Center for Metamedia Play

There is no coming to the
One with one jump,

and none, without going about

August - September 1997
NA POČÁTKU
NA POČÁTKU

The One is not included by any Limits.

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 spárly a zplodily Okeana a Téthys...
(Orif. Hymn.)

To neexistovalo. Začalo existovat.
Rostlo. Stalo se vejcem. Větce leželo jeden rok, pak prasklo. Stříbrná polovina se stala zemí, zlatá nebem. Silná blána bílkou horami. Slabá blána žloutku mlhou a hraky, žilky řekami...
(Candogijapanisád)

nebylo nic než voda, Bohové žili ve větru. Pak se sešli a ze špíně těla stvořili zemi a nebe...
(Bindžsvarové)

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

stvořil Bůh nebe a země. Země byla pustá a prázdna a nad propastí byla tma. Duch boží se vznášel nad vodami. I řekl Bůh: Bud' světlo! A bylo světlo. Viděl že je to světlo dobré a oddělil světlo od tmy...
(I. kníha Mojžišova)

RIG VEDA X 129

Was neither Being nor Non-Being then,
Neither Air nor Space beyond.
What was it, forcefuly 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, breastbed ONE, by its own motion:
Other than That, was nothing.

First: Darkness covered by
Darkness.
The universe an invisible wove.
Then, 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 potek.
S potekem jako svou podmínkou je tu posílání, s posíláním jako svou podmínkou je toužení, s toužením jako svou podmínkou je uchopování, s uchopováním jako svou podmínkou je bytí, s bytí jako svou podmínkou zrození, se zrozením jako svou podmínkou vyvstává stárnutí a smrt, trápění, 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 hlinu 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 bliženci. Hádali se stále. A tvůrčí 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 duchem (mytických zvířat) se dostali nahoru a získali lidskou nebo zvířecí podobu... (Pueblanc, Navajové)

Na počátku byl svět ve tmě a ve vodě. Na hladině plula hustá pěna. Pak se zjevili Bůh „puma - had“ a jeho žena „jaguar - 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... (Mixteck)

Na počátku nebylo nic než moře. Tíše leželo pod nebesy. Stvořitel, otec i matka všeho, byl zahalen zeleným a modrým pěřím. Bylo tu ale také nebe a v něm božská trojice, která dohromady tvořila „srdece nebes“. Hurakan přišel ke bohu - stvořitelí a pak se radili o světě a o životě, o semenech. Byli tak mocně, že kdysi řekli „země“, ihned tu země byla...

(Mayové, Popol Vuh)

Když na počátku byla jen noc, bylo světlo zavřené v něčem velikém (jmenovalo se to Cimingáqua). To něco pak začalo světělkovat, světlo púdilo 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'ji, the Coyote, and a few buffalo. There were no other people and no other animals. But the Old Man changed all that.
spoustou zářivého světla. A bylo světlo na světě. To něco bylo pánem všeho a bylo předobré... (Muskové)

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...

(Kočovské)

Když byl svět ještě samá voda žíli lidé velmi bidně. Nemohli pracovat protože měli jen takové pahýly bez prstů. Ryby měli alespoň ploutve...

(Mapuče, 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 slápl. Pak se objevil slunce a Tupan se na ně zradil. Zářím slunce mu v poledne rozprskala kůže. Pak se sloupla a stala se z ní velká země...

(Makúšové, 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 vázek 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 lidí. 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-Menof, Egypt)

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

(Ondska Kosmogonie, Egypt)

Z chaosu se vynořil praprahorek „Ostrov Plamenů“. Na něm pak osměro bohů...

(Omun, Egypt)

Na počátku Óhrmazd (vševedoucí, dobrý, ve věcném světle) a Ahriman (zlý duch v temné propasti, věcné temnotě). Mezi nimi přázdnota (to je místo kde je teď dobro smíšeno se zlem). Óhrmazd věděl o Ahrimovi vše, že se s touhy páchat zle vmyslí do stvoření. to go bunting. 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 be 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 Řhrmazdovi nevěděl. Pak se zvedl z hlubiny a vstoupil do světa a s touhou zabijet se rozběhl. Když spatřil moc větší než byla jeho, vrátil se do tmě a vyvedl džbelské tvory... *(Bundabiš, Irán)*

Na počátku byl Okeanos 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 titánů, kyklopi a storuké obry... *(Hesiodos)*

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

Předtím než svatý, buď pochválen, stvořil tento svět, vytvořil a zničil mnoho jiných. Díve než bylo stvořeno toto dílo, všechny věci už byly před vstupem do světa přítomné 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 zažírá i uhasiná podle míry... *(Herakleitos)*

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

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

every good, but others were crooked, or too thin, or bad broken in the baking. These be put aside in a little heap.

Then be began to assemble the best of the clay bones into a figure of a man. He tied them all together with buffaló sinew, and smoothed them all carefully with buffaló fat.

He padded them with clay mixed with buffaló blood, and strectched over the whole thing skin taken from the inside of the buffaló. Then be sat down and lit bis pipe again.

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

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

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

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

So Na-po and the men lived in his camp, and the men learned to
Počátkem je Bůh, mysl, příroda a látka... Bezměrná tma byla v propastí. Ale i voda a jemný duch (Pneuma Lepton Noerion) jsoucí božskou mocí ve směsi. Pak vyšlo svaté světlo... Bylo odděleno neurčité a neupravené. Lehké vzhůru...

(Řeč Herma Trismegista)

Počátek je v prabytí (včelná jednota mimo prostor a čas) příčina povstala zjevením jednoty v prabytí. Bytí povstalo zjevením kladu a záporu v přičině. Každé byti má svou analogií... (Syntéza Hermetických Zákonů, Hermes-Pierde de Lavenie)

Počátek světa: Z ohňů paprsky, nesené čirým fluidem, proudily nesmírnými prostory.LOSS spatřil před sebou jak z temného prázdnina vystupuje Urizenova pátěř, chřestící ve větru jako had, jak řezavící v hlubinách...

(Blake, Knihy 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)

Na počátku bylo jen moře. Vody zatoužily: Jak bychom mohly plo-dit? Vyvinuly úsilí, planuly žárem. 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)

Kosmos je včelný strom s kořeny nahoře a větvemi dole.
Kořen toho stromu je Brahma, včelné. V něm mají tři světy své bytí. Je nemůže nikdo překročit. Je skutečně pravé já. Kosmos vyšel z Brahmanu a v něm se hýbe...

(Kathapaništad)

Neznáte tvůrce těchto světů. Něco cizího stojí mezi ním a Vámi...

(Rgověd)

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

(Upaništad)

Kosmos vznikl z Brahman tak jako pavučina z pavouka...

(Mundakapaništad)

Na počátku trvalo Brahman jako neprojevené. Z něj vytvořilo projevené. Ze sebe vydalo sebe...

(Taitiri japaništad)

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

(Aitarejapaništad)

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

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

Na počátku byla země ve vodách. Tehdy povstal Brahma. Dlouhé v sobě samém. Večný Višnú. Jako kanec vyzvedl zemi tesáky a stvořil celý svět...  
(Satapathabrahmana)

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

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

Když přišly vody, vložil „Mrťov“ semena a zemi spolu s hochem a dívku, sourozenci, do tykve a nechal je plout. Když vyšli, leželi spolu, bratr se setrval. Krab přinesl „Mrťevmu“ hlínou, 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 rozlobila a plivla do vody. Z plivance se zrodili bílí mravenci a z jejich trusu svět...  
(Zondové)

Na počátku byl svět nepevný, bylo to mohu 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 pohodlí. Udělali ji ze špiny 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 mračen a uhořel. Zařivě trkal a zahnal je prýč, vysoce. Ale pak když se objevila Souši-země, zatoužila po nebi a zvedala se k němu. V tom vyšlo slunce a měsíc a bylo světlo. Země se zastýděla a dál už nešla...  
(Minjongsuvé)

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

By this time A-pē'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-pē's bandwork. He was also critical of the heap of bones at the door of the lodge. "I should think you would do something with them," he said A-pē'si, the Coyote.

"All right, I will," said Na-pē. "Only they aren't very good. It will be difficult to make men out of them!" "Oh, I'll belp, I'll belp!"
se narodilo sedm synů, luně houf dětí-hvězd. Sedm slunce 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 lidí a zvířata... (Saorové)

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


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

Na počátku byl stvořitel jako zárovek ve věci chaosu... Vejce se rozdělilo a byla země a nebe. Nebe se denně zdvihalo 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 měsíce, z jeho údů 4 světové strany, z krve řeky a moře, z vlasů hvězdy, z chlupů lesy, z kostí a zubů skály, z červů lidí... (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 jasně a lehké, se stalo nahoře nebohem, zatímco to, co bylo těžké a temné, ztuhllo a stalo se zemí. Spojování čisté, jemné hmoty bylo velice snadné, ale tuhnutí těžké a temné bylo velice obtížné. Spojení esence nebes a země se staly jin a jang, koncentrované esence jin a jang se staly čtyřmi ročními obdobími. Rozptylené podstaty čtyř ročních období se pak staly nesčetnými stvořenými celého světa. Po dlouhé době zrodila horká síla soustředěného jang ohně a esence ohnivé 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 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 zvěře...

(Chuaj-nan-č’)

Když pak Muže rozdělili,
kolik části vytvořili?
čím jsou jeho ústa, paže,
jak lze stehna, nohy zvát?
Z jeho úst se zrodil brahmán,
z paží stal se válečník,
stechna dal občinku,
z nohou ležimo do podaný.
Mysl porodila lunu,
slunce z očí povstalo
ohň s Indrou ústa dala,
z dechu vzešlo povětrí.

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

Tak přinesli bozi oběti,
okkus povstal první zákaz obrádání.
Tyto sily k nebesům se pozvedly,
dávných bohů, polohou k příbytkům.

Hymnus vesmírného muže - Padžapátí
(překlad: Jan Filipský)

Může být vesmír zničen?
Je neznáčetelně. Ovšem člověk může ztratit veškeré zásady a porušit morální principy
a vše pak obtíží zpět do stavu chaosu. Lidé a věci zemřou a dojdou pak k novému počátku.

Jak byl stvořen první člověk?
Prostřednictvím přeměny materiální síly. Když se spojí podstata jin a jin a pět prvků,
ytvorí se tělesná forma člověka. Toto názvají 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 Athêr a Den, které v láse
z objetí Erebu počala matka a přivedla. (Homér)


together, and the women imme-
diately began to talk to each other.
A-pe'í 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'í, 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. It's 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
tuhugaak (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 nic hořejšího než Bůh, slunce a moře. Slunce pálilo. Bůh se uhrával koupaje se v moři potopil se. Když opět vyplaval, zůstalo mu za nehtem zrnko písku. Zrnko vypadlo a zůstalo na hladině mořské ležetí, ne na počátku, kam co upadlo, tam taky zůstalo ležetí. A to zrnko je náše země a dno mořské její vlast.

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

Na počátku nebylo nic hořejšího než Boha samého a Bůh spal a snil. A ten jeho sen trval po věčky věků. I bylo souzeno, aby se probudil. Protrhnuv se ze spaní začal se ohlížet a kamkoliv pohlédl, udělala se hvězda. I podíval 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 hrnil. A jedna kapka toho potu padla také na naší zemi, oživila se, a hle, to byl první člověk! Pochází z Boha, ale nebyl stvořen, aby žil v rozkoší; z potu se zroduli 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 chtěl stvořit suchou zemi, poslal do vody děbla, aby ze dna mořského přinesl hrst země. Beru tebe ve jménu Boha otec, syna i ducha svatého! Ale děbel potopil se, nabral do hrsti a níčehož při tom několik; a když pak přišel na povrch vody, neměl v ruce nic.

I poslal ho Bůh po druhé. Dábel se potopil, nabral a promluvil, jak Bůh navítil; a co děli také sám něco z té země mítí, vstrčil kousíček do huby a ostatek dal Bohu. Bůh rozhodil tu zemi po vodě, řka: Rozmnož země a rostl i vyrostly z ní tři díly světa; ale i ten kousíček v hubě dáblové začal růst, tváře mu se roztažly a jakkoli se namáhala, nikterak nemohla ho vyplavnouti, než mu Bůh pomohl. Nato dábel ten kousek po veškeré zemi vyprsknl, a z toho se udělaly bažiny, pouště a místa neúrodná.

(dle domnění ruských raskolníků, 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." (zobor)
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.
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 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 superfetancies flew 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 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 empty, darkness and bottomless water. Now when pistis saw what had resulted from her defect, she became disturbed, and the disturbance appeared as a fearful product; it 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 'Yaldah Baathot'. 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 yaldabaoth, 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 Apollyon. 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 annulate 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
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 peace, 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-Ao' ('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 'Eloa'. Next, he created the third son. He cooed to him, and he opened his eyes and said to his father, "Ass!" His father called him 'Astaphaioi'. 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 Proneia (foresight) 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. Elaoi: his feminine name is jealousy. Oraioi: his feminine name is wealth, and Astaphaioi: 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 to 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 Euiphra'tes." 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 were 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 squeezeable. 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.

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 THAT 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 WIT ITS EARTH, HAS CONSOLIDATED ITSELF THROUGH SOPHIA THE DAUGHTER OF YALDABAOTH, SHE WHO IS BELOW THEM ALL.

Apart 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 said, "You are mistaken, Samael," (that is, "blind god"). "There is an Immortal Man of Light who has been in existence before you, and who will appear among your modeled forms; he will raze 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 truth 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 Yaedabaoth, 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.

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

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, PILOTIS 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 HUGUE, MAGNIFICENT, SEVEN TIMES AS GREAT AS ALL THOSE THAT EXIST IN THE SEVEN HEAVENS.


Current Perspective on the Origin of Life

1. What is life? When did it begin? What was early life like?


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

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.
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 LIKENESSS OF THOSE THINGS MIGHT BE CREATED, IN ORDER THAT HIS REIGN MIGHT ENDURE UNTIL THE CONSUMMATION OF THE HEAVENS OF CHAOS AND THEIR FORCES.


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 = 10^9 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 = 10^9 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 (PISTS), 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 PISTS 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 IMMORTEL 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 MIGHT KNOW THAT ANOTHER HAD BEEN IN EXISTENCE BEFORE HIM, AND MIGHT CONDEMN HIM. BUT HE, BEING DEVOUR OF UNDERSTANDING, SCOFFED AT THE CONDEMNATION AND ACTED RECKLESSLY. HE SAID, "IF ANYTHING HAS EXISTED 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 AL 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 WORLDPUL, 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 10^9 years ago.
1. Abundant microfossils, stromatolites
2. Reducing atmosphere until late -- = free O2-appearence in atmosphere not until
   2 - 2.5 x 10^9 years ago.
   a. Evidenced by massive, = global, "redbed" formations (Fe")
   b. Note that there must have been = biological production of O2 much
earlier -- it would have = taken a lot of O2 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 10^9 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 the sees 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.

D. Phanerozoic Age: present - 0.6 x 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 x 10^9 years old (e.g., Isua).
B. Isotopic dating of rocks can be reliable.
1. E.g., Potassium - Argon:

\[
t_{1/2} = \frac{t}{2} = \frac{3D\text{ in } 1.2 \times 10^9}{2} = 3D\text{ in } 1.2 \times 10^9
\]

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

\[
U_{238} \rightarrow Th_{234} \rightarrow Pb_{200}
\]

\[
t_{1/2} = 3D \times 4.5 \times 10^9 \text{ yrs}
\]

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

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.
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
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
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:

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

40 - No theoretical "infinite point" for matter. Only in theory can everything unite in one
point. In reality, it cannot do that. First, the infusing 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."


U235 —> Th231 —> Pb207
\[ t_1/2 = 3D \times 7 = 109 \text{ yrs.} \]
Th232 —> Ra228 —> Pb208
\[ t_1/2 = 3D \times 1.4 = 1010 \text{ yrs.} \]

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

A. 3.8 - 3.9 x 109 year-old = sediments (volcanics and carbonate-containing schists)

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

1. Controversial 13C/12C abundances suggest = Isua carbon is of biological origin.
(Not 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 (emptyreum) will unfold. The bright cloud in between is a state called the Earth spirit, the Spirit of Mercury, the Thor 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 supernovas, 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."
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 x 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 x 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

In the Shadow of the Millennium
(Or the Suspense of the Year 2000)

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 sabaoth 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 consumption 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:
ce.g., S. Chang et al. (ed. Schopf, 1983), using thermodynamic modeling studies:

Temperature at surface: 500°C

<table>
<thead>
<tr>
<th>Compound</th>
<th>Pressure (Atm)</th>
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<tbody>
<tr>
<td>H₂O</td>
<td>488</td>
</tr>
<tr>
<td>CO</td>
<td>0.3</td>
</tr>
<tr>
<td>CH₄</td>
<td>0.9 (CH₄ - CO/CO₂ regardless of model)</td>
</tr>
<tr>
<td>CO₂</td>
<td>39</td>
</tr>
<tr>
<td>N₂</td>
<td>1.5</td>
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up a stone like a great millstone and threw it into the sea, saying: "to 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 revise 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 MODELLD 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 WHENSOEVER DID YOU COME HITHER?" IT ANSWERED AND SAID,

"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 RESPIRE FROM THE FEAR AND THE ANXIETY IN WHICH THEY FOUND THEMSELVES. THEN THEY 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).


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.


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.
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 EAY 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 BEING 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.

I2. 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.

I3. 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 Dreaming 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 I 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 adestiny, 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
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 the 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 (resentment) - 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
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 ALIVE 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 "CHERUBIN", 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 ENVIOUS OF ADAM THEY WANTED TO DIMINISH THEIR (VIZ.,

H. Deepest divergences in archaic and bacterial lines chemosynthetic (typically H2/Fec+/Fe3+/S2/CO2). 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 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 on, 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.
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. Archaes have euk-like macromolecules

...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

AND DOLLY'S... AND MURDERERS AND IDOLATERS, AND EVERY ONE WHO LOVES AND PRACTICES FALSEHOOD. "THE SPIRIT AND THE BRIDE SAY, 'COME.' AND LET HIM WHO IS THIRSTY COME, LET HIM WHO

D. AND MUCH ELSE...

MISCELLANEOUS REFERENCES: SCHOPF, W.J. (ED.) EARTHS EARLIEST BIOSPHERE: ITS ORIGIN AND EVOLUTION. PRINCETON UNIVERSITY PRESS, 1983, 543 PP.


AND MURDERERS AND IDOLATERS, AND EVERY ONE WHO LOVES AND PRACTICES FALSEHOOD. "THE SPIRIT AND THE BRIDE SAY, "COME." AND LET HIM WHO HEARS SAY, "COME." AND LET HIM WHO IS THIRSTY COME, LET HIM WHO...
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,
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 CONSI-
STUTED 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

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I desises 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.

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 airtight
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
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 DIED UP. THEIR LORDSHIP WAS DISSOLVED. THEIR FORETHOUGHT BECAME EMPTINESS, ALONG WITH THEIR GLORY.


HAVING CREATED THE FIRST PRODUCT, SHE WILL PUT AWAY THE WISE FIRE OF INTELLIGENCE AND CLOTHE HERSELF WITH WITNESS 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 untrarring. 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 exhumae 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, pillered. 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


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 last 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 more 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 metonym but instantaneous, childlike 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 anaphora 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 disenchanted 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. *

"... 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 (Anguttaranikajó). 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. Sansini’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
VLADIMÍR KOKOLÍA, CZ
In the Middle • Uprostred
1994, watercolor on paper • akvarel na papíře
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.
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.
MARTÍN ZET • BRÍKA ZETOVÁ, CZ

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

2. East River ny, kresba • drawing, 29. 6. 1998
INDREK ERMM, MARE MIKOFF, RAIT PARG,
KRISTA THOMSON, ESTONIA

boat 'lod'
site specific installation courtyard of prelature
*dvůr prelatury 1997, Plasy
ZUZANA FUSTEROVÁ, CZ
Jsem • I Am
granatry • sýpka 1997
light instillation • světlá instalace

TOMÁŠ HLAVÍNA, CZ
objects • objekty
painted wood, dřevo
+ Gargantua a Don Quijote
• Gargantua and Don Quijote
granary • sýpka 1997

http://www.hermit/projects/dqscience.html
FRANTIŠEK KOWOŁOWSKI, CZ
Schränky - Boxes
granary - sýpka 1997
mixed media sound installation
VLADIMÍR VÍMR, CZ
Kino - den u okna • Movie - A Day by the Window
instalace, installation, granary • sýpka 1997,
technical cooperation • technická spolupráce: Zdeněk Žákovcov
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

DALÍBOR CHATRNÝ. CZ
obouručné kresby
• two-handed drawings
inkon paper/kresba tuši 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.

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 organisation by climatising 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 metaphors of transcendence, and the dilemma of priority of written and drawn messages, as this is a frequent problem of the area, I work on. With Vílem 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 interior of it, appearing as a plain photo image on the computer screen, with a syntheitical light effect shining through a window, combined with a rounded video. As it is an interactive structure together, I'd like to use a synthesised 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 existence there."... and the final work - mysteriously happened to be exactly the same!
PETR VESELY, CZ
Bez názvu • Untitled
drawing • kresba, 1997
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 morf 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 died 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 zaújmu obrazem spočívá v pozorování nás samých a vznimání našeho okolí prostřednictvím "použitím obrazu". Protože pocházejí větší části našího okolí má jistý zdroj, dějiny, přítomnost a budoucnost, není k tomu aktu příliš příležitost. Je to zaújemno jen bližším nezvěstitelným občastem. Pro mne však znamená "použití obrazu" možnost vědomé životně příležitost. Jednou z možností takového "použití obrazu" je práve "altán jako malba".

Postup

Hlavním účelem akce pro mně bylo upoutat pozornost na interiér Altánů vzniklého jako obraz. Skutečnost altánů pak může být vjímáná a uchopena jako prostořování obrazu. První krok spočíval v malbě Altánů na malý obraz viděného ze severu, jihu, východu a západu po dobu tří dní a zaznamenání všech změn na plátne a měníčků se podmíněnek uvnitř pomocí fotokamery. Poškození povrchu zdí je viditelné jako proces, probíhající již od 17. století. Divák se na stěny, promítají se mi postavy mnoha lidí, kteří se tu usadili od poloviny 12. století, kdy zde byla postavena kaple. Postavy lidí, které zapustili základy staveb do země, která byla tehdy ještě bažinou, postavy temesnickků, kteří otevřeli kamery a stavěli na sebe cihly, postavy mnichů, nacházejících víru a svět, postavy pamětníků, kteří zde stáli, postavy lidí, kteří se zúčastnili odboje a ukryvali se zde. Jejich obravy ovlivnily obraz mého obrazu.

Otevření pro veřejnost

Práce uvnitř zabraňovala 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 stěně severního altánu. Povrch malby byl zakryt bílým plastikem. Dokumentační fotografie byly umístěny na východní a západní stěny v děleném rámě velikosti výšky zdi a tvořily pás podobný filmovému.

Očekával jsem, že lidé přicházející do prostoru budou mít příležitost setkat se v Altáně se svým vlastním vědomím a představit si až použijí k tomu informaci, kterou jsem připravil.
Kaleidoskop nr. 8, photo

Kaleidoskop nr. 3, photo

ONDRA SMEYKAL. CZ
Kaleidoskopy • Kaleidoscopes
glass, objects, liquids, light
• sklo, objekty, tekutiny, světlo
granary • sýpka, 1997
Z bodu • From the point
mixed media, kinetic installation
• mixed media kineťická instalace, granary • sýpka 1997
DAVID 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 G2
Stella Maris
12 dni meditace • 12 days of meditation
mixed media site specific installation
Saint Bernard Chapel, Plasy, 1997

DOMINE NOCTIS ORARE
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 rationalism 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 lightening 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.
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
MIRSAĐ SEHČE, BOSNIA
Geo-Metria (Pamet) • Geo-Metria (Memory)
mixed media installation
granary • sypka 1997, Plasy
MUSTAFA SKOPLIC, 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 znervozňující."Moje" intence není nikdy předána zcela správně, a to dokonce ani těm lidem, se kterými sdílíme stejný jazyk. Pak bude předávání zprávy mnohem přesnější mezi těmi, kdo mluví různými jazyky.

Vzhdy nakonec neexistuje ani nějaká společná základní myšlenka, kterou by jsme mohli sdílet. (to, co lze sdílet, je spíš gramatik a ne smysl.) Tak je každé neštěstí a stěstí, které nás potká vyvoláno a vzbuzeno představou pocitu sdílení. Tento fakt je pro mne výhradně vědom.


Budeme schopni rozumnit souvztažný prostor toho druhého, prostor, který se nejeví intuitivně našemu zraku rozumíváním skutečnosti. Budem schopní zachytit obráz skutečného smyslu různých znaků na základě vědomého posunutí nepříslušného našim cílem. To, jak je naše dorozumění často nedokonalé je pro nás znervozňující."Já" mohu rozšířit prostor tím, že přijmu tuto danost.
MICHAEI DELIA, USA
End to End (detail)
installation • instalace
granary • sýpka, 1997

MICHAEI DELIA
sound performance
cloister • konvent, 1997

INGRID KOSKOVÁ, CZ
Kresby • Drawings
1997
ALEXANDER ROITBURD, UKRAINE
Requiem for Metternich • Rekviem pro Metternicha
installation and performance, granary • sýpka 1997, Plasy

VLADIMÍR HAVLÍK, CZ
Bez názvu • Untitled
acrylic on linen • akryl na plátne, 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 • šýpka 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 climatising 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 Vilém 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 synthesised 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 existence there.

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

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 oven..." Hungarian folklore thinks of the cat as the liver of the oven, 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.
One the whole, the Point, the Center, the Circumference, and whatsoever is therein.

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

VYPLNTE PROSÍM TENTO DOTAZNÍK OHLEDNĚ VAŠEHO
VZTAHU K ZAČÁTKU, KONCI A DOBE 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 uvažování čtenáři porozumět se nejen po krajní Principa Metamedia Spectaculus Mundi, ale získat i přehledný a jednoduchý rozhod na záryze a záhady skutečnosti.

Co Je?
Tato otázka vyzve oblast tzv. ontologie, nebojte nauky o bytí. Zdá se, že základem bytí, či „essenzi” 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, čásoprostor, živé bytosti, myšlenkové entit a globální společenství vznikly jako důsledek těchto dějů simultánními a postupnými procesy evoluce, transformace a mutace.

Proč existuje něco a nikoli v nic?
Universum vzniklo patrně spontánně a náhodně jako výsledek samoregulujícího se procesu evoluce, založeného na imanenčních principech transformace, mutace a přirozeného výběru. Každá nepatrná změna, či variace (at ů ve smyslu „pozitivních” změn, nebo chyb) se mohla stát impulsem k dalšímu pohybu samoregulujícího se děje, tvořícího následně někonečné množství nových složek, akcí a struktur. Neustále vracající se otázka proč vlastně převažuje Něco nad Nicím je jde záležitosti čistě lingvistickou, metafyzickou a matematickou, neboť lidská mysl není schopna pochopit a představit si skutečné Nic. Přesto předpokládáme, že Nic je ukryto a obašeno ve Všem. Sám fakt všeobecného a neuchopitelného jevu Všechno(mira) může být patrně tím prvním, neuvěřitelným bytostným zázrakem, který je jen jevující se samozřejmým a na který lidské myšlení často zapomíná.

Proč je svět takový jaký je?
Specifický stav univerza, nebo světa, ve kterém žijeme, je částečně historická nahodlost, protože evoluce je indeterministický proces, částečně výsledek zákonitého procesu samoorganizace a samoregulace. Tento princip pak vede pravděpodobně ke vzniku výjších liniích (entropie) rovin organizace dějů a struktur pomocí mecha-nismů proměny metasystémů, nebo pomocí procesů, ve kterých vzniká dvojitá zpětná vazba (samokontrola) evolučních systémů. Lidský činitel, který relativně nedačo (nahlíženo z hlediska biosféry) zasahuje aktivně do evolucičních a environmentálních systémů variaci
a mutací je celkem zanedbatelným jevem. Přesto může být potenciálně škodlivý pro dynamickou rovnováhu universa a lidská obsesí k neustálé přemnění, tvarování a restrukturování svého prostředí, společnosti a svého vlastního těla se může stát příčinou jeho vyhynutí.

Odkud to všechno přichází?
Tuto otázku lze nalézat v základech všech známých lidských kultur a pravděpodobně se objevila zároveň s prvním zábleskem lidského individuálního vědomí. Dnes jsme schopní rekonostruovat 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 současným hledáním souvztážnosti 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, tvorby, zanikání a konce. Každý z nich vysvětluje tento proces paralelně a komplementárně. Nicméně žádný z nich nemůže dát celkovou a konečnou odpověď a vysvětlit a každý vytvořiv individuální akt rezonuje částečně s kontinuálním řetězcem stvoření.

Odkud jsme přišli?
Lidé jsou zvláštní druh mutovaných zvířat a vyvinuli se ze specializovaného zvířecího druhu, který měl výjimečnou schopnost adaptace, uchovávat a předávat zkušenosti a asociací čerpaných a přijímaných ze svého okolí. Tyto schopnosti se postupně proměnily v kvalitu, kterou nazýváme učení a myšlení. To znamená samostatné kontrolovat a zpracovávat tyto asociace a uchovávat potřebné zkušenosti v systému kolektivního a individuálního paměti. Lidské myšlení je zakodováno v zvukovité a předávání symbolického jazyka a ve specifické, ale proměnných vzorcích komunikace a chování, které usnadňují rychlé reagovat a přizpůsobit se změně prostředí. Umění je jedním z tranzitorních forem kolektivních a individuálních mentálních map, které umožňovaly lidem navázat sí v 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 nejpočetnější rovinu ze všech nám známých metasystémů. Schopnost myslí vyčleněuje člověka od jeho méně nadaných druhů a přidává 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 latentely harmful for the dynamical equilibrium of the universe. The human obsession for shaping and reshaping its own environment, societies and bodies can became 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 in part the partial and complementary way. Nevertheless none of them did give nor can give absolute answers. Each act of individual and partial creation revalues the history of entire creation in it.

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 individuum within the group. It can also, in certain conditions become an instrument for erasing this feeling of self-consciousness.

Who are we?
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 symbolic patterns of experiences and uncontrolled
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 zákonnosti, ze kterých lze odhadnout procesy, které teprve nastanou. Současný stav vědomí a vědění naznačuje možnost existence nového metasystému proměny, který může přínést kvalitativně jinou rovinu vědomí, překračující individuální myšlenku jiným způsobem, než tomu bylo doposud.

Toto 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 v mechanismu konceptuálních systémů. Obsah, která se otvírá pro uplatnění a oprávnění existence umění v současné společnosti je prostořem, kde vznikají, jsou transformovány, diskutovány a sdíleny myšlenkové, etické a estetické modely a hodnoty, které se netýkají partiulárních a osobních problémů, ale obecné lidstva a okolního světa.

**Jaký to má všechno účel?**

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

Přírodní selekce je možno nahlížet jako proces směřující k hodnotám příznat a autoregulace budoucí existence mnohých druhů. Toto předpokládá preferenci směru vývoje k stoupající komplexnosti, adaptabilitě a kvalitě, kterou nazýváme inteligence. Ale existuje množství form 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 sidící mimo universum, Boha, který toto universum stvořil. Paradigma mechanismu samoregulujících se evolučních systémů nabízí pro mnohé uspokojivší odpověď na vznik a vývoj univerza 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, ongoing 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 an 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 Origine, 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
podobnost vývoje jeví, tedy anticipovat procesy v tomto prostředí. Tak se systém stane ve vyšší míře organizovanější a získá lepší kontrolu nad déjí, 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?

Podle jakého kodexu se máme chovat?
Efektivní chování většinou spočívá v racionální podporování, orientaci, stanovení cíle a hodnot a spočívá na rozpoznání efektivního modelu prostředí, ve kterém jsou uloženy tyto hodnoty a cíle. Používáním zkušeností, paměti, konceptuálních algoritmů a dalších metod řešení problémů je možné zkoumat různé modely a najít pak nejvhodnější a nejúčinnější cestu z dané situace k cíli a změně situace. Umění může být jedním z nejobjektivnějších modelů k hlubšímu porozumění prostředí a našeho postavení v něm. Je potřeba vzít na zřetel zpětnou vazbu a snažit se o samoregulaci a autoreflexi. I když neexistuje žádná hořká metoda, nebo předpis vedoucí k optimálnímu řešení a pochopení situace, lze získat některé informace, které zlepší naší schopnost porozumět prostředí a komplexnosti vztahů, ve kterých se nacházíme.

Jak kdy se mohou lidé cílit štastně?
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 práních a osudu, včetně vyrovnání se se svou smrtelností. Šťastně je jevem ve společnosti, které mohou poskytnout dobré podmínky k životu, zdraví, vzdělání, politické a osobní svobodě a pocitu rovnosti. Protože šťastné 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. Jolyna, 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.

What is truth?
There are no absolute truths nor absolute scientific principles indifferent on its referential 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 powerful subject or group.

How should we act?
Effective action is based on a clear sense of understanding, orientation, goals or values, and an 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.

How can people be happy? People are happy "when they are 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 awareness of their limits and mortality. "Happiness" is most common in societies which provide sufficient wealth, health care, education, political and personal freedom and equality. Because "happy" people are relatively more creative, self-confident, open to experience, tolerant, open to dialogue and less destructive and aggressive, promoting these social and personal values should increase the overall quality of life.

What is the meaning of life?

() (freely after Principia Cybernetica Web by F. Heylighten, C. Jolyn, V. Turchin and works of R. Rorty, J. A. Comenius and other thinkers.)
Death is the Beginning of Life; 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 Igorom Hlavinkou a Vladimírem Vinírem 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 přizvých umělců. K otevření výstavy byl připraven dvoudenní program hudby a performancí. Bohužel teprve po dvou letech následuje tento dokumentační katalog, rozšířený o výběr textů a ilustrací. V textech dokumentovaných dílech je ve zkratce naznačen historický i současný pohled na tzv. věcí otázky, pramenící z nejistoty spojené s mystériem počátku a hrozbou možného konce. Setkávají se zejména hluboké, vědecké i mytické myšlenky a obrazy, zabarvené osobními názory i sociálními danostmi, ovlivněné kultuří, estetickou, etickou a fyzickou povahou jednotlivce. Hodnoty a pojmy, které se snad kýdykoliv zdají jako univerzální, objektivní a neměnné, se dnes ukazují být spíše určovány kontextem doby, mezemi našeho vnímání, zkušenostmi a myšlením. Přesto je neustále hledání nějakou základní ideu, celkový pomyslný rámec, který by zapříčinil a vysvětloval onu nekončenou bohatost tvarů, barev, procesů, změn, trvání věcí a tím i odkazoval na hlubší smysl vesmíru. Není však zavádějící uvážovat 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 dočasném společném hledání a vzájemném dialogu je naznačeno dobrodružství začátku i konce života i tvorby.
The symposium initiated by Igor Hlavinin and Vladimir Vinnr held at the Center for Metamedia on the grounds of the Pilsy 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 onsite 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, on 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 view, there has always been an attempt to unravel 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・プラビニカとヴラディミール・ヴィミの企画によりプラシー修道院の敷地において開かれたシンポジウムでは、欧米および日本から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シビジョンでは、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キュメンタリー、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日間で、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絶えることを目的として、このカタログが完成のほころびとなりました。「始まり」の不可解性と差し迫る「終焉」への葛藤感から遠ざかれた不確かなから生じる「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範囲の概観が、そこに示されています。ここには、制御的で、権威的で、科学的で、疑い的で、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。ひとときは普通的で客観的で不安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、私たちのうけとり方、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、薄いとされることがあります。けれども私たちはその限りなく多様ななかたち、色彩、様々な変化のさ、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ることをやめません。宇宙より遠く深遠な意味を明らかにしてく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、あるいは大切な何かのような（それが始まりであろうというか）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、知識、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定める芸術表現の過程でおわってきたのです。これらの対話の肯定的基盤は、世界の始まりと終わり、そして人間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」はチェコ文化財団とプラシー修道院管理課の協力で実現されました。
IGOR HLAVÍNKA, PETR NÍKL, JIŘÍ MELOL CZ
365 light days • 365 světelných dnů
performance, prelature, 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 •

JEROEN MEIJER, NL • MARE MIKOFF, ESTONIA • DAVID MILLS, USA • MARTIN ZET, CZ

DEGUCHI MICHYOSHI, JAPAN • ORSOLYA NYITRAI, HUNGARY • RAiT PERG, ESTONIA

OSKAR PREBANIC, BOSNIA • ALEXANDER ROITBURD, UKRAINE • CHRISTINA LA SALA, USA

CHINO SHUICHI, JAPAN • PAVEL MRKUS, CZ • MUSTAPA SOKPLJAK, BOSNIA •

ONDRA SMEYKAL, CZ • ARICHI SOICHI, JAPAN • JAN SVOBODA, CZ • MIRSAD SEHIC, BOSNIA

MITZUTOME SHUJI, JAPAN • DANIEL ŠPERL, CZ • SASAOKA TAKASHI, JAPAN •

KRISTA THOMSON, ESTONIA • AMANO TOYOHISA, JAPAN • VLADIMÍR VIMR, CZ

exhibition participants • účastníci výstavy

ZUZANA FUSTEROVÁ, CZ • TOMÁŠ HLAVIŇA, CZ • DALIBOR CHATRNÝ, CZ

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KW, CZ • JIŘÍ PLEŠTÍK, CZ • ROBERT URBÁSEK, SR • PETR VESELY, CZ

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 archives 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 z všech kontinentů se zúčastnilo řady projektů Centra, sabajících od studijních pobytů, přes výstavy, dílny a výzkumy. Archiv a knihovna jsou přístupné veřejnosti.
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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
sklánieme jeden k druhému
hlavičky slámové vycpané. O žel!
Vyschlými hlasy
šéptáme jeden druhému
tiše a nesmyslně
jak vítr, který suchou trávu rozechvěl,
či krycí táníky v střepech sklepě
po našem suchém sklepě.

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

T. S. Eliot; Pastina

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