

**Second Breath, Leaf of the Avatar, Week Two**  
**Meditations 5-8: Dreamspell, Science of Time, Synchronic Order**  
**Core Curriculum: Sustainable Living and Life Skills**

**Sixth Meditation: Learning Pattern - Humility Refines Meditation**  
**Dreamspell, Defining the Multiple Orders and Levels of the 13:20, Tzolkin**  
**Universalized**  
**3 Wizard**

**Bolon Ik:** We have many levels of knowledge, and each one of us has our own way of learning and knowing; so we each have a personal responsibility to learn and to know in the best way that we can. Now, I can speak very personally as the wife of Valum Votan: I have profound respect for the knowledge that he has been given to transmit, and I can assure you that I never try to second guess him. Also with humility I must stay quiet sometimes in his presence, in order to not interrupt the flow of the knowledge that is coming to him.

I believe this may be an example to us, to respect the one who is chosen to bring through the knowledge: this role of the visionary is not easy, he is alone at the front. As a living prophet he has been fulfilling his task incredibly well, with discipline that is beyond my abilities. We must be very joyful that we have a living prophet that has not been assassinated, murdered, or martyred. So when the statement is made that Valum Votan is here to close the cycle, from my experience of 18 years with this man, I have a profound depth of understanding that he is this person. So I must be very loving towards myself when I see how much humor he holds. So without further words, Valum Votan has words for us.

**Valum Votan:** Thank you very much for such a sweet introduction. It makes my heart feel very warm. It makes it very much easier for me to look at all of you and smile with love, because it is truly a mystery how all of these things come about. Once I was a professor of art history, so from being a professor of art history to find myself one day saying, "I think I'm a messenger," this is a profound internal transformation. We will talk more about this in the next weeks teachings, when we talk about prophecy and the Telektonon. Once again, thank you very much for your believing in what it is; one thing I have learned is that you cannot be a true messenger without actually embodying the message. Those were just some brief definitions.

So I would like to return to the theme of this week, which has to do with the Tzolkin and the Dreamspell. As Bolon Ik has stated, the Dreamspell contains the principles for social organization, and these principles of social reorganization in terms of the Core Curriculum of the Planetary Academic Federation have to do with our being able to relearn sustainable living and life skills through reorganization in time. We know that all orders of life are coded by harmonic measure by the formulation of the Law of Time, "Energy factored by Time equals Art." For ourselves, the energy that is factored is our own DNA, so we know also that we have experienced a particular problem which has been a deviation from Natural Time: if there were no deviation from Natural Time, we

wouldn't need a Dreamspell kit - but we have deviated, and the Law of Time says you need to relearn what it is to be Art. So the Dreamspell is the code or set of codes that returns us to the truth that Time is Art. And since we are time, we are art.

Art, once again: let's give a further definition. Art is Aesthetic Regeneration in Time. In English language that's very cute, because aesthetic is "A," regeneration is "R" and time is "T," = ART: that's why I said that's cute in English. But it still works in whatever language you want, that art is defined as aesthetic regeneration in time. How we experience that is that through the Dreamspell codes we have a conscious experience of living in different cycles. We've talked about living in the 13 moon cycles, the cycles of 7 days, the cycles of 28 days, and now we are introducing the cycles of 5 days, which we have defined as the Overtone Chromatics. Also the 20 day cycles, which we introduce today as the vinal cycles.

Vinal means the cycle of 20, and we see that every year the vinal cycles are coded by the first day of the year. The first day of this year was a 7 Wizard, so every 20 days, when the Wizard shows up again, we know that that is a new vinal. So in a Storm year the vinal will be coded by the Storm,; in the Seed years by the Seed; and in the Moon years by the Moon. This time we have a very interesting situation, because today is the sixth day of the teaching and synchronically we are opening also the sixth vinal. That means that yesterday we completed the first 100 days of the Resonant Wizard year - in other words 5 vinals of 20 are 100 days.

Each vinal then includes four Overtone Chromatics. For this year the first Overtone Chromatic of the Vinal is the White Overtone Chromatic. The second will be Blue, the third will be Yellow and the fourth will be Red. So yesterday was Red Lunar Skywalker, the last day of that Red Overtone Moon/Skywalker Chromatic. So we can see the profound harmony of the movement of time and we know also that we are beginning the 21st Overtone Chromatic.

When this 21st Overtone Chromatic is done, we will have completed 105 days. The cycle of 105 days is an important one, because it represents the difference between the 260-day cycle of the Galactic Calendar and the 365-day cycle of the solar calendar. It's also very interesting, as we pointed out yesterday, that the 21st Overtone Chromatic is the same as the 73rd Overtone Chromatic, which is the Uayeb. So this is a very good day, because the Electric tone activates and now all the Earth Wizards are being activated. We are beginning to live synchronically with the knowledge that these five days, that will be completed on the 21st day of the Self-Existing Moon, are synchronically the same as the Uayeb. Also notice that the 21st Overtone Chromatic is completed on the 21st day of the Self-Existing Moon, which means that with knowledge and consciousness we can establish the basic form which we will need for the 73rd Overtone Chromatic, when we reach the Uayeb.

For this reason we have activated the Five Earth Families, to have their first moving functions during this five-day Overtone Chromatic - so that we can begin to experience what is this mysterious thing called the Chord of the Fifth Force. I think probably

everybody yesterday experienced something different which came from a particular intuitive sensibility. Being in the group of your Earth Family, you couldn't really be any place else. Being with all of the members of your Earth Family, even though you had not really been aware of all those people being members of your Earth Family before, there was a certain level of excitement knowing that everybody there could not be anywhere else than where they were. This was indeed a genuine grouping that corresponds to the galactic laws of time. So the excitement that you were feeling was the excitement of the Fifth Force. We can sense the tingle of the Fifth Force in your nervous system. What we want to do is keep tingling, keep feeling the excitement of your Holon as it comes into greater resonance with the other Holons of your Earth Family.

Also, yesterday I introduced the fact that we are in the 49-day Bardo of our 12:60 selves. Yesterday we completed the ninth day of the Seminary, and 9 is the fractal of the nine moons for birth, so it was the appropriate moment to introduce the five families. In the Bardo passage, if the soul pays attention to the consequences of its own karma, then the higher spirit guardians will come to give internal initiations that each one of you deserves.

So now we have a magical period of 40 days. 40 days in the Tzolkin is the amount of time that it takes to advance one tone according to one seal: for instance, yesterday was the Lunar Skywalker, and 40 days later will be the Electric Skywalker - from 2 to 3. This 40 days we know is a magical number, the time that Moses spent in the desert when God revealed Himself to him and gave him the Tablets of the Law. Moses was given Tablets that had the power of 10, the Ten Commandments. That was in the Old World, where the power of 10 was the governing mathematical factor. Now we are in the New World and the Tablets have the power of 20. That's why we speak of the 20 Tablets of the Law of Time.

I have experienced my own 40 days and my own 40 years in the desert of the 12:60, to receive the Tablets of the Law of Time. In these 40 days we have exactly two vinal cycles, so today we begin the first of those two vinal cycles, which as Bolon Ik said was very appropriate, for it says, "Where with great wisdom a seed is sown," and recall, the meaning of the word Seminary is the "place where you sow seeds." Each one of you, as a Velatropan, is actually a seed Velatropan. We are now here for the next 40 days to make sure we have a lot of 13:20 water and sunshine, because the next vinal speaks of a "little ray from the hidden sun." We have the two 20-day cycles of the vinals; we also then have in each of those vinal cycles four Overtone Chromatics - eight Overtone Chromatics in all. That means that there are eight cycles of going through the five Earth Families. In this way we will gain sufficient experience. As I said 40 days was the time of Moses in the desert and we are 40 days in the Seminary to experience this cycle. So this is a very very auspicious opportunity.

These 40 days are the 40 days of the Earth Wizard's regeneration in time. Before this time we have not had such a gathering of Earth Wizards. We don't even know if there were ever this many people who realized what an Earth Wizard is, maybe apart from the novels of Ursula LeGuin. I don't know if you know those, but she wrote a number of

books, "The Wizards of Earth Sea." But that was fiction, and we are reality. Welcome to our reality. Again, talking about the cycles, the vinals, and the Overtone Chromatics—we are just giving a demonstration of what we mean by aesthetic regeneration in time. The cycles are all completely aesthetic, because they harmonize with each other internally and they connect with other things externally. So all of these patterns of aesthetic regeneration in time are coded in the 13:20 matrix as the Tzolkin. The Tzolkin is the cosmic code: all the patterns of form moving in time, you can find within the Tzolkin.

The power of the Tzolkin is that it is constituted of different fractals or ratios which are summarized by the ratio 13:20. As we saw yesterday, we have the pattern of 4 which occur 5 times, we have the ratios of 4 to 5, which also code the movement of the Overtone Chromatic, which always starts from the fourth and goes to the fifth, and then establishes the beginning again as 1-2-3. I had a very interesting conversation with Denise yesterday: she said, "Why did you make your sound the way you made it?" I said, "Well, I told you I wasn't very good at it." She pointed out that we are going from the fourth to the fifth and then proceed to begin again: it's like going from the fourth to the fifth, then going back to the beginning: 1-2-3. This actually in itself makes an interesting musical figure. It's good to have experts to help you.

This in itself is an example of the artistic or aesthetic regeneration in time. For everything that moves, we can see the movement pattern very well {showing Tzolkin graphic} with the circles which represent the movement of the 13-Tone Wavespells. You can see that they move in these diagonal patterns from lower left to upper right. You see that they always skip one harmonic run, and the harmonic run that is skipped is picked up by the next sequence. When we look at this whole form here, it is like we are looking at a piece of musical notation. Even if we don't know anything about music, we can see that there is something going on here that gives us a feeling of music or rhythm in time. It moves in many different ways and directions. We have the movement going down {showing the progression of the kin numbers}; and this movement diagonally going in this direction {showing the circles which mark the beginning of each wavespell}; and we have the movement of the colors and the columns going across and down like this as well.

So everything about the Tzolkin is the embodiment of different fractals and ratios moving in time. We also spoke yesterday how each position, which is called a kin, can be a measure that fractally progresses by the power of 20 or even by powers of 13 so that a kin can be one or it can be 13; it can be 28, it can be 100. You can go on up until maybe you get to billions and billions of years for one kin. So we see that there is very much in this Tzolkin. It has many codes that are locked into it. As we say, it contains every part that is a reflection of the whole.

I would like to read something from The Mayan Factor (page 201) about the Tzolkin; it says, "To unlock the memory patterns contained in these codes is the primary task of the present moment in human history. By unlocking these memory patterns human intelligence may arrive at an initial understanding of the construction of the mystic planet body, which the Maya called 'Kinan.'" These were the words that I wrote in 1986 or

1987. Since then I knew that was the statement of my mission. So I was able to understand how to continue to work with these codes so that we could bring forth what we call the Dreamspell.

Now, I would like to go further with the Tzolkin, because we have here, as we know, also the pattern that we see in green {showing the 52 galactic activation portals}: You see that we have the colors: red, white, blue, yellow - which create the harmonic - and then the fifth color, which is green. This represents the Fifth Force. The pattern that you see here I described in The Mayan Factor as "the Loom of Maya." This pattern was the key to holding the whole structure together. This pattern actually consists of 52 positions: 26 on this side, 26 on the other side. Of course the seventh column has none of the green positions. This again returns to the point of the power of 7. The 7 has no mirror, while it reflects all. We have six columns on one side and six columns on the other, so the pattern follows a very particular form. What we have here is an example of bilateral symmetry. It is exactly the same that we experience in our human body, we have a right side and a left side, which in structure mirror each other.

We also know that there is a secret code within this, that it is not just bilateral symmetry but also a radial symmetry, because we can fold it like this (as if it was split in two halves, upper and lower, which mirror each other), so that this position connects with that position, and this position connects with that position (showing how any given kin has its mirror kin on the radially opposite side). We see that when we connect those positions like that, any place we take, the sum of the numbers is always 14, which is  $7 \times 2$  - because we have doubled it. When we look at it as a radial pattern, we see that any two positions form one set (showing occult quartets, symmetrically positioned).

Every set of 4 always equals 28. So it's important to understand that what we call the 13 Moon Calendar is coded into the 52 positions of the Loom of Maya. The first moon would be the four positions (showing the four kin at the corners of the Tzolkin), totaling 28 days. The second moon these four positions (corresponding to kin 22, 39, 222 and 239), and on and on, until you get to the 13th Moon, which would correspond to these four positions right here in the center (kin 110, 111, 150, 151). Every single one of these positions is a set of four, and always equals 28.

So we can say the pattern of the 13 Moons is already coded into the Tzolkin. It's like we find this magic square, pour water on it, then we extract a plant that looks like the Thirteen Moon Wavespell. There is another interesting point about this as well: it doesn't matter where you are in the Tzolkin, any four sets that are radially opposite to each other will always equal 28. The tones of any two sets radially will always equal 14. For instance here (pointing at kin 2 and 259), this tone 2 and this 12 = 14. (pointing at kin 45 and 216) This tone 6 here, and this 8 = 14. Put those four together, and you have 28. We can take this position here (kin 68), tone 3 and this position right over here (kin 193), tone 11 = 14. This position here tone 6, this position tone 8, (kin 58 and 223) = 14. No matter where you are, if you follow the radial matrix, the two going this way will be 14 and the two going this way will be 14; the whole set will always be 28. Although you are looking at a 13 x 20 matrix, when you look at it as a radial matrix any set of four will

always be 28. This is an inexorable mathematical law, and it gives further substance to why the Calendar of Thirteen Moons of 28 days is the way to place ourselves in order.

We have introduced now the term "radial matrix." That's why we say that in the fourth dimension time is a radial matrix. That is what you see perfectly exhibited here. We also say this is the cosmic code and that all the different fractals of time are locked into this large pattern. Since time informs life, all of life is informed by patterns that you can find in this code. This is why we refer to it as the cosmic code. As I mentioned yesterday, I first created one of these Tzolkins for myself in 1974 in order to study and to understand what it meant and how it worked. By 1983, some nine years later, I had some understanding of it - it took me that long to begin to see that it was far more than just a calendar. What took me nine years can take you just a few days now - but that's because it took me nine years. Everyone says I stand on the shoulders of giants, and that is very true: if it hadn't been for the hard work of other people, this knowledge as well as ourselves would not be here either.

In my book Earth Ascending I took this pattern and I understood that it represents mathematically what is called a Binary Triplet. Binary, one side and another side {showing how the Tzolkin is bilaterally symmetrical}. Binary means two. When you look at the whole figure in terms of its radial symmetry (in other words it has binary symmetry and radial symmetry), it has three fundamental parts. This part, from the Dragon to the Serpent (which is reflected in this part that goes back from the Sun to the Warrior) would be, in terms of polarity, one charge. This down here is the opposite charge, so that we have the principle of polarity as in North Pole and South Pole. Then we have the entire middle section, which goes from the point of the World-Bridger to the position of the Eagle. So you have 5 parts above + 5 parts below, then 10 in the middle.

This {the middle horizontal section} represents the area of what I call the "crossover polarity." This is also the zone of transformation. When this movement enters here and this movement enters here {pointing at the two strands of the "Loom of Maya," or the sequence of Galactic Activation Portals}, they interchange. They create two strands right here that go from the World-Bridger to the Eagle, and then again here from the Eagle to the World-Bridger. The polarity of this left strand crosses over to this point {pointing at the passage from the sixth to the seventh horizontal pairs of Galactic Activation Portals, kin 106-115 to 146-155}. The polarity from this right strand crosses over to here. The polarity from this left strand crosses over to here, and the right polarity crosses over to here {indicates the two sets of Galactic Activation Portals that extend from two strands of 10}.

This also describes the basic pattern of the DNA double helix. The DNA double helix has two strands, and the two strands have points where they cross over. This is the primary pattern of the DNA strands, showing how and where that crossover occurs. According to the holonomic principle, you have the most primary expression of the most primary pattern. From that you can create the whole. Also, we see that in the DNA there is first a primary strand, and from that primary strand the second strand is created. So we have a primary strand on this (left) side and a secondary strand on this (right) side.

Here we have a description of the basic dynamics that create life, showing how the principle of binary polarity and radial polarity inform the DNA, the primary form of life at its most basic level. We see, that this is the primary form and we see how that the whole form has a complete aesthetic quality to it. There is perfect measure and perfect radial polarity to it.

It was amazing, I said to you, to stand on the shoulders of giants because it took me nine years. But I stand on the shoulders of Tony Shearer, who stands on the shoulders of a whole lineage of shamans who maintained the memory of this pattern. In the 19th Century the Maya in the Yucatan, some of them anyway, knew the 13:20 matrix like this. But they did not know the Loom of Maya pattern. It was through a secret lineage of shamans who showed this to Tony Shearer sometime in the late 1960's, who then was able to show it to me almost immediately after he learned about it. Even Tony did not understand all of the different qualities and powers of the cosmic code. When the book Earth Ascending was published and I gave a copy of it to Tony, he was almost frightened by what he saw that I had learned.

You see that the Loom of Maya has 52 positions. We know that there are 52 seven-day weeks a year. By implication the 52 weeks are there (in the Loom of Maya). Seven days times 52 is 364. 28 times 13 is 364.  $7 \times 4$  is 28.  $4 \times 13 = 52$ . This is a deep meditation. You can go in the middle of it and begin to feel the pulsation of the numbers, because the numbers are fourth-dimensional mental sensory qualities. You have to enter into the meditation in the middle, to understand and feel the mental sensory pulsations of the number codes. When we look at the center ... 13 and 1 = 14. 4 and 10 = 14. The whole pattern is recapitulated in the seventh column, where every set of numbers also adds up to 14. 5 and 9 = 14, and so on. But the key is right here (in the very center), 13 and 1, 1 and 13. So this is, as I said, a profound meditation where we can feel the pulsation of the number codes.

The 52 we know also because every 52 years there are exactly 73 Tzolkin cycles. We know the number 73 - because every year there are 73 Chromatics. So we have every year 73 Chromatics to 52 weeks, and in a solar-galactic cycle, 52 years with 73 Tzolkins. This is why we say that following the Thirteen Moon Calendar we will be able to go to the perfection, because now we understand the mathematical order of the fourth dimension. We have made it conscious. You can meditate on it, study it yourself and understand that radial fractal principle: for instance the 52 weeks - 73 Chromatics/52 years - 73 Tzolkins represents a perfection of measure and form that is absolutely real. We can fully enter into it through our mind and spirit. If we submit our mind and spirit to the radial fractal perfection of form, than our mind and spirit will evolve into perfection of radial fractal mind and spirit. This is why we say this is the next evolutionary step.

This is the reformulation of the human mind. What we see with the Tzolkin here is that this is the basic mapping of the fourth-dimensional time, which we established also in the form of the Dreamspell, and that time is a radial matrix. So that when you are looking at the Journey Board you are just looking at another form of the Tzolkin: we

have taken the Tzolkin from its permutational matrix into its purely radial form.  
{Demonstrating Dreamspell Journey Board}

I remember when I was working on this problem in 1989, and I saw it was a purely mathematical problem. I had spoken with some other prominent mathematicians and tried to explain to them that this actually was a higher dimensional mathematical code. I knew that I wanted to create the Tzolkin in a way that actually demonstrated the radial matrix. I remember I was on an airplane flying from California to Hawaii when suddenly it came to me (because I found out very often when you are that high up, many different things came to me). I understood how everywhere you see a circle in the Tzolkin, to make the Wavespell form, and then put the wavespells into the pattern of the Journey Board.

When we are looking at this Tzolkin we have the four colors, five sets of which create the five Time Cells. Then there are 13 columns across which create exactly 65 (13 x 5) of these Harmonic units of four colors. So with the same principle of the radial matrix, this harmonic corresponds to this harmonic (pointing at Harmonic 1 and 65) and so on. This harmonic corresponds to this harmonic (Harmonic 2 and 64). When you add the harmonics together, this is Harmonic 1 and this is Harmonic 65 - the numbers always add up to 66. Mathematically this is the "+1 factor." This one is harmonic 2 and this one is 64—All of that we were able to put into what we call the Harmonic Index.  
{Demonstrating Dreamspell Harmonic Index}

You see that there is a tremendous amount of harmony. All the harmonics of the Input Time Cell are always complemented by all the harmonics of the Matrix Time Cell. All the harmonics of the Store Time Cell are complemented by all the harmonics of the Output Time Cell. In the middle, the central Process Time Cell harmonics are all reflections of each other. This one (harmonic 3) reflects this one here (harmonic 63), just like in the 7th column the numbers reflect each other so that you arrive at the very middle harmonic, which is the 33rd, one half of 66. It is the only one that has no pair. This of course corresponds to the occult significance or esoteric significance of the number 33. The 33rd degree represents the highest initiation. For instance, when I understood this, I saw that my son was killed on the first day of the 33rd harmonic; his body was cremated at this point, 13 Dog. Then I realized on the day Magnetic Monkey, on the other side, that I was entering the fourth dimension.

The Harmonics are the power of 4 and the Chromatics are the power of 5. Any Chromatic is always going to begin and end on the same color. The Overtone Chromatics begin with White Wizard and the fifth day is White Mirror. Then we go from Blue Storm to Blue Night, then we go from Yellow Seed to Yellow Star, then we go from Red Moon to Red Skywalker. You have the principle of 4 which is the Harmonic, and the principle of the 5, which is the Chromatic.

We also know that every 52 days you go into what we call another Castle. That is because you go from a Red Wavespell to a White Wavespell to a Blue Wavespell to a Yellow Wavespell, which again creates a large harmonic. Then when you get to the next

Red Wavespell you are in another castle. So the Castles are 52 kin, which is  $4 \times 13$  and is also one-fifth of the Tzolkin. So you have the 4 and 5 there again. Then you have here, where you have the triangles on the Serpent, the Dog, the Eagle, and the Sun - which are the Polar Kin. They mark what are called the Galactic Seasons. So you have two major large divisions, five divisions of 52 - and 52 is a function of  $4 \times 13$  - and the four Galactic Seasons, which are 65 kin each. This larger division of 4 is a factor of 5,  $5 \times 13 (=65)$ . So you see how the 4 and the 5 are always interlinking to create these larger patterns.

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We would like to continue with the second part of this session, in which we are continuing a meditation on the Tzolkin, on the radial matrix and the Holonomic perfection of the fourth-dimensional order of time. This fourth-dimensional order is radial and perfect in every level. One level that we meant to show during the first part, we call the radial matrix of the 0-19 Code, which you may be familiar with, but always bears repeating - otherwise I wouldn't be a good teacher. Here is the code {demonstrating 0-19 code graphic}: this is your bar family, this is your 4-dot family. Then the one, two, and three dot families. We know in this code {showing the galactic notation chart/ code 0-19 of the Dreamspell}, that when you draw lines from any corner, it always adds up to 19. 15 and 4 are 19. 0 and 19 are 19. 1 and 18 are 19, and across the center here 2 and 17 are 19, and 7 and 12 for instance are 19. This 19 is a number that we are also introducing. We will have more to say about it in some of the later teaching sessions.

We have talked about the 7 and the 4 and the 13. Another key number is the 19. Six, which is the number of the cycle of birth and death, added to 13, the movement of time, creates the 19. And the 19 - which is the position of the Storm - that is actually the highest number. The 0 is the positional number and the 20 represents the completion of order. Again you can see the relation of the 0-19 code with the 20 Tribes or Solar Seals. As I said yesterday, the Seals are actually concrete forms which speak to our imagination - but which actually represent the number code 0-19. So we have here some simple demonstrations in terms of the 0-19 code.

We also saw that anywhere in the Tzolkin you have a radial matrix, with four parts which always give you 28. We also have the 65 Harmonics, which are also in 32 sets plus the 33rd. All the 260 kin are also in 130 sets. When you add up all the different kin, kin 1 with 260 or kin 2 with 259, that they always add up to 261: this is the +1 factor. That actually represents circulation of time—we are not dealing with anything static. So we will have plenty of time to keep going over these numbers; we will see that these numbers represent mental, sensory pulsations or qualities of fourth-dimensional time. As we evolve as Earth Wizards, these number pulsations will become more and more real to us.

Already to some degree we can experience some of the qualities of the harmony that come when we realize some of these inherent fractals, that feeling of pleasure that we experience when we see harmony of any kind. The point that I would like to make now

is that when we consider the Tzolkin actually as a Harmonic Module which contains the cosmic code, the binary triplet figure, we are talking about a fourth-dimensional code which redefines completely our conception of the universe.

I remember in 1992, when we went to Mexico for the first time with the Dreamspell, we had the opportunity to present the Dreamspell to the ex-president of Mexico, Luis Echeverria. It was a great scene in his house in San Angel, which is a beautiful house, of course. It had stained glass windows which represented the most famous murals of Diego Rivera. It was a very good stage set, so we demonstrated to him and to a number of people whom he invited to be there. We showed him the Dreamspell and after the presentation he said, "Well, for me to believe this you have to take this to my scientists." So we said, "Fine, we will be happy to do that. Who are your scientists?" He said right next door there was the IBM Latin America Research Laboratory. So we made an appointment with the research head, and we presented to these people the Dreamspell. After 10 minutes, the head of the research said, "Well, I see what you are doing here. What you have created is a new cosmology: if we try to put this into our machines, we will have to create all sorts of new machines." But the point was that he recognized that there was a whole new cosmology or what I refer to as a redefinition of our concept of the universe.

I said last week the concept of the universe of the Law of Time has nothing to do with the linear time of the Big Bang idea. We are dealing indeed with a fourth-dimensional radial matrix universe. Wherever you are, there is a center point: that is your mind. Your mind rooted in your body is a reflection of the Hunab Ku. Hunab Ku is a reflection of the mind of God. In this cosmology the creation is always emanating from whatever you think that it is. So in this view we still have some familiar elements: there does seem to be a human body, there does seem to be our famous orbital gyroscope V24.3, Velatropa 24.3, and this is revolving around a star, Velatropa 24. And the star, Velatropa 24, is a member of a larger whole, which is called the galaxy. So we can distinguish that the fourth-dimensional time is operating through three levels or three wholes: these are the galactic whole, the stellar whole (because remember, our Sun is a star), and then, finally, the planetary whole. The planetary whole is the smallest component in this cosmology, and on the planetary whole as it evolves there is a phenomenon that we refer to as consciousness.

We can think of the planet as an orbital gyroscope with the purpose of evolving consciousness. But it can only evolve the consciousness in relation to the star and to the galaxy as a whole—just as the holonomic principle states: from the whole to the part, every part is holy. That means that the Earth itself, in its form of a whole system, reflects the star and the galaxy. When we look at it from the fourth dimension, the Earth is not a spaceship but a timeship.

The idea of Earth as a spaceship, which was a noble concept, was put forth from the mind of the philosopher Buckminster Fuller, who wrote a book called Spaceship Earth, that was published in 1969. As noble a concept as this was, it was a reflection of the new science of rockets and the idea of traveling in space. But from a larger point of view

we see that, of course, when you develop a mathematics and a science which is solely a science and mathematics of space, you would inevitably arrive at this concept. Buckminster Fuller was also the man who invented the concept of the synergetic dome held together with the forms of the tetrahedron. Also, although he was trapped in space science like everybody else, he did say that time was a frequency. So it is this conception of time as a frequency which is the whole basis of the fourth-dimensional mathematics.

So from the point of view of the fourth dimension, the Earth is actually a timeship. It is a moving body in time, informed by the fourth-dimensional codes of time - which place it in a path of evolving in time as consciousness. So the consciousness of the Earth is provided by all the different life forms that exist on its surface, whether these life forms are on the land or in the deep blue sea. The sum of all of the life on the Earth creates the number 1. All life is ONE. It forms a complex web across the entire surface of the Earth.

This complex web of life, including its support system, water, air and the things that grow from the Earth, as well as the Earth that grows those things, this creates the sphere of life or the biosphere. The biosphere is the region on the surface of the Earth which has one purpose: to transform cosmic energy. The Earth is being continuously bombarded by cosmic energy and when this cosmic energy reaches the surface, for instance, it becomes green leaves, or living creatures that live off the green leaves. We take these things for granted, but in reality we are dealing with a profound miracle of cosmic transformation. So if we look at the leaves, the trees and the flowers that come up every season, we can begin to appreciate the transformation of cosmic energy. It's much harder to see how the cosmic energy is transformed in us.

The way we have been transforming cosmic energy in the artificial time has been by creating more waste than we can get rid of. So this has not been a very efficient process of transformation of energy. In fact, we are consuming resources very rapidly, without knowing how to replace them or without knowing how to eliminate all the waste. This is all a function of subjecting our biology to a very limiting, artificial and mechanized timing frequency. It is for this reason, also, that we see why we must get out of this limiting timing frequency, which is an inefficient and wasteful way of transforming cosmic energy. By consciously entering into the fourth-dimensional timing codes, (we can imagine that we have all left the artificial time and that we have restored ourselves to living completely in the fourth-dimensional timing codes with full consciousness of all the different levels of cycles, ratios, and fractal mathematics): then what kind of transformations of cosmic energy will we be producing? Maybe then we will see that, like the plants that flower, we also will be flowering in new and unique ways. Our flowering will go in different waves, in different cycles, and our flowering will take mental/spiritual forms. We will be able to telepathically communicate.

By joining different groups of minds, we will be able to actually interact with the DNA of the rest of nature. Not only with the different levels and forms of DNA, but with the different inorganic mineral levels. In the first stage, what we will be doing is what was

referred to in the Dynamics of Time reading for today, which is called the harmonic rearrangement of the synchronic order. We see that the synchronic order has been damaged by the inefficient and wasteful transformation of cosmic energy. Karmically we have to clean it up. We will find that we clean this up by the harmonic arrangement of the synchronic order, which means the telepathic application of the fractal and ratios of time to the areas of waste and damage. This is a topic we will be returning to, but I mainly want to make the point that we are dealing with a new definition of the universe, a new cosmological definition. We are now entering fully into the fourth-dimensional level of understanding.

We saw in the diagram of the Law of Time that we have the circular sphere, which represents the universe. Then we have the 13:20 matrix, which informs the universe and also informs ourselves. So we have to imagine that what we are looking at here is a graphic representation of actual ratios and cycles which are continuously occurring. Originally these are emanated from the center of the galaxy, the Hunab Ku, and then emanated to the stars. Then from the stars they are emanated to orbital gyroscopes or planets like this {showing a model of the globe}. We see that from the fourth dimension, the cosmic energy as well as the fourth-dimensional pulsations of time, have for their final point of destination, the planet. Around the planet is an invisible sphere called the magnetosphere. The magnetosphere includes the electromagnetic field. This electromagnetic field holds all the pulsations of cosmic energy as well as all the frequencies of time. When the electromagnetic field is functioning fourth-dimensionally, we can speak of the Chronosphere.

The Chronosphere is the sphere of time that keeps the planet in time. This Chronosphere is related to the phenomenon of the planet's information memory and memory storage retrieval system. Time informs life, and the DNA - before it actually becomes an actual strand that is chemically coded - is also a fourth-dimensional vibration. This fourth-dimensional vibration of the DNA is maintained in the Chronosphere in what is known as the Psi bank. The Chronosphere is the fourth-dimensional field created by the planet Holon turning in resonance with the third dimensional planet body. Within the Chronosphere is the Psi bank, and the Psi bank and the Chronosphere also take on the same qualities of the Tzolkin. If the universal constant timing frequency is 13:20, then that timing frequency matrix is also going to be coded into the planet's electromagnetic field and Chronosphere.

We are introducing points which we will be elaborating on more, and introducing terms that will be important for us to understand. Don't forget this is Chrononautics 101. You had not enrolled in this class before. This class has never before been given on planet Earth. Inevitably the teacher has to introduce the key terms of Chrononautics: Chronosphere, which is the sphere of time. The Chronosphere creates a value of one Kin. One Kin in the Chronosphere is one turn of the Earth on its axis, one day and one night. That is one Kin. If we have the Chronosphere, then the Chrononaut is someone who travels in time. So the Chrononaut is traveling in time in conscious relation with the Chronosphere, which can only be done by being consciously in tune with the 13:20 matrix. This is a very important point.

So you have the Chronosphere around the Earth and down here in Chile, right now there is a little bundle of Chrononauts who are learning to put themselves in resonance with the Chronosphere. When you put yourself in resonance with the Chronosphere, the Chronosphere regulates the pulsation of time Kin after Kin, in the manner that we have seen. In other words today we are pulsing the Kin at the South Pole, tonight we will jump and be up here. Tomorrow, we will be pulsing a Kin at the North Pole which will give us the Eagle, which is up here. Then we will come down to the Warrior, pulse another Kin. So you see how the Chronosphere pulses these Kin around the planet to create the Planet Holon. The Chrononaut, which is us Earth Wizards, knows that by the Law of Holonomic Consistency, the Planet Holon is also in his or her Human Holon. This gives rise to another definition that is very important—if we want to create magic. That is Holonomic Identification. It is through Holonomic Identification that what we used to call magic is actually possible. When we talk about this possibility, what then does the Chrononaut practice? The Chrononaut, in Resonance with the Chronosphere, traveling in time with the Chronosphere practices the art of Chronomancy.

Chronomancy—do you know about Geomancy? It's how to divine by the Earth. Chronomancy is how to divine by time. This we have been doing to some degree simply by following the calendar and the Tzolkin, or getting into the more advanced levels of the Dreamspell. It's just that you didn't know you were practicing Chronomancy. It's like the lady in the play by Moliere, who finds out that she has actually been practicing grammar when she is talking. So Chronomancy is like the grammar of the practice of following time as a Chrononaut.

We could say that Chronomancy is the art and science of navigating in time. When I talk about Chronomancy as how to divine by time or through time, this is a very key point to understand. For instance, how were the ancient Maya able to establish prophecies that were very specifically timed? As we will explore more next week the example of Pacal Votan, who had his tomb built and knew that in 1,260 years (12:60) his tomb would be opened, and that also the tomb was dedicated exactly 1,320 years (13:20) before 2012. This is an example of Chronomancy. A lot of what we call prophecy has to do with Chronomancy.

So that is Chronomancy, the art and science of navigating in time. When the Chrononaut is able to practice Chronomancy fully - that is how the actual Earth Wizard becomes evolved. So we could speak of the Chronomantic Arts of the Earth Wizard. You will be in the year 2012, sitting beneath your favorite tree - which you haven't left for half a year—and someone will be approaching you; and then someone close to you will say, "Shhh ... He's practicing the Chronomantic Arts of the Earth Wizard."

You have to have a vision to know where you are going. The people without a vision perish. This is what we are trying to do right now. Establish some specific guidelines as to how to fulfill this vision. So, try to expand out the vision of time. This is both a very specific mathematical science as well as an imaginal science.

For myself the Dreamspell was a solution to a mathematical problem. After I arrived at the solution to the mathematical problem, I knew that there was a cosmology to complete. So the Arcturians came back to me, and for six weeks pounded on my head until the Arcturus Probe was done. After they were done with that pounding on my head, I took a little break and knew that we also had to be scientific as well as cosmological. That's the Treatise on Time, The Call of Pacal Votan: Time is the Fourth Dimension. This book is actually a very scientific and mathematical explanation of the codes of time that take the form of the Dreamspell. You have to understand that the codes of time of the Dreamspell have these two aspects: what we might call the interstellar, interplanetary cosmological history of Earth; and, on the other hand, it encompasses a whole set of scientific mathematical codes which are inseparable from understanding the Earth as a whole system.

This is why we talk about Earth Wizards. As we saw the Wizard is the 14th (Solar Seal), which of course is  $2 \times 7$ . We saw that in any place on the radial matrix, any two kin always add up to 14. Every 20 days is the time of the Wizard and the Wizard follows the Skywalker. The Skywalker represents the 12th (Solar Seal), the Human, taking flight in the imagination. When the taking flight needs to come to the position of being refined – then that becomes the Wizard.

In the past, when you hear about Wizards, they are very rare and strange people, sometimes frightening - but only because their knowledge so far surpasses the knowledge of the people. Of course the archetypal Wizard that we know of is the Wizard Merlin. What we are saying is that this archetypal Wizard Merlin is actually one of the great guides of the Dreamspell. We know that in the Dreamspell there are the four Castles which represent the Red, the White, the Blue, and the Yellow, and that they create 208 Kin. Traditionally, Merlin lived in a tower and there were 208 steps to the tower. So when we go to the Green Central Castle we have been climbing those 208 steps to Merlin's tower, and this tower of Merlin has always been there—the tower of the Wizards. Through the process of history we are all supposed to get to the 208th step. We now have the opportunity, through the knowledge that has been transmitted through me, to understand the codes of time that inform life. Then we can go as a whole big group and enter Merlin's tower. The Wizards then won't be so strange. We will see that evolution was always to meant to take us to the point of all of us becoming Wizards.

The Earth Wizards do not practice Chronomantic Arts for themselves, because the ego, or the soul of the Wizard is identified with the soul of the Earth. So having that identification, whatever the Wizard does is in resonance with or done for the Earth. We will see, as our mind evolves in time and consciousness, that our perception of what we call the Earth will also evolve and change. Even now for most of us, we think: "I am here and the Earth is there." But when we are fully Earth Wizards we will say "I am here and the Earth is in here" (bringing his hands to his heart). We will know that what we are looking at, or feeling with our senses, comes from in here. This is a result of living according to the correct codes of time. When we become Earth Wizards, the angels can look down at the Earth and they will say, "Look, the humans have learned the secret of flowers. They have comprehended the language of the birds." They will say, "How did

this happen?" Someone will say, "Well, I heard that once upon a time way down here, in Chile, there were these people who enrolled in Chrononautics 101 and became Five Earth Families. I think that's how it started."

So this is what's called beginning to sound the Fifth Force. The Fifth Force is the Force that always comes from the center. It's what transforms the Harmonic into a Chromatic and returns to ourselves inside. It is the force of God, the force of Hunab Ku. This is what we are slowly learning to practice here.

I just wanted to make one final statement before Bolon Ik completes this meditation. The 260 Postulates of the Dynamics of Time are a very good demonstration of the 260 Kin of the Tzolkin, as they define the evolution of the universe. So everybody should actually be following it, using this as one of the key texts - if you are not doing so already - and remember just to read one postulate a day, which always corresponds to the code number of the daily seal, plus the tone number, so that for instance today we read 14.3 which corresponds to Wizard 14, Tone 3. This way we can see each day where the postulates are located. Of course you can go ahead and try to read it all at once: you might get a headache, or maybe you could put it under your pillow with the Tzolkin, and see if you can absorb some of it that way.

This text was very surprising to me. I was again on an airplane, and the man sitting next to me was reading a book called the Dynamics of Space and I thought, well if there is a Dynamics of Space, isn't there a Dynamics of Time? And again I sat down, and this took about nine days. I say that not to be bragging, but just to demonstrate how someone like me can be used. For instance, today, I talked about the excitation of being in the Earth Families; and the section 14 is entitled, "Excitation of Planetary and Stellar Pulse. Radion, Radial Energy, Radial Matrixes." So the excitation that you feel by being a member of your Earth Family is exactly this. We will evolve and unfold what this means.

**Bolon Ik:** I can feel the excitation in my being, and always my role is to say "we are here and now", and we have the practical situation of continuing in our Earth Families. But I only must say a few words about my own teacher, Chogyam Trungpa Rinpoche, on whose shoulders I stand. He always spoke of everyday magic. So absolutely every experience we have every moment of here and now is our working ground. As humans, we are in a state of continual motion or moving, and we also seem to find pleasure if we can establish rituals. So the first ritual we have established is to join our Earth Family, and in this way we have accepted our role as Planetary Kin and Earth Wizards. So each day will be assigned the day of one of our Earth Families, and we can begin to establish a ritual of each day - because we can say, life as we live it is the ritual we are looking for.

So all of life is the ritual we are living. But again, to be here and now, to be practical, I will give the example of yesterday when we ended. Once again thank you to our Electric Hand. He called for the Signal Family, because it was a three-dot day, to help him to collect the garbage properly. So this was a ritual we established about how to take care of our garbage properly. Today is the Gateway Family, so we can say the

Gateway kin open the portals. This is a simple example of just beginning. Then tomorrow will be the Polar Family. The Polar Kin sound the Chromatics, and especially tomorrow begins the 4 Eagle which converts the Blue Galactic Spectrum. So perhaps today in your groups you can discuss what that might mean for your family. Again these are just examples, thank you.

So remember, we spoke of this earlier, that we have eight Chromatics to practice as our Earth Family members, as Earth Wizards, as Chrononauts. Remember that with patience we can evolve many new forms of ritual and many more ways to artistically present ourselves. I believe there is a wonderful expression: "The sky is the limit!" So in some sense we don't have limits.

In the way of self-observation within your Earth Family group, you can take note of what kind of 12:60 energies may continuously come back. Again, with love and humor you can learn to transform these into the new form where Time is Art, where life as we live it is the ritual we are looking for, where we experience the magic of everyday life. Then old expressions like "losing time," "killing time," or "wasting time" won't even apply any longer, because every here and now is our fertile ground for a life that is fully in orgasm of love and energy.

Remember our autonomy, remember we hold our allegiance to our Holon, our Planet Holon, our Earth Family Holon. Our egos are just the playground, and the best way to release our egos is through humor—self-humor, about oneself. These are a few simple words which I humbly share. But I know that we have to be practical at the same time that we are theoretical and moving our knowledge upwards. So only my last knowing is that our spine is upright, we walk on the Earth, which is always beneath our feet. And if we continuously remember the love coming from the Earth into our feet, this love comes up through our five centers, and when it reaches the fifth at the top we are connected with Heaven above. Then we receive love from Heaven above and we return it back to the Earth. This is the way in which each one of us can be in the here and now.