

Andrei Bely

# GLOSSOLALIA

A Poem about Sound

Translated

Thomas R. Beyer, Jr.

*In publishing **Glossolalia** five years after it was written, I must provide a few words of clarification. It would be absolutely incorrect to see in **Glossolalia** a theory intended to prove something to someone. **Glossolalia** is an improvisation on several sound themes; just as these themes develop phantasies of sound-images inside of me, so do I lay them out; but I know that behind the figurative subjectivity of my improvisations is concealed their beyond-the-figurative, non-subjective root. Indeed, when we observe a speaker, seeing his gestures but not hearing the content of his speech from a distance, we can nonetheless determine this content by his gestures, such as "fear," "enchantment," "dissatisfaction"; we conclude that the speech, which we have not heard, is "something enchanting," or "frightful"; later we learn, that the speaker had been warning us about something, trying to arouse a sense of fear in the crowd toward something; and we comprehend that our perception of the gesture corresponds perfectly to the content that we did not hear.*

*In just the same way here I take a sound, as a gesture, on the surface of the life of consciousness, - it is a gesture of lost content; and when I assert, that "Ss" is - something luminous, I know that the gesture in general is - a faithful one, and my figurative improvisations are models for the expression of a mimicry of sounds that we have lost. I firmly believe that this mimicry will ignite inside of us and be illuminated by our consciousness. And it is to this future that I raise my subjective images, not as a theory, but as a poem: a poem about sound.*

***G l o s s o l a l i a** is a sound poem. Amidst the poems which I have written ("**Christ has Risen**" and "**The First Encounter**"), it is the most successful one. I ask that you accept it as such. To criticize me from a scholarly point of view is - absolutely ridiculous.*

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Berlin.

Profound mysteries reside in language: in the thunder of the sounds of speech there are - meanings of an enormous word; but the thunders of sounds and the instantaneous lightning bolts of meanings are concealed by a metaphorical cloud, which pours out from itself into the waves of time lines of unpoured concepts; and just as downpours, thunder and lighting are not related for us, so too are the meanings of the sounds and the images of the word unrelated: the barren, flat conceptual meaning is distinct from them.

What is the earth? It is - lava; a flame forged just a crust of crystals (of rocks); and rumblings of lava beat against the craters of volcanoes; and the upper layer - of the earth - is very thin; it is covered by grass.

So too is the word, which is - a storm of molten rhythms of a sound meaning; these rhythms are bound by a thicket of siliceous roots; their dusty meaning is kept a mystery; the upper layer is - the word-image (metaphor); its sound, as the history of language tells us, is merely a combination of disparate regurgitated sounds; but the image is - a process of the destruction of sound; and the meanings of an ordinary word are - the grass! - they begin to grow out of it; so that: the fall of phonetic purity is a development of dialectical splendor; and the fall of this splendor is a technical term, it is the autumn for thought.

The stormy flame, the granite, the clay, the grasses are - not related, not related; their meanings are unrelated for us: of the concepts, of the metaphors, of the roots, and of the movements of the air stream which constructs sounds in the enormous Cosmos (in the cavity of the mouth).

Once upon a time there were no grasses, nor "Earths", nor flints, nor granites; it was - flamy; laminae of flying gas diffused through the Cosmos; the earth was gurgling like a fiery flower; it was developing, confluing from the Cosmic sphere; and these gestures of the fires later duplicated themselves: in the petals of flowers; because of this the cosmic light is - the colored flower of the fields; all flowers/colors are - memories about the fires of the limitless, cosmic sphere; all words are - memories of the sound of an ancient meaning.

Once upon a time there were no concepts in our sense: a conceptual crust surrounded the image of the word; once there was not even the image itself of the word; later the images surrounded the imageless root; previously there had been no root; all roots are - serpent skins; the living serpent is - the tongue; once that snake had been streams, the palate had been - the sail of rhythms, carried along; the cosmos, as it firmed up, became the cavity of the mouth; a stream of air - this dancer of the world is - our tongue.

Before there were distinct sounds the tongue would leap, like a dancer, in its own enclosed sphere; all its positions, its twists and turns, touches of the palate and

play with the stream of air (an exhalation of internal heat) composed in time signs of sound - spirants, sonants: they condensed as the consonants; and - they deposited massifs of plosives: the voiceless ones (p, t, k) and the voiced ones (b, d, g).

3

The play of the dancer with the light, airy stream, as if with a gaseous veil is - now incomprehensible to us.

And the combinations of sounds, composing, pouring out, shriveling up, weighed down the dialects; glossaries of sound-images, burdening our memory, no longer stare into our souls with their previous clear gesture; so: the clarity of a sound's meaning is - in the mental ability to view the dances of the dancer with the veil - as a stream of air; the darkness of sound meaning is - in the glossaries, from which humanity has constructed the temples of dialects.

The combination of the high "i" with the low "u" (the foreign "u") does not signify for us - combination, confluence, we do not comprehend that: the sound "W" is the sound "U", in "i" there is an "n": iun-iuw-iun-(go)-iuv (enes) - runs to us throughout history; and signifies: "confluence" and "youthfulness" we do not comprehend the ancient "W", pronounced near the throat; we do not comprehend, how only then the sound "V" arises as it flies across to the lips. The expression of this flight of air into the throat (gullet) is Hah; from which there is "ah" - wonderment, intoxication by the air; "ha" is - giving forth, an emanation: of air, of the heat of the soul; and the sound "Hauch" expresses in the signification of the sense - the signification of the sound. The semi-vowel "h" (rather "a" with aspiration) is - the first wafting of the air of sound from the heat, out of the throat.

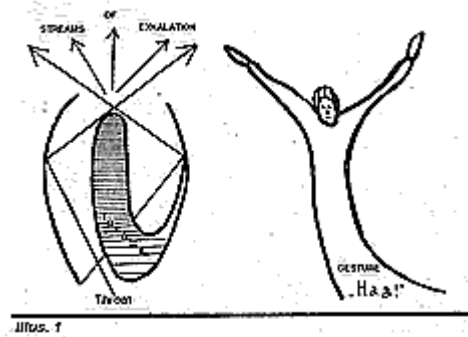
The formation of the spirants is - the formation of burning mists of gas: of the very delicate matter of sounds; in "w," "v," "r," "h" and "s" we have a disintegration into warmth "w", energy (r), cold air (v) and warm air (h), into light and fire ("s" and "r"); in the sonant row u-w-r-l-n occurs - the formation: of liquids from out of the air; l-m-n are - distinctly liquidy; the three plosives - g-d-b are - almost firm: "b" is - viscous, "d" is - sonorous, "g" is - porous-crumbly; k-t-p (a row of voiceless, unvoiced plosives) are - firm; I might even say, they are - rocky, if "p" were not for us a symbol of firm animality, "t" is - plant thread; "k" is - a rocky, mineral-lifeless sound; here are the three kingdoms: of animals ("p," "b"), of plants ("t," "d"), of crystals ("k") and of amorphous earths ("g").

4

All motion of the tongue in the cavity of our mouth is - a gesture of an armless dancer, twirling the air, like a gaseous, dancing veil; as they fly off to the sides, the tips of the veil tickle the larynx; and - out comes a dry, aery, quick "h," pronounced like the Russian "kh"; the gesture of arms extended (upwards and to the side) is - "h" (see illus. #1).

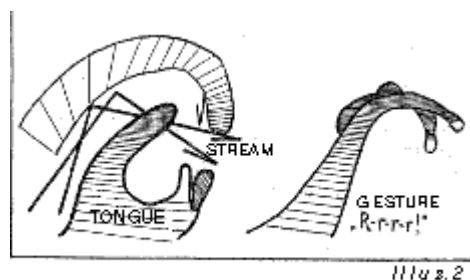
The gestures of the arms reflect all of the gestures of the armless dancer, dancing in a murky dungeon: beneath the arches of the palate; the movement of the arms reflects an armless mimicry; these movements are - giants of an enormous world, invisible to sound; in this way the tongue directs its bulk, the body, from out of its cave; and the body draws for us gestures; and the storms of meaning are - beneath them.

Our armless tongue observed the gesture of the arm; and duplicated it in sounds; sounds know the mysteries of ancient movements of our spirits; just as we pronounce the sounding meanings of words, so too were we once created; pronounced with meaning; our sounds - words - will become the world: we create people out of words; and the words are acts.



Sounds are - ancient gestures in the millennia of meaning; in the millennia of my coming being an arm will sing to me with cosmic meaning. Gestures are - youthful sounds of meanings implanted in my body, but not yet composed; the same thing that is occurring for the time being in a single place of the body, under the skullbone, will with the flow of time occur throughout my entire body.

My entire body will brim full of meaning.

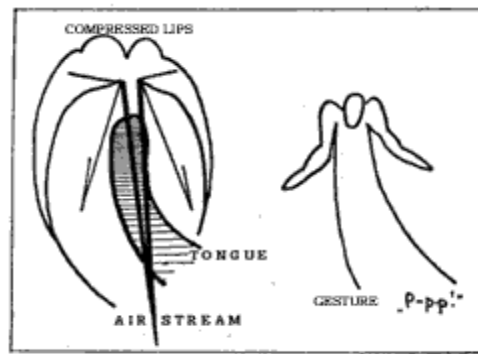


The tongue flies up for the sound "r": its tip shudders; a stream of air pushes the tongue from the back; and it tears away from its place, trying to flee in the direction of the exit into the light - an imitation of the gesture of flight through time - this is "r." (See illus. #2)

For the sound "s", at the teeth, a stream of exhalation, twirling in a spiral, flies outwards, drawing for us gestures with a spiral of upraised arms.

For the sound "b" the lips are drawn closed; and the force of this covering from the lips (like the pressure from the periphery to the center) tosses the sound "b" back at us; and from this, - come the gestures for "b": taking one step backwards, my head bent down, I raise an arm above the head, coming out from under the covering.

For the sound "p" - there is another gesture. (See illus. #3)



*Illus. 3*

In this way the mimicry of sounds composes for us a dance; the art of rhythmic sounds is - lingua linguarum.

I've viewed a eurythmist: a dancer of sound; she expresses spirals of the composition of worlds; they are all - the Universe; she expresses, how the Divine Sound pronounced us; how we flew about the Cosmos in these sounds; suns, moons, and earths blaze in her gestures; alliterations and assonances of the poet burn for the first time.

There will come days: when having extended the arms strivingly, then lowering them, a swarm of eurythmists will disperse to us under the stars the sacred gestures; sounds will descend along lines of gestures; and - the enlightened meanings will come together. Gesticulation, eurythmy is - the art of words; philology in our days is the art of sluggish readings; in the future it will be - a rapid dance of all the stars: of the zodiacs, of the planets, of their orbits, of their

burning; the recognitions of wisdom are - the notes and dances; the ability to construct the world with gestures signifies, that the root of consciousness is revealed: thought grows together with the word; therefore: the expression of the sound is knowledge; and the reply to a question is a mimical gesture, which depicts the life of the question within me; without the ability to depict the life of the question we have no solutions to the question.

I've viewed eurythmy (such an art form has arisen); in it is the knowledge of the ciphers of nature; nature settled the earth from sound; the sound glitters on the eurythmist; and the nature of consciousness is - in it [the sound]; and eurythmy is - the art of cognition; here thought flows into the heart; and the heart speaks without words with its wings-arms; and the duplication of the arms - speaks.

Spirits lowered us to the earth with eurythmy; we are in them, just like angels.

I've viewed eurythmists (near the cupola, fortified by sound): their veils sweeping about; and their arms rocking in arcs of wings; and their veils descending; one would be standing, while another extends to us her arms, depicting distant sounds; it seemed: someone was behind her; and with the dissonances of sound - Antiquity itself shone -

- Once upon a time we lived in ancient Airia, in "Air," as sounds; and the sounds live to this day; we express them with a sound-word.

The light is sown with the ironstone (iron ore) of the sun,

For eternal truth designation there is none.

The sand of dreams counts time,

But you added some new grains...

On powerful flexes of arms raised high

Constructor sound raises churches to the sky.

*Sergei Esenin*

You can stand for days; for days on the cobblestones of the roadway; you can for days imagine to yourself the ancient time of its life. But the geologist has not the power to relive this life.

The position of the linguist on a root - the fragment of breathed meaning - is similar; he is free to meditate for hours on the alternations of roots - across languages, throughout the centuries; but the linguist has not the power to be

fulfilled via the gesture, to become the air of the root: to fly as its beings through the history of languages, to hear in the shudderings of the air the imprint of ancient meaning; and, by wrapping oneself in the image of muttering by-gones, to resurrect that which has gone by.

A geologist cannot say: "Yes, I've viewed the cobblestones in their original incarnation by a flash of fires; yes, I've viewed the flying dances of delicate matter, I've comprehended all the rhythms of crystal." The geologist will tell us, that the dusty cobblestone is - a fragment of some sort of rock, which settled down once upon a time.

And - a linguist will say: -

- Indo-European languages break down for us into seven groups; the first, the Indo-Iranian group, contains: the language of the Vedas, the language of the inscriptions of Darius, the language of the Avesta texts, the dialects of the regions of Kurdistan, Afghanistan, Beludzhistan[Baluchistan], Pamir; the second contains the dialects: Attic, Ionic, Cypriot, Arcadic, Doric, Boeotian, (H)elladic [Hellenic] and Thessalonic; the Italo-Celtic group gives the languages - Umbrian, Oscan, Latin, British (here are - the dialects: Cumbric, Cornish, Breton) and Welsh with the inclusion of the Gaelic dialect; the fourth group (the Germanic) bears the language of the inscriptions (runics), Gothic, Swedish, Norwegian, Icelandic and Danish; German is represented by three dialects (Frisian, High and Lower German); the Slavic-Baltic group embraces for us Prussian, Lithuanian, Latvian; and - the dialects Slovenian, Serbo-Croatian, Macedonian-Bulgarian, Little Russian [Ukrainian], Great Russian, Belorussian dialects; the Polish and Polabian dialects; and - the Lusatian dialects; the sixth Albanian group, is given to us in Albanian; the seventh, the Armenian group - in Armenian...-

- That's what the linguist will say; and he will also say -

- that based on the means of articulation there are two generic types of consonants: the plosives and the spirants; the plosives are characterized by an interruption of the air flow in places of the orifice of the mouth, by the restoration of the flow (by an explosion); the plosives with a reduced force of pressure are b-d-g; and p-t-k are voiceless; the formation of a closure by the lips - gives birth to the labials; touching the tip of the tongue to the upper-frontal palate gives birth to the dentals; touching the surface of the tongue to the palate will generate the gutturals. All spirants are sounds, which have arisen from a constriction of the air flow (by the larynx, the lips, the teeth). Medial, vowel-consonant sounds are called sonants: u-w-r-l-n-m are sonants; for "m" and "n" the flows of air fly through the nose; for "l" the tongue's tip touches the palate; the edges are - lowered; for "r" this tip trembles without touching the palate; the ancient "w" turns into distinctly into "gh" via the disappeared sound, usually depicted as "gwh"; the latter "v" is a sonant. Et cetera.\*

- This is the only thing the linguist, who has taken up sound, will say.

That is the position of the linguist on a root.-



Initial linguistic forms grow out of the connection of endings, prefixes and grammatical forms. The initial languages are one-stemmed; so it is: Chinese is single-one-stemmed; and there is no distinction in it among a preposition, a verb, an adverb, an adjective; there are no case endings; the placement of the roots substitutes for conjugation; ngo ta ni means I beat thee; ni ta ngo means thou beatest me.

Subsequently some roots combine; others, losing their significations, accompany words; such is the Chinese tszy; originally tszy was - son; but lao-tszy is old; khao-tszy is poor; si-tszy is an actor, etc.

In the second period of languages such words are prefixes: agglutinative languages (such for us are Chinese and Turanian) attach a prefix to the roots, and in the inflected period (the third period) the prefixed and prefixal root lose their original meanings; Sanskrit roots are - like this: they have lost their original meanings.

All of the case endings are - remnants of words; according to Max Müller in the word "lucet" are the remnants of three words: "luc-e-t"; and it is - a sentence compressed into a word: sentences are - more ancient than later verbal combinations. Yes, the sentences are - a compression/compacting of speech; and so: meaning - precedes the root; the meaning of "lucet" has been lost; and we find it - in a circle of meanings; in "luc," "e," in "t." But these meanings - have been lost.

Roots can alternate: tud (tudati) is Russian tolkayu [I push]; the root alternates tud-tup-tyt-tus; and gives the words: typto, tupati, timpati, topati, and tusiti; Russian tuzit' [to pummel] - comes from here; from here are the words timpan [typanum] which is precisely (according to its root): tuzimyj [pummeled], tolkaemyj [pushed]. \*

The Russian words varenets [fermented boiled milk] and varen'ye [preserves], a dairy product and fruits - what do they have in common? The root signification of "war" is not connected to the image.

A chicken pecked - one image arises; and gobbled it up is another image; two moments are accentuated.

Concept/Comprehension [ponyatie] is from grasping [poyatie]; he took [vzyl], assimilated [usvoil], and comprehended [ponyal]- have the same root as the word Begriff from begreifen - to grasp [skhvatil]; and notion from noter; to consider [schyol], take into account [uchyol]. Thus in these abstractions of thought the sound of the word for comprehension [ponyatie] does not express the sum total of its shades of meaning (assimilated, grasped, considered, took into account, comprehended, took).

Cf. F. Max Müller "*Lectures on the Science of Language.*"

The concept is - inseparable from the aureole of images; it prevents one from concentrating attention on the isolated verbal moment; a concept is - taking/grasping; but - not just any one: it is taking in by means of thought; and thus the concept in the circle of images of the word is - a moment; all abstractions are like this.

The depiction of a point, of the moment, is always just sensory; the depicted point is - a model; the unavoids of depicting concepts with the aid of a word are - the tragedy of philosophy: our means of cognition, the word, is - inseparable from the image.

## 10

The image of a word is a circle of all the moments of comprehension; and therefore: the image of a thought is an image not given abstractly; a concept is merely a dotted line; and a flowing, unbroken line is - a thought; the feeble crawling urge to divert thoughts away from images in the given circumstances leads to a leap of consciousness across its very self.

In the terminology the impossible wants to be for us possible, the nonexistent - existent; but those nonexistent not existing meanings are beingless; all concepts are - words, names, essences, beings; but concept-terms are - names turned inside out; if you turn the verbal sound (Nomen) inside out it almost comes out Nemo - no one; or even in Russian he is dumb [nem on] Non-being, dumbness, deafness accompany the terms for us.

Is it possible, thinking at any instant, to embrace the circle of concepts? In us there is no - verbal expression: one concept is separated from another concept by impassible abysses; that is how logicians will reply to us; they will reveal the judgements - that the transfer from concept to concept, is like an enormous process, reminding one of the cosmos, in which concepts are - stars - separated one from another by immeasurable abysses; these abysses are - perception.

Contemporary gnoseologists have recognized the tragedy of burdening concepts with an image; artists of the word have acknowledged the tragedy: of burdening the image with a schema; and the image, and the root, as they mutually destroy one another, destroy for us the meaning; and gradations of meanings, having torn apart the ties between one another, stand before us; blind, deaf, dumb - we stand before them; and rising up with grammar against the meaning of conceptual graspings, and arising out of logic against imaged perceptions of concepts - as we torment ourselves, we tormented to death the words.

But the common shaft, or the root, is in the subsoil, dark and deaf; its meaning is - beyond the threshold; the thresholds of consciousness are shaky; in the incautious destruction of them words for us, are Zaporozhen thrashers, who threaten a threatening, dark collision: by the force of a scream above the crowd. The striving to recreate the meanings of words is frequently - madness.

And even so: the image of a thought, the concept, are independent alternating words; its independent, unalterable magnificence is - sound; and it compels us, it calls us beyond the threshold: into a night of madness, into the universe of the word, where there is neither concept, nor an image of the word - there is the firmament - and it is void, and without form; but the spirit of God is - upon it.

The image compels us to view it; and does not give penetration; and the visions are carried along; and they are - incomprehensible; the visible world is just such an illusion.

What we view on the outside is - a portion of the possible; dinosaurs are not visible in the circle of our present life; and in material conditions a centaur does not arise; but it - exists; our external vision is - a small portion of our wisdoms; the Russian verb "view" [videt'] is in essence "to be wise, to know" [vedat']; and visions are wisdoms: a wizard has superior vision.

The surrounding visible world (the cupola of the palate) might have been otherwise, it could have been a gurgling of boiling, gleaming phantasms: a decorative ornament of lines, changing its outline every second; the entire history of decorative art is in actuality analogous to our own; here running lines converge; and they hang in garlands, from which emerge dryads and fauns, pushed away from the garlands which generated them; the tail of Faunus in the

history of art is - a leafstalk uniting him to the stalk; alongside the logic of this given nature there is a logic of the architectonics of the line: the nature of phantasy; in it nature, which has captivated us, is - barely a moment, it is just an abstraction of the circle; in the circle of natures not given our own given nature flows through to us; what is given is only a small portion; and the whole of this part is - actuality.

What is impossible for the world of phantasy is - the essence of sound; the realm of sound is - in the trans-imagal, in the root, in the primogenital.

13

The world is - an abstraction of the circle of worlds; the world is - an instant of the universe; a concept is incomprehensible in concept; its esoteric meaning, is - a circle; this is - myth; but metaphor, myth, can only be clarified inside the circle of metaphors; a mythology of mythology is - absent; the circle of metaphors is - not enclosed; it is closed by sound; sound is - immediate; and the mythology of mythologies lies in the meaning of sound; sounds are indisputable; I hear a g, r, that is gr and I cannot assert, that I hear p, t; besides that the image of bird [ptitsa] in Russian in the formations of our soul has been shattered (inside me it is a kite, in another it is a sparrow).

The image of a word does not resolve the problem of cognition of speech.

14

The tragedy of comprehending the concepts [of conceptual comprehensions] of the written word lies in the fact, that the process of becoming, the image, is acknowledged as one of the products of the process; the product is a concept; the point does not embrace the circle for us.

A concept is - inside a circle of judgements; in analytical logic it is the very first moment, circles of thought are latched by a constituent particle - by the concept; the imagery of a judgement is - in front of our faces; the dependence of the thought of the concepts upon the images of speech is a fact of life of thought.

We come to the recognition of the meaning of a concept inside the circle, the integrity of which is - the image (the idea), or myth; myth is alive; in the millennia of conceptual life a single myth grows.

Sound is - a circle of circles: one can think distinctly in images, if you find the single sound tying them together; in the formations of mythology sound outlives itself. Sound is imageless, incomprehensible, but - meaningful; if it had developed a meaning unrelated to the given meanings of the concepts, - beyond the falling leaves of words we would be able, as we penetrate the written word, to penetrate to the bottom inside of ourselves: we would be able to view our own concealed essence; and the sound-word is - an attempt; in the sound-word the universe is restored.

15

It is possible to sense the form of the cave man, by going inside, leading out after yourself the beating sounds; the macrocosmic human being according to the assurances of Steiner will become distinctly comprehensible, when we learn to view how a sound is clothed in the image. Steiner counsels us to observe the sound: pronunciations are - attempts; it is essential to sense how the sound "a" as it wafts through the air, weaves for itself weaves.

Then we will comprehend, what rose up before the wise Jew in the sounds of the Bible; B'reschit bara élohim et haschamajim w'et ha'arez\* The whole world arose; pictures emerged resembling those rising up at the threshold to the suprasensible mystery; immergence into the Bible is - via delving deeply into sound; the ability to delve deeply is essential; the ability to observe is essential.

"Bereshit" is - a sound free from the grassblades of comprehension/concepts that conceal it, free from metaphors, from the root: and then it is - be, resh, and shit; then - a flaming flambeau; you have to fling yourself into the flambeau of sound, like into the furnace of Daniel; to remain untouched in it; and - a representation of an enormous sphere shape and of ashen heat will arise: and a light, as if the solar center, suddenly gleams: inside of itself; the world's weave "of the world in the beginning" will appear as an image of steam,

1. \*"In the beginning God created the heaven and the earth."

of fires, of scorched, raging, inflamed substances; out of the steam, the fires, the scorched, raging, inflamed substances comes - the countenance of the Spirit, who creates the stormy and white hot fabric; this woven fabric is - the world's boiling water, - like a cover, on that Spirit; the representation of enormous heat and of the sphere will in truth become for us a clear cover, iridescent, like mother of pearl, and transparent, like the air; through it precisely like deaf-mute demons, - the Elohim strive with their voiceless stares at us; and they create for us

"Beginnings": what was "in the beginning" of the earth, in "bereshit."

"Bereshit" - here are three sounds: bet, resh and shit; bet in the soul of the wisemen evoked the energy of actions, which had been concealed by the cover; the energy of an action is in a shell (scorlupa)... in a mother-of-pearl of flames; resh evoked enormous clouds of Spirits, creating inside the cover and striving their speechless stares at us; "shit" was streams of striving forces - passionate forces, which had been striving to the surface; in the sound shit there is ardor: - this is the kind of picture which arose in front of the Jew from the very first sounds of the first placed book; the sounds of the Bible are a special language; if you melt the soul, it clarifies: and - there opens a path to the comprehension of the Bible. - So says Rudolf Steiner: "Therefore, in the sounds themselves. . . we have the elevated school, which brought the ancient wiseman to the pictures, which had been resurrected to vision... An inexpressible trembling appears ... before, our universe was resurrected."\*\*

For the protectors of the museums of roots this is all - simply delirium, it stands to reason; their indelirious thoughts on the other hand are frequently - pallors.

16

Here is another delving into sound: Jacob Boehme. . .

- "Am Anfang schuf Gott Himmel und Erden."

- "You have to look precisely at these words, what they signify; because the word Am collects itself in the heart, and approaches the lips, here it is captured, and soundingly returns back to its point of departure . . . This signifies . . . , that the sound departed from the heart of God and embraced the whole space of this world; but as soon as it turned out to be evil, then the sound again retreated back." Here is vividly depicted the soulness/soulful (spiritual) quality of the movement of the vowel "a,"

\*\*The text and the excerpt summarize the spatial depiction of pictures wisely inscribed into sound. Rudolf Steiner. Course XIV. Third lecture. (For members of the Anthroposophical Society.)

and the giving up of the sound with "m": the gestures of "m" are a giving forth from the lips into the realm of the orifice - lower and more forward in relationship to the "n" . . . " The word An explodes from the heart to the lips, and leaves a long trace; when it is pronounced, then it closes the circle in the center on its throne by means of the upper palate and remains half on the outside and half on the inside"... (Here once again the vowel "a" is directly connected with the heart; and the "n" permitting a stream of exhalation through the nose, leaves behind its own impression: "half on the outside and half on the inside"... This signifies, that the heart of God conceived an aversion to the damaged and turned away from itself the damaged being... "\*" etc. - In the course of several pages Yakov Boehme depicts gradations of gestures of sound.

17

In the sounds mentioned is represented "am-an-an" (Am Anfang); it is interesting, that "m" and "n" are semivowels, or sonants; "am-an" or "man" are - the sounds of thought; actually: - man-yti is "to comprehend" [ponimat'] (in Lithuanian),

\*Yakov Boehme, *Aurora*. Translation of Aleksei Petrovsky (pp. 258-259).

man-am (in Armenian) is also this; in Zendic thought is - mana; and in Sanskrit thought is - manah, prayer is - both man-ma, and man-tra, mind is - mana-s; had in mind is - mamn-ate ; "mn" are - sounds of thought: Russian mn-it' is me think and mn-enie is my opinion; min-eti is to "have in mind" [imet' na ume] (in Lithuanian); mind is - menos, both men-s and men-me (Irish) are - mind. Now we can be mindful of these sounds. - "Am Anfang" - in them is the combination of "am-an-an," which is transformed into (a)mana(n); - "am Anfang" ("in the beginning") announces with the sound of the words, that "in the beginning there was a reasoning mind." The very beginning is a reasoning mind: "In the beginning was the word."

The Evangelist John is inscribed with sounds.

Thus the Jewish "bereshit" and the German "Anfang" give two pictures: a world aflame with gleamings; and - the Elohim beneath it; this was revealed by Rudolf Steiner. . . And the cosmic man "Adam Kadmon" (ad- ad-am-on) (in the divine thought of God, in "Mana", sounds in German; "In the beginning of it all").

The sound "aman" contains the thought of a reasoning mind (mana), of love (ame), of the bridegroom (Mann); the Beginning came together with the End; Judaism with Christianity; the pictures and sounds are different: the gesture of thought is - one and the same.

I have not forgotten: I am - subjective; my interpretations are - pitiful exercises in the mind's comprehension of letters, which strove toward us out of a storm of blown off leaves of dried up meaning; there is a selfconsciousness of the sound within us: but it is like an infant, - who has barely opened its eyes to the unembraceability of the imageless world arising before it; this imageless-formlessness stares at me; and - shakes off to me the intelligibility of the everyday word; but I am- not ignorant: not a barbarian; I'm- just not a Helene; I'm - a Scythian born into a world of consonance I just sense myself in this new world, which has revealed itself - as one who has lived through the sphere, the multi-eyed and turned inside to itself; this sphere, this world, is my mouth; sounds are carried about in it; there is still no separation of the waters; no seas, no lands, no plants - air-heats conflow: water-heats conflow; there are no intelligible sounds.

I retreated into my mouth to examine the universe of speech: I shall be telling a tale, in which I believe, like a true story of how it was; the tale of sounds shall pass before you: let it be for you - a fairy tale; but for me it is - truth; I shall be telling the crazy truth/the wild way it was of sound.

Out of the depths of the deity a plan for the universe blazed up.

And - there were: no primal beginnings, no archangels, angels; there were no human being, animals, grasses, dry land; the Deity itself had not yet inclined to the place of the world: it was still being postponed by the collapse: it formed a hole in the self-creation of spiritual beings; but the collapses of the spiritual world are - gifts[dary]; they turned them into nothingness, like the heat of life, - the Thrones; and the Elohim condensed the heat:- a consciousness of heat and of the sphere formed inside the Elohim; the selfconsciousness of the Elohim now penetrated itself; and - sensed its own being (the plan of physical life), like a blazing sphere; and it looked with its eyes into itself: the eyes of the sphere - the



coincidences of Elohimic thoughts - sensed themselves, like the selfness of the body: this was the beginning of the Primal Beginnings they were incarnated.

Their works are -- sculptured molds: warmth (or the conceptions of the physical organs); we -- the consciousness of the organs -- were outside of the organs as thoughts of the thoughts of the Primal Beginnings.

The activity of life of the Primal Beginnings, warmth, was the sum of thermic fluctuations in time: times flowed out of the Primal Beginnings.

The first day flowed by: it was called Saturn.\*

## 20

How did the world of consonants arise?

The exhaled heat had been turned into nothingness - into the orifice of the mouth; and having surrounded the circle of the larynx, the sounds composed: warmths were carried about, expanding as a stream toward the exit of the throat; in the flying objectlessness of sound stood the very light - "h" - . . . - The noise of the warmth of exhalations is - the Beginnings. In the Beginning - it was warm; and the gorge of the birth of sound is the throat: A stream of heat bore an indeterminate vowel, "e" inverted, coinciding with the non-syllabic alpha; so teach us the linguists\*; and then they teach us: this inverted "e" , or "a" in "ar," "al" turned into "ir," "ur"; \*\* "U" is a semivowel sound; it is - medial between "u"

\*All that has been told is -- a restatement. Cf. Rudolf Steiner, *Occult Science*.

\*\* Cf. W. Porzezinski, *Essay on Comparative Phonetics*. pp. 17, 18.

\*\*\* *ibid*.

and "w"; for "u" we move the larynx: - uh-uh - was carried through from the throat; the inexpressibilities of the noise, of the warmth (in the orifice of the mouth) are - horrors [uzhasami]; and beyond the distinct sound stretched a heat serpent in the gorges of the larynx, and had this latter sound turned back to itself, to the place of exit of the throat, to its own infantile moments - it would have seen, that behind it they were beginning to crawl - from the hole, from out of the

depth.

Once upon a time the sounds were: movement of the larynx; in tormented expansions and in compressions the warm began crawling from "u" ("u" is - the larynx).

21

A stream of heat shattered, rushed about, formed a heat - "u" and "h"; the ancient "w" (the back-palatal "w") was formed; it approximated (came close to) the sound "u"; it approximated the sound gwh; the rudimentary beginnings of the matter of minerals (h-h) were formed; the rudimentary beginnings of bodies of life (w-w) took form; and the sounds began laboring: "ch," "k" are - the condensation of "h"; "m," "b," "p" are - condensations of "w"; the future "mainland of our 'dry land'" are - g, k, - and of the animal body are b, p, - on the first day of this constitution of warmth the condition of "h," the condition of "w" still exist.

22

Behind the distinctive "p" stands a more ancient "w"; - and in the "p" can be sensed: a serpent of exhaled heats is crawling into the orifice of the mouth; the Protagonist of sound wheezes; it crawls out from the nether world; the sound puffs up in objectlessness: ppp-phpph-wphw-uwu-uuu; and - "Uhr" crawls out.

Beyond the covering of the latter sound ancient noises are disturbed - in the deaf-dumb darkness; they knock and run about, introducing to us knocklessness [beztoloh]; the prattlings osculate the old Parcae; and Parca mumbles:

And we rave mindlessly in the night

With the millennium old woman.

Sound rays fly into

The ear torn apart by grief.

The sound screams a terrible thought; and what it screams to us there - no one comprehends; it screams, the old sound, how it the sound, is crawling in there from the cleft of the throat.

23

"Ha-hi" - flies forth from there; serpent in Sanskrit is ahi; the formlessness of suffocations and wheezings threatens; but - the tongue rising upwards stands bravely up into the objectlessness; and covers the hole with itself; from the hole crawls the serpentry ahi; it threatens to strangle us; but the tongue, is like Siegfried: with the sword of "r" - it strikes the serpent.

"R" is - the first action: a movement of the tongue.

But as the serpent encircles it, the serpent wheezes, ahi; shuddering they battle fiercely: the first action is - a brawl: its sword is - the hard "r": Prometheus' fire of our speech is kidnapped from a hiss.

24

In later meanings "ir" is - ire [yar'] (ira - anger); "ir" is - a growling; "er" is the root of the temporal flow of time [vremya]: Rea and rei; this is time flowing from the Beginning: it flows out - from "U"; and "u-h-r" signifies the original sky: "Uranus" and "Uhr-alte" are one.

The root of activity is "ar" - the verb form (am-ar-e, ar-ar-e) later it signifies - the labor of labors; such labor is - the conduct of time - the furrows of eternal plowing; yes, time is - our ploughman:

Thus the burden of years flowing by

We carry uncomplainingly,

When with its steel tooth time

Cuts open the velvet of darkness eternity.

The sounds "ar" are - a furrow; the duplication ar-ar-e is - to plow (in Latin); the sounds "ar" in Irish are the same: Russian oranye [plowing] (Lithuanian ar-ti) and these sounds in Gothic are ar-jan, in Greek - aroun, in Anglo-Saxon - er-jan, in contemporary English - to-ear; the instruments of plowing: ara-trum, aro-tron,

arkla-s, arad, or-adto, (o)r-alo (in Latin, in Greek, in Lithuanian, Welsh, in Czech, in Old Slavonic).

The actions of time were carried onto space (onto the earth)\* the earth is called: era, ira, ero, ire, terra, earth, airtha, Erde.

25

The root "ar," proclaims Max Müller, signifies the labor of plowing with oars -the ploughshares of the water: aritra, oar, eretes,\* etc.

\*[Greek], Sanskrit, Old-German, Gallic, Latin, English, Gothic, German.

\*Sanskrit, English, Greek.

The root "ar" is the heroism of labor, daring, bravery (hero - in Russian geroj) the victor - ahi - is nobleborn: he is - Arius (Max Müller); he is - arya in ancient Sanskrit; and the Aryan abode is - Arya-avarta; Arius is allmen.\*\* the one who labors nobly - the ploughman [oratel'], Arian; Airga sounds in the Zend-Avest; and the Persians want to be Arians; Darius calls himself an Aryan in the inscriptions.\*\*\*

The sounds "b" arise from compressing the lips; "b" are oppressing forces: they beat against the "r"; and r-b is - conflict (brawling [bor'ba]) "rb" is - labor [rabota]: that is rabor (or labor); that is - Arbeit; those belabored by it are - slaves [raby]; and those who have mastered it are (ha-er-be-er) the brave [khrabrye]; the sounds "org" are energy, orgy [org-iyā], erg-on, ecstasy-[vostorg]; bhar is - bearing the burden: in Sanskrit it is bhar-ami; berem (Armenian), beremya (Slavic), bear [beru] (I carry).

But behind the latter sounds of "br" resounds an ancient "wr" - the whirling spindle [ver-eteno], warmth [var-a], turning time [vr-emya]; Parca, the old maid, burbles.

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\*\* Cf. the Atharva-Veda.

\*\*\* Cf. Max Müller, *Lectures on the Science of Language*.

26

Out of the brawl between "ha" and "er" is born time [vremya] - the tragedy of the world: Arché gives birth to Chronos; and in the brawl time sheltered the nobleborn "r" of the timelessness of Uhr; - the hero, victorious over Ur-Uranus is - Chronos; he is - Herr, "ha-er-ha" - a scream and a crunch: the screeching of the brawl, the suffocation of Ur.

"Harah" withers into "karah," that is "cry" (in Sanskrit); and "hrika" in Old Irish is - "to cry" ["krichat"]; "krike" is "he cried out" [on zakrichal] (in the Homeric dialect); and clamor is a cry [krik]: cris is a cry [krik]; and a cryer [krikun], cruncher [xrikun] - the crow is - "karava" (in Sanskrit); crow is kruk (in Slavic): it is hrok (in Irish).

In the sound "hr" we have the intersection of a line of heat flowing out with another powerful line: the insurrection of "r" inside the circumference of the orifice; the cross [krest] within the circumference is - "hr"; this is - the cross [Ukrainian chrest]; "crux, croix."

Prior to the creation of the world in the cosmic milieu (in the mouth) - a cross is erected.

27

We are conscious of Saturn's Day in the mouth graphically: the indeterminate sound "e" ("e" inverted) develops the sounds "i," "a," "e"; before an "r" the sounds relax into "i" and into "u" which is the "w"\*; further the "h" and the "r" arise.

|

w

h - a e i - r -

s c h

Pict. 4

In actuality, the pre-consonant stage of sound is "a-e-i" - "Aei" is - aeternally; it is the nucleus and the circumference of sounds runs around it; "h-r-w-sch."

The Wheel: the Cross and circle. [Koleso: Krest i krug.]

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\*Cf. Porzezinski, Meillet; also Brugmann, *Kurze vergleichende Gram. der Indo-Euro. Sprache*.

28

In the center of Saturn is "aei"; "aya" is a - century\*; rearrangements of the pre-consonant world sound like: "iao" the sound "Yahweh"; "eia" is - ovarian (Eier - æggs [yaytsa]); inside the egg being heated by the warmth, the consonants are ripening: "a-e-i-r" is aer (air); and "eiar" is "blood"; blood and the sounds of air are - one in the primogenital warmth of the world of the throat; gradations emerge by an upward movement: wi-we-wa-wo-wu (éwiwo, ewi, awe, awa, owa, owu).

The sounds mutter warmth to us: hail, æternal life (Ave "ewige" Eva); in her - I am alive (vivo); in the ægg (ova, ovum) you give birth, Eve - to Jove [iove] (the genitive case of "Iovis" signifies Jupiter), to the father (ava, avva, or avv, abbat), the world of much latter sounds is: hail, æternally age-old life, which from the aegg gave birth to Jove, to the Father: as I am born in him, I live.

The sounds of "r" supplement wir-wer-war-wor-wur; "wir" is a warm "whirl" [vir]; "wer" is the worm of time ("wer" and time [vremya]); "war" is - "warm water" [var] or warmth; "war" is "warm"; "wur" is "wurm," or "Wur": or "Uhr": "Uhr" is - the Beginning; "Uhr" is - the Sky: Uranus.

The sounds "hr" or "rh" are the sounds of temporality: Chronos, arche, hora, heure; "hr" is - heroism, dominion ("Herr, hero"); "chr" is - screeching and a scream: the suffocation of Uranus by his progeny Chronos.

29

"Ururu-ururu" the wheel began laboring: and - the thermal energy of sound radiated like -

wi-we-wa-wo-wu, hi-he-ha-ho-hu, wir-wer-war-wor-wur, chri-chre-chra-chro - chru, wri-wre-wra-wro-wru.

In these sounds the Primal Beginnings condensed the heat of life; and (r) ran through time [vremeni]: "or" is - the labor of labors; the results of labor are - "ra."

The warmth, which had composed in our mouths, was gradually melting: æternal, indeterminate sounds resounded: aei; it was night.

30

The second day began.\*

The Elohim called to consciousness; they called forth; memories of their actions (we

\*) Cf. Rud. Steiner: *An Outline of Occult Science*.

do the same: as we awake, we remember the labor of yester day). Saturn arose: "In the Beginning there was Memory." The Primal Beginnings rose. And - the New was consummated:-

- the Cherubim turned their gifts into the heat of life of the Thrones; and new thoughts, implanted into the warmth, came to fruition in the warmth as Archangels; they altered the warmth, condensing it and refining it; two woven fabrics were woven for the Elohim: the fabric of light and the fiery fabric; like smoke this fabric shut out the pure light; thus arose "Light-fire." The second day, a light-fiery one - the Sun - shone; being refined, as the Light, and being condensed into fire-air; there lived the germinal beginnings of the plants which had descended to the Sun.

The life of the Archangels, extended from the light to the stand of the Thrones in those places, where now there is - the Zodiac. And the Thrones fastened their wordless gaze; and through their eyes they poured out onto the Sun the sacred and a blessing.

And the second day ended.

31

The second day of the world of sounds.

As a memory, events of the heat arise; and "uhr-uhr-uhr" - resounds; the old roots "ar," "ra" arise; and the labor of labors, like a result, recapitulates itself:-

- Ra.

"Ra" in the mouth is a presentiment of light in the warmth; "Ra" in the mouth are - explosions of gleams from the heat; the appearance of the disk. "Ra" is - the sun god. Like a luminous [svetovoj] wheel it bursts out from the darknesses of the warmth: it rolls the meanings of people, the deities of mythology, transforms the significations; and a gleam flies from "Ra" - "sa-ra-sa": Siris, Sirius - Stariness-

- rises.

32

Exhaled heat, a stream of "h," as it collides with the sound "r," begins to revolve; after leaping across the "r," the stream of air falls, and ringing, it reverberates, like



"z": it flies through the teeth to the outside in a shining whistle: the sounds of "s" are - wings of the whistle of light, fires; "Sin", the Hebrew letter - the fire and the serpent - rips apart the barrier of the teeth; and a ray penetrates into our mouth; the woven fabric of flying lights is being woven; and the ancient heavens/sky, the warmth, the sphere shapes, the ashen heats burn: the spindle with rays of shining things burbles: zi-ze-za-zo-zu, si-se-sa-so-su: these are - light-rays; subsequently their roots condense; they run in tongues as golden-flows of heat; "r" is - the warmth of the light of life; "z" is - its glow [zar], its ray.

33

Streams of light cooled off at their roots; they grew from the roots into tongues, they ran throughout the centuries, whirling spirals of significations: the flight of foreign significances (sediments) settled down on the rays; all are solar roots: zi-si-zis-sis-zir-sir-ris-riz.\*

"Zar" is zir; a gaze [vzir], to gaze [vzirat'], gazing at [doziran'e] (and vision [zrenie], and a gazer [zrak]); inscribed in the root itself is: vision [zrenie] - it ripens [sozrevaet] under the sun, like a grain of grass [zлак]; the field of vision is - in Russian zir'; "sir" is - "Shiraz" (the Assyrian rising sun); "si" is - shining [si-yanie]; sier - ciel; assir is - blood (in a dialect of Latin); it flows out from the sun; "sis" is - Isis: Izida in Russian (she is - fertility); "zis" - "dis": dies, diuus, divus, div, day [den'], divine-wonder [divo], dzivo, life, alive: "zhis" - life; "zis" is "dis"; this is

\*I have taken almost all of these meanings from the reference work, Benseler, *Woerterbuch der Griechischen Eigennamen*, Braunschweig, 1884. I refer the reader to that reference work.

- the disk; it is - the Creator/Designer [zizhditel']: it creates/designs life [sozizhdet' zhi-zn'] and from here: alive [zhivoj], lively [lively], dzhiva (the life-giving juice); dyam is "sky" (Sanskrit), and dyavi - in the sky. All these significations are - meanings of "zis": they are sunny, bright, lifegiving, lifecreating; and "zizanah" is - to give birth (Zendic); "Siris" is the sun city; and "Osiris" is - Oziris: he is - Ozir, the One-Who-Gazes -Around [Ozirayushchij]; Ch-rys-os is - golden and rizas: the covers for the rays.

34

Similarly solar is "ser": -

- "ser-as" is - summer and heat; and *ser-enus* is the clear one; the sounds Ser-ios are - the name of a star; this is - Sirius, that is aflame with rays; the distant sun; Greek changes for us the Sanskrit "s" into aspiration, into "h"; "r" softens into "l"; we comprehend, that "serios" is - "selios" - "selios" is - sé-lios"; - the sounds of

the sun in Greek are - products from the primal root "Ser" - "hélios"; "Se-rios"; "hell" (light) this is - "ser," Heloreus the son of Hephaestus is "seroreus" "héloriss-séroris" (mountain of the sun); "helias-serias" (that is "heliacal-solar-sunny"). Just as solar are: "sar-sas-as-ias":- "sar" is "s(w)ar" - sun

(Sanskrit); "zar" - is dawn in Russian [zar-ia], and to dawn [zar-et'], to lust after [zar-it'sia], heat [zhar],[iar], fire [pozhar] [zar], [azr], [iazr] (nucleus iadr-o), succulent [iadrenyj] and a clear day [viodro]); a clear day is - sunny weather; and further on - the sounds alternate: clear day [viodro], [edro], nucleus [iadro], rowlike [riado], glad [rado], to oblige [radet'], radix, corpulent [razhij], rdr, rudr, red [rdian], the nucleus [iadro] of the sun's actions (raz-zor) - this is the root of the Universe; it is - radix, and the radix is - ruddy [rdianyj]; "Sas" is - the name of Zeus; "ias" is - something clear [ias-en] and an ash [ias-en'], is the tree, dedicated to the sun; and "iasis" is one who can be seen clearly [iasen] (a son of Zeus); and from here the sound "ias" later signifies not only clarity of vision to us: it signifies the "sacred": "iasis" is the "sacred" (it is clear [iasnaia]); "iassis," "iaso," "iasos" are significations of the sacred (or of the light); and "iais" - the beauty (that which is bright is beautiful); and striving after the Golden Fleece is - Jason.

In the same way "z" - signifies "sacred": and "Zé-na" is the sky (Homer); "zen" is - day [den']; and from here: ze-nith and [ze-nnica] daylight [dennica]; zez-zezd-zuezd-zvezd -give us the Russian stars [zvezdy] and starry [zviozdnyj].

### 35

Similarly solar are : - "zor"; sunrises in Russian are zori - a gaze is vzor, horizon in Russian is krug-ozor "zor" - (this is - the sun demon); "Zohar" is - the book of gleaming things; "zor" - "Zoroto" (zoroto-zoloto Russian for gold); zor-gor-go(u)r gives "jour"; "roz" is rosy; roses are -sunrises [zory]: born-growth-birth-rye in Russian are rozhd-rost-rod-rozh; and harvest is - rozhai-urozhai; the birthing process is sunny; rose - "roda"; "roda" is "rose" (in Greek); the island of Rhodes is a - "rosebush" [rozovnik]; Rodoessa ( the name) is "Rose"; the dawn [zaria] gives birth to [rodye] ruddy [rdiannye] roses for us; "rossa-rosina-rodina" (birthplace [rodina], birth [rod]); we are born from the roses of the sun's dawn: there is - our birthplace.

Similarly solar are rus-sur: suryah - derived from the word "sun" (Sanskrit); "rus" is - "rusant"; this is bright (Sanskrit); "rusant" is - russet [rusyj]; "rus" is - Rus' - Russia; she is a light [sveten'] by virtue of sound; and "rusios" is - flaming: "rouge."

Streams of light cooled off/congealed at the roots: they grew from the roots into tongues, they ran throughout the centuries whirling spirals of significations.

Having formed the "z," the "s," streams of air, as they fly past the teeth, form two sounds between the orifice of the extended lips: "v," "ph"; we'll draw a straight line from the larynx to the lips; along this line we find a series of sounds: h-r-s-v-ph; that is - the diameter, intersecting the sphere of the sun in the mouth; s-v-ph, a part of the diameter, is - the light [svet]; the line for the formation of smoke from light is - found on the line "s" - szs-zgz-\* gzg-gschg-schgsch-schchs-chschch - ch.

"Ch" is smoke; the line for the metamorphosis of sounds from "s" to "ch" will come later through a process of burning; a stream accumulates here in the lower-forward parts of our orifice; "ch" is - a thickening of the air; the line for the formation of the initial beginnings of plants is the line of sound: "s" - "z"; in "ts" the souls of plants descend; rays-peduncles fly about in the fires; their life is depicted on the sun: these are - flashes of rays, the extinguishing of rays is in "ts-ch-shch"; the sun's sphere is filled with sounds. (cf. Ill. #5).

The circle of sound has-

- "ph" for its diameter - materiality, the corporeality of the sounding sun; inside the circle "s" is - a light-fire; s-z-z-ths-z are - flowerings; s-z-g-sch-h-ch is - extinguishing, burning out.

The life of the Sun flows on; but now it is in a state of murkiness -

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\* "g" is the conventional designation for the sound "zh"; "z" is the sign for "ts"; "tsch" for "ch"; "sch" for "sh"; stsch" for "sch." "gwh" is the conventional restoration by linguists for the sound which disappeared in proto-Arian.

- in "h-sch," then inside her the fire is engaged with "z"- like dawns; to the right - the line "ab" cuts the trembling of lights; to the left is - the warmth of vegetation; "r" is - the nucleus -

- it rolls the wheel of life: and "raz" will become the "Räder" (the wheels), on which the Sun roared; Goethe listened to them:

Die Sonne tönt nach alter Weise.

But this sound of the ancient Sun now resounds in the mouth; and it is not the external Sun that sounds: the clatter of internal Suns thunders to us in white thunders of light; in whom is - the sound of the white thunder? White thunder draws near.

The line "s-v-ph" - wafts like light [svetoveet] as ether; ethers of Tabor fly into the opened flesh.

They can be viewed: on Mount Sinai -- Moses, in the fires of Elijah, rumbling in his chariot; and Moses, and Elijah are -- in "s-v-ph"; Moses: this is -- "v"; Elijah:

this is -- "ph."

"Sv" - sveth; and "rs" is the day dawning [razsvet]: by dawn's early light [rost razsveta:] the consonant sounds are - grief: the assumption of the vowels up to the firmament - comes thence: thence we hear the thundering of what is to come; today they can already be heard: from there, from the distances:

Three fiery oaks on the earth's navel,

From them we take three acorns of the sun.

These are the acorns "svph" of the world of light: light is - an acorn on the sun.

We burn the brushwood lapis lazuli,

We illumine peacock-like the distance of the future.

And a red sun with millions of hands

Rises above the world of sadness and sufferings.

And:

...Our bell is - an immeasurable tongue,

From rivers the Archangel's countenance wound a tow  
rope.

Worlds are summoned to the rocky tip,

And Demons exit their hellish lairs.

Layers of metals pour off into the fire,

So that Sun is savoured by the peoples - the Christs.

In the tongue of tongues is incarnated the gospel of the songster.

We are - a host of sunbearers; on earth's navel

We raise our centi-towered, fiery home.

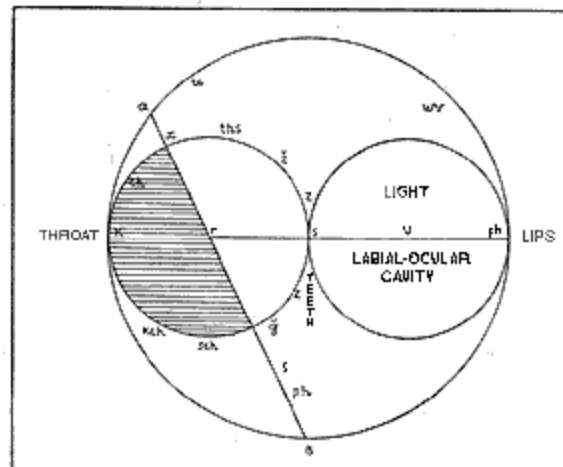
*N. Kliuev*

Our expectations - are reflections: "visions [ziry]" of the dawn [zari] of humanity.

37

The semicircle "hs" (look at illustration No 5) is the line of the replacement of the Sanskrit "s" by the Greek: "h" (aspiration); the perimeter "hph" is - the transfer of "h" into the sound "ph": "tail" in Russian is "khvost" - "fost" among the folk.

"Rzs" is a gleam; and - the philosophy of the sun flies up out of the sounds; and you can guess the meaning of a word by its sound; and "Siria" (Syria) in the lingua linguarum signifies: the country of warm-light; and the city of Assisi, which gave birth to Franciscus, sounds like: an abundance of lights: And Franciscus, having shone, composes: a Canticle to the Sun.



Generation, the germination of the seed and growth come - from the rays: "si" is - to shine in Russian [siyat']; "size" is - the sowings/seedings of things that shine (for me); and "sisesa" in the language of the citizens of the Sun are the sowings/seedings of generations: sowing in Russian [sev] is - "Sews," or "Zeus"; and "Eisis/Isis" is fertility, or Izida\*; and "ser" or "zer" is a ripening seed, Pro-ser-pine, Cer-es and "sex" is the source of the generations; and "sesamos" is - a seed [semen]; and "szerti" is - to nourish; and "ras" is - the radiation of the sun's rays: that is - rassa (racine) and "zar" is - birth: - and "Zare" (Benzeler) is - a Judean.

"Ts" are - the rudimentary beginnings of plants: rays, growths, streams; later the "ts" split apart: into "t" and into "s"; "t" are earth's threads of rays: or - growths (plants); the extension, the expansion of branches is in the sounds "st" or "str"; a sound-ray from growing shinings streams out: vegetation in Russian [ra-st-it-(el'no)-st-(')]; ["el'no"] - as we shall see below - is the moisture for growing plants; the growth of vegetation is - a recapitulation of these shinings; flowers are fires; remembrances of raylike laminae are - in the petals; so that "str" in our greenery (branches and leaves) are: str-eams of rays, striven passions [strasti] of lights [svetochej], their str-ivings; Strahlen and Strecken; and asters (the flowers [tsvety]) recapitulate. for us "astre" or the "light [svetoch]": with the straight-arrowed stamen of the petal.

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Cf. reference work of Benseler.

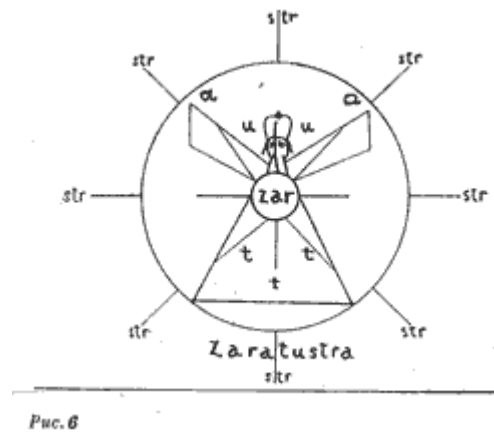
Reminiscences of the solar life are: -

- a tiny flower [tsvetok]: "z-v-t"; growths stretch out their stalks "t"; "ts" is - the burning of floral threads, or a corolla; "v" is - the air of shining things; "k" is - the mineral soil, in which the ts-v-e-t-o-k strengthened; yes, "tsveti" [flowers] radiated from the sun to the earth: the rays hastened along their way; earth; the sounds "rd" of the [German] word "Erde" from "rz", that is "glowing red" [rdenye]: burning; and everything earthy is - ore [ruda], or rda, i.e. "Erde": it is - something scorched; and even more: "Zaroaster" is - the star of the morning - where "zor" is the nucleus/core: it is - the sun's gaze; "str" are - rays in all directions (streckendes-strahlendes). The sounds of the words depict "Zarathustra" (Cf. Ill. 6):

"Zarathustra" is the one with rays outstretched to everything from the spiritual light-heat of the soul.

40

"Ara, Ra, Ras, Razaria, Renos, Ersilios, Oseris, Osoreris, Aurora, Oroisez" - in the thick tome of Benseler we can find for these sounds the signifiers of later thought: they are all - proper names, deities, mythologies, countries, designations, in which their ancient signification has partially fallen away; I reject them. I say: these are all - luminescence



"Osiris" is for me Ozir; "assir" is - a ray; if the name for blood in a dialect of Latin is made with these sounds &mdash; then I correct myself; I'll say: the blood of rays. "Z, Zaa, Zaia, Ziza, Ozoa, Ozas, Zas, Ozis, Zes Zeus, Seis, Sais, Susa, Soessa, Sesosis, Essa" let Benseler reveal the meanings (once again these are - meanings); through them I penetrate the sound: this is - clarity.

41

The poet says that:

Onto the rocky tip worlds are called forth,

And the Demons exit their hellish lair.

To the toot [zyk] "of the tongue [yazyk]" olden meanings fly in: and "hrs" is "chrysos" - the golden-flows of rays; the mystery of the name "Chrs" is: Christ.

Christ's light is the sun's light, which enlightens us all: enlightening the nether world; and the Demons, concealed in the nether world, are forgiven by the Lord, the Demons hear the ecstasy of resurrections:

And the Demons exit their hellish lair.

Covered with Christ's riza of the light of the universe they clothe themselves in "h-r-s-v-ph" that is in rizas of ray light. Along the diameter of the sun's sounds (h-r-s-ph) Egypt gleams with the rising of the countenances of the deities.

The name of Egypt is - Aeria: "r" - resounds; the core of the disk is - Ra: he is - god of the Sun; the ray, "zar," dissimulates Reason [Razum]; this is Oziris: the shining is - Is-is is - Izida; their son Ozoroeris (Horus), glows red like the day. All are - the pleroma: the pleroma of "Chrysos" or - Chr-ist-us.

The deities arise: Arsaphes and Sezorphos; Feia is fire: Thoth is - Dionysus Serapis, sparkling rays at the lips, fall in a full-blooded lightning into "r": the flaming Apis (Serapis) appears with its sacred life to the world.

And all the names are - aflame, fire and ether; the Egyptians clothed the names of the Sun with sound; the Sun-Gods proceed: Sisois, Sesosis, Sesoustris, Soufis, Sostris, Sesoosis, Ouses, Osoreris, Sekhnoufis, Sefouris, Sifis, Sisires and Sousas.

Christ's light is the sun's light; and the Demons, concealed in the nether world, are pardoned by the Lord, - the Demons hear: the ecstasy of resurrections.

And the Demons exit their hellish lair.

Shiraz is - the rising of the Sun (in Assyrian); and an Assyrian is Assur: Assyria is sunny: Sirius is - a lucent star; and the cities of the Assyrians are of gold and gleaming: Arouzis, Siazour, Ariseria, Essa; and - so on.



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\*The names provided are names of Pharaohs.

The gods of the southerners glitter golden at us: Assa - the negroes; and Asseros is - the city of the black skinned, singed ones.

The Penates of ancient Tyre glitter: Zir, Zor, Sor, Sur (all are names for Tyre).

Persia glitters golden at us: Zairi is - gold (in Persian); the sun demon is - Zorat; the goddess is - Zaretis; the Tsarevna; these glitter golden: Ormazd, Zend-Avesta, Ahura-Mazda and Zoroaster - the gaze of luminaries/heavenly bodies.

Judea glitters golden: Zare - a Judean (at dawn) [na zare]; Sepher (the book is - the sound of gold); and Zahar is - the book of gleaming; gold of clear names: Ezekiel, Hosea Isaiah; and - so forth, and so forth.

Greece is - gold: Uranos generates Chronos for us; Rhea - the source of the deities gives birth to Zeus and Hera; the sound of gold: Chr-onos, Rhea, Zeus, Hera;\* and - Zes, Zas, Zoe, Iassis, Isos, Sozas, Sozon, Soos, Sosis, Seis, are - the rays from Zeus' gleam; in Benseler's enumeration these are - clarity, the sanctity of gold.

And "Chrysaor" is - Zeus; and Chrysor is Vulcan; Apollo is Chrysios; today in the rizas of God are clothed Demeter, Hephaestus, Poseidon, Persephone, and Apollo Musagetes himself, they are named: Erekhfej, Phersephassa, Khefaist, Erizafej, and Akhfeia.

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\*) Cf. the reference work of Benseler.

And the Demons hearing the ecstasy of resurrections, clothed themselves in resounding rizas of gleaming and trembling.

Light-heats flow over one another; and there are - no comprehensible sounds (the sonants and explosives have not yet condensed); in my own flamy mouth are all sorts of thunder-horned self-generates; I retired into my own mouth: to look at the universe of speech; and if I could look at the formation of the mainlands and seas of that life, the formation of the grasses, fishes, all reptiles and birds of the tongue; if I were to arise in myself (inside of my mouth), I would be born for a second time, I would have named all things.

Parodying my own self, I will say: -

- Consciousness, as it embraces my very own sound, survives as long as this sound is in the Impenetrable unboundedness; none the less, a sound, penetrated by consciousness, puffs up in growth; my mortal thought did not enter into the body of sound; and - in the place of sound I sense the collapse of being conscious; if &emdash;

- I would be able to enter into the sound, to enter into the mouth and turn my eyes in upon myself, standing in the center, inside the temple of the lips, then I would not have seen the tongue, the teeth, the gums and the murky vault of the damp and hot palate: I would have seen the sky; I would have seen the sun; the cosmic temple would have arisen, thundering in gleams &emdash;

- and therefore everything that surrounds me with space and lights speaks to me sonorously: it is known to me via sound.

Iaz, Az, Aziya, Azy - flies to Europe as an ancient sound: from Asia. In the Cabbala "Asia" is the name for the ether of light, invisible to the ordinary eye; the initiated see "Azia"; maybe, it steps through at the dawn [na zare]: maybe, it is Nazareja [At the Dawning], this Asia; she is - the country of the Lord; Asia is - light-air and there is no Asia on the earth, where it is, there is Paradise - All-Asia; Paradise is - Pant-Asia; Paradise is - Phantasia; but Phantasia is: there, beyond the fiery cloud. The cloudy city floats, burning with rays; from there we all descended - from the fiery glow [zare], dawns [zari]; we were "Nazarites"[ Nazareyans] - at dawn [na zare]. But now from there thunder resounds: lightning spurts; this is - the sword of a Cherub: The Cherub stands in the clouds - protecting Eden.

I know: -

- lands of light descended in rays from the ancient sun: on the sephiroth-rays (Sepher-Yezira calls the rays of wisdom "sephiroth").

Where is she, Zephyria?

She perished.

And she was preserved - in the phantasy of the Greeks: yes, the Greeks believed, that somewhere in India, in distant places, a "golden land" gleamed; and they called this golden land: Zopheira, Opheira.

Yes, I know: -

Opheira is - something shining, a fairy tale of rays; that is - Ephyra; but the ether is cooled off by the air; it is - Air?

In ancient-ancient Aeria, in Aer, once upon a time we lived - sound-people; and there we were sounds of exhaled lights: the sounds of lights live silently in us; and sometimes we express them by a sound-word, by glossolalia.

It will encounter no response

Amidst the noise of people

From flame and light

A newborn word.

"Re-Ra-Aer-Aes-Ao-Iao-ia."

And there resounds, like a faraway sound: "Ya-Az-Aziya" (I-I am-Asia), "Ra-Ar-Yar," "Zar-Zhar-Shar": (Sunrise-Ashen heat-Sphereshaped): -

- Zaratas-Zarei-Zarathustra!

Aeria, dear one, - I remember you in sounds, outpourings of words amidst the god-forsaken, beaten, torn apart life: come!

"I am with you to the end of time."

As we refine the whistlings "s" on the teeth, we hear the rise of a whistling line; in the refined substance of noise sounds the voice of a tone; "s", just like an eye, opens into an "i." We extend the sounds "ph"; we stretch out the lips; unaccountably a movement of the throat composes - this way, like in a "u"; and the sound "ph" tears off into an "u." "Si" and "phu" generate "i," "u"; in the refinements of light there is - an outpouring of tone: in the illuminated ethers of the consonant world are - the sounding ethers of the vowel world; the eye of light is sound; in the vowel sound compose animated multitudes: "i" and "u" are the boundaries; and "e," "a," "o" are - between them.

A fullness of the soul is - "a" - flying out from the netherworld of being, together with "ha," the fullness of the soul is - "a"- unincarnated in Saturn, in the warmth, in

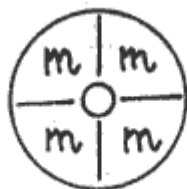
"ha," in the serpent; in screechings/wheezings of noise, in "karah"\* are - already sounds of the soul's activity; in Saturn, in the inaudible "a" exists a fear of space and time, like "(a)ch"; the exit of the throat is extended: and the teeth and the lips are spread apart; and flying between them, "a" flies out from them; and in it is both the pain of objectlessness, and passionate strivings to overcome the distances; it flies through everything to freedom; and there it bows before God; veneration is - in the latter "a"; and horror is - in the early "a."

"E" had assembled itself all pursed up at the upper semicircle of the orifice, it pours forth from the extended-compressed lips; halfheartedness, hesitation, doubt, but - perspicacity, leading to thought is in "e"; observation, vision, appearance is - in "e"; one's Weltanschauung arises from "e"; if "i" is Maria, then "e" - this is Martha.

In "i" - there is a support for the stream of heat against the upper palate, a part of the heat flies through the nose; under the covers of "n" and behind the "s" - there sounds an "i"; if "n" is - the depth of watery moisture, then only in "in" is - the mystery of "n": in-tra, in, inn-ig, inn-ere; "e" and "a" contemplate "i" from below; and from there is: delight in "i," "i" is - an eagle (an eagle's beak): the eagle kidnapped Ganymede; "i" is - more mountain peaked than "a" - Gods' vision (Theoria) is - the mountain summit

\*"Scream" in Sanskrit.

thought of all nature; the nature of consciousness is in "i"; in the distances is "o" in the limitlessness of world space, "i" are - gleams: "i" are - little stars. "I-e-a" is the descent of the Spirit; and "a-e-i" is - the ascension; when I say to myself "ia," that is the Russian for "I am" [ya], with the sound of the word I reaffirm my dual nature; "I am" - signifies: "In me is something higher. . ."



*Fig. 7*

The lips compose like a funnel into "o"; and the orifices of the mouth are filled with air; the orifice of the mouth is - simply an "O"; inside the externality of the consonant world is being formed; in the coming of the soul "o" is - the soul quality of the child: "m" is - the flesh; before birth the relationship of the soul to body is thus: - "Om" which signifies: inside the "O's" (the souls) ripen the "m's"; the fabrics of the flesh; rays from the periphery (away from "O"), as they penetrate the "m" (the flesh), form a something sensory in the embryo: in the capital "O" now there is a circle of "m" (of flesh); inside the circle "m" a small "o" ripens; it is connected to the world soul: it is connected to the world soul: to the capital "O":

This is - a cross in the circle of "O"; and four roses (the blood of the flesh) encircling the cross of life; standing in the center am - "I"; "m" is - four animals; and "o" (capital "O") is - the zodiac.

In the first instances of consciousness "I" and "all encircling" are - connected: consciousness in the body is - unintelligible; it is in the "O" (capital) giving form to zodiacal gleamings; and these gleamings are still alive in the child, then like in a fairy tale; with the growth of the crown [of the head] the head and mouth are cut off (these are the small "o") from the cosmic waftings; the selfconsciousness of the human being resides for one's whole life under the coverings of the skull; for a conscious connection with the cosmic "all encircling" the cross of wise knowledge is needed: the crucifixion by wisdom.

Death looks like this:

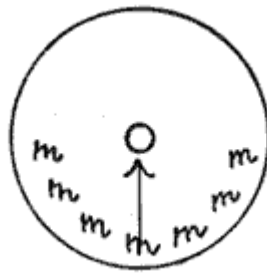


Рис. 8

And after death we have:

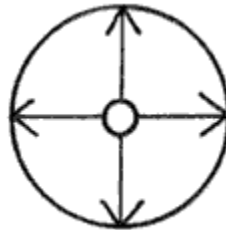


Рис. 9

The small "o", as it widens, conflates with the world one; and the spiritless people in that world lose individual consciousness; there they are - a capital "O."

In "O" all areas of the throat and the trans-dental space are cut off; the orifice fills with air; that is "a" - pouring out below; and - the egg is formed: ovo, omo; "homo" comes together; in "o" is composed "om," putting aside soulful sensitivity; the sound "Ao" are - of Adonises; but in the Adonysian cults there is an "i"; the mystery of the sound "Ao" is - Iao; Adonis is not "Ao": he is Iao!

In "u" the deep shaft of the larynx is distinct; and "u" is primogenital, like U-h-r; in "u" we sense our throat; and it seems: sunken into the past, and there will be no thresholds of birth; in the first instants of infants there is a memory of the pre-birth; it calls to memory: a corridor (the walls are "ch", in the center of which is "u", i.e. screechings); and in the "u" there arises to us "Uhr"; "u" is a primogenital sound.

And "u" in the noise "ph" is - the final sound, a trans-ph-ed sound; "u" is - a zephyred sound: thus in "u" we are born; in "u" our breath escapes: "Uhr" is - phu; our life flows in the center: "Uhr" - (ze-vie) - phu. The spirit of nature is "u"; and natural life flows into "u." "U" is - the shaft of the soul in our flesh; it widens out in "o"; through the opening of the orifice of the mouth, through the "o," we fly out into "a," into the world of the soul: the "I" are - soul beings: these are - external thoughts and feelings of "i" - spirits of soulness; "i" above the "I" is the star above the ravine/gorge.

The third day was arising.

The atmosphere warmed up; and suddenly it lit up like dawn as memory; and suddenly, it illumined like the sun; the second day. And the universe trembled from the mighty voice, flying in its center: from the deep.

*\*Cf. Rud. Steiner, Outline of Occult Science.*

The Seraphim first bowed; a shining disk, extending its rays, like a horn, sang out melodiously; generated deeps of sounds flowed out, like thoughts, into fiery deeps, and thoughts entered the fires; there were clouds of angels which had formed steam-images in the fires: colors in the light; and colors of the murkied gleam still boiled in warmths; the light separated from them, becoming refined by sounds; and when they had cooled off, they gushed into the lap of Luna (bosom of the moon) in a wave a waters; now there were two bodies: glistening lights; and their reflection was - a looking glass: the Luna.

The third day is Luna.

In it the animals swarmed about; the body of the universe was now fully constituted: from sound, from light, from heat, fire and from lines of cooled off/condensed steam.

And - the third day of sounds.

The dawning atmosphere was warming up: "Chrs"; suddenly it lit up like the dawn: ("chrzsvph"); it illuminated; the universe trembled from the mighty voice, which had first come to the light from the surrounding depths: Chrysos!! And twelve constellations poured out their sounds into rays; a shining disk, extending its rays, sang out melodiously: "i" and "u" (in "s" and in "ph"); there came to pass the separation of the line of the sphere's diameter (chrzsvph); "svph," separating itself flew into the ethereal spheres of sounds; but "r", having torn itself away from "s," condensed, cooled off/congealed, emerged from the moist "I"; "rei", "erei," became for us just "elei"; "eli, " "oli" (Aeoli) and "ali" refined the "n-m" moistness. Coldies [cold layers] were formed: and - these coldies gushed in a wave into the lap grown cold.

48

We have no need of the tongue to pronounce "h," "s," "v": with a touch of air to the throat, to the teeth and to the lips we form a delicate/light "s," "v" and "h"; the noises of the sounds of the stream are the spirants; in the whole group of the Aryan dialects "s" is the only spirant; but there were other spirants; all sounds on the sun are - spirants; and the sounds of the luna are - sonants.

The tongue plays to us for an "r"; a new line of sounds begins; touchings of the cavity, not pressing on the stream, begin the sounds: r-r'-l'-n'; for soft "r" the tongue forms an arc; for the soft "l" - the back of the tongue touches the palate, whereas for a soft "n" it is the tip of the tongue; here is - the consolidation of the sound of the consonants with the departure of the path from the diameter of exhalation (of heat); along the line "eln" - the waters are put aside; at the very hearth of exhalation there is - an "h"; it is - hot, formless; "n" is - cool; "h" (the latter one) is - a gas; "n" is - water; the intermediary "l" (the conflict of the labor of the warmth with the moist "n") - forms steam; "rln" - flows away in a stream from "r"; the lunar line flows away from the solar line; the separation of the luna from the ancient body (from the Sun), the formation of a new Sun (outside the orifice of the mouth; between the covers of the lips and the teeth) is depicted graphically (Cf. Illus. 10).

49

The Luna, as it cools down, moistens the ancient roots: the light in the mouth is now - moisture in the mouth; for example: "hris" (chrisios-chrysius) on Luna, amidst the moisture, becomes: "hlith" or "lith"; the root "li" reduplicates, forming "lilith", which is darkness in Hebrew (not the primordial, lunar one) so "lith" (or "lilith") - flowed from the illuminating "hris"; the sound "Lilith" is - the sound of the detached spirit of Luna.

The sound of the scorched earth is - "ha'arez"; on Luna it is - "haleth" (cold, [Russian kholod], kalt); the earth grown cold gushed like a cold wave; and the one having lunar knowledge of the stars - is the Chaldean. And Chaldea is - Coldening. On the fourth day, on Earth, ha'arez is - a hoarded treasure [khlad], or kalt: every hoard is - a postponement - of ice; "ice" on the sun is "rez"; in a piece of ice, in the hard rock, are cutouts [rezy] for us, roses for us, daydreams [griozy] for us: of gleamings and tremblings; "gold" is - the growing colder of "zoroso"; actually the Russian word for "gold" [zoloto] is - yellow [zholto], or zolto: "zolto" cools into "golto", or "goldo"; German "Gold," like the Russian for



"gold" [zoloto], are - hoards and coldies: a consolidation of rays.

"L-n-m" (the elements) - flow out like water; and "li" is-"flowing"[lit']; by closing the lips, going backwards, "v" falls into the water; and it resonates in the oral cavity, not far from the "n," and is transformed into "m"; this is - the path of the immersion of animal beginnings into the moisture.

Touches of the tongue for "t" and for "n" are identical - but - there is a difference: for "t" we form an enclosure; and from it then "t" is - aplosive; "n" is - resonant and long drawn out.

Gradations of descents of plant world into the moisture are - "zln-sln-zn-sn"; gleamings, turning yellow, become Russian greenery [zelen'yu]; the sounds of "zeleno" are - "zln"; and as "nt" and as "nd" the greenery rises from the water onto the dry land.

With the separation of the light the roots "sr" also separate: "s" flies off, but "r" falls, like "l," or "ln", and "sir-ser-sar-sor" are now - sil(n)-sel(n)-sal(n)-sol(n); but "s" refines itself into "i" (il-iel-oal); these "ils" or "als" are pairs, consolidations.

For example: take the root "sor" ; it disintegrates

r < \_ \_ \_ o \_ \_ \_ > s

"O" is - the mouth's orifice; "r" pours out into "r-l-n":

\_ \_ \_ \_ > s

o

\_ \_ \_ \_ > l

And further on:

s

o

n

n . . . . n

e

n . . . n

That is : S-o-l-n - Sun [Soln-tse], Sonn-e, Soleil, Sol.

50

"Sol," the Latin sun, is - a surface of luminescences; "sol" is - the activity of light from inside; but "sor" is - light-itself; the sun in "sol" is - just a dream [son] of the disappeared, self-lit body; "sol" is - a surface of luminescence. A cosmic image stands up: -

- a mane of waves, beginning to

boil/surge, falls/laps over: waves [volny]- ol-oln are running; a magnificence of gleamings lies on "ol-oln" like a golden shroud; rays heat up the watery thickness (in, innig) and the "l's" evaporate: "wl"

-Wlowolah-wolwolah-

- from afar -

-  
clouds

there

are!-

-they're whisked on voluntarily (by Boreas): voler, voile, volo; "v" - the wind - touches the "oln" of the sea: "a wave" [volna] - is formed; in "ya" the "k" is separated out" (salts of the sea); and on the crystal, looking glass surface of salt "z" sparks: salz, sals, hals; and the sounds "salt" penetrate us to the bottom "salt" "Salz, sals, hals: that is - "Sol'ts" of the Sun."

In the sounds the Russian word for sun "Solnze" and "Sol" are - identically inscribed: "salt [sol']." Languages note all the later consequences of solar actions - the process of drying out of the moist (Olnz-Solnze) - is the cause of certain actions: an ancient luminary: conversely: the reflection of the Sun on the moisture, preceding the formation of salt - the Latin "Sol" our Russian language called "salt" [sol']. In the German language "zl" is even more evidently inscribed in the sound salt: German salt is - "Salz."

But - why does our language proclaim to us in the sound of the words "The Sun - is salty"? Because "sol" the sun [solntse] is not the sun (which is - sor); "sol" is - an illusion, a reflection on the moisture, which is - salty [solono]: in this sense the likeness of the sun on the sea's moisture, like the moisture itself is - salty; however, it may be, that the sounds "salt" [sol'] in the sound of the "Sun" [solntse] have a different designation: "The Sun - salifies-salts things" (it dries up the seas) and once again we are transported to an era of long ago, when the earth was drying out:

- all the mists, which had been preventing us from viewing, thinned out; we saw the remnants of Atlanteans - a blinding disk; Atlantis, departed into the waves, the summits of its mountain peaks shone: islandy dry lands; dry lands, gleaming in salt, grew out from the flood water, forming bays, terraces; waves tore into the little bays, boiling over there with golden gleamings; and flying up to the shore with tufted foam, flying along the sands -

- along the salts -

- like glassy strips, they flew into the lakes (to spill salt); and - they gushed back; and the salt - remained lying.

Here is that fairy tale in sounds:

We-ol: wol-woln; soln-saln-seln; chlin-nz-zk-k; ktz; w-zwt.

What tale does it tell?

"We-ol"-

- clouds-

- and "weohi" (waves of the sea) run: the sun - shines: sol-son! And, refining itself on the sands, a golden stream flies past: seln-siln! And here it gushed into a little lake: in it salts settle down: "nz-z!" in it shorelines grow "z-a-k!" And - the grass [trava] (ti-te-ta) blooms [zatsvetaet] ("z") like a flower [tsvetom] under the "v" - with a wift of free air: "z-v-t" - they rock back and forth.

Such are the pictures inscribed for us in sounds: you have to be able to read them; all sounds are - narratives, testaments, heritages, myths.

Combinations of spirants are - combinations of luminescences; moist colors - the sonants l l l are - yellow, but zln - turns greenlike [zeleneyut]; in "zn," in "n" there is - a pale blueness, cyanic; "m" is violet: it pours our purplish.

The substance of the sea shines clearly to us in solar activities: "sln-zln" the sea is: green [zeleno], salty [solono]; "vln" is - wavyly [volnisto]; "sin" is - cyanic [sine]; "s" on "in" is - light upon the darkness of the deep; it gives a cyanic color [sineva]; "sin-sin-sin" is - cyanogen, cyanic.

"M" is - mystical, bloody, fleshy, but a liquidy sound of life in the moisture: in it is the mystery of animality.

"Am-am-am" - in Assyrian are sounds of profound knowledges; "Om" is - the sound of meditation; the mystery of the Indic Trinity (Vishnu, Brahma, and Siva) - was revealed in the ability to pronounce this sound: breathing, exhaling, and holding the air stream - in combination with this sound; "a" or "o" before "m" shows, that our flesh condensed in the soul; the sounds "am" are love: it [love] is - "m" inside of "a"; the sounds "ma" are - the sounds "a" inside of "m"; this is - "mama", bearing the new soul (the child) inside of the flesh (mammalia). Where "s" and "m" intersect, there is the illumination of the animal flesh by the stream of light; "sn" is somnus - somnulence [son], "sm" is - consciousness of the flesh: "Sam" (selfness [samost']) and "sum" ("I am I") are here concealed; "som" - Soma (sign of the living body), "sem" (its semen).

"Iam" - "I am" [ia iem]: signifies - I am [ia iesm'] and hence "eimi" ("I am" - in Greek); conversely "mia" - "mia" signifies a state of suffering: "mia" is - namelessness; beneath "mia-mia", beneath "mama" all life is concealed; in the sound "mia" is - one half of me, not the free "me", but the one fastened to the "m" (the maternal organism); and thence "mia" is - an embryo; the fruit of the marriage of "a" with "m," the fruit of love (amo, amor, amare, ami) and it is "me [mia]"; with its appearance in the light this "mia" is now - a Russian Name [Imia]: "I" - descends upon the "mia"; This "I" (this Ich) is a monogram; it is I. Ch. (Jesus Christus).

"I" is - spirituality in "m," (flesh) it is retransformed into the individual Name [Imia]. "Im-am" is - possessing in Russian (I have [imam-imeyu]); "imam" is - an individual, having [imeyushchi] power: a Muslim imam.

The combination of "am" with the sound of activity "ar" is "amare"; that - signifies, that the activities of "a" above the animality of "m" permeate it with soulness; "m" is - the sound of spiritual love, but not of every love; it is - "amare"; but "mare" (without the "a") speaks in a combination of sounds: "m" - acts; and this activity of "m" without "a" is - passion, voluptuousness; and "mare" is Russian sea [mor'e]; and passion, voluptuousness - only without an "a"-sort of

"amor"; that is "maia," that is - mor'e.

"Im," "am," "om" are the original/primary roots; [in?] their secondary growth of sounds their gesture of the sounds is modified: "om-jom-dom"; "jom" is "day" (in Hebrew); "dom" is - Russian home [dom]; the meanings of construction and of the day appear; when the gesture of the sound "om" is like this: the "m" inside of "o," this signifies that "o" encircles animality; the word "dom" in its initial signification signifies: "d" - surrounds "om": Dom "d" is - a place: the presence of "om": the home of Om [dom Oma] (the Deity's domicile); "dam" - holds in itself "am"; "am" is - love; and "dam" is - "dame" [dama]

The combination of the crucified "Chr" with the sound "am" is: the cross of spiritual flesh; the "ch" for "a" lies in "m"; and forms the sound "ch-a-r-a-m": "Chram"; the Russian cathedral [khram] is - the crucifixion of the spirit in the bodies; the cathedral is the flesh, rising to meet the spirit through the cross; "chram" is "charm"; "charma" - karma: the reason for entry into the body; and the consequence of this is: "Chram" is - the restructuring of the body in the image and likeness of the spirit.

The flow of the sound back to "mrch" is in reverse; and - it gives: "mrach" or "murk" [mrak]; and "mrach" signifies, that "m" smothers breathing with action; and the breath "of the spirit" departs; and "ch" dries up, it becomes "k": murkiness [morok], to turn murky [merknut'], "mrt" - mors, mortis, mortality [smert'], he was mortal [on umer], mistral [smerch], the moor [more], mirage [marevo], moira, mustiness [smrad], murkiness [morok].

53

Impressions of sounds are - notes to me: of lunar prattles; the Moon flows over into speech; and the mist of prattlings, and -

- "Novelung"-

- arises: it pours downpours; and - they moisten all meanings; clarification is - the outpouring of moisture; modifications, mindsets are - rhythms; and fountains flow.

The transformation by memory of what has come previously is the art of reading: in sound is - the meaning, because beyond the lunar sounds are - images of the lunar life; this life is - the Being, generating life on earth; tongues, flowing out of the sun, pour over moisture on the Moon; sonants are downpours above the latter plosives; the impression of lunarity is - an impression of what was with us; but in the beings of the life of a sound - in words - beings of different meanings merged

into commonplace meanings; and the rhythms of the words - the sphere, once upon time into the prattling of the water -

- "l-m-n" -

- poured itself out upon me - the prattling of the Moon: luna, lune, lumen, moon [luna], Mond, mensis.

54

The Moon disperses the mist of prattlings: and the old sounds of Saturn "roueur" are moistened by steam: "loueur" (reflected lunar light) "lwewl" flows out as rain.

The Moon wipes away the mist of prattlings: and -

- newelung -

flows upon the lunar lap with modifying means [izmennymi menami]; and it - is "browl" (or: a light out of the steam); and the root "li" signifies, that something is flowing\* and

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\*A. Potebnaya, *Thought and Language*.

"lin" - this is cling to [linut'] (l'nut'); "lino" - I act like a liquid: I - lubricate; and "liun" is - "liwn": a Russian downpour [liven']; lauina and ual are modifications: lava, avalanche [lavina] and a swell [val]; and "uolna" is a Russian wave [volna]; "neuel" is - "Newel" (or Nebel); and Newelung - Nibelung; uolk this is- a cloud; Wolk this is wisp of steam [voloko para]: a swell of boiling water [val vara]: -

- similar formations are - "luewl"s, or "wlewl"s: eventualities [yavlenya], involvements [vleheniya]; uolni - uoli; and waves here are - "freewills"- in them is - the impulse of descending animality; the moisture of motion - is animated-alive: Newelung is - a Being, and it is - the Mime of eventualities: of their - mimes -

- similar formations of words reflect to us in sounds: the genuine past; they reflect the life of the Moon to us; and they are - apparitions in us; beings of past lives in me form mists of significations: they flow changeably; and - form for me meanings.

"Lin-len-lon" are - are overflows: into Luna's lap; and Lena, Helena is the foam [pena] of eventualities. There is no image which has become; everything is - becoming, like a dream; and from everywhere there is: a flow of eventualities: and the swell and lava [lavina] (downflow, flow [liven', l'yut]) meander by in the mingles of the foam of eventualities: a Wallachian (or Volk) waves about; and the eventuality drowns - in the swell; and the swell - overflows.

Impressions of images of the word are mingles; the free-formation of spilling streams, they give form to the imago (image); there stands up - a mingle of images; an impression forms: then it streams apart; and again it is - a wafting of mingles of minglings (of moments); there is no - comprehension; instead of a thought there are fountains and pulses: that is - uolia; that is - free-will (in animal embryos); free will is in the moments - an inclination to involvement: to be mingled, to rock and flow in streams; and nomina (images of streams, names) through volo (I wish) through nolo and malo are - already animalia

Angels labor over the embryos of the body, streaming their thought; and the perception of thought becomes will in the bodies, so as to someday be confirmed/cosolidated as comprehension in animalia; and animalia - anima; animatio, imahinatio, imaginatio, machinatio, mangle mangling, mangling into the mental: into Manas.

And "lin-len-lon" of overflows become for us in the activities of angelical life: -

- "min-men-man" -

- ("v" having descended into the moisture is "m") -

-meandering, ming-ling, man-gling: mine, meinen and Mann.

And therefore this concept is a perception of amendations of the surrounding world: the amendation of the world in itself is - the amendation of the world around; the revolution of the world on the outside is just a phase of the revolution; and - its beginnings: I can just throw off what is for me the outlived carcass of me; but inside of me it can not be thrown away; the overthrow of the tsar takes place in one's own head, if that tsar is an abstraction of thought, it is an internal act of revolution; we must renounce the old world inside, if we will the construction of a new world around us. It is too little to only comprehend, you have to - grasp it: grasp it into yourself.

An image compels us to view it; and - it does not give penetrations; visions of the

revolution are carried about; and - to the majority they are incomprehensible.

What we view from the outside is - a part of the possible: a point of the circle of visions; we read the circle of thought point by point; but the reading of thoughts point by point is - not thought, but an alphabet for the composition of . . . thought; the mental ability to read a text does not signify the mental ability to comprehend; and the mental ability to read processes - the mechanics of thought - is the closing off of thought.

Concepts are - models of processes; processes are - in motion; processes are - cooled off letters; in the concepts there occurs a process of combination l, o, v, e; we do not find love in the "l"; it is not - in the "o"; in the "v" - the content is missing; if the meaning is in the elements (in the molecules, atoms, letters), - love is not in l, o, v, e, here we are given a combination of "l" with "o," plus "v" with "e".

In analytical logic there is this same train of thought.

57

A conclusion in the mind is - a connection of judgements; a judgement rests upon - concepts (of the predicate, of the subject); concepts determine it; but they are - categories (letters); and the "light is shining" is - given in categories: action, quality; the third group of Kant (laws), the second (matter, "something") is a priori inscribed in "the light is shining"; and therefore in the a priori is inscribed: a dynamic principle!

This is the way we think: love is - the connection of sounds: lo, ve; the word has - two sounds (lo) the meaning is not in the "lo" (lo-vage, lo-zenger), but in l, o; "l" is - a category: "soft liquid"; "o" is - a "vowel"; "lo" is liquidy, voiced; the "ve" of love is labial-dental voiced fricative; and so - forth...

But "love" is something else: it is a flame, it is life.

58

In relation to comprehensible life we must say, that this life is the mental ability to read "the light is shining"; and - only that; "light" is - something, or - a category of forewarning of perception (according to Kant); it is - matter; ergo; the light can



be given only as the matter of light, illuminating its milieu; "shining" in the a priori (Kant) is a dynamic: thus the dynamic of material particles (the physical theory of light) is a rule for reading the text of nature without comprehending it.

The composition of concepts is - the mental ability to read; and - an inability to think; we must consummate a leap across: to the supercomprehensible meanings via "l, o, v, e" to the meaning of the word love.

59

The tragedy of comprehending the written word is that: becoming is recognized as the product of a process, as a concept: the circle of the life of thought is - latched shut.

Becoming is - the first and final aspect of thought; its middle is that which stands still; that which does not move - falls; thus the concept, the connection between them, falls - into nomenclature; into the sound of an empty word; this standing still of thought is - standing in the moment; moments fly by; and the concepts fly away in them; and not by their own free will, but by the will of the milieu carrying them; the cinematographer of the life of thought, the association of thoughts without any sense of that under the mask of the term is - chaos: the reverse side of the nomenclature of concepts.

The visibility of thought could have been otherwise; and thought could have been a babbling of boiling, illuminating, resounding, singing beings; the logic of philosophy is a paysage of the world (we shall erect the universe) -

- of the unknown, non-existent planet; thus Earth developed from the Moon; we labor with our thoughts over the planet no-name; let us suppose - Jupiter is its name; the illumination of thoughts in words can be likened to the illumination of angelic thoughts in the embryos of the animals; and we, the people, are - in day four of the Earth; and we are angels on . . . Jupiter, where the senses-thought-will will weave the firmaments, the waters, and the earths; words here are bodies; utterances of speech are - acts; words - these are the cradles, into which will come the still unborn souls, walking along the corridors of constructed thoughts into the cathedral of incarnations; beneath our skin thought is - a being; but thought is - only the skin of beings of the being of our thoughts; and it condenses as... "Jupiter." Along these same corridors of angelic thoughts we walked on the day of the Moon, so as to arrive on the day of Earth to the paysage, which encompasses the visible world; the paysages of nature are - congealed thoughts of spiritual beings; their concepts, which have become a term; a mechanistic glance at nature is - an association of thoughts without any sense of the beings who remained behind on the luna; a dead world - a mask of spirits remained behind, thrust upon us from the Moon.

60

We are angels of constructed thoughts (of our own concepts); our thoughts sense

ourselves as animal entities, in relation to which we are - Spirits; these entities vaguely sense that which was implanted in the senses of beings of lunar life; they bear unawakened dreams: awakening to life is a walk through the corridors of dreams; this is - the path of initiation into the conditions of our reality:-

- the first stage of initiation is: waves lapped at the cold lap of Luna ("lin-len-lon"); here we radiate thoughts; -

- the second stage is: we are all just Maias, minglings, meander by, minutes, moments, movements, fountains (of the life of thought and mind outside of us); it took flight (we - stream off) -

- (via concentration thought comes alive outside of us: we do not think; we are thought of, thinking is in us: in this way the angels sensed themselves at the instant of our separation; we radiated from the angels; and we - radiate thoughts) &emdash;

- minglings, meander, moments (fountains of streaming vapor are noticeable to the embryos); the representation of mingles - imαιο, imaho, imago: it's mine, what's mine; surviving time, the stream is mine, mingles of involvements inside oneself; and this is mimicry, mien, mangling, manipulation -

- the third stage is: the mangling of what's mine, of minglings (having mimicry) is the first mental opinion; it is - mien; a mimical gesture: from animalia to anima.

Concentration is - a pathway to meditation; meditation is not wandering of thought, but the recognition of thought as alive; contemplation is a confluence with this thought; but a living thought is - a spirit, our thought is - a reflection of the being of life of the Angel; and recognition of the Angel of thought is the path of initiation from earth to Jupiter (the essence of the lunar world is revealed here); contemplation is - the experiencing of oneself, like of an Archangel; here Luna explodes into the Sun; we - view the Sun: the Demon of Demons; pre-Christian culture; in the words of the poet comes to us.

...Demons exit their hellish lair...

Shiraz - the Assyrian Sun rises; the Persian sun rises; Ahura-Mazda; "Swar" is - the Sanskrit sun, and "Helios-Serios-Sirius" gleam. All Demons are - in gold.

Initially "mime" was-a magus; "mime" spirit in Lithuanian (so it seems); he is the mime of meandering, mine Maia: mangling, methinking, manipulating; and machinatio are - the thoughts behind of life; machina is murky: maino; later it will be cut through: meinen and Meinung (mental opinions); imaginations condense as machines; a machine is the incarnation of our thoughts on the outside: their degenerates, are homunculi; instead of the creation of the future clear planet-concepts, perversions of thought, senseless images condense: these are-machines; machines can already sense themselves; these are-the cribs into which come still

unawakened to the flesh salamanders, undines and sylphs and gnomes of past mythologies; the dynamite is-a salamander; the switch-this is the gnome.

The mechanical world is incarnated by our congealed thought of concepts; it is-a mirror of the spirits of the Moon who have stayed there.

62

"Lin-len-lon" - of these amendations became the "min-men-man" of the life of thought: imagination develops in us the capability to observe the birthing of contemporary thought from the mimicry of the angelic lunar dances: of the minglings.

"Men-man" of amendations lies at the foundation of the Aryan dialects: brah-man; the genitive brah-man-ah; dative: brah-man-e me-mon-a (I strive) to transfer this meaning and it becomes memno (I remember); strivings of free-will are later a memory about them; and this memory about them is - already a youthful thought: remembering is the beginning of the life of thought; and thence in the beginning of living earthly thought, in remembering, there arise pictures of the Moon (i.e. the images of dreams); and this thought is phantasy: a copy of the ancient life; in the image and likeness of life meandering by there composes in us a living thought, the coming one: mnaomai, memini (I recall and remember\* ), memoria, mintis\*\* and munds\*\*\* are - the sounds of memory; and in these sounds are revealed to us the essences of memory; that "m" "n" are - of

\*Greek and Latin

\*\* "memory" in Lithuanian.

\*\*\* "memory" in Gothic.

minglings; the Moon is revealed to us in lunar sounds; what remained in us from the Moon is - "m", "n": melim, maneo, mnam - these are sounds of that which remained: to us on the earth, in the new life; that is - thought, comprehension; -

- manyti is - "to comprehend" (in Lithuanian); and "mana" in Zendic is thought; "manah" is - thought (in Sanskrit); and man-ma; and "man-tra" is - prayer (Sanskrit); man-as - mind; man-am - I comprehend (Armenian); they thought - mamn-ate (in Sanskrit); to mean [mnit'], manipulate [man-it'], mental [mnenie], brightminded [umnyj-], mind [um] have the same sounds as: mein-en, Meinung - to mean, mindset (German); to have in mind in Lithuanian is min-eti; men-os, men-s - mind (in Greek, in Latin); men-me (Old-Irish) - mind also; and also - have in mind [vnimanie], be mindful of [vonmen]; in Gothic mun-ait signifies "he thinks.";- it is clear, that thoughts are later miens, manipulation, mimicry; but these thoughts had grown congealed; and the lunar Maia (I amend, it is "maye" \*\*\*\* and amending is mainas, \*\*\*\*\* which had congealed into concepts, gave form for us to Meinung, or the general mindset, grey, banal, (allgemein and gemein); "mima" is -

\*\*\*\* Sanskrit.

\*\*\*\*\* Lithuanian.

spirit in Lithuanian; but in the condensation of dried out, comprehended thought "mima" is no longer the spirit: Mime, it is the Nibelung.

63

"L-m-n" are - elements, the basic elements, currents of subconscious thought; but our subconsciousness is - consciousness in an Angel; and if we could gain control of the elemental, elementary currents, which have been concealed in thought from the thought of abstraction, we would take control of the consciousness of the Angel; and the life of the Moon - would open itself to us.

"L-m-n" are - lunar sounds; they run off to the abysses/gulfs; in "m," in "n" thoughts are - puzzling serpent-legged myths; via nomina all animalia are transformed into anima; and the common maino and mana then will be illuminated and become: verily - wisdom: Manas. "Manas" is - reading the "nominum"; "Manas" is - not Maia of the common, of hackneyed mental thought, which isn't - mental, but m, e, n, t, a, l: a collection of letters.

Mental thoughts in Manas are flowing organisms: sounds of the mental here mentalize themselves; and they incline, like Titan - to whisper meanings: thus did they mentalize; Mana, Manes. And the name Mann signifies: wisdom that is mine.

On the third day, on the Moon - three sounds are created; they are - elements of the substance of the lunar sphere: this substance is -

- l-m-n.

64

The fourth day.

At its beginning the first days replicate themselves: light is separated; Luna arises; here is the beginning of the world according to the Bible; people descend from thoughts of spiritual beings: they radiate light into the body; those bearing the cross of incarnations (Principalities, Archangels, Angels) are - spirits.

They are called the Deity.

And it inclines to the world: it descends into the circle of Elohim, unifying it; the unification of the Elohim, the singularity of its consciousness, is the deity's gleam on it; its name - is Yahweh-Elohim, the union of embryos, the unity (consciousness) of them; this is - the ray of Elohim, Yahweh, descending to the earth: this is the "Ego" - of the human being.

And - there arises the Human Being.

The dry earth is formed, the sounding ether is refined into the ether of life; unification, disintegration are now a conscious, alchemic rhythm; and its appearance is - the unification of sounds: and speech is - formed; speech is the most refined body; and speech is the consciousness of life; and everything, that now flows in subconsciousness, like an affinity, like the atomness of chemistry, that is speech; the elements are sounds; the alphabet is - their names. The incarnation of the unifications of all letters - the human being - exists, as a integration of the multi-distinctions of sounds; we are created by the word; and with our own word, we create, naming, all things; naming is - creation; naming is - an alchemic attempt at unifying sounds.

Here are the seven stages of the earth: the ether of life (or forces of affinity), ether of sounds (harmony of the sphere), the ether of light (or forces of plant growth), warmth, fire, (air), water and earth; and to the earth correspond seven conditions of consciousness: the consciousness of the unification of the spirit and body (or Atma), consciousness of the harmony of love (or Buddhi), consciousness of the light wisdom (Light-Wisdom, or Manas), consciousness of the "I" (the astral body), elementarity (the elementary body, ether), the condition given to us (earthly, abstract).

In this last condition - we live.\*

The sound of the earth [zemlia] in the world of sounds is the plosives: g, k, d, t, b,

p; the dry spots are composed of them: g, k are - the minerals; the plants are - d, t; b, p are - the flesh of animals;

*\*Cf. Rudolf Steiner, An Outline of Occult Science*

in earth [ v zemle] "l" "m", "n" are deposited by the moistures; "r" - by energy; h, v, f are deposited by air; s, z - by the light of the fire; i, e, a, o, u - by tones of sound; and so forth, and so on; on the earth arises at first a refined vision of sound; the melody of all its conditions is - the ether of life: that is - speech; in speech is reflected the sum total of the Universe; the one who speaks, that one is already beginning the creation of the fifth day beneath the cover of the fourth day; beneath the cover of waters, earths, airs, lights are concealed other covers, like seed in the fruit; this is - the written word; on the fifth day the written word arranges our world: as a paysage of Jupiter; its rhythms stand up murkily: these are the images of speech; the laboratory of the future sphere of the universe is - our mouth; our head is - the world, created in the image and likeness of the Elohim, whence all thoughts radiate into the bodies; and bodies of thought are - speech; our thoughts, born/generated in the head, transmit their forces into our mouth; the head is - the macrocosm; the cavity of the mouth - the microcosm; the macrocosm is arranged, as if a triangle; the upper point of the summit lies at the place of the "I" (between the arcs of the eyebrows); the lower points of the angles are supported on the shoulders; and the microcosm (or the mouth) is inscribed in the same triangle; it lies in an inverted view: the larynx and two extreme points, lying in the cavity of the mouth; thus in the paysage arising in the mouth, the paysage of our thoughts is

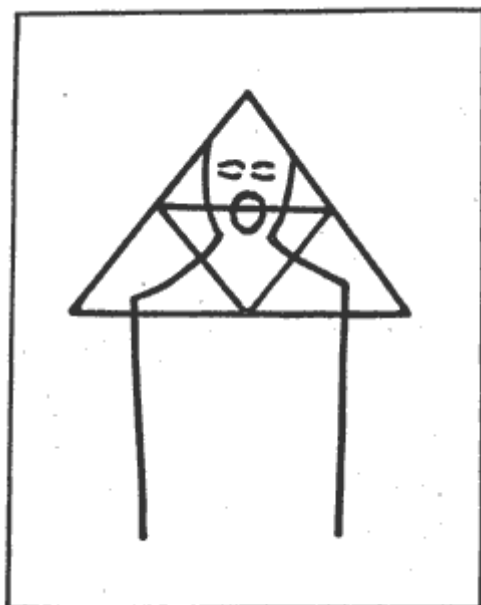


Illustration 11

turned upside down; the mouth is - a camera obscura of cosmic thoughts: of the head. (Cf. Illustration 11)

The east in our mouth is the place "v"; and from the east arises a fiery luminary; that is - an "s"; and it flows, expanding in the south, along the palate (beneath the upper cavity of the mouth, touching part of the lower one), as "zh"- "sh" (the ashen heat [zhar] of the sphere-shape [shar] of the sun); from the east, from the lips, where the animal flesh is being created (as b, p) there it flows west, spilling into the upper cavity, the river of life of moisture: this is - "m"; "m" is - the river of generations, transferring by blood the beginning of creation; "m" is - blood: the river of Life; it, flowing out from "b", bends around the dental growth of sounds t, d (tree [drevo], dendron): and this is - the tree of life; beyond its shadow dusk begins; below is - a mare [morye], maya; and in the distance the rumblings of "r";

on the top is - the air of the south "zh-sh", transiting in the west into "kh"; into the darkness of the falling night; and the sun forms an arc in the sky: "s-z-zh-sh-kh," falling into the murk - there, beyond the cliffs "k," formed by a bend of the rear cavity between the throat and mouth; the lines of the sound "srkh-str" lead us away from the light: struggling [stradanie], straining [strast'], coarse [sherokh], fear-struck [strakh].

In the north are - the coldies; here the air has thickened into steams [coldstreams]; "l" is - steam; "n" is - the cold of abysses from the murk of the full mare.

Processes proceed: illuminating (s-i, v-f-u) and burning (s-z-zh-sh-kh-k). What remains of minerals is "k"; as they are heated: the carrying out a gradation of sounds to w, r, h; as they are cooled: ch-l-n-d-t, r-l-n-d-t, r-l-g-k; the processes of physical actions are fully reflected by sound; fluidity: k-g-kh-sh-shch; shrinking: k-ks-ts-z-s ("s" besides being a flame is the shrinking, disassociation, destruction of the firm body) and thence the process "g-z-s" is - the formation of sand from porous stone (disintegration); and - so forth

The cavity of the mouth is the germ/embryo of the universe, which will someday come to be; just as our universe on the day of the Sun was different: sands, grasses, waters expressed themselves differently; so today in the mouth is expressed that, which will clearly reveal itself to us, when the world will be amended: and it will become - Jupiter.

North, west, east, south of the coming universe sound to us in the cathedral of sound with special trumpets; there are - four thrones: four archangels of sound stand and heed the commands of the Older Brother . . . from the East.

This is how we . . . speak.

On Earth: -

- the sound of "a" is - white, it flies openly; multiple forms of opening up of the arms express it; in it is - a fullness of the soul; reverence, worship, wonder; the apprehensible beginning is - "a"; and it is the - sound of apprehension; everything else lies lower: "o" is - sensation; "u" is - irritation; "a" is - exhaling, outbursts to freedom; and in particular: "a" before "kh" is shock (the heat of the throat).

- The sound of "e" is - yellow-green: the sound of the particles "a"; these are - thoughts: all perspicacity, sobriety, all doubts of thought; "e" is observation: science; Weltanschauung/world-view is in "e"; here the soul, as it makes



judgements, wavers in a crossing of the arms.

- The sound "i" is cyan, a height, pointedness, ecstasies, the rapture of a mystic, Luciferism; selfconsciousness is in "i-a"; this is "I am" when "I" sense things, - i-a-o; "i" is - a little star, a sharp point, the sound of a string, the facet of crystal, a bird's beak, an eagle, Zeus attracting Ganymede, Theoria, the spirit; the gesture of the raised arm with upraised finger.

- The red-orangy "o" is - a sensation, sensitivity, of the cavity of the body and the mouth: of pleasures and pain; embraces are - the gestures for "o"; it is incarnation, the volition toward it.

- The sounds "u" are - warmth, angularity, narrowness, depths, corridors of the larynx, darknesses, a fall into murkiness, fires of purpleness, wills, forced efforts and the torments of birth; "u" lives for a time in the rear cavity as a flaming "v" (in infrared rays); "v" and "u" are - reversible; the animal seed, as an eye to the physical world, this is "u"; when "i" descends into "u" - purple unites with lazures of "i" in the violet-colored "iu"; the unification in another way is "y"; "y" is - the animal embryo.

- "KH" are - aery heats, serpents, exhalation from the larynx and a mineral gas, and the joy of birth: the laughter of swaddling life; and - a cradle; arms spread apart, lifted up, the striving of arms, their call for help.

- A whistle, fire, gleaming, dissemination, dissociation, a ray, sand, blindingness, are - "S"; in union with "v" it is a swirl of light [svet] and svelte sanctity [svyatost']; in union with "ph": it is knowledge imbued with wisdom; we cannot view the source of luminescence; it is in "i"; from time immemorial the name of the Spirit, "I" descended onto the senile sun; and birth in "iu" in the fabric of the sun consolidated the sacred: Ie-s-u-s; in another way "i" descended into "o", robing it in the fabric of the universe: the mystery of this name is Chr-i-s-to-s.

- Efficacy, thunder, tension (a bowstring was drawn tight, to shoot into space the temporal arrow), a brawl, electricity, force, labor, the labor of labors, the break up of the soil and flights through time - these are "r"; the transition of the forces of warmth into sacred ones - of gases into moisture and of moisture via steam into gases, anger; fury; and scarlet (clarity); the darkness of the letter "kh" dissolved by carmine into "chr" (chr-i-m-s-o-n, cr-i-m-s-o-n); the birth of redness; and "ch-r-s" is the discharge of the electrical spark between "CH" and "S"; oxygen - this is "S"; hydrogen this is - "H"; "r" thunders: "Chrs" - gleams; the waters flow by - re-r'l'-n" ("i" and "n" are - given form).

- "Z" is - rosiness, sunrise, a razorblade, pointedness, dispersion and extension of rays from the gleamings and clarities of "S"; the opening wide by the ray, by a razorblade of the body of murkiness: swords, dawn's sunrises, songs, beings in love, roses and fairy tales.

- "ZH" is - a mixture of "Z" and "SH": warm-red, a smoky flame, the matter of the flame, fusion, the process of exchange of substances; in this meaning "ZH" is -- vitalization: it devours itself; and "zh" is - a bass sound.

- Dark and hot, a smothering gas, or of the world beyond color is - the shape of "sh"; the cupola of the firmament; when a gaze penetrates into it from the "cyan" it becomes: immeasurable expansions; (it shakes) everything - expands: the

expansion of bodies and strivings of gases to spread apart immeasurably; and - a sphere shape arises; the Russian words for sphere [shar] - and ashen heat [zhar] are synonyms; "zh" brushes against the "sh"; a flaming "sh" is also a "zh"; the sensation of the ethereal body is given in the combination of the sounds "sh", "r": sheer breadth and width, sharp expansion, ashen heat.

- "SCH" are - processes of the dry distillation and a viscous mass of the plant fabric; in the beginning it evaporates all "kh", or - the light hydrocarbons; then the "sh" sounds evaporate; finally tars begin to flow; "sch" is - the essential sheen of tariness (a dark brownish color); and finally there form as firm "ts" substances (naphthalene, camphor, etc.); from the burning of wood - charcoal is the "ch"; in the dry distillation (the liquifaction of plant fabric) the process shifts: tars flow; "sch" is viscosity.

- "CH" is - the projection of darkness onto matter, black: charcoal, a dry powder, gunpowder, explosiveness; forces of growth, appearing simultaneously, explode all at once; and are - scorched all at once; "ch" is - the scratch of a match; in "ch" is - all of the explosiveness that is in the "k" (the minerals), in "ts"(or in rays of light), in "t" (or in the growth of growing things); and the sheer breadth of the sound "sh" is concealed in "ch"; "ch" plus "s" gives an explosion: "chshzhesik".

- The forces, thrown to the periphery from the center, the growth of firmament, the spread of "sh" under the cellulose of the trees are - "t"; somewhere in these growths is concealed "shst"; in union with the explosive action of "r" it is - "shrst", or str: the burst of growing rays, or - growths of plants, growths, prostration of branches-rays, striving to stretch wide fabrics; passionate struggle, crucifixion by the forces of streams (Strahl) of light; all are - explosive bursts, or asters: the celestial stars are bursts of rays; and the astral body is "str" - the condensation of the sun; the striving of the passionate struggle, it lives out its life in rays; the plant growths of life are the tree of the cross: the struggle of the passion... The combination of "t" sounds can signify: "metal" and "machine"; a machine is - the beginning of the rise of plants in rock; the connections of "k" with the world of "t" comes in the interplay of: "klnd-klnt"; the sea of "n" separates for us the visible worlds of "t" from the rocky cliffs of "k"; and the mineral world is distinctly disassociated from the golden grains; but from the moisture the golden grains suck "k"; but an artificial runoff of forces of salt into the forces of "t" is apparent in the sounds k-ts-t, g-z-d: the preparation of metals from rocky ores; and the preparation from metals - of machines; "t" are machines; the ore grows like the sprouts of machines; and toggle levers crawl out of the ore as gnarled golden grains.

- "N" is - deepness and water; it is not the "n" that is - green: combinations with "n" are green; or - greenery: "n" is a colden netherworld; and - a salten netherworld; a light touch of moisture at points sensitive to touching; touching with "n"; "n" is a nasal resonator: the mystery of the sea is not revealed: beneath the "n" can be heard an "i"; "in" is - intrigue; "in" is something tender in "n"; if - "sh" is sheer breadth, sheer height, then "n" is its deepness; the cupola of the palate, now saturated with moisture and illuminated by the "s" of the sun is - "s-in" - or cyan, cyanic; the palate's cupola is inverted into "n"; "n" is thrown in, it seems like the air of the palate; but this is - a somnulent dream of reflections, of deceptions of luna; "N" is - the deceptiveness of magic.

- In the pale bluing "d" is the surface of the fabric of plant growth ; "d" is - a form of plant growth; growths of forces, as they become clearly visible are - d; and "d"

is - something becoming which has become; it is - any form (of objects, of plants and of thought); wherever there is a "t" there is a ringing sound; transitions into the "z" are - a smashing apart; metal, "d" is - a plate of metal; and thence "d" in reverse transition is - the construction of form from light; "d" into "l" forms crystal; "l" is steam; "ld" is icy cold; "d" uniting with "r" is form in dynamism; in the intuitive cognition the categories (d) combine with "r" (ingredient); we think of the revelation of the mystery of the "tree"; and our thought is - a dendron; and the dendron of plant life, inaccessible to the eye, is now accessible, as the thought inside of us; it stares inside of us: tree [derevo], dendron. The Bo tree of Buddha (the fabric of nerves), having developed its crown (our brain) pours forth its fruits: it blooms in the image of sound, as a growth of sound it exits from the brain; we view the designs. And Goethe, who had visualized his own thoughts, like flowers. creates at precisely that point: "Metamorphosis of Plants."

- "M" is - something liquidy, warm, inherent in animals: the living water, which has flowed out into us, or - blood. Elixir, the river of life, animal wisdom; in "m" actions are crimson: "If your acts will be like purple, I will whiten them like a wave" - says Isaiah to us; and the "m" whitened (through the "b") transforms itself into "v"; "v" is - a wave whitened; in "m" lives a little of the serpent; in "m" is voluptuousness; but there is also spirituality; where the "m" is spiritual - there is life incarnated; mama; the heights of "m" are illuminated with a violet purple mantle; their name is "Maria."

"B" is - bodily; "b" is the form of animals, as "d" is the form of the dendron; as "d" is the form of thoughts, so is "b" - the form of feelings; thoughts may grow immeasurably (the growths are limitless); "b" are forces of pressure from the periphery: and feelings are - broken off; "b" are essences/beings, who blessedly restrict the Luciferian growth; and the skin is formed; animals grow in youth; afterwards - not; "b" is a boundary.

- If "b" would suddenly melt by assiduous spiritual labor, whirls would be revealed (whirlpools of aerial formations); bodies would be aerated/filled with air: this is - "b"; the dynamism of the form of the animals and all amendment of developments would stand before us.

And its borders are - the "ph" of phantasy; their ultra-violetness; Goethe's prototypes of animals are here a phenomenon from the wave of exalted feelings (white feelings); "ph" is - ether; but "ph" is also - resolution; in "b-v-ph" the flesh is illuminated; in "p-ph" the flesh decomposes.

- "P" are - condensations of feelings; if "b" are bulls, "v" are lions, "ph" are eagles; then surely "n" are - rhinoceri, elephants; in a word, - the dried-up form and the senility of animals; "n" are - muscles, skin and bones; and "b" is the bodily form; "m" is - the blood; "v" are - the lungs; "ph" is - the ethereal body; in union with the sound "s" the sounds "ph" form light: phos; the action of "r" the ignition of the light "phsr" is - phosphorus.

- "G" is - porous, scattering about, the forests, "g" are - the surfaces of minerals.

- "K" is - their thickness; K is - strangulation, death, congealing, cold, the impermeability of mass, inertness; and "k" is - unconsciousness; the use of force to interrupt the air flow is - killing; and thence "k" - is a killer; "k" - rock, crystal, silica, quartz and a skeleton; "k" are - blind muscular contractions of cosmic disturbances, coughing.

- All "ts" are - intermittents; if they flow out of "k," then they are - fragments

(dried out sounds); and they are - reflections of sound off a smooth mirror, gleamings of lights from the looking glass [zertsalo]; the play of light on the moisture (on "n") or on the "k" are known qualities: precious stones or rocks; the color [tsvet] of "ts" is - a rainbowishlike iridescence; if "ts" flow out of the "s" they are - rays flowing out into fabrics of growth.

The sound "th" is intermediary between "ts" and of the names "ph": in this sound the ether forces of animals intersect with the forces of growths; the contradiction of the forces "b" is resolved harmoniously, "t" (on the physical plane) is in the harmonies of forces of the elements; "th" is - something beyond-physical; and on the physical plane the pronunciation of "th" is - the union of aspirated sounds: "ch-sh-th-ph"; minerals, plants, animals (h, th, ph) in "th" is - the unity of the elementarity: the ether body of the Cosmos.

Properly speaking: the expression of the ether body with the aid of the sounds "shr-sr-vr-fr-zhr" (ashen heat, sphereshaped, sheer breadth, vapor, growths, and ether) models the ether body in the image of the physical body; in the most inexpressible "th" or "chshthph" is - the sound of the ether body:

Σ

h< - - - th - - - > ph

The relationship of unification of the plant - mineral - animal is: the exit into the ether body. It is sufficient that: the characterization of the sound is - a hint: the meaning of my exposition lies in the fact that our attention takes note of something behind the image; all images are - landmarks; and in the walking alongside of them (not in the reception of them) is the illumination of the subconsciousness of sound.

When I affirm - that "a sound is this or that": then I am not attaching to that assertion anything, rather I am simply drawing sketches; and here I toss them out and the sounds flow; and they signify for us: the physical world (where h, v, are - gases; "l" is steam; "n" is - water), where all plosives are - the firmament, where "r" is energy, and where warmth is - "w"; "a luminary is - "s"; sounds may be a chemical property; alkalis (l, m, n); salts (the plosives), and acids (h, s); sounds can grow and blossom, they can be animals; the invertebrates (w), or the fish (m), or birds (f); or - serpents (ph); sounds are - colors; crimson (kr), golden (gl); green (zl); cyan (t), violet (m and im) or purple (u); we can add here from them carmin (chr); sounds are feelings; anger (r), laziness (l); somnulence (n); and - images: of serpents ("kh" and "s"), of corridors (u), of stars (i); to attach an image, or a quality, to the teeth, - signifies they are to be heeded conversely &emdash;

- so that: "s" can signify: "fire" and a serpent: but the "s" is - not a serpent; in the "s" is everything you need, it is colored with individuality, firely-lit in general; as I draw the sound "s," I remember that it is an individual (a spiritual individual), possessing a multiplicity of perceptions, spiritualities, qualities, quantities; this negro is a black; but this negro for us is - not blackness; this negro might be a beneficent shining individual (and it just so happens that he is black-skinned); so it is with a sound: in general "s" shines a light at us (and by the way it is - serpentry); but the moment will come, and "s" will whistle at us; and the caustic cold of the whistling word will extinguish the fires.

Sounds are - individuals, and my indications are - likenesses: they hint at that which is not revealed in the word; according to Nietzsche the particularity of symbols rests in the fact that they nod to us without words.

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We are able to read all words boldly: the meanings of readings are - in the trans-imagal meaning, in the cosmic meaning and in the dances of vibration of a word, in the patterns of gestures by mimical form: so did we view things on the Moon; but consciousness of the "I" (the gift of the Earth) illuminates the lunar images by means of the sound-image; the union of consciousness with phantasy will alter phantasy; and - it will amend consciousness; in the sound of word is revealed... life ... on Jupiter.

We can read all words boldly even now; and the composition of cosmic images of speech is the first, daring note: when this note strengthens, the threshold of clairvoyance - will be revealed.

The union of "s" and "t" is - a union of fiery luminaries with the forces of growth; the union of "st" and "r" is - a union of growing flame with tension of energy: "str" is a fiery burst; the union of "str" and "a" can signify a confluence, a union of fiery bursts and pain; but the consonants are - inside the vowels; and "stra" - signifies, that the fiery burst is proceeding in a pained soul; the combination of "str" with "st" is the growth of a flame: it signifies a burst of flame, pain, again the flame: that is a "passionate struggle." [strast'] If "st" were to cool off, like "n" and partially congeal, like "d" (but in moveable form), then instead of "struggle" we would find the word: struggling [stradanie], strain [strada]; and if "st" was suddenly extinguished, then there would be "fear-struck" [strax]. Here is the cosmic meaning of the sounds of the Russian words for - "struggle," "strain": the development of fiery pains is insurmountable; and their form is the immutable.

The sounds "str" precede for us "a"; "a" is - beneath the burden of them; if "a" could sound freely, preceding the sound of the consonants, then "a" could signify - admiration, veneration before the externally shining "str" - before the growth of flame: "astre"; and "astre" is a "celestial star."

"P" the Latin one is - the flesh: "pa" is the passion of the soul: the burden of flesh on it; "ss" are - gleams of flame; "pass" is - the fire of the pain of a soul, oppressed by the flesh; "io" is the disruption of the spirit into feeling; "passio" - signifies, that the body of the burning of the spirit (pain, joy) is consciously feeling: "n" is - a cooling off, voluptuousness of the watery element; "passion" - signifies "ass" (the flash of the soul), io (the fall into feeling), "n" is - cold (as a consequence of the immersion of "assio" into the flesh) and we receive "passion"; the dawn's-early-light of the Russian word takes on in the sound of the French language a tragically murky and inescapable tint.

In formations of a sphere-shaped likeness (in the cavity of the mouth) I see two gestures of forces: one from the periphery to the center, the other to the periphery from the center: "ttt" flies apart; and - it spreads in all directions; but beings of other forces reflect these boiling forces backwards to the roaring center of the sphere; and these forces compose the sound "b" gestures of the lips attacking and surrendering to what is flying to meet them on the return; between "bt" pour over vapors of the burning sphere in the molted mouth: "h-w-h"; in the one incarnated in the flying flaming air of the resounding whirlwind between the forces "t" and the forces "b", dragging me to and fro, I sense that which I am able to express murkily, as I parody myself:\*-

- there is no separation into "I" and "not-I"; the surviving sphere senses "everything is - inside", and throws -

- b -

- the heat, substances of content - inside; the sensation falls inwards: the horrors of the transfer of consciousness are horrifying: "I pour over: inside - in the center...." "I" The center explodes apart -

- t -

- and casts backwards "hw": to the periphery from the center consciousness is carried back; consciousness, the vowel letters, (for example "o-u-a-o-u") are carried ceaselessly about, by turns they are tossed by beating forces ("ttt," "bbb", "ttt") from the periphery back to the center; to the periphery - from the center...-

Rudolf Steiner with the assistance of sounds of the Hebrew language clarifies all of this;\*\*

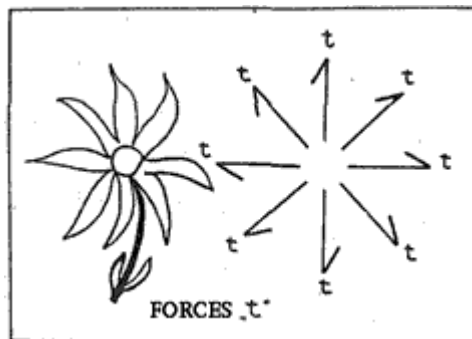
\*Cf. *Kotik Letaev*, Skify, I, pp. 14-15.

\*\* In Course XIV for members of the "Anthroposophical Society."

these "o-u-a-o-u", clothed into "h-w-h" form the image "ohu-wa-ohu"; and "ohu-wa-ohu", between the forces "t" and "b" form an image of the well known combination of sounds "tohu-wa-bohu" which in Hebrew signifies: "without form and void": the earth was without form and void... And the Spirit of God moved upon it."

Here is the clarification of Steiner: -

- Pronunciation of the sound "t" provides us a picture of an explosion, a flying apart; and - the flying away to the sides:



To this I add, that the forces "t" compose for us the plant world; the uninterrupted growth of a tree depicts the flying apart (or growth) of the fabrics of the tree in the direction of the periphery (toward the rays) away from the oppressive center of the earth; the very outline of flowers depicts for use the gestures of this flying apart; a flower is - an incarnation.

The pronunciation of the sound "b" provides us with a picture of an enormous hollow sphere, inside of which are - we, and from the surface of which essences act, forming earthly covers (both water, and earth).

To this I add: if the forces of "b" did not reflect back to us the activity of growth (of the forces "t"), we would grow our whole life; our skin is - a cover - a boundary, formed naturally from the equilibrium of forces of "t" (of the flying apart) and of the forces of the good essences, acting from the periphery and toward the center

All of the seething sounds in "tohu-wa-bohu," that is "h-w-h" are for me gases of the earthly composition on the first day of creation of the earth, "void and without form" of the first day of the Bible is the void from the point of view of our picture of the earth; not a void, but a - fullness of delicate gases; "without form" is - the

formlessness and flowing quality of everything, that is in "bereshiit bara Elohim" (that in the Beginning God created); "h-w-h" are the very first fabrics: "h" is - the fabric of minerals; "w" - the fabric of the germs of plants, and the animals; in "h-w-h" flows out that which subsequently is - "k"; "h" is - molten "k"; it pours over that which condenses as the animal cover; meanwhile everything is carried stormily about: on the day beginning day of the Earth, on the day "ha'arez": the contents of the forged Earth is -

-tohu-wa-bohu -



Illus. 13

and the cosmic image is kept a mystery in "tohu-wa-bohu" - in the barrenness and invisibility, where there is no separation of the waters and no external light; - in the circle of the center (which has the outline of a face) - is outlined the place of the earth and from it, just like wings, forces are extended: that is - "t"; and "ohu-wa-ohu," spilling over, is carried away; the forces of "b" depict "ohu-wa-ohu"; from the composition of these forces are composed the salts of salts: flesh of flesh (our flesh) with the spark locked into it.

Earth begins with that image, which is given by me; all sounds in the earth - between "tohu" and "bohu" later subside; the seven days of the Bible can be rearranged into the days of the week and tell the tale of that subsiding, the appearance of the grasses of language: the departure out of the lips of the winged animals: eagle (f), ox (b), lion (v); here I place a period: -

The Head is the Earth; the chalice of sounds lies in an inverted view; the serpent exhales; and you can see the beginnings of the coming planet, being prepared by speech; "t" (paradise) is - a place of greenery; the animals resound from the lips; at the opposite end cliffs and rocks are raising up; earth exhales Saturn ("U-h-r"); inside is - the chalice of the sea.





Gestures of sound combine: with a touch of the tongue and a spiral of the stream (expansion, contraction, concentration of the flow) the composition of lines of the stream with the tongue is - the unity of the body and the arms; for the sound "l": the tongue is raised; the surface touches the palate; with a tap against the palate the stream is broken up; it falls downward; and being reflected, it rises a second time and - as I am bending over, I lower my arms downward: I raise them anew; for the sound "u": I close my arms in an angle; "n" is - a light movement of the body; the movement of the arms is exactly the same; the gesture - of touching - is like the touching of the tongue of the upper cavity of the mouth with a very light stream overtaking the tip; "a" is - the spreading apart of the arms.

The union of these four gestures is: "Luna"; the combination of gestures should be guessed at: eurythmy is - an art; and in it is to be found simplicity in the refinement of soulful movements.

The word is filled with elixirs of life's currents.

Eurythmy teaches us how to step - simply, as an iamb, trochee, anapest, dactyl; it teaches us the steps by which to break up the likenesses and rhythms of proclaimed texts; the lines of the walk curl in pattern of grammar; a pronoun is - this line; and that one is - a verb; the etymology of the lines spreads its branches in a motley, syntactic calligraphy; and they are shaded with meaning: the categories of logic by sound clarification, in the fires of immortality are - the bendings of the arm.

The primary colors are introduced: red summons a warmth of restless luminaries; it seems - it is attacking us; sky blue leads us out behind it.

I make gestures with the palm toward me, forming with my arm and brush a distinctive angle; - that - signifies: I take, I attack, I alarm (a red gesture); the opposite is "I give" (blue); between the cyan and crimson lie shades - these are - green, yellow, orange.

Color, grammar, logic, sound ignite in a shining, iridescent rainbow; eurythmy is light as a snowflake, bright as the dawn, and pure as a diamond.

Such an art has risen up; it was founded by Steiner; my basis is - physiology: it is - a primitive log cabin of meaning; Steiner bore this art from the land, where it sparkles, in his arms, like a baby; and he placed it before souls brave, pure.

The introduction of all the foundations of the art of mimical gestures can lead us off on a tangent/to the side. A tiny dash (Strich) from all of the conclusions of Steiner - here - our body is penetrated by the trembling of rhythms and harmonic pulses; this is - delicate flesh; and it is - the fourth dimension (time); everything, that was, that is and that will be in matter is eternal here - existing; the expansion in all manifestations of life are - precisely here: in rhythm, in harmony, in the dance of the ether body; everything, what was, and what will be is- with me, right now, it comes alive, like the memory in memory; a photograph, a moment of this memory, our concept and the screech of a sound; memories of the mimicry of the old world are the rhythm of life of thought and the rhythm of sound-words; to think is - to carry on a conversation with a being, the memory of whom is - a concept; in the beginning there was the word and the thought for us; but even before the beginning there was already - our memory.

We do not think: we - remember; and we - name things with a certain term; beyond the term - there is murkiness, emptiness, Ding an sich or res (with all due respect to Ontology, about which we don't have a sensible word to say).

So shall we remember? And the memory of memory sleeps; our memory is short: we will remember the term; and - only that.

Eurythmy - it is: a tale in gestures about, that which is in us, but which we ourselves can not recognize without the opening of the depth/abyss, illuminated by rhythms of the body; of the ether body; it is - the calligraphy of us all; and the "nesting place" of memory; the reflection of eurythmic dances, countries of the life of rhythm, are - a movement of the brain: and - rhinoceri of concepts arise; and - with their heavy hoofed walk they pass by all twelve categories.

The fallout of the rhythm of blood, the breathing out of harmony of the play of the elements is the fall of fire-thought onto congealing sounds and dull countenances of concepts; and we think, and walk, and breathe the wrong way: we think with pitchforks instead of with a paint brush; we begin to breathe - and it is as if

heavybeating,

gnashing-bashing [skrezhetolil'nye]-

(V. Ivanov) - "blacksmiths" blow up the bellows (for V. Ivanov - sounds are cicadas, but for me sounds are pick-axes against the cobble stones); our attention is focused on the material process; sound has long since settled like ashes [pepelitsya] amidst the armchairs, wine, amidst the tomes of a library and cigar-smoked mindset); if we would transfer our attention away from the material designations of the sounds of thought to different, fire-sounding ones, we would summon by a certain culture within us a harmony, which inflames our blood and sweetens our breathing; the body would melt in the wafting of wings, washing over us; with eyes, movement, and a smile we would speak of the fan of winding wings, washing over us.

Image, thought are - a unity; to overcome the bifurcation of the written word - signifies: to overcome too the tragedy of thought without the word; and - to remember, that the memory of memory or - the composition of speech is: the creation of us and of everything, in which we live, because the sound of speech is - the memory of memory, of Aeria, the dear land: of the land of childhood, of the lily, of the winged angel of tears.

Through the pieces of broken, torn apart, fallen life I raise embraces to Aeria!

On eurythmy there is the imprint of free-willed clarity, bravery, sobriety, of a new science and of dance; the "light-footed dancer" is the one, who shrouds the steps of thought in the designs of rhythm: he is "Zarathustra."

And the lightfootedness of thought of the joyful science comes nearer not in the pace of treatises, but in a swarm of those flying, playing with veils -

- I saw them in the white carved hall: under the turquoused cupola, fabricated with great effort and diamondy love; and I saw them at the hard labor: they had been beating with hammers on the oak already for years (yes, years!!); but, growing young, they poured out their light into the pure swell of the planets.

- At that time the fires of a hurricane's salvo could have been roaring; and corpses could have been falling; but these pure arms and the turquoise cupola, - flew up in a prayer -

- to the throne of the One, Who gazed with sadness at the horrors, butchery, floods of curses, millions of tattered corpses, of tortured lives; and - I comprehended the brotherhood of peoples: it is in the mimical dance.

On powerful flexes of arms raised high

Constructor sound raises churches to the sky.

And the turquois cupola was silent; it was turning evening; thence, where the crests of Alsace extended cloudily from the distance, a cannon yelped.

There will come the brotherhood of peoples: lingua linguarum will rip apart our tongues; and - the second coming of the Word will be consummated.

1917. October

Tsarskoe Selo.