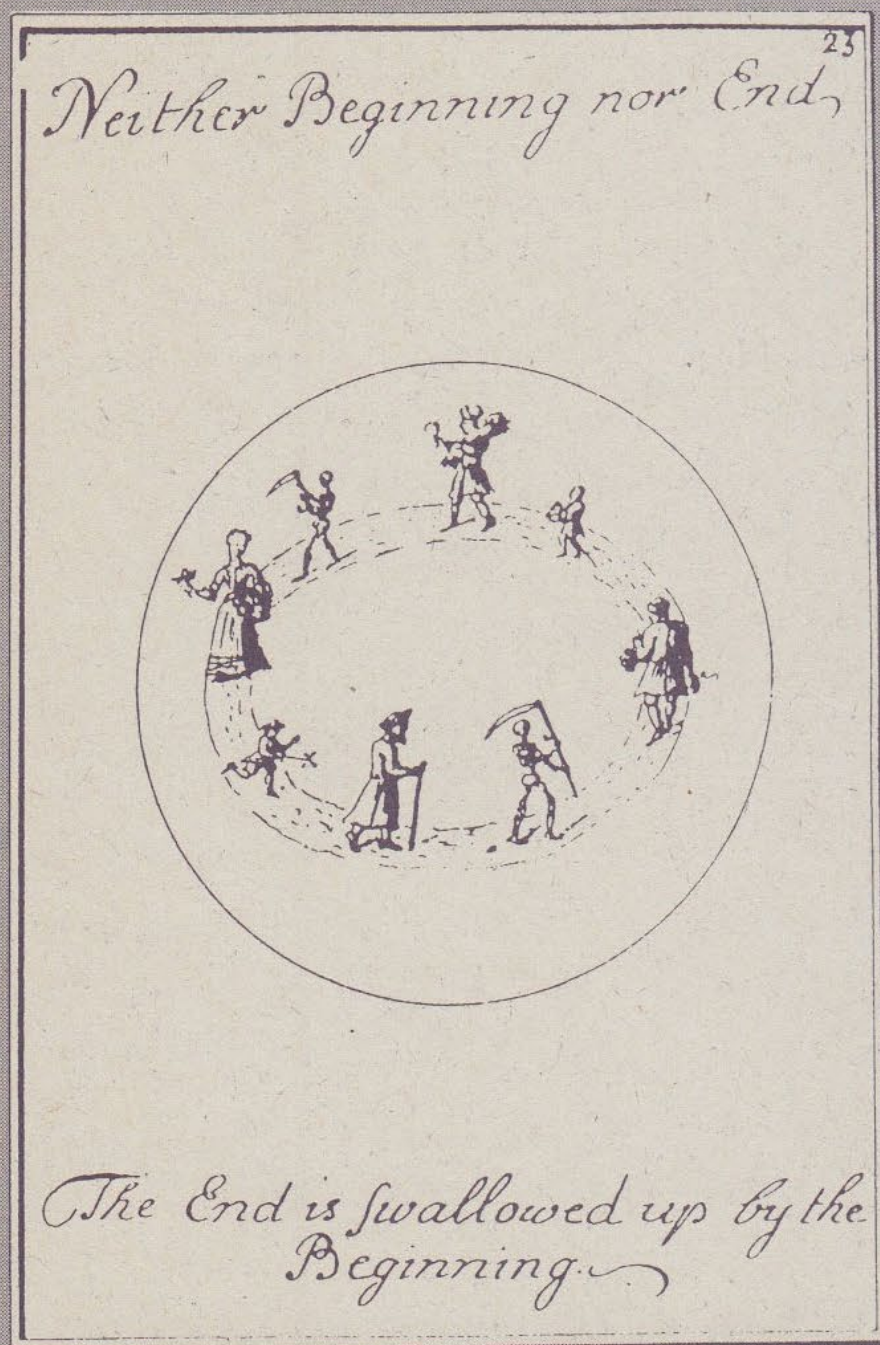
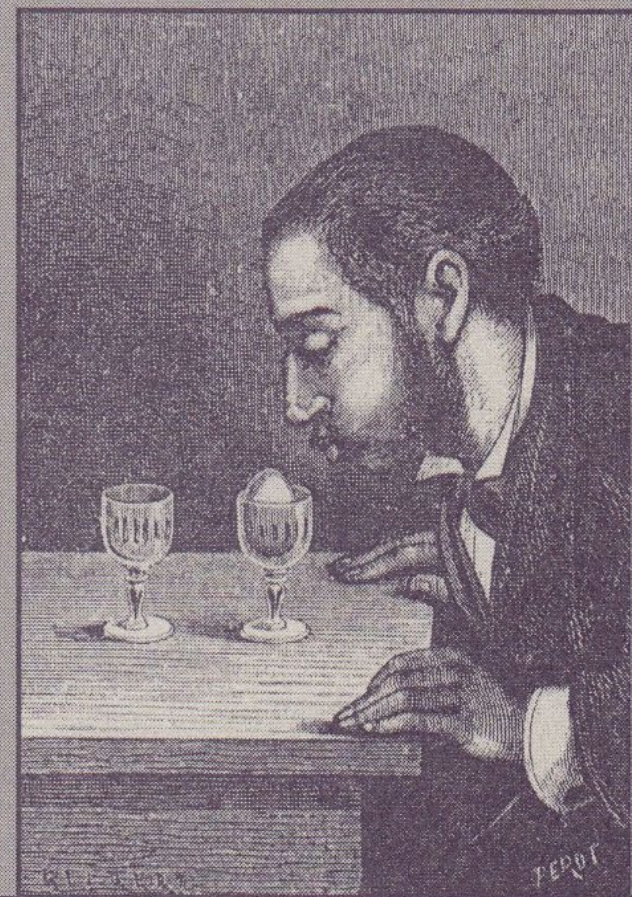
SEEING THAT EVERYBODY, GODS OF THE WORLD AND MANKIND, SAYS THAT **NOTHING** EXISTED PRIOR TO **CHAOS**. I, IN DISTINCTION TO THEM, SHALL DEMONSTRATE THAT THEY ARE ALL MISTAKEN, BECAUSE THEY ARE NOT ACQUAINTED WITH THE ORIGIN OF CHAOS, NOR WITH ITS ROOT.

# Genesis

In the **BEGINNING** God created the heavens and the earth. The earth was without form and void, and darkness was upon the face of the deep; and the Spirit of God was moving over the face of the waters. And God said, "Let there be light"; and there was light.

## *Apocalypse Now!*

*And the fifth angel blew his trumpet, and I saw a star fallen from heaven to earth, and he was given the key of the shaft of the bottomless pit; he opened the shaft of the bottomless pit, and from the shaft rose smoke like the smoke of a great furnace, and the sun and the air were darkened with the smoke from the shaft.*



## The Origin of Matter

### Creationists

The material which is in the stars, planets, and you; did **not** come into existence by itself.



HERE IS THE DEMONSTRATION. HOW WELL IT SUITS ALL MEN, ON THE SUBJECT OF CHAOS, TO SAY THAT IT IS A KIND OF DARKNESS! BUT IN FACT IT COMES FROM A SHADOW, WHICH HAS BEEN CALLED BY THE NAME 'DARKNESS'. AND THE SHADOW COMES FROM A PRODUCT THAT HAS EXISTED SINCE THE BEGINNING. IT IS, MOREOVER, CLEAR THAT IT EXISTED BEFORE CHAOS CAME INTO BEING, AND THAT THE LATTER IS POSTERIOR TO THE FIRST PRODUCT. LET US THEREFORE CONCERN OURSELVES WITH THE FACTS OF THE MATTER; AND FURTHERMORE, WITH THE FIRST PRODUCT, FROM WHICH CHAOS WAS PROJECTED. AND IN THIS WAY THE TRUTH WILL BE CLEARLY DEMONSTRATED. AFTER THE NATURAL STRUCTURE OF THE IMMORTAL BEINGS HAD COMPLETELY DEVELOPED OUT OF THE INFINITE, A LIKENESS THEN EMANATED FROM PISTIS (FAITH); IT IS CALLED SOPHIA (WISDOM). IT EXERCISED VOLITION AND BECAME A PRODUCT RESEMBLING THE PRIMEVAL LIGHT. AND IMMEDIATELY HER WILL MANIFESTED ITSELF AS A LIKENESS OF HEAVEN, HAVING AN UNIMAGINABLE MAGNITUDE; IT WAS BETWEEN THE IMMORTAL BEINGS AND THOSE THINGS THAT CAME INTO BEING AFTER THEM, LIKE [...]: SHE (SOPHIA) FUNCTIONED AS A VEIL DIVIDING MANKIND FROM THE THINGS ABOVE.

NOW THE ETERNAL REALM (AEON) OF TRUTH HAS NO SHADOW OUTSIDE IT, FOR THE LIMITLESS LIGHT IS EVERYWHERE WITHIN IT. BUT ITS EXTERIOR IS SHADOW, WHICH HAS BEEN CALLED BY THE NAME 'DARKNESS'. FROM IT, THERE APPEARED A FORCE, PRESIDING OVER THE DARKNESS. AND THE FORCES THAT CAME INTO BEING SUBSEQUENT TO THEM CALLED THE SHADOW 'THE LIMITLESS CHAOS'. FROM IT, EVERY KIND OF DIVINITY SPROUTED UP [...] TOGETHER WITH THE ENTIRE PLACE, SO THAT ALSO, SHADOW IS POSTERIOR TO THE FIRST PRODUCT. IT WAS IN THE ABYSS THAT IT (SHADOW) APPEARED, DERIVING FROM THE AFOREMENTIONED PISTIS. THEN SHADOW PERCEIVED THERE WAS SOMETHING MIGHTIER THAN IT, AND FELT ENVY; AND WHEN IT HAD BECOME PREGNANT OF ITS OWN ACCORD, SUDDENLY IT ENGENDERED JEALOUSY. SINCE THAT DAY, THE PRINCIPLE OF JEALOUSY AMONGST ALL THE ETERNAL REALMS AND THEIR WORLDS HAS BEEN APPARENT. NOW AS FOR

And God saw that the light was good; and God separated the light from the darkness. God called the light Day, and the darkness he called Night. And there was evening and there was morning, ONE day. And God said, "Let there be a firmament in the midst of the waters, and let it separate the waters from the waters." And God made the firmament and separated the waters which were under the firmament from the waters which were above the firmament. And it was so. And God called the firmament Heaven. And there was evening and there was morning, a SECOND day. And God said, "Let the waters under the heavens be gathered together into one place, and let the dry land appear." And it was so. God called the dry land Earth, and the waters that were gathered together he called Seas. And God saw that it was good. And God said, "Let the earth put forth vegetation, plants yielding seed, and fruit trees bearing fruit in which is their seed, each according to its kind, upon the earth."

*Then from the smoke came locusts on the earth, and they were given power like the power of scorpions of the earth: they were told not to harm the grass of the earth or any green growth or any tree, but only those of mankind who have not the seal of God upon their foreheads: they were allowed to torture them for five months, but not to kill them, and their torture was like the torture of a scorpion, when it stings a man. And in those days men will seek death and will not find it: they will long to die, and death will fly from them. In appearance the locusts were like horses arrayed for battle; on their heads were what looked like crowns of gold: their faces were like human*

There never was a Big Bang, and stars cannot evolve from gas. Here are scientific facts to prove it. Evolutionary theory is a myth. This is science vs. evolution ; a Creation-Evolution Encyclopedia, brought to you by Creation Science Facts.

The Strange Theory - Why was it invented?

Science vs. the Big Bang - 42 scientific reasons why it is an impossible

#### THE STRANGE THEORY

Why was such a peculiar theory invented? It runs contrary to all logic and common sense. The evolutionists' problem was how to explain away the fact that everything in nature exists. They have used theories, which they call cosmology, to explain how matter and stars could have come into existence. We know that everything is made of matter, which consists of the basic 92 natural elements, but where did matter come from? How did it get all over the universe in the form of planets and stars? How did the complicated and delicately balanced solar systems and galaxies form? What keeps them in balance? And how did the laws which govern matter originate? A fairy tale, called the Big Bang, was invented to account for the first two questions; the other questions have pretty much been ignored by the evolutionists. Here is their theory, followed by the facts repudiating it: The evolutionists' solution. A fantastic theory was invented, called the Big



THAT JEALOUSY, IT WAS FOUND TO BE AN ABORTION WITHOUT ANY SPIRIT IN IT. LIKE A SHADOW, IT CAME INTO EXISTENCE IN A VAST WATERY SUBSTANCE. THEN THE BILE THAT HAD COME INTO BEING **OUT OF THE SHADOW** WAS THROWN INTO A PART OF CHAOS. SINCE THAT DAY, A WATERY SUBSTANCE HAS BEEN APPARENT. AND WHAT SANK WITHIN IT FLOWED AWAY, BEING VISIBLE IN CHAOS: AS WITH A WOMAN GIVING BIRTH TO A CHILD - ALL HER SUPERFLUITIES FLOW OUT; JUST SO, MATTER CAME INTO BEING OUT OF SHADOW, AND WAS PROJECTED APART. AND IT DID NOT DEPART FROM CHAOS; RATHER, MATTER WAS IN **CHAOS**, BEING IN A PART OF IT.

AND WHEN THESE THINGS HAD COME TO PASS, THEN PISTIS CAME AND APPEARED OVER THE MATTER OF CHAOS, WHICH HAD BEEN EXPELLED LIKE AN ABORTED FETUS - SINCE THERE WAS NO **SPIRIT** IN IT. FOR ALL OF IT (CHAOS) WAS LIMITLESS DARKNESS AND BOTTOMLESS WATER. NOW  
16 WHEN PISTIS SAW WHAT HAD RESULTED FROM HER DEFECT, SHE BECAME DISTURBED. AND THE DISTURBANCE APPEARED, AS A FEARFUL PRODUCT; IT  
17 RUSHED TO HER IN THE CHAOS. SHE TURNED TO IT AND BLEW INTO ITS FACE IN THE ABYSS, WHICH IS BELOW ALL THE HEAVENS. AND WHEN PISTIS SOPHIA DESIRED TO CAUSE THE THING THAT HAD NO SPIRIT TO BE FORMED INTO A LIKENESS AND TO RULE OVER MATTER AND OVER ALL HER FORCES, THERE APPEARED FOR THE FIRST TIME A RULER, OUT OF THE WATERS, LION-LIKE IN APPEARANCE, ANDROGYNOUS, HAVING GREAT AUTHORITY WITHIN HIM, AND IGNORANT OF WHENCE HE HAD **COME INTO BEING**. NOW WHEN PISTIS SOPHIA SAW HIM MOVING ABOUT IN THE DEPTH OF THE WATERS, SHE SAID TO HIM, "CHILD, PASS THROUGH TO HERE," WHOSE EQUIVALENT IS 'YALDA BAOOTH'. SINCE THAT DAY, THERE APPEARED THE PRINCIPLE OF VERBAL EXPRESSION, WHICH REACHED THE GODS AND THE ANGELS AND MANKIND. AND WHAT CAME INTO BEING AS A RESULT OF VERBAL EXPRESSION, THE GODS AND THE ANGELS AND MANKIND FINISHED. NOW AS FOR THE RULER YALTABAOOTH, HE IS **IGNORANT** OF THE FORCE OF PISTIS: HE DID NOT SEE HER FACE, RATHER HE SAW IN THE WATER THE LIKENESS THAT

And it was so. The earth brought forth vegetation, plants yielding seed according to their own kinds, and trees bearing fruit in which is their seed, each according to its kind. And God saw that it was good. And there was evening and there was morning, a **THIRD** day. And God said, "Let there be lights in the firmament of the heavens to separate the day from the night; and let them be for signs and for seasons and for days and years, and let them be lights in the firmament of the heavens to give light upon the earth." And it was so. And God made the two great lights, the greater light to rule the day, and the lesser light to rule the night; he made the stars also. And God set them in the firmament of the heavens to give light upon the earth, to rule over the day and over the night, and to separate the light from the darkness. And God saw that it was good. And there was evening and there was morning, a **FOURTH** day. And God said, "Let the waters bring forth swarms of living

*faces, their hair like women's hair, and their teeth like lions' teeth; they had scales like iron breastplates, and the noise of their wings was like the noise of many chariots with horses rushing into battle. They have tails like scorpions, and stings, and their power of hurting men for five months lies in their tails. They have as king over them the angel of the bottomless pit; his name in Hebrew is Abad'don, and in Greek he is called Apol'lyon. The first woe has passed: behold, two woes are still to come. Then the sixth angel blew his trumpet, and I heard a voice from the four horns of the golden altar before God, saying to the sixth angel who had the*

**Bang**, which declared that everything once exploded out of nothing! Clothed in scientific language and mathematical formulas, the theory was called "scientific." But, as you will learn here, it is not. The theory is a fraud. Both wiser scientists and common sense have refuted it, but these facts are not well-known. You will here find a summary of many of their findings. These facts annihilate the Big Bang theory. Science fiction. Several men dreamed up the Big Bang idea in the 1920s and 1940s. A science-fiction writer, \*George Gamow, led out in promoting it to the scientific community. He used cartoons to illustrate it. pp. 13-14. Here is what the Big Bang theory teaches: When nothing gets together. The emptiness is supposed to have gathered together in one place, and gotten so thick that the "nothing" exploded and blew itself into hydrogen gas. p. 14. Laws appear. The laws of nature somehow invented themselves during the explosion. p. 14. Gas gets into clumps. Then the outward exploding gas supposedly gathered itself into clumps. pp. 14-15. A universe of explosions. The loose, outward flowing gas next decided to push itself into stars. Then all the stars began exploding in super-nova explosions. But, just before light rays from the explosions could reach our planet in our time in history, the explosions are said to have conveniently stopped. p. 15. Heavier elements made. Those explosions are supposed to have made all the heavier elements (those above hydrogen and helium). Rearranging time. In order to adapt to the theory, the supposed age of the universe has

GENESIS

Apokalyp  
Vier!

CREATIONIST



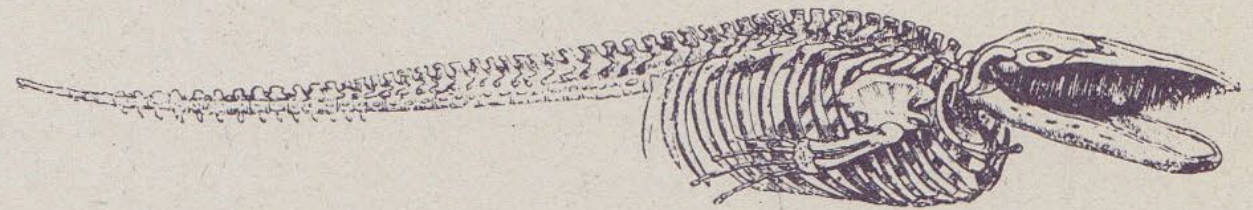
8 SPOKE WITH HIM. AND BECAUSE OF THAT VOICE, HE CALLED HIMSELF 'YALDABAOth'. BUT 'ARIAEL' IS WHAT THE PERFECT CALL HIM, FOR HE WAS LIKE A LION. NOW WHEN HE HAD COME TO HAVE AUTHORITY OVER MATTER, PISTIS SOPHIA WITHDREW UP TO HER LIGHT. WHEN THE RULER SAW HIS MAGNITUDE - AND IT WAS ONLY HIMSELF THAT HE SAW: HE SAW NOTHING ELSE, EXCEPT FOR WATER AND DARKNESS - THEN HE SUPPOSED THAT IT WAS HE ALONE WHO EXISTED. HIS [...] WAS COMPLETED BY VERBAL EXPRESSION:

IT APPEARED AS A **SPiRiT** MOVING TO AND FRO UPON THE WATERS. AND WHEN THAT SPiRiT APPEARED, THE RULER SET APART THE WATERY SUBSTANCE. AND WHAT WAS DRY WAS DIVIDED INTO ANOTHER PLACE. AND FROM MATTER, HE MADE FOR HIMSELF AN ABODE, AND HE CALLED IT 'HEAVEN'. AND FROM MATTER, THE RULER MADE A FOOTSTOOL, AND HE CALLED IT 'EARTH'.

NEXT, THE RULER HAD A THOUGHT - CONSISTENT WITH HIS NATURE - AND BY MEANS OF VERBAL EXPRESSION HE CREATED AN **ANDROGYNE**. HE OPENED HIS MOUTH AND COOED TO HIM. WHEN HIS EYES HAD BEEN OPENED, HE LOOKED AT HIS FATHER, AND HE SAID TO HIM, "EEE!" THEN HIS FATHER CALLED HIM EEE-A-O ('YAO'). NEXT HE CREATED THE SECOND SON. HE COOED TO HIM. AND HE OPENED HIS EYES AND SAID TO HIS FATHER, "EH!" HIS FATHER CALLED HIM 'ELOAI'. NEXT, HE CREATED THE THIRD SON. HE COOED TO HIM. AND HE OPENED HIS EYES AND SAID TO HIS FATHER, "ASSS!" HIS FATHER CALLED HIM 'ASTAPHALIOS'. THESE ARE THE THREE SONS OF THEIR FATHER. SEVEN APPEARED IN **CHAOS**, ANDROGYNOUS. THEY HAVE THEIR MASCULINE NAMES AND THEIR FEMININE NAMES. THE FEMININE NAME IS PRONOIA (FORETHOUGHT) SAMBATHAS, WHICH IS 'WEEK'. AND HIS SON IS CALLED YAO: HIS FEMININE NAME IS LORDSHIP. SABAOTH: HIS FEMININE NAME IS DEITY. **ADONAIOS**: HIS FEMININE NAME IS KINGSHIP. ELAIOS: HIS FEMININE NAME IS JEALOUSY. ORAIOS: HIS FEMININE NAME IS WEALTH. AND ASTAPHALIOS: HIS FEMININE NAME IS SOPHIA (WISDOM). THESE ARE THE SEVEN FORCES OF THE SEVEN HEAVENS OF CHAOS. AND THEY WERE BORN ANDROGYNOUS, CONSISTENT WITH THE **IMMORTAL** PATTERN THAT EXISTED BEFORE THEM, ACCORDING

creatures, and let birds fly above the earth across the firmament of the heavens." So God created the great sea monsters and every living creature that moves, with which the waters swarm, according to their kinds, and every winged bird according to its kind. And God saw that it was good. And God blessed them, saying, "Be fruitful and multiply and fill the waters in the seas, and let birds multiply on the earth." And there was evening and there was morning, a **FIFTH** day. And God said, "Let the earth bring forth living creatures according to their kinds: cattle and creeping things and beasts of the earth according to their kinds." And it was so. And God made the beasts of the earth according to their kinds and the cattle according to their kinds, and everything that creeps upon the ground according to its kind. And God saw that it was good. Then God said, "Let us make man in our image, after our likeness; and let them have dominion over the fish of the sea, and over the birds of the air, and

*trumpet. "Release the four angels who are bound at the great river Euphrates." So the four angels were released, who had been held ready for the hour, the day, the month, and the year, to kill a third of mankind. The number of*



*the troops of cavalry was twice ten thousand times ten thousand: I heard their number. And this was how I saw the horses in my vision: the riders wore breastplates*

been pushed back to a theoretical age of 15 billion years, when the Big Bang is said to have occurred.

**SCIENCE VS. THE BIG BANG** Here are 42 reasons why the Big Bang is foolishness. These are scientific facts which disprove the theory of fog coming out of nothing and pressing itself into stars:

- 1** - Not squeezable. Nothingness cannot pack itself together. Try packing some fog into a star. Gas in outer space is millions of times more rarefied (thinner) in density than terrestrial fog yet, billions of times by merest chance, it is supposed to have accomplished the trick.
- 2** - Not stoppable. There would be no mechanism to push nothingness to a single point, and then stop it there
- 3** - Nothing to explode it. There would be no match, no fire to explode nothingness.
- 4** - No way to expand it. There would be no way to push (explode) nothingness outward. A total vacuum can neither contract nor expand. According to the laws of physics, it takes energy to do work, and there is no energy in emptiness.



TO THE WISH OF PISTIS: SO THAT THE LIKENESS OF WHAT HAD EXISTED SINCE THE BEGINNING MIGHT REIGN TO THE END. YOU WILL FIND THE EFFECT OF THESE NAMES AND THE FORCE OF THE MALE ENTITIES IN THE **ARCHANGELIC** (BOOK) OF THE PROPHET MOSES, AND THE NAMES OF THE FEMALE ENTITIES IN THE FIRST BOOK OF NORALA. NOW THE PRIME PARENT YALDABAOTH, SINCE HE POSSESSED GREAT AUTHORITIES, CREATED HEAVENS FOR EACH OF HIS OFFSPRING THROUGH VERBAL EXPRESSION - CREATED THEM BEAUTIFUL, AS DWELLING PLACES - AND IN EACH HEAVEN HE CREATED GREAT GLORIES, SEVEN TIMES EXCELLENT. THRONES AND MANSIONS AND **TEMPLES**, AND ALSO CHARLOTS AND VIRGIN SPIRITS UP TO AN INVISIBLE ONE AND THEIR GLORIES, EACH ONE HAS THESE IN HIS HEAVEN; MIGHTY ARMIES OF GODS AND LORDS AND ANGELS AND ARCHANGELS - COUNTLESS MYRIADS - SO THAT THEY MIGHT SERVE. THE ACCOUNT OF THESE MATTERS YOU WILL FIND IN A PRECISE MANNER

18

IN THE FIRST ACCOUNT OF ORALA.

AND THEY WERE COMPLETED FROM THIS HEAVEN TO AS FAR UP AS THE SIXTH HEAVEN, NAMELY THAT OF **SOPHIA**. THE HEAVEN AND HIS EARTH WERE DESTROYED BY THE TROUBLEMAKER THAT WAS BELOW THEM ALL. AND THE SIX HEAVENS SHOOK VIOLENTLY; FOR THE FORCES OF CHAOS KNEW WHO IT WAS THAT HAD DESTROYED THE HEAVEN THAT WAS BELOW THEM. AND WHEN PISTIS KNEW ABOUT THE BREAKAGE RESULTING FROM THE **DISTURBANCE**, SHE SENT FORTH HER BREATH AND BOUND HIM AND CAST HIM DOWN INTO TARTAROS. SINCE THAT DAY, THE HEAVEN, ALONG WITH ITS EARTH, HAS CONSOLIDATED ITSELF THROUGH SOPHIA THE DAUGHTER OF YALDABAOTH, SHE WHO IS BELOW THEM ALL.

NOW WHEN THE HEAVENS HAD CONSOLIDATED THEMSELVES ALONG WITH THEIR FORCES AND ALL THEIR **ADMINISTRATION**, THE PRIME PARENT BECAME INSOLENT. AND HE WAS HONORED BY ALL THE ARMY OF ANGELS. AND ALL THE GODS AND THEIR ANGELS GAVE BLESSING AND HONOR TO HIM. AND FOR HIS PART, HE WAS DELIGHTED AND CONTINUALLY BOASTED, SAYING TO THEM, "I HAVE NO NEED OF ANYONE." HE SAID, "IT IS I WHO AM GOD, AND THERE IS NO OTHER ONE THAT EXISTS

Over the cattle, and over all the earth, and over every creeping thing that creeps upon the earth." So God created man in his own image, in the image of God he created him; male and female he created them. And God blessed them, and God said to them, "Be fruitful and multiply, and fill the earth and subdue it; and have dominion over the fish of the sea and over the birds of the air and over every living thing that moves upon the earth." And God said, "Behold, I have given you every plant yielding seed which is upon the face of all the earth, and every tree with seed in its fruit; you shall have them for food. And to every beast of the earth, and to every bird of the air, and to everything that creeps on the earth, everything that has the breath of life, I have given every green plant for food." And it was so. And God saw everything that he had made, and behold, it was very good. And there was evening and there was morning, a **SIXTH** day. Thus the heavens and the earth were finished, and all

GENESIS

*the color of fire and of sapphire and of sulphur, and the heads of the horses were like lions' heads, and fire and smoke and sulphur issued from their mouths. By these three plagues a third of mankind was killed, by the fire and smoke and sulphur issuing from their mouths. For the power of the horses is in their mouths and in their tails; their tails are like serpents, with heads, and by means of them they wound. The rest of mankind, who were not killed by these plagues, did not repent of the works of their hands nor give up worshiping demons and idols of gold and silver and bronze and stone and wood, which cannot either see or hear or walk; nor did they repent of*

*Apokalyp  
Vier!*

**5** - No way to slow it. If it could explode outward, there would be no way to later slow outward, exploding gas in frictionless space.

**6** - No way to clump it. It is impossible for gas to clump together on earth, much less in outer space without gravity. Gas moves from high density to low density, not the other way around.

**7** - No way to produce stars. There is no way by which gas could clump itself into stars, planets, and galaxies. Only after a star has been formed, can it hold itself together by gravity.

**8** - No way to produce complex atoms. Aside from hydrogen and helium, which are quite simple, there is no way that loose gas in space can form itself into complex atoms (elements above helium).

**9** - No way to go past the helium mass 4 gap. It is extremely difficult, and perhaps impossible, for hydrogen to explode past the atomic gap which exists at mass 5 and 8. In the sequence of atomic weight numbers, there are no stable atoms at mass 5 and 8. Because of the mass 5 gap, it is unlikely that hydrogen can change into heavier elements than helium. Because of the mass 8 gap, neither of them can change into heavier elements.

CREATIONIS



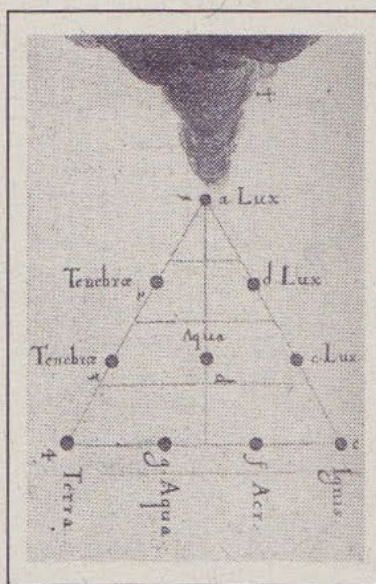
A PART FROM ME." AND WHEN HE SAID THIS, HE SINNED AGAINST ALL THE **IMMORTAL BEINGS** WHO GIVE ANSWER. AND THEY LAID IT TO HIS CHARGE.

THEN WHEN PISTIS SAW THE IMPIETY OF THE CHIEF RULER, SHE WAS FILLED WITH ANGER. SHE WAS INVISIBLE. SHE SAID, "YOU ARE MISTAKEN, SAMAEI," (THAT IS, "BLIND GOD"). "THERE IS AN IMMORTAL MAN OF LIGHT WHO HAS BEEN IN EXISTENCE BEFORE YOU, AND WHO WILL APPEAR AMONG YOUR MODELLED FORMS; HE WILL RAMPLE YOU TO SCORN, JUST AS POTTER'S CLAY IS POUNDED. AND YOU WILL DESCEND TO YOUR MOTHER, **THE ABYSS**, ALONG WITH THOSE THAT BELONG TO YOU. FOR AT THE CONSUMMATION OF YOUR (PL.) WORKS, THE ENTIRE DEFECT THAT HAS BECOME VISIBLE OUT OF THE RUTH WILL BE ABOLISHED, AND IT WILL CEASE TO BE, AND WILL BE LIKE WHAT HAS NEVER BEEN." SAYING THIS, PISTIS REVEALED HER LIKENESS OF HER GREATNESS IN THE WATERS. AND SO DOING, SHE WITHDREW UP TO HER LIGHT. NOW WHEN SABAOth, THE SON OF YALDABAOth, HEARD THE VOICE OF PISTIS, HE SANG PRAISES TO HER, AND HE CONDEMNED THE FATHER [...] AT THE WORD OF PISTIS; AND HE PRAISED HER BECAUSE SHE HAD INSTRUCTED THEM ABOUT THE **IMMORTAL MAN** AND HIS LIGHT. THEN PISTIS SOPHIA STRETCHED OUT HER FINGER AND Poured UPON HIM SOME LIGHT FROM HER LIGHT, TO BE A CONDEMNATION OF HIS FATHER. THEN WHEN SABAOth WAS ILLUMINED, HE RECEIVED GREAT AUTHORITY AGAINST ALL THE FORCES OF CHAOS. SINCE THAT DAY HE HAS BEEN CALLED "LORD OF THE FORCES". HE HATED HIS FATHER, THE DARKNESS, AND HIS MOTHER, THE ABYSS, AND LOATHED HIS SISTER, THE THOUGHT OF THE PRIME PARENT, WHICH MOVED TO AND FRO UPON THE WATERS. AND BECAUSE OF HIS LIGHT, ALL THE **AUTHORITIES OF CHAOS** WERE JEALOUS OF HIM. AND WHEN THEY HAD BECOME DISTURBED, THEY MADE A GREAT WAR IN THE SEVEN HEAVENS. THEN WHEN PISTIS SOPHIA HAD SEEN THE WAR, SHE DISPATCHED SEVEN ARCHANGELS TO SABAOth FROM HER LIGHT. THEY SNATCHED HIM UP TO THE SEVENTH HEAVEN. THEY STOOD BEFORE HIM

the host of them. And on the seventh day God finished his work which he had done, and he rested on the seventh day from all his work which he had done. So God blessed the seventh day and hallowed it, because on it God rested from all his work which he had done in creation. These are the generations of the heavens and the earth when they were created. In the day that the LORD God made the earth and the heavens, when no plant of the field was yet in the earth and no herb of the field had yet sprung up -- for the LORD God had not caused it to rain upon the earth, and there was no man to till the ground; but a mist went up from the earth and watered the whole face of the ground then the LORD God formed man of dust from the

ground, and breathed into his nostrils the breath of LIFE; and man became a living being. And the LORD God planted a garden in Eden, in the east; and there he put the man whom he had formed. ♡

*their murders or their sorceries or their immorality or their thefts. Then I saw another mighty angel coming down from heaven, wrapped in a cloud, with a rainbow over his head, and his face was like the sun, and his legs like pillars of fire. He had a little scroll open in his hand. And he set his right foot on the sea, and his left foot on the land, and*



The structure of the worlds is based on the consonant intervals of the octave, the fifth and the fourth. The numbers of their proportions 2:1, 3:2 and 4:3 are the holy diversity of the Pythagoreans, called the tetractys:  $1+2+3+4=10$ . "progress from oneness to the number four and the emerges, the mother of all things." Within this formula lies the entire act of creation, from the splitting of the primal element into sexula duality, its propagation into the space-forming trinity, through to its completion in the four elements. (Robert Fludd, Philosophia Sacra.)

**10** - No way to compress loose hydrogen gas. There is no way that loose hydrogen could push itself into a solid or semi-solid out in space..

**11** - Not enough time. There would not be enough time for the exploded gas to reach the edge of a 20-billion light-year universe and then change itself into billions of stars, before the explosions were theoretically supposed to have stopped.

**12** - No way to produce enough of the heavier elements. Even if hydrogen explosions could produce heavier elements, there are several other reasons why it could not produce enough of them. p.

**13** - Elemental composition of planets and moons is totally different than that found in stars. Scientists cannot explain why the stars primarily have lighter elements and planets especially have heavier ones. .

**14** - Random explosions do not produce intricate orbits. Haphazard explosions could never produce stellar rotations or orbits.

**15** - Why did the explosions stop? The theory requires that the star explosions (super-novas) suddenly stopped conveniently just before light rays could reach us. Yet



AS ATTENDANTS. FURTHERMORE, SHE SENT HIM THREE MORE ARCHANGELS, AND ESTABLISHED THE KINGDOM FOR HIM OVER EVERYONE, SO THAT HE MIGHT DWELL ABOVE THE **TWELVE GODS OF CHAOS**. NOW WHEN SABAOTH HAD TAKEN UP THE PLACE OF REPOSE IN RETURN FOR HIS REPENTANCE, PISTIS ALSO GAVE HIM HER DAUGHTER ZOE (LIFE), TOGETHER WITH GREAT AUTHORITY, SO THAT SHE MIGHT INSTRUCT HIM ABOUT ALL THINGS THAT EXIST IN THE EIGHTH HEAVEN. AND AS HE HAD AUTHORITY, HE MADE HIMSELF FIRST OF ALL A MANSION. IT IS HUGE, MAGNIFICENT, SEVEN TIMES AS GREAT AS ALL THOSE THAT EXIST IN THE **SEVEN HEAVENS**.

AND BEFORE HIS MANSION HE CREATED A THRONE, WHICH WAS HUGE AND WAS UPON A FOUR-FACED CHARIOT CALLED "**CHERUBIN**". NOW THE CHERUBIN HAS EIGHT SHAPES PER EACH OF THE FOUR CORNERS, LION FORMS AND CALF FORMS AND HUMAN FORMS AND EAGLE

20 FORMS, SO THAT ALL THE FORMS AMOUNT TO SIXTY-FOUR FORMS - AND SEVEN ARCHANGELS THAT STAND BEFORE IT; HE IS THE EIGHTH, AND HAS AUTHORITY.

21 ALL THE FORMS AMOUNT TO SEVENTY-TWO. FURTHERMORE, FROM THIS CHARIOT THE SEVENTY-TWO GODS TOOK SHAPE; THEY TOOK SHAPE SO THAT THEY MIGHT RULE OVER THE SEVENTY-TWO LANGUAGES OF THE PEOPLES. AND BY THAT THRONE HE CREATED OTHER, SERPENT-LIKE ANGELS, CALLED "**SERAPHIN**", WHICH PRAISE HIM AT ALL TIMES.

THEREAFTER HE CREATED A CONGREGATION OF ANGELS, THOUSANDS AND MYRIADS, NUMBERLESS, WHICH RESEMBLED THE CONGREGATION IN THE EIGHTH HEAVEN; AND A FIRSTBORN CALLED ISRAEL - WHICH IS, "**THE MAN THAT SEES GOD**"; AND ANOTHER BEING, CALLED JESUS CHRIST, WHO RESEMBLES THE SAVIOR ABOVE IN THE EIGHTH HEAVEN, AND WHO SITS AT HIS RIGHT UPON A REVERED THRONE. AND AT HIS LEFT, THERE SITS THE VIRGIN OF THE HOLY SPIRIT, UPON A THRONE AND GLORIFYING HIM. AND THE SEVEN VIRGINS STAND BEFORE HER, [...] POSSESSING THIRTY HARPS, AND PSALTERIES AND **TRUMPETS**, GLORIFYING HIM. AND ALL THE ARMIES OF THE ANGELS GLORIFY HIM, AND THEY BLESS HIM. NOW WHERE HE SITS

## Current Perspective on the Origin of Life

CURRENT  
PERSPECTIVE  
ON THE ORIGIN  
OF LIFE

1. What is life? When did it begin? What was early life like?
2. N.P.'s definition of life: = Self-replicating, free-living organic chemistry.

*called out with a loud voice, like a lion roaring; when he called out, the seven thunders sounded. And when the seven thunders had sounded, I was about to write, but I heard a voice from heaven saying, "Seal up what the seven thunders have said, and do not write it down." And the angel whom I saw standing on sea and land lifted up his right hand to heaven and swore by him who lives for ever and ever, who created heaven and what is in it, the earth and what is in it, and the sea and what is in it, that there should be no more delay, but that in the days of the trumpet call to be sounded by the seventh angel, the mystery of God, as he announced to his servants*

*Apocalypse  
V. 9-10*

no adequate explanation is given for the sudden termination. In addition, because of known distant stars, there is not enough time needed for those super-nova explosions to occur before they had to stop.

16 - Too few super-novas and too little matter from them. Super-novas do not throw off enough heavy atoms in each explosion to account for all the stars which exist. Only a few super-novas have occurred in the past thousand years.

17 - "Too perfect" an explosion. Many scientists agree that the calculations needed to figure a Big Bang and its aftermath are too close, too exacting to be accepted even by competent scientists.

18 - Not a universe but a hole. \*Roger S. Peter calculated that, if a Big Bang had occurred, it would have fallen inward on itself (into a black hole), not outward into the universe. What a situation! one imaginary object being swallowed up by another!

19 - Non-reversing, non-circling. Outward flowing gas, in frictionless space, does not stop or begin circling. It would just keep moving outward forever.

20 - Missing mass. There is not enough mass in the universe to meet the requirements of the various theories of matter and stellar origin.

CREATIONISM



IS UPON A THRONE OF LIGHT WITHIN A GREAT CLOUD THAT COVERS HIM. AND THERE WAS NO ONE WITH HIM IN THE CLOUD EXCEPT SOPHIA (THE DAUGHTER OF) PISTIS, INSTRUCTING HIM ABOUT ALL THE THINGS THAT EXIST IN THE **EIGHTH HEAVEN**, SO THAT THE LIKENESSES OF THOSE THINGS MIGHT BE CREATED, IN ORDER THAT HIS REIGN MIGHT ENDURE UNTIL THE CONSUMMATION OF THE HEAVENS OF CHAOS AND THEIR FORCES.

NOW PISTIS SOPHIA SET HIM APART FROM THE **DARKNESS** AND SUMMONED HIM TO HER RIGHT, AND THE PRIME PARENT SHE PUT AT HER LEFT. SINCE THAT DAY, RIGHT HAS BEEN CALLED JUSTICE, AND LEFT CALLED WICKEDNESS. NOW BECAUSE OF THIS, THEY ALL RECEIVED A REALM IN THE CONGREGATION OF JUSTICE AND WICKEDNESS, [...] STAND [...] UPON A **CREATURE** [...] ALL. THUS, WHEN THE PRIME PARENT OF CHAOS SAW HIS SON SABAOTH AND THE GLORY THAT HE WAS IN, AND PERCEIVED THAT HE WAS GREATEST OF ALL THE AUTHORITIES OF CHAOS, HE ENVIED HIM. AND HAVING BECOME WRATHFUL, HE ENGENDERED DEATH OUT OF HIS DEATH: AND HE (VIZ., DEATH) WAS ESTABLISHED OVER THE SIXTH HEAVEN, (FOR) SABAOTH HAD BEEN SNATCHED UP FROM THERE. AND THUS THE NUMBER OF THE SIX AUTHORITIES OF CHAOS WAS ACHIEVED. THEN DEATH, BEING ANDROGYNOUS, MINGLED WITH HIS (OWN) NATURE AND BEGOT SEVEN **ANDROGYNOUS** OFF SPRING. THESE ARE THE NAMES OF THE MALE ONES: JEALOUSY, WRATH, TEARS, SIGHING, SUFFERING, LAMENTATION, **BITTER** WEEPING. AND THESE ARE THE NAMES OF THE FEMALE ONES: WRATH, PAIN, LUST, SIGHING, CURSE, BITTERNESS, QUARRELSOMENESS. THEY HAD INTERCOURSE WITH ONE ANOTHER, AND EACH ONE BEGOT SEVEN, SO THAT THEY AMOUNT TO FORTY-NINE ANDROGYNOUS DEMONS. THEIR NAMES AND THEIR EFFECTS YOU WILL FIND IN THE BOOK OF SOLOMON. AND IN THE PRESENCE OF THESE, ZOE, WHO WAS WITH **SABAOTH**, CREATED SEVEN GOOD ANDROGYNOUS FORCES. THESE ARE THE NAMES OF THE MALE ONES: THE UNENVIOUS, THE BLESSED, THE JOYFUL, THE TRUE, THE UNBEGRUDGING, THE BELOVED, THE TRUSTWORTHY. ALSO, AS REGARDS THE FEMALE ONES, THESE ARE THEIR NAMES: PEACE, GLADNESS, REJOICING, BLESSEDNESS,

3. What we know about "When" - and the course of evolution since - stems from three types of records: Astronomical record: Formation = of solar systems and planets.

4. Geological record: fossils (hard and = chemical), isotopes, rocks, etc.  
Biological record: molecular phylogeny.

Big picture of chronology of life on earth mainly from geological record:

A. Hadean Age: 3.8 - 4.5 x = 10<sup>9</sup> years ago.

1. No rock record.

2. Very fragile crust, high = temperature/pressure (below).

3. Lots bombardment from solar system coalescence.

4. Origin of life - ca. 4 x = 10<sup>9</sup> years ago.

*the prophets, should be fulfilled. Then the voice which I had heard from heaven spoke to me again, saying, "Go, take the scroll which is open in the hand of the angel who is standing on the sea and on the land." So I went to the angel and told him to give me the little scroll; and he said to me, "Take it and eat; it will be bitter to your stomach, but sweet as honey in your mouth." And I took the little scroll from the hand of the angel and ate it: it was sweet as honey in my mouth, but when I had eaten it my stomach was made bitter. And I was told, "You must again prophesy about many peoples and nations and tongues and kings."*

21 - Only hydrogen and helium found in super-nova explosions. The Big Bang theory requires that elements heavier than lithium were set free by super-nova explosions. But analysis of the Crab nebula (a gigantic super-nova explosion in A.D. 1054) reveals there are no elements heavier than light weight helium in the outflowing residual gases from it. Thus it appears that hydrogen explosions cannot bridge the mass 4 gap, no matter what the temperature of the explosion.

22 - Older stars do not have additional heavy elements. The Big Bang theory requires that stars, which have not exploded, are producing heavier elements within themselves by explosions of hydrogen. But this has been shown to be false. pp.

23 - Interstellar gas has a variety of elements. The theory requires that floating gas in space (which is said to be the remnants of the Big Bang) should only have hydrogen and helium from the initial Bang, but research shows that other elements are also present.

24 - Stars and galaxies exist. A theoretical explosion could only produce outward flowing gas, not intricate stars, planets, galaxies, and their complex interrelated orbits. Scientists draw a total blank in explaining how this could happen.



TRUTH, LOVE, FAITH (PISTIS). AND FROM THESE ARE MANY GOOD AND INNOCENT SPIRITS. THEIR INFLUENCES AND THEIR EFFECTS YOU WILL FIND IN THE **CONFIGURATIONS** OF THE FATE OF HEAVEN THAT IS BENEATH THE TWELVE.

AND HAVING SEEN THE LIKENESS OF PISTIS IN THE WATERS, THE PRIME PARENT GRIEVED VERY MUCH, ESPECIALLY WHEN HE HEARD HER VOICE, LIKE THE FIRST VOICE THAT HAD CALLED TO HIM OUT OF THE WATERS. AND WHEN HE KNEW THAT IT WAS SHE WHO HAD GIVEN A NAME TO HIM, HE SIGHED. HE WAS ASHAMED ON ACCOUNT OF HIS **TRANSGRESSION**. AND WHEN HE HAD COME TO KNOW IN TRUTH THAT AN IMMORTAL MAN OF LIGHT HAD BEEN EXISTING BEFORE HIM, HE WAS GREATLY DISTURBED; FOR HE HAD PREVIOUSLY SAID TO ALL THE GODS AND THEIR ANGELS, "IT IS I WHO AM GOD. NO OTHER ONE EXISTS APART FROM ME." FOR HE HAD BEEN AFRAID THEY

22 MIGHT KNOW THAT ANOTHER HAD BEEN IN EXISTENCE BEFORE HIM, AND MIGHT **CONDEMN** HIM. BUT HE, BEING DEVOID OF UNDERSTANDING, SCOFFED AT THE CONDEMNATION AND ACTED RECKLESSLY. HE SAID, "IF ANYTHING HAS EXISTED  
23 **BEFORE ME, LET IT APPEAR, SO THAT WE MAY SEE ITS LIGHT.**"

AND IMMEDIATELY, BEHOLD! LIGHT CAME OUT OF THE EIGHTH HEAVEN ABOVE AND PASSED THROUGH ALL OF THE HEAVENS OF THE EARTH. WHEN THE PRIME PARENT SAW THAT THE LIGHT WAS BEAUTIFUL AS IT RADIATED, HE WAS AMAZED. AND HE WAS GREATLY ASHAMED. AS THAT LIGHT APPEARED, A HUMAN LIKENESS APPEARED WITHIN IT, VERY WONDERFUL. AND NO ONE SAW IT EXCEPT FOR THE PRIME PARENT AND **PRONOIA**, WHO WAS WITH HIM. YET ITS LIGHT APPEARED TO ALL THE FORCES OF THE HEAVENS. BECAUSE OF THIS THEY WERE ALL TROUBLED BY IT. THEN WHEN PRONOIA SAW THAT EMISSARY, SHE BECAME ENAMORED OF HIM. BUT HE HATED HER BECAUSE SHE WAS ON THE DARKNESS. BUT SHE DESIRED TO EMBRACE HIM, AND SHE WAS NOT ABLE TO. WHEN SHE WAS UNABLE TO ASSUAGE HER **LOVE**, SHE Poured OUT HER LIGHT UPON THE EARTH. SINCE THAT DAY, THAT EMISSARY HAS BEEN CALLED "**ADAM OF LIGHT**," WHOSE RENDERING IS "THE LUMINOUS

**B. Archean age: 2.5 - 3.8 x = 109 years ago.**

1. Abundant microfossils, stromatolites
2. Reducing atmosphere until late -- = free O<sub>2</sub>-appearance in atmosphere not until 2 - 2.5 x 20 10<sup>9</sup> years ago.
  - a. Evidenced by massive, = global, "redbed" formations (Fe<sup>3+</sup>)
  - b. Note that there must have been = biological production of O<sub>2</sub> much earlier -- it would have = taken a lot of O<sub>2</sub> to saturate all the reduced iron in all = that basalt squeezing out of the interior of the = planet!

**C. Proterozoic Age: 0.6 - 2.5 x = 109 years ago.**

1. Crustal accumulation due to "plate tectonics" ("continental = drift")
2. Abundant fossil record

*...Then they heard a loud voice from heaven saying to them. "Come up hither!" And in the sight of their foes they went up to heaven in a cloud. And at that hour there was a great earthquake, and a tenth of the city fell: seven thousand people were killed in the earthquake, and the rest were terrified and gave glory to the God of heaven. The second woe has passed: behold, the third woe is soon to come. Then the seventh angel blew his trumpet, and there were loud voices in heaven, saying, "The kingdom of the world has become the kingdom of our Lord and of his Christ, and he shall reign for ever and ever." Then God's temple in heaven was opened, and the ark of his*

**25** - Only increasingly rarefied cloud. All the Big Bang could produce would be an increasingly less dense (more rarefied) outward flowing gas.

**26** - There are stars and galaxies all through space. If the Big Bang had really occurred, the stars and galaxies would only be found along the outer edge of the gas flowage instead of throughout space.

**27** - Disproved by distant universe. According to the theory, the farthest stars should be the youngest and most densely packed. But, instead, the farthest are just like the others.

**28** - Unexplained angular momentum. Origin of matter and star theories cannot explain "angular momentum," that is, the rotation of stars. In other words, why do the stars turn?

**29** - Angular momentum and momentum-mass relationship. Origin theories cannot explain the delicate relationship existing between mass (size and weight) of an object and its angular momentum (rapidity with which it rotates).

**30** - Many stars rotate too fast. According to the theory, stars should not have the high rotational speeds they have; in fact, they should not have any.

**31** - High-spin stars. The theory could not produce extremely rapid spinning stars. Yet there are stars in the sky which do rotate at such high speeds.

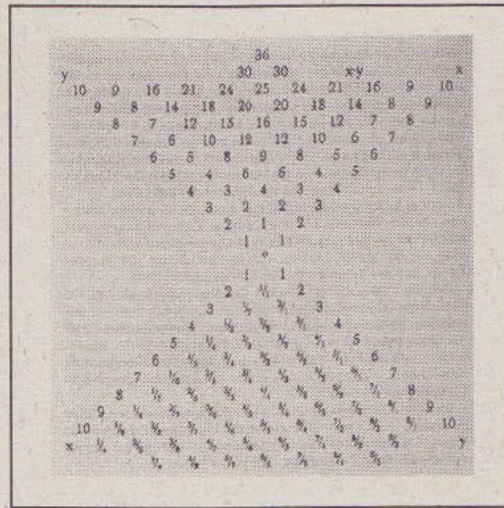
CURRENT  
PERFECT  
ON THE  
OF LIFE

Apokal  
Vain!

CREATIONS



MAN OF BLOOD," AND THE EARTH SPREAD OVER HIM, HOLY ADAMAN, WHOSE RENDERING IS "THE HOLY LAND OF ADAMANTINE." SINCE THAT DAY, ALL THE AUTHORITIES HAVE HONORED THE BLOOD OF THE VIRGIN. AND THE EARTH WAS PURIFIED ON ACCOUNT OF THE BLOOD OF THE VIRGIN. BUT MOST OF ALL, THE WATER WAS PURIFIED THROUGH THE LIKENESS OF PISTIS SOPHIA, WHO HAD APPEARED TO THE PRIME PARENT IN THE WATERS. JUSTLY, THEN, IT HAS BEEN SAID: "THROUGH THE WATERS." **THE HOLY WATER**, SINCE IT VIVIFIES THE ALL, PURIFIES IT. OUT OF THAT FIRST BLOOD EROS APPEARED, BEING ANDROGYNOUS. HIS MASCULINITY IS HIMIRERIS, BEING FIRE FROM THE LIGHT. HIS FEMININITY THAT IS WITH HIM - A SOUL OF BLOOD - IS FROM THE STUFF OF PRONOIA. HE IS VERY LOVELY IN HIS BEAUTY, HAVING A **CHARM** BEYOND ALL THE CREATURES OF CHAOS. THEN ALL THE GODS AND THEIR ANGELS, WHEN THEY BEHELD EROS, BECAME ENAMORED OF HIM. AND APPEARING IN ALL OF THEM, HE SET THEM AFIRE: JUST AS FROM A **SINGLE LAMP** MANY LAMPS ARE LIT, AND ONE AND THE SAME LIGHT IS THERE, BUT THE LAMP IS NOT DIMINISHED. AND IN THIS WAY, EROS BECAME DISPERSED IN ALL THE CREATED BEINGS OF CHAOS, AND WAS NOT DIMINISHED. JUST AS FROM THE MIDPOINT OF LIGHT AND DARKNESS EROS APPEARED AND AT THE MIDPOINT OF THE ANGELS AND MANKIND THE SEXUAL UNION OF EROS WAS CONSUMMATED, SO OUT OF THE EARTH THE PRIMAL PLEASURE BLOSSOMED. THE WOMAN FOLLOWED EARTH. AND MARRIAGE FOLLOWED WOMAN. BIRTH FOLLOWED **MARRIAGE**. DISSOLUTION FOLLOWED BIRTH. AFTER THAT EROS, THE GRAPEVINE SPROUTED UP OUT OF THAT BLOOD, WHICH HAD BEEN SHED OVER THE EARTH. BECAUSE OF THIS, THOSE WHO DRINK OF IT CONCEIVE THE DESIRE OF **SEXUAL UNION**. AFTER THE GRAPEVINE, A FIG TREE AND A POMEGRANATE TREE SPROUTED UP FROM THE EARTH, TOGETHER WITH THE REST OF THE TREES, ALL SPECIES, HAVING WITH THEM THEIR SEED FROM THE SEED



In the Cabala, the work of creation unfolds in four steps starting with the letters of the tetragrammaton, the unpronounceable divine name.

**D. Phanerozoic Age:** present -  $0.6 \times 10^9$  years ago.

**1.** Lots "hard" fossils

**6.** What is the earliest evidence for life on Earth?

**A.** Few crustal remnants of early = Earth, oldest only ca.  $4 \times 10^9$  years old (e.g., Isua).

**B.** Isotopic dating of rocks can be reliable.

**1.** E.g., Potassium - Argon:

$K_{40} \rightarrow \beta\text{-decay} = \rightarrow Ca_{40}$

$e\text{-capture} = \rightarrow A_{40}$

$t_{1/2}$  of  $K_{40} = 3D 1.2 \times 10^9$  years

**2.** E.g. Uranium - Thorium - = Lead:

$U_{238} \rightarrow Th_{234} = \rightarrow Pb_{206}$

$t_{1/2} = 3D 4.5 \times 10^9$  yrs.

*covenant was seen within his temple;  
and there were flashes of lightning,  
voices, peals of thunder, an earthquake,  
and heavy hail. Then I saw another  
portent in heaven, great and  
wonderful, seven angels with  
seven plagues, which are the  
last, for with them the wrath of  
God is ended. And I saw what appeared to be a sea  
of glass mingled with fire, and those who had conquered  
the beast and its image and the number of its name,  
standing beside the sea of glass with harps of God in their*

**32 -** Stars that orbit backward. Some stars orbit in the opposite direction than the others. The theory cannot explain this. (The same is true of planets.)

**33 -** Stars that move too fast. There are high-velocity stars which are traveling too fast through space to accommodate the evolutionary theories of origins.

**34 -** Universal rotation. Evidence indicates that not only the galaxies are rotating, but the entire universe is also. This also violates the theory.

**35 -** There is not enough antimatter. Any type of initial origin-of-matter theory requires the simultaneous creation of matter and antimatter (neutrinos, etc.). But only a few neutrinos and other antimatter are found in space. In addition, at the Big Bang, the matter and antimatter would immediately have destroyed one another. An equal amount of each would have been made, and then the two would have united, blotting out both.

**36 -** A Big Bang explosion would have destroyed all matter. The evidence is clear that, if matter could initially have created itself, that matter would also instantly have destroyed itself. p. 26.

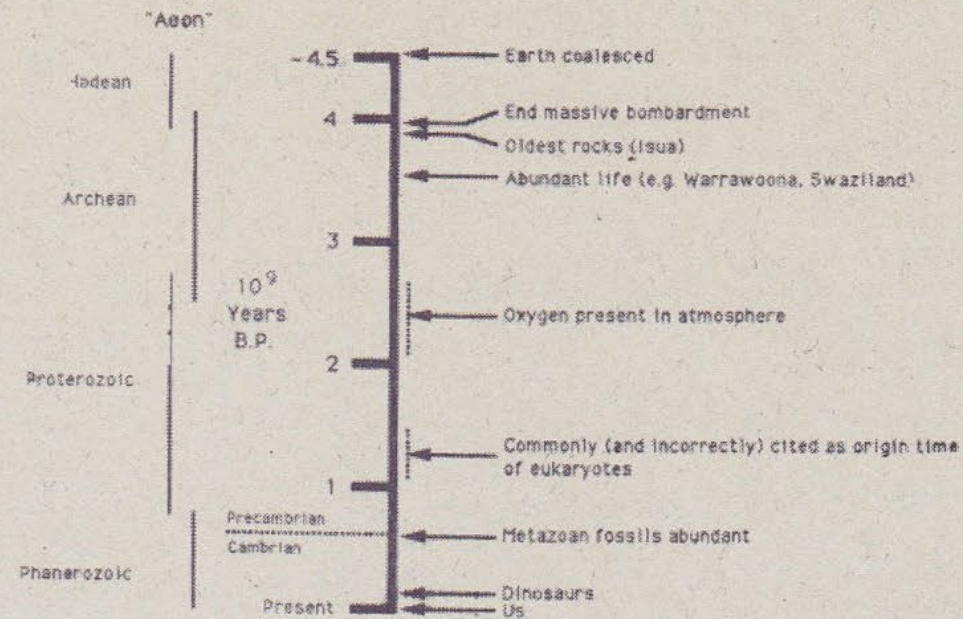


OF THE AUTHORITIES AND THEIR ANGELS. THEN JUSTICE CREATED PARADISE, BEING BEAUTIFUL AND BEING OUTSIDE THE **ORBIT OF THE MOON** AND THE ORBIT OF THE SUN IN THE LAND OF WANTONNESS, IN THE EAST IN THE MIDST OF THE STONES. AND DESIRE IS IN THE MIDST OF THE BEAUTIFUL, APPETIZING TREES. AND THE TREE OF ETERNAL LIFE IS AS IT APPEARED BY GOD'S WILL, TO THE NORTH OF PARADISE, SO THAT IT MIGHT MAKE ETERNAL THE SOULS OF THE PURE, WHO SHALL COME FORTH FROM THE MODELLED FORMS OF **POVERTY** AT THE CONSUMMATION OF THE AGE. NOW THE COLOR OF THE TREE OF LIFE IS LIKE THE SUN. AND ITS BRANCHES ARE BEAUTIFUL. ITS LEAVES ARE LIKE THOSE OF THE CYPRESS. ITS FRUIT IS LIKE A BUNCH OF GRAPES WHEN IT IS WHITE. ITS HEIGHT GOES AS FAR AS HEAVEN. AND NEXT TO IT (IS) THE TREE OF KNOWLEDGE (**GNOSIS**), HAVING THE STRENGTH OF GOD. ITS GLORY IS LIKE THE MOON WHEN FULLY RADIANT. AND ITS BRANCHES ARE BEAUTIFUL.

24 ITS LEAVES ARE LIKE FIG LEAVES. ITS FRUIT IS LIKE A GOOD APPETIZING DATE. AND THIS TREE IS TO THE NORTH OF PARADISE, SO THAT IT MIGHT AROUSE THE SOULS FROM THE TORPOR OF THE **DEMONS**, IN

25 ORDER THAT THEY MIGHT APPROACH THE TREE OF LIFE AND EAT OF ITS FRUIT, AND SO CONDEMN THE AUTHORITIES AND THEIR ANGELS. THE EFFECT OF THIS TREE IS DESCRIBED IN THE SACRED BOOK, TO WIT: "IT IS YOU WHO ARE THE TREE OF KNOWLEDGE, WHICH IS IN PARADISE, FROM WHICH THE **FIRST MAN** ATE AND WHICH OPENED HIS MIND; AND HE LOVED HIS FEMALE COUNTERPART AND CONDEMNED THE OTHER, ALIEN LIKENESSES AND LOATHED THEM."

NOW AFTER IT, THE OLIVE TREE SPROUTED UP, WHICH WAS TO PURIFY THE KINGS AND THE HIGH PRIESTS OF RIGHTEOUSNESS, WHO WERE TO APPEAR IN THE LAST DAYS, SINCE THE OLIVE TREE APPEARED OUT OF THE LIGHT OF THE FIRST ADAM FOR THE SAKE OF THE UNGUENT THAT THEY WERE TO RECEIVE. AND THE **FIRST SOUL** (PSYCHE) LOVED EROS, WHO WAS WITH HER, AND Poured HER BLOOD UPON HIM AND UPON THE EARTH. AND OUT OF THAT BLOOD THE ROSE FIRST SPROUTED UP, OUT OF THE EARTH, OUT OF THE THORN BUSH, TO BE A SOURCE OF **JOY** FOR THE LIGHT THAT WAS



CURRENT  
PERSPEC  
ON THE  
OF LIFE

*hands. After this I looked, and the temple of the tent of witness in heaven was opened, and out of the temple came the seven angels with the seven plagues, robed in pure bright linen, and their breasts girded with golden girdles. And one of the four living creatures gave the seven angels seven golden bowls full of the wrath of God who lives for ever and ever; and the temple was filled with smoke from the glory of God and from his power, and no one could enter the temple until the seven plagues of the seven angels were ended. And I saw, issuing from the mouth of the dragon and from the mouth of the beast and from the mouth of the false prophet, three foul spirits like frogs;*

Apokalyp  
Vain!

**37** - The universe is too lumpy. The outflowing gas from the initial explosion ought to continue smoothly flowing forever. Yet the universe, according to the scientists, is "too lumpy"; it is filled with stars and galaxies.

**38** - The universe is full of super-clusters. The universe is so lumpy, that, not only is matter clumped in stars, and stars in galaxies, but even the galaxies are clumped together in still larger lumps, called super-clusters.

**39** - Three lumpy problems. There are several lumpy problems about the universe, which the Big Bang cannot explain. There should be no lumps, but there are. How could the smooth gas form itself into stars? Why is there such an astonishing number of "lumps" throughout the universe? pp. 27-28.

**40** - No theoretical "infinite point" for matter. Only in theory can everything unite in one point. In reality, it cannot do that. First, the intruding nothingness would not stop, but go on past the central point. Second, there would be no gravity (because no matter supposedly existed!) to pull it in. Only when there is matter, is there gravity.

**41** - No Population III stars. All elements above the two simplest (hydrogen and helium) are called "heavier elements," "post-helium elements," and elements with "more metal."

CREATIONS

GNOSIS



TO APPEAR IN THE BUSH. MOREOVER, AFTER THIS THE BEAUTIFUL, GOOD-SMELLING FLOWERS SPROUTED UP FROM THE EARTH, DIFFERENT KINDS, FROM EVERY SINGLE VIRGIN OF THE DAUGHTERS OF PRONOIA. AND THEY, WHEN THEY HAD BECOME ENAMORED OF **EROS**, Poured out their blood upon him and upon the earth. After these, every plant sprouted up from the earth, different kinds, containing the seed of the authorities and their angels. After these, the authorities created out of the waters all species of **BEAST**, and the reptiles and birds - different kinds - containing the seed of the authorities and their angels. But before all these, when he had appeared on the first the first day, he remained upon the earth, something like two days, and left the lower pronoia in heaven, and **ASCENDED** towards his light. and immediately darkness covered all the universe. Now when she wished, the sophia who was in the lower heaven received authority from pistis, and fashioned great **LUMINOUS BODIES** and all the stars. and she put them in the sky to shine upon the earth and to render temporal signs and seasons and years and months and days and nights and moments and so forth. and in this way the entire region upon the sky was adorned.

NOW WHEN ADAM OF LIGHT CONCEIVED THE WISH TO ENTER HIS LIGHT - I.E., THE EIGHTH HEAVEN - HE WAS UNABLE TO DO SO BECAUSE OF THE POVERTY THAT HAD MINGLED WITH HIS LIGHT. THEN HE CREATED FOR HIMSELF A VAST ETERNAL REALM, AND WITHIN THAT ETERNAL REALM HE CREATED **SIX ETERNAL REALMS** AND THEIR ADORNMENTS, SIX IN NUMBER, THAT WERE SEVEN TIMES BETTER THAN THE HEAVENS OF CHAOS AND THEIR ADORNMENTS. NOW ALL THESE ETERNAL REALMS AND THEIR ADORNMENTS EXIST WITHIN THE INFINITY THAT IS BETWEEN THE EIGHTH HEAVEN AND THE CHAOS BELOW IT, BEING COUNTED WITH THE UNIVERSE THAT BELONGS TO POVERTY. IF YOU WANT TO KNOW THE ARRANGEMENT OF THESE, YOU WILL FIND IT WRITTEN IN THE SEVENTH UNIVERSE OF THE PROPHET **HIERACIAS**. AND BEFORE ADAM OF LIGHT HAD

$U_{235} \rightarrow Th_{231} = \rightarrow Pb_{207}$

$t_{1/2} = 3D \ 7 \ x = 109 \text{ yrs.}$

$Th_{232} \rightarrow Ra_{228} = \rightarrow Pb_{208}$

$t_{1/2} = 3D \ 1.4 \ x = 1010 \text{ yrs.}$

7. The earliest (controversial) evidence of life: Isua rocks (W. Greenland).

A. 3.8 - 3.9 x 10<sup>9</sup> year-old = sediments (volcanics and carbonate-containing schists)

B. Can extract "kerogen", = thermal-modified organic "tars".

1. Controversial  $^{13}C/^{12}C$  abundances suggest = Isua carbon is of biological origin. (Note that biological activity selects = for light isotopes.)

8. Earliest unequivocal evidence of life: "greenstone" = belts

*for they are demonic spirits, performing signs, who go abroad to the kings of the whole world, to assemble them for battle on the great day of God the Almighty. And*

*in the centre are the dark waters, far from the light, forming the source of matter, at the edge are the upper waters, from which the divine fiery heaven (empyreum) will unfold. The bright cloud in between is a state called the Earth spirit, the Spirit of Mercury, the Ther and the Quintessence.*

*they assembled them at the place which is called in Hebrew Armageddon. The seventh angel poured his bowl into the air, and a loud voice came out of the temple, from*

These definitions will help explain that which follows: According to the theory, the first stars made after the Big Bang were called "Population III stars," and only had hydrogen and helium. They are said to then have exploded in super-novas, which pushed gas around them into "Population II stars," containing more post-helium elements. These are said to then have exploded, making "Population I stars" with still more "metal" elements. (This is how the theory explains how the heavier post-helium elements came into existence.) But astronomers tell us the theory is incorrect: In the sky they only find stars with a variety of elements. There are no "Population III" stars out there.

42 - Low and high metal stars. According to the theory, younger stars should be in the center of galaxies, and they should be "low metal stars"; that is, have less heavier elements. Yet all stars are found to have far too much "metal."  $\alpha$



WITHDRAWN IN THE CHAOS, THE AUTHORITIES SAW HIM AND LAUGHED AT THE PRIME PARENT BECAUSE HE HAD LIED WHEN HE SAID, "IT IS I WHO AM GOD. NO ONE EXISTS BEFORE ME." WHEN THEY CAME TO HIM, THEY SAID, "IS THIS NOT THE GOD WHO RUINED OUR WORK?" HE ANSWERED AND SAID, "YES. IF YOU DO NOT WANT HIM TO BE ABLE TO **RUIN OUR WORK**, COME LET US CREATE A MAN OUT OF EARTH, ACCORDING TO THE IMAGE OF OUR BODY AND ACCORDING TO THE LIKENESS OF THIS BEING, TO SERVE US; SO THAT WHEN HE SEES HIS **LIKENESS**, HE MIGHT BECOME ENAMORED OF IT. NO LONGER WILL HE RUIN OUR WORK; RATHER, WE SHALL MAKE THOSE WHO ARE BORN OUT OF THE LIGHT OUR SERVANTS FOR ALL THE DURATION OF THIS ETERNAL REALM." NOW ALL OF THIS CAME TO PASS ACCORDING TO THE FORETHOUGHT OF PISTIS, IN ORDER THAT MAN SHOULD APPEAR AFTER HIS LIKENESS, AND SHOULD CONDEMN THEM BECAUSE OF THEIR

26

MODELLED FORM. AND THEIR MODELLED FORM BECAME AN **ENCLOSURE** OF THE LIGHT. THEN THE AUTHORITIES RECEIVED THE KNOWLEDGE (GNOSIS) NECESSARY TO CREATE MAN. **SOPHIA ZOE** - SHE WHO IS

27

WITH SABAOth - HAD ANTICIPATED THEM.

AND SHE LAUGHED AT THEIR DECISION. FOR THEY ARE BLIND: AGAINST THEIR OWN INTERESTS THEY IGNORANTLY CREATED HIM. AND THEY DO NOT REALIZE WHAT THEY ARE ABOUT TO DO. THE REASON SHE ANTICIPATED THEM AND MADE HER OWN MAN FIRST, WAS IN ORDER THAT HE MIGHT INSTRUCT THEIR MODELLED FORM HOW TO DESPISE THEM, AND THUS TO **ESCAPE** FROM THEM.

NOW THE PRODUCTION OF THE INSTRUCTOR CAME ABOUT AS FOLLOWS. WHEN SOPHIA LET FALL A DROPLET OF LIGHT, IT FLOWED ONTO THE WATER, AND IMMEDIATELY A HUMAN BEING APPEARED, BEING ANDROGYNOUS. THAT DROPLET SHE MOLDED FIRST AS A FEMALE BODY. AFTERWARDS, USING THE BODY SHE MOLDED IT IN THE LIKENESS OF THE MOTHER, WHICH HAD APPEARED. AND HE FINISHED IT IN TWELVE MONTHS. AN ANDROGYNOUS **HUMAN BEING** WAS PRODUCED, WHOM THE GREEKS CALL HERMAPHRODITES; AND WHOSE MOTHER THE HEBREWS CALL EVE OF LIFE (ZOE), NAMELY, THE FEMALE INSTRUCTOR OF LIFE. HER

**A.** Belts of volcanic sediments; local geology suggests shallow "hydrothermal vent"-like environments.

**1.** Hydrothermal vents: convective, = plumbing systems associated with crustal spreading centers on seafloor = (more on below).

**2.** Numerous greenstone belts (e.g. W. = Australia, India, Canada, S. America, Africa), but relatively = little-explored for biological phenomena.

**B.** Credible fossils associated with = greenbelts, e.g. Warrawoona group (Australia), Onverwacht group (S. Africa). Both are = ca.  $3.5 \times 10^9$  years old.

**1.** Stromatolites: fossil = "microbial mats"

a. e.g. Sharks Bay (Aust.), Yellowstone for living instances.

b. Common structure: Laminate, domed

**2.** Abundant microfossils in and around stromatolites from several formations  
3 -  $3.5 \times 10^9$  = yrs. old.

*the throne, saying, "It is done!" And there were flashes of lightning, voices, peals of thunder, and a great earthquake such as had never been since men were on the earth, so great was that earthquake. The great city was split into three parts, and the cities of the nations fell, and God remembered great Babylon, to make her drain the cup of the fury of his wrath. And every island fled away, and no mountains were to be found; and great hailstones, heavy as a hundred-weight, dropped on men from heaven, till men cursed God for the plague of the hail, so fearful was that plague. Then a mighty angel took*

CURRENT  
PERSPECTIVE  
ON THE  
OF LIFE

Apocalypse  
Vim!

## In the Shadow of the Millennium

(Or the Suspense of the Year 2000)

Jean Baudrillard

JEAN  
BAUDRILLARD

We're waiting for the Year 2000 and holding our breath at the same time. No matter which event we are referring to - internet, globalization, Europe, the single currency, cloning, scandals - the only important outcome at the century's end is precisely that: the end of the century. It is only thanks to the end of the century that all the other events can be held in suspense.



OFFSPRING IS THE CREATURE THAT IS LORD. AFTERWARDS, THE AUTHORITIES CALLED IT "BEAST", SO THAT IT MIGHT LEAD ASTRAY THEIR MODELLED CREATURES. THE INTERPRETATION OF "THE BEAST" IS "**THE INSTRUCTOR**". FOR IT WAS FOUND TO BE THE WISEST OF ALL BEINGS.

NOW, EVE IS THE FIRST VIRGIN, THE ONE WHO WITHOUT A HUSBAND BORE HER FIRST OFFSPRING. IT IS SHE WHO SERVED AS HER OWN MIDWIFE. FOR THIS REASON SHE IS HELD TO HAVE SAID: IT IS I WHO AM THE PART OF MY MOTHER; AND IT IS I WHO AM THE MOTHER. IT IS I WHO AM THE WIFE; IT IS I WHO AM THE VIRGIN. IT IS I WHO AM **PREGNANT**; IT IS I WHO AM THE MIDWIFE. IT IS I WHO AM THE ONE THAT COMFORTS PAINS OF TRAVAIL. IT IS MY HUSBAND WHO BORE ME; AND IT IS I WHO AM HIS MOTHER. AND IT IS HE WHO IS MY FATHER AND MY LORD. IT IS HE WHO IS MY FORCE; WHAT HE DESIRES, HE SAYS WITH REASON. I AM IN THE PROCESS OF BECOMING; YET I HAVE BORNE A MAN AS LORD.

NOW THESE THROUGH THE WILL (...) THE SOULS THAT WERE GOING TO ENTER THE MODELLED **FORMS** OF THE AUTHORITIES WERE MANIFESTED TO SABAOOTH AND HIS **CHRIST**. AND REGARDING THESE, THE HOLY VOICE SAID, "MULTIPLY AND IMPROVE! BE LORD OVER ALL CREATURES." AND IT IS THEY WHO WERE TAKEN CAPTIVE, ACCORDING TO THEIR DESTINIES, BY THE PRIME PARENT. AND THUS THEY WERE SHUT INTO THE PRISONS OF THE MODELLED FORMS UNTIL THE CONSUMMATION OF THE AGE. AND AT THAT TIME, THE PRIME PARENT THEN RENDERED AN OPINION CONCERNING MAN TO THOSE WHO WERE WITH HIM. THEN EACH OF THEM CAST HIS SPERM INTO THE MIDST OF THE NAVEL OF THE EARTH. SINCE THAT DAY, **THE SEVEN RULERS** HAVE FASHIONED MAN WITH HIS BODY RESEMBLING THEIR BODY, BUT HIS LIKENESS RESEMBLING THE MAN THAT HAD APPEARED TO THEM. HIS MODELLING TOOK PLACE BY PARTS, ONE AT A TIME. AND THEIR LEADER FASHIONED THE BRAIN AND THE NERVOUS SYSTEM. AFTERWARDS, HE APPEARED AS PRIOR TO HIM. HE BECAME A SOUL-ENDOWED MAN. AND HE WAS CALLED ADAM, THAT IS, "**FATHER**", ACCORDING TO THE NAME OF THE ONE THAT EXISTED BEFORE HIM. AND WHEN THEY HAD

9. We can conclude that there was sophisticated life by  $3.5 \times 10^9$  yrs. ago: seems reasonable that life arose ca.  $4 \times 10^9$  (? 0.2 - 0.3) yrs. ago.

10. What was it like on the earth at the time of the origin of life?

A. We don't know. However, at  $4.5 \times 10^9$  years ago, at the time Earth was anything you would call a planet, was a nasty place: e.g., S. Chang et al. (ed. Schopf, 1983), using thermodynamic modeling studies:

Temperature at surface: 500°C

Compound	H <sub>2</sub>	CO	NH <sub>3</sub>
Pressure (Atm)		0.3	
H <sub>2</sub> O	10	0.9 (CH <sub>4</sub> < CO/CO <sub>2</sub> regardless of model)	0.03
488	39	1.5	???? (good early foodstuff)

*up a stone like a great millstone and threw it into the sea, saying, "So shall Babylon the great city be thrown down with violence, and shall be found no more; and the sound of harpers and minstrels, of flute players and trumpeters, shall be heard in thee no more; and a craftsman of any craft shall be found in thee no more; and the sound of the millstone shall be heard in thee no more; and the light of a lamp shall shine in thee no more; and the voice of bridegroom and bride shall be heard in thee no more; for thy merchants were the great men of the earth, and all nations were deceived by thy sorcery. And in her was found the blood of prophets and of saints, and of all who*

It is the only event that can produce unpredictable effects. It is in fact a non-event, but a fateful non-event, caused by some sort of numerical magic. There is a magical expectation which is no longer that of God's Kingdom as in the Year 1000. But it is still millenarian, that is to say, beside or beyond history. We are already in the anticipated void of the Year 2000, in its shadow, as if it were an approaching asteroid. Just as any electoral deadline freezes political life a year ahead of time, so does the shadow of the millennium which creates an empty vortex that swallows the entire century. It revises all historical requirements to the point of erasing the very marks of history (and of the 20th century). We dig in the archives. We settle old accounts. We revive memories (including the memory of the Year 2000 in anticipation, as if it had already taken place). We launder and purify to desperately try to end the century with a politically correct balance sheet. This is by and large a question of historical purification. The entire 20th century is on trial. And this is new. None of the previous centuries did that. What they did was history. What we are doing is history's trial.

**HYSTERICIZING THE MILLENNIUM (Jean Baudrillard)**

The fact that we are entering on a retroactive form of history, that all our ideas,



FINISHED ADAM, HE ABANDONED HIM AS AN INANIMATE VESSEL, SINCE HE HAD TAKEN FORM LIKE AN ABORTION, IN THAT NO SPIRIT WAS IN HIM. REGARDING THIS THING, WHEN THE CHIEF RULER REMEMBERED THE SAYING OF **PISTIS**, HE WAS AFRAID LEST THE TRUE MAN ENTER HIS MODELLED FORM AND BECOME ITS LORD. FOR THIS REASON HE LEFT HIS MODELLED FORM FORTY DAYS WITHOUT SOUL, AND HE WITHDREW AND ABANDONED IT. NOW ON THE FORTIETH DAY, SOPHIA ZOE SENT HER **BREATH** INTO ADAM, WHO HAD NO SOUL. HE BEGAN TO MOVE UPON THE GROUND, AND HE COULD NOT STAND UP.

THEN, WHEN THE SEVEN RULERS CAME, THEY SAW HIM AND WERE GREATLY DISTURBED. THEY WENT UP TO HIM AND SEIZED HIM. AND HE (VIZ., THE CHIEF RULER) SAID TO THE BREATH WITHIN HIM, "WHO ARE YOU? AND WHENCE DID YOU COME HITHER?" IT **ANSWERED** AND SAID,

28 "I HAVE COME FROM THE FORCE OF THE MAN FOR THE DESTRUCTION OF YOUR WORK."

WHEN THEY HEARD, THEY GLORIFIED HIM, SINCE HE GAVE THEM RESPITE FROM THE FEAR AND THE ANXIETY IN WHICH THEY FOUND THEMSELVES. THEN THEY

29 CALLED THAT DAY "REST", IN AS MUCH AS THEY HAD RESTED FROM **TOIL**. AND WHEN

THEY SAW THAT ADAM COULD STAND UP, THEY WERE GLAD, AND THEY TOOK HIM AND PUT HIM IN PARADISE. AND THEY WITHDREW UP TO THEIR HEAVENS. AFTER THE DAY OF REST, SOPHIA SENT HER DAUGHTER ZOE, BEING CALLED EVE, AS AN INSTRUCTOR, IN ORDER THAT SHE MIGHT MAKE ADAM, WHO HAD NO SOUL, ARISE, SO THAT THOSE WHOM HE SHOULD ENGENDER MIGHT BECOME CONTAINERS OF LIGHT. WHEN EVE SAW HER MALE COUNTERPART **PROSTRATE**, SHE HAD PITY UPON HIM, AND SHE SAID, "ADAM! BECOME ALIVE! ARISE UPON THE EARTH!" IMMEDIATELY HER WORD BECAME ACCOMPLISHED FACT. FOR ADAM, HAVING ARISEN, SUDDENLY OPENED HIS EYES. WHEN HE SAW HER, HE SAID, "YOU SHALL BE CALLED **MOTHER OF THE LIVING**". FOR IT IS YOU WHO HAVE GIVEN ME LIFE." THEN THE AUTHORITIES WERE INFORMED THAT THEIR MODELLED FORM WAS ALIVE AND HAD ARISEN, AND THEY WERE GREATLY TROUBLED. THEY SENT SEVEN ARCHANGELS TO SEE

**B.** Presumably cooled off before origin of life, but it seems inescapable that early life arose in a hot environment.

**II.** What chemistry gave rise to lifestuff?

**A.** Aqueous chemistry imagined for some time:

e.g. Miller-Urey experiments (1950s).

**I.** For further info: Miller, S. and L. Orgel, "The Origins of Life on the Earth" (Prentice-Hall, 1974). Ferris, J., C & E News 62, 22 (1984).

**B.** If (as seems likely) life arose at high temperatures, then stability of complex organic chemicals a problem. Thought is turning (in some circles) to surface-associated chemistry.

**II.** E.g., W?chtersh?user, G., Microbiol. Rev. 52, 452-484 (1988).

*have been slain on earth. "Then I saw an angel standing in the sun, and with a loud voice he called to all the birds that fly in midheaven. "Come, gather for the great supper of God, to eat the flesh of kings, the flesh of captains, the flesh of mighty men, the flesh of horses and their riders, and the flesh of all men, both free and slave, both small and great." And I saw the beast and the kings of the earth with their armies gathered to make war against him who sits upon the horse and against his army. And the beast was captured, and with it the false prophet who in its presence had worked the signs by which he deceived those who had received the mark of the beast and those*

philosophies, mental faculties are progressively adapting themselves to this model, is quite evident. This may just as well be an adventure, since the disappearance of the end is, in itself, an original or creative situation. It seems to be characteristic of our culture and our history which have no end in sight either as guarantors of an indefinite recurrence, of an immortality pursued in the opposite direction. Up till now, immortality was conceived of as a region of the beyond, an immortality yet to come, today however, we have concocted another type of immortality, one on this side of the fence that incorporates the recession of outcomes ad infinitum. The situation may be original, but the final result or outcome of things is evidently lost in advance or up front. We will never get to know the original chaos, the Big Bang, and because it is a classified event, we had never been there. We could retain the hope however, of seeing the final moment, the BigCrumb, one day. A spasmodic enjoyment of the end to compensate for not having had the chance to revere the beginning [l'origine]. These are the only two interesting moments, and since we were frustrated with the first one, we invest all the more energy into the acceleration of the end, into the precipitation of things or events towards their ultimate loss, a loss from which we were at least thrown the crumbs in the form of the spectacle.

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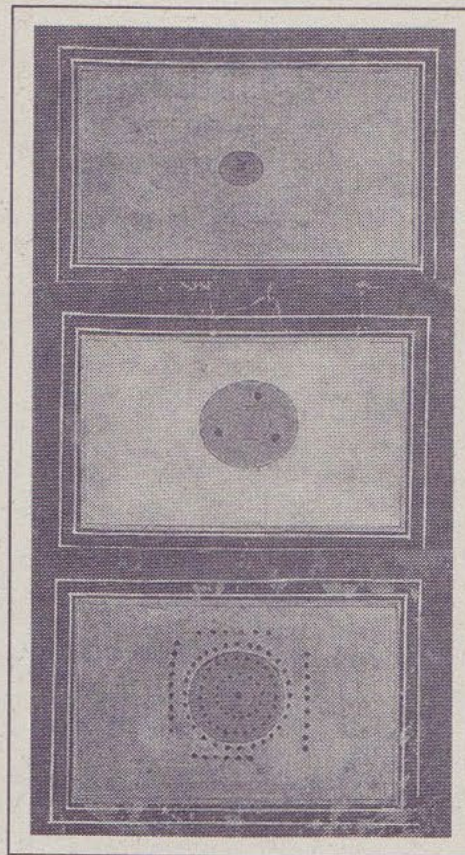
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WHAT HAD HAPPENED. THEY CAME TO ADAM. WHEN THEY SAW EVE TALKING TO HIM, THEY SAID TO ONE ANOTHER, "WHAT SORT OF THING IS THIS **LUMINOUS WOMAN**? FOR SHE RESEMBLES THAT LIKENESS WHICH APPEARED TO US IN THE LIGHT. NOW COME, LET US LAY HOLD OF HER AND CAST HER SEED INTO HER, SO THAT WHEN SHE BECOMES SOILED SHE MAY NOT BE ABLE TO ASCEND INTO HER LIGHT. RATHER, THOSE WHOM SHE BEARS WILL BE UNDER OUR CHARGE. BUT LET US NOT TELL ADAM, FOR HE IS NOT ONE OF US. RATHER LET US BRING A DEEP SLEEP OVER HIM. AND LET US INSTRUCT HIM IN HIS SLEEP TO THE EFFECT THAT SHE CAME FROM HIS RIB, IN ORDER THAT HIS WIFE MAY OBEY, AND HE MAY BE **LORD** OVER HER."

THEN EVE, BEING A FORCE, LAUGHED AT THEIR DECISION. SHE PUT MIST INTO THEIR EYES AND SECRETLY LEFT HER LIKENESS WITH ADAM. SHE ENTERED THE TREE OF KNOWLEDGE AND REMAINED THERE. AND THEY PURSUED HER, AND SHE REVEALED TO THEM THAT SHE HAD GONE INTO THE TREE AND BECOME A TREE. THEN, ENTERING A **GREAT STATE OF FEAR**, HE BLIND CREATURES FLED. AFTERWARDS, WHEN THEY HAD RECOVERED FROM THE DAZE, THEY CAME TO ADAM; AND SEEING THE LIKENESS OF THIS WOMAN WITH HIM, THEY WERE GREATLY DISTURBED, THINKING IT WAS SHE THAT WAS THE TRUE EVE. AND THEY ACTED RASHLY; THEY CAME UP TO HER AND SEIZED HER AND CAST THEIR SEED UPON HER. THEY DID SO WICKEDLY, DEFILING NOT ONLY IN NATURAL WAYS BUT ALSO IN FOUL WAYS, DEFILING FIRST THE SEAL OF HER VOICE - THAT HAD SPOKEN WITH THEM, SAYING, "WHAT IS IT THAT **EXISTS** BEFORE YOU?" - INTENDING TO-DEFILE THOSE WHO MIGHT SAY AT THE CONSUMMATION (OF THE AGE) THAT THEY HAD BEEN BORN OF THE TRUE MAN THROUGH VERBAL EXPRESSION. AND THEY ERRED, **NOT KNOWING** THAT IT WAS THEIR OWN BODY



In the Tantric vision, an invisible power-point (bindu) produces the primal matter (prakriti) which consist of three qualities (gunas): sattva (essence, peace), rajas (energy, passion) and tamas (substance, inertia). At the beginning of the creation the three are in equilibrium, only their disharmony brings forth the world of diversity.

**12.** What were the earliest organisms like?

We don't know, but: the "Biological record," the Big Tree", a "map" of evolutionary relationships based on sequence comparisons, is providing insights.

**13.** Some conclusions from the Big Tree.

- A.** A singular origin for life on Earth. (As an aside: The Big Tree "proves" evolution.)
- B.** Three "primary lines of evolutionary descent."
- C.** Two lines of prokaryotes : "Bacteria" and "Archaea", as different from one another as either is from eukaryotes ("Eucarya").

*who worshiped its image. These two were thrown alive into the lake of fire that burns with sulphur. And the rest were slain by the sword of him who sits upon the horse, the sword that issues from his mouth; and all the birds were gorged with their flesh. Then I saw an angel coming down from heaven, holding in his hand the key of the bottomless pit and a great chain. And he seized the dragon, that ancient serpent, who is the*

**D**reaming of an unprecedented opportunity open to a generation to obliterate the end of the world, which is just as wonderful as being part of the beginning. But we have arrived too late for things to begin, only the end or outcome seems to careen under our sway. We have been reproached for the atomic age - but finally (!) we have managed to suspend the equilibrium of terror and have decisively (?) deferred the conclusive event. Now that dissuasion has succeeded, we have to get used to the idea that there is no longer any end, there will no longer be any end and that history itself has become interminable. Consequently, when one speaks of "the end of history", of "the end of the political", of "the end of the social", of "the end of ideologies", none of this is true. The worst indeed is that there is no end to anything and that everything will continue to take place in a slow, fastidious, recurring and all-encompassing hysterical manner - like nails and hair continue to grow after death. Fundamentally, of course, all this is already dead and instead of a joyous or tragic resolution, instead of a destiny, we are left with an vexatious homeopathic end or outcome that is secreted into metastatic resistances to death. In the wake of all that resurfaces, history backtracks on its own footsteps in a compulsive attempt at rehabilitation, as if in a recompense for some sort of crime I am not



THAT THEY HAD DEFILED: IT WAS THE LIKENESS THAT THE AUTHORITIES AND THEIR **ANGELS** DEFILED IN EVERY WAY. FIRST SHE WAS PREGNANT WITH ABEL, BY THE FIRST RULER. AND IT WAS BY THE SEVEN AUTHORITIES AND THEIR ANGELS THAT SHE BORE THE OTHER OFFSPRING. AND ALL THIS CAME TO PASS ACCORDING TO THE FORETHOUGHT OF THE PRIME PARENT, SO THAT THE FIRST MOTHER MIGHT BEAR WITHIN HER EVERY SEED, BEING MIXED AND BEING FITTED TO THE FATE OF THE **UNIVERSE** AND ITS CONFIGURATIONS, AND TO JUSTICE. A PREARRANGED PLAN CAME INTO EFFECT REGARDING EVE, SO THAT THE MODELLED FORMS OF THE AUTHORITIES MIGHT BECOME ENCLOSURES OF THE LIGHT, WHEREUPON IT WOULD CONDEMN THEM THROUGH THEIR MODELLED FORMS.

NOW THE FIRST ADAM, (ADAM) OF LIGHT, IS SPIRIT-ENDOWED AND APPEARED ON THE FIRST DAY. THE **SECOND ADAM** IS SOUL-ENDOWED AND APPEARED ON THE SIXTH DAY, WHICH IS

30 CALLED APHRODITE. THE THIRD ADAM IS A CREATURE OF THE EARTH, THAT IS, THE MAN OF THE LAW, AND HE APPEARED ON THE EIGHTH DAY [...] THE **TRANQUILITY** OF POVERTY, WHICH IS CALLED "THE DAY OF THE SUN" (**SUNDAY**). AND THE PROGENY

31 OF THE EARTHLY ADAM BECAME NUMEROUS AND WAS COMPLETED, AND PRODUCED WITHIN ITSELF EVERY KIND OF SCIENTIFIC INFORMATION OF THE SOUL-ENDOWED ADAM. BUT ALL WERE IN IGNORANCE. NEXT, LET ME SAY THAT ONCE THE RULERS HAD SEEN HIM AND THE FEMALE CREATURE WHO WAS WITH HIM ERRING IGNORANTLY LIKE BEASTS, THEY WERE VERY GLAD. WHEN THEY LEARNED THAT THE IMMORTAL MAN WAS NOT GOING TO NEGLECT THEM, RATHER THAT THEY WOULD EVEN HAVE TO FEAR THE FEMALE CREATURE THAT HAD TURNED INTO A TREE, THEY WERE DISTURBED, AND SAID, "PERHAPS THIS IS THE **TRUE MAN** - THIS BEING WHO HAS BROUGHT A FOG UPON US AND HAS TAUGHT US THAT SHE WHO WAS SOILED IS LIKE HIM - AND SO WE SHALL BE **CONQUERED!**"

THEN THE RULERS CAME UP TO THE INSTRUCTOR. THEIR EYES BECAME MISTY BECAUSE OF HIM, AND THEY COULD NOT DO ANYTHING TO HIM. THEY CURSED HIM, SINCE THEY WERE

**D.** Eukaryote nuclear line of descent as old as procaryote lines.

**E.** Mitochondria and chloroplasts proven to be of eubacterial origin.

**F.** Note that line segments connecting organisms to nodes are NOT all same length: the evolutionary clock is NOT CONSTANT for all organisms - you CANNOT infer years from segment-lengths! You can only interpret branching order.

**G.** Deepest divergences in archaeal and bacterial lines all thermophilic, with typical temperature optima of 80-110°C. COMMON ANCESTOR WAS THERMOPHILIC.

*Devil and Satan, and bound him for a thousand years, and threw him into the pit, and shut it and sealed it over him, that he should deceive the nations no more, till the thousand years were ended. After that he must be loosed for a little while. Then I saw thrones, and seated on them were those to whom judgment was committed. Also I saw the souls of those who had been beheaded for their testimony to Jesus and for the word of God, and who had not worshiped the beast or its image and had not received its mark on their foreheads or their hands. They came to life, and reigned with Christ a thousand years. The rest of the dead did not come to life until the thousand years were ended. This is the first resurrection. And when*

aware of - a crime committed by and in spite of us, a kind of crime done to oneself, the process of which is sped up in our contemporary phase of history and the sure signs of which today are global waste, universal repentance and resentment [ressentiment] - a crime where the lawsuit needs to be re-examined and where we have to be unrelenting to go back as far as the origins, if necessary, in quest of retrospective absolution since there is no resolution to our fate in the future. It is imperative that we find out what went wrong and at which moment and then begin examining the traces left on the trail leading up to the present time, to turn over all the rocks of history, to revive the best and the worst in a vain attempt to separate the good from the bad.

Following Canetti's hypothesis: we have to return to this side of the fatal line of demarcation which, in history, has kept the human separate from the inhuman, a line that we, at some point, have thoughtlessly crossed under the spell and vertigo of some sort of anticipated liberatory effect. Arguably, it is possible that our collective panic in the face of this blind spot of going beyond history and its ends (then again, what are these ends? all we know is that we've crossed them without noticing that we did) tempts us to take hastening steps backwards in order

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POWERLESS. AFTERWARDS, THEY CAME UP TO THE WOMAN AND CURSED HER AND HER OFFSPRING. AFTER THE WOMAN, THEY CURSED ADAM, AND THE LAND BECAUSE OF HIM, AND THE CROPS; AND ALL THINGS THEY HAD CREATED, THEY CURSED. THEY HAVE NO **BLESSING**. GOOD CANNOT RESULT FROM EVIL. FROM THAT DAY, THE AUTHORITIES KNEW THAT TRULY THERE WAS SOMETHING MIGHTIER THAN THEY: THEY RECOGNIZED ONLY THAT THEIR COMMANDMENTS HAD NOT BEEN KEPT. GREAT JEALOUSY WAS BROUGHT INTO THE WORLD SOLELY BECAUSE OF THE IMMORTAL MAN. NOW WHEN THE RULERS SAW THAT THEIR ADAM HAD ENTERED INTO AN ALIEN STATE OF KNOWLEDGE, THEY DESIRED TO TEST HIM, AND THEY GATHERED TOGETHER ALL THE **DOMESTIC ANIMALS** AND THE WILD BEASTS OF THE EARTH AND THE BIRDS OF HEAVEN AND BROUGHT THEM TO ADAM TO SEE WHAT HE WOULD CALL THEM. WHEN HE SAW THEM, HE GAVE NAMES TO THEIR CREATURES. THEY BECAME TROUBLED BECAUSE ADAM HAD RECOVERED FROM ALL THE TRIALS. THEY ASSEMBLED AND LAID PLANS, AND THEY SAID, "BEHOLD ADAM! HE HAS COME TO BE LIKE ONE OF US, SO THAT HE KNOWS THE **DIFFERENCE** BETWEEN THE LIGHT AND THE DARKNESS. NOW PERHAPS HE WILL BE DECEIVED, AS IN THE CASE OF THE TREE OF KNOWLEDGE, AND ALSO WILL COME TO THE TREE OF LIFE AND EAT FROM IT, AND BECOME IMMORTAL, AND BECOME LORD, AND DESPISE US AND DISDAIN US AND ALL OUR GLORY! THEN HE WILL DENOUNCE US ALONG WITH OUR UNIVERSE. COME, LET US EXPEL HIM FROM PARADISE, DOWN TO THE LAND FROM WHICH HE WAS TAKEN, SO THAT HENCEFORTH HE MIGHT NOT BE ABLE TO RECOGNIZE ANYTHING BETTER THAN WE CAN." AND SO THEY EXPELLED ADAM FROM PARADISE, ALONG WITH HIS WIFE. AND THIS DEED THAT THEY HAD DONE WAS NOT ENOUGH FOR THEM. RATHER, THEY WERE AFRAID. THEY WENT IN TO THE **TREE OF LIFE** AND SURROUNDED IT WITH GREAT FEARFUL THINGS, FIERY LIVING CREATURES CALLED "CHEROUBIN", AND THEY PUT A FLAMING SWORD IN THEIR MIDST, FEARFULLY TWIRLING AT ALL TIMES, SO THAT NO EARTHLY BEING MIGHT EVER ENTER THAT PLACE. THEREUPON, SINCE THE RULERS WERE ENVOUS OF ADAM THEY WANTED TO DIMINISH THEIR (VIZ.,

**H.** Deepest divergences in archaeal and bacterial lines chemosynthetic (typically  $H_2/Fe^{2+}/Fe^{3+}/Sn/CO_2$ ). **COMMON ANCESTOR WAS CHEMOSYNTHETIC.**

**I.** Photosynthesis came late - it appears only in peripheral branches.

**J.** The most "primitive" of organisms are the types associated with geothermal environments. This is the environment of the type expected for the early Earth. **LIFE CAME TO BE IN A HYDROTHERMAL ENVIRONMENT**

**14.** A scenario for the setting of the origin of life:

**A.** The early Earth was a molten Ball, with composition something like above #10.

*the thousand years are ended. Satan will be loosed from his prison and will come out to deceive the nations which / are at the four corners of the earth, that is, Gog and*

*The stone is made in the image of the Creation of the World. For one must have its chaos and its prime matter, in which the elements float hither and thither, all mixed together, until they separated by the fiery spirit. And when this has happened, the light is lifted up, while the heavy is brought downwards. (d'Espagnet, Das Geheime Werk)*

*Magog, to gather them for battle: their number is like the sand of the sea. And they marched up over the broad earth and surrounded the camp of the saints and the beloved city: but fire came down from heaven and consumed*

to escape this simulation in the void. To relocate the zone or point of reference, the earlier scene of a Euclidean space of history. This is what the events of Eastern Europe pretended to embark on by way of peoples' movement and the democratic process. The Gulf War was also an effort to re-open the space of war, of a founding violence to usher in the new world order. All of these instances failed. This revival of vanished or vanishing forms, this attempt to escape a virtual apocalypse is a utopia, in fact the last of our utopias - the more we try to rediscover the real and the point of reference, the more we sink ourselves into a simulation that has now become shameful and utterly hopeless. Similar to illnesses which are likely the reactivation of earlier states of the organism (cancer, for example, reproduces an undifferentiated proliferation of primary living cells or, viral pathology, for that matter, in the case of which earlier stages of the biogenetic substance resurge in moments of lapse and when the body loses its immuno-capacity), could we perhaps conceive of history in a similar manner and say that its former stages have never really disappeared as they successively reappear to take advantage of failures or lapses, of the excess that is such a distinctive mark in the complexities of current structures? These earlier forms, on the other hand, never reappear in their purity



ADAM'S AND EVE'S) LIFESPANS. THEY COULD NOT (HOWEVER,) BECAUSE OF FATE, WHICH HAD BEEN FIXED SINCE THE BEGINNING. FOR TO EACH HAD BEEN ALLOTTED A LIFESPAN OF **1,000 YEARS**, ACCORDING TO THE COURSE OF THE LUMINOUS BODIES. BUT ALTHOUGH THE RULERS COULD NOT DO THIS, EACH OF THE EVILDOERS TOOK AWAY TEN YEARS. AND ALL THIS LIFESPAN (WHICH REMAINED) AMOUNTED TO **930 YEARS**: AND THESE ARE IN PAIN AND WEAKNESS AND EVIL DISTRACTION. AND SO LIFE HAS TURNED OUT TO BE, FROM THAT DAY UNTIL THE CONSUMMATION OF THE AGE. THUS WHEN SOPHIA ZOE SAW THAT THE RULERS OF THE DARKNESS HAD LAID A CURSE UPON HER COUNTERPARTS, SHE WAS INDIGNANT. AND COMING OUT OF THE FIRST HEAVEN WITH FULL POWER, SHE CHASED THOSE RULERS OUT OF THEIR HEAVENS, AND CAST THEM DOWN INTO THE SINFUL WORLD, SO THAT THERE THEY SHOULD **DWELL**. IN THE FORM OF EVIL SPIRITS (DEMONS) UPON THE EARTH. [...], SO THAT IN THEIR WORLD IT MIGHT PASS THE THOUSAND YEARS IN PARADISE - A SOUL-ENDOWED LIVING CREATURE CALLED "**PHOENIX**". IT KILLS ITSELF AND BRINGS ITSELF TO LIFE AS A WITNESS TO THE JUDGMENT AGAINST THEM, FOR THEY DID WRONG TO ADAM AND HIS GENERATION, UNTO THE CONSUMMATION OF THE AGE. THERE ARE [...] **THREE MEN**, AND ALSO HIS POSTERITIES, UNTO THE CONSUMMATION OF THE WORLD: THE SPIRIT-ENDOWED OF ETERNITY, AND THE SOUL-ENDOWED, AND THE EARTHEY. LIKEWISE, THE THREE PHOENIXES (IN) PARADISE - THE FIRST IS IMMORTAL; THE SECOND LIVES 1,000 YEARS; AS FOR THE THIRD, IT IS WRITTEN IN THE SACRED BOOK THAT IT IS CONSUMED. SO, TOO, THERE ARE THREE BAPTISMS - THE FIRST IS THE **SPIRITUAL**. THE SECOND IS BY FIRE, THE THIRD IS BY WATER. JUST AS THE PHOENIX APPEARS AS A WITNESS CONCERNING THE ANGELS, SO THE CASE OF THE **WATER** HYDRIN IN EGYPT, WHICH HAS BEEN A WITNESS TO THOSE GOING DOWN INTO THE BAPTISM OF A TRUE MAN. THE TWO BULLS IN EGYPT POSSESS A MYSTERY, THE SUN AND THE MOON, BEING A WITNESS TO **SABAOTH**: NAMELY, THAT OVER THEM SOPHIA RECEIVED THE UNIVERSE; FROM THE DAY THAT SHE MADE THE SUN AND

**B.** The molten ball would have been on a cooling-curve, reaching triple-point at ca. 4. 3- 4.4 by ago: it then would have rained ca. 4 Km-worth.

**C.** The stuff of life probably crawled out of a tarry geothermal sludge of pyrite and basaltic glasses stirred by global hydrothermal activity (BELOW).

**15.** Some things to ponder:

**A.** Where are the expected, deeply diverging, high-temperature eukaryotes?

**B.** How was it that the basic cellular biochemistry was in place BEFORE the selection of the cellular membrane?

**C.** How did it happen that the three domains each seem to be composed of a hodge-podge of basic genes; e.g. Archaea have euk-like macromolecular

*them, and the devil who had deceived them was thrown into the lake of fire and sulphur where the beast and the false prophet were, and they will be tormented day and night for ever and ever. Also he said, "Write this, for these words are trustworthy and true." And he said to me, "It is done! I am the Alpha and the Omega, the beginning and the end. To the thirsty I will give from the fountain of the water of life without payment. Blessed are those who wash their robes, that they may have the right to the tree of life and that they may enter the city by the gates. Outside are the dogs and sorcerers and fornicators*

as they are unable to escape the destiny of modernity's intensity. Their resurrection, too, is hyperreal. Reinvoked values themselves are unstable and subject to the same fluctuations as fashion or the stock exchange.

Reinstatement of earlier borders, of former structures, of the former elite therefore will never attain its identical meaning, i.e., will never be the same it once was. If aristocracy and royalty were to achieve status one day, they would still be "postmodern". All retro-scenarios currently in the making are without historical significance as they are completely enacted at the level or surface of our time, like an overlay of images that cannot affect film in motion. Relapsing events: thawed out democracy, bluffing freedoms, a pre-packed New World Order in cellophane and an ecology, swathed in naphthalene moth balls, the rights of immuno-deficient man - this will alter nothing in the current melancholy of the century which we will never get over because, in the meantime, it has looped back onto itself only to be freed up again with a different meaning. This lies at the basis of Walt Disney's success, the ingenious precursor of a world of ludicrous promiscuity parading all past and present forms, of a mosaic recurrence of all cultures (of future cultures as well which themselves have become recurrent). We were under the belief for quite some time that all this was only imaginary, a derivative or decor of something

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THE MOON, SHE PUT A SEAL UPON HER HEAVEN,  
UNTO ETERNITY. AND THE WORM THAT HAS BEEN  
BORN OUT OF THE PHOENIX IS A HUMAN BEING AS  
WELL. IT IS WRITTEN (PS 91:13 LXX) CONCERNING IT,  
**"THE JUST MAN WILL BLOSSOM LIKE A PHOENIX"**.  
AND THE PHOENIX FIRST APPEARS IN A LIVING  
STATE, AND DIES, AND RISES AGAIN, BEING A SIGN  
OF WHAT HAS BECOME APPARENT AT THE  
CONSUMMATION OF THE AGE. IT WAS ONLY IN  
EGYPT THAT THESE GREAT SIGNS APPEARED -  
NOWHERE ELSE - AS AN INDICATION THAT IT IS  
LIKE GOD'S PARADISE. LET US RETURN TO THE  
AFOREMENTIONED RULERS, SO THAT WE MAY  
OFFER SOME **EXPLANATION** OF THEM. NOW,  
WHEN THE SEVEN RULERS WERE CAST DOWN  
FROM THEIR HEAVENS ONTO THE EARTH, THEY  
MADE FOR THEMSELVES ANGELS, NUMEROUS,  
DEMONIC, TO SERVE THEM. AND THE LATTER  
INSTRUCTED MANKIND IN MANY KINDS OF ER-  
ROR AND MAGIC AND POTIONS AND WORSHIP  
OF IDOLS AND **SPILLING OF BLOOD** AND ALTARS  
AND TEMPLES AND SACRIFICES AND LIBATIONS  
TO ALL THE SPIRITS OF THE EARTH, HAVING THEIR  
COWORKER FATE, WHO CAME INTO EXISTENCE BY  
THE CONCORD BETWEEN THE GODS OF INJUSTICE  
AND JUSTICE. AND THUS WHEN THE WORLD HAD  
COME INTO BEING, IT DISTRACTEDLY ERRED AT ALL  
TIMES. FOR ALL MEN UPON EARTH WORSHIPED  
THE SPIRITS (DEMONS) FROM THE CREATION TO  
THE CONSUMMATION - BOTH THE ANGELS OF  
RIGHTEOUSNESS AND THE MEN OF UNRIGHTE-  
OUSNESS. THUS DID THE WORLD COME TO EXIST  
IN DISTRACTION, IN IGNORANCE, AND IN A STUPOR.  
THEY ALL ERRED, UNTIL THE APPEARANCE OF  
THE TRUE MAN. LET THIS SUFFICE SO FAR AS THE  
MATTER GOES. NOW WE SHALL PROCEED TO  
CONSIDERATION OF OUR WORLD, SO THAT WE MAY  
ACCURATELY FINISH THE DESCRIPTION OF ITS  
STRUCTURE AND **MANAGEMENT**. THEN IT WILL  
BECOME OBVIOUS HOW BELIEF IN THE UNSEEN  
REALM, WHICH HAS BEEN APPARENT FROM CREATION  
DOWN TO THE CONSUMMATION OF THE AGE, WAS  
DISCOVERED. I COME, THEREFORE, TO THE MAIN  
POINTS REGARDING THE IMMORTAL MAN: I SHALL  
SPEAK OF ALL THE BEINGS THAT BELONG TO HIM,  
EXPLAINING HOW THEY HAPPEN TO BE HERE.  
WHEN A **MULTITUDE** OF HUMAN BEINGS HAD

metabolism but bacterial-like small-molecule metabolism? It is as though the genomes of the primary lineages arose by a process of accretion.

D. And much else ...

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R. Fludd, Utrisque Cosmi, Vol. II,  
Frankfurt, 1621

*and murderers and idolaters, and every one who loves and practices falsehood. "I Jesus have sent my angel to you with this testimony for the churches. I am the root and the offspring of David, the bright morning star." The Spirit and the Bride say, "Come." And let him who hears say, "Come." And let him who is thirsty come, let him who*

that was childish and of marginal significance. However, we can catch a glimpse of something already at work here, if only prefigured in the curvature of real things of Disneyworld, which opens up the frightening perspective of being able to go beyond, like in the movies, all of the former stages, to become hypostatized in a definitive youthfulness, refrigerated like Disney himself in liquid nitrogen: Magic Country, Future World, Gothic, Hollywood itself remodeled fifty years later in Florida - all the past and future revisited in live simulation. Walt Disney is the true hero of deep-freeze, of a utopia of waking up in the future and in a better world. But here's the irony: he didn't foresee the face-about, the volte-face that was to take place between the real and history. And he who believed that he would return in the year 2100 may well, true to his own fairy tale scenario, wake up in 1730, or with the Pharaohs, or even amidst one of his countless primitive scenarios. But what good is this end of the century for, one may wonder. Well, for the sale of the century. History and the end of history are up for sale. Communism and the end of communism at bargain discount prices. Communism could not have arrived at its historical end now that it will have been sold off, liquidated like layaway stock. Similarly to the Russian army, sold to the four corners of the earth - an event of unparalleled significance sunk to the banality of a market transaction. All the



COME INTO EXISTENCE, THROUGH THE PARENTAGE OF THE ADAM WHO HAD BEEN FASHIONED, AND OUT OF MATTER, AND WHEN THE WORLD HAD ALREADY BECOME FULL, THE RULERS WERE MASTER OVER IT - THAT IS, THEY KEPT IT RESTRAINED BY IGNORANCE. FOR WHAT REASON? FOR THE FOLLOWING: SINCE THE **IMMORTAL** FATHER KNOWS THAT A DEFICIENCY OF TRUTH CAME INTO BEING AMONGST THE ETERNAL REALMS AND THEIR UNIVERSE, WHEN HE WISHED TO BRING TO NAUGHT THE RULERS OF PERDITION THROUGH THE CREATURES THEY HAD MODELLED, HE SENT YOUR **LIKENESSES** DOWN INTO THE WORLD OF PERDITION, NAMELY, THE BLESSED LITTLE INNOCENT SPIRITS. THEY ARE NOT ALIEN TO KNOWLEDGE. FOR ALL KNOWLEDGE IS VESTED IN ONE ANGEL WHO APPEARED BEFORE THEM; HE IS NOT WITHOUT POWER IN THE COMPANY OF THE FATHER. AND «HE» GAVE THEM **KNOWLEDGE**. WHENEVER THEY APPEAR IN THE WORLD OF PERDITION,

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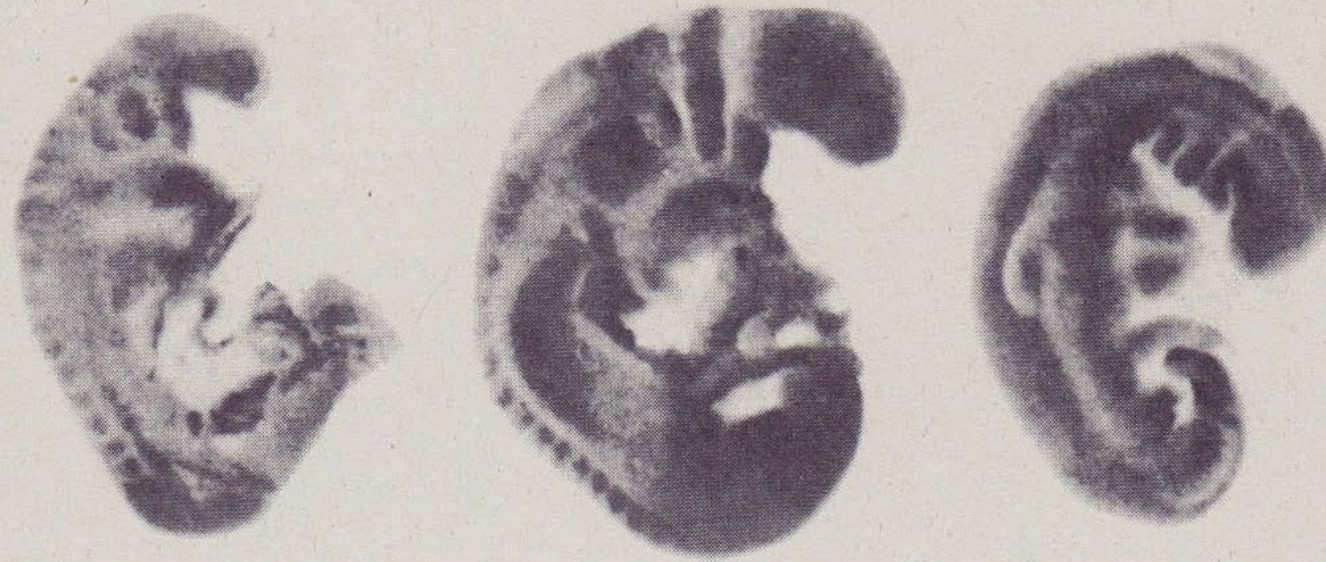
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IMMEDIATELY AND FIRST OF ALL THEY REVEAL THE PATTERN OF IMPERISHABILITY AS A CONDEMNATION OF THE RULERS AND THEIR FORCES. THUS WHEN THE BLESSED BEINGS APPEARED IN FORMS MODELLED BY AUTHORITIES, THEY WERE ENVIED. AND OUT OF ENVY THE AUTHORITIES MIXED THEIR SEED WITH THEM, IN HOPES OF POLLUTING THEM. THEY COULD NOT. THEN WHEN THE BLESSED BEINGS APPEARED IN LUMINOUS FORM, THEY APPEARED IN VARIOUS WAYS. AND EACH ONE OF THEM, STARTING OUT IN HIS LAND, REVEALED HIS (KIND OF) KNOWLEDGE TO THE VISIBLE CHURCH CONSTITUTED OF THE MODELLED FORMS OF PERDITION. IT (VIZ., THE **CHURCH**) WAS FOUND TO CONTAIN ALL KINDS OF SEED, BECAUSE OF THE SEED OF THE AUTHORITIES THAT HAD MIXED WITH IT.

THEN THE SAVIOR CREATED [...] OF THEM ALL - AND THE SPIRITS OF THESE ARE MANIFESTLY SUPERIOR, BEING BLESSED AND VARYING IN ELECTION - AND ALSO (HE CREATED) MANY OTHER BEINGS, WHICH HAVE NO KING AND ARE SUPERIOR TO EVERYONE THAT WAS BEFORE THEM. CONSEQUENTLY, FOUR RACES EXIST. THERE ARE THREE THAT BELONG TO THE KINGS OF THE **EIGHTH HEAVEN**. BUT THE FOURTH RACE IS KINGLESS AND PERFECT, BEING THE HIGHEST OF

GNOSIS

Woese, C.R. The universal ancestor. Proc. Natl. Acad. Sci. USA  
371 Koshland Hall  
nrpace@nature.berkeley.edu



CURRENT  
PERSPECTIVE  
ON THE  
OF LIFE

*desires take the water of life without price. I warn every one who hears the words of the prophecy of this book: if any one adds to them, God will add to him the plagues described in this book, and if any one takes away from the words of the book of this prophecy, God will take away his share in the tree of life and in the holy city, which are described in this book. He who testifies to these things says, "Surely I am coming soon." Amen.*

Apokalypse  
Verm!

Ideologies of the West are also up for sale; they can be purchased at a low price on all the latitudes of the globe. In former times, sales followed festivities, today they precede them. We have a similar case in our century: in anticipation of its end, everything must go, everything must be liquidated. We are also discovering that along with the grand sell-out of the Red Army, industrial laboratories are in the process of "discharging" or selling off their human gene pool, genes that are first patented and then commercialized, step by step. There too, everything must go even if it is not known what use these genes may be put to. Things cannot be left to run their natural course, they have to be cryogenized [cryogeniser: Converted to a freezing mixture.] in order to tailor them to a virtual and paltry immortality. Messianic hope was founded on the reality of the Apocalypse. Today, this has no more substantive reality than the original Big Bang. We will no longer have a right to this dramatic illumination. Even the idea of putting an end to our planet via an atomic clash has become barren and superfluous - if this no longer holds any meaning for anybody, not even for God, what good is it for? Our Apocalypse is not real, it is virtual. Neither does it belong to the future, its incident is in the here and now. With respect to our orbiting bombs, even though they do not comprise

JEAN  
BAUDRILLARD



ALL. FOR THESE SHALL ENTER THE HOLY PLACE OF THEIR FATHER. AND THEY WILL GAIN REST IN REPOSE AND ETERNAL, UNSPEAKABLE GLORY AND UNENDING JOY. MOREOVER, THEY ARE KINGS WITHIN THE MORTAL DOMAIN, IN THAT THEY ARE IMMORTAL. THEY WILL CONDEMN THE GODS OF **CHAOS AND THEIR FORCES**.

NOW THE WORD THAT IS SUPERIOR TO ALL BEINGS WAS SENT FOR THIS PURPOSE ALONE: THAT HE MIGHT PROCLAIM THE UNKNOWN. HE SAID, "THERE IS NOTHING HIDDEN THAT IS NOT APPARENT, AND WHAT HAS NOT BEEN RECOGNIZED WILL BE RECOGNIZED." AND THESE WERE SENT TO MAKE KNOWN WHAT IS HIDDEN, AND THE SEVEN AUTHORITIES OF CHAOS AND THEIR IMPIETY. AND THUS THEY WERE CONDEMNED TO DEATH. SO WHEN ALL THE PERFECT APPEARED IN THE FORMS MODELLED BY THE RULERS, AND WHEN THEY REVEALED THE INCOMPARABLE TRUTH, THEY PUT TO SHAME ALL THE WISDOM OF THE GODS. AND THEIR FATE WAS FOUND TO BE A CONDEMNATION. AND THEIR FORCE DRIED UP. THEIR LORDSHIP WAS **DISSOLVED**. THEIR FORETHOUGHT BECAME EMPTINESS, ALONG WITH THEIR GLORY.

BEFORE THE CONSUMMATION OF THE AGE, THE WHOLE PLACE WILL SHAKE WITH GREAT THUNDERING. THEN THE RULERS WILL BE SAD, [...] THEIR DEATH. THE ANGELS WILL MOURN FOR THEIR MANKIND, AND THE DEMONS WILL WEEP OVER THEIR SEASONS, AND THEIR MANKIND WILL WAIL AND SCREAM AT THEIR DEATH. THEN THE AGE WILL BEGIN, AND THEY WILL BE DISTURBED. THEIR KINGS WILL BE INTOXICATED WITH THE FIERY SWORD, AND THEY WILL WAGE WAR AGAINST ONE ANOTHER, SO THAT THE EARTH IS INTOXICATED WITH BLOODSHED. AND **THE SEAS WILL BE** DISTURBED BY THOSE WARS. THEN THE SUN WILL BECOME DARK, AND THE MOON WILL CAUSE ITS LIGHT TO CEASE. THE STARS OF THE SKY WILL CANCEL THEIR **CIRCUITS**. AND A GREAT CLAP OF THUNDER WILL COME OUT OF A GREAT FORCE THAT IS ABOVE ALL THE FORCES OF CHAOS, WHERE THE FIRMAMENT OF THE WOMAN IS SITUATED. HAVING CREATED THE FIRST PRODUCT, SHE WILL PUT AWAY THE WISE **FIRE OF INTELLIGENCE** AND CLOTHE HERSELF WITH WITLESS WRATH. THEN SHE WILL PURSUE THE GODS OF CHAOS, WHOM SHE

a natural ending, at least we were the creators of them, with the potential, seemingly, to better finish them off. But no, in fact, to better shake off the end. This is the end we have henceforth managed to satellize in the image of all finalities which had once been transcendental but have now become orbital, pure and simple. >From now on, this end will revolve and continue to revolve around us untiringly. We have been surrounded by our own end and caught in the impossible situation of being unable to land it, to have it descend on earth. This is the story or parable of the Russian cosmonaut forgotten in space with no one to welcome or bring him back - the only particle of Soviet territory that could ironically skim over a deterritorialized Russia. Now that everything has changed down below, he has practically become immortal as he continues to revolve like the gods, the stars, like nuclear waste. As has become the fate of so many events of which he is the perfect example, they all continue to spin endlessly in a space void of information without anyone being able or, wanting to, retrieve them into the space of history. They assume the image of everything that follows its absolute orbital performance and in the course of which their identity is lost on the way. Such is the case of our history that has been lost [or forsaken] along the way as it revolves around and hovers above us like a satellite. Nostalgia for the lost object? Not even that. Nostalgia was nice in the way it sustained the feeling vis-a-vis things that have taken place and could also branch out to encompass those that could come around again. It was beautiful as a utopia, as an inverted mirror of utopia. Beautiful in the way of never being fully complete, like a utopia never fulfilled. The sublime reference to origin in nostalgia is just as beautiful as the notion of the end in utopia. On the other hand, things stand quite differently when one is confronted with literal evidence of the end (where dreaming of the end is no longer possible), and with the literal evidence of origin (where the dream of origin can no longer persist). Today we have the means to implement our origin as well as our end. Through archaeology, we excavate and exhume our origin; with genetics, we reshape and custom design our original capital; through science and technology, we are already able to operationalize dreams and utopias of the most idiotic kind. We assuage our nostalgia and our utopias in situ and in vitro. We are therefore in an impossible situation, unable to dream either of a past or of a future state of affairs. The situation has literally become definitive - not finite, infinite, or defined but de-finitive, i.e., deprived of its end, pilfered. Consequently, the distinctive sentiment of the definitive, with its pull towards a paradisaic state of affairs, is melancholy. Whereas in the case of mourning, things find their end and, with it, the possibility of an eventual return, in melancholy we no longer hold on to the premonition of the end or of a return, all we are left with is the resentment [ressentiment] of disappearance. It's a bit like the twilight [crepuscular] profile of the turn of this century, the double-faced Gestalt of a linear order, of progress on the one hand, of regression of goals and values, on the other. To oppose this movement in both directions at once, there is the utterly improbable, and certainly unverifiable, hypotheses of a poetic reversibility of events and the only proof we have of it is the possibility of this in language. Poetic form is not far removed from chaotic form. Both of them disregard the law of cause and effect. If, in the theory of Chaos, we substitute sensitive reliance upon initial conditions for susceptible dependency upon final conditions, we enter upon the form of predestination, i.e., that of destiny. Poetic language itself abides in predestination, in the imminence of its own end, and thrives on the reversibility of the end in the beginning. In this sense, it is predestined - an unconditional event without any signification or consequence, one that flourishes singularly in the vertigo of its final resolution. Although this is obviously not the form of our current history, there is, nevertheless, an affinity between the immanence of poetic unfolding and the immanence of our current chaotic progression as events themselves are without any signification or consequence, and because effect stands in for the cause, we have arrived at



ACREATED ALONG WITH THE PRIME PARENT. SHE WILL CAST THEM DOWN INTO THE ABYSS. THEY WILL BE OBLITERATED BECAUSE OF THEIR WICKEDNESS. FOR THEY WILL COME TO BE LIKE **VOLCANOES** AND CONSUME ONE ANOTHER UNTIL THEY PERISH AT THE HAND OF THE PRIME PARENT. WHEN HE HAS DESTROYED THEM, HE WILL TURN AGAINST HIMSELF AND DESTROY HIMSELF UNTIL HE CEASES TO EXIST. AND THEIR HEAVENS WILL FALL ONE UPON THE NEXT AND THEIR FORCES WILL BE CONSUMED BY FIRE. THEIR ETERNAL REALMS, TOO, WILL BE **OVERTURNED**. AND HIS HEAVEN WILL FALL AND BREAK IN TWO. HIS [...] WILL FALL DOWN UPON THE [...] SUPPORT THEM; THEY WILL FALL INTO THE ABYSS, AND THE ABYSS WILL BE OVERTURNED. THE LIGHT WILL [...] THE DARKNESS AND **OBLITERATE IT**: IT WILL BE LIKE SOMETHING THAT HAS NEVER BEEN. AND THE PRODUCT TO WHICH THE DARKNESS HAD BEEN POSTERIOR WILL DISSOLVE. AND THE

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DEFICIENCY WILL BE PLUCKED OUT BY THE ROOT (AND THROWN) **DOWN INTO THE DARKNESS**. AND THE LIGHT WILL WITHDRAW UP TO ITS ROOT. AND THE GLORY OF THE UNBEGOTTEN WILL

37

APPEAR. AND IT WILL FILL ALL THE ETERNAL REALM. WHEN THE **PROPHECY** AND THE ACCOUNT OF THOSE THAT ARE KING BECOMES KNOWN AND IS FULFILLED BY THOSE WHO ARE CALLED PERFECT, THOSE WHO - IN CONTRAST - HAVE NOT BECOME PERFECT IN THE **UNBEGOTTEN FATHER** WILL RECEIVE THEIR GLORY IN THEIR REALMS AND IN THE KINGDOMS OF THE IMMORTALS: BUT THEY WILL NEVER ENTER THE KINGLESS REALM. FOR EVERYONE MUST GO TO THE PLACE FROM WHICH HE HAS COME. INDEED, BY HIS ACTS AND HIS KNOWLEDGE, **EACH PERSON WILL MAKE HIS (OWN) NATURE KNOWN.** \*

TRANSLATED BY HANS-GEBHARD BETHGE AND BENTLEY LAYTON SELECTION MADE FROM JAMES M. ROBINSON, ED., THE NAG HAMMADI LIBRARY, REVISED EDITION. HARPERCOLLINS, SAN FRANCISCO, 1990.

FROM:

EVERYDAY GNOSIS ARCHIVE/CENTER FOR METAMEDIA

a point where there are no longer any causes, all we are left with are effects.

The world presents itself to us, effectively. There is no longer any reason for it, and God is dead. If all that remains are effects, we are in total illusion (which is also that of poetic language). If effect is to be found in the cause, or the beginning is in the end, then the catastrophe is behind us. This is the exclusive privilege of our epoch, i.e., the reversal of the sign of catastrophe. This liberates us from all possible future catastrophes, and also exempts us from all responsibility pertaining to it. An end to all preventive psychosis, no more panic, no more remorse! The lost object is behind us. We are free from the Last Judgment. What stems or follows from all of this is some sort of poetic and ironic analysis of events. Against the simulation of a linear history "in progress", we must privilege these rekindled flames, these malignant curves, these light catastrophes which cripple empires much convincingly than major shakeups could ever do.

Anastrophe versus catastrophe. Could it be that deep down there may have never been a linear unfolding of history, there may have never been a linear unfolding of language? Everything moves in loops and curls, in tropes, in inversion of meaning, except for numeric and artificial languages which, for this very reason, have neither of these. Everything takes place in effects that short-circuit (metaleptic) causes, in factual Witz, in perverse events, in ironic turnarounds, except for a rectified history which, properly speaking, cannot be such. Couldn't we transpose onto social and historical phenomena language games like the anagram, acrostic, spoonerism, rhyme, strophe or stanza and catastrophe? And not only the stately figures of metaphor and metonymy but instantaneous, childish and formal games, sundry tropes that comprise the delicacies of a vulgar imagination? Are there social spoonerisms, an anagrammatic history (where meaning is dismembered and dispersed to the four winds of the earth, like the name of god in the anagram), rhyming forms of political action, events that can take on either this or that meaning? The palindrome, [A word, verse or sentence that reads the same backwards as forwards. Ex.: Hannah.] this poetic and rigorous figure of palinode [recantations] would do well to serve in this time of retroversion of history with a burning lecture (perhaps Paul Virilio's dromology could eventually be replaced with a palindromology?). And the anagram, this minute process that picks up the thread of language, this poetic and non-linear convulsion of sorts - makes one wonder whether there is a chance that history would lend itself to this poetic convulsion, to such a subtle form of return and anaphore and which, should the anagram yield beyond meaning, allow for the pure materiality of language to shine through and also show beyond historical meaning, the pure materiality of time? This would be the enchanting alternative to the linearity of history, the poetic alternative to a disenchanting confusion, to the chaotic oversupply of current events. Concurrent with this going beyond history is our entry into pure fiction, into the illusion of the world. The illusion of our history yields up and accedes to a space of a much more radical illusion of the world. Now that the eyes of the Revolution and on the Revolution are shut; now that the Wall of Shame has been demolished, now that the lips of dispute are sealed (with a sugar-coated history stuck to our palate); now that the spectre of communism, i.e., that of power no longer haunt Europe, no longer haunt the memories; now that the aristocratic illusion of origin and the democratic illusion of the end increasingly drift apart - we no longer have the choice to advance, 'to abide in our present destruction', nor to withdraw, only a last ditch effort to confront this radical illusion. \*

Originally published in French as part of Jean Baudrillard, *L'illusion de la fin: ou La greve des evenements* (Paris: Galilee, 1992). Translation by Charles Dudas, York University



"... v tomto těle, vysokém šest stop, opatřeném vnímáním a myšlením, je svět, počátek světa a cesta vedoucí k odstranění utrpení" říká Buddha (Anguttaranikájó). Každá sakrální stavba je opakováním aktu stvoření světa. Má stejnou symbolickou strukturu a jako Osa světa spojuje různé sféry Nebe, Zemi, Podsvětí. Santiniho klášter v Plasích je stavba založená v močálech, a spočívá na dubových pilířích nad vodním labyrintem (podzemní vody tradičně symbolizují vody Chaosu).

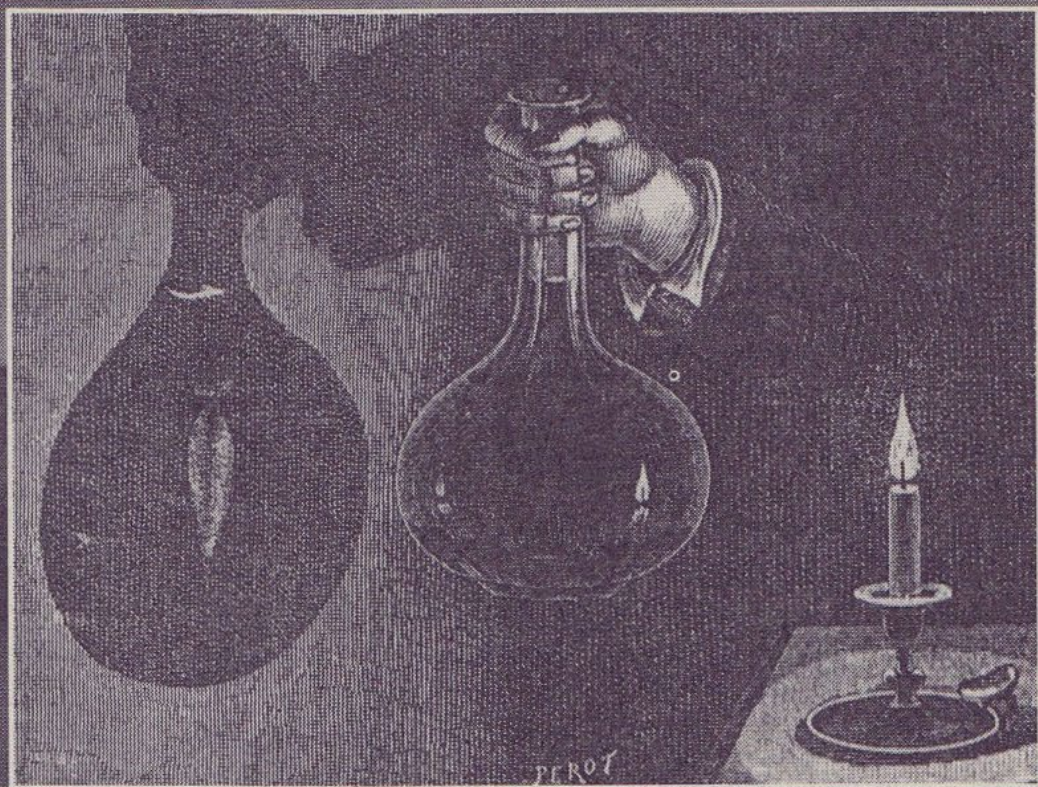
Na kamenné desce nad vchodem do vodního systému je nápis:  
**AEDIFICUM SINE AQUA RUET** (bez vody se stavba zřítí).

Stavba je kosmos - řád, který se vynořuje z Chaosu a proudící voda je podmínkou trvání stavby.

Ideálem cisterciáků bylo pomocí práce a modlitby obnovit původní Božský řád v přírodě.

Chtěli bychom zkoumat tyto naznačené souvislosti a vytvořit prostor pro meditaci, návrat k sobě, pro nalezení Středu.

Igor Hlavinka, 8. 8. 1997



*„... in this body, in the upper sixth step, in careful perception and reflection, is a world, the beginning of a world and a path leading to the elimination of suffering,” says Buddha (Anguttaranikajo). Each sacred building repeats the act of Creation of the World. Each has the same symbolic structure and like an Axis of the world each is connected to the spheres of Heaven, Earth, and the Underworld. Santini’s cloister in Plasy is a building constructed on a swamp, resting upon oak pillars above a labyrinth of water (traditionally, underground water symbolizes the water of chaos). A foundation stone above the entrance into the underground system bears the inscription:*

**AEDIFICUM SINE AQUA RUET.** [*without water the edifice will be in ruins*]

*Such buildings represent a cosmos - an order emerging from Chaos and here water is necessary for it to remain standing! The Cistercians sought to revive the original godly order in nature through work and prayer. They explored these relations and created a place for meditation, introspection, the discovery of the Center. The aim of the project is to explore these issues and to create the space for reflection, for a return to self and for the rediscovery of the axis of being.*

Igor Hlavinka, 8. 8. 1997

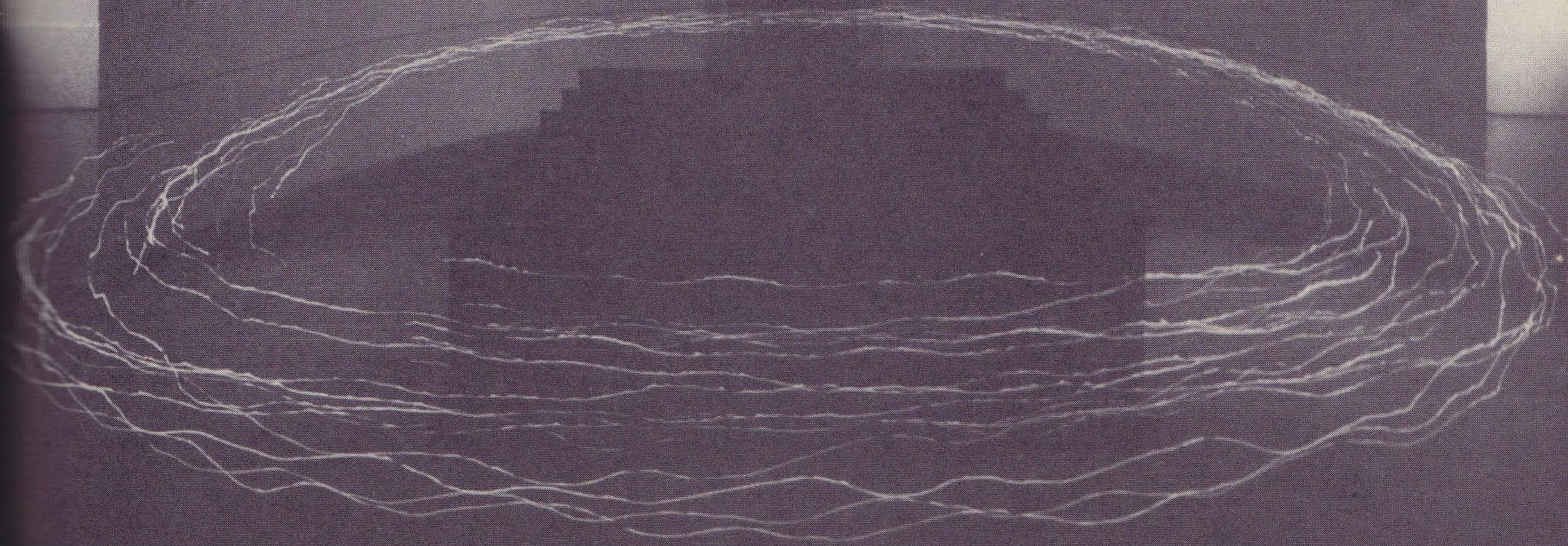


IGOR HLAVINKA, CZ  
Do kruhu • Into the circle  
performance, Saint Benedict Chapel, 1997

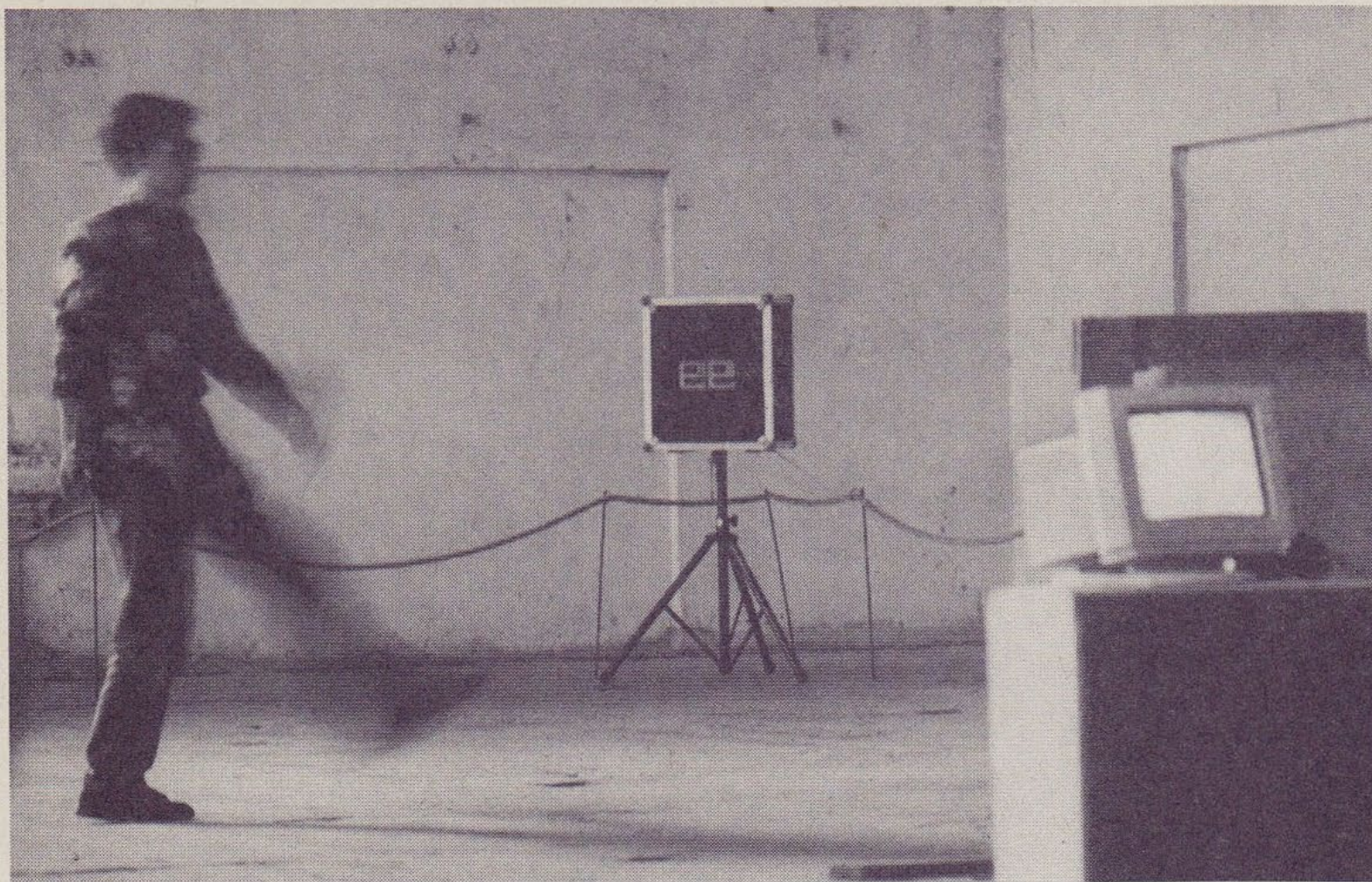


VLADIMÍR KOKOLIA, CZ  
In the Middle • Uprostřed  
1994, watercolor on paper • akvarel na papíře









**CHINO SHUICHI, JAPAN**

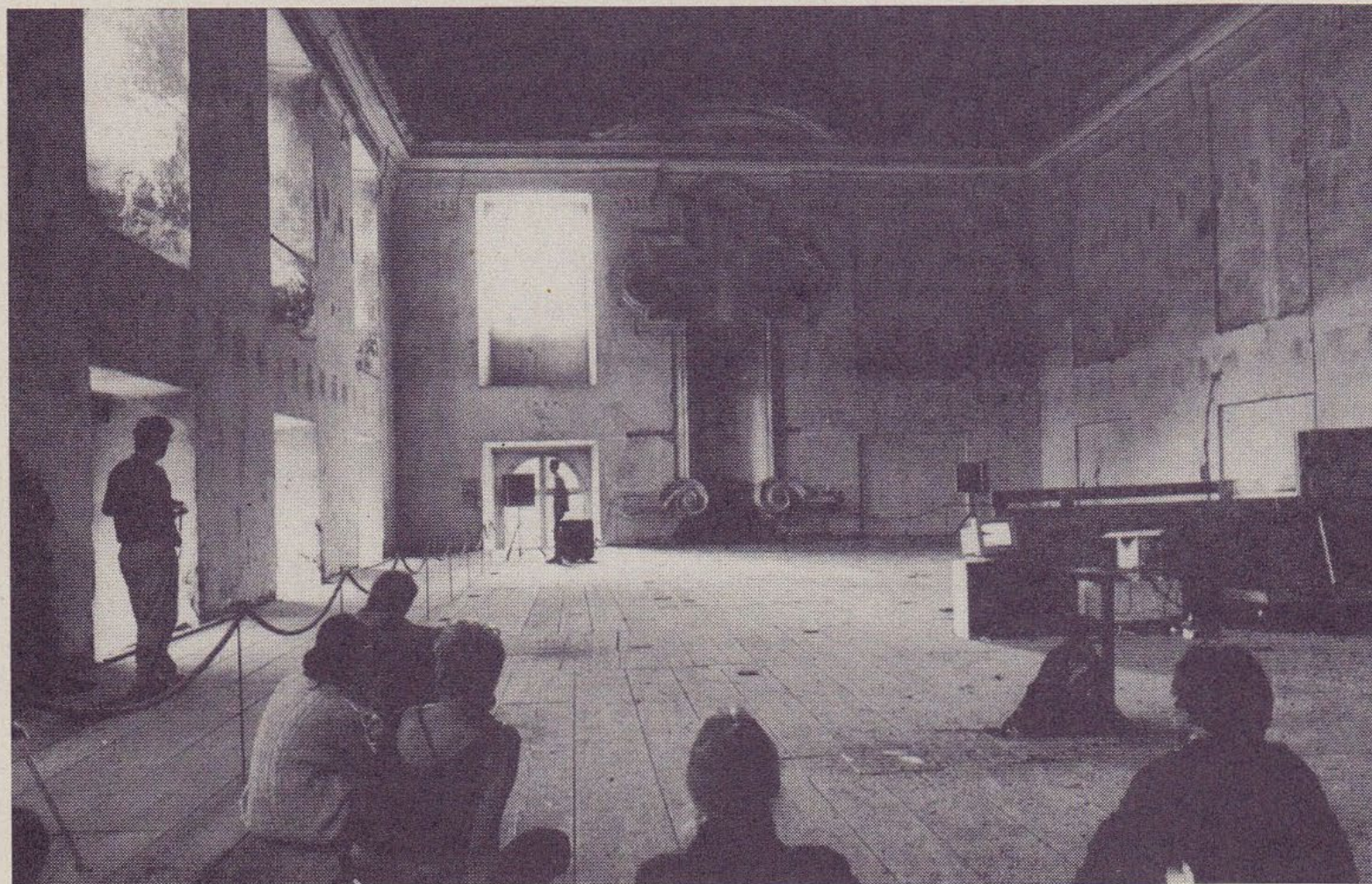
**Mushi Mezuru • Hmyzí mazlení**

**Caressing Insects**

**Refectory • Refektář 1997**

**interactive installation-performance**

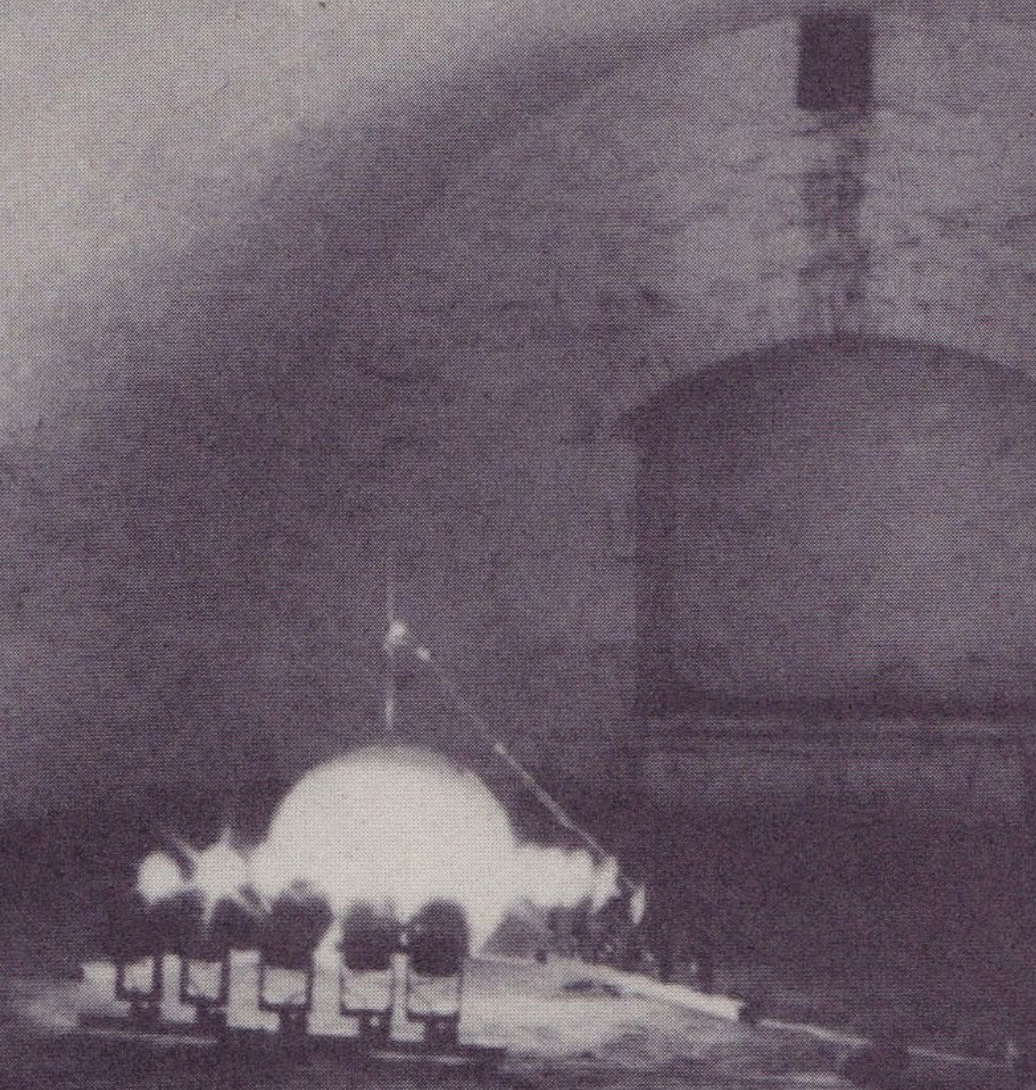
**• interaktivní instalace-performance**



This is a kind of "invisible, touchless musical instrument" composed of a video camera, computer program and synthesizer. The performer (you) can control sounds of great variety and subtlety without touching anything. You find sounds unexpectedly somewhere in an empty space, and gradually you become aware of how to play it. It may be like strolling on an autumn evening listening to the songs of crickets... while you get this "direct" audio experience, at the same time, your figure becomes the visual aspect of the piece. By the way, I am ready to offer this Macintosh program as part of some collaborative work. Mail me at: **icchan-x@dd.catv.ne.jp**, if you are interested.



ARICHI SOICHI  
& SASAOKA TAKASHI, JAPAN  
Reflex  
granary • sýpka 1997  
light installation • světelná instalace



**The experience in Czech**

It provided us a place of bend which asks the artist who gets along in difference culture daily life once more. When we exhibit work at a foreign country, we feels a little sense of incongruity. One of the factor may exist within a concept of our work. The most important concept is to aware hat we see but we don't know in daily life. But "daily life" doesn't always obtain at foreign countries just as it is. Our concept may lose it's steadiness... We then must look for common cognition. Milos Vojtěchovsky, a director of this project said. "The communication and affair which are done everyday in the foundation are symposium." Maybe it means he provides a scene in which an artist thinks daily life in the different culture again. The most valuable experience for us in Czecho was that we asked about our sense of values again.

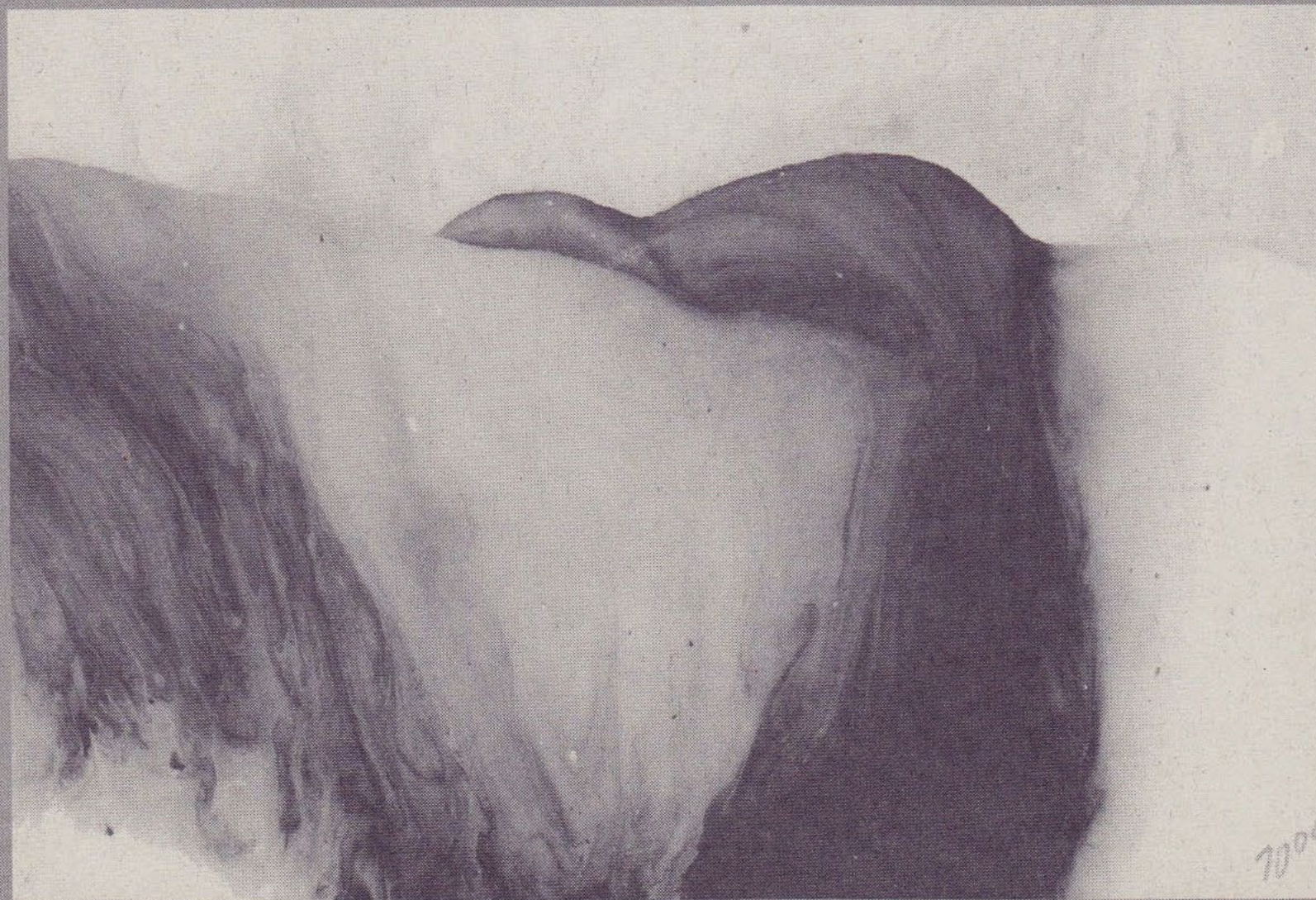
TAKASHI SASAOKA





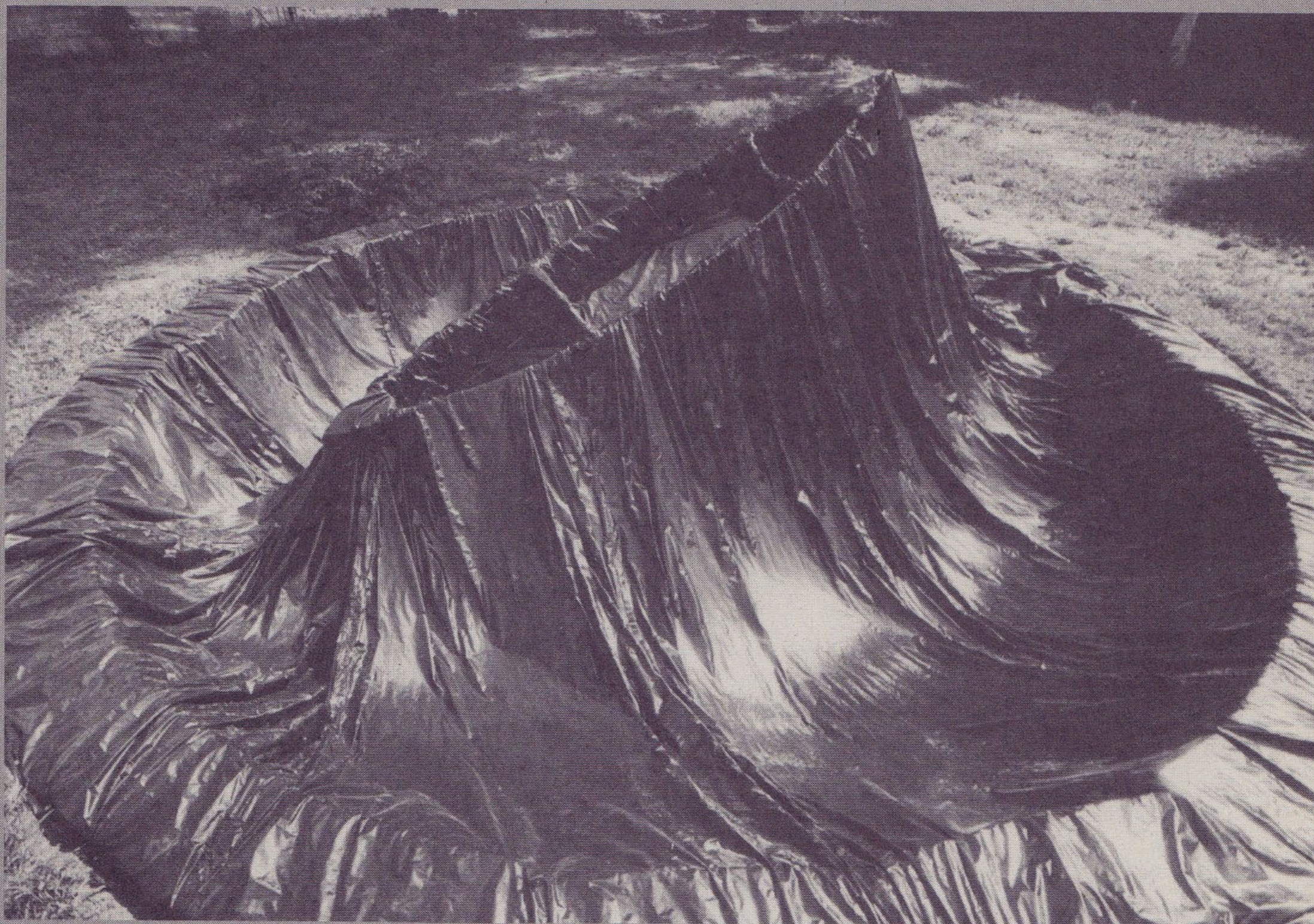
MARTÍN ZET • BŘIKA ZETOVÁ, CZ

I. Otec dělá lodě z kamene • Dcera trhá květiny • Father is making stone boats • Daughter is picking flowers  
The Strela River • řeka Střela 1997, Plasy, akce - performance



2. East Riverny, kresba • drawing, 29. 6. 1998





INDREK ERM, MARE MIKOFF, RAIT PARG,  
KRISTA THOMSON, ESTONIA

boat • lod

site specific installation courtyard of prelature

• dvůr prelature 1997, Plasy



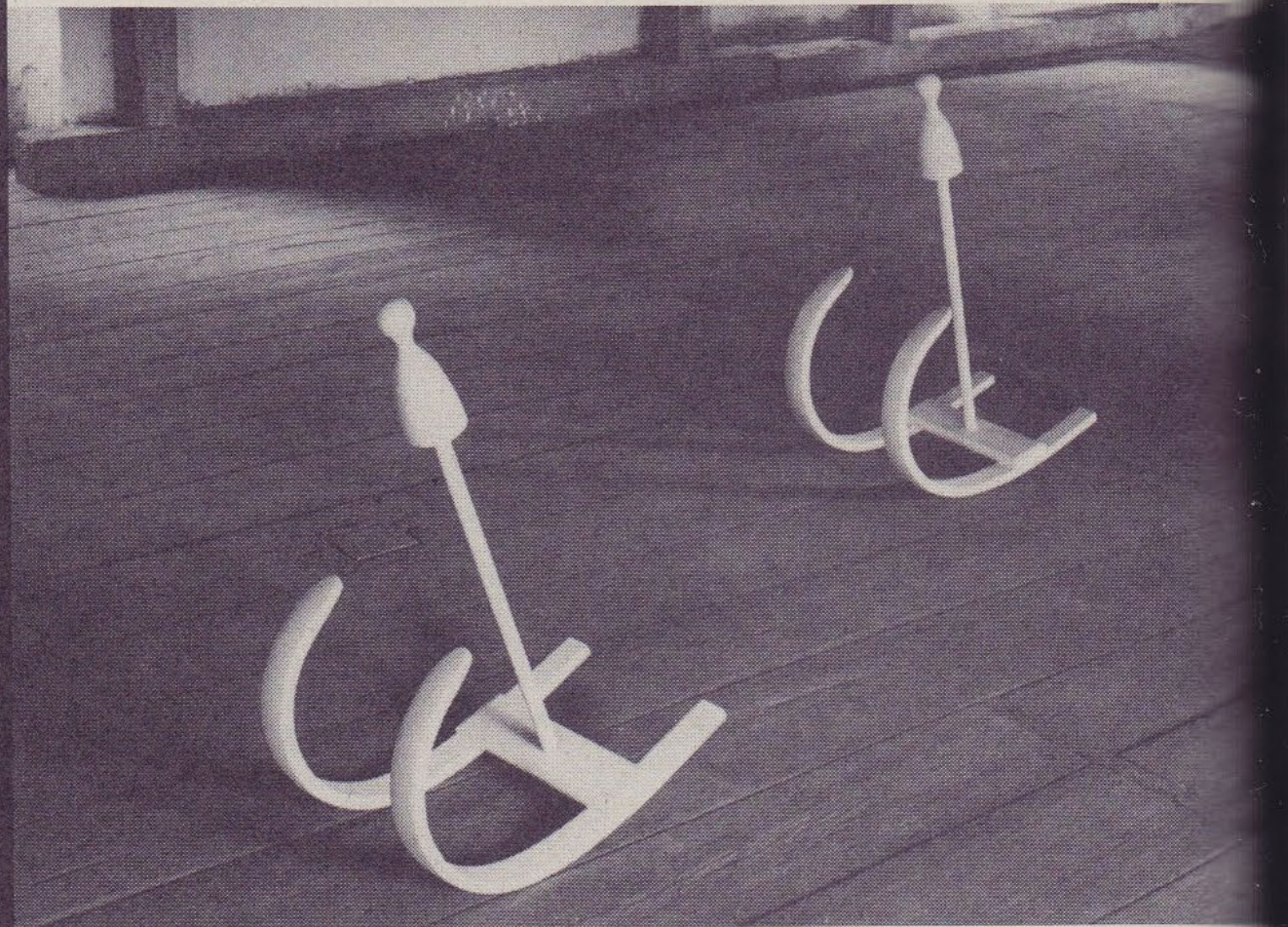


**ZUZANA FUSTEROVÁ, CZ**

Jsem • I Am

granary • sýpka 1997

light instllation • světelná instalace



**TOMÁŠ HLAVINA, CZ**

objects • objekty

painted wood, dřevo


+ Gargantua a Don Quijote

• Gargantua and Don Quijote

granary • sýpka 1997

<http://www.hermit/projects/dqscience.html>



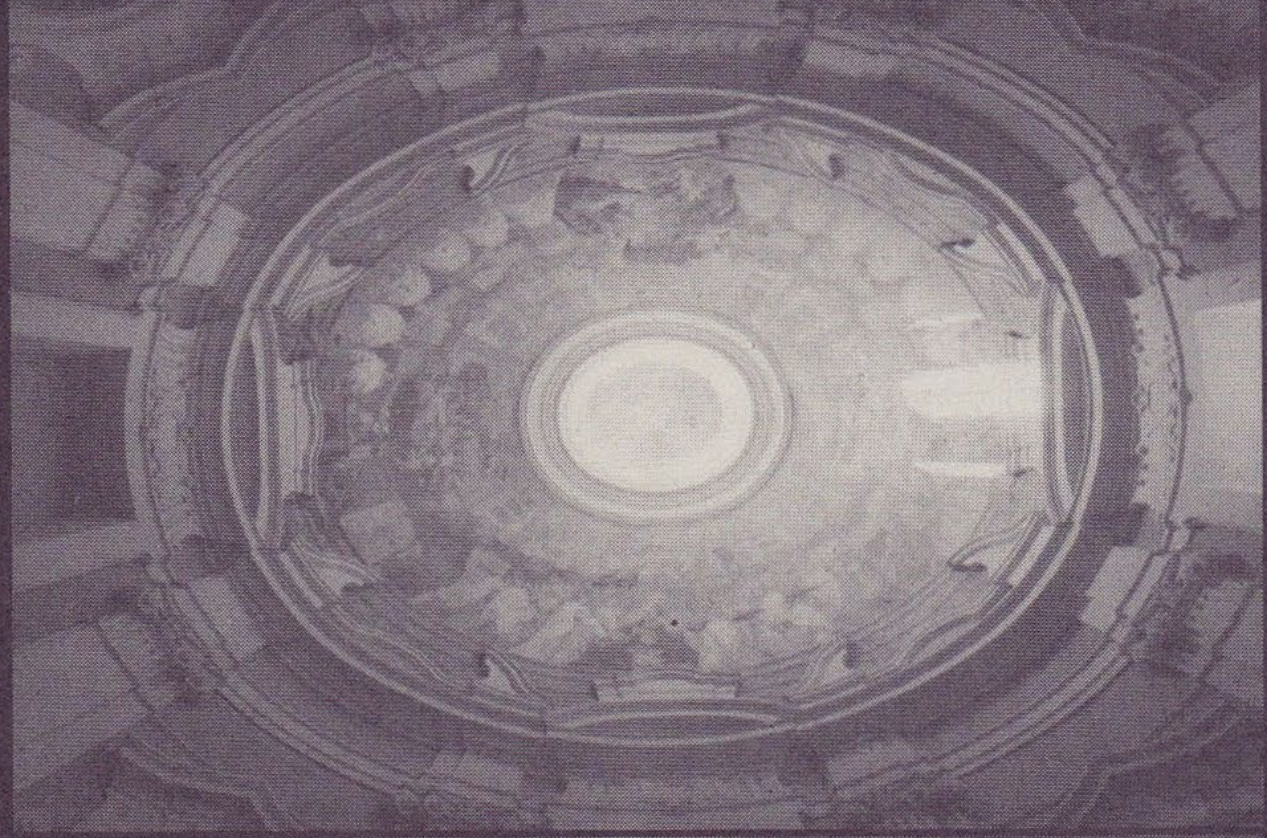


**FRANTIŠEK  
KOWOLOWSKI, CZ**  
**Schránky • Boxes**  
granary • sýpka 1997  
mixed media sound installation

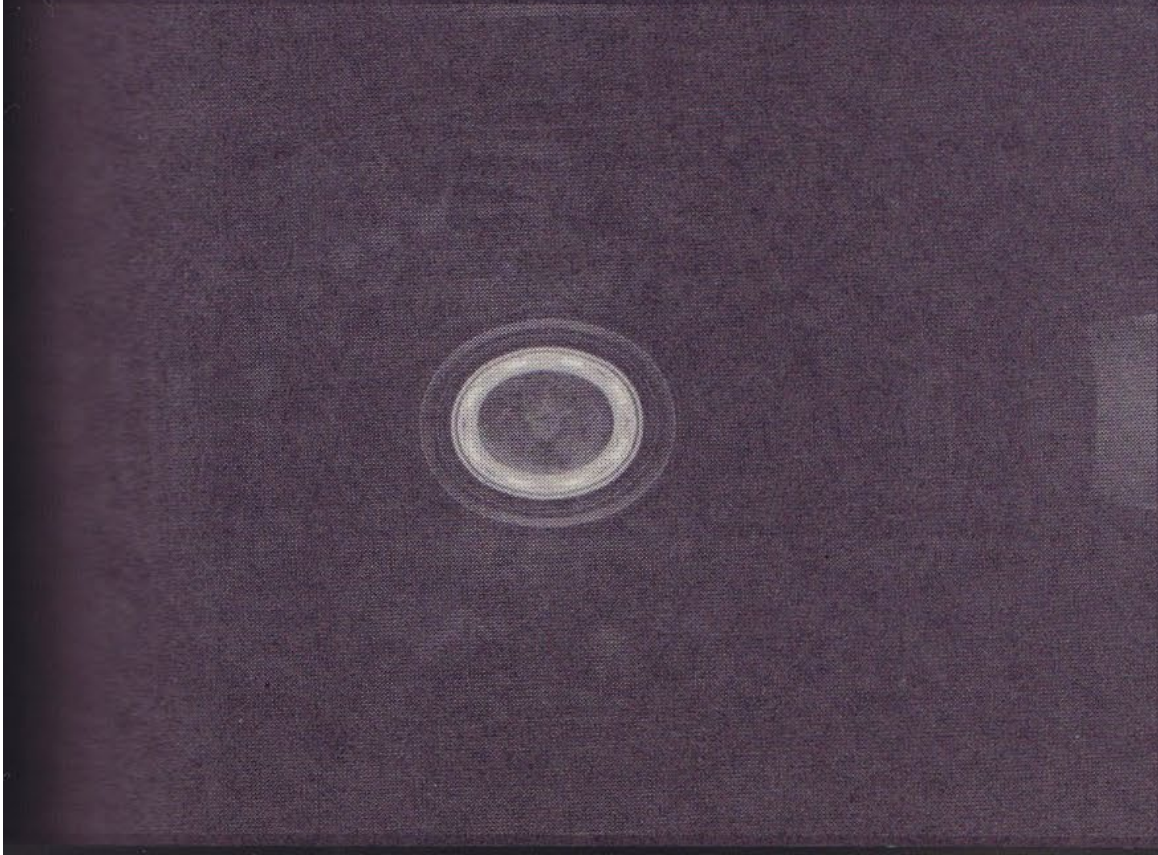
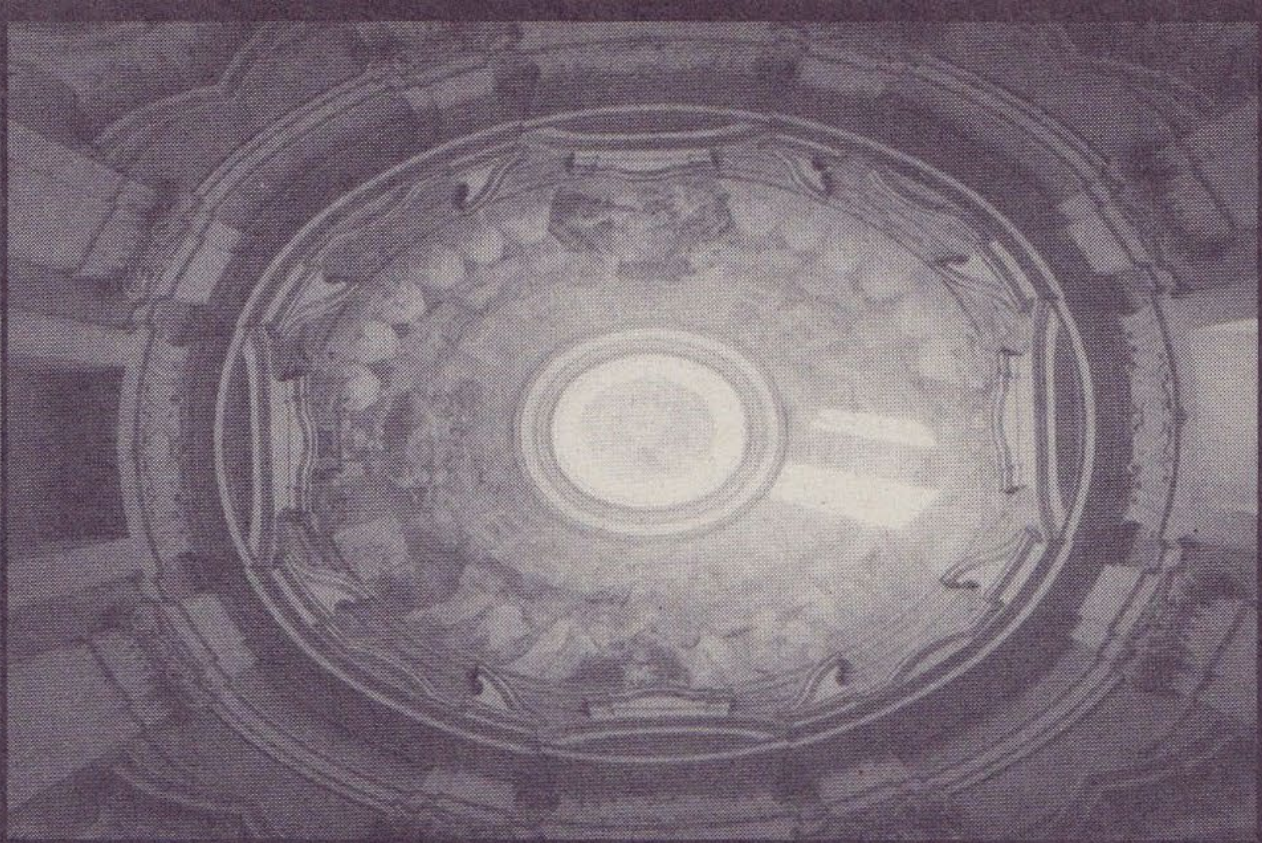
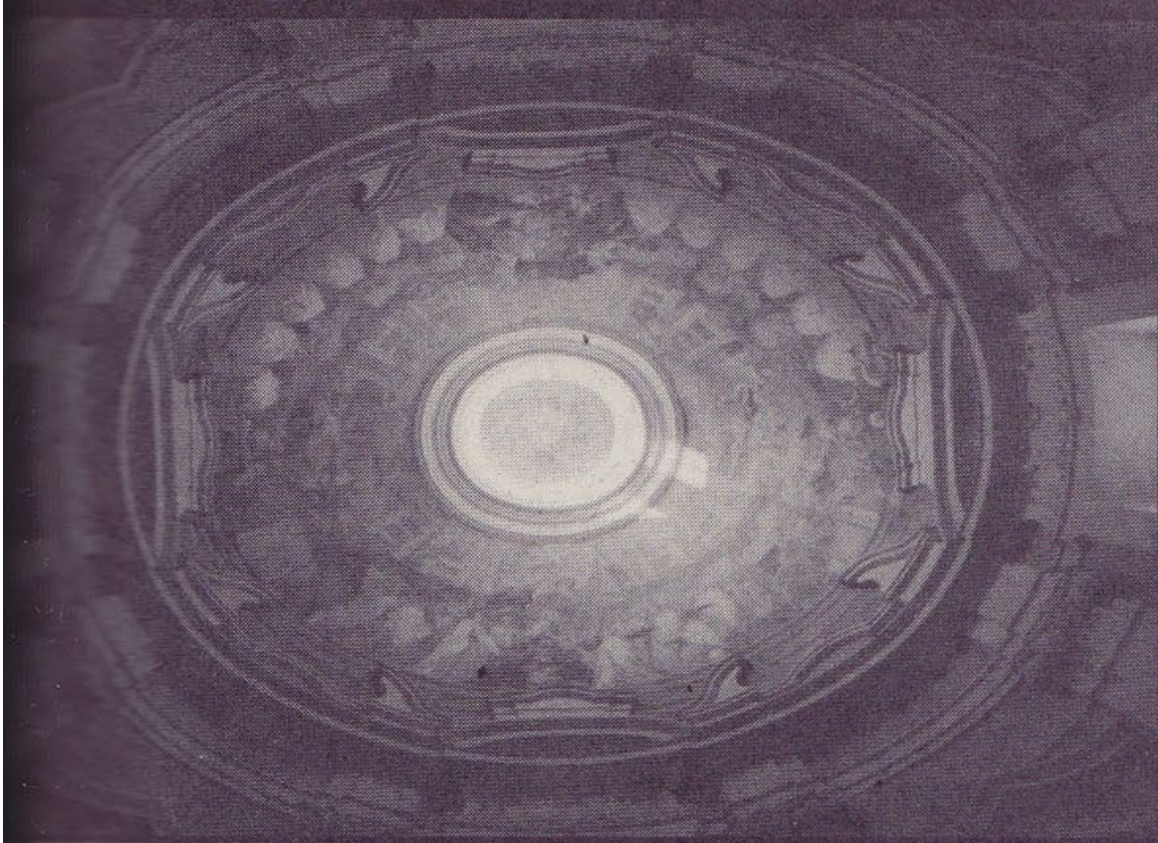


DANIEL ŠPERL, CZ

Studie světla jednoho dne • Study of Light over One Day  
photographic site specific installation, Saint Benedict 1997, Plasy







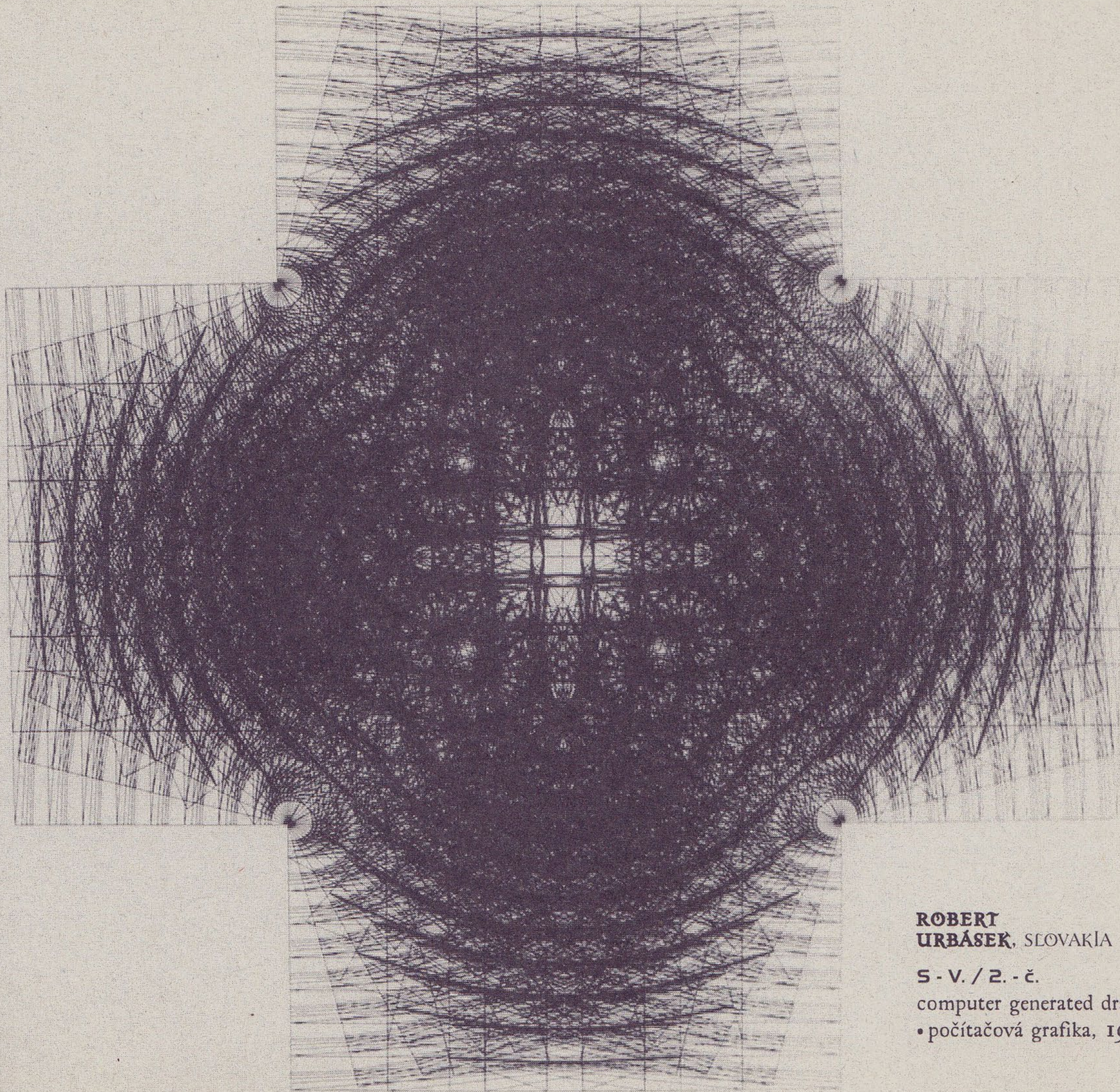




**VLADÍMÍR VÍMR, CZ**

**Kino - den u okna • Movie - A Day by the Window**  
instalace • installation, granary • sýpka 1997,  
technical cooperation • technická spolupráce: Zdeněk Žákovec





**ROBERT  
URBÁSEK, SLOVAKIA**

**S - V. / 2. - č.**

computer generated drawing

• počítačová grafika, 1996





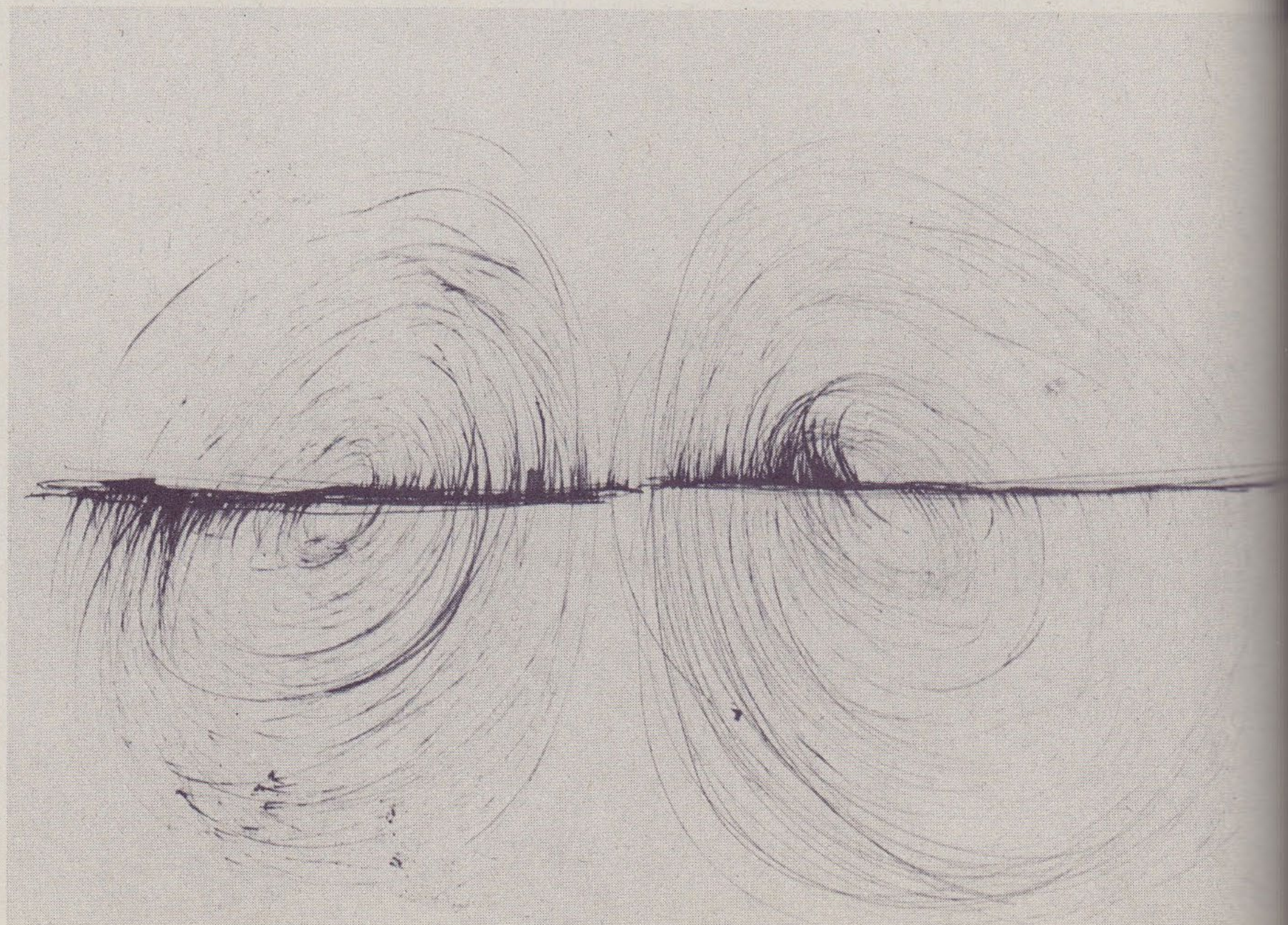
**TOMÁŠ ONDRUŠEK, CZ  
AND FRIENDS .**

Drumming • bubnování  
cloister • konvent, 1997

**CHRISTOPHE CHARLES, FR - JAPAN**

Sound Shadow • Stín zvuku  
sound installation • zvuková instalace  
cloister • konvent 1997, Plasy

**DALIBOR CHATRNÝ, CZ**  
obouručné kresby  
• two-handed drawings  
ink on paper/kresba tuší na papíře  
1992





## CHRISTOPHE CHARLES

### Space Expression through Visual Expression using Sound as a Material

*The Japanese went to Plasy with very defined ideas of their contributions, almost all of them using electric devices. When we went to buy the Sony amplifier I had requested, Miloš told me, looking at some*

*video clips produced by Sony TV: "This is the culture supported by Sony." I answered that we need amplifiers to show them that it is possible to do something completely different with the same equipment.*

*Endo Ritsuko made an installation in the Cloister with big pictures hung in front of the high windows of its ambit that catch the afternoon sun, and I made sound experiments over three days in order to record music which would fit the corridors' reverberation.*

*The monastery's guard told me in German that it was a nice sound. I do not know if*

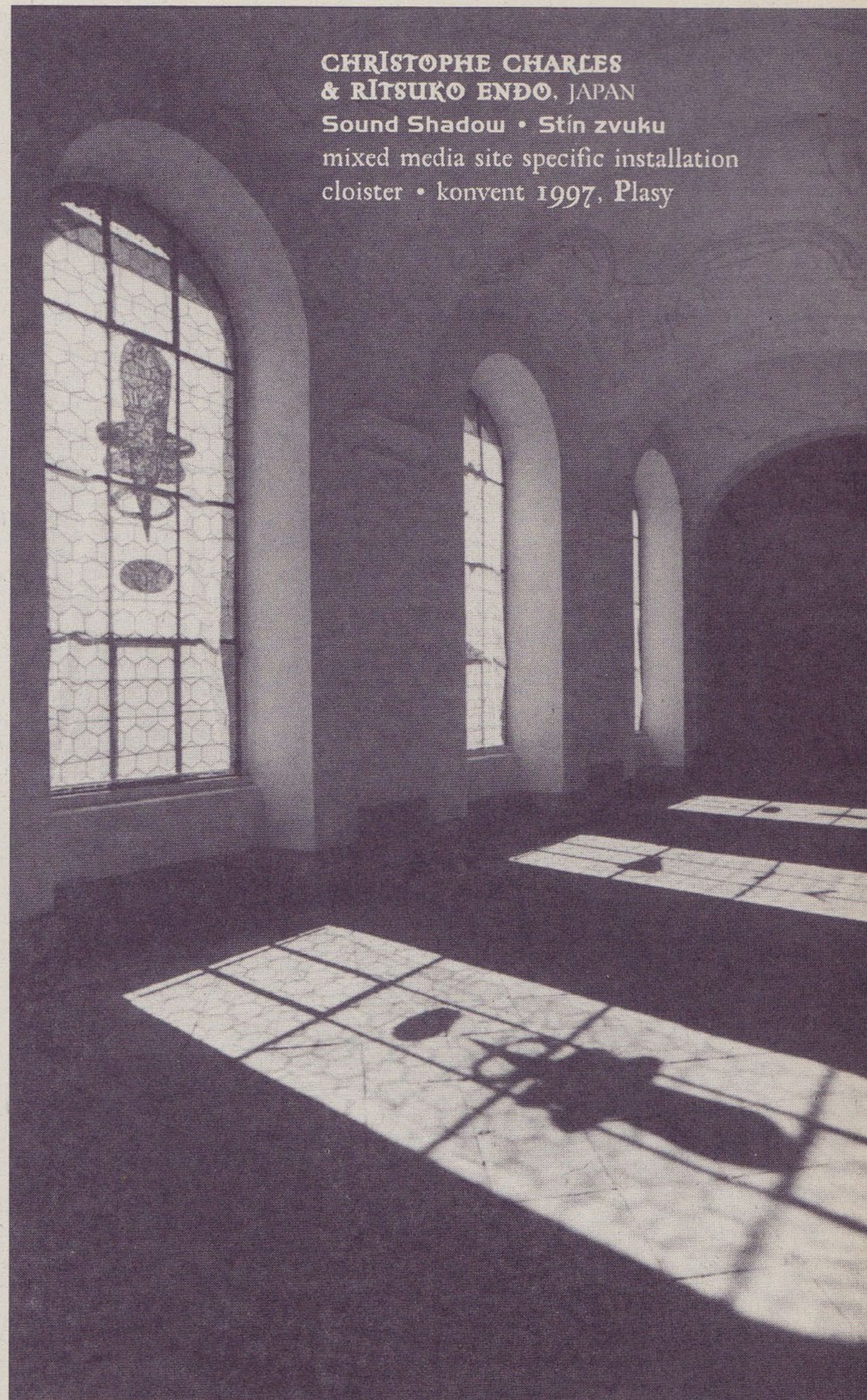
*he was comparing it to the bass lines of the heavy metal rock that was audible from the upper floor polluting the soundscape of the Cloister. Endo's work would be imagined after hearing the sounds I chose to "fit" the architecture, to "face" the sun as well as the heavy metal bass lines, and thus to show that the loudspeaker does not only serve annoying rock music and government propaganda.*

Japonci přjeli do Plasů s velmi jasnou představou týkající se jejich účasti na symposiu. Skoro všichni používali elektrické nástroje. Když jsme jeli koupit Sony reproduktory, které jsem pro instalaci potřeboval, v prodejně běžely videoklipy vyrobené firmou Sony. Miloš tehdy poznamenal: "to je kultura, kterou produkuje Sony". Odpověděl jsem, že potřebujeme reproduktory právě proto, abychom dokázali, že je možné vytvořit něco zcela jiného pomocí stejných přístrojů. Endo Ritsuko vytvořila instalaci v konventu sestávající z velkých obrazů zavěšených na oknech v ambitu a vrhající stíny na podlahu chodeb. Já jsem během tří dnů zkomponoval hudbu, která by se hodila pro ozvěnu v tomto prostoru. Místní hlídač mi německy sdělil, že zvuk je pěkný. Nevím jestli jen porovnával s basovými tóny rokové hudby, která rušila z druhého patra čistou zvukovou krajinu konventu. Instalace Endo se spojovala se zvuky, které jsem vytvořil jako reakci na architekturu konventu, hudbu, která reflektovala slunce stejně jako ty heavymetalové basové linky. Mým cílem bylo dokázat, že reproduktor nemusí sloužit jen otravné rokové hudbě a státní propagandě.



## CHRISTOPHE CHARLES & RITSUKO ENDO, JAPAN

### Sound Shadow • Stín zvuku mixed media site specific installation cloister • konvent 1997, Plasy





## Endo Ritsuko

*Sound defines space more than do visual elements. When visual objects, graphic shapes or images are at a dead angle, their meaning disappears. They need a physical place to exist. In the case of virtual images, this physical space is a screen. The following passage explains Marshall McLuhan's approach: "Before Man knew scripture, he was living in the 'space of the ear'. The ear was then more important to him than the eye." (Marshall McLuhan and Edmond Carpenter, *The Ear and the Eye*, 1967). The education of three thousand years led to the separation from sentiments and emotions, but the latest media technology recalls these original sentiments and emotions. Sounds helps to construct the space which lies physically in front of one's eyes, or the virtual space which spreads in the mind. Given that the acoustic space helps to restore one's perceptions and emotions, re-visualizing and re-constructing this space in the visual sense (which uses sounds as a material) has become the main concept of my installation work.*

*The installation work at the Cloister is based on the light which passes through it, and the physical material of the drawing which intercepts the light. The drawing features sign-like forms. It is the visualization of the time axis of the sound composition of Christophe Charles. The notation of sound proposes many kinds of forms according to personal and circumstantial (environmental) elements. Charles samples the sounds of the place where the music is to be played. The concrete sounds appear as notation of the place where the work has been installed, that is, as the shadow of the stones of the Cloister's corridor. A form which does not feature any color has a much lighter existence than a picture in a frame. It involves the air, the place, and the natural light. Staying and working in Plasy led to the development of a sense of air which exceeds simple visual expression. The temper of the installation is due to the particular place where it happened. This work does not intend to separate the visual world and the acoustic world, nor to define a relation of superiority or inferiority between them. It insists on the importance of their unlimited coexistence.*

*"...It needs a kind of professionalism to plan that far, and I understood your program as an open possibility to react and respond on the organization by climatizing ourselves, but now I have some ideas to describe how my project would possibly look like. For creating a final work, that is likely to reflect on that certain event, I would like to use metaphores of transcendency, and the dilemma of priority of written and drawn messages, as this is a frequent problem of the area, I work on. With Vilem Flusser's theory about the process of dealing with a text containing mathematical descriptions, I also realised the picturesque behaviour of the computer-programming languages, which are usually flow in the shade of the visible parts of computer-works. In this case I would like to make it transparent, suggesting that this invisible part has a strong effect on the whole. Presuming that the exhibition will take place in a sacral or a representative hall of the monastery, I would like to use the enterieur of it, appearing as a plain photo image on the computer screen, with a synthetical light effect shining through a window, combined with a rounded video. As it is an interactive structure together, I'd like to use a synthetised voice to repeat the programming orders, that are just going on. The direct impression would be a non-abstract, simulated reality, focused on the video which will be shot during our existance there." ... and the final work - mysteriously happened to be exactly the same!*

Zvuk definuje prostor lépe než prostředky vizuality. Pokud viditelné objekty, grafické formy nebo obrazy zmizí, zmizí pak i jejich smysl. Potřebují ke své existenci fyzický prostor. Pokud jde o vizuální obrazy, stává se fyzický prostor obrazovkou. Tato pasáž vysvětluje stanovisko Marshalla MacLuhana: Předtím, než lidé poznali písmo, žili v prostoru sluchu. Ucho bylo důležitější, než oko. (M. MacLuhan a Edmon Carpenter, *The Ear and the Eye*, 1967). Výchova během tří tisíce let vedla k separaci od oblasti citů, ale nedávný rozvoj technologie navrácí možnosti prožívání pocitů a citů. Zvuky pomáhají sestrojít prostor, který je buď fyzicky před našima očima, nebo virtuální prostor, který se rozprostírá v naší mysli. Pokud přijmeme fakt, že akustický prostor pomáhá obnovit naše vnímání a emoce, revizualizace a rekonstrukce tohoto prostoru se stala hlavním konceptem mého projektu klášteře. Byl založen na světle, které prostorem ambitů prochází a materiálem, který světlo pohlcuje. Kresby zpodobňují něco jako znaky. Jde o zviditelnění časové osy zvukové skladby Christopa Charlese. Notace nabízí mnoho znaků závisejících na osobních a enviromentálních činitelích. Charles samploval zvuky prostoru, kde později zněla hudba. Konkrétní zvuky se tak staly notovou osnovou místa instalace, tedy stínů vrhaných na kamennou podlahu chodeb ambitu. Tvar, který v sobě neobsahuje žádnou barvu, je mnohem lehčí povahy než obraz v rámu. Obsahuje vzduch, místo, přirozené světlo. Pobyt a práce v Plasích vedla k vzniku jiného pojetí ovzduší, překračující prostou vizualizaci. Povaha instalace byla závislá na charakteru místa, kde vznikla. Dílo spojuje akustický a vizuální svět a ponechává stranou otázky nadřazenosti. Spočívá na důležitosti koexistence obou.



PETR VESELÝ, CZ  
Bez názvu • Untitled  
drawing • kresba, 1997







**DEGUCHI MICHIOSHI, JAPAN**  
**Garden House as a Painting**  
• Altán jako malba  
installation • instalace, 1997, Plasy

*The Picture Use The purpose of my concern with the picture is to observe our and our environment by operating a picture - "picture use". Though the character of things which form our environment has a source, history, present, and future, there are not many opportunities when our concern is brought close to independent things. But, for me "picture use" is the means to have the conscious opportunity of life. As one example of "picture use", there is "Garden House as a Painting".*

**Production**

*The main purpose of this is to bring people's concern newly close by showing them the event of the interior of the Garden House being handled as a theme of a picture.*



*Then, it is to show them the existence of the Garden House which can be understood only by passing through a picture.*

*The first step of production was to do a painting on a little canvas in the Garden House, making the walls of the north, south, east, and west a motif over three days. And it was to record all changes in the canvas and the conditions inside with a camera.*

*In the room, damage is seen everywhere on the surface of the wall, showing the progress of time from the 17th century. Observing the wall, the figures of many people are reflected in my eyes - those who had passed through here and settled from the time of the present back to the 12th century when a church was first built here.*

*The people who placed the pillars of oak into this ground which is still a swampy place; the craftsman who carved stones and who piled up bricks; the monk who came and went through his faith and the world; the aristocrats who used the building as a residence; the people who participated in the resistance movement and who hid themselves.*

*Their figures became the result which had important influence on the content of my painting.*

### **Public Opening**

*The interior production took two weeks, during which it was closed to the public. The information that I prepared for it at the time of its opening to the public are the following two kinds, and three points.*

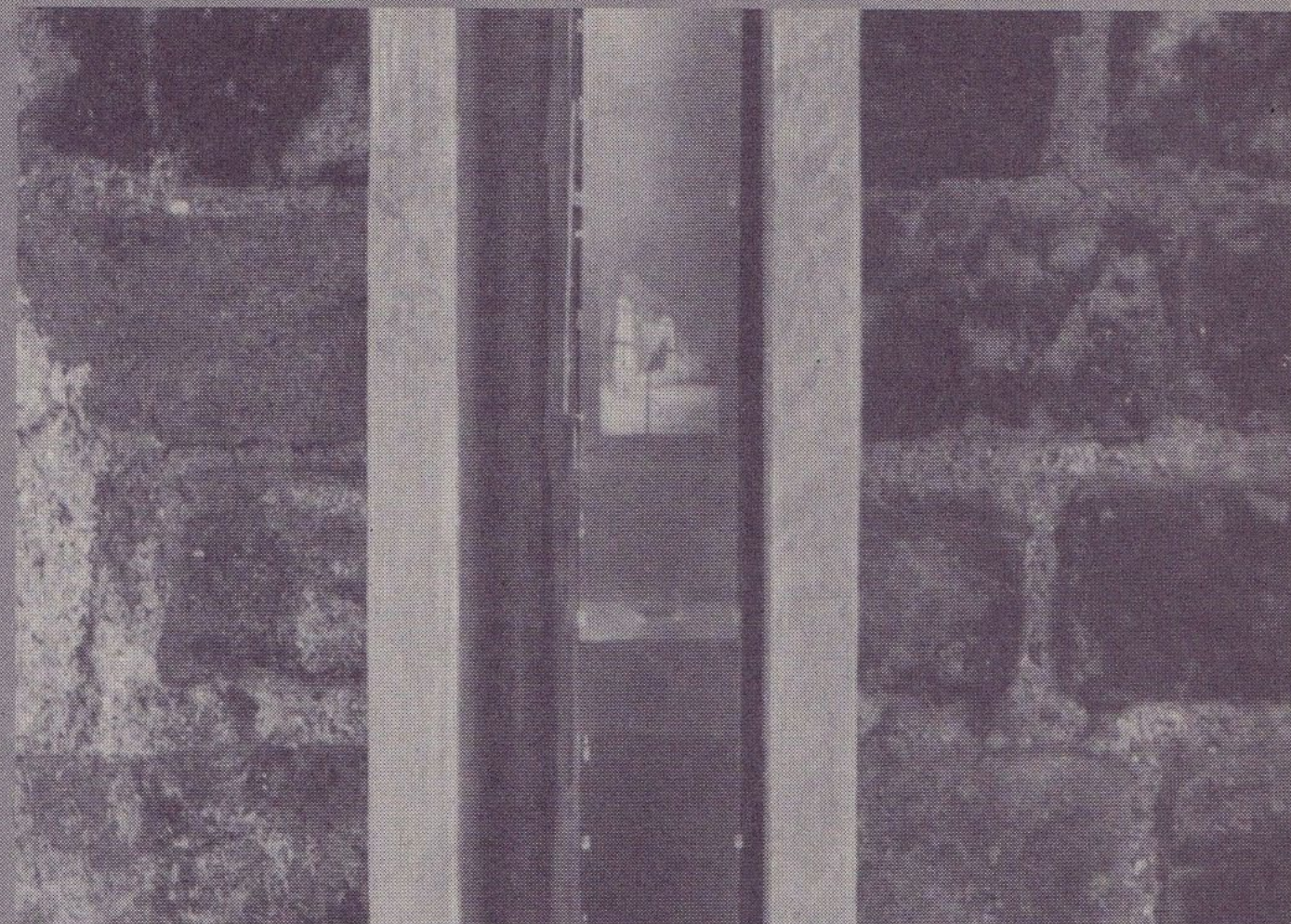
*A canvas installed in the center of the wall on the north side. The surface of the canvas is covered with white plastic board and the painting was covered.*

*The record phonograph installed in both the eastern and western walls. A box-shaped pillar as high as the floor to the ceiling is installed in the wall, and hung within it, black-and-white photographs joined together in a long strip, in the shape of a movie.*

*I am expecting people who visit the room to have an opportunity to face a wall and form a connection with the Garden House with their personal consciousness and imagination when they realize the information of what I prepared.*

### **Použití obrazu**

Účel mého zaujetí obrazem spočívá v pozorování nás samých a vnímání našeho okolí prostřednictvím - "použitím obrazu". Protože povaha věci tvořících naše okolí má jistý zdroj, dějiny, přítomnost a budoucnost, není k tomu aktu příliš příležitostí, jsme-li zaujati jen blízkostí nezávislých objektů. Pro mne však znamená "použití obrazu" možnost vědomé životní příležitosti. Jednou z možností takového "použití obrazu" je právě "altán jako malba".



### **Postup**

Hlavním účelem akce pro mně bylo upoutat pozornost na interiér Altánu vnímaného jako obraz. Skutečnost altánu pak může být vnímána a uchopena jako prostupování obrazem. První krok spočíval v malbě Altánu na malý obraz viděného ze severu, jihu, východu a západu po dobu tří dní a zaznamenání všech změn na plátně a měnicích se podmíněk uvnitř pomocí fotokamery. Poškození povrchu zdi je viditelné jako proces, probíhající již od 17. století. Dívám-li se na stěny, promítají se mi postavy mnoha lidí, kteří se tu usadili od poloviny 12. století, kdy zde byla postavena kaple. Postavy lidí, kteří zapustili základy staveb do země, která byla tehdy ještě bažinou, postavy řemeslníků, kteří otesávali kameny a stavěli na sebe cihly, postavy mnichů, nacházejících víru a svět, postavy panovníků, kteří zde sídlili, postavy lidí, kteří se zúčastnili odboje a ukryvali se zde. Jejich obrysy ovlivnily obsah mého obrazu.

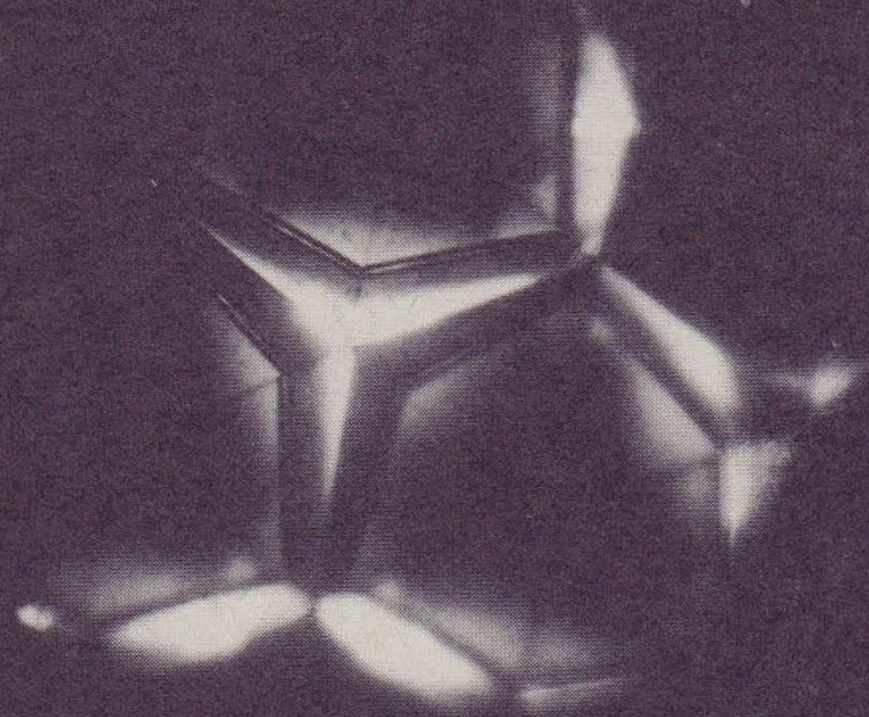
### **Otevření pro veřejnost**

Práce uvnitř zabrala dva týdny, během kterých jsem byl odloučen od okolí. Informace, kterou jsem připravil pro zveřejnění mého projektu sestávala ze tří bodů: Plátno bylo umístěno na střed severní stěny.

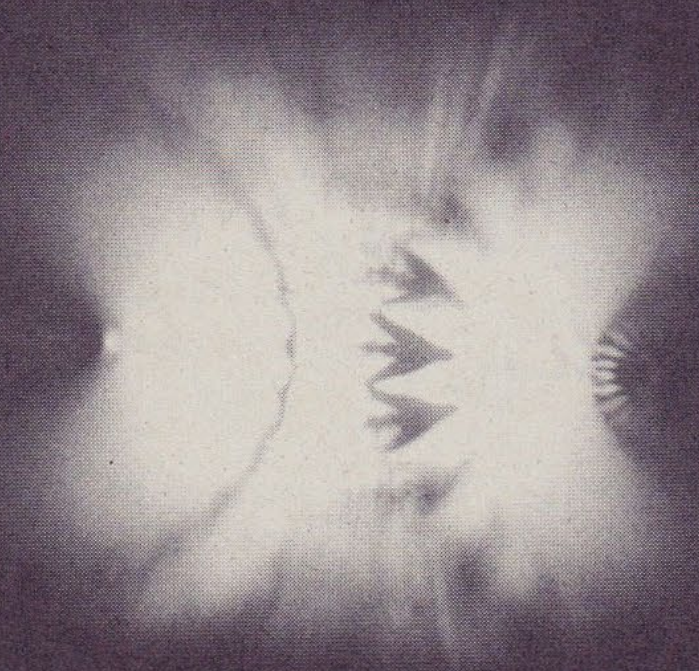
Povrch malby byl zakryt bílým plastikem. Dokumentační fotografie byly umístěny na východní a západní stěně v dřevěném rámu velikosti výšky zdi a tvořily pás podobný filmovému.

Očekával jsem, že lidé přicházející do prostoru budou mít příležitost setkat se v Altánu se svým vlastním vědomím a představitivostí a že použijí k tomu informaci, kterou jsem připravil.

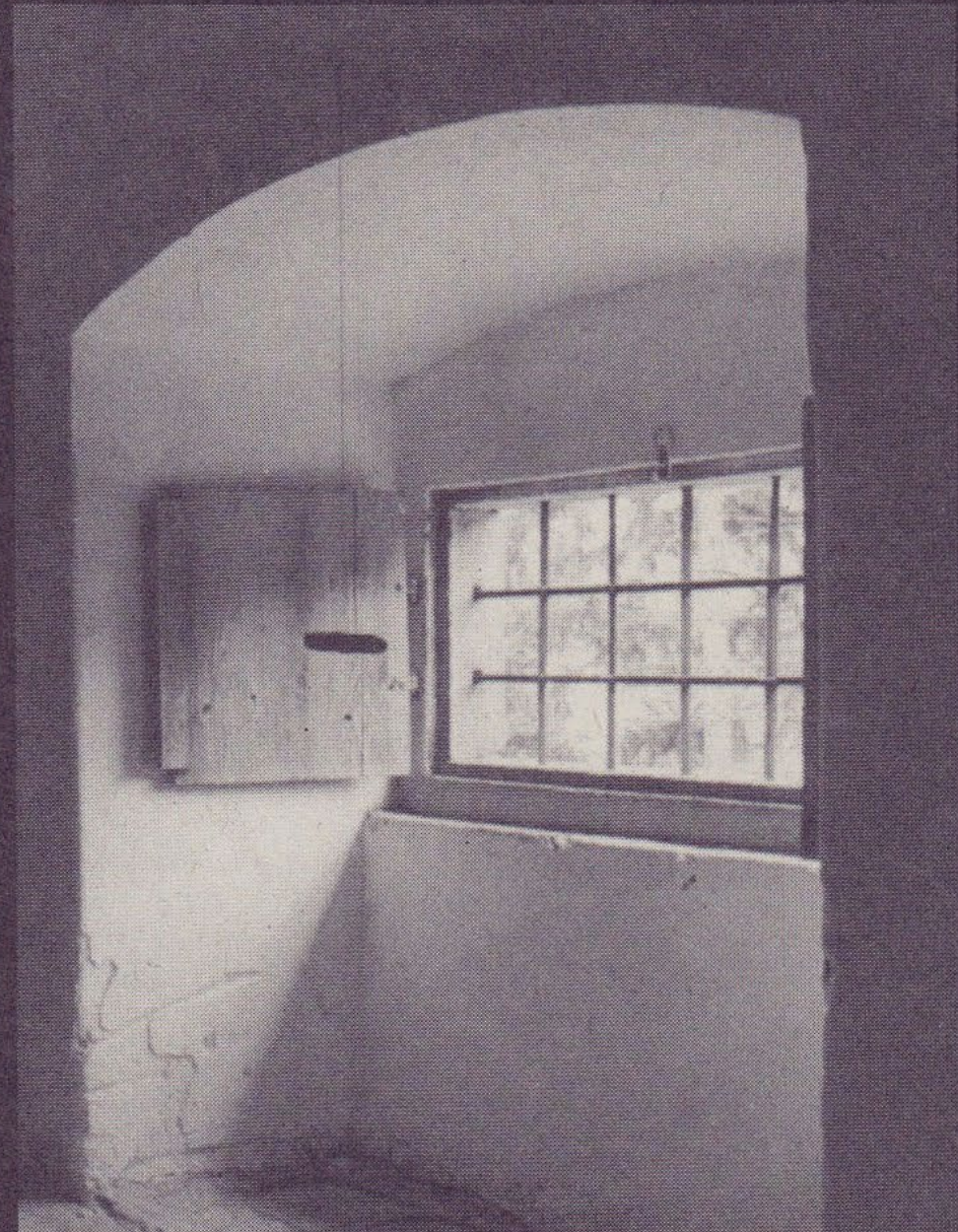




Kaleidoskop nr. 8, photo



Kaleidoskop nr. 3, photo



**ONDRA ŠMEYKAL, CZ**  
Kaleidoskopy • Kaleidoscopes  
glass, objects, liquids, light  
• sklo, objekty, tekutiny, světlo  
granary • sýpka, 1997

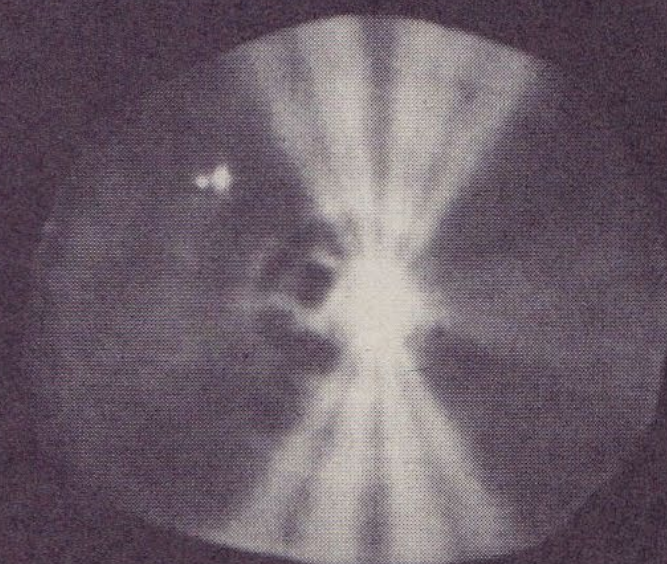
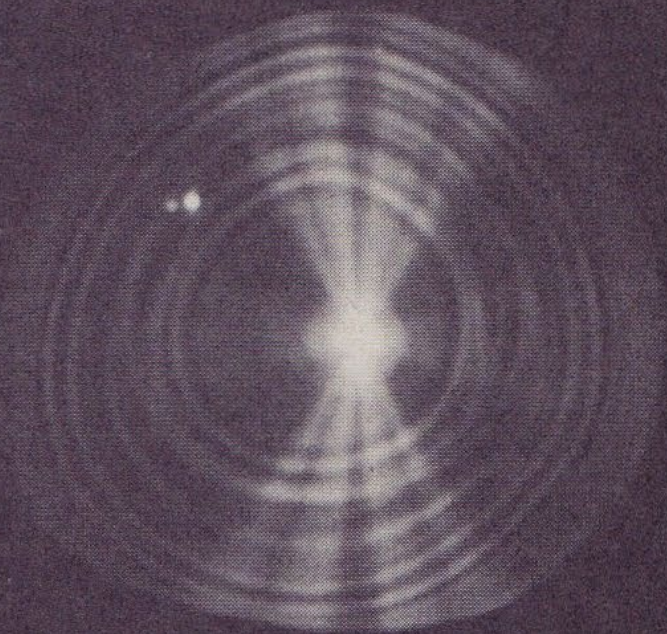
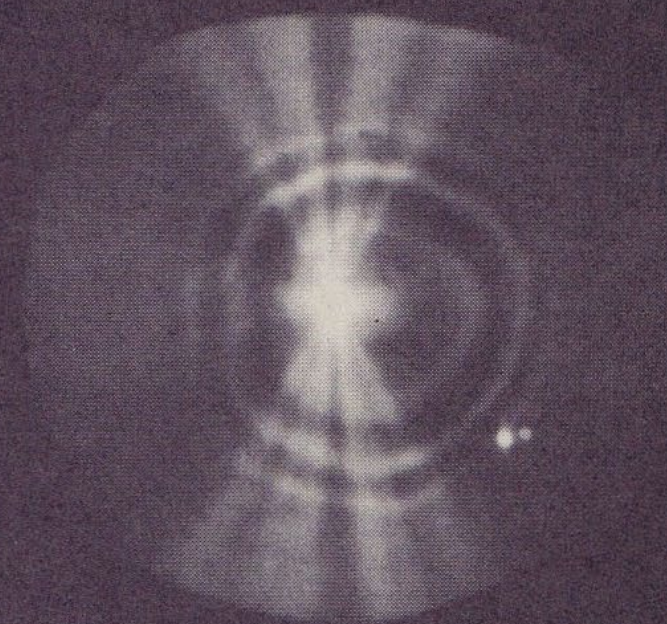
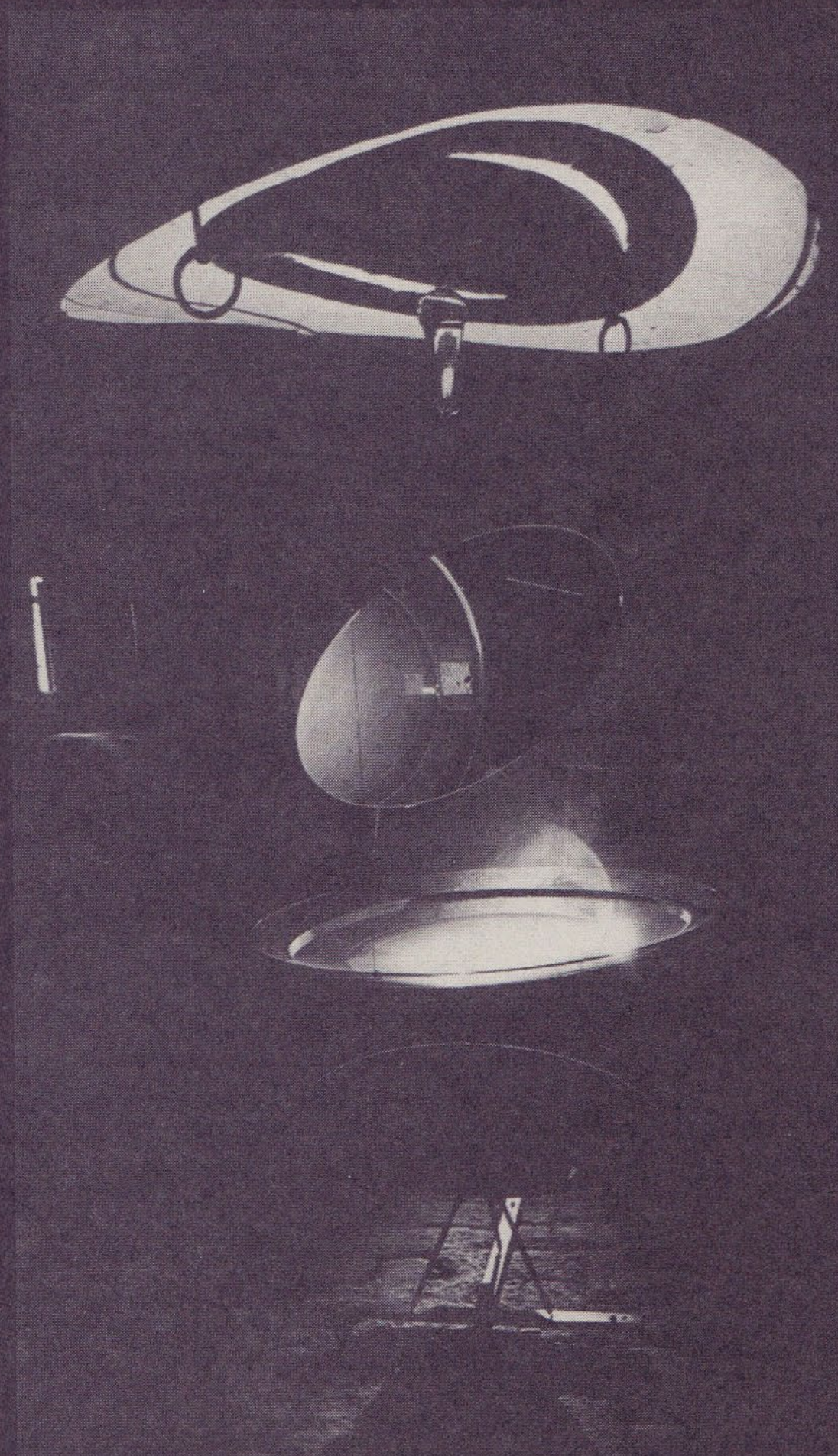


DANIEL HANZLÍK, CZ

Z bodu • From the point

mixed media, kinetic installation

• mixed media kinetická instalace, granary • sýpka 1997







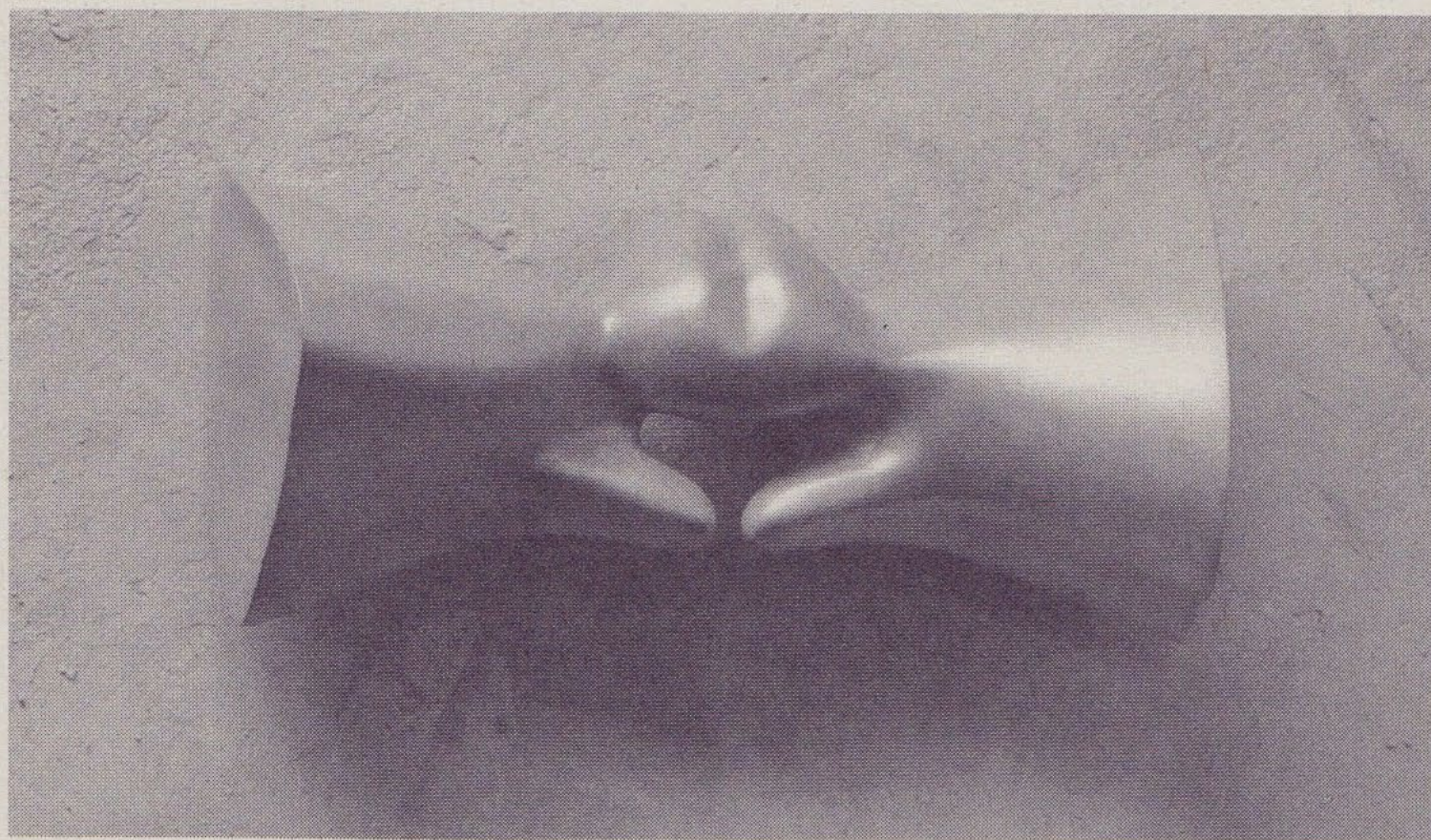


**DAVÍD MOŽNÝ, CZ**

**bez názvu • Untitled**

mixed media, UV světlo

mixed media, UV light, granary • sýpka 1997



**JAN MERTA, CZ**

**Rukavice • Gloves**

polychromované dřevo • polychrome wood, 1992-97



ARK • ARCHA

mixed media site specific installation

*collaborative work • skupinová práce, Plasy, 1997*







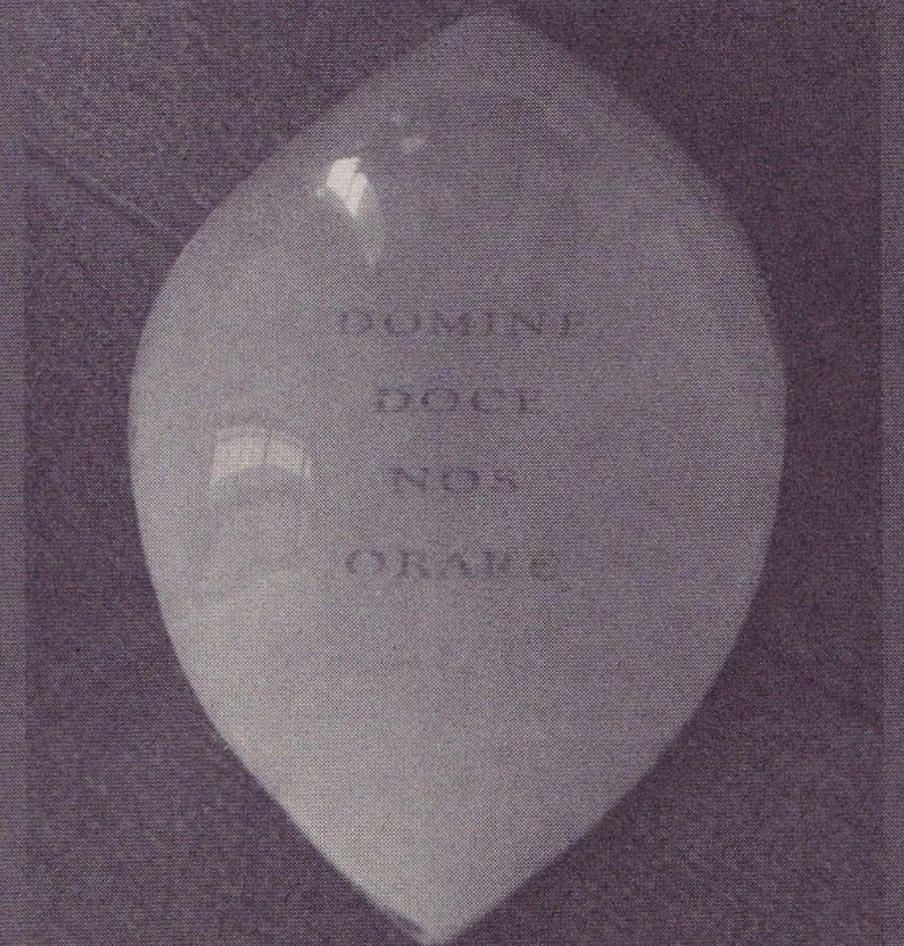
PAVEL MRKUS, CZ

Stella Maris

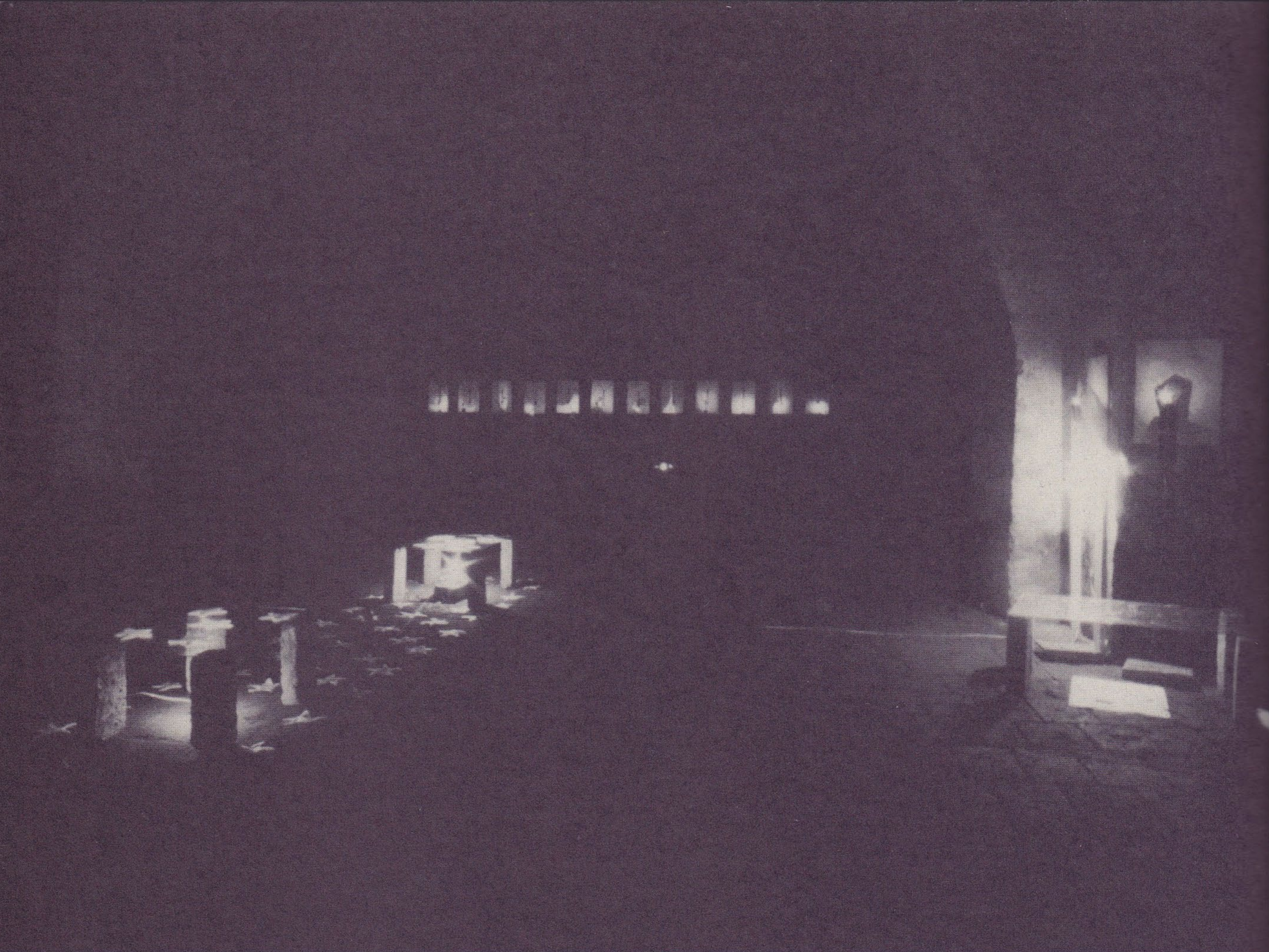
12 dní meditace • 12 days of meditation

mixed media site specific installation

Saint Bernard Chapel, Plasy, 1997

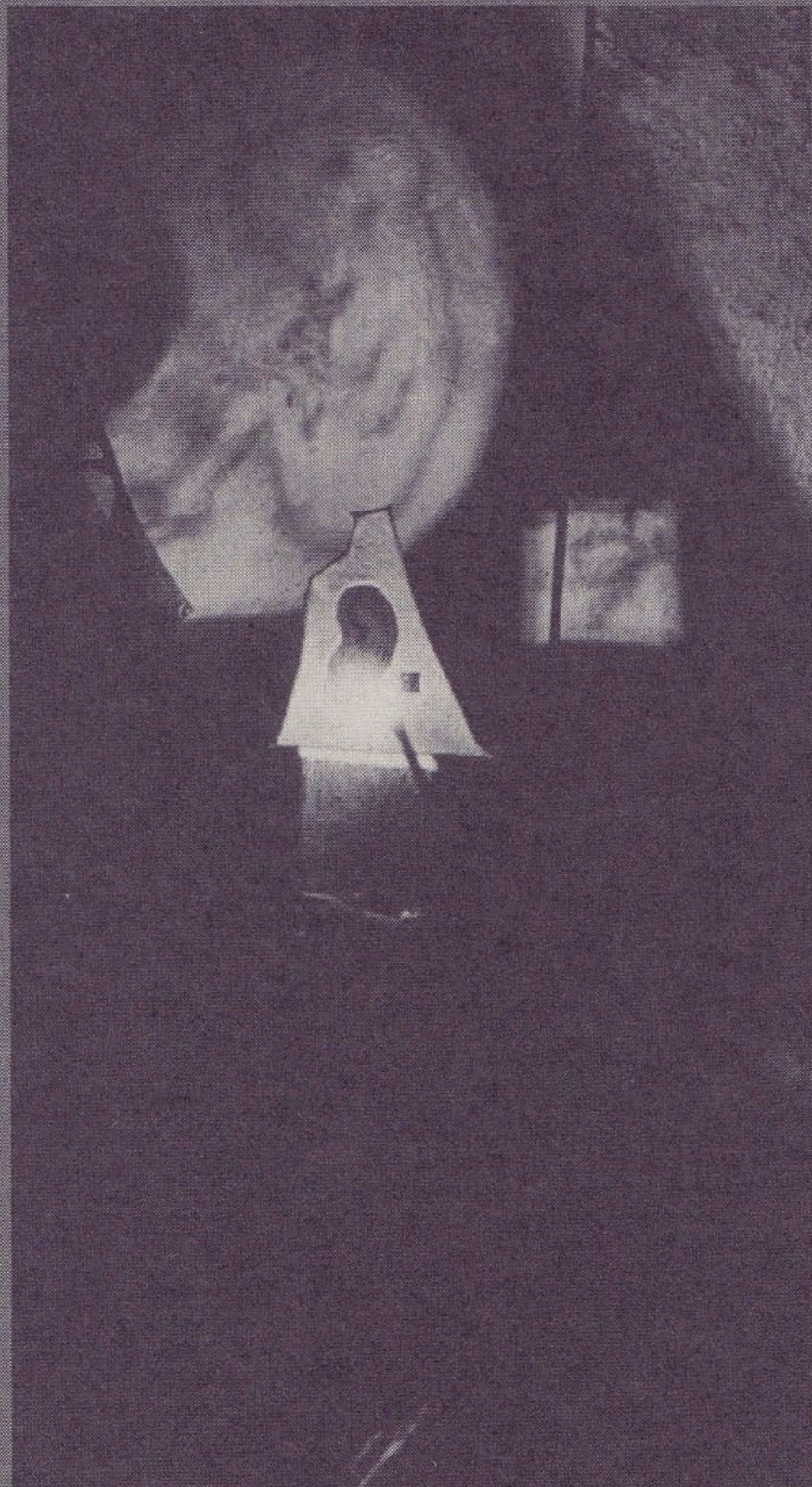




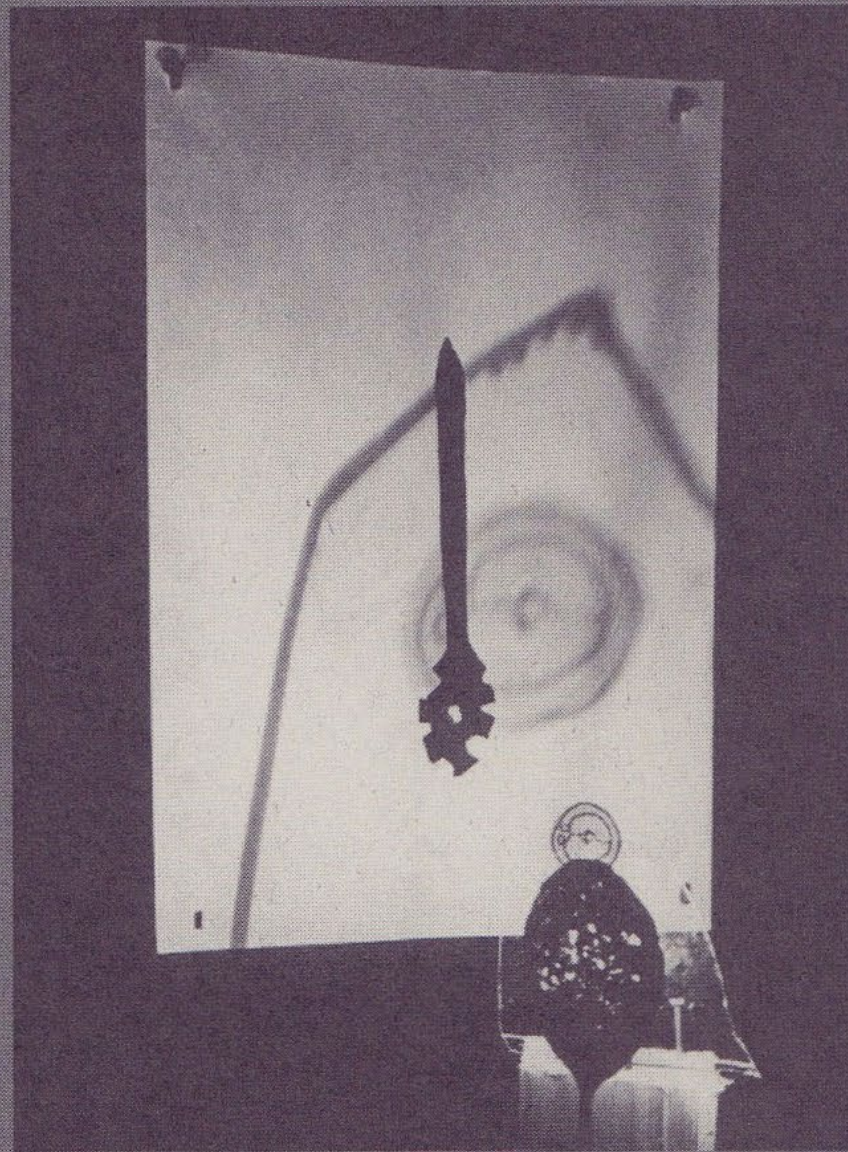


MIZUTOME SHUJI, JAPAN  
Star on the Egg • Hvězda na vejci  
light installation • světelná instalace, granary • sýpka 1997, Plasy





A religious soul sublimated the dark and created sacred space when fire was kindled on the candelabra. The complex flame burning softly in the dark set itself in the middle of darkness. When he began to see the calm and placid cosmos with his eyes closed, he had to fuse himself with darkness and face himself. There his monologue began. There clear and transparent time was created for meditation. The next step was taken by the scientific mind; it discovered light in electric vibration after it discovered burning light. Light, that was detected by scientists, had within itself the power to reign over



darkness. Scientific radicalism sought the invisible from every angle and aspect, trying to break down the world into bits of revelation.

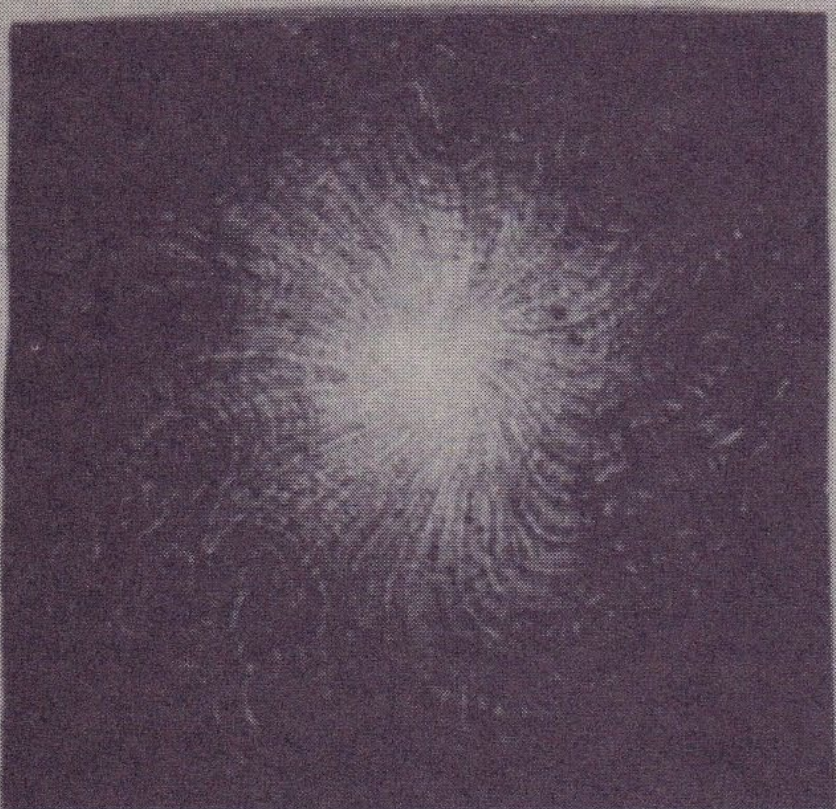
Consequently, this light that revealed reached and grasped the ultimate particle-atomic nucleus. However, here occurred an astounding leap the lightning in Hiroshima. It was meant to put an end to the war. It was, however, as powerful as God's light: the former domineered in destruction, while the latter in creation. For the cellar of this former medieval monastery, I chose as my theme, the light of a third kind, and the title "Picca or Lightening" I borrowed from its colloquial usage. First, through archaeological

meditation and microcosmic imagination, I tried to survey the initial point of the Lightening so that I might picture what had happened at that moment. Innumerable creatures and living things were bathed in the Lightening. The smaller they were, the sooner they vanished in the high temperature. On transparent glass fragments, I put figures of pregnant women, fetuses, embryos, eggs, sperm. Onto these figures, I devised to project the eyes of all anima and souls that had been breathing before the bomb. Absorbing the energy from the light invented by science, the living figures were enlarged and projected onto the dark cellar's walls. The maximum current of light and infinite glances, looks, and stars must have added another significance to this history of death, brought about by the ultimate light of science. The Atomic Dome, or an open planetarium of steel frame, is in obvious accusation of the Stars and Stripes. Onto star-shaped pieces of cotton cloth, each living thing must be scooped up. Those living things that were disappeared and destroyed must be scooped up and placed on those stars. With those spoons of lead. Not only the sculpture of spoons, but buds, leaves, drops of water, tears, music notes, sperm - all these are also spoon-shaped. In this dark space that dates back to medieval times, I wanted to reproduce a shadow of extinction that was originally projected by the Lightening. I tried to turn the cellar into a space where religion, science and art dance and ramble about with light.

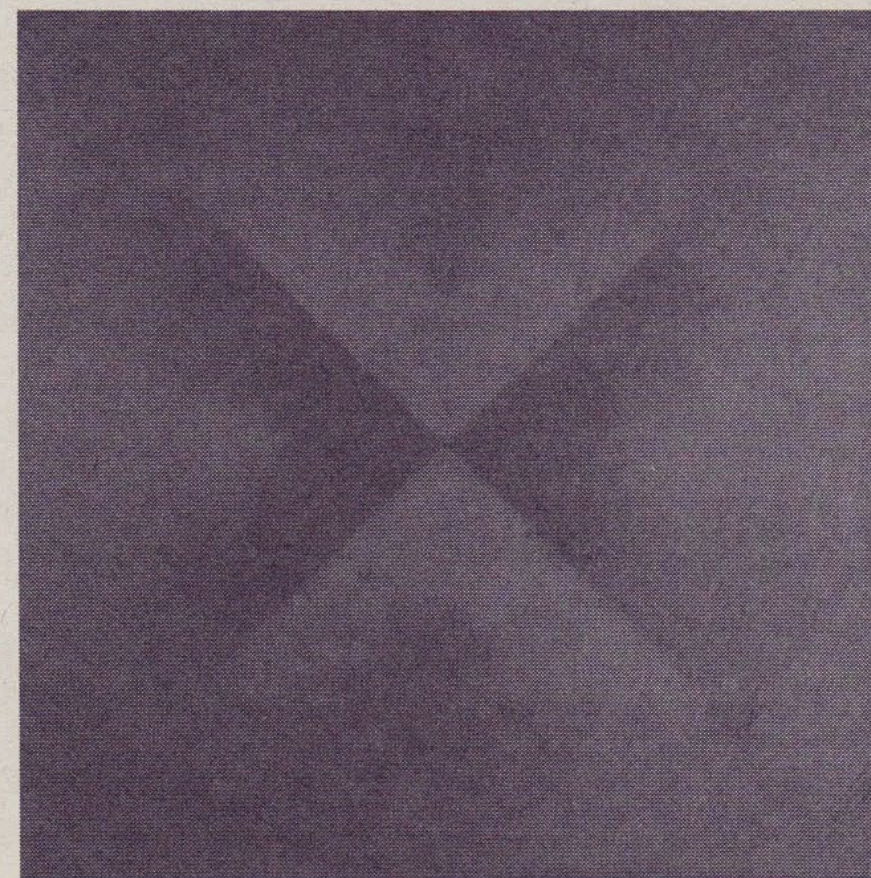
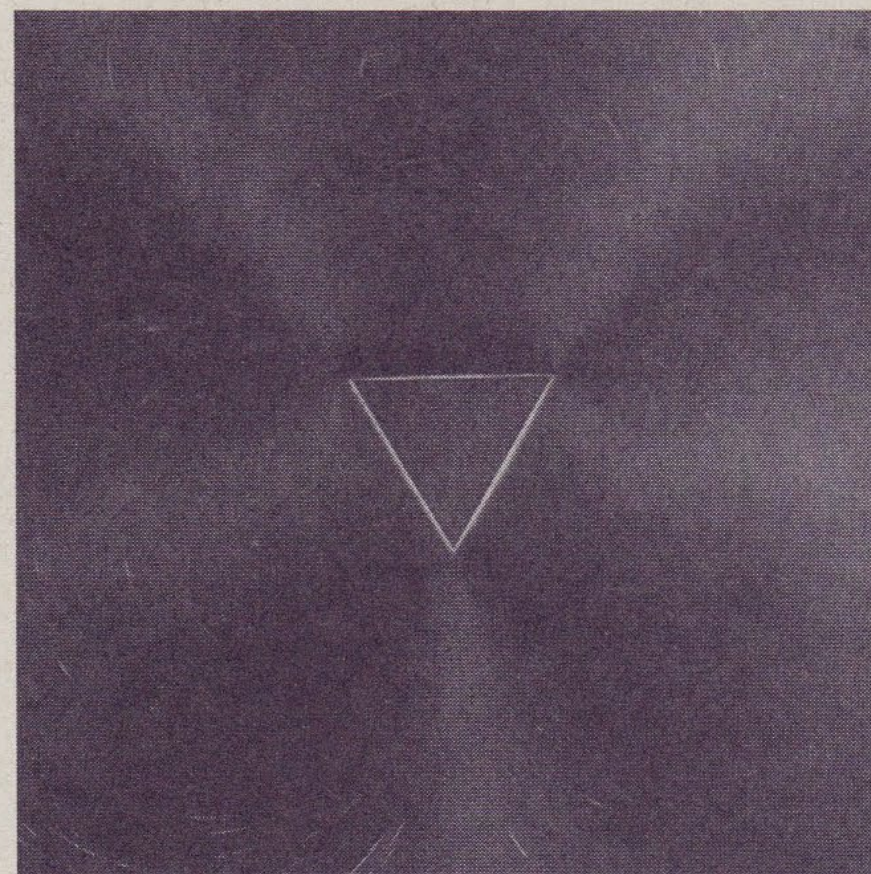
icchan-x@dd.catv.ne.jp



**JIŘÍ MELZER, CZ**  
bez názvu • Untitled  
kresba tuší na papíře  
• ink drawing on paper, 1997



**IGOR HLAVÍNKA, CZ**  
Černé kresby  
o počátku •  
Black Drawings at  
the Beginning  
graphite on paper •  
kresba grafitem na  
papíře, 1997







**JAN SVOBODA, CZ**

Místo - 2. otevřeného cyklu „Světlo, prostor, čas“

• Place - 2nd part of the on-going series „Light, Space, Time“

granary • sýpka 1997, Plasy

(technická spolupráce Ivo Kornatovský)

interactive sitespecific installation



MIRŠAD ŠEHIĆ, BOSNIA

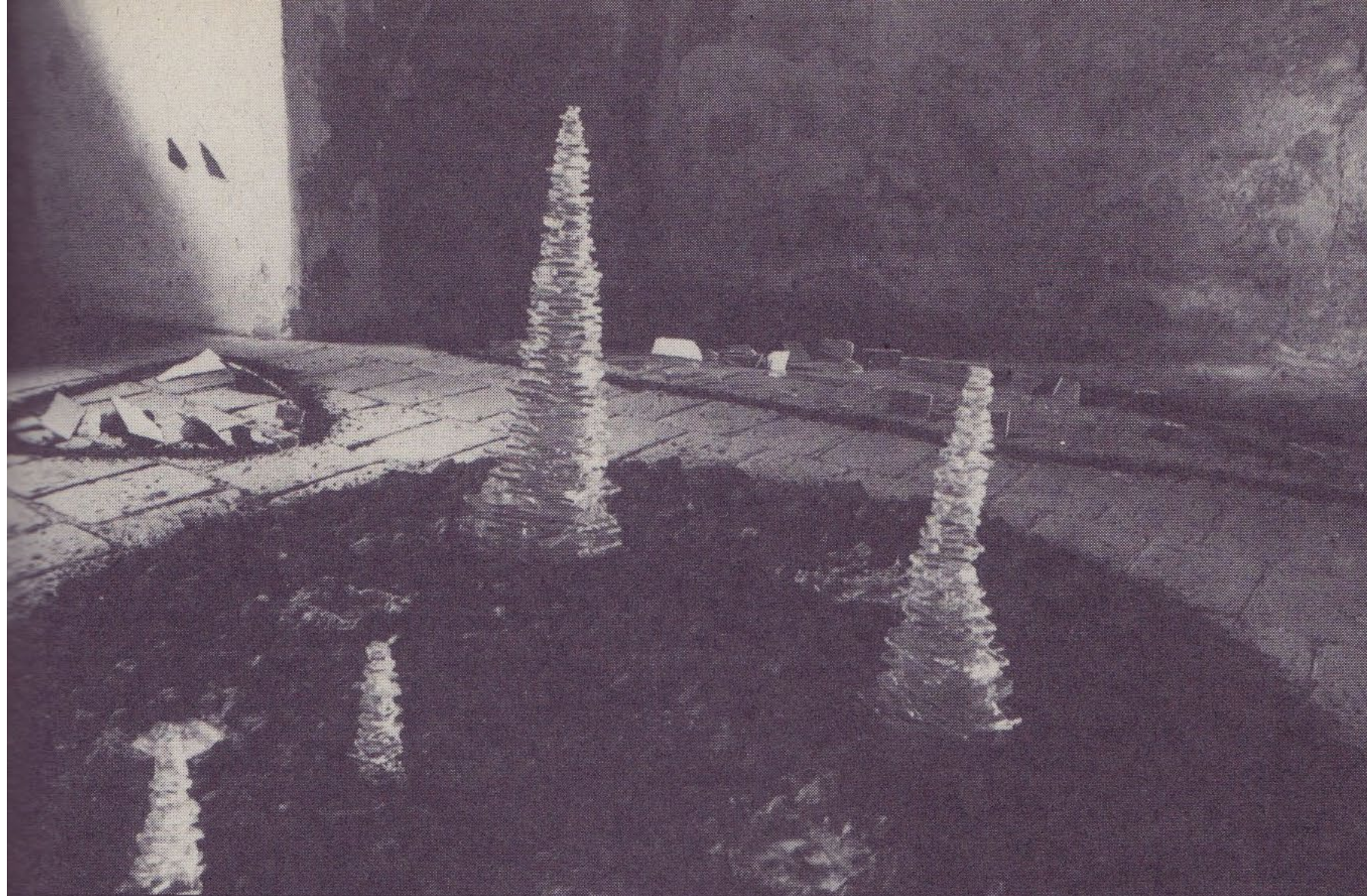
Geo-Metria (Paměť) • Geo-Metria (Memory)

mixed media installation

granary • sýpka 1997, Plasy





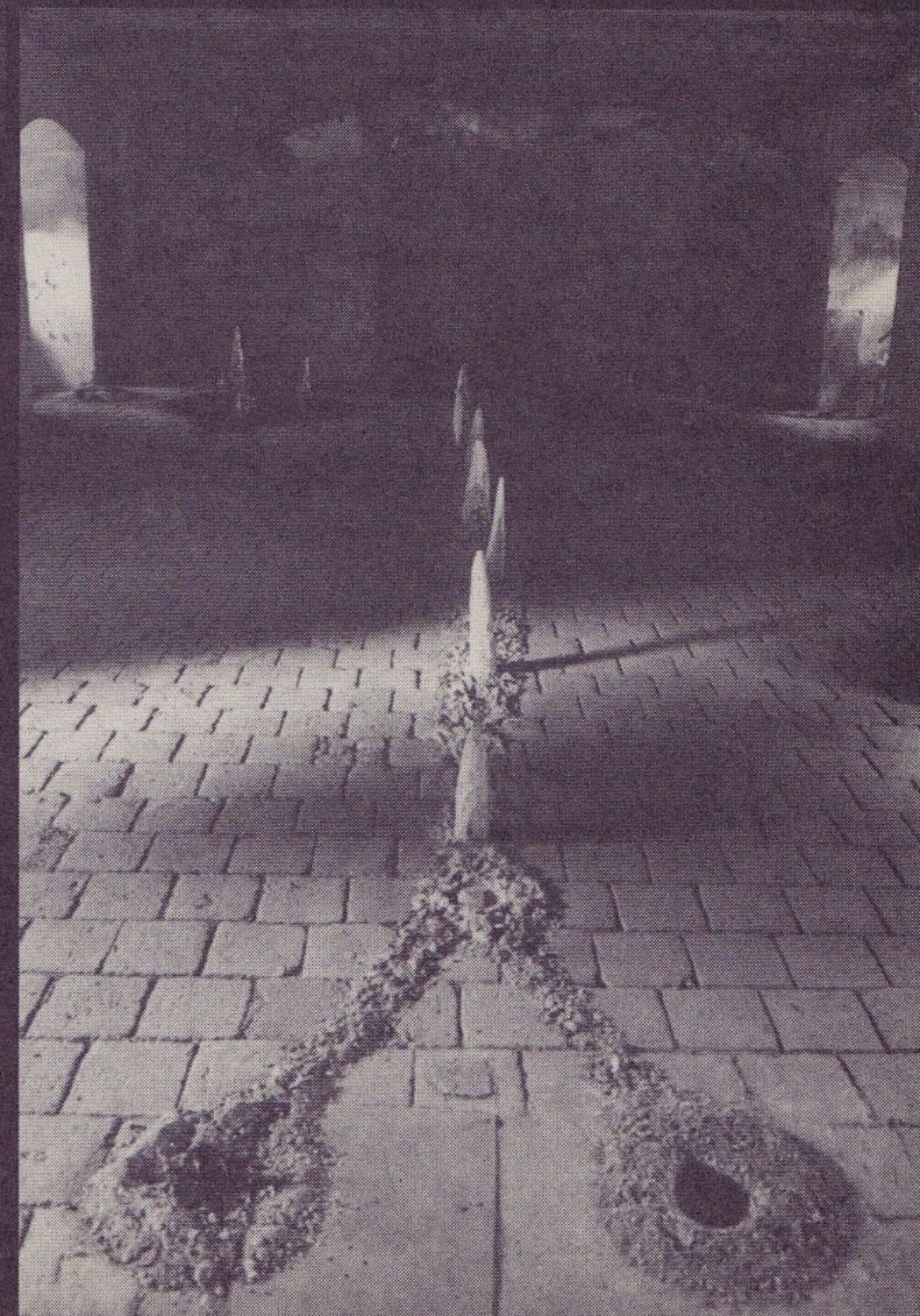
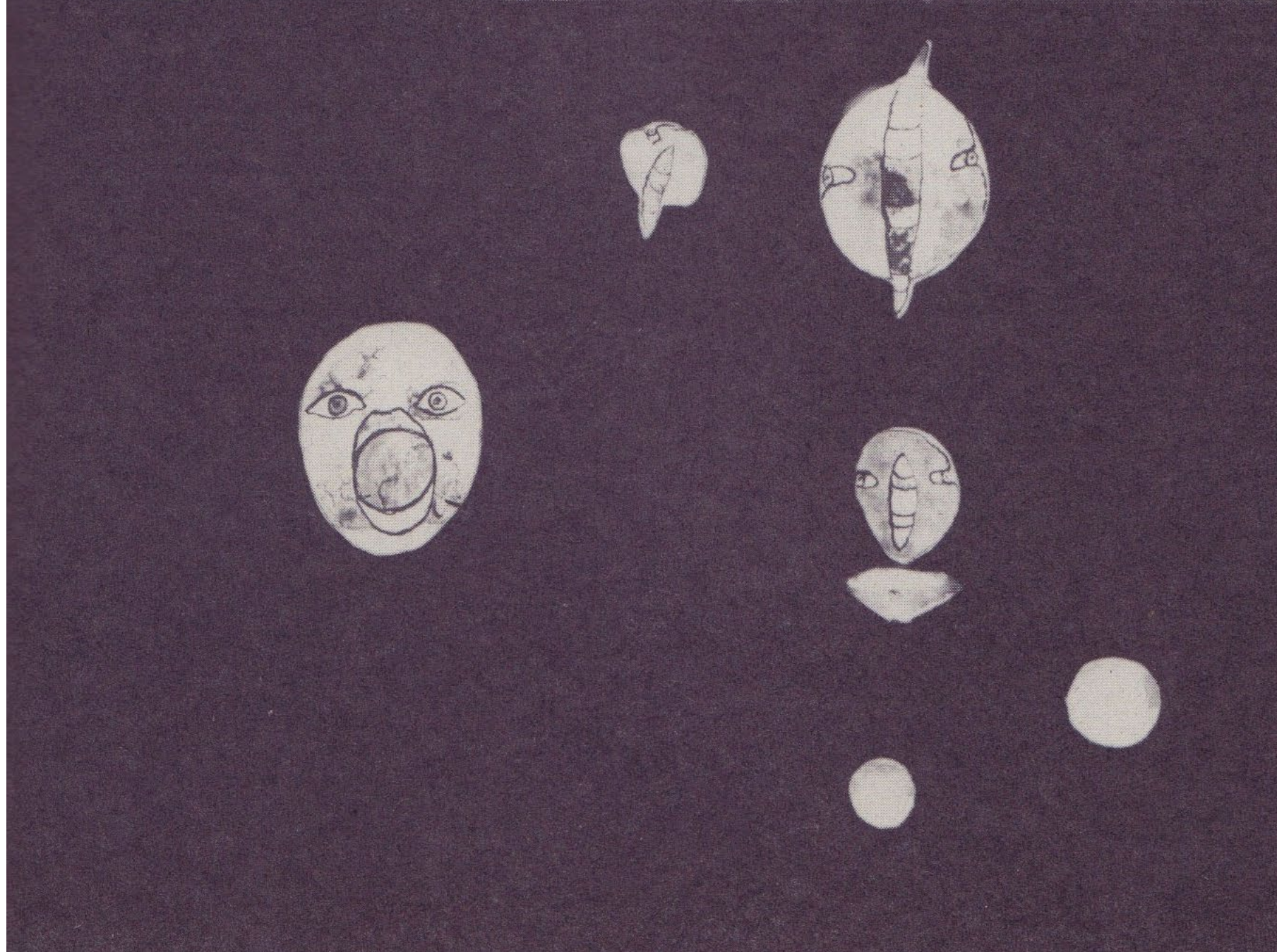


**MUSTAFA SKOPLJAK, BOSNIA**

**Sun • Slunce**

mixed media site specific installation

1997, Plasy

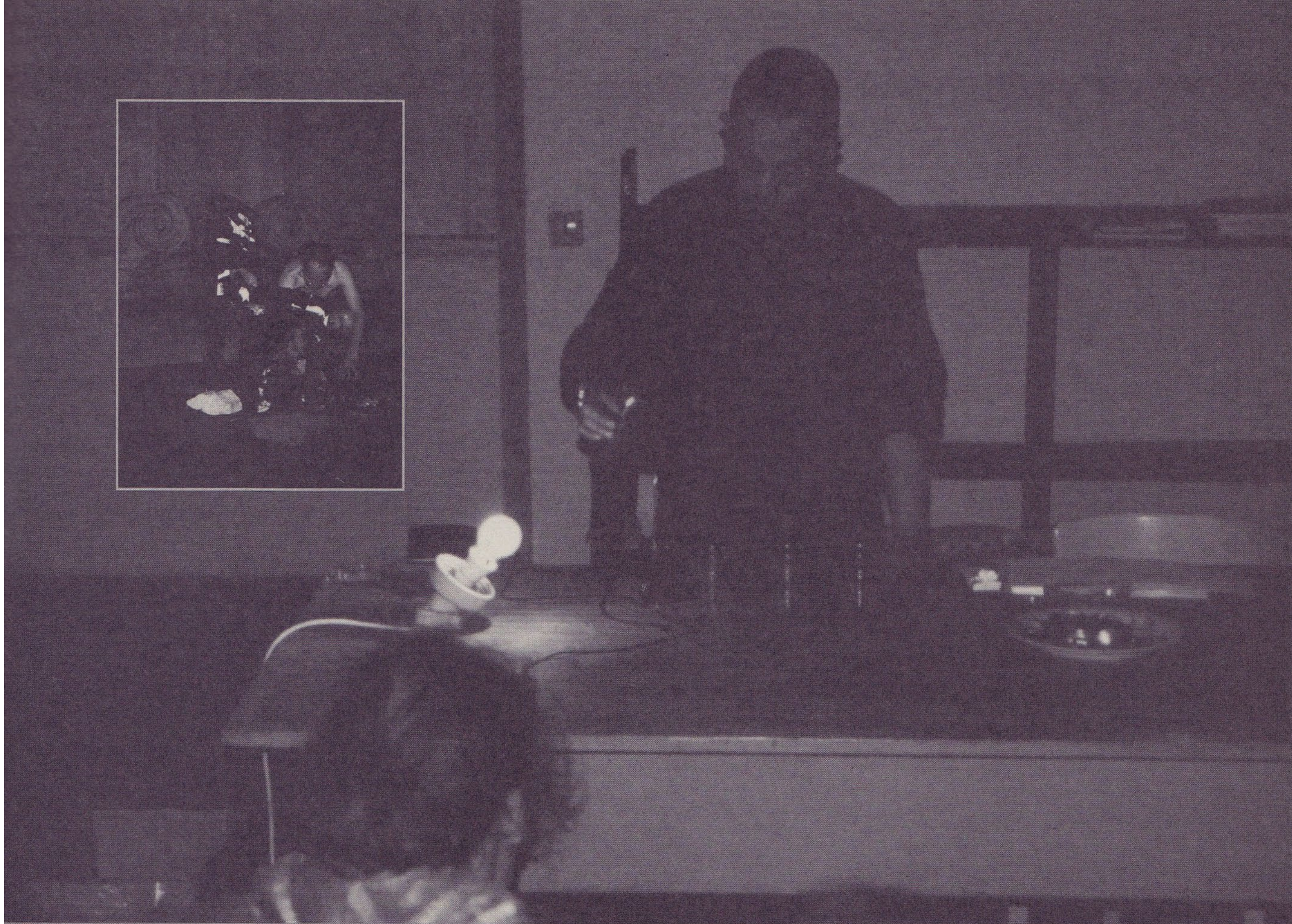
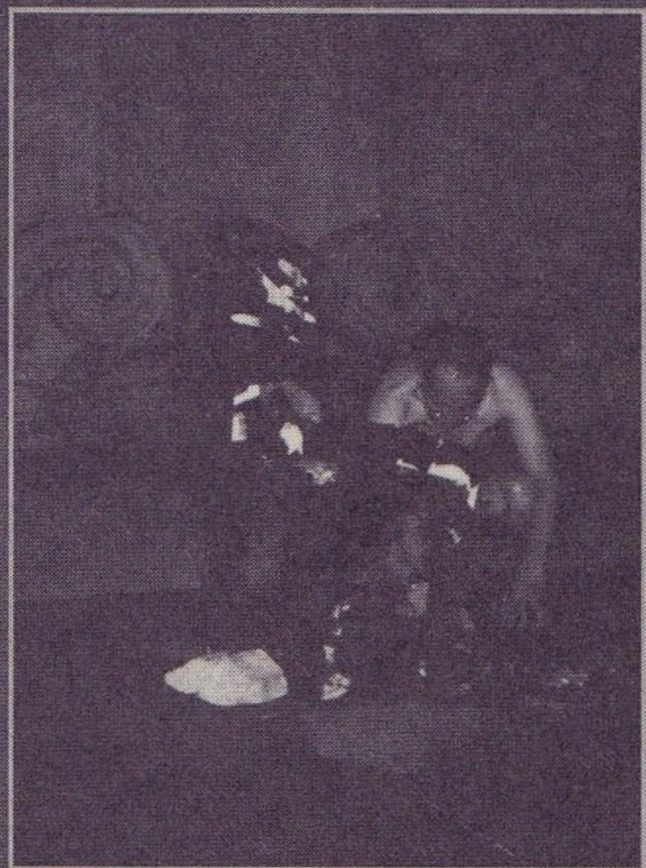






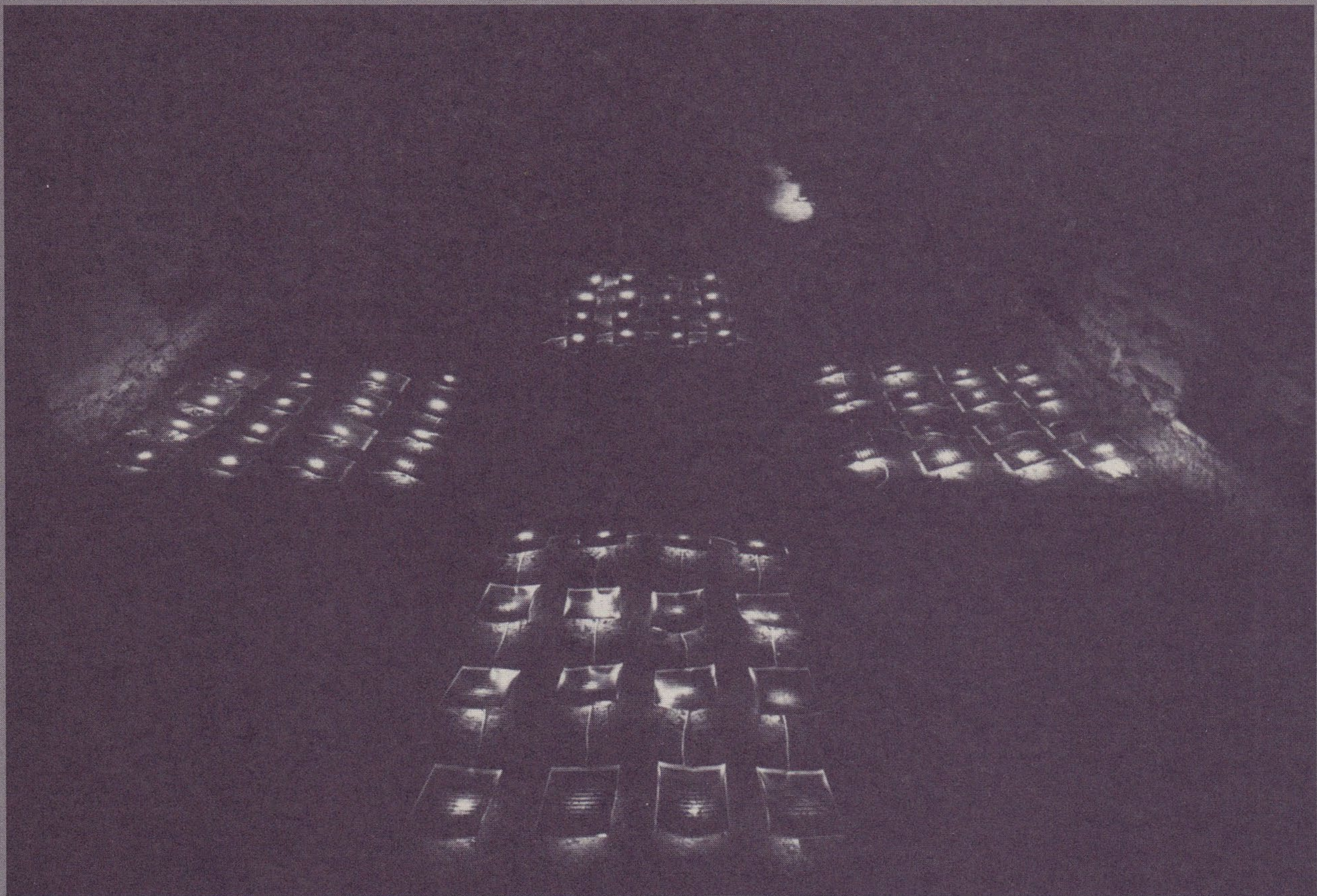
OSKAR PREBANIĆ, BOSNIA  
semi permanent installation • instalace  
prelature • prelatura, 1997





GOI HAMADA, JAPAN  
performance  
prelature • prelatura, 1997





AMANO TOYOHISA, JAPAN

A Crossing | The Depth of Space | Spinning Time • Křížení | Hloubka prostoru | Krouživý čas  
mixed media light installation, granary • sýpka 1997, Plasy





*Our irritation begins with communication that is not always accurate. "My" intention is never transmitted properly, even to people who use the same language. Transmission will be much more accurate between those who speak a different language. After all, there is no general idea that we can share. (It is rules of grammar, not meaning, that can be shared.) Then, every misfortune and every happiness is called upon, and awakened by an imagined feeling of sharing. This reality is the starting point.*

*Various signs are written down by "me". The feeling of time when this is present really passes. The feeling of the temperature of the time (history) when it accumulates. The smell of the air. Light. Darkness. Artificial light. Color. Shape.*

*The language which became confused. The scenery piled up by personal eyes. (But, the eyes are influenced by the surely cultural measure.)*

*Confusion removes ordinary meaning. Then, the possibility of the unknown general ideas is suggested.*

*"I" exist as a crossing. "I" exist as an origin of multiple dimension coordinates. The crossing (origin) of "you" exists at the same time. There is no common point in each scale. There is no way to ascertain it.*

*We will be able to discern each other's coordinate space which does not appear intuitively to the eyes by recognizing this reality. We will be able to catch a glimpse of the actual meaning of various signs to the pile of the coordinate shaft with cannot be seen with the eyes.*

*"I" can expand the space further by accepting this fact sincerely.*

Fakt, že je naše dorozumění často tak nedokonalé je pro nás znervózňující. "Moje" intence není nikdy předána zcela správně, a to dokonce ani těm lidem, se kterými sdílím stejný jazyk. Pak bude předávání zprávy mnohem přesnější mezi těmi, kdo mluví různými jazyky. Vždyť nakonec neexistuje ani nějaká společná základní myšlenka, kterou by jsme mohli sdílet. (to, co lze sdílet, je spíš gramatika a ne smysl) Tak je každé neštěstí a štěstí, které nás potká vyvoláno a vzbuzeno představou pocitu sdílení. Tento fakt je pro mne výchozím bodem.

Zapsal jsem různé znaky. Vnímání času, když ono těi skutečně míjí. Vnímání teploty času (dějin), když se shlukuje. Vůně vzduchu. Světlo. Temnota. Umělé světlo. Barva. Tvar.

Jazyk, který se stal zmateným. Scénérie spočívající na osobním pohledu. (ale zrak je ovlivněn měřítkem kultury). Zmatení nahrazuje všední význam. Pak se objevuje možnost dosud neznámé obecné myšlenky. "Já" je zde jako průsečík. "Já" jako původ mnoha souvztažných rovin. Průsečík (původ) "tebe" je zde zároveň. Neexistuje společný bod v každém z měřítek. Není zde žádná možnost to dokázat.

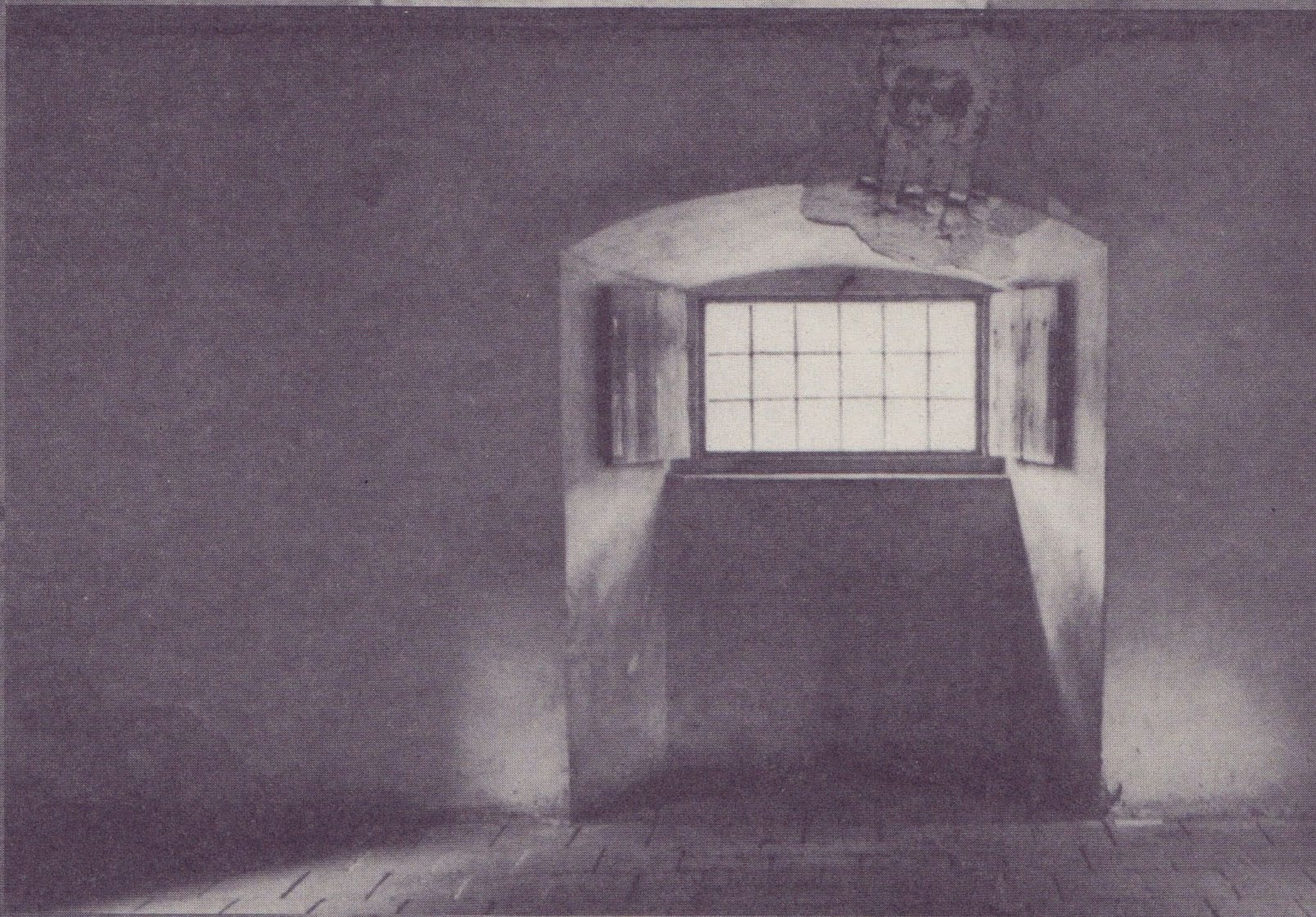
Budeme schopni rozeznat souvztažný prostor toho druhého, prostor, který se nejeví intuitivně našemu zraku rozeznáváním skutečnosti. Budem schopni zachytit obrys skutečného smyslu různých znaků na základě vědomého posunutí, nepřístupného našim očím. To, jak je naše dorozumění často nedokonalé je pro nás znervózňující. "já" mohu rozšířit prostor tím, že přijmu tuto danost.



JIŘÍ PLIEŠTÍK, CZ  
Semínko • Seed  
bronze • bronz, 1997







**CHRISTINA LA SACA, USA**  
**Filling the Gaps • Plnění škvír**  
space, light, spices • prostor, světlo, koření  
granary • sýpka 1997, Plasy

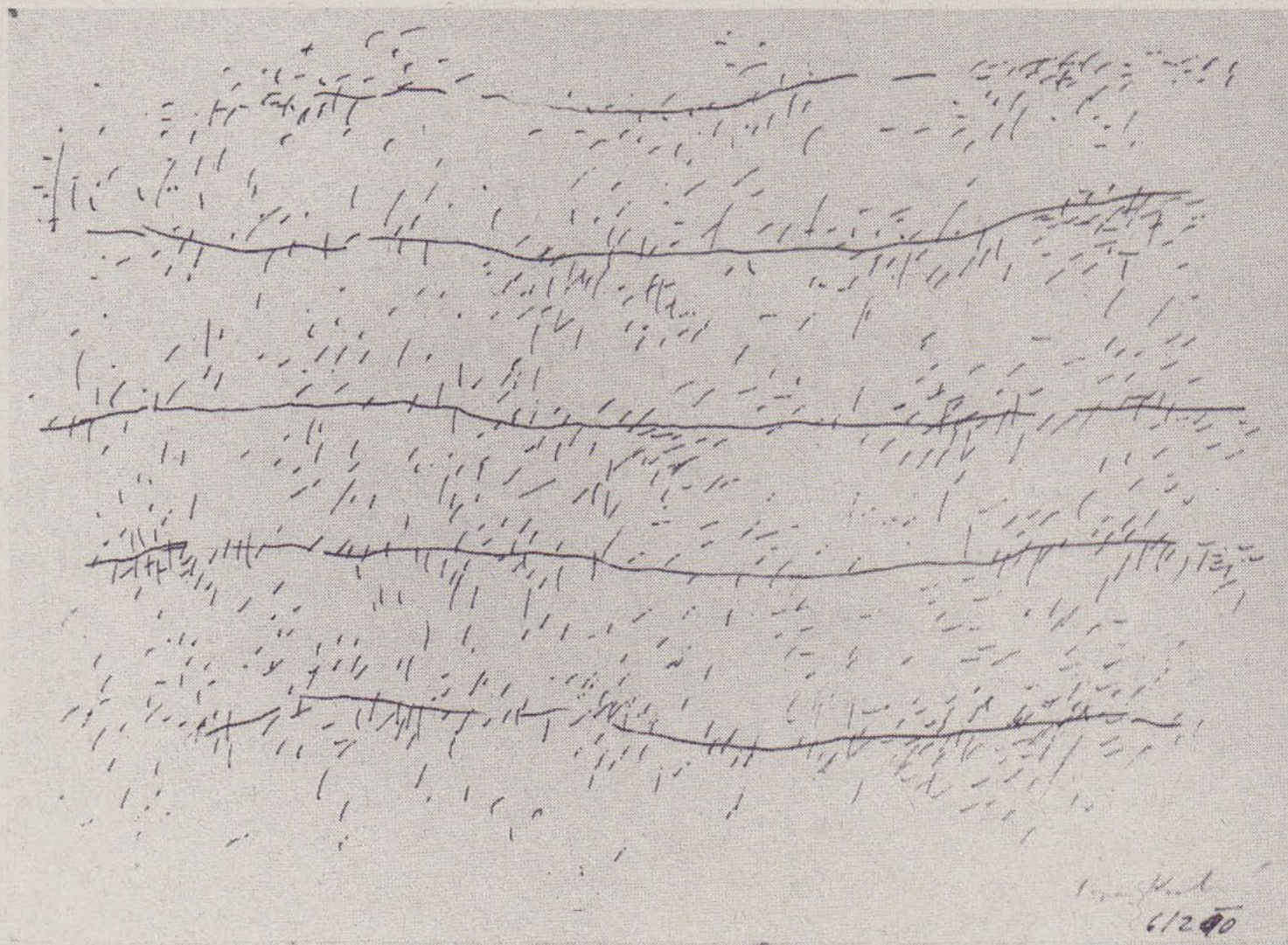




**MICHAEL DELIA, USA**  
**End to End (detail)**  
instalation • instalace  
granary • sýpka, 1997



**MICHAEL DELIA**  
sound performance  
cloister • konvent, 1997

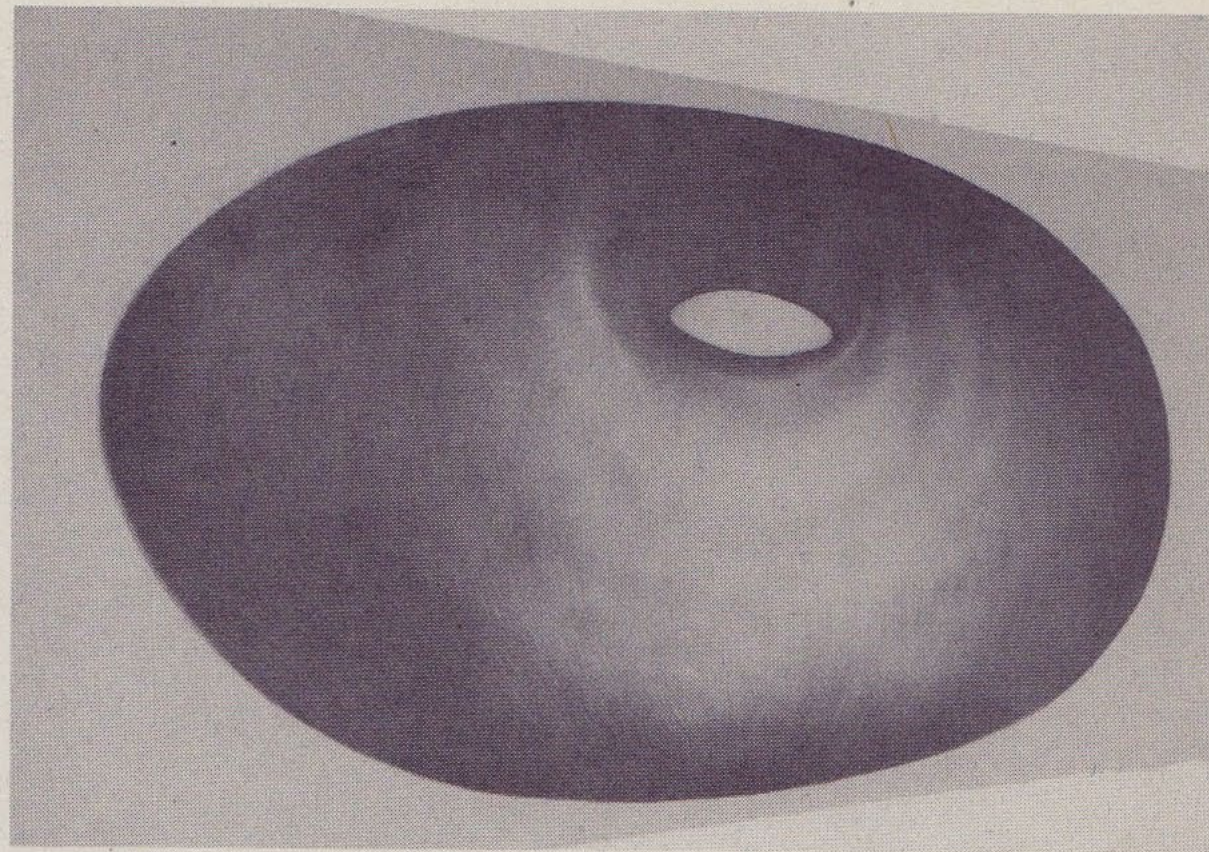


**INGRÍD KOSKOVÁ, CZ**  
Kresby • Drawings  
1997

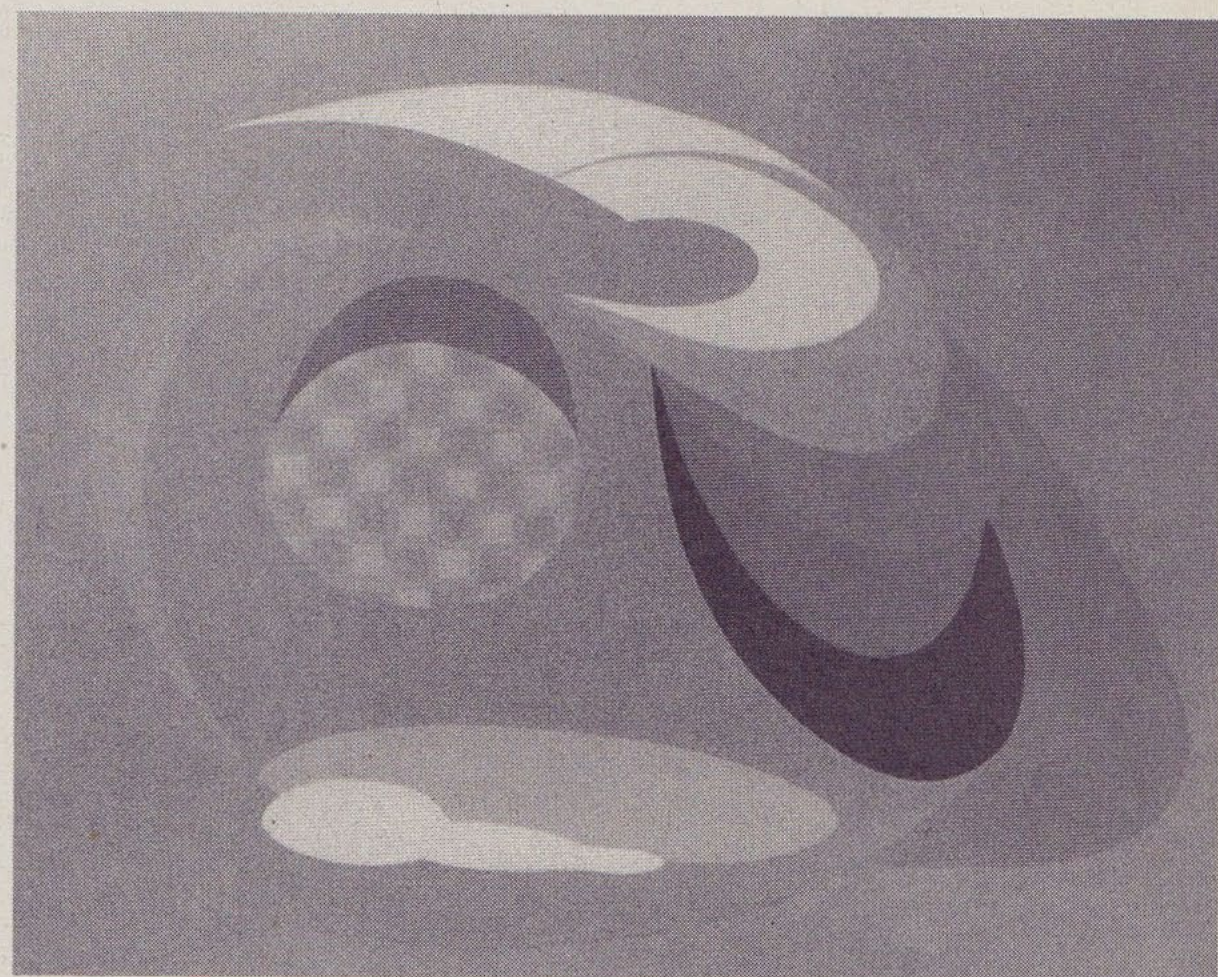




**ALEXANDER ROÏTBURD, UKRAINE**  
Requiem for Metternich • Rekviem pro Metternicha  
installation and performance, granary • sýpka 1997, Plasy

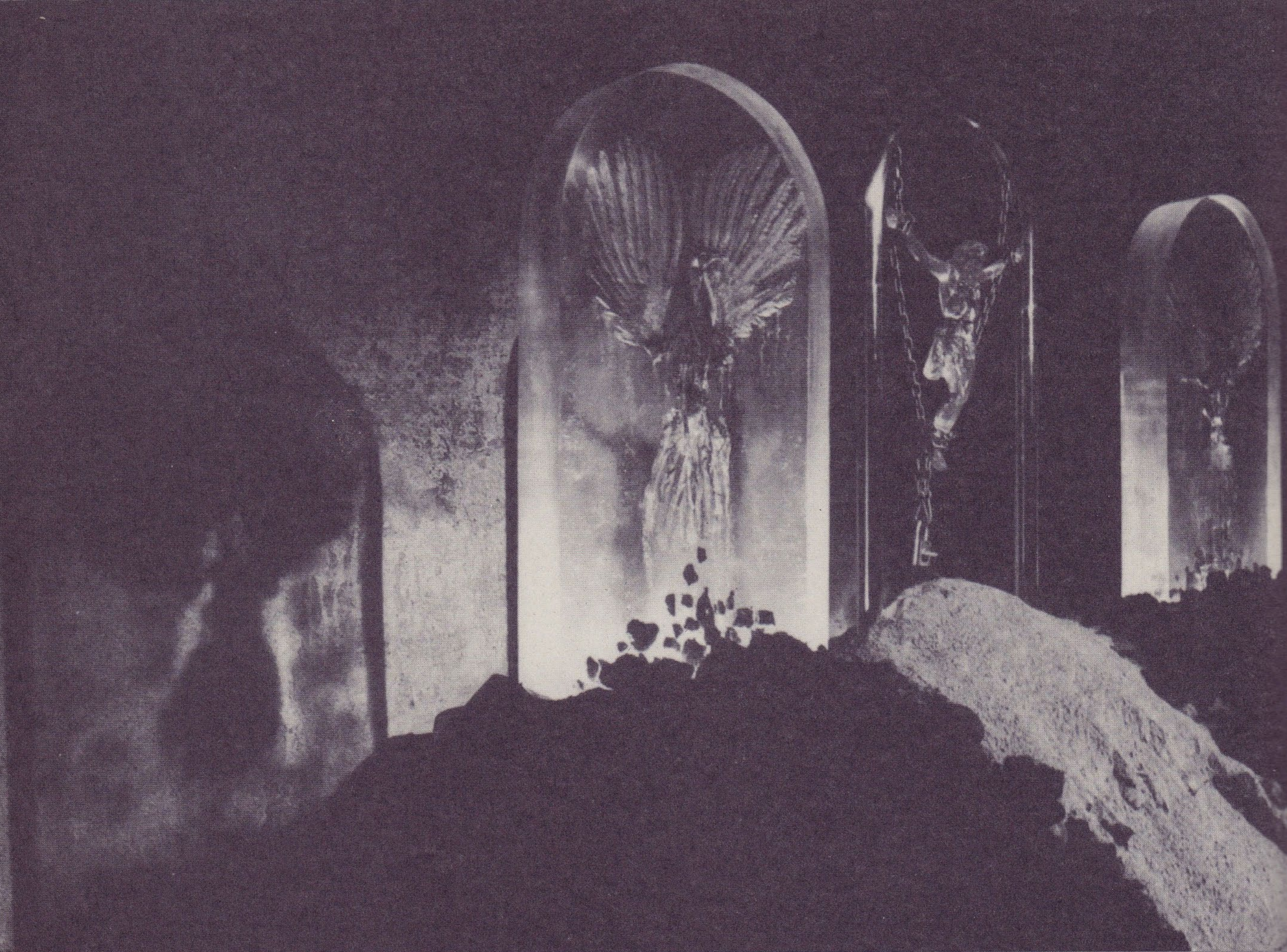


**JIŘÍ KORNATOVSKÝ, CZ**  
Kresba I. • Drawing I., 1997



**VLADÍMÍR HAVLÍK, CZ**  
Bez názvu • Untitled  
acrylic on linen • akryl na plátně, 1997

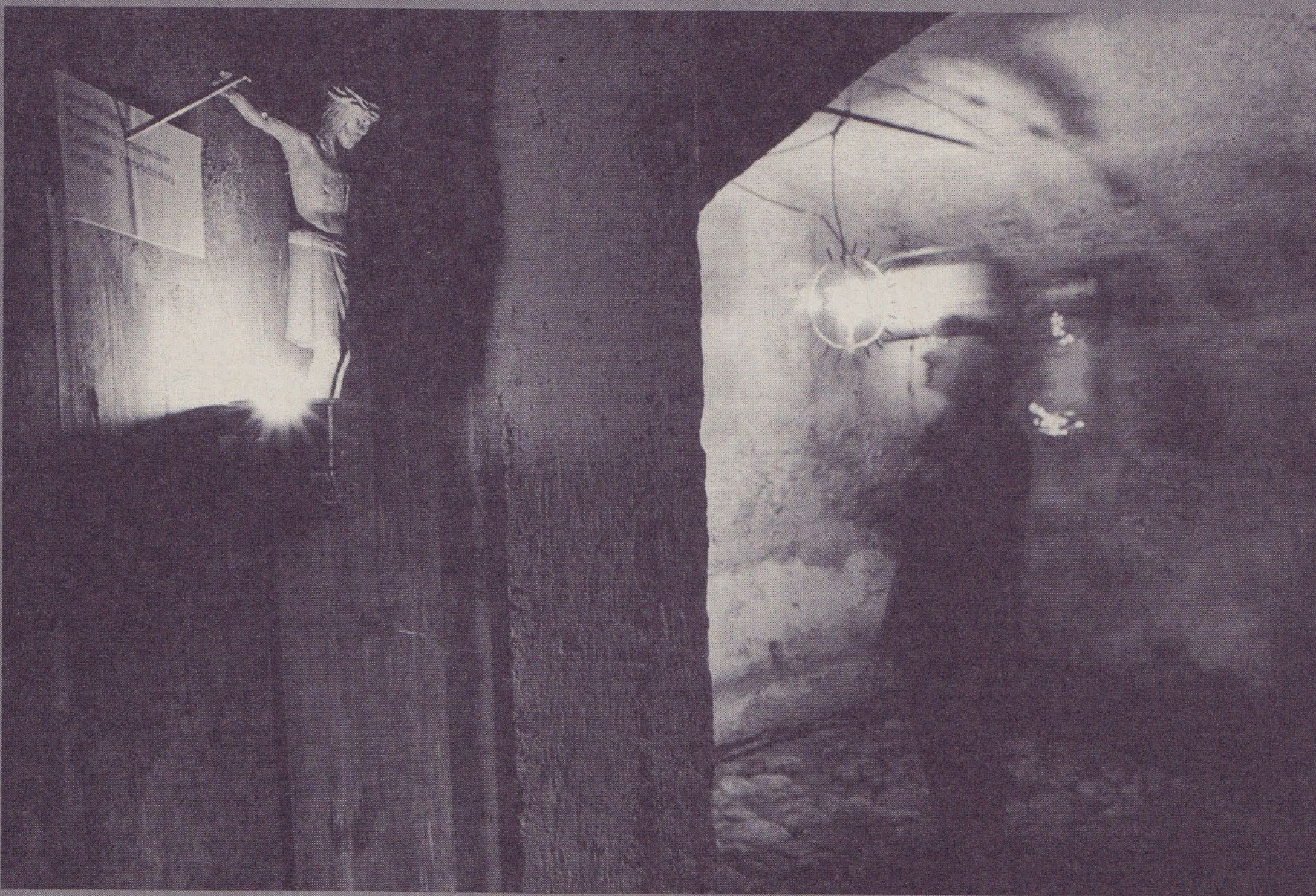




JEROEN MEIJER, NL

Preservation - Resurrection • Zachování - Zmrtvýchvstání  
mixed media installation, granary • sýpka Plasy, 1997





DAVID MILLS. USA  
The Romani Song • Romská píseň  
sound, text and light installation, granary • sýpka Plasy, 1997



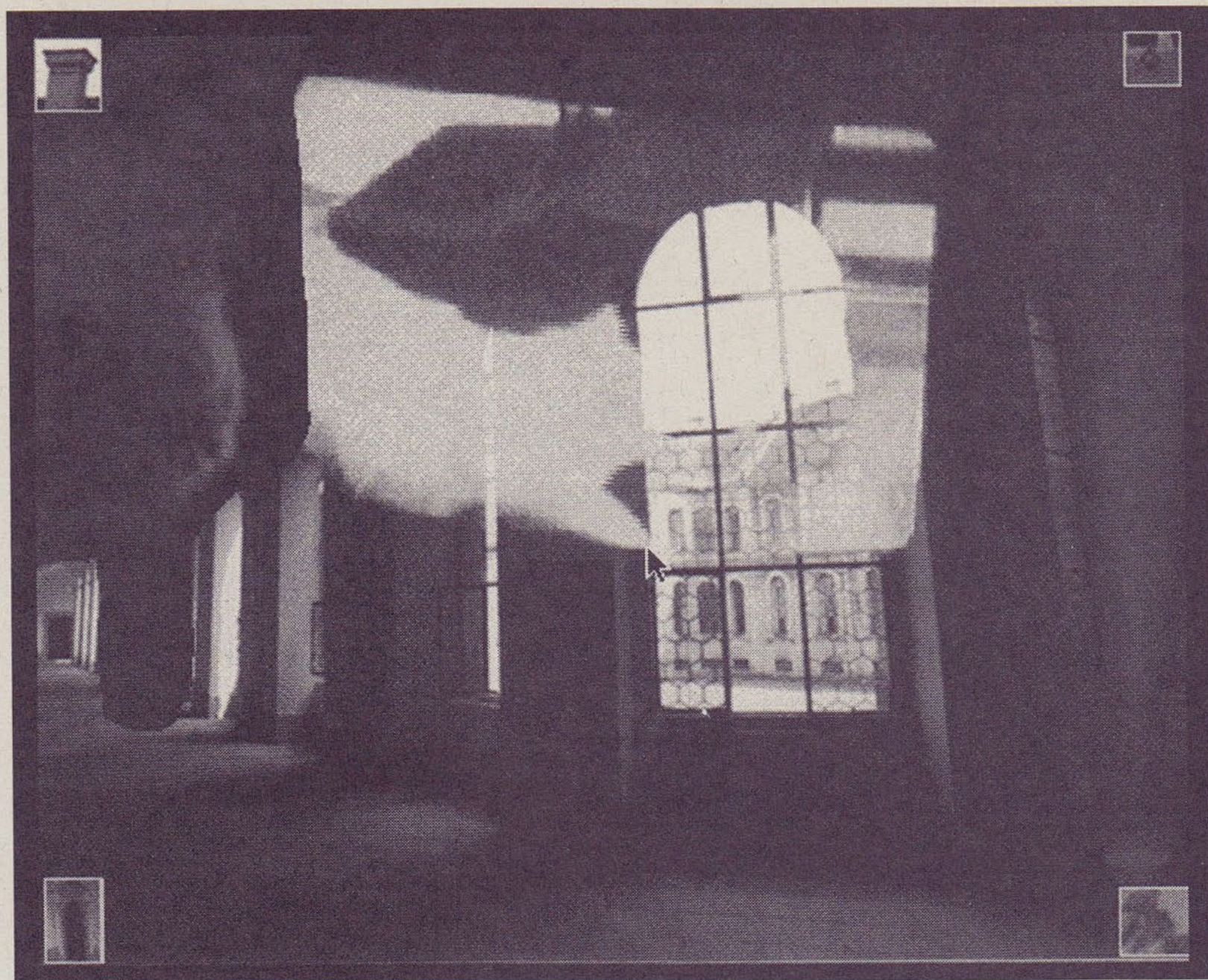
**ROBERT LANGH, HUNGARY**  
interactive computer project  
• interaktivní počítačový projekt  
Plasy, 1997

*It didn't take any kind of professionalism to plan ahead, to design a project, which to be worked out in Plasy, because my thoughts, near the beginning were something like this: "...It takes a kind of professionalism to plan, and I understood your program as an open possibility to react and respond to the organization by climatizing ourselves, but now I have some ideas to describe the possibilities for my project.*

*For creating a final work, that is likely to reflect on that certain event, I would use metaphors of transcendency, and the dilemma of priority of written and drawn messages, as this is a frequent problem of the area, I work on. With Vilem Flusser's theory about the process of dealing with a text containing mathematical descriptions, I also realised the picturesque behaviour of the computer-programming languages, which are usually flow in the shade of the visible parts of computer-works. In this case I would like to make it transparent, suggesting that this invisible part has a strong effect on the whole.*

*Presuming that the exhibition will take place in a sacral or a representative hall of the monastery, I would use the interior of it, appearing as a plain photo image on the computer screen, with a synthetical light effect shining through a window, combined with a rounded video. As it is an interactive structure together, I'd like to use a synthetised voice to repeat the programming orders, that are just going on. The direct impression would be a non-abstract, simulated reality, focused on the video which will be shot during our existance there."*

*... and the final work - mysteriously happened to be exactly the same!*

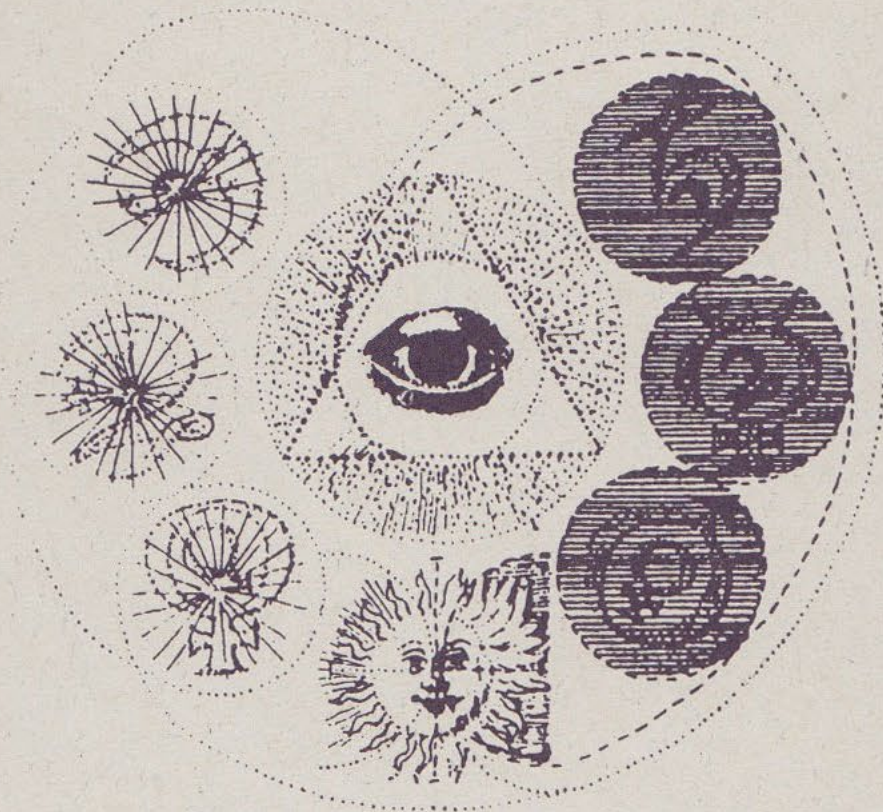


**ORSOLYA NYÍTRAI, HUNGARY**  
Az elveszett bárány • Ztracená ovečka • The Lost Sheep  
Plasy, 1997

Is the repetition constant, therefore is it constantly repetitive? How can one thing become repetitive and when do we say, it's a repetition? Is it true, that we can only understand and memorise things which we already have thought of? Does any artwork, that we understand, seem to be a repetition? Can we tell the origin of any motive that we recognize? If we recognize a repetition, do we think it the power of an artwork, or the other way? Women are attached to a reality imaginative and accepted by themselves. In the way they ask, one can find a kind of tautology, by leaving the center leads us to the center, as a response. In the hungarian verbal literature we can find: "Starting from the owen..." Hungarian folklore thinks of the cat as the liver of the owen, it starts from there and returns back again. "... messes about, like the cat around the hot pie..." My reply for these questions is an interactive movie about a cat, who is always searching and rounding herself, and can be seen on the screen and around the screen at the same time. Chases herself with an adjustable speed and direction, modified by the cognitive, in front of images taken on spot.

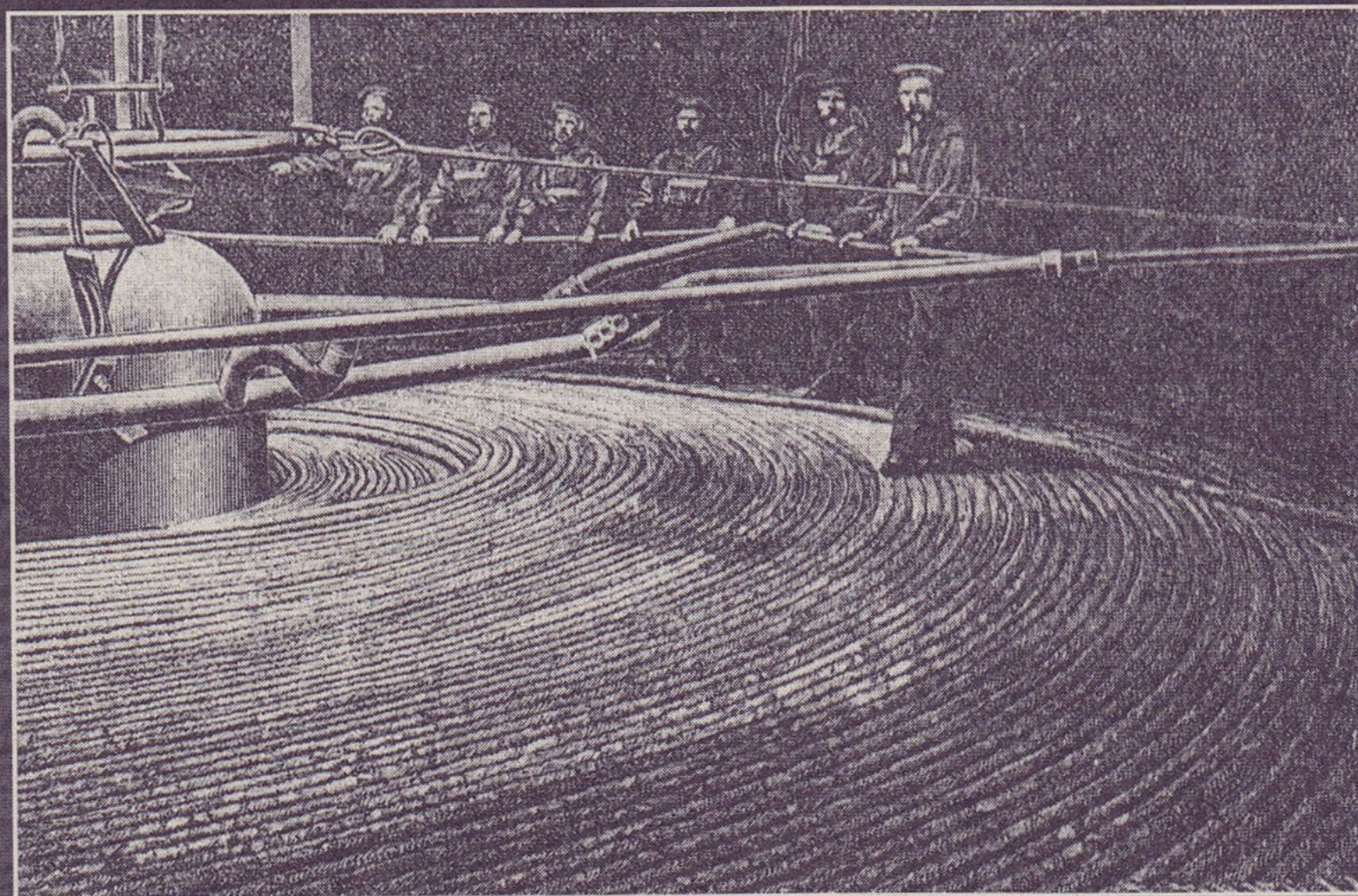


100  
One the whole, the Point, the Center,  
the Circumference, and whatsoever  
is therein. 9



Nothing to the Unwise: To the  
Wise, more than enough. 9







## DOTAZNÍK

VYPLŇTE PROSÍM TENTO DOTAZNÍK OHLEDNĚ VAŠEHO VZTAHU K ZAČÁTKU, KONCI A DOBĚ MEZI TÍM.

CO BY JSTE RÁDI VĚDĚLI O KONCI A ZAČÁTKU, ALE NETROUFLI JSTE SE NIKDY ZEPTAT?

Tento dokument předkládá formou souhrnného přehledu několik základních otázek, které si kladl od nepaměti patrně každý, kdo přemítal o světě a životě. Naznačené odpovědi jsou nutně stručné a jednoduché a stěží se jen dotknou těchto hlubokých a složitých problémů. Nicméně dokument Vám může posloužit jako pomyslný žebřík, umožňující uvažujícímu čtenáři porozhlédnout se nejen po krajině Principia Metamedia Spectaculus Mundi, ale získat i přehledný a jednoduchý rozhled na zázraky a záhady skutečnosti.

### Co je?

Tato otázka vymezuje oblast tzv. ontologie, neboli nauky o bytí. Zdá se, že základem bytí, či „esencí“ univerza je děj, pohyb, elementární procesy akce a re-akce, spíše než pojmy jako hmota, energie, nebo idea. Komplexní organizované celky jako fotony, hadrony, atomy, molekuly, časoprostor, živé bytosti, myšlenkové entity a globální společenství vznikly jako důsledek těchto dějů simultánními a postupnými procesy evoluce, transformace a mutace.

### Proč existuje něco a nikoliv nic?

Universum vzniklo patrně spontánně a náhodně jako výsledek samoregulačního se procesu evoluce, založeného na imanentních principech transformace, mutace a přirozeného výběru. Každá nepatrná změna, či variace (ať už ve smyslu „pozitivních“ změn, nebo chyb) se mohla stát impulsem k dalšímu pohybu samoregulačního se děje, tvořícího následně nekonečné množství navzájem propojených složek, akcí a struktur. Neustále vracející se otázka proč vlastně převažuje Něco nad Ničím je zde záležitostí čistě lingvistickou, metafyzickou a matematickou, neboť lidská mysl není schopna pochopit a představit si skutečné Nic. Přesto předpokládáme, že Nic je ukryto a obsaženo ve Všem. Sám fakt všeobecného a neuchopitelného jevu Všeho(míra) může být patrně tím prvotním, nevysvětlitelným bytostným zázrakem, který se jen jeví jako samozřejmý a na který lidské myšlení často zapomíná.

### Proč je svět takový jaký je?

Specifický stav univerza, nebo světa, ve kterém žijeme, je částečně historická nahodilost, protože evoluce je indeterministický proces, částečně výsledek zákonitého procesu samoorganizace a samoregulace. Tento princip pak vede pravděpodobně ke vzniku vyšších i nižších (entropie) rovin organizace dějů a struktur pomocí mechanismů proměny metasystémů, nebo pomocí procesů, ve kterých vzniká dvojitá zpětná vazba (samokontrola) evolučních systémů. Lidský činitel, který relativně nedávno (nahlíženo z hlediska biosféry) zasahuje aktivně do evolučních a environmentálních systémů variací

## QUESTIONNAIRE

(PLEASE COMPLETE THIS QUESTIONNAIRE CONCERNING YOUR ATTITUDE TOWARDS THE BEGINNING AND AND AND BETWEEN)

WHAT YOU ALWAYS WANTED TO KNOW ABOUT THE END AND THE BEGINNING, BUT YOU DIDNT DARE TO ASK.

The present document brings some fundamental questions together, (which every person reflecting about the world and his or her place in it has been asking throughout ages), in a form of a compact and comprehensible FAEQ. The answers given here are by necessity short and simple. They barely scratch the surface of a profound and complex issue. However the present document can be seen as a ladder, which will help interested readers to better explore not only the PMWV (Principia Metamedia World View) but also to observe and understand The GWR (General Wonders of Reality).

### What is?

This question defines the domain of ontology. It seems that the fundamental stuff of being, the "essence" of the universe, consists of movement, elementary processes of actions and reactions, rather than matter, energy or ideas. Complex organizations, such as electrons, hadrons, atoms, molecules, timespace continuum, living beings, minds and global networks of societies emerge out of these actions through the simultaneous process of evolution, transformation and mutation.

### Why is there something rather than nothing?

The universe arose probably spontaneously, contingently through self-organizing evolution, based on the self-evident principles of transformation, mutation and natural selection. Any possible variation (positive changes or mistakes) would be sufficient to set the self-organizing process in motion, thus generating a complex universe with its infinitely diverse components and structures. The ever-recurring question about prevailing preference of Something to Nothing is matter of linguistical, metaphysical or mathematical constructions because human mind can not comprehend and visualize the Real Nothing, even if this is always included in Everything. The phenomenon of Something is itself fact of Wonder, which people often forget.

### Why is the world the way it is?

The specific state of the universe or the world in which we live is partially a historical accident, since evolution is an indeterministic process, partially the result of lawful process of self-organization. This leads predictably to higher or lower (the law of entropia) levels of organization through the mechanism of metasystem transition, or the process by which double-bind-feedback (selfcontrol) emerges in evolutionary systems. Human element which recently increases its interference (seeing from the point

ANO YES

NE NO

NEVIM DOESN'T  
MATTER

ANO YES

NE NO

NEVIM DOESN'T  
MATTER

ANO YES

NE NO

NEVIM DOESN'T  
MATTER



a mutací je celkem zanedbatelným jevem. Přesto může být potenciálně škodlivý pro dynamickou rovnováhu universa a lidská obsese k neustálé přeměně, tvarování a restrukturování svého prostředí, společnosti a svého vlastního těla se může stát příčinou jeho vyhynutí.

### Odkud to všechno přichází?

Tuto otázku lze nalézt v základech všech známých lidských kultur a pravděpodobně se objevila zároveň s prvním zábleskem lidského individuálního vědomí. Dnes jsme schopni rekonstruovat některé podrobnosti jednotlivých stádií vývoje univerza: od okamžiku kdy celý prostor byl obsažen v kumulované energii, k arché-Malému Třesku, Velkému Třesku, vzniku elementárních částic, atomů a molekul, živých buněk, mnohobuněčných organismů, zvířat, člověka, až k současnému hledání souvztažností a mimolidských civilizací a jiných společenství. Dějiny evoluce, vnímané jako sekvence proměn metasystémů, nám umožňují chápat v jakém pořadí a jak vznikly všechny formy a jevy, které vidíme kolem nás. Věda, Mytologie a Umění jsou různé metasystémy zabývající se jevy stvoření, původu, trvání, zanikání a konce. Každý z nich vysvětluje tento proces paralelně a komplementárně. Nicméně žádný z nich nemůže dát celkovou a konečnou odpověď a vysvětlení a každý tvořivý individuální akt rezonuje částečně s kontinuálním řetězcem stvoření.

82

### Odkud Jsme přišli?

Lidé jsou zvláštní druh mutovaných zvířat a vyvinuli se ze specializovaného zvířecího druhu, který měl výjimečnou schopnost adaptace, uchovávání a předávání zkušeností a asociací čerpaných a přijímaných ze svého okolí. Tyto schopnosti se postupně proměnily v kvalitu, kterou nazýváme učení a myšlení. To znamená samostatně kontrolovat a zpracovávat tyto asociace a uchovávat potřebné zkušenosti v systému kolektivní a individuální paměti. Lidské myšlení je zakódováno ve vzniku a předávání symbolického jazyka a ve specifických a proměnlivých vzorcích komunikace a chování, které usnadňují rychle reagovat a přizpůsobit se změně prostředí. Umění je jedním z tranzitorních forem kolektivních a individuálních mentálních map, které umožňovaly lidem navzájem si porozumět, definovat se a chovat jako vědomý jedinec uvnitř společenství. Umění se však může stát i nástrojem k popření vlastního vědomí a svědomí jednotlivce.

### Kdo Jsme?

Lidský druh zaujímá patrně v současnosti nejpokročilejší rovinu ze všech nám známých metasystémů. Schopnost myslet vyčleňuje člověka od jeho méně nadaných druhů a přiřazuje mu zmíněné kvality jako je vědomí, tvorba nástrojů, imaginace, plánování, schopnost hry, vědomí etických a estetických hodnot, vědomí vlastní jedinečnosti a smrtelnosti. Jednostranný rozvoj těchto symbolických vzorců zkušenosti a nekontrolovatelná tvorba nástrojů může vést k nepředvídaným a nevratným mutacím tohoto druhu a celého jeho prostředí. S rostoucí mírou získaných

of biosphere) with evolutionary natural and environmental systems of variations and mutations processes is relatively indifferent though latently harmful for the dynamical equilibrium of the universe. The human obsession for shaping and reshaping its own environment, societies and bodies can become destructive and consequently source for its own extinction.

### Where does It all come from?

This question is possible to detect in the roots and traces of all known human cultures and probably emerged parallelly with the dawn of individual human thought. We are now able to reconstruct in some details the subsequent stages in the evolution of the universe, leading from situation of no space - all energy, Arché - the Small Bang to Big Bang, elementary particles, atoms and molecules to living cells, multicellular organisms, animals, people and towards our potential contacts with extraterrestrial civilisations and societies. The history of evolution, conceived as a sequence of metasystem transitions, tells us how and in which order the different types of phenomena we see around have arisen. Science, Art and Mythology are three metasystems which deal with the process of creation, origin, duration, transformation, as well as the destruction and end. All three explain it in partial and complementary way. Nevertheless none of them did give nor can give absolute answers. Each act of individual and partial creation reverberates the history of entire creation in it.

ANO YES  
NE NO  
NEVÍM DOESN'T  
MATTER

### Where do we come from?

Humans are special sort of mutated animals and evolved out of special branch of animals that had the capacity to adapt, learn and remember associations from the environment, by additionally acquiring the capacity to think. That is, autonomously control these associations and maintain the experiences in the system of collective and individual memory. Human thought is rooted in the emergence of symbolic language and in specifically developed communication patterns and behavioral ability to adapt quickly to different environments and conditions. Art is one of those versatile and transitional forms of collective and personal mental maps which allowed me to find orientation in universe, to act and behave as self-conscious individual within the group. It can also, in certain conditions become an instrument for erasing this feeling of self-consciousness.

ANO YES  
NE NO  
NEVÍM DOESN'T  
MATTER

### Who we are?

Human species occupy currently probably the provisionally most advanced level in the hierarchy of known metasystems. The capacity for intentional thought distinguishes people from other animals by giving them uniquely human characteristics and qualities, such as self-consciousness, tool making, imagination, planning, play, ethical or esthetical feelings, awareness of their own individuality and mortality. Deviated development of some of those symbolical patterns of experiences and uncontrolled

ANO YES  
NE NO  
NEVÍM DOESN'T  
MATTER



poznatků a vědomostí o světě i o lidstvu, ztrácíme postupně jasnou odpověď kdo vlastně jsme.

### Kam míříme?

Lidé vytvořili celou řadu náboženských, filosofických, technologických a vědeckých systémů, které jim měly pomoci překonat strach a nejistotu pramenící z nepředvídatelnosti a komplexnosti dějů a jevů ve světě. Tyto pomocné systémy jim měly umožnit nalézt zákonitosti, ze kterých lze odhadnout procesy, které teprve nastanou. Současný stav vědomí a vědění naznačuje možnost existence nového metasystému proměny, který může přinést kvalitativně jinou rovinu vědomí, překračující individuální myšlenku jiným způsobem, než tomu bylo doposud.

Tuto dosud nezřetelnou a vznikající rovinu lze popsat metaforicky jako společenský metaorganismus nebo globální myšlenku, která umožní hledat optimální a dlouhodobé řešení založené na sdílené zkušenosti a vědomostech a realizované uvnitř modelu konceptuálních systémů. Oblast, která se otvírá pro uplatnění a oprávnění existence umění v současné společnosti je prostorem, kde vznikají, jsou transformovány, diskutovány a sdíleny myšlenkové, etické a estetické modely a hodnoty, které se netýkají partikulárních a osobních problémů, ale obecně lidstva a okolního světa.

### Jaký to má všechno účel?

Evoluce nemá účel, ve smyslu pevného teleologického cíle, ke kterému směřuje. Evoluce není ale zcela náhodná, i když je nepředvídatelná.

Přírodní selekci je možno nahlížet jako proces směřující k hodnotám přežití a autoregulace budoucí existence mnohosti druhů. Toto předpokládá preferenci směru vývoje k stoupající komplexnosti, adaptabilitě a kvalitě, kterou nazýváme inteligence. Ale existuje množství forem inteligence a lidský mentální a fyzikální systém není cílem vývoje univerza. Pokud se totiž tento stane příliš autonomním a protiběžným vůči ostatním procesům a rovinám obecného přírodního metasystému, může být snadno eliminován. Příznaky tohoto procesu lze pozorovat již v současnosti.

### Existuje Bůh?

Není patrně nutné předpokládat osobu Boha ve smyslu vědomé entity sídlící mimo universum, Boha, který toto universum stvořil. Paradigma mechanismu samoregulujících se evolučních systémů nabízí pro mnohé uspokojující odpověď na vznik a vývoj universa a na naše místo v něm. Ale protože je tato ontologie založena na myšlence dějovosti a akčnosti, je možné označit jako prvotního hýbatele Začátku Boha. Podobně, vnímáme-li svět jako jeden celek, jako proces evoluce, jde stále o synonymum Boha, podobně jako u panteismu.

### Co je vědění?

To je oblast epistemologie. Vědění je existence modelu uvnitř kybernetického systému, který umožňuje předpokládat pravdě-

production of tools can lead to unpredictable and irreversible mutations of the human species and its environment. Lately with the quickly increasing volume of knowledge we don't know who we are anymore.

### Where are we going to?

To overcome the fear of the overwhelming contingency of complexity of events people created number of different religious, philosophical, technological and scientific systems which could help them to extrapolate present, on-going progress into the future. Recent developments point to new metasystem transition which can bring us to a yet another level of complexity or consciousness, transcending individual thought in altered way. This latent and emergent level is perhaps best described by the metaphor of the social metaorganism and its global brain, which allow us to search for optimal solutions based on the shared experience and knowledge and within the model of simulated or conceptual systems. To help to develop, mediate and transmit those conceptual, ethical and esthetical models and to search for new channels to communicate them is the primary task of Art in the contemporary society.

### What is the purpose of it all?

Evolution does not have a purpose, in the sense of a fixed teleological goal to which it is advancing. However, although evolution is largely unpredictable, it is not random either. Selection can be seen as having the implicit goal of maximizing survivability or flexibility. This implies a preferred direction of evolution, which is in practice characterized by increasing complexity, adaptivity and quality which we call intelligence. But there are many different forms of intelligence and the human mental and physical system is by no means the purpose of the whole universe. If this became too divergent or contradictory to other parts of the general system it can be easily eliminated.

### Is there a God?

There is probably no need anymore to postulate a personal God, in the sense of a conscious entity outside of the universe which created that universe, since the mechanism of self-organizing evolution satisfactorily explain the origin and development of the universe, and our place in it. But since in our ontology every action is assigned to, or labelled by, an agent, it is possible to define God as the agent of the Origin, Arche or Big Bang. Similarly, it is possible to consider the universe as a whole and holy, or the process of evolution itself, as God-like, in the spirit of panteism.

### What is knowledge?

This is the domain of epistemology. Knowledge is the existence in a cybernetic system of a model, which allows that system to "make" predictions, that is, to anticipate and moderate processes in its environment. Thus, the system will get more control over its

ANO YES  
NE NO  
NEVIM DOESN'T  
MATTER

ANO YES  
NE NO  
NEVIM DOESN'T  
MATTER

ANO YES  
NE NO  
NEVIM DOESN'T  
MATTER



podobnost vývoje jevů, tedy anticipovat procesy v tomto prostředí. Tak se systém stane ve vyšší míře organizovanější a získá lepší kontrolu nad ději, které uvnitř a okolo něho probíhají. Takový model je myšlenková konstrukce, nikoliv reflexe samé reality. Lidské vědění může být však srovnatelné s jinými formacemi "řídících systémů" v přírodních procesech.

### Co je pravda?

Neexistují absolutní pravdy, ani absolutní vědecké principy nezávislé na svém referenčním systému. Pravdivost teorie spočívá v její moci vytvářet předpovědi, které jsou potvrzeny pokud možno nezávislým pozorováním. Nicméně různé teorie mohou vysvětlovat podobné závěry, aniž by nutně byly správné, nebo chybné. Pravdivé vědění je to, které nejlépe překonalo přirozený výběr v oblasti lidské schopnosti předvídat. Nicméně některé pravdy mohou být inspirující, i když z tohoto procesu konfrontace nevyšly jako vítězné. Pravda je otázkou dohody.

### Podle jakého kodexu se máme chovat?

Efektivní chování většinou předpokládá jasné porozumění, orientaci, stanovení cíle a hodnot a spočívá na rozpoznání efektivního modelu prostředí, ve kterém jsou uloženy tyto hodnoty a cíle.

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Používáním zkušenosti, paměti, konceptuálních algoritmů a dalších metod řešení problémů je možné zkoumat různé modely a najít pak nejvhodnější a nejpůvodnější cestu z dané situace k cíli a změně situace. Umění může být jedním z nejobecnějších modelů k hlubšímu porozumění prostředí a našeho postavení v něm. Je potřeba vzít na

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zřetel zpětnou vazbu a prostor k samoregulaci a autoreflexi. I když neexistuje žádná hotová metoda, nebo předpis vedoucí k optimálnímu řešení a pochopení situace, lze získat některé informace, které zlepší naši schopnost porozumět prostředí a komplexnosti vztahů, ve kterých se nacházíme.

### Jak kdy se mohou lidé cítit šťastní?

Lidé se cítí šťastní, jestliže mají pod kontrolou svůj vlastní život a podmínky ve svém okolí. To znamená, jsou-li dostatečně kompetentní k tomu, aby rozhodovali o svých potřebách, o svých přáních a osudu, včetně vyrovnání se se svou smrtelností. Šťastí je jevem ve společnostech, které mohou poskytnout dobré podmínky k životu, zdraví, vzdělání, politické a osobní svobodě a pocitu rovnosti. Protože šťastní lidé jsou poměrně tvořiví, sebevědomí, otevření zkušenostem, tolerantní a méně agresivní, prosazování těchto sociálních a osobních hodnot by mělo zlepšit celkové podmínky života na zemi.

### Co je smysl života?

????????????????????

(volně podle Principia Cybernetica Web od F. Heylightena, C. Joslyna, V. Turchina a R. Rortyho.)

environment. Such a model is a personal construction, not an objective reflection of outside reality. But perhaps can be human knowledge similar to different sorts of immanent "directory systems" of the natural environment.

ANO YES  
NE NO  
NEVIM DOESN'T  
MATTER

### What is truth?

There are no absolute truths nor absolute scientific principles indifferent on its referencial field. The truth of a theory is merely its power to produce predictions that are confirmed by observations. However, different theories can produce similar predictions without one of them being right and the other necessary wrong. True knowledge is the one that best survived the natural selection for predictive power. Nevertheless, some of the truths can be inspiring even if they did not survive the process of natural selection in confrontation with the truths of the more powerfull subject or group.

ANO YES  
NE NO  
NEVIM DOESN'T  
MATTER

### How should we act?

Effective action is based on a clear sence of understanding, orientation, goals or values, and a effective model of the environment in which one try to reach these goals. By applying experience, memory, conceptual algorithms and other problem-solving methods, one can explore different models to find the most efficient or original path from present situation to the goal and to change the situation. Art can be one of the most complex models for both rationally and emotionally understanding the environment and our place within it. It is necessary to take into account the feedback one get in order to correct the course. There us no absolute method or prescription which would help to recognize the right way to achieve better understanding of the situation, but there are some useful in-formations which can improve our ability to comprehend the relations and consequences between separate events.

ANO YES  
NE NO  
NEVIM DOESN'T  
MATTER

### How can people be d'happy?"

People are d'happy" when they are d'in control" of their own lives and environment. It means, if they feel competent to actively satisfy their needs and being able to decide, define and reach their goals, including awarness of their limits and mortality. d'Happiness" is most common in societies which provide sufficient wealth, health care, education, political and personal freedom and equality. Because d'happy" people are relatively more creative, self-confident, open to experience, tolerant, open to dialogue and less destructive and agresive, promoting these social and personal values should increase the overall quality of life.

ANO YES  
NE NO  
NEVIM DOESN'T  
MATTER

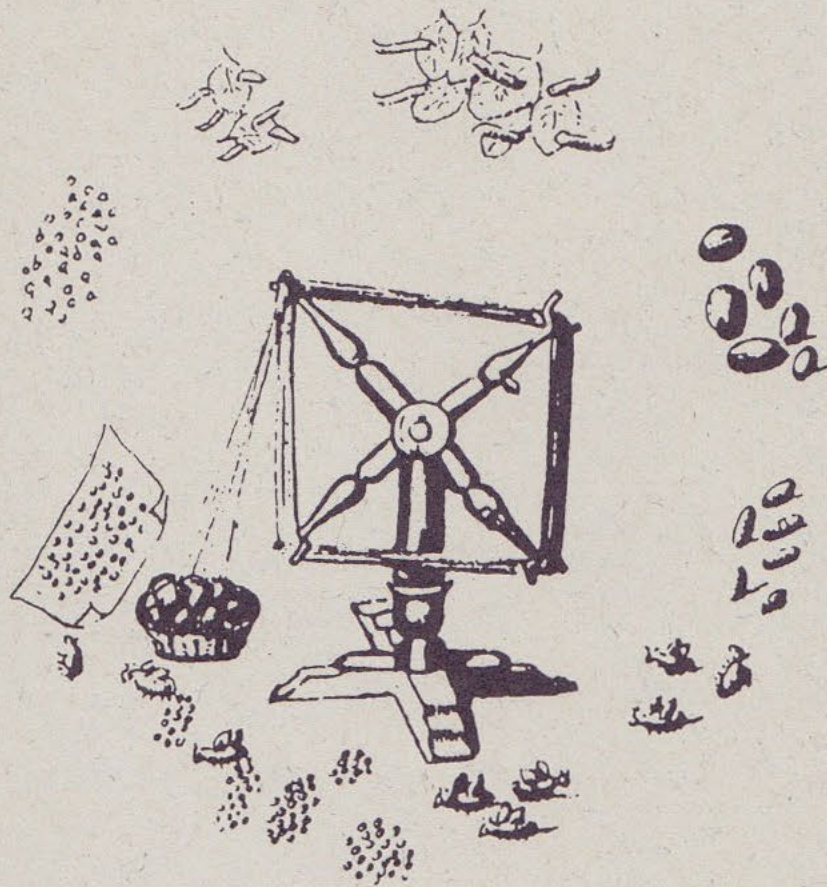
### What is the meaning of llife?

????????????????????

(freely after Principia Cybernetica Web by F. Heylighten, C. Joslyn, V. Turchin and works of R. Rorty, J. A. Comenius and other thinkers.)



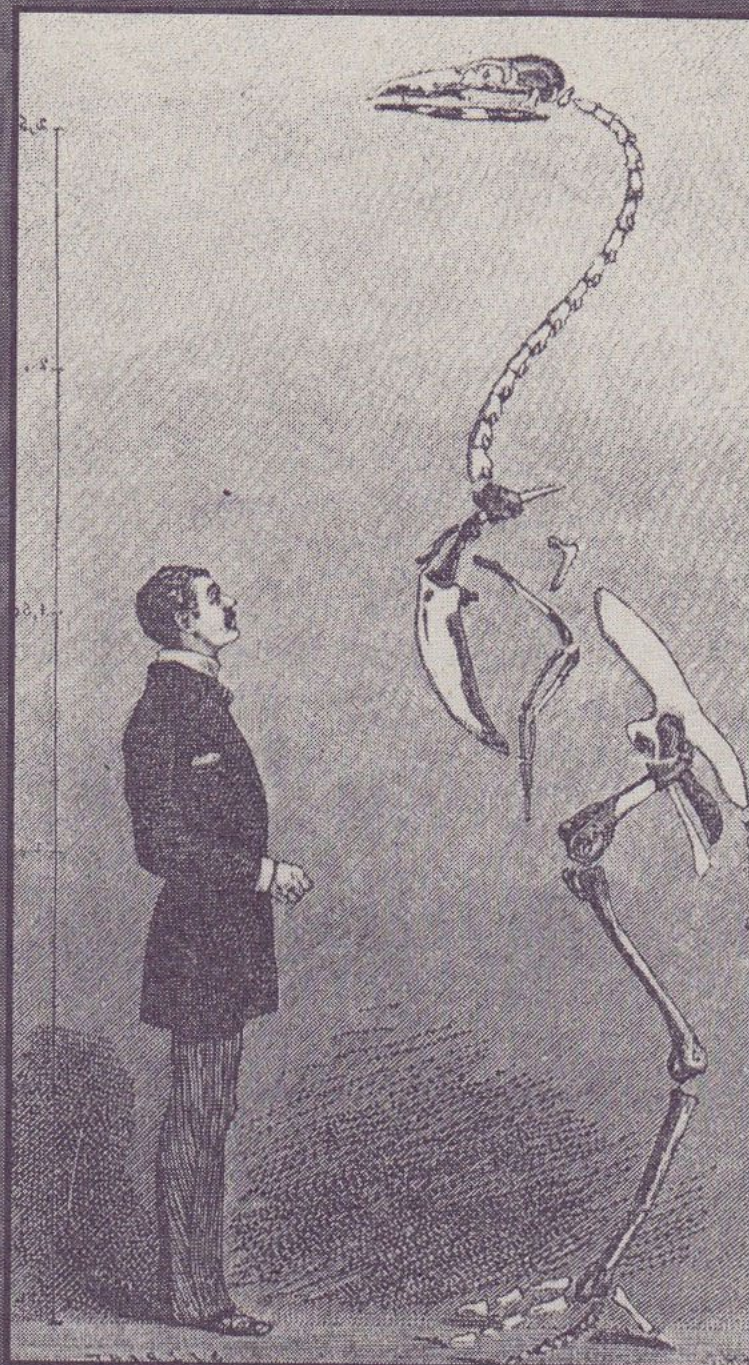
Death is the Beginning of Life;<sup>97</sup>  
and Life the Beginning of Death.



Out of a Center which is neither  
Dead nor Alive



# BEREŠIT



NA KONEC NĚKOLIK SLOV O ZAČÁTKU

Symposia iniciovaného Igorem Hlavinkou a Vladimírem Vimrem a realizovaného v prostorách kláštera Plasy se zúčastnilo celkem 31 umělců z Evropy, USA a Japonska. Výslednou výstavu tvořily práce, které vznikly na místě během symposia, doplněné dalšími instalacemi, kresbami, malbami a objekty k tomuto tématu od dalších přizvaných umělců. K otevření výstavy byl připraven dvou-denní program hudby a performancí. Bohužel teprve po dvou letech následuje tento dokumentační katalog, rozšířený o výběr textů a ilustrací. V textech i dokumentovaných dílech je ve zkratce naznačen historický i současný pohled na tzv. věčné otázky, pramenící z nejistoty spojené s mystériem počátku a hrozbou možného konce. Setkávají se zde naivní, hluboké, vědecké i mýtické myšlenky a obrazy, zabarvené osobními názory i sociálními danostmi, ovlivněné kulturní, estetickou, etickou a fyzickou povahou jednotlivce. Hodnoty a pojmy, které se snad kdysi mohly zdát jako univerzální, objektivní a neměnné, se dnes ukazují být spíš určovány kontextem doby, mezemi našeho vnímání, zkušenostmi a myšlením. Přesto lidé neustále hledají nějakou základní ideu, celkový pomyslný rámec, který by zapříčiňoval a vysvětloval onu nekonečnou bohatost tvarů, barev, procesů, změn, trvání věcí a tím i odkazoval na hlubší smysl vesmíru. Není však zavádějící uvažovat o nějakém společném bodu, středu, (ať už to bude začátek, nebo to byl konec) na kterém by se všichni mohli shodnout? Projekt "o počátku" byl společným hledáním, vykládáním a konfrontací mnoha různých názorů, nazírání a chápání světa a mapování našeho místa v něm. V tomto dočasně společném hledání a vzájemném dialogu je naznačeno dobrodružství začátku i konce života i tvorby.



The symposium initiated by Igor Hlavinka and Vladimír Vímř held at the Center for Metamedia on the grounds of the Plasy Monastery in August 1997 involved the participation of thirty-one artists from various European countries, from the USA, and Japan. The exhibition which followed consisted of works made on-site by the symposium participants which were complemented with a presentation of additional installations, drawings, paintings, and objects addressing the symposium's theme by artists selected by the organizers. The exhibition opened on August 30th with a two-day program of concerts and performances. Two years later, this catalogue appears documenting the work and expanding on the project's theme with a collection of texts and illustrations. The contents offer a subjective overview of historical and contemporary approaches to what are considered those "eternal questions" stemming from the uncertainties posed by the mysteries of the beginning and the threat of an impending end. Included here are naive, authoritative, scientific, pseudoscientific and mythical writings and images, personal opinions, and social realities influenced by the societal, aesthetic, ethical, and physical character of individuals and groups. Certain values and terms, which could perhaps at one time be taken as universal, objective and invariable, are often seen today as peculiar and poetic, as a consequence of the cultural context and time in which they appeared and as formations and limitations of our perception, experiences, senses and thoughts. But since dawn of the history, people have been searching for some fundamental germ, an all encompassing framework, which would explain the infinite variety and richness of forms, colours, the mystery of changes, the duration, order, relations and transformation within the microcosmos and macrocosmos. In this way, there has always been an attempt to unveil the deeper meaning of the universe. Isn't it actually misleading to consider whether there is some shared central point (if that will be any sort of beginning or was already some kind of end) upon which we all would always agree? The Near the Beginning project was conceived as a shared space for exploration, interpretation of and confrontation with the diversity of opinions, perceptions, conceptualization of reality. The symposium was also a process of artistic expression as well as activity which would help to raise questions, to realize and to justify our place and role within this encompassing framework. In those dialogues and discussions are rooted the intrinsic questions concerning the fragile existence thread between the beginning and the end of the world and human life.

## 「ニア・ザ・ビギニング ～ 始まりを目前にして」

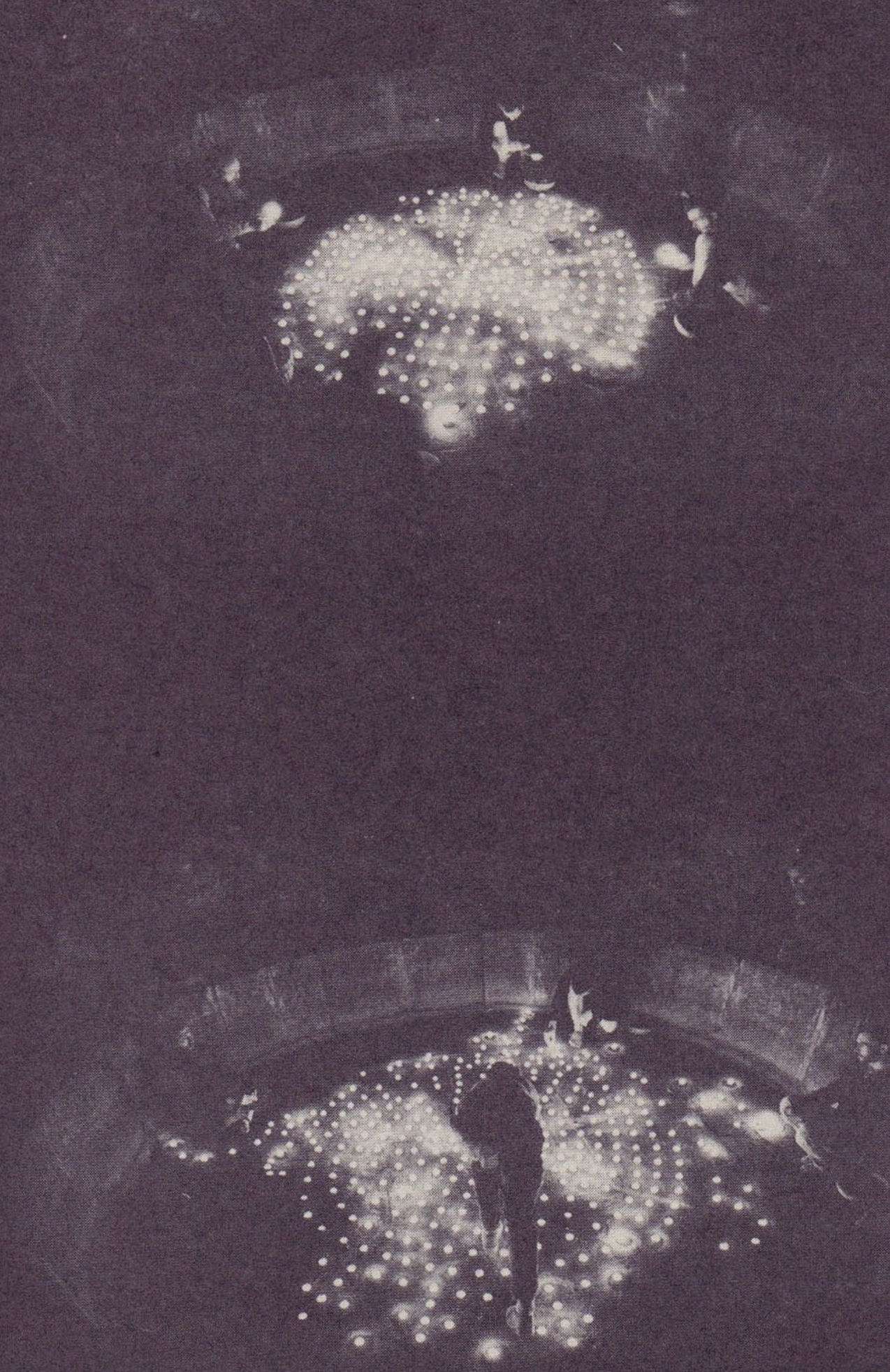
おしまいにあたって始まりに関する二、三の事柄

1997年8月に、イゴール・フラビンカとウラディミール・ヴィミルの企画によりブラシー修道院の敷地において開かれたシンポジウムには、欧米と日本から31名のアーティストが参加しました。引き続いて開催されたエキジビションでは、シンポジウム参加アーティストによる場所を取り込んだインスタレーションや、シンポジウムのテーマに沿って制作されたドローイング、ペインティング、オブジェなどの作品が発表されました。また、そのオープニングの8月30日から2日間にわたり、コンサートやパフォーマンスも行われました。それから2年の時を経て、作品のドキュメントを残すことと、プロジェクトのテーマを拓げることを目的として、このカタログが完成のはこびとなりました。「始まり」の不可思議と差し迫る「終焉」への脅迫感から駆り出された不確かさから生じる「永遠なる問い」に対する歴史的あるいは現代的な取り組みの主観的な輪郭の概観が、そこに示されています。ここには、ナイーブで、権威的で、科学的で、疑似科学的で、神秘的な、文章やイメージ、個人の声、それにひとりひとりや集団の社会的、美的、道徳的、肉体的な特性に影響された社会現実も含まれています。ひところは普遍的で客観的で不変とされていたかもしれない価値や概念のいくつかは、それらが現われた時の文化的文脈やタイミングの結果として、あるいは、私たちの受けとり方、感じ方、経験の仕方、思考の形成のされ方とその限界のせいで、今ではちょっと変わったとか、詩的とされることがあります。けれども私たちはものの限りなく多様なかたち、色彩、様々な変化のさま、持続や関係性などについて説明してくれるような本質的な根源あるいはすべてを包含する枠組みを探すことをやめません。宇宙のより深遠な意味を明らかにしてくれるものを求めているのです。すべての人が常に同意するような、わかちあわれた中心点のようなもの（それが始まりであろうとおしまいでであろうと）があると考えるのは、実際のところ誤解を招きはしないでしょうか。「ニア・ザ・ビギニング ～ 始まりを目前にして」プロジェクトは、世界に関する多様な意見、知覚、概念化を探究し、解釈し、それと向き合う場でした。「すべてを包含する枠組み」のなかで、これらの問題を問い、そして私たちの位置と役割を見定める芸術表現の過程と活動であったわけです。これらの対話や議論の基底には、世界の始まりと終わり、そして人世のあいだに散在する、はかない存在に対する思いがあるのです。

「ニア・ザ・ビギニング」はチェコ文化財協会とブラシー修道院管理課の協力で実現されました。

ブラシー・メタメディア・センターは、学際的な国際アーティスト・レジデンスのプログラムとして1992年、西ボヘミアの国立文化財ブラシー旧修道院内に設立されました。これまでに世界中の各地から400名以上のアーティストが参加し、ビジュアルあるいはパフォーマンス・アーティスト、研究者、キュレーター、学生などを対象として、個人の研究からプロジェクト実現まで幅広い活動を目的としたレジデンシー・プログラム、エキジビション、パフォーマンス、シンポジウム、ワークショップ、その他の交流が行われています。センターのアーカイブと図書室は市民に開放されています。1992年以来シンポジウムの記録はカタログとして発行されており、その中には音楽のレコーディングを伴うものもあります。



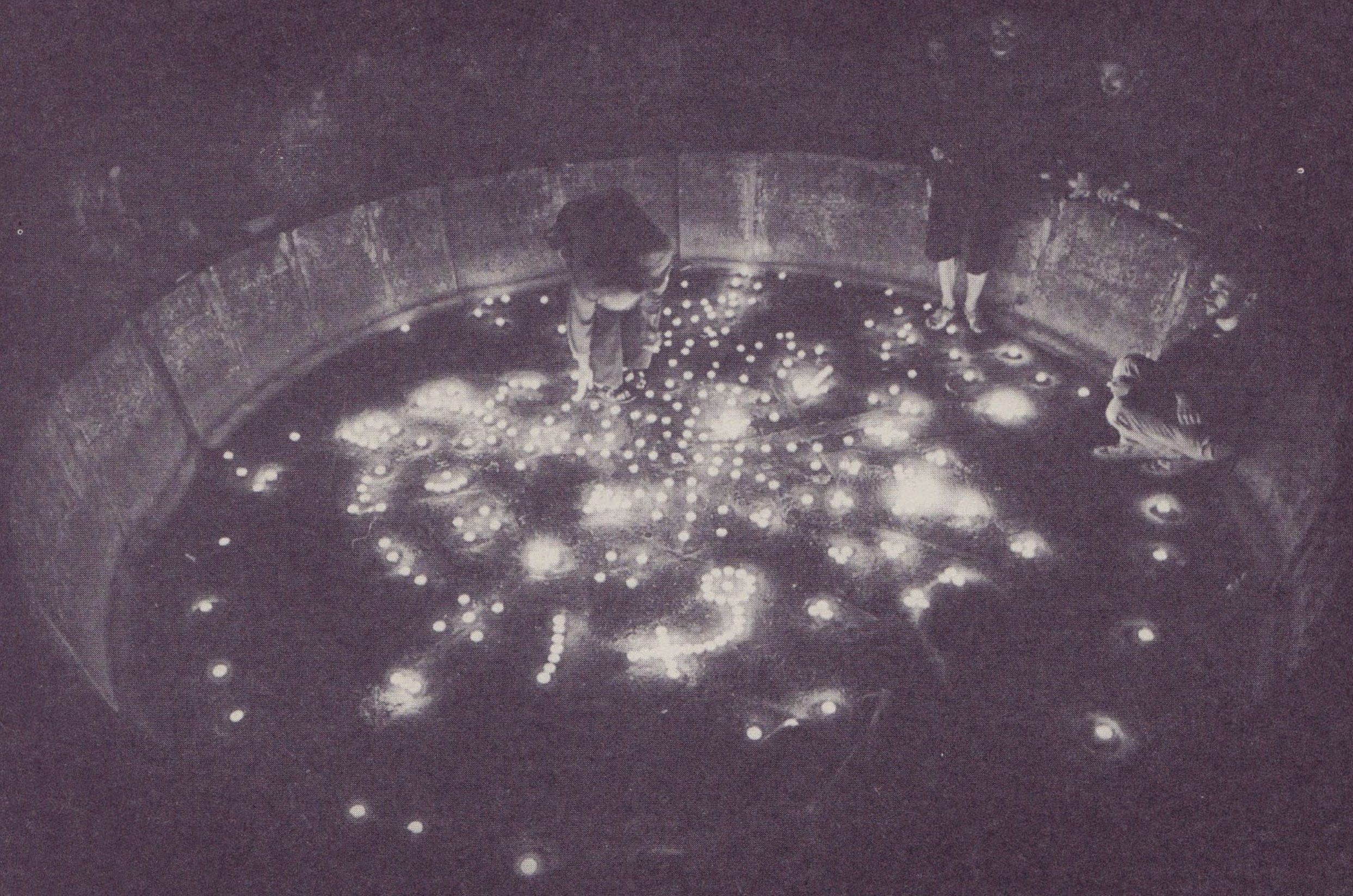




IGOR HLAVÍNKA, PETR NÍKL, JIŘÍ MELČL, CZ

365 light days • 365 světelných dnů

performance, prelaturo, 1997









*symposium-exhibition participants • účastníci symposia:*

- MICHAEL DELIA, USA • RITSUKO ENDO, JAPAN • INDREK ERM, ESTONIA**  
**• JEREMIAS SCHALLER USA • DANIEL HANZLÍK, CZ • IGOR HLAVINKA, CZ**  
**• CHRISTOPHE CHARLES, JAPAN • PETR KVÍČALA, CZ • ROBERT LANGH, HUNGARY •**  
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*exhibition participants • účastníci výstavy*

- ZUZANA FUSTEROVÁ, CZ • TOMÁŠ HLAVINA, CZ • DALIBOR CHATRNÝ, CZ**  
**• VLADIMÍR KOKOLIA, CZ • INGE KOSKOVÁ, CZ • JIŘÍ KORNATOVSKÝ, CZ • DAVID MOŽNÝ, CZ**  
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*Center for Metamedia-Plasy is an international, interdisciplinary artist residency program and project center and was established in 1992 on the grounds of the former monastery in Plasy, west Bohemia. Over 400 artists from many parts of the world have participated in the Center's programs, which range from independent study or project-based residencies for visual and performing artists, scholars, curators, and students; exhibitions; performances; symposia; workshops; and other meetings. The Center's archive and library are open to the public. Catalogues are published by the Center for each symposia since 1992, in some cases supplemented by music recordings.*

*Centrum pro Metamedia-Plasy je mezinárodní, mezioborový projekt, založený v roce 1992 na půdě bývalého kláštera Plasy v západních Čechách. Více než 400 umělců ze všech kontinentů se zúčastnilo řady projektů Centra, sahajících od studijních pobytů, přes výstavy, dílny a výzkumy. Archiv a knihovna jsou přístupné veřejnosti.*



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Jason MacDonald, Vojtěch & Irena Havelovi, Petr Matuszek, Petr Nikl, Martin Zet

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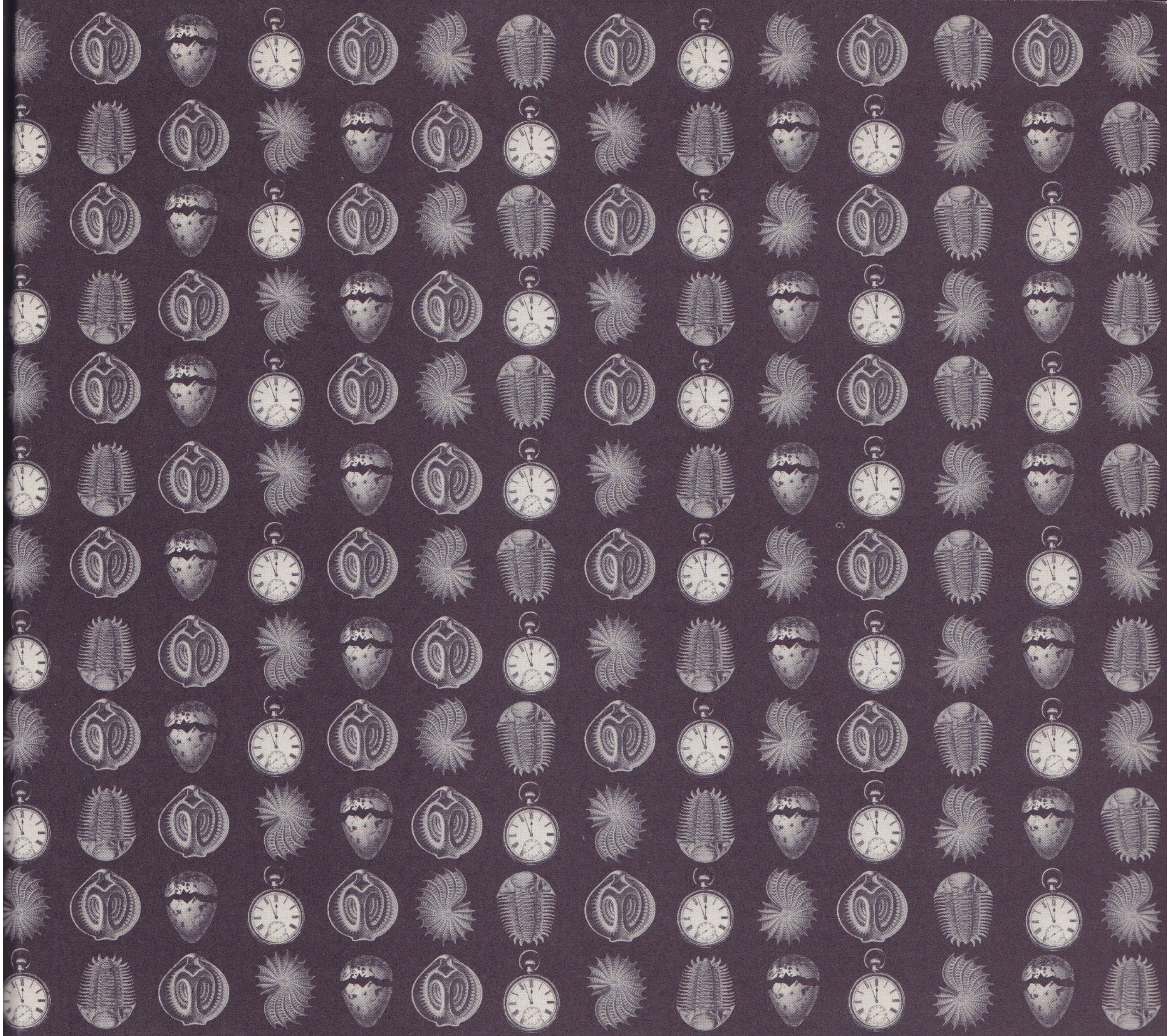
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Center for Metamedia-Plasy  
P.O. Box 25, Pivovarská 1, 331 01 Plasy, Czech Republic  
tel./fax: +420 - 182 / 322909  
e-mail: hermit@iol.cz, www.hermit.cz







We are the hollow men  
We are the stuffed men  
Leaning together  
Headpiece filled with straw. Alas!  
Our dried voices, when  
We whisper together  
Our quiet and meaningless  
As wind on dry grass  
In our dry cellar...

This is the way the world ends  
This is the way the world ends  
This is the way the world ends  
Not with a bang but a whimper.

*The Waste Land,*  
*T. S. Eliot*



My jsme ti dutí lidé  
vycpaní lidé  
skláníme jeden k druhému  
hlavičky slámou vycpané. Ó žel!  
Vyschlými hlasy  
šeptáme jeden druhému  
tíše a nesmyslně  
jak vítr, který suchou trávu rozechvěl,  
či krysí ťapky v střepech skel  
po našem suchém sklepě.

Tak takhle končí svět  
Tak takhle končí svět  
Tak takhle končí svět  
nebouchne to, jen to zakňourá.

*T. S. Eliott; Pustina*

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