



avantgarde

Sleeping-Beauty-Dreaming

Starting roughly with summer 2021 I started to show a sentence that his website would be sleeping like Sleeping Beauty, at some point also adding that she would be dreaming, which gives the whole thing also something *avantgarde*, something surreal, as in the fairy tales the sleep of Sleeping Beauty would usually rather be related to death, as a dreamless sleep.

I do not know why exactly, even though I have a few hints, like that maybe my discoveries would have reached a state where making them public would become dangerous as they might influence so much. An oracle I cast into the text version of my 'A few new discoveries in physics' document of 2002 in the way described in some of my Usenet posts gave this:

The deep, dark secrets of the world are guarded by the heavier elements, i.e. collectively and unconsciously by the female side in both women and men, which also decides about life and death (within the limits of physics). Consequently, such issues should not be approached without the necessary respect. As man, I am naturally limited in this respect. All I can give you, is maybe a few general tips and insights which I have written during autumn, the season that contains the two older adult signs who have the unthankful task to decide.

In a way this probably says it all. This is not the time to continue, not because of me, but because the fates decided so, for all.

For some ruminations around why and what see inside [web2021.zip](#) at several places. Let me just add that since late spring the asteroid 100 Hekate has been going back and forth across my MC and moon, which will last into January 2022. Maybe afterwards things would become easier again with xphi, but in my feeling the only thing that will be easy for quite some time, possibly for the rest of my life, will be to just let xphi rest, only make very minimal changes.

I guess external 'Seeds' as mentioned in the above zip file and in the corresponding section on xphi may be more likely possible in time, but I guess only very leisurely, in a way rather by waiting for them to grow, as was often also the case with evolutions at xphi, than actively pushing and promoting anything, which would, of course, overall continue to mirror the meaning of the word *exactphilosophy*, as I defined it, quite closely and taoistically.

Let me add a few memories around xphi on the following pages, and then most likely really let it rest, maybe only for a few years, maybe for longer, maybe for the rest of my life. I had often considered xphi also a statue, and at some point the 'chiseling' of the xphi statue simply has to stop, not in my interest, but in the interest of all, while spin-off 'statues' might still be possibilities.

Tiefenbrunnen

I read most of Liz Greene's 'The Astrology of Fate' and especially Robert Graves' 'The Greek Myths' in summers at Badi Tiefenbrunnen, starting from 1998. That is also where I considered many aspects of my idea to define elements in terms of immediate experience of space and time, as in/out and rest/move, plus their transformations, while looking at the beautiful tree near the diving platform.



From there I could also often see where I live across the lake on the less sunny side, somewhere below the Felseneggturn:



Actually, the Felseneggturn of 1961 recently got a modern twin, and the old one will itself be dismantled in early 2022, maybe most fitting with Jupiter-Saturn cycles, more precisely the conjunctions of 1962 and 2020.

Not far from Badi Tiefenbrunnen is actually the villa of Astrodienst (astro.com), and after discovering elemental transitions in the star signs in 2001, I thought that the combination of Liz Greene, then living in Zürich and chief astrologer at astro.com, and Alois Treindl, founder and then CEO of Astrodienst, as well as a physicist with a PhD from ETH, would be a match made in heaven

for my new ideas. I honestly was so naive to think that they would be happy to see such a development of the ideas of combining astrology with mythology that their generation had been evolving so beautifully, that they would invite me to visit them at Astrodienst to present and discuss my ideas.

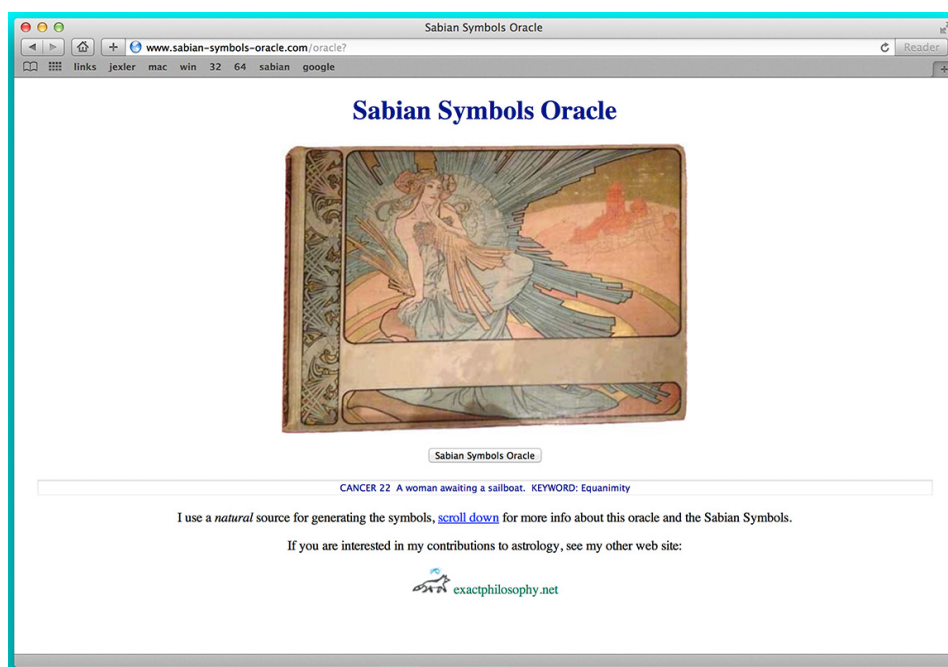
Almost exactly 20 years after 9/11, actually at Badi Tiefenbrunnen something strange happened. Let me quote from a text I wrote the same evening and which is also contained in web2021.zip.

[...] I was driving to the lake and was thinking about what makes the difference between mainstream stars and avantgarde artists and I think I understood. Stars are at the mercy of the public because they define themselves by how the public perceives them; if the public adores them all is great, if the public hates them or wants them to go through all kinds of excesses, they often do not have enough force against it, as the public is their "family". In contrast, in the avantgarde what counts is how fellow artists in the same small "circle" see it, while the public is just made fun of, but in such a way that the public does usually not realize it or there is at least plausible deniability to keep a bourgeois facade.

The way I am made, for all that it appears I cannot build a link to the general public, too diverse these worlds, expectations, etc., as far as it seems. So, the solution in my case—as I realized when already at the lake at the Tiefenbrunnen Badi [...] is to bind my well-being to that creature I mentioned many times, and in some sense probably what is around her, what is her world.

But only if and whenever she feels like it in that remote 'telepathic' way. In my feeling she also decided this in the immediate sense—to let xphi be and focus instead on essentially two specific seeds.

Some beautiful projects that were up only for a short time or, at least so far, never materialized. First a website sabian-symbols-oracle.com (2014):



The tiny web server for the website artemis.com (2015):



The book *Artemis – Die geheime surreale Welt des Mondes* (2016):





Vieles deutet darauf hin, dass der Mond—als physisches Objekt und in der Vorstellung der Menschen—seit Urzeiten das Leben jedes Menschen tiefer und unmittelbarer geprägt hat als allgemein bewusst ist. Davon handelt dieses Buch, ganz einfach verständlich, unmittelbar und offensichtlich...

Die Geheimnisse der Mondgöttin "Artemis" sind etwas mit dem jede und jeder tief vertraut ist, wenn auch oft unbewusst. Was macht eine Frau schön, wie kann ein Mann sie bezirzen ohne sie zu brüskieren, wie kann die Frau das Spiel trotzdem ganz einfach kontrollieren? Wozu dienen Kunst und Träume, wie entsteht Bewusstsein, wozu dient der Heilige Gral?

Auf all diese uralten Fragen und noch so viel mehr aus allen Bereichen des Lebens bietet dieses Buch ganz neue und doch tief vertraute Erklärungen, die irgendwie oft erst sehr banal wirken und dann doch einfach einsinken und einleuchten. Ich kann es nur empfehlen :)



In 2021 I designed two fonts, which I am so far using to write the book 'Elemental', one of the seeds. One font is Stoicheion, after the word that Plato and Aristotle used for element, also used for letter and objects in the sky, a font with only uppercase letters plus space. The other font is Jackwrite, a proportional typewriter font with special features inherited from Fredrick Brennan's hyperrealistic TT2020 font with 9 slightly different glyphs for each character.

THE WORLD IN A NUTSHELL

All experience in life is personal.

Life as experienced by everybody is a bit like a movie. Things are happening inside and outside of you. Unlike in a movie, you can influence some of it. But most is just happening independently of what you desire.

Nobody ever looked at the world consistently from that perspective. It is not the only viable perspective. But a fascinating one with lots of potential to explore. Way more than it may seem.

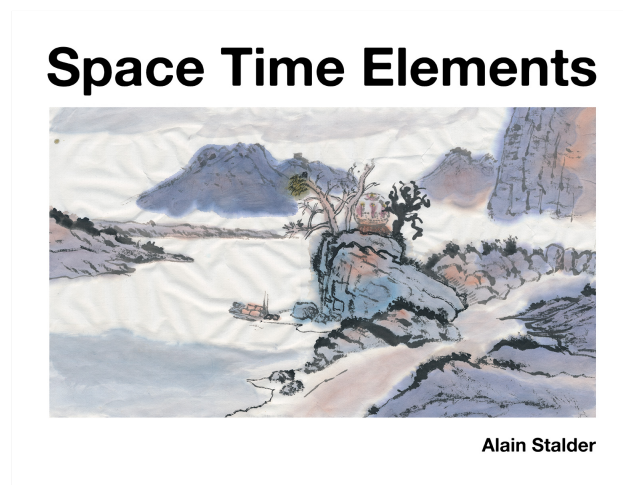
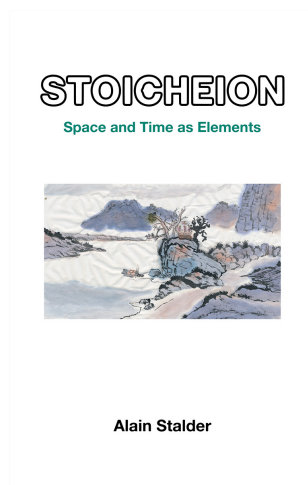
Stoicheion was also inspired by the beauty of ancient Greek Stoichedon style, which was, however monospaced. And first I wanted to call the font Sihlmatte, after the housing estate where I grew up with my parents. In any case, I think Stoicheion would make a beautiful font for art exhibitions, while Jackwrite would be very useful for the main text in novels and the like.

AMONGS HE HAD RATHER HOPED THAT HIS WIFE'S VIEWS ON
 BUT HE SOON FOUND OUT THAT HE HAD A DIFFERENT STO
 AS SHE ENTERED THE ROOM WE HAVE HAD A MOST DELIG
 I WISH YOU HAD BEEN THERE JANE WAS SO ADMIRING NOTH
 HOW WELL SHE LOOKED AND MR BINGLEY THOUGHT HER C
 TWICE ONLY THINK OF THAT MY DEAR HE ACTUALLY DAN
 E ONLY CREATURE IN THE ROOM THAT HE ASKED A SECON
 AS I WAS SO VEXED TO SEE HIM STAND UP WITH HER BUT
 ALL INDEED NOBODY CAN YOU KNOW AND HE SEEMED QUITE
 DOWN THE DANCE SO HE INQUIRED WHO SHE WAS AND GO
 THE TWO NEXT THEN THE TWO THIRD HE DANCED WITH MIE
 RIA LUCAS AND THE TWO FIFTH WITH JANE AGAIN AND THI
 GER IF HE HAD HAD ANY COMPASSION FOR ME CRIED HER
 DANCED HALF SO MUCH FOR GODS SAKE SAY NO MORE C
 HIS ANKLE IN THE FIRST PLACE OH MY DEAR I AM QUITE
 W MANDREOME AND HIS SISTERS ARE QUADRING WOMEN I N

Also interesting to see how sans-serif fonts came up around the time of the discovery of Uranus, via the architect John Soane inspired by Roman inscriptions and eventually removing the slight serifs carved there, but that is another story.

I am not sure when I first had the idea, maybe as early as the 1970s, maybe only in the 1990s after contact with LaTeX, but I have been dreaming about a pocket book 'The World in a Nutshell' with lots of small illustrations, often only one to three lines high, right as part of the text, since a long time. In a way the pocket book 'Space, Time, Elements at exactphilosophy.net', resp. the core content of xphi, come somewhat close to that, and likely the book 'Elemental' I am leisurely letting grow might also be very similar, maybe even closer than it appears now, despite LaTeX not being made for small graphics in paragraphs.

Two ruminations for book covers of the middle of spring 2021, as I do not want to show the cover of 'Elemental', yet, even though it would be beautiful.



I hope this document, actually the third of some sort of fated triptychon, will allow me to settle xphi gently. As the third one it would be related to Atropos, and do not ask why Baba Yaga has three pairs of helping hands. . .

Zen Garden in Kyoto

I guess the previous pages sounded pretty sad overall, and that is true. Then again, xphi was only growing so quickly between about summer 2016 and early 2021, so a state where 'she' almost exclusively rests by changing is not that unusual. Also, with the 'seeds' she is a mother, while her children are growing she does not have to do a lot centered on herself.

Would be so beautiful if some people would pick up some things from here, but maybe that is more likely the less I keep touching it? Might be.

Here is a photo my father took in Kyoto in 1964 when they were traveling around the world Greece-Egypt-Hong Kong-Thailand-Toyko-Kyoto-Hollywood.



I hope my ability to produce beautiful things and also find some happiness in life did not evaporate after they were gone, I hope was just parallel circumstances, also since that seems to have actually only really happened at xphi after I made the breakthroughs of late 2020 and early 2021, which give my core findings in essence *critical mass*. Maybe simply I myself unconsciously do not want to continue at xphi, but rather want to evolve some core themes further with more focus and carry them to people; maybe 'she' is even not involved 'telepathically' at all, maybe never really was or no longer much, who knows* in the end?

As far as I am concerned, whenever I relax and lay back, am perfectly happy with what I created so far in my life, and my parents were, too; the solution to anything that is stuck cannot be "more and more" all the time anyways, everything rests by changing, but if the little fox...

* You cannot know or prove love, only believe, and I guess I still do...



THE END