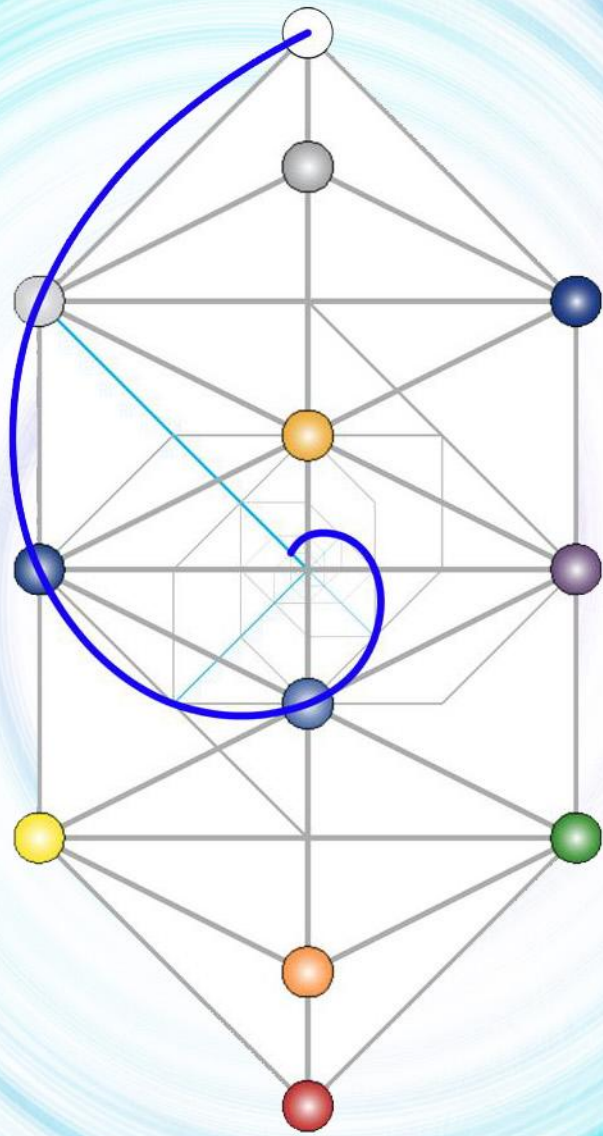


Spirals of Creation



Compiled by Noel Tobin / Kathara Team

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Part of the MCEO Freedom Teachings® Series

NOTICE OF CLAIMS, CONSENT and COMMITMENT

Pertaining to MCEO Teachings, Techniques and Technologies

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Theoretical Perspectives

MCEO teachings presently exist on Earth as a growing body of detailed information pertaining to the spirituality and science of creation and the history and evolution of humanity. MCEO teachings offer unique perspectives, techniques and technologies of mind and spirit that have proven useful to many people in the exploration and expansion of personal consciousness. Information contained within MCEO teachings represents a cohesive paradigm of ideas, beliefs and perspectives reportedly translated from ancient texts, which together comprise an affirmative and inspirational “point of view” or “world view” regarding the tangible realities of spirituality, the mechanics of creation, the history of our universe and the potentialities of the human condition. Like many popular “New Age” and “Traditional” paradigms of spiritual, scientific and historical beliefs, many points of view presented within MCEO teachings extend beyond the framework of presently recognized spiritual/religious, scientific and historical “fact” that can be verified through common contemporary scientific procedures. *Thus, like many other popular belief paradigms, including ALL known “New Age” and “Traditional” spiritual/religious doctrines and many fields of contemporary scientific study, the perspectives presented within the MCEO teachings must, too, be presently categorized as theoretical in nature.*

The *verifiable actuality*, and thus the potential validity, of the presently theoretical spiritual, scientific and historical perspectives of MCEO teachings pertaining to the **“Ancient Science of the Shields”** (scalar-standing-wave templates of matter and consciousness), **“Merkaba Mechanics”** (interdimensional electromagnetic vortex mechanics), **“DNA Template Activations”** (frequency accretion within the scalar template behind manifest chemical DNA), **“Interdimensional Structure”**, **“15-Dimensional Anatomy”**, **“Bio-Spiritual Healing”** (support of biological healing and well being through holistic spiritual practice) and **Humanity’s Evolutionary Journey**, perspectives which are featured within the **MCEO Kathara Bio-Spiritual Healing Program**, **MCEO Maharata “Dance For” Programs** and related published works of the MCEO, cannot at this time be “proved or disproved”. Therefore, the MCEO Paradigm and its related teachings, techniques and technologies are offered to the public as a unique and inspirational view point, solely for the purpose of public investigation, consideration and theoretical exploration.

Though the presently theoretical categorization of MCEO teachings within the public sector is recognized, it should also be recognized that members of the Azurite Press, Trustees and the AP Regents Council, as well as authorized MCEO translators/authors and teachers and many individuals within the international community, have personally chosen to accept the validity of MCEO teachings as representing more than a theoretical perspective, instead acknowledging the MCEO Paradigm as a factual reality interpretation, and practical worldview, through which progressive expansion of personal consciousness and coherent spiritual awakening are fostered. Such decision as to the factual or theoretical categorization of the MCEO Paradigm, and the responsibilities inherent to this decision, are deeply private spiritual issues, and thus must be assigned to the faculties of personal discretion.

MCEO Meditations for Spiritual Exploration, Medical and Psychiatric Considerations

As the MCEO Paradigm is built upon presently theoretical spiritual, scientific and historical perspectives, any and all techniques and technologies offered through the MCEO Paradigm must also be considered as presently theoretical in nature, and thus any and all techniques and technologies presented within MCEO teachings are ***not intended to diagnose, treat or cure any disease or illness, nor are they intended as substitution for professional medical or psychiatric advisory or treatment.*** Techniques and technologies provided within MCEO teachings are offered to the public solely as ***“Meditations for Spiritual Exploration”***, with the intention of assisting to serve the further evolution of human consciousness through providing exposure to an expanded range of perspectives and potentialities. **It is strongly recommended that individuals having a history of medical or psychiatric difficulties, or whom are presently under the care of medical or psychiatric professionals, seek professional advisory before using any MCEO Meditations for Spiritual Exploration techniques or technologies.**

Since introduction of *MCEO Meditations for Spiritual Exploration* techniques and technologies in 1999 many people have claimed to receive beneficial affects and effects in the development and expansion of personal consciousness and spiritual awakening through use of MCEO techniques and technologies. There have also been a lesser number of reports of individuals claiming to receive no affect, effect or benefit at all, but there have been ***no reports of individuals claiming adverse medical, psychiatric or psychological affects or effects*** in conjunction with use of MCEO techniques and technologies. As a reflection of commitment to responsibility in presentation, MCEO techniques and technologies are not presented for exploration in the public domain until they are first and/or simultaneously explored, utilized or practiced by authorized MCEO translators/authors/ teachers and members of the Azurite Press Board of Directors. Though validation of factual actuality pertaining to affects, effects or benefits of practicing MCEO Meditations for Spiritual Exploration techniques and technologies must, like the techniques and technologies themselves, for the present time remain within the realm of theoretical exploration, it can be reported that since 1999, findings pertaining to the practicality of utilizing MCEO techniques and technologies have consistently revealed that affects and effects of such practices are ***quite individualized, though predominantly positive***, in nature. Therefore, however, ***no claims, promises or guarantees as to the affects, effects or benefits an individual might expect to encounter through use of MCEO techniques and technologies can be offered at this time.*** Utilization of MCEO Meditations for Spiritual Exploration techniques and technologies presently remains within the category of ***experimental self-exploration***, through which absolute conclusions regarding generalities of mass affect, effect, benefit or detriment cannot yet be drawn. **An individual's involvement with MCEO teachings, techniques and technologies represents a choice of personal decision and discretion, and thus responsibility pertaining to affect and effect of practice that are inherent to this choice must also remain with the individual.**

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The contemporary translators/authors of MCEO teachings *claim only* that the MCEO text translations contained within presently published works bearing their authorship represent an “as-accurate-as-possible” translation of MCEO text records believed to have been created in ancient times, which the contemporary translators/authors have had opportunity to review through *authentic personal experiences*. Translators/authors thus make claims only as to the *authenticity of their personal experiences* through which review of ancient MCEO text records occurred and as to the factuality that translation of the reviewed ancient MCEO texts into contemporary English language has been rendered by them as clearly and accurately as possible.

As the original MCEO texts of antiquity are not presently in the direct possession of authorized contemporary translators/authors, and thus contemporary translators/authors cannot at this time publicly display these artifacts in order to validate the reality of their continued existence and verify their inherent content, those who explore contemporary MCEO texts translations must understand that such works are presented as theoretical perspectives and possibilities, the validity of which one may choose to believe, or disbelieve, upon the merit of one’s personal discretion. ***If ideas, concepts or perspectives contained within the MCEO texts, their contemporary translations or related teaching materials bear any resemblance to ideas, concepts or perspectives contained within any other presently known spiritual/religious, scientific or historical paradigms or teaching systems, such resemblance is purely coincidental.*** However, the event of such coincidence arising may potentially suggest that both the MCEO Paradigm and paradigms to which it might bear resemblance **may have arisen from a common source in antiquity** that has yet to be discovered or scientifically verified, but which would upon discovery lend credence and clarity to such coincidence.

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provide verbally in public forum since 1999. It is recognized that the *Implied Agreement and Consent to Terms and Conditions of Liability Release* stated here within is accepted and enacted as such *upon the act of chosen involvement with and/or practice of MCEO teachings, techniques and technologies*. If one is uncomfortable or in disagreement with this stated *Notice of Implied Agreement and Consent to Terms and Conditions of Liability Release*, it is suggested and recommended that one choose at this time non-involvement with MCEO teachings, techniques and technologies, until a future time wherein such concerns have been assuaged.

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The authorized MCEO translators/authors, members of the MCEO, Azurite Press, Trustees, Regents Council, teachers and promoters of the MCEO Paradigm extend their greatest efforts in making MCEO teachings available for public exploration in **the most responsible and respectful manner possible**, whilst striving to maintain the **highest standards of integrity in MCEO text translation and teaching**. Intrinsic to such responsibility in presentation, authorized MCEO translators/authors, members of Azurite Press, Trustees, Regents Council and authorized teachers and facilitators of MCEO programs are all individuals who personally believe in the factuality of the MCEO Paradigm and who actively participate, for personal spiritual reasons, in MCEO programs, including personal utilization of MCEO techniques and technologies. These individuals all share a **common commitment to achieving and maintaining integrity, quality and responsibility in public presentation of MCEO teachings**; this shared commitment arises from a commonly shared, individually held, reverence, respect, appreciation for, and belief in the validity of, the MCEO Paradigm, its inherent teachings of personal spiritual self-discovery and the limitless potentialities of human consciousness that this paradigm suggests.

On behalf of this commitment to quality, may it be understood that **MCEO Course-book Manuals**, as featured within the MCEO *Kathara Bio-spiritual Healing Program*, *MCEO Maharata “Dance For” Programs*, *MCEO Masters Templar Stewardship Initiative Program* and other MCEO teaching programs, **do not represent completed books**, but rather exist as **companion text briefings** that are created in conjunction with **specific corresponding live workshop presentations** which are preserved via **audio/ video recordings** that are made available on the *Azurite Press Products List* as specific Program Sets. The Course-book Manuals that accompany some of these audio-video workshop programs **contain only the charts, graphs and most pertinent information pertaining to their corresponding audio-video program**, and **do not contain the many pages of dialogue and detailed explanation** that is incorporated verbally within the audio-video program. Thus MCEO Course-book manuals are not intended to be used alone, but are rather intended for use as an **additional educational aid in conjunction with their corresponding audio-video workshop program**.

As new MCEO workshop materials are often released and translated during live workshop presentations, the corresponding Course-book Manuals and their inherent graphs and charts often reflect the immediacy of the new information provided in that they are initially rendered **“in-the-rough”**, often with portions of text in hand-written form, not yet “perfected” for book publication with appropriate dialogue text detail, typesetting, computer graphics, pagination and indexing. As each new workshop since 1999 has introduced the next level of new, live MCEO data translations, there has been insufficient time to “move backward” and perfect the quality of production pertaining to MCEO Course-Book Manual texts from previous workshops. The information and new MCEO teachings contained within each workshop program always reflect the standards of integrity and quality inherent to the MCEO Paradigm, but often timely public release of new materials is achieved at the expense of quality in product production. **The Azurite Press staff apologizes for any inconvenience that such “data-in-the-rough” may cause; however, if workshop programs were withheld from Product List release until their audio/video recordings and corresponding Course-book Manuals were “perfected” in terms of product production, it would be several years before these materials were released for public review**. As new MCEO teachings are often time-sensitive in regard to the unfolding of planetary events, especially since 2000, it has been of greater priority during this time to expedite availability of the MCEO teachings contained within the products, than it has been to demonstrate the standards of excellence in quality product production that remains a goal of Azurite Press.

For the time being, MCEO audio-video-Course-book Programs are in a **state of continued evolution**, as the small staff at Azurite Press, with the assistance of numerous individuals who volunteer their time and talents, endeavor to compile dialogue transcripts and perfect typesetting, computer graphics and format organization of previous MCEO workshop presentations in effort to fulfill the goal of creating “perfected” book publications that contain, and “do justice to”, the vast body of quality teachings that have been presented during the 1999-2003 MCEO workshops. The commitment to achieving excellence in quality of production, as well as quality of information, that is held by members of Azurite Press staff arises from the personal desires of staff members to “honor the spirit of the teachings” which they have found personally valuable, as well as from a desire to provide the best possible quality of product and service in spiritual respect to the public. Until the goal of achieving “perfected” product production quality is actualized, Azurite Press staff hopes that the public will share in the recognition that it is the **quality, and inherent substance, of MCEO information, more so than the “package that it comes in”, which demonstrates the value of Azurite Press MCEO educational products.**

.....*Azurite Press Board of Directors*

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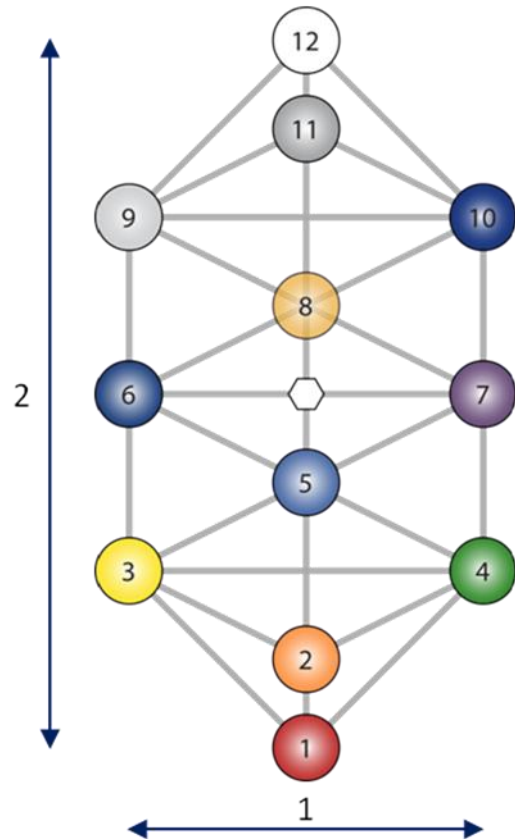
The story of creation begins with Source. This is what makes sense of everything. Is the great story of how Source in its infinite freedom, aliveness and creativity creates structure within itself and experiences this structure as a means of exploring its own nature. We are an integral part of this process – it is our story too. We are creation in action. Spirals are a significant structure in the whole dynamic of creation. They provide a fascinating cross section across many levels of creation and help illustrate the beauty, scale and profundity of the vast cosmic structure we are part of.

We will explore a little math (geometry and number) and science along the way. This helps us appreciate the sheer depth, coherence, integrity and power of this vast and wonderful body of knowledge. It is an exciting journey that explores the larger reality we live in and ultimately helps us explore our own nature as it connects all the way back to Source.

Krystal Spiral

The Krystal spiral is the primary spiral that emerges from Source and carries the original creation encryption of the Kryst Code, hence the name Krystal Spiral. The Kryst Code embodies Source's original intention for creation. This is expressed or carried into manifestation through the primal template of the Kathara Grid. The Kathara Grid in turn generates the Krystal Spiral, which facilitates expansion into creation and ultimate re-integration back to Source.

The Kathara Grid is a key structure that carries the encryption or template for manifestation in 12 dimensions of creation. It comprises 12 centers, one relating to each dimension, interconnected by a grid of lines in a very precise geometric pattern as illustrated in the diagram. A key line is the central vertical line or column running through the grid between centers 1 and 12. Krystic structures have a central point that provides a doorway for direct connection to Source. The Kathara Grid has such a Central Seed Atom (CSA), also known as the AzurA point, at the mid point on the central vertical column.



The proportions of the Kathara Grid are important as these condition the patterns that are subsequently built on the grid. The key dimensions are the length of the central vertical column between centers 1 and 12 and the width between centers 6 and 7. These are in the exact proportion of 2 to 1. The arrangement of the centers, their distances and angular alignments are also important as these condition the interaction between the centers.

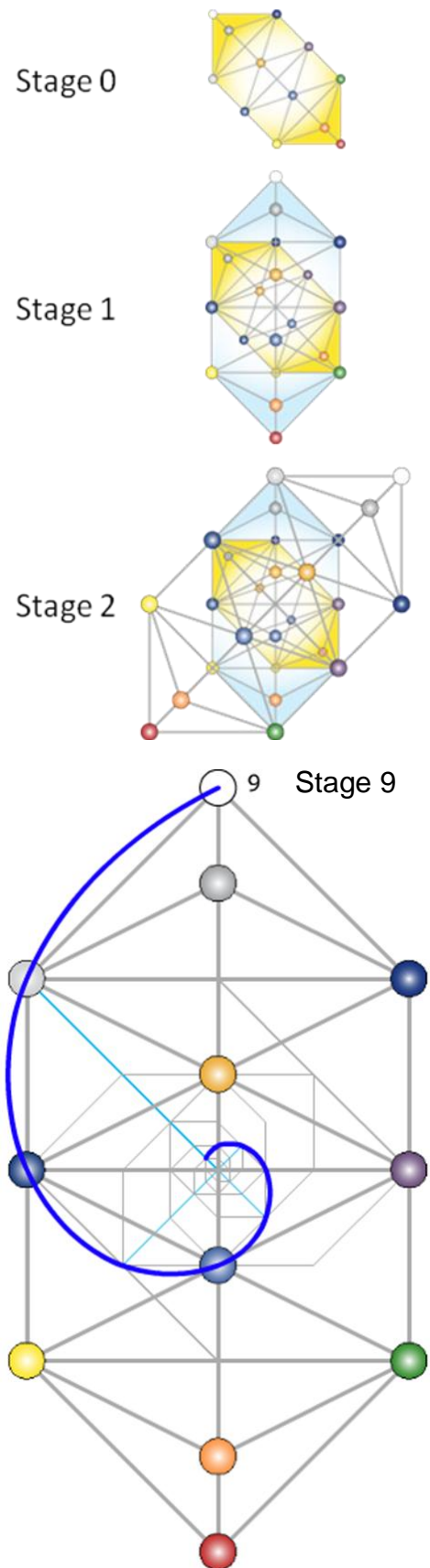
The Krystal Spiral is generated by rotating and expanding the Kathara Grid. The Kathara Grid is rotated about its AzurA center so that the center 9 to AzurA line of the current grid overlays the center 12 to AzurA line of the previous grid.

This progression is illustrated in the diagrams over. We start with the Kathara Grid in Stage 0. This is in alignment with the Ecka axis in our universe. The Kathara Grid rotates from the yellow into the vertical blue position in Stage 1. The Kathara Grid also expands so that the new 9 center overlays the prior 12 position.

In Stage 2 the Kathara Grid continues its rotation into the clear position. Here again the new 9 center overlays the prior 12 position. Also the new 6 center overlays the 12 position of two stages back i.e. Stage 0. The Kathara Grid continues rotating and expanding in this fashion.

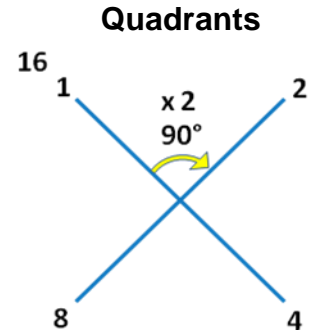
The 12 center generates the Krystal Spiral as the Kathara Grids rotate. If we join the center 12 positions from each stage we get the Krystal Spiral as illustrated in blue in the diagram over. This shows expansion out to Stage 9. Only the outlines of the earlier/inner Kathara Grids are shown for clarity.

Here we see that all the Kathara Grids hold connection at the same AzurA point. This in turn holds connection to Source for every stage. This geometric center is the pivot point for the grids. It is also the center for the spiral. The 12 centers that generate the spiral connect to the AzurA center along the central vertical column of the grids. These connection lines form arms or radii for the spiral and are illustrated in light blue in the diagram.

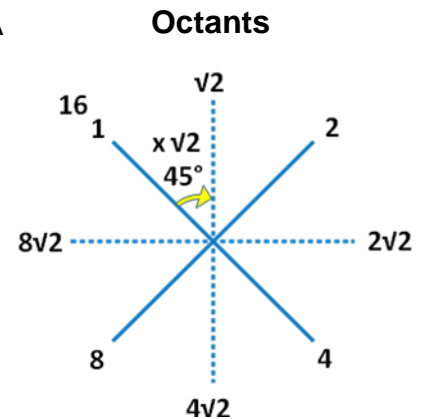


The spiral is connected thereby to the Source center at every stage.

Geometrically every cycle of expansion entails a rotation through 45° and an increase in size by $\sqrt{2}^1$. Going through two stages, as from Stage 0 to 2 above, involves rotation through 90° and a doubling of size. Effectively the Kathara Grid length equates to the width two stages ahead. Here we see how the Kathara Grid proportions determine the scaling of the spiral. The expansion by 2 comes directly from the Kathara Grid.

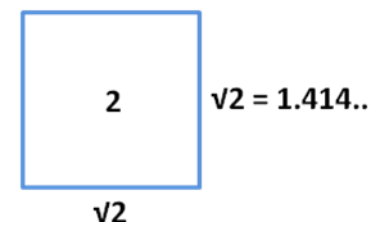


This process illustrates the formation of the spiral in a clockwise direction to generate what is referred to as the EtorA Krystal Spiral. There is a complementary spiral that forms from the same starting position but rotates in the counter-clockwise direction to generate an AdorA Krystal Spiral. This is a mirror image of the spiral above. The two spirals interact to form other structures as represented in the Rosetta Code for example.

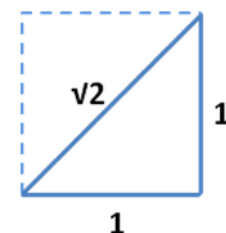


The proportions associated with the spiral for every 90° or quadrant of expansion are illustrated in the diagram over, i.e. there is a doubling every quadrant. This gives us the number sequence – 1, 2, 4, 8, 16, etc. There is repeated multiplication by 2.

Square Root 2



The $\sqrt{2}$ expansion between 45° stages can be regarded as intermediate or half steps between the quadrants. This gives us octant stages as illustrated in the lower diagram with the corresponding numbers. The spiral, of course, is continuous and passes through every number. The numbers at specific stages of expansion are, however, of particular interest.



The number 2 is key to the Krystal Spiral. $\sqrt{2}$ is also significant and it's worth looking at where this comes from. Multiplying a number by itself, e.g. $2 \times 2 = 4$, is referred to as squaring as this gives us the area of a square with sides that length. If we start with the area and wish to find the length we reverse the process to find the square root ($\sqrt{\quad}$) of the number, e.g. what number multiplied by itself would give 4. In this case the answer is relatively simple, $\sqrt{4} = 2$. If we start with 2 however, as illustrated in the diagram over, the result isn't so tidy but is still valuable.

¹ $\sqrt{2}$ = square root (2) = 1.414...

The number that we would need to multiply by itself to get 2 is $\sqrt{2} = 1.414\dots$. The decimal value continues indefinitely, but the finer detail is of less importance.

Geometrically we also get this number as the diagonal of a square. If we take a square of side 1 for example it will have a diagonal of length $\sqrt{2}$, as illustrated in the lower diagram. This provides a convenient way of measuring this number.

Mathematically the square root ($\sqrt{\quad}$) can be regarded as a half step in multiplication. For example to split multiplying by 2 into two stages we would multiply by $\sqrt{2} = 1.414\dots$ and again by this same number to get the 2 result, i.e. $\sqrt{2} \times \sqrt{2} = 2$.

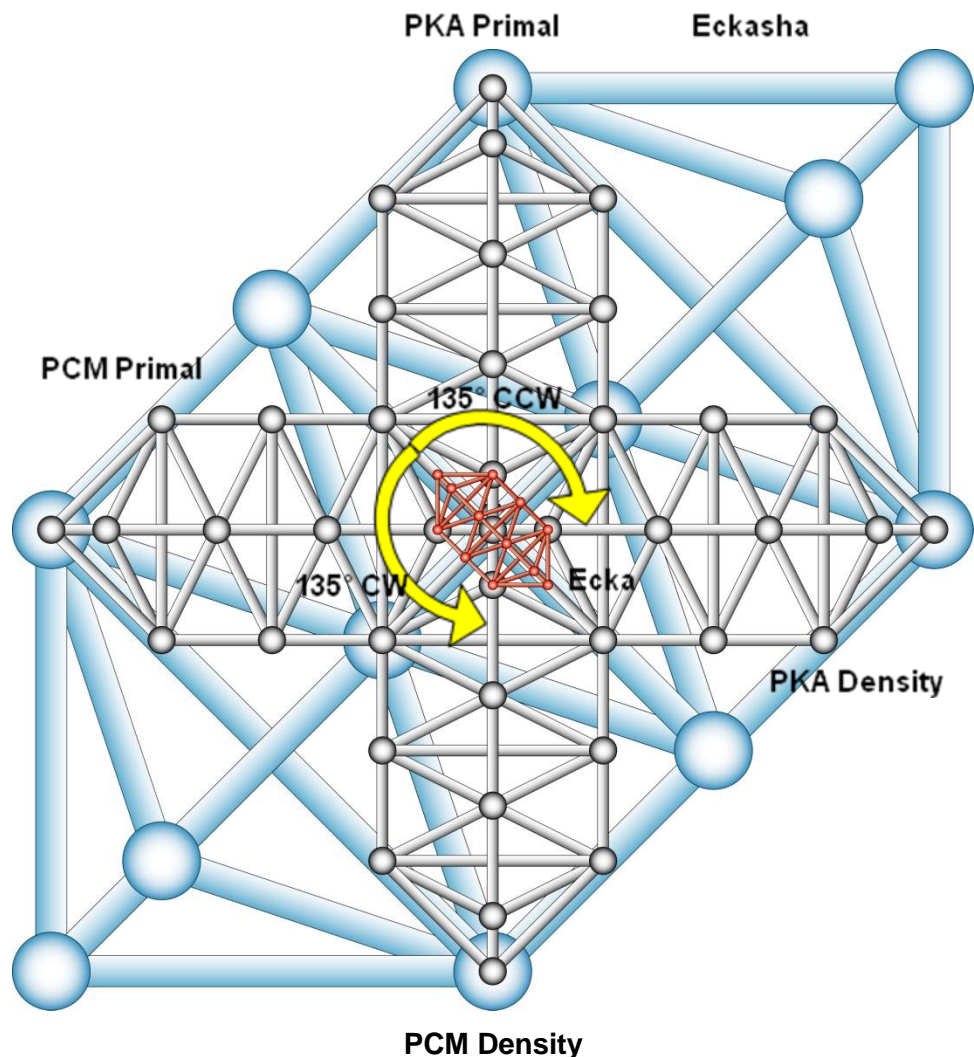
We see therefore that the spiral entails both rotation and expansion by multiplication. Repeated multiplication is referred to as exponentiation. The Krystal Spiral forms a smooth exponential spiral that looks the same at every scale from the microcosmic all the way to the macrocosmic.

Krystal Spiral in Veca Universe

We can see a good example of the Krystal Spiral in operation in the structure of a Veca universe

The Kathara Grid structures in a Veca Universe are illustrated in the diagram over. There are definite size relationships and orientations between the different Kathara Grids.

The inner Ecka core (red) is $2\sqrt{2}$ times smaller than the Density and Primal Grids (grey) in the 4 quadrants. The outer Eckasha Grid (blue) is $2\sqrt{2}$ times larger



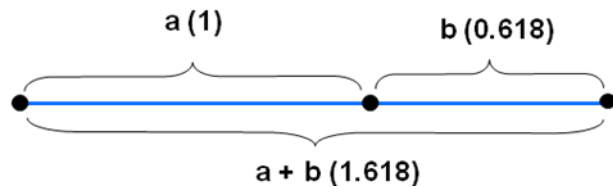
than the Density and Primal Grids (grey).

The Eckasha is therefore 8 times bigger than the Ecka core. With 270° of clockwise rotation this corresponds to 3 stages of quadrant spiral expansion.

Likewise the Density and Primal Grids have 135° of rotation both clockwise and counter-clockwise from the Ecka core. It can be noted that the Ecka core comprises two Kathara Grids overlaid on each other. With the $2\sqrt{2}$ expansion in size this corresponds to 3 stages of octant expansion. The Krystal Spiral therefore conditions the structure and expansion of a Veka universe.

Golden Mean

The Golden Mean is a specific number obtained as follows. Divide a line so that the ratio or proportion between the whole and the larger portion is the same as that between the larger and the smaller portions. So in the diagram above 'a' is the larger and 'b' the smaller portions of a line. 'a + b' is the whole. Then



$$\frac{(a + b)}{a} = \frac{a}{b} = \text{Golden Mean} = \text{Phi } (\Phi).$$

The ratio or proportion between the numbers is referred to as the Golden Mean. This number is commonly denoted by the Greek letter Phi (Φ). With a little math we can determine this number $\Phi = 1.618\dots$. The decimals continue indefinitely but the finer detail is of lesser importance.

This means that if we take the larger portion of the line as $a = 1$ in the diagram above the whole line will be 1.618... and the smaller portion $b = 0.618\dots$. Then $1 / 0.618\dots = 1.618\dots$

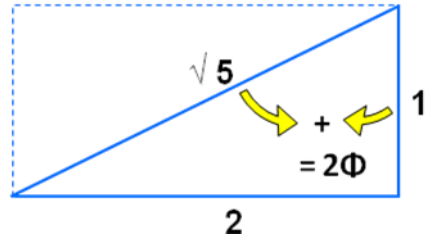
This also means that if we take a sequence of numbers (or objects) stepping up in size from one stage to the next by this proportion of 1.618... then each number will be the sum of the previous two. This property is what defines the Golden Mean.

Also if we take a sequence of numbers where each term is the sum of the previous two the ratio or proportion between successive numbers will move towards the Golden Mean value of Φ . This can be any sequence, e.g. 12, 15, 27, 42, 69, etc. provided each term is the sum of the previous two. It may take a while for the pattern to settle down, but the proportion will progressively converge towards Φ .

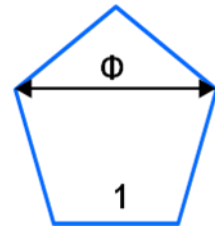
With math we can also express the number in the following form:

$$\Phi = 1.618\dots = (\sqrt{5} + 1) / 2$$

This illustrates that the number can be obtained geometrically as follows. Take a rectangle with sides 2 x 1, i.e. in the proportion 2 : 1, as illustrated in the diagram. The diagonal of this rectangle is $\sqrt{5}$. We can get the number Φ by adding the diagonal and the short side of this rectangle and then dividing this by the long side. Alternatively if we start with the long side of the rectangle as 1 and the short side as $\frac{1}{2}$ then adding the diagonal and the short side gives us Φ directly. This process is analogous to using a square to obtain the $\sqrt{2}$ for the Krystal Spiral above although a bit more complex.



We also see that Φ is heavily associated with the number 5. The root sound tones are similar – five, phi and Fibonacci, which we will come across shortly. The Φ ratio is present in all 5 sided figures, the pentagon, pentagram, etc. For example the width (distance between opposite corners) across a pentagon is in Φ ratio to the sides as illustrated in the diagram. The number Φ is needed to construct a regular pentagon. The ratios of successive lengths in a pentagram (5 pointed star) are Φ , etc.

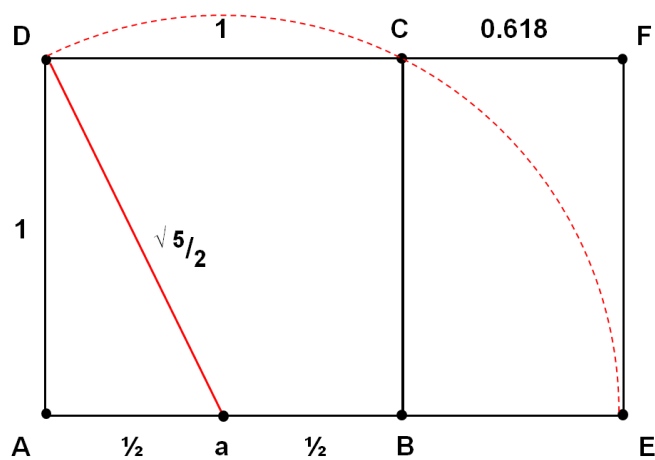


More generally the term Golden Mean originally referred to a path that avoided extremes in either direction. Apparently the term was only applied to the Φ ratio in the last few hundred years.

Golden Rectangle

The next stage in the progression towards a Golden Mean (GM) spiral is to construct a Golden Rectangle on the golden mean line above. We can accomplish this by taking a square of side 1 as illustrated in the diagram below.

Halve one side at 'a'. Then take a diagonal from 'a' to an opposite corner 'D' and rotate this down onto the halved side. The resulting line 'a – E' will extend outside the original square so that the line 'A – B – E' is in Golden Mean proportion.



Golden Rectangle

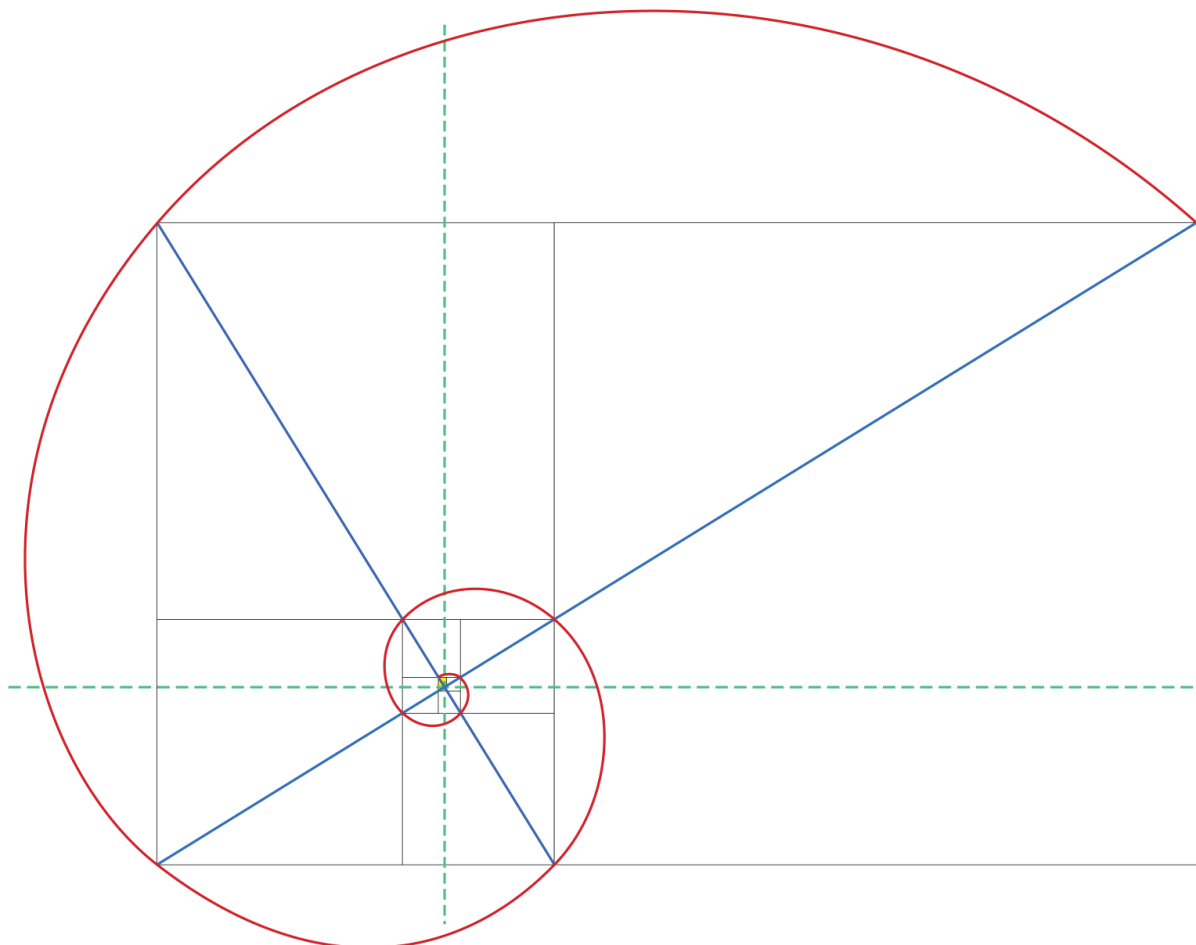
Complete the rectangle 'A – E – F – D' and we have a Golden Rectangle. The length 'A – E' is 1.618... and the width or height 'A – D' is 1. The rectangle therefore has a length to width ratio of $\Phi = 1.618...$ and is in

Golden Mean proportion.

The Golden Rectangle comprises two elements. We have the original square 'A – B – C – D'. We now also have an additional smaller rectangle 'B – E – F – C'. This is also a golden rectangle in Φ proportion, i.e. the ratio of the sides 'BC : BE' is 1.618... The larger golden rectangle is exactly Φ times bigger than the smaller embedded one. It is also rotated 90° relative to it.

Golden Mean Spiral

Now if we take the golden rectangle above and form another square on the long side 'A – E' we get a new golden rectangle. This will have a width 1.618... and a length of $1.618... + 1 = 2.618...$ These numbers and corresponding rectangle sides are in Golden Mean proportion. Effectively we have a new golden rectangle, which is $\Phi = 1.618...$ times bigger than that above and rotated 90° relative to it.

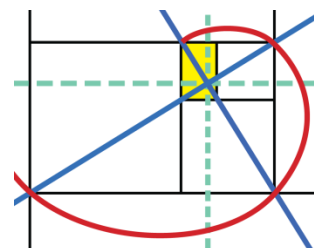


Golden Mean Spiral

We can now form another bigger square on the long side of the latest Golden Rectangle to get another Golden Rectangle that is Φ times bigger again and rotated through 90° .

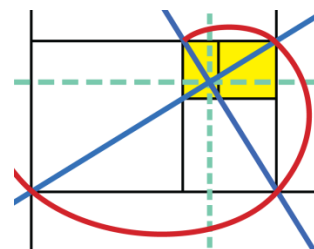
We can continue this process indefinitely. At each stage the squares and rectangles increase in size by Φ as they rotate through 90° . It is now possible to join the outer corners of the squares to form a spiral. This is known as the Golden Mean (GM) spiral and is illustrated in the diagram above. It is a smooth exponential spiral expanding by Φ for every rotation through 90° . The spiral can rotate clockwise or counter-clockwise depending on the direction we choose at the start.

The traditional means of viewing the Golden Mean spiral is as a sequence of squares expanding around a small golden rectangle at the core. This is evident in the diagram above.

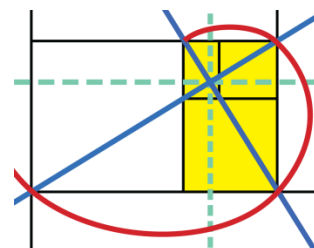


However it is also being created by a similar sequence of expanding Golden Rectangles. This gives a much more powerful insight into what is happening. The Golden Rectangles overlap and rotate around a common pivot point. We can see this if we examine the Golden Rectangles in the following sequence of diagrams. The rectangles are colored yellow as they increase progressively, stage by stage.

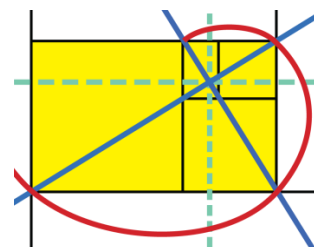
Now if we look closely at the point where the blue lines cross we can see that this point is proportionately in the same location for each Golden Rectangle. As the rectangles expand they rotate 90° around this fixed pivot point. Allowing for the rotation this pivot point is proportionately in the same location for each rectangle, i.e. about 28% in from the corner opposite the spiral point.



Furthermore if we were to continue the spiral inwards it would progressively circle around this point and converge towards it without ever actually reaching it. So this is the center point for the Golden Mean spiral. It is also the fixed pivot point for the rectangles as they rotate to generate the spiral. It is a key power point in the Golden Rectangle.

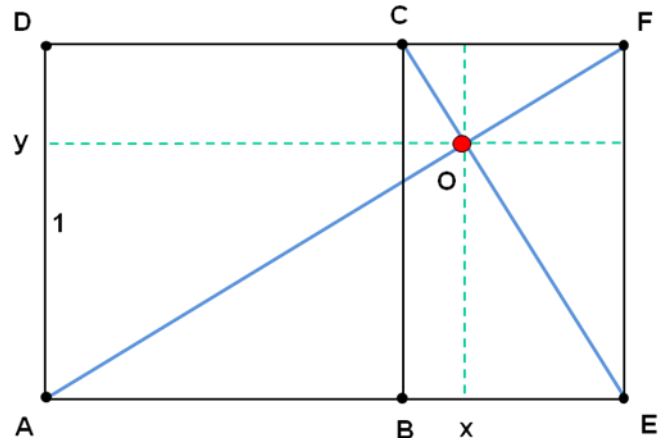


We can find this pivot point within the Golden Rectangle as follows. With reference to the rectangle diagram below draw a diagonal 'A – F' for the large rectangle. Draw another one 'C – E' for the small inner Golden Rectangle as illustrated in the diagram. These diagonals intersect at the pivot point 'O'. This is the center for the Golden Mean spiral.



With 'O' as a center the diagonal elements 'O – C', 'O – F', etc. now form the arms or radii for the spiral. These radii are important as they measure the distance from the center at each point of expansion. They lie at 90° to each other and increase in size by $\Phi = 1.618\dots$. The spiral passes through points 'C, F, E, A', etc. as it expands outwards and onto the next level.

The position of this pivot / center point 'O' can be calculated from the geometry. It is located 0.7236... of the way in along the sides of the rectangle. In other words 'A - x' is about 72% of the length of the long side 'A - E', while 'A - y' is similarly about 72% of the length of the short side 'A - D'.



Golden Rectangle Geometry

We now see a pattern of behaviour somewhat similar to the formation of the Krystal spiral. We have a sequence of Golden Rectangles rotating about a common pivot point and increasing in size as they rotate. The pivot point is off center geometrically within the rectangles. This differs from the symmetrical center in the Kathara grids for the Krystal spiral. Also the expansion for each rotation through 90° is by $\Phi = 1.618\dots$ for the Golden Mean spiral in comparison with by 2 for the Krystal Spiral.

Fibonacci Spiral

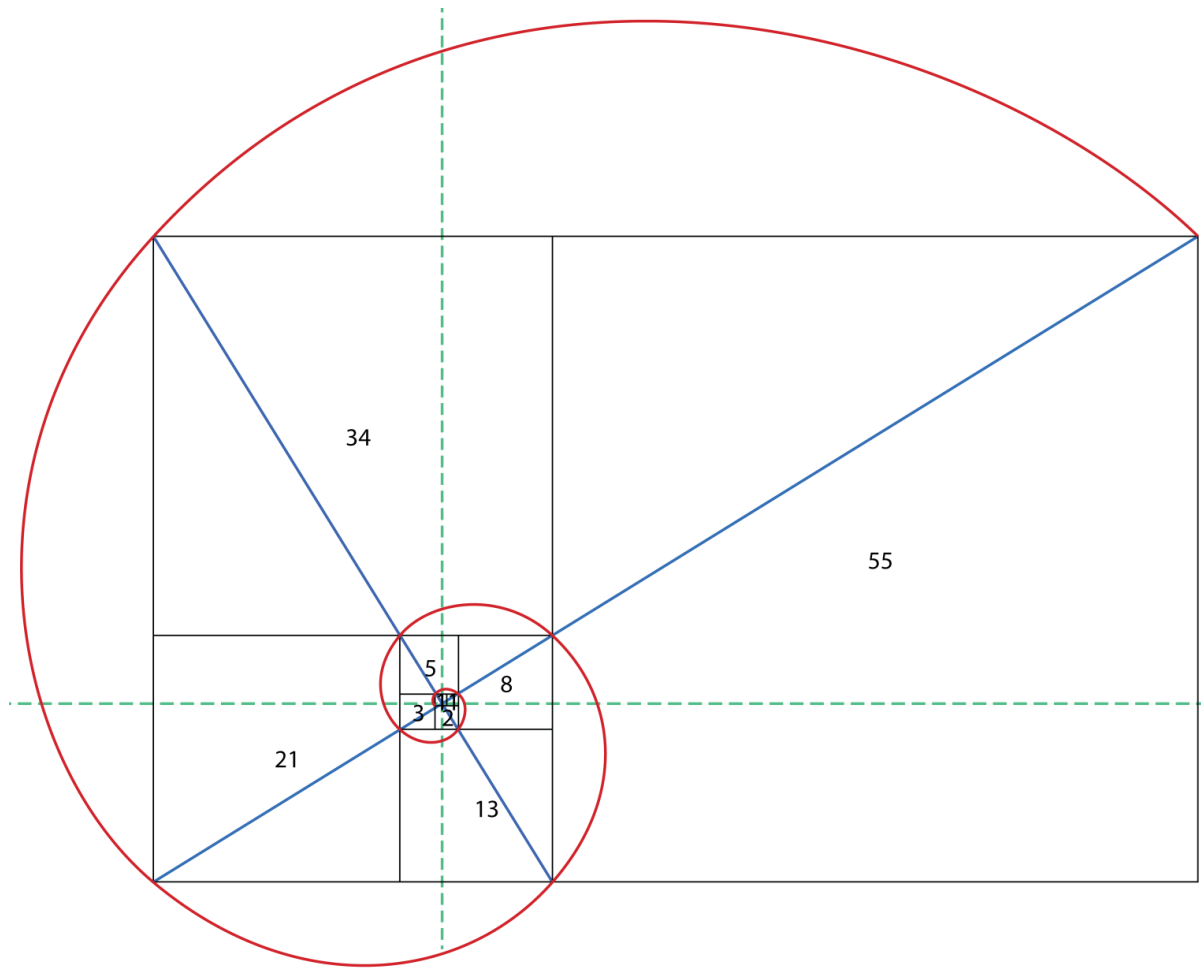
The Golden Mean Φ is an expansion ratio that allows each number in a sequence to be the sum of the previous two. We can start with the simplest numbers 0 & 1 to generate such a sequence. We add each pair of numbers to get the following number. This gives us the following sequence of numbers:

0, 1, 1, 2, 3, 5, 8, 13, 21, 34, 55, 89, 144,

If we examine the numbers associated with the Golden Mean spiral we also find a similar sequence embedded within them. These are referred to as the Fibonacci numbers.

These numbers can also be used to generate a spiral as follows. Start with a square of side 1. Place another square of side 1 beside it. Build a square on the long side of this, i.e. with side 2. Place another square on the long side of this combination, i.e. with side 3. Continue building squares in the same direction around the outside on the long side of the structure. These will increase in size from 3 through 5, 8, 13, 21, etc. following the Fibonacci sequence. As the squares expand outwards around the structure the outer corners trace a spiral pattern as shown. This is known as the Fibonacci spiral.

If diagonals are drawn across the structure at each stage we get a central pivot point with radii extending out to the spiral points at each stage of expansion. These radii are at 90° to each other and after the initial stages increase by $\Phi = 1.618\dots$ for each step. This pattern is similar to the Golden Mean spiral.



Fibonacci Spiral

It should be noted that in the early stages the Fibonacci curve isn't a proper spiral. Rotation implies rotation around a center and curvature. In the early stages the center is moving around and the curvature is oscillating. It settles on a stable center and smoothly changing curvature as it aligns progressively with the shape of the Golden Mean spiral. These are the center and curvature for the corresponding Golden Mean spiral. Also an exponential spiral can in principle contract inwards past 1 and spiral inward towards its center. The Fibonacci Spiral cannot do this. It's stuck at 1.

In particular the Fibonacci curve formed by drawing quadrant arcs within the squares isn't a proper spiral – just a collection of arcs. That's a convenience for ease of drawing.

Spiral Numbers

We can now look at the number sequences for these spirals to discern further structure.

Starting from the base number 1 we take stages of 90° expansion. 1 is the starting point for multiplication sequences.

The Krystal Spiral in the second column is obtained by multiplying successively by 2.

The Golden Mean Spiral is built similarly by increasing each stage by $\Phi = 1.618\dots$. This produces the sequence of numbers in the third column.

The Fibonacci Spiral sequence is shown in the fourth column.

Note that when we look at the Fibonacci sequence in terms of adding numbers we can consider it starting at 0.

However when we look at it geometrically in spiral terms it needs to start from 1.

Stage	Krystal Spiral	GM Spiral	Fibonacci Spiral	GM Spiral Scaled
0	1	1.0	1	0.7
1	2	1.6	1	1.2
2	4	2.6	2	1.9
3	8	4.2	3	3.1
4	16	6.9	5	5.0
5	32	11.1	8	8.0
6	64	18	13	13.0
7	128	29	21	21
8	256	47	34	34
9	512	76	55	55
10	1,024	123	89	89
11	2,048	199	144	144
12	4,096	322	233	233
13	8,192	521	377	377
14	16,384	843	610	610
15	32,768	1,364	987	987
16	65,536	2,207	1,597	1,597
17	131,072	3,571	2,584	2,584
18	262,144	5,778	4,181	4,181
19	524,288	9,349	6,765	6,765
20	1,048,576	15,127	10,946	10,946
21	2,097,152	24,476	17,711	17,711
22	4,194,304	39,603	28,657	28,657
23	8,388,608	64,079	46,368	46,368
24	16,777,216	103,682	75,025	75,025

We can see that the Krystal Spiral numbers increase much more rapidly than for the other spirals.

This indicates a stronger spiral. We also see that the Golden Mean (GM) and the Fibonacci Spirals are not quite the same thing. The GM Spiral numbers at each stage don't match Fibonacci numbers. The GM Spiral numbers do however satisfy the condition that the number at every stage is the sum of the previous two numbers. This arises from the way the number Φ is defined.

The Fibonacci sequence is however related to the GM Spiral. If we multiply the GM Spiral by a certain factor (= 0.7236...) we scale it down so that it lines up more or less with the Fibonacci sequence. This is shown in the 5th column in the table above. Here we can see that the Fibonacci Spiral aligns closely with a scaled down version of the GM Spiral after the first few terms. The Fibonacci Spiral effectively becomes a scaled version of the GM Spiral.

Where does this scaling factor of 0.7236... come from? We have in fact seen this number already. If we go back to the Golden Rectangle geometry above we see that

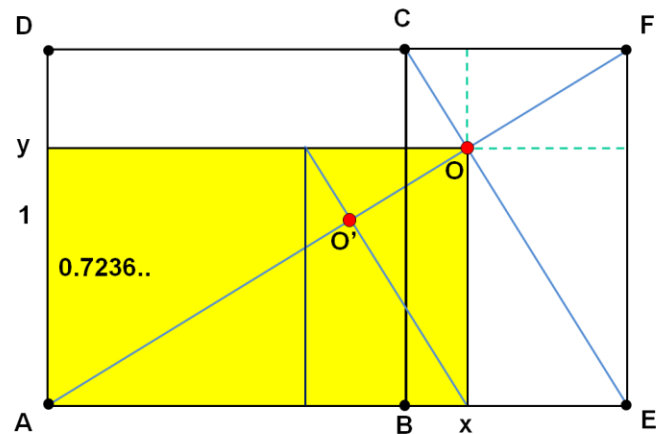
Spiral Numbers

the center/pivot point 'O' for the GM Spiral divides the rectangle in this same proportion. The correspondence isn't approximate. It is absolutely exact.

Fibonacci Rectangle

If we section the original golden rectangle at its pivot point 'O' as shown in the diagram over we get a new Golden Rectangle scaled down by this 0.7236... factor. This is shown in yellow.

This scaled rectangle now corresponds with the numbers and expansion sequence for the Fibonacci Spiral. The numbers are 0.7236, 1.17, 1.9, 3.1, 5, 8, 13, ... These are the same as the numbers in the 5th column of the table above. So this scaled-down rectangle generates the Fibonacci Spiral just as the Golden Mean one generates the Golden Mean Spiral. So this yellow rectangle effectively is the base Fibonacci rectangle.



Fibonacci Rectangle

We can find the inner square and smaller embedded Golden Rectangle within the Fibonacci Rectangle. This allows the diagonals to be drawn to get the Fibonacci Spiral center and rectangle pivot point, i.e. at 'O'. Rotating and expanding this Fibonacci Rectangle can now generate the mature Fibonacci Spiral just like the Golden Mean Spiral was generated.

We can see that the Fibonacci Spiral pulls its center in much closer to the true geometric center of the original Golden Rectangle. The Golden Mean spiral center is quite a bit off center.

We now have a geometric connection between the Fibonacci and the Golden Mean Spirals.

Fibonacci Spiral in relation to Kathara Grid

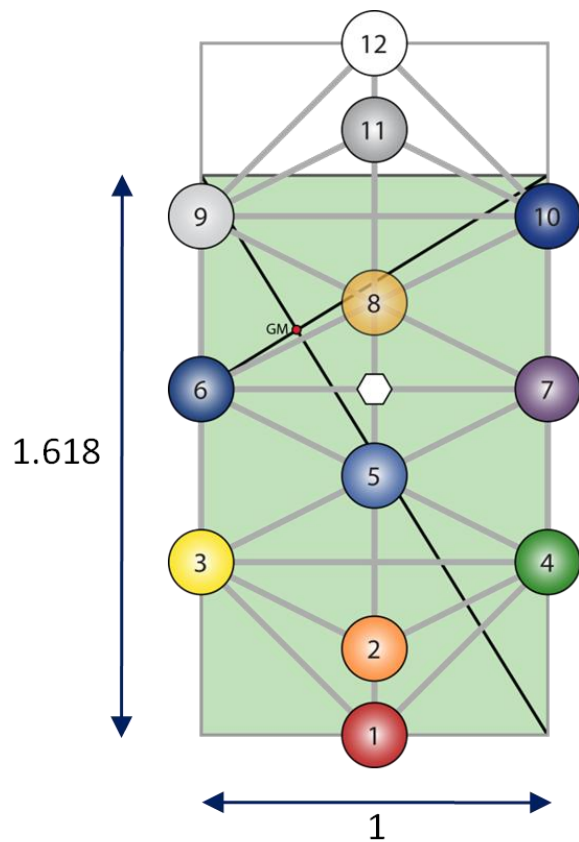
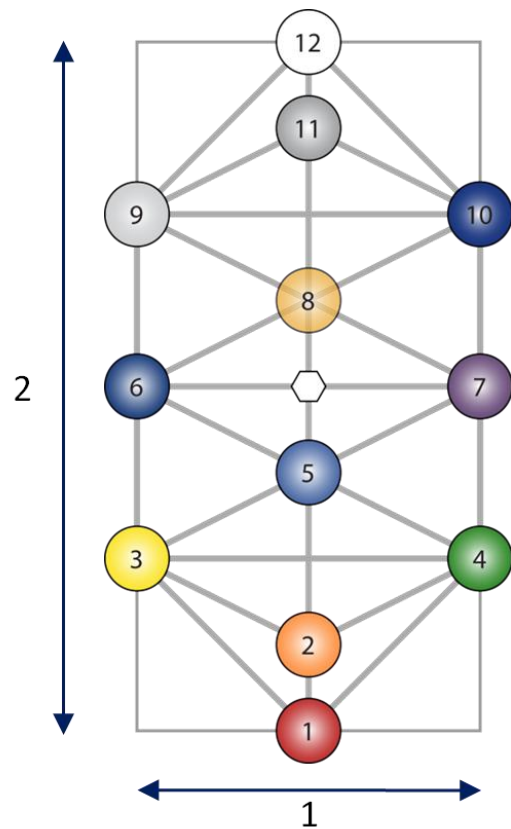
We can relate the Golden Mean and Fibonacci Spiral geometries back to the original Kathara Grid (KG) from which all emerged. The Kathara Grid has a bounding rectangle represented by the width and height of the Kathara Grid. This rectangle has a size ration of 2:1. It is associated with the Krystal Spiral. The Krystal Spiral has a center at the Central Seed Atom (CSA) at the center of the Kathara Grid marked by the white hexagon in the diagram below. The Krystal Spiral rotates around and expands from this center.

A golden rectangle can be generated from the KG rectangle simply by taking one of the diagonals and rotating it in the vertical direction. For example take the 3 – 7 diagonal in the KG diagram over and rotate it about the 3 center so that it lies vertically along the 3 – 6 – 9 line, extending past center 9. This vertical line from the bottom of the KG to the end of the rotated diagonal is $\Phi = 1.618$ times the width of the KG. Completing a rectangle on this creates a Golden Rectangle within the KG. This is illustrated by the green rectangle in the diagram below. We could have used other diagonals to get a golden rectangle from the top down instead of the bottom up.

We can see that the Golden Rectangle excludes two dimensions, reducing the KG to 10 centers. The Metatronic Tree of Life is similarly reduced from 12 to 10 centers. This is discussed in greater detail below. Interestingly, conventional physics theorizes that there are 10 dimensions in our local universe.

We can develop the geometry of the Golden Rectangle. The lower half of the KG below the 6 – 7 line corresponds to the square within the Golden Rectangle. The upper portion above the 6 – 7 line is itself a smaller Golden Rectangle within the main rectangle. We can draw a diagonal for the main Golden Rectangle, e.g. from the corner above center 9 to the opposite corner level with center 1. We can also draw a diagonal for the smaller rectangle, e.g. from center 6 to the corner above center 10. Their point of intersection, marked 'GM' in the diagram above, forms the center for a Golden Mean Spiral and the pivot point for a rotating sequence of Golden Rectangles as discussed previously.

We can now use the 'GM' pivot point to draw in the smaller Fibonacci Rectangle. This is shown in yellow in the diagram below. Again we can develop the geometry of the Fibonacci Rectangle to draw in its diagonals and their intersection point. This gives us the center for



a Fibonacci Spiral, as marked by 'Fib' in the diagram. A Fibonacci Spiral would rotate around and expand from such a pivot point.

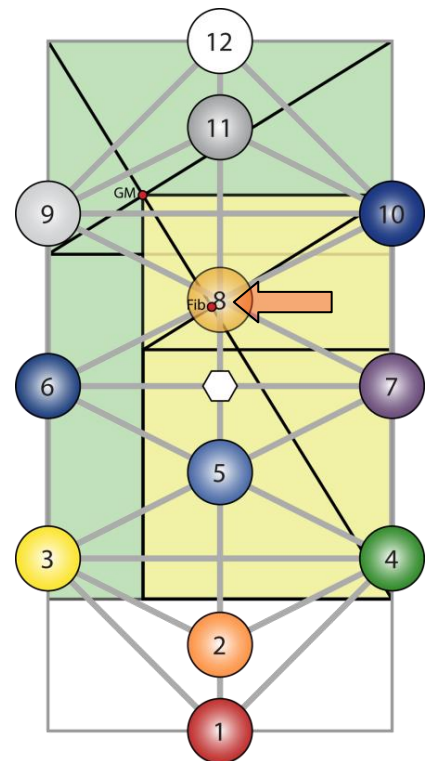
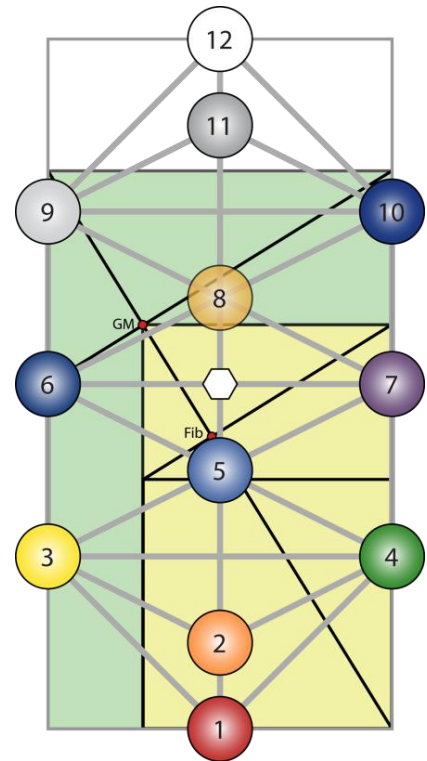
Note that this Fibonacci center pulls in close to the central vertical column of the Kathara Grid. In this position the Fibonacci Spiral center is impacting center 5 in the Kathara grid.

There are various ways we could have drawn these GM and Fibonacci Rectangles and their associated diagonals to get different placements and locations for the pivot points. We get a particularly interesting set of alignments if we draw the Golden Mean Rectangle from the top of the KG downwards. This is illustrated in the diagram below. Here we have moved the set of Golden Mean and Fibonacci Rectangles into the upper portion of the KG.

In this case the Fibonacci Spiral center, marked 'Fib' and highlighted by the arrow in the diagram below, lies in extremely close alignment with Kathara center 8. This is of huge interest as the 8 center is missing from the Metatronic Tree of Life. The missing centers are 12 and 8. These are key grid points. Within the 15 dimensions of a local universe center 8 is the half way point and corresponds to the Galactic Core. Center 12 is the connection point to the next level up in the cosmic structure. In this instance the Fibonacci Spiral is rotating around the Galactic Core.

Also the Fibonacci Rectangle as shown embraces Kathara centers 4, 7 & 10 in addition to centers 5 & 8 afflicting them. Center 4 is additionally afflicted by proximity to the major axis of both the GM and Fibonacci Rectangles. Center 10 suffers similarly from proximity to the Fibonacci minor axis. It's possible to see how the 3 – 6 – 9 line would form a clearer passageway around this troubled region.

If we draw in the Reuche Points on the original Kathara Grid we get some additional correspondences of interest. These are illustrated in the final diagram below. Here we see that in addition to aligning with Kathara Center 8 the Fibonacci Spiral center 'Fib' also aligns with Reuche Point 12. This is interesting in light of the missing 8 and 12 centers from the Metatronic Tree of Life. Also the Golden Mean Spiral center 'GM' aligns with Reuche Point 10.



The three rectangles (Krystal, Golden Mean and Fibonacci) illustrate the relative size and power of the associated spirals. They enshrine the spiral expansion ratios, i.e. Krystal Spiral – 2 : 1, Golden Mean spiral - 1.618.. : 1 and Fibonacci spiral - 1.618.. : 1 but starting from a scaled-down base.

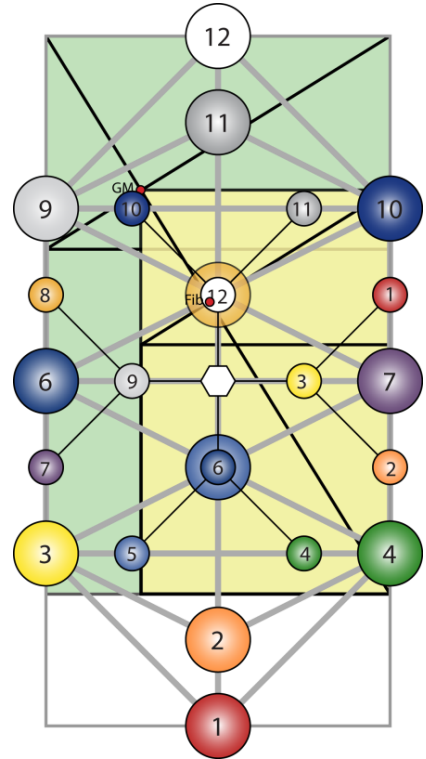
There are other possible placements for the Golden Mean and Fibonacci Rectangles and their associated spiral centers within the original KG. It could be interesting to explore these and their associated alignments further.

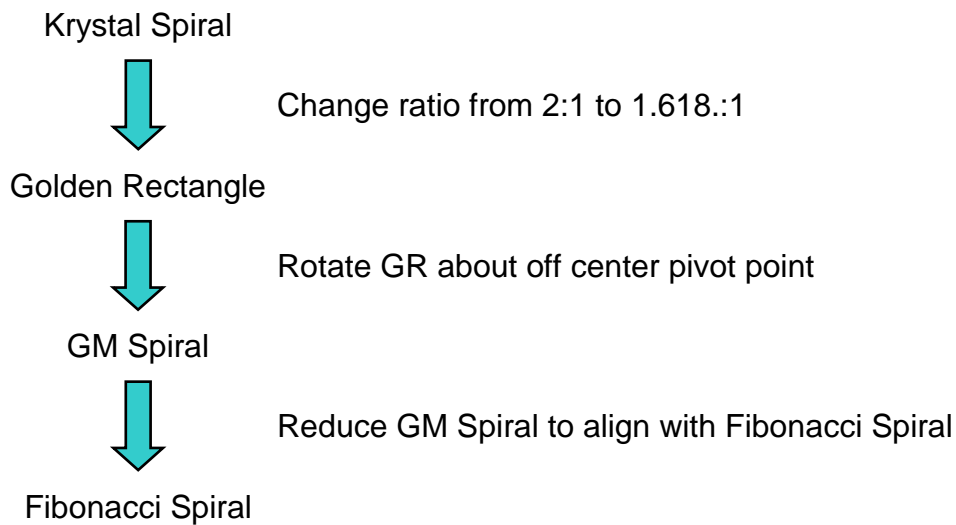
Krystal Spiral to Fibonacci Spiral

We can now trace a relationship from the Krystal Spiral to the Fibonacci Spiral in three stages as follows:

- Take the bounding rectangle for a Kathara Grid. This is in the ratio 2:1, i.e. length to width is 2:1. Reduce the length to Phi = 1.618... This produces a Golden Rectangle.
- Rotate and expand the Golden Rectangle so that the short edge of the current stage aligns with the long edge of the previous stage. This is similar to rotating the Kathara Grid to form the Krystal Spiral except that for every 90° of rotation the Golden Rectangle expands by 1.618... vs. by 2 for the Krystal Spiral. Also the Golden Rectangles are rotating around an off-center pivot point. This forms a Golden Mean Spiral centered around the off-center pivot point.
- Reduce the Golden Mean Spiral so that the Fibonacci Spiral can pick it up.

These stages are summarized in the following diagram:





Krystal - Fibonacci Spiral

This may not be how the Fibonacci Spiral actually was created. However this sequence does give us a chain of connection back to the Krystal Spiral. This is of considerable significance.

There is significant information on center and angular offsets and on scaling factors. This can be of significance in relating physics and math 'as we know them' back to a purer more sacred form.

For example if we go back to the Golden Rectangle above. The pivot point 'O' divides the diagonals and each side of the GR in the ratio $1:\Phi^2 = 2.618\dots$. This is only 0.1 away from the natural exponent 'e' = 2.718... This is the 'natural' base for all exponential growth and decay processes in the world 'as we know it'. It is the base for 'natural' population growth, radioactive decay, etc. This number is a cornerstone of math and physics as we know them. To relate it into these spirals and their processes would be quite interesting.

Spiral Comparisons

The Krystal Spiral has a very regular spiral structure with simple well-behaved math. It is symmetrical, centered and aligned with the Kathara Grids that generate it. The Kathara Grids have a much richer inner structure than the squares or Golden Rectangles. Every Kathara Grid embraces the center and sustains a dynamic for outward expansion and backflow return to the center. The Krystal Spiral is connected to the center at every stage by the central column of the rotating Kathara Grids that generate it.

The Golden Mean & Fibonacci Spirals have no direct connection to their centers. The rectangles & squares, being empty, have little inner structure to generate or sustain them. They need external structures to get them going. They are progressively removed from Source.

The Golden Mean Spiral is a proper spiral but is not symmetrical, centered nor well-aligned with the structures that generate it. In its early stages the Fibonacci Spiral isn't a proper spiral. As it expands it approximates to the Golden Mean Spiral, but only to a scaled-down version of it. The Fibonacci Spiral doesn't have an inner spiral, i.e. it's incapable of converging inward past 1 towards the center.

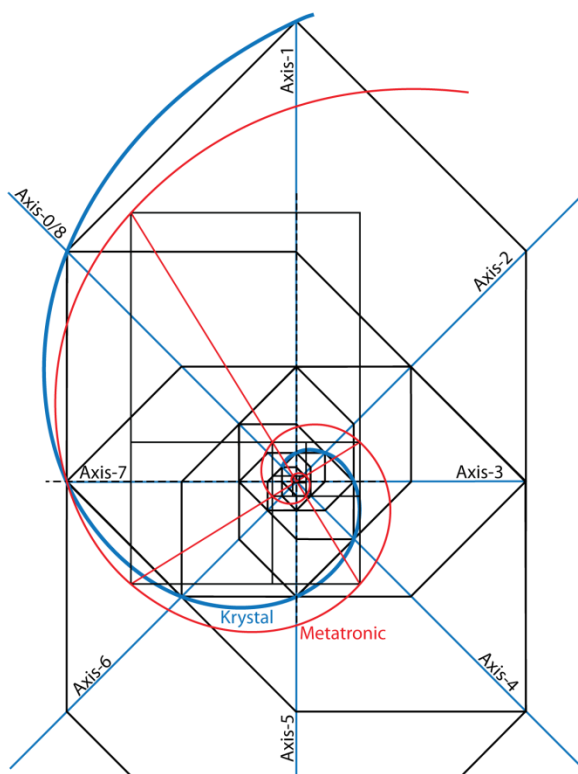
The Krystal Spiral is much stronger and expands more rapidly than either the Golden Mean or Fibonacci Spirals. Even when the Golden Mean or Fibonacci Spirals start further out the Krystal Spiral will always overtake them.

Spiral Crossover

These spirals have a significant impact on our local universe and condition their behaviour. Both the Krystal and Fibonacci Spirals are active in our local universe at present and are participating in a current drama. In the Festival of Light 2010 [Reference 9] workshop set Speaker 1 describes the "Duelling Spirals". This is illustrated in the diagram over.

Here the Krystal Spiral in its natural expansion is shown in blue. The Fibonacci Spiral, shown in red, hijacked a higher level of the Krystal Spiral and currently lies in a stronger position outside the Krystal Spiral. The Fibonacci Spiral is also referred to as the Metatronic Spiral and is labelled as such in the diagram.

The Krystal Spiral is expanding outwards more rapidly however. So both spirals are moving towards an intersection at Axis-7 as shown in the diagram. The intention on the Metatronic side is that the Metatronic Spiral would sever the Krystal Spiral in this position and take control of it. The intention on the Krystal side is that the Krystal Spiral will have sufficient power to ride through this intersection, remain intact and accelerate free from the Metatronic influence. The critical period of strong interaction runs from the Axis-6 to Axis-7



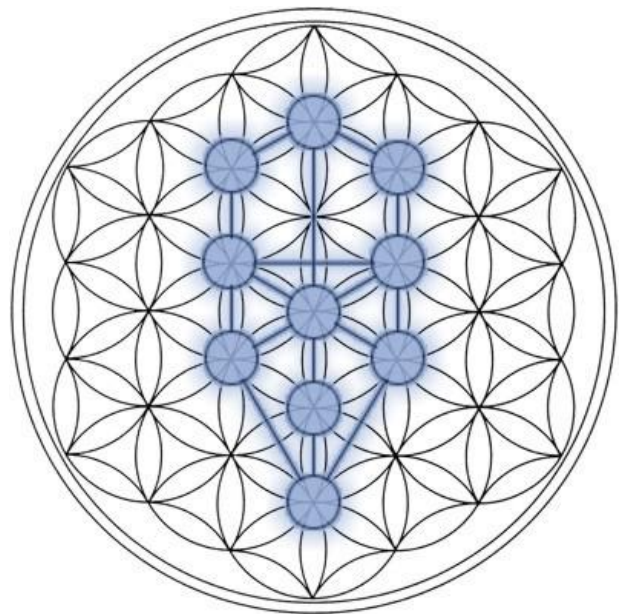
positions. This will arise in the time period between mid February and early August 2011.

This illustrates that even when the Metatronic Spiral is dominant the Krystal Spiral is inherently stronger and will eventually override it.

Metatronic Tree of Life

There is a collection of esoteric sciences that can collectively be referred to as the Metatronic sciences. These represent a digression from earlier Krystic sciences.

In particular the Metatronic Tree of Life derives from the earlier and more complete 12 Tree Kathara Grid. This is illustrated in the diagram over. In comparison with the Kathara Grid we see that centers 8 and 12 are missing in the Metatronic Tree of Life. These are key grid connection points.



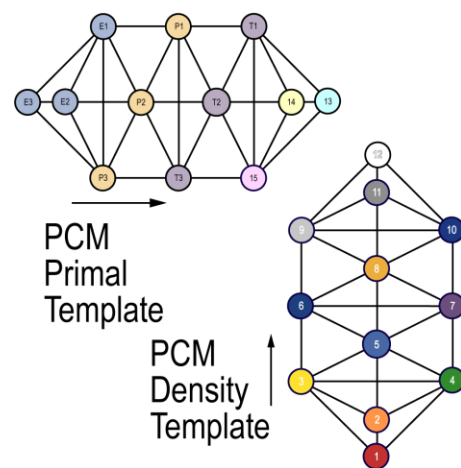
The Krystal spiral has direct relationship with the Kathara Grid. We have seen in the development of the Metatronic / Fibonacci Spiral above how this spiral can have impacted these key 8 and 12 centers in the original Kathara Grid leading to the reduced 10 center Metatronic Tree of Life.

The 5 center forms a new false center in the Metatronic Tree of Life grid. This differs from the Central Seed Atom at the center of the Kathara Grid.

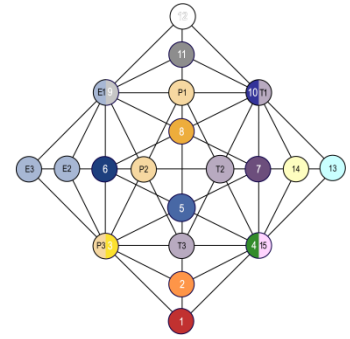
The Metatronic grid is associated with a 'floral' pattern. There is a significance to this, which will be discussed below. This causes the grid to be narrower than the original Kathara Grid. The width is reduced to 87% of the original width.

Center 1 is pulled down to fit the floral pattern. The height to width ratio of the grid is $4 / \sqrt{3} = 2.3$ instead of 2. This distorts the balance and proportion of the grid.

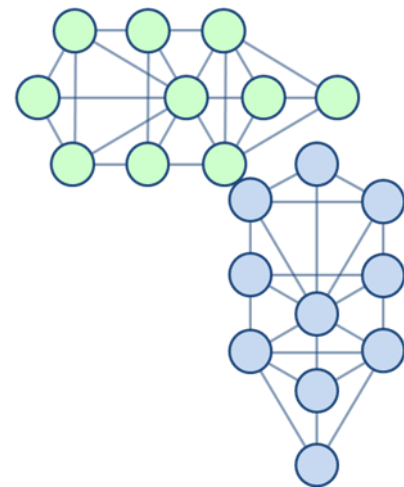
The vertical symmetry of the grid is broken. In other words the upper portion differs significantly from the lower portion. The original Kathara Grid is completely symmetrical about its center.



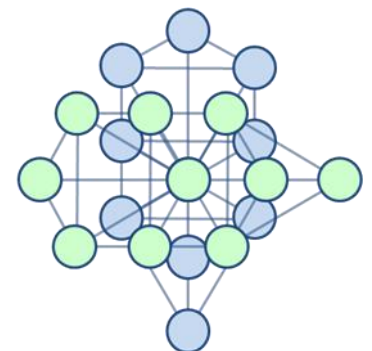
The Kathara Grid is a fundamental and very practical structure in creation. It carries the encryption or core design for manifestation within 12 dimensions in creation. Its structure and proportions are key to natural creation. The Kathara Grids from different levels in creation are capable of aligning to allow open flow between these levels. In particular the Kathara Grids are capable of aligning end to end at 90° angles to form the 4 quadrants in a Veca universe as illustrated in the diagram. This is possible because of the symmetry between the top and bottom of the Kathara Grids and the angular alignments of the centers.



Furthermore the Kathara Grids at 90° angles can be overlaid accurately one on top of the other because the central portion is a true square. This allows for normal interaction between the Particum (PCM) matter side of a universe and its parallel Partika (PKA) side. This is illustrated in the overlaid grids in the diagram above.



What happens if we try to align the Metatronic grids on a similar basis? This is illustrated in the diagram over. Here we see that the Metatronic grids are incapable of aligning end to end on 90° alignments due to the lack of symmetry between the top and bottom, missing centers and angular distortions. This means that different levels of creation based on such structures are incapable of opening to each other. They do not allow free passage between such levels.



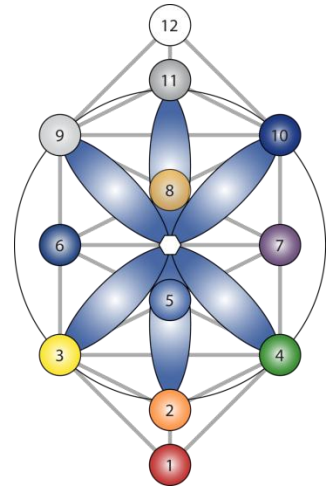
Also if we try to overlay Metatronic grids at 90° angles directly on each other we find that there is no consistent alignment between the centers of the two grids. This is illustrated in the diagram over. Here again the lack of symmetry and the difference in center spacing between horizontal and vertical directions do not support alignments. The distortion of the grid proportions has a serious impact here. This means that the matter (PCM) and parallel (PKA) grids in a local universe under the influence of such grids cannot interact naturally.

Such conditions lead to a closed and isolated local universe. This is neither how it started out originally nor how it was intended to be.

Lotus Breathing

The Kathara Grid is a living structure. It holds a direct connection to Source through its Central Seed Atom and is continually interacting with Source through this point. There is a natural breathing pattern in the Kathara Grid that draws streams of life force current

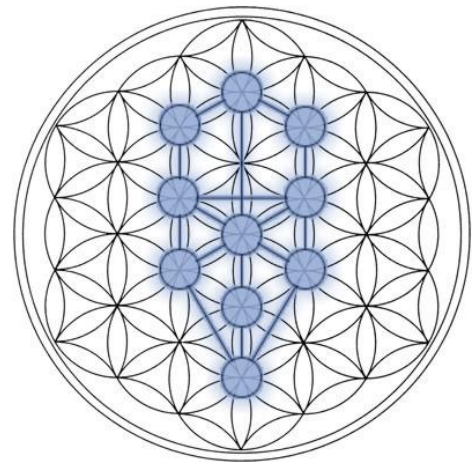
from Source through the center. It distributes this current through the grid and returns the current back to Source through the center. This is referred to as the Lotus Breathing pattern. It is illustrated in the diagram.



The blue petals represent the streams of current and are referred to as the Lotus petals. As the breathing pattern progresses the outer petals at 45° angles on either side close over the central vertical petals on an inhale. On an exhale they open out again to a maximum extension of 45° angles on either side of the central vertical column of the grid. Thus the 9 & 10 center petals close over the 11 center petal on an inhale and open back out again for an exhale. The lower petals move similarly in synchrony with the upper ones. This phasing of the petals draws current from the center on an exhale and brings it back in on an inhale.

The outer petals only extend to a maximum angle of 45° from the central vertical column. This is important. It allows space at the 6 and 7 center positions for a similar set of petals to phase for the parallel grid on a 90° alignment. These two sets of parallel Lotus petals PCM & PKA phase rhythmically with one set open while the other is closed and vice versa.

In the Metatronic grids there is a sextant distortion where the lotus petals are pulled beyond their 45° natural extension and are locked open in a forced 60° extension. This traps the life force energy within the grid. However it also stops the regular breathing and prevents the flow of fresh current from the center and its subsequent return to Source. This set of petals in 60° extension gives us the floral motif underlying the Metatronic grid.



Each such floral unit represents a quantity of trapped life force. These are overlaid to form a grid pattern as shown. This represents a static life force field rather than a natural breathing system with connection to Source. Each of the Metatronic grid centers in turn lies on one of these floral units and is sustained by it. The Metatronic Tree of Life centers are moved to overlay the floral pattern. This leads to significant distortions in the grid with results as discussed above.

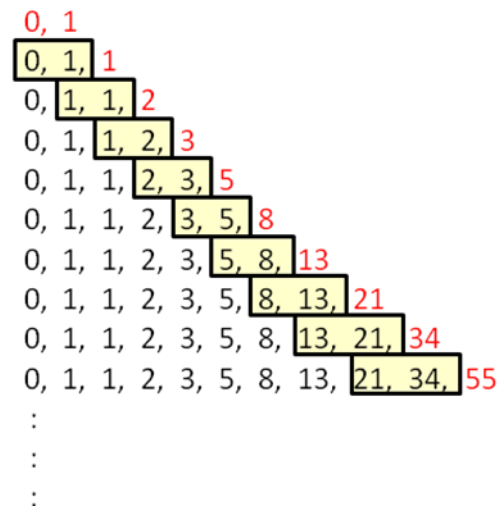
Spiral Number Formation

The numbers associated with these spirals have some further interesting information to impart.

Geometrically, spirals start with a base size of 1. The Krystal Spiral expands by $\sqrt{2} = 1.414\dots$ every 45° and by 2 every 90° . The spirals are continuous curves and expand through every number from 1 upwards. However we are not interested in all the numbers, only the ones at certain key points. For example in driving from New York to Washington we pass through every point along the way, but are only interested in the distances at key points e.g. Philadelphia, Baltimore, etc. For spirals generally the most important points are at 90° intervals. These are the quadrant points.

For the Krystal Spiral the numbers for the key quadrant points are 1, 2, 4, 8, 16, 32... as indicated previously in the Spiral Numbers table. The corresponding quadrant numbers for the Fibonacci spiral are 1, 1, 2, 3, 5, 8 ...

The Fibonacci numbers can be developed by a process of addition. Starting from the simplest numbers, 0 & 1, add progressive pairs to get the next number. Every number is the sum of the previous two. The diagram over illustrates the growth of this sequence in successive stages.



The ratio between each pair of numbers approaches the Golden Mean ratio e.g. $55 / 34 = 1.618\dots$. The numbers from 1 outwards correspond with the Fibonacci Spiral. The numbers beyond the first few terms are equivalent to a scaled down version of the Golden Mean Spiral as mentioned previously.

As we can see, each number has connection to the previous two only. There is progressively greater isolation from the source numbers and particularly from the zero point Source. The corresponding numbers for the Golden Mean Spiral would display similar behaviour.

What would happen if, instead of adding the previous two numbers, we added the previous 3? In this case we would get a sequence of numbers where the ratio between successive terms approaches a value higher than 1.618... but less than 2. As we add progressively more terms this ratio gets ever closer to 2.

Now what would happen if instead of adding just the previous two we added all the previous numbers? The result is illustrated in the diagram below. Here the numbers sum to 1, 2, 4, 8, etc. at successive stages of development. We see that we get the Krystal Spiral numbers. Here we have the zero point at the beginning and an additional 1. Effectively each Krystal Spiral number is the sum of all the prior numbers plus unity.

The ratio between successive numbers is the Krystal spiral ratio of 2.

This illustrates that the Krystal Spiral can be generated by a process of addition as well as by multiplication.

Let's look more closely at the unity (1) in the Krystal number sequence. All natural spirals are capable of contracting inward from 1 towards the center in addition to expanding outwards. Each can spiral inwards around its center getting ever closer to the center, i.e. generating an inner spiral. This is illustrated by the dashed curve in the diagram over. The center that the spiral rotates around and expands from corresponds to the number zero. The zero point is the center and holds direct connection to Source.

The processes of outward expansion and inward contraction are complementary in many ways. For example we can look at creation as a process of dividing the inherent unity of Source into progressively smaller units. As these units get smaller they are also getting more numerous. We have the two processes working side by side here. Multiplication of diversity and division of unity are complementary processes.

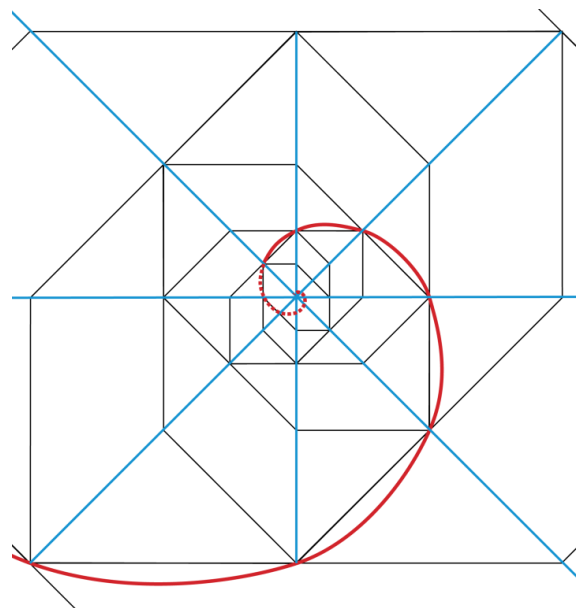
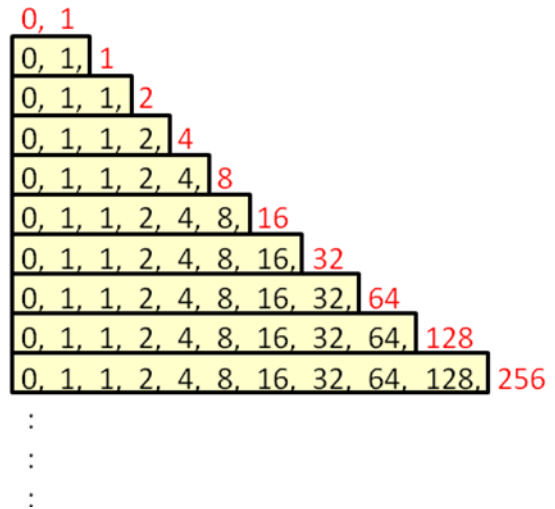
If we continue the Krystal spiral inwards we progressively divide by 2 instead of multiplying by it. This will generate a sequence of reducing numbers as follows – $\frac{1}{2}$, $\frac{1}{4}$, $\frac{1}{8}$, $\frac{1}{16}$, etc.

However all these fractional numbers sum to unity. Unity is the sum of all the numbers for the inner spiral to the zero point at the center, i.e.

$$1 = \frac{1}{2} + \frac{1}{4} + \frac{1}{8} + \frac{1}{16} + \dots$$

Now we can replace the extra 1 at the beginning of the Krystal sequences above with this fractional expansion to get for example:

$$0, \dots, \frac{1}{16}, \frac{1}{8}, \frac{1}{4}, \frac{1}{2}, 1, 2, 4, 8, 16, 32, 64, 128$$



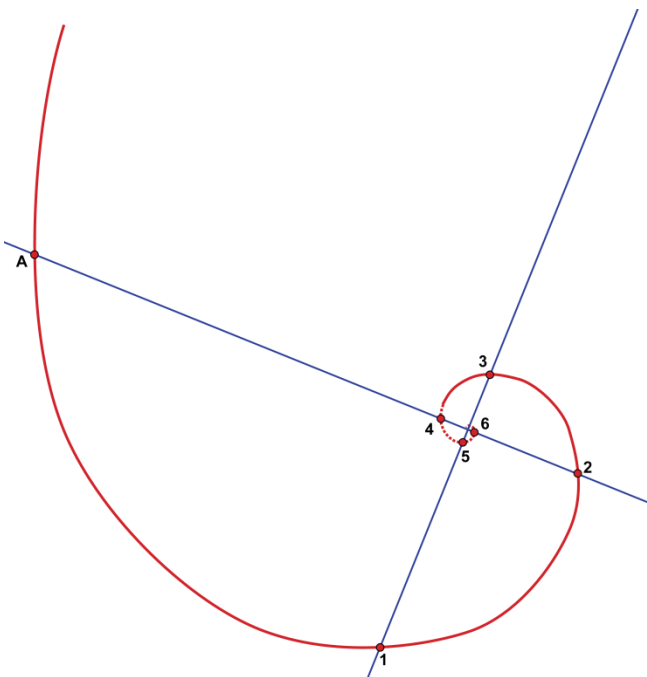
So every Krystal number is the sum of all the previous numbers including the inner spiral all the way towards the center. Effectively every point integrates and preserves the content of all the previous points.

More generally, every point on the Krystal Spiral is the sum of all the inner quadrant points from there to the center. For example we can take the expansion $1 = \frac{1}{2} + \frac{1}{4} + \frac{1}{8} + \frac{1}{16} + \dots$ and multiply it by any number. Take 56 for example:

$$56 = \frac{56}{2} + \frac{56}{4} + \frac{56}{8} + \frac{56}{16} + \dots$$

Now with division by two $\frac{56}{2}$ lies one quadrant (90°) back from 56 on the Krystal spiral. $\frac{56}{4}$ is a quadrant earlier again and likewise with all the other elements in the expansion. This means that every number or point on the Krystal spiral is the sum of all the prior quadrant points all the way back to the center.

We can visualise this property in graphical terms as follows. Take any point on a Krystal Spiral (A) and draw an axis through it to the center and out the other side as illustrated in the diagram over. Draw another line through the center at 90° to this. This gives us 4 quadrant axes spaced 90° apart as illustrated by the dark blue lines. The chosen point (A) will be the sum of all the inner spiral intersection points with these axes (1, 2, 3, 4, ...) into the center.



Every point on the Krystal spiral thereby holds direct connection to Source. Every point also integrates and preserves the content of the previous points.

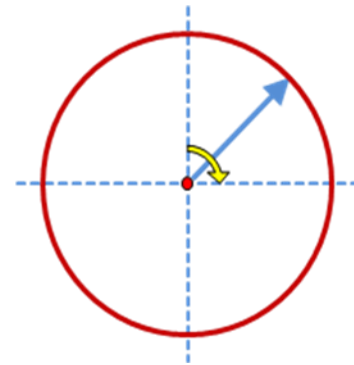
These powerful features are unique to the Krystal Spiral.

Spiral Features

Spirals combine two of the most fundamental processes in creation. They combine rotation with expansion and contraction. This is the context in which we can speak of spirals of creation.

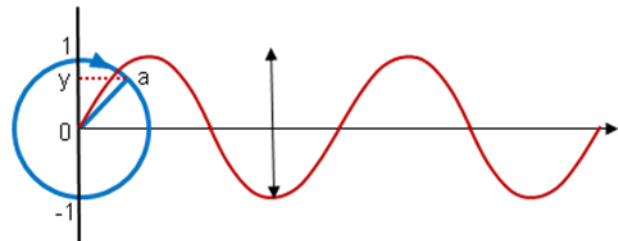
The simplest form of rotation is circular motion. This is illustrated in the diagram below. In practical terms this could be a weight rotating on the end of a string.

Circular motion generates oscillations or repetitive wave patterns. This is illustrated in the second diagram over. If we take the arm '0 – a' and look at the shadow it casts on the vertical axis '-1, 0, 1' as it rotates we see that the shadow of point 'a' will move up and down the axis. This point 'y' will oscillate along the axis. If we expand out this motion, e.g. by tracing it out over time, we see that it will trace a regular wave pattern as illustrated to the right of the diagram.



Rotation / Circular Motion

Circular motion generates such wave patterns or oscillations. This is demonstrated in practical terms by the way in which the rotation of an electrical generator produces waves of oscillating electrical current. Any cyclic activity such as the cycle of the seasons, day night etc. derives from circular motion. Oscillatory activity is all around us



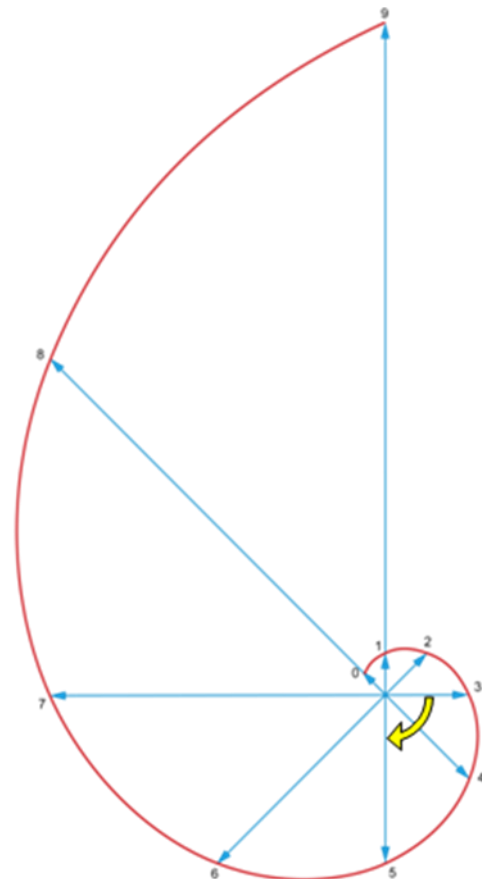
Oscillation / Frequency

e.g. the sound tones of our speech, music, radio waves, waves on the ocean, the pulse / beating of our heart etc.

All oscillation or indeed cyclic behaviour is associated with circular motion at some level. Oscillation and circular motion are synonymous.

The frequency of oscillation is associated with the speed of the circular motion. One complete cycle or wave corresponds to a rotation of the circle.

If, instead of keeping the length of the arm or radius constant as it rotates, we allow it to expand we get a spiral. This is illustrated in the spiral diagram, where the arm expands or grows out from the center to trace progressive stages of the Krystal spiral. The rate of expansion is keyed to the rotation i.e. we have a doubling for every 90° of rotation in this case. Moving in along the spiral towards the center we would have a similar contraction.

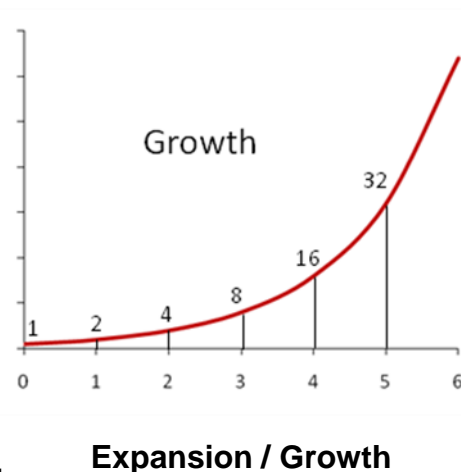


The spiral therefore combines the two fundamental processes of growth and oscillation.

Growth & Decay

Growth processes share a common behavior. This applies whether it is growth in nature e.g. of trees, population growth, growth of money, economic growth etc. Growth arises through multiplication.

If we take money, for example, and for the sake of simplicity assume we have an excellent investment that doubles in value over a year. We start with say \$1,000. After year 1 this will have doubled to \$2,000. After a second each of those thousands will have doubled so that we have \$4,000. After a third year we have \$8,000 and so on. The growth arises by repetitive multiplication by 2.



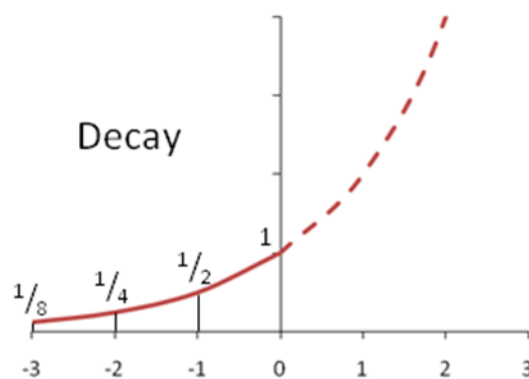
The same principle would apply even if the annual return was say 5%. In this case we would multiply by 1.05 for the first year, repeat this for the second year, etc. So at the end of 4 years for example we would have $1.05 \times 1.05 \times 1.05 \times 1.05$ times the original amount. We have repetitive multiplication over the 4 years.

Such repetitive multiplication is called exponentiation. Just as repetitive addition gives us multiplication, repetitive multiplication produces exponentiation.

Such growth is referred to as exponential growth. It is the same in principle as the expansion we get with the spirals. We have repetitive multiplication in both cases. The rate of growth may vary but the principle is the same. Spirals that expand by repetitive multiplication are referred to as exponential spirals. The Krystal and Golden Mean Spirals are exponential spirals directly and the Fibonacci Spiral progressively becomes one after the initial stages.

A feature of exponential growth is that as the growth increases it gets faster. This is illustrated in the diagram above. For example the more money one has the faster it grows! The present world population took a long time to reach the first billion, whereas the last billion was added in a few decades. There is a 'natural' growth factor ($e = 2.718$.) where the rate of growth equals the state of growth.

The reverse process to growth is one of decay or contraction. We have examples in the cooling of a cup of coffee, decay of the sound from a guitar string, radioactive decay etc.



Again the principle is the same. We have repetitive division. Also as decay progresses it moves more slowly, as illustrated in the diagram.

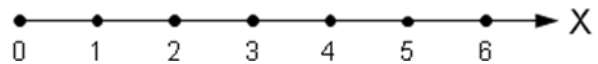
The same (exponential) curves apply to both processes. One process is going in the direction of positive numbers while the other is going in the negative direction.

Such growth and decay is encompassed in the spirals of creation.

Creative Play of Numbers

Numbers play a very significant role in the unfolding of creation. They carry much information, structure and consciousness. If we can give them voice and hear what they have to say they have a very interesting story to relate.

Ordinary numbers can be represented geometrically as spread out along a line like a ruler. The positive numbers are shown progressing to the right.



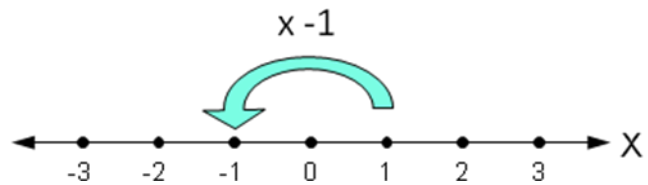
Negative numbers are also important.

They become very important if our bank account is in debt for example!

We get the negative numbers by multiplying the positive ones by -1 .

Geometrically this is equivalent to swinging the number line '0 - X' above

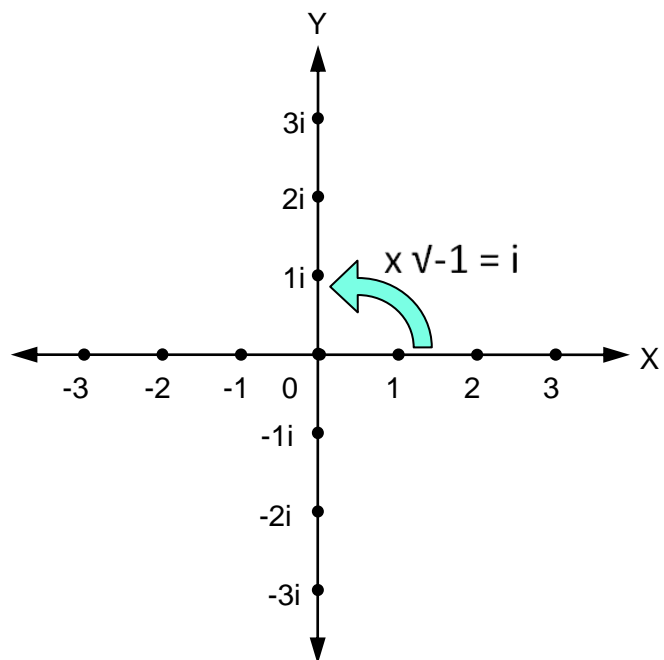
through 180° . This gives the collection of what are referred to as real numbers.



Are there any other numbers of interest between these positive and negative numbers? In other words if we were to swing the number line through an angle other than 180° would we get anything meaningful?

The answer to this is a definite yes. It turns out there is a very important and useful set half way between the two at 90° . This corresponds to the 'Y' direction in the diagram to the right.

We get these numbers by doing a half step multiplication by -1 . The half step in multiplication by -1 is $\sqrt{-1}$.



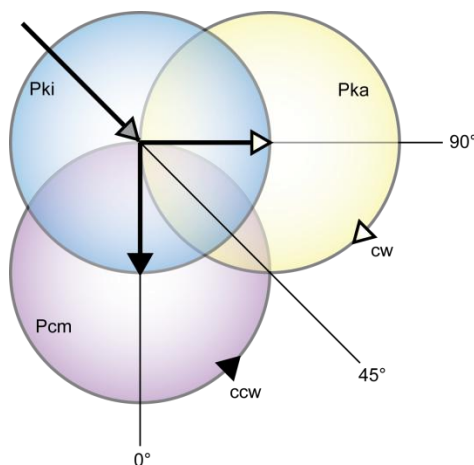
Therefore to rotate the number line above through the 90° of interest we multiply all the numbers by $\sqrt{-1}$. This is a very important number and is given its own special shorthand symbol, $i = \sqrt{-1}$. Therefore we show all the numbers on the 90° direction or 'Y' axis above as multiplied by i , which is understood as $\sqrt{-1}$.

Are these new numbers useful, significant or interesting? It turns out that they are of huge importance and play a major and exciting role in the unfolding of creation. They bring a level of sophistication that opens a vast new playground for creation to explore.

Now $\sqrt{-1}$ presents us with an enigma. When we square any real number, i.e. any number on the real number line above, we always get a positive number. Multiplying a positive number by itself gives a positive number. Likewise multiplying any negative number by itself also yields a positive result, e.g. $-1 \times -1 = 1$. There is no real number that will square up to a negative number, in particular none that will square to -1 . So $\sqrt{-1}$ and all the associated 'Y' axis numbers don't relate to any real numbers! Although very useful, nobody knows where they come from. They are described as imaginary. Hence the 'i' symbol used to denote them. Nonetheless their role and impact are both real and significant. The collection of real and imaginary numbers are referred to as complex numbers. Where do they come from?

If we recall the Partiki Phasing process we can see where these so called imaginary numbers come from. This process is described in the Kathara 1 documentation [Reference 1]. We can summarize it briefly as follows.

The essence of creation is Source bringing focus of attention to a particular idea and in so doing creating structure around it. The early manifestation of such structure arises as a non-polarized or omni-polar expression that carries the original thought or intention as an encryption. This is represented as the Partiki (PKI) expression in the diagram over.



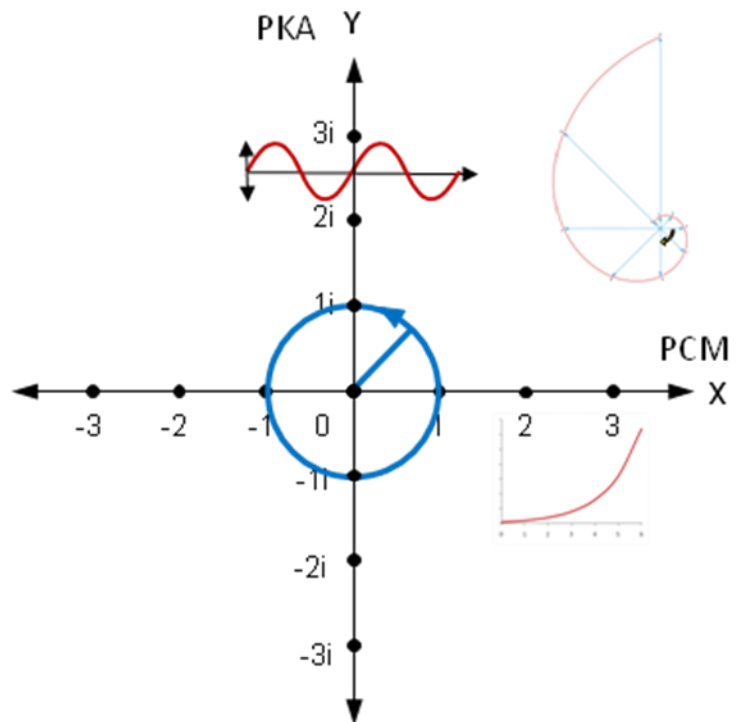
The creative process advances within the Partiki unit to create a replica expression. This replica in turn polarizes to manifest two opposite expressions of the original theme or idea.

These emerge from the Partiki unit and spread apart until they are at 90° to each other and 45° to the Partiki source. These units carry opposed polarities. They can be described as electrical Partika (PKA) and magnetic Particum (PCM), or as matter and anti-matter, parallel worlds etc. These polarities interact to weave the fabric of creation.

Having reached maximum expression as shown above, the polarized PKA and PCM units draw together and resolve their polarities. They merge and integrate back into the original PKI unit. This in turn then dissolves back to Source to release the structure and

complete the cycle. The process can then commence again for a new cycle of expression. Such repeated Partiki phasing over many such units acting in harmony and over many cycles manifests creation.

We now see that the real and imaginary numbers derive from a similar process of polarization. They are polarized expressions of each other and of a parent number sequence. The 90° alignment arises from this polarization. They interact to manifest additional structure in creation. We can regard the real numbers as a PCM sequence and the imaginary ones as the corresponding PKA numbers.

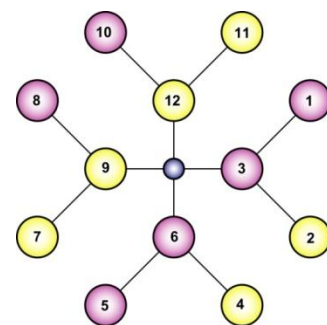


The Partiki phasing process comes right through in the numbers! These numbers embody the polarized structures in creation and illustrate their dynamic in a very powerful and beautiful way. This concept of polarized numbers and structures is of fundamental importance and is key to understanding the power of numbers and the role they play in creation.

Now we have seen already that exponentiating or repeatedly multiplying a certain base number or growth rate a real number of times gives us growth in the positive direction and decay in the negative direction. What happens when we exponentiate similarly with the imaginary 'i' numbers? Here's where something quite unexpected and totally magical happens.

Instead of growth and decay we get circular motion. In other words when we exponentiate with the imaginary numbers the resulting numbers move around a unit circle, shown in blue in the diagram above. This is fundamentally important as such circular motion underlies all vibratory/oscillatory activity. Effectively we get oscillation and frequency. We need these imaginary numbers to describe all oscillatory activity. This is why they are so useful in practice.

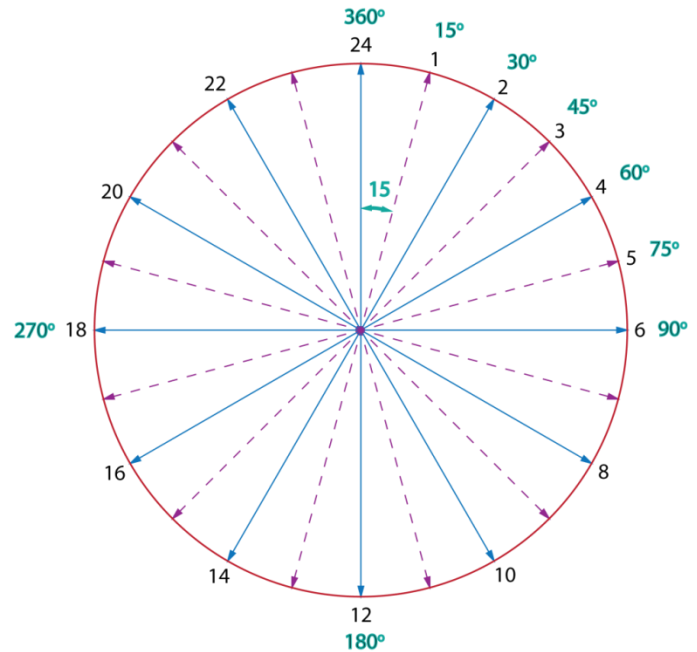
Thus the same underlying process gives us both growth/decay and oscillation/ frequency. We get one or the other depending on which set of numbers we use. The



real/PCM numbers give us growth while their imaginary/PKA counterparts generate oscillation. This means that these two processes are polarized expressions of each other. The spiral integrates them. It is the PKI omni-polar host or parent. This sequence illustrates how the spiral generates and regulates the fundamental processes of growth/decay and of oscillation in creation. These are the spirals of creation.

Number Formation

There is structure in the emergence of number. This is illustrated very well in the Reuche formation. Here we have the omni-polar core at the center that holds direct connection to Source. This produces two polarities represented by the 12 and 6. It produces a further set of polarities at 90° to this as the 9 and 3. These provide us with the four primal quadrants. Each of these in turn polarizes further to generate 8 additional numbers further out. These represent the octants. Collectively they provide 12 numbers, comprising four sets of three. 12 is a key number in Krystic structure. We have 12 centers in a Kathara grid, 12 Allurean chambers etc. The 12 numbers can also be arranged in clock formation, uniformly spaced around a circle.



Wherever we have a 12 structure we often have a second 12 in association with it. For example we have two 12 Tree Kathara Grids aligned in relationship to form a Time Matrix. We have 12 Allurean chambers with 12 Fire chambers aligned in between them. These are distributed around a circle to give us a 24-hour clock. It is interesting that the daily cycle is also divided into 24 hours. Correspondingly we have 24 time zones distributed around the planet.

15 is also an important number that arises frequently in Krystic structure. We have 15 dimensionalized dimensions in a time matrix, 15 chakras, 15 Hova/aura body levels etc. Also where the original numbers are given in the Ma-ShA-Ya-Nic Aurora Code we have 15 specific numbers enumerated in

MA-SHA-YA-NIC AURORA CODE

- | | |
|----|------------------|
| 0 | aaL |
| 1 | Yon |
| 2 | ZhĀ |
| 3 | AER |
| 4 | DhrĒ-a |
| 5 | SŌ-sha |
| 6 | Neir-um |
| 7 | Jha-Dhá-TU |
| 8 | ECK-TÚR-UN |
| 9 | MUiĀ-ev'-TA |
| 10 | YED-há-VA-aaL |
| 11 | Rhu-ShĒ-ma-NÚOT |
| 12 | Bhra-hĀ-de-Laan |
| 13 | UN-ish'-Da-A'-sa |
| 14 | A'-shE-eN-Thwa |
| 15 | E'Ta'La-VhUR-A' |

addition to the zero.

Now if take our 24-hour clock and sub-divide the sectors by 15 we get the 360° pattern in a circle or cycle as shown above. It is interesting that this 360 division also approximates the number of days in a year. Some pre-historic records e.g. the Dendera zodiac, indicate a 360 day year. In that case the sun would move through one such degree in the sky each day.

System Dynamics

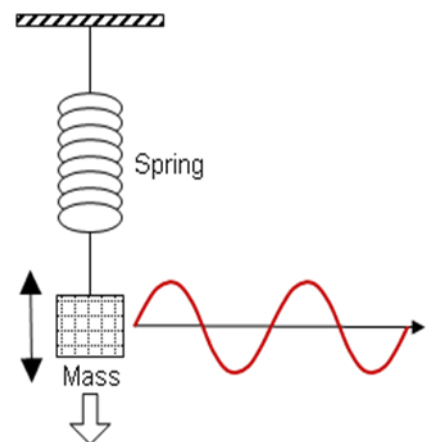
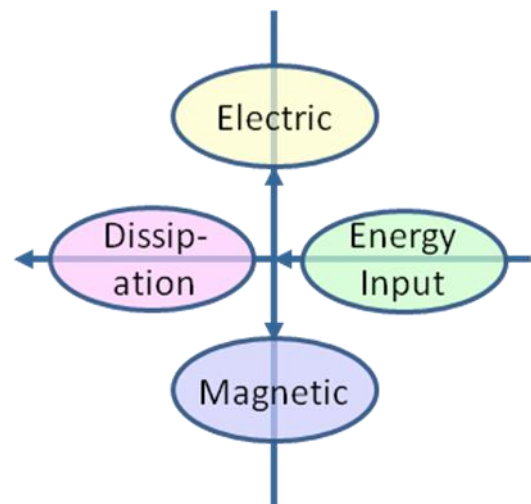
We now have all the basic building blocks in place to explore system dynamics.

Take any system, a guitar string for example. When we pluck the string we stimulate the 'system' by feeding energy into it. This energy will gradually dissipate due to friction effects, resistance etc. It usually ends up ultimately as waste heat. The process of resistance opposes the stimulus and dissipates its energy. We can show these two opposed processes at work on the horizontal line in the diagram below.

However there are additional effects at work in the system that provide for more interesting behaviour. Any physical system will have some degree of inertia and also a certain elasticity or springiness. These elements absorb the input energy from the stimulus and store it within the system. For example the guitar string will have a certain weight and an elasticity determined by its tension. The situation is a little clearer if we consider a weight suspended from a spring as in the second diagram below. If we stimulate the weight with an impulse it will bob up and down on the spring, setting up an oscillatory motion.

Some of the energy input to the system is used to stretch the spring and is stored in the spring. Some is used to set the weight in motion and is stored in this motion (as kinetic energy). Effectively the energy is stored within the system between the motion of the weight and the spring.

These energy storage effects arise at 90° to the original impulse. Furthermore the two storage effects are opposed to each other. When one is giving out energy the other is absorbing it and vice versa. What we get then is an exchange of energy between the inertia of the weight and the elasticity of the spring – they cycle the stored energy between them.



This cycling sets up an oscillation. The frequency of the oscillation depends on the balance between the inertia and elasticity in the system. There is one particular frequency at which the energy storage capacities of the weight and the spring exactly balance each other. This is known as the resonant or “natural” frequency of the system. If we stimulate any system it will tend to oscillate at this natural frequency. For example if we pluck a guitar string it will oscillate at a particular frequency and generate a corresponding sound tone. We can change this frequency by adjusting the tension (elasticity) of the string. We can also change it by using different weights of string e.g. heavier strings. There are various ways we can adjust the parameters to get a wide variety of frequencies and sound tones.

So, when we stimulate a system, effects operating at 90° to this set up an oscillation in the system. In the absence of other influences this oscillation would continue indefinitely. However in our “real” world we normally have some resistance or friction in the system, generally referred to as “damping”. This draws energy out of the system and dissipates it. It acts in opposition to the original stimulus as shown in the diagram above. The oscillation is damped and dies out.

In our present world a lot of the energy leaving systems (to the left in the quadrant diagram above) is wasted. A significant portion ends up as low-grade heat. In a Krystic world this energy would cycle back as back-flow return to Source. It would then re-emerge and come available again. This is the ultimate in re-cycling and sustainability!

Any oscillation is cyclic in nature and can be described in terms of circular motion. Different effects are dominant at different points or phases in the cycle. The angles between these phases are important. These angles are represented in the diagram above. These effects are universal and arise in the dynamics of any system, mundane to cosmic. No matter how complex the system the fundamental behaviour is the same, whether it is a sound system, mechanical system e.g. the vibrations of an engine, electrical system e.g. power oscillations, electronic system, radio waves etc.

In a more general sense the quality of elasticity is electrical in nature, while that of inertia is magnetic. So, more generally, oscillations are determined by a balance between the electrical and magnetic qualities of a system. These two qualities are opposed to each other and exchange energy between them to set up oscillations in a system. The frequency of the oscillations is determined by the balance between the electrical and magnetic parameters. Electricity and magnetism are inherent in everything: chemistry, molecular & crystal structure, atoms etc. Even light, radio waves, X-rays etc. are all electro-magnetic oscillations. Empty space has electrical and magnetic qualities. Its electrical elasticity and magnetic inertia determine how rapidly waves propagate through space and establish the speed at which light travels. This framework gives us a basis for understanding how these phenomena arise.

Likewise in cosmic structure we have dimensional levels that carry ranges of frequency. This is discussed in more detail in the Kathara 1 documentation [Reference 1]. These frequencies are generated by electrical – magnetic interactions to set up oscillations.

The frequencies are determined by the balance between the electrical and magnetic properties of these oscillations. Lower frequencies in lower dimensions are more magnetic in nature. The balance is more electrical for higher frequencies in higher dimensions. It is like the strings on a guitar or in a piano. The balance between Electric and Magnetic elements is key to Frequency.

We see a very close correspondence between the fundamentals of system dynamics and the spiral and number structures discussed earlier. We have the energy input and output, growth and decay along the horizontal axis. We have a vertical axis at 90° to this that introduces additional effects to set up oscillations in the system. These effects determine the nature and frequency of the oscillations. Combining the oscillations with the growth/decay we get the fundamental behavior we see in all systems in creation. This behavior is embodied in the geometry of a spiral. Complex numbers engender the full range of behavior and are essential to understanding, quantifying and analyzing it.

Numbers indeed have such an interesting story to tell!

Significance of Speed of Light

Physical light is an electro-magnetic phenomenon. It propagates as waves of electro-magnetic energy oscillating in a particular frequency range. The extended range of electro-magnetic frequencies is illustrated as the Electromagnetic Spectrum in the diagram below. Lower frequencies correspond to radio waves, higher frequencies to microwaves and still higher to light. Frequencies higher than light correspond to X-rays, cosmic rays etc. Within the band of light frequencies different colors derive from different frequencies.

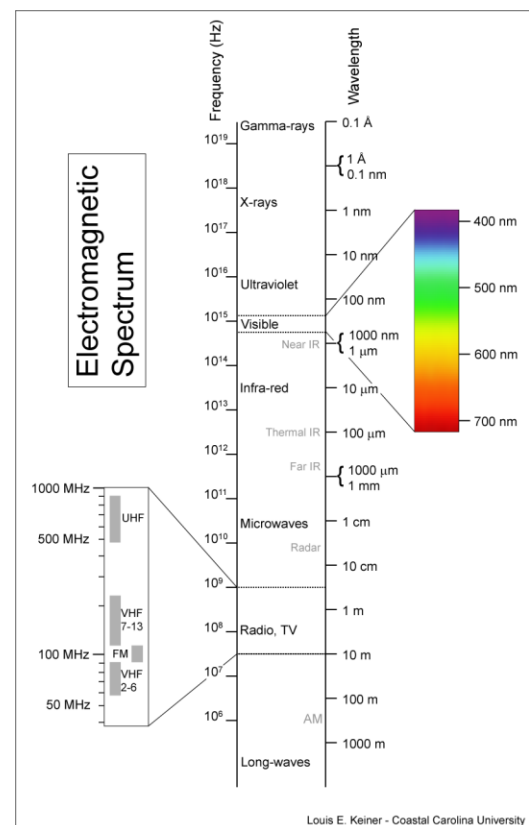
All these electro-magnetic waves including light travel at a speed determined by the electrical and magnetic properties of space, or whatever medium they are travelling through. This is referred to as the speed of light. It is denoted by the symbol 'C'.

This relationship is defined by the formula:

$$C^2 = 1 / \epsilon_0 \cdot \mu_0$$

Here ϵ_0 is the Greek letter (e) representing the electrical nature (elasticity) of space. μ_0 is the corresponding Greek letter (m) representing the magnetic inertia. These two values define the speed of light.

Space and time are not as fixed, rigid nor static as we might believe them to be. They can expand, contract, flow and be shaped. It is possible to trace space back to the



voids that form during the Partiki phasing process. This is described in more detail in the Kathara 1 [Reference 1] and Seda Cycle documentation. As the Partiki phasing process is dynamic this indicates a fundamentally dynamic nature for space.

We usually experience space in terms of separation. Separation can have both space and time elements. For example the separation between a plane taking off from New York and landing in San Francisco comprises the physical separation between these two cities and the time difference between the events. We normally think of space and time as separate. But physics indicates that they are closely coupled in the larger scheme of things.

Separation is determined by both distance and time by the following relationship:

$$\text{Separation (S}^2\text{)} = \text{Distance (D}^2\text{)} - \text{C}^2 \times \text{Time (T}^2\text{)}.$$

Here C is the speed of light as indicated above.

Now from a Source perspective there is no separation. Source integrates all reality. So S in the relationship above is zero at this level. Rearranging the relationship accordingly we get:

$$\text{D}^2 = \text{C}^2 \times \text{T}^2 \text{ or}$$

$$\text{C} = \text{D(istance)} / \text{T(ime)}$$

From a Source perspective then 'C' measures the expansion of Distance through Time. It measures the flow of space through time.

The speed of light measures the rate of formation of space.

Combining $1 / \epsilon_0 \cdot \mu_0 = \text{C}^2 = \text{D}^2 / \text{T}^2$ we see that electrical and magnetic properties influence the structure of space and time. They determine the speed of light, which in turn determines the rate of formation of space. Thus, changing the magnetics (or electrics) can for example distort time, create time loops, worm holes etc. This is how various distortions from the original natural order arise. This is how they are created.

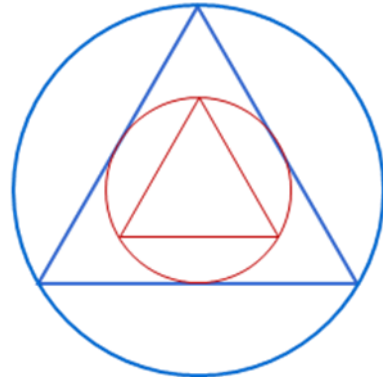
The electric/magnetic balance is of most fundamental importance in creation.

Speaker 1 indicates that our local speed of light is presently 3 times too slow due to excessive magnetic influence.

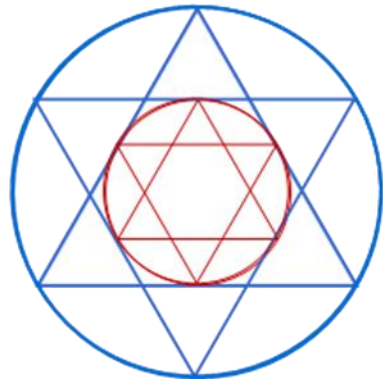
Scaling Proportions

We have one more geometric piece to place in the jig saw before considering Merkaba Spins. This relates to how structures scale up in size.

If we take 2-dimensional uniform triangles and nest them completely within each other so that the bounding circle of one sits completely within the next triangle size up we get an arrangement as illustrated in the diagram over. The red triangle and its bounding circle sit completely within the blue triangle, which is the next size up. This means that the red triangle can rotate completely and freely within the blue triangle. It is not constrained. The minimum size ratio to achieve this in 2 dimensions is 2:1. This means that the blue triangle is exactly twice the size of the red one. Likewise the blue circle is exactly twice the red one. Everything scales up by 2. To get the next triangle that would freely contain the blue one we increase its size by 2 and so on.

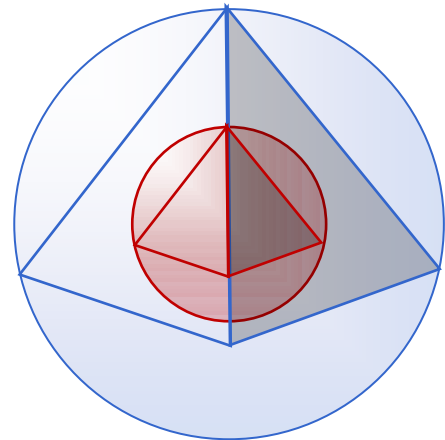


We can extend this principle by looking at a slightly more complex diagram. If we double up on the triangles and rotate them we get the Merkaba Star illustrated above. Again in this case for one Merkaba Star to be completely and freely contained within another a size ratio of 2:1 is needed. Likewise where Kathara Grids are completely nested within each other a similar size ratio of 2:1 arises.



There is a progression of sizes increasing by 2 between each stage of expansion in 2D.

If we repeat this exercise in 3D we get an interesting result. In this case the triangle is replaced by a tetrahedron. Just as the uniform (equilateral) triangle is one of the simplest 2D shapes the tetrahedron is one of the most basic 3D shapes. Again we draw a bounding sphere around the tetrahedron and nest this within the next tetrahedron size up as illustrated in the diagram over. The inner sphere sits within the faces of the bounding tetrahedron. The inner tetrahedron in red therefore can rotate freely within the outer tetrahedron in blue. We can draw a bounding sphere around the outer tetrahedron in blue also.



In this case the size ratio for one tetrahedron to be contained completely and freely within another is exactly 3:1. This can be proven mathematically. So the size ratio between the completely nested tetrahedra in 3D is 3:1. Thus a side of the outer tetrahedron is 3 times longer than the corresponding side of the inner one. Likewise for the bounding or contained spheres – their size ratio is 3:1. The red sphere for example can be considered as the completely free space within the outer (blue) tetrahedron, i.e.

the form constant. It can also be considered as the boundary of the inner (red) tetrahedron.

Again we can duplicate the tetrahedra, rotate and superimpose them to get Merkaba fields, as with the Merkaba Star above. Such Merkaba fields are 3D in nature. In this case the spheres within the upper and lower tetrahedra fuse to form an oval Form Constant. But the principle is still the same, as the oval Form Constant can be resolved back to the original spheres. As the spheres scale in size by 3 so will the oval Form Constant. In the 3D case the corresponding nested sets of Merkaba fields increase in size by 3 between each stage of expansion.

This size expansion by 2 for 2D structures and by 3 for 3D structures is interesting.

Our information tends to be 2-dimensional in nature. Also the way we process it is 2-dimensional. The Kathara Grid, Reuche and a lot of the fundamental structures are essentially 2D in nature. We can regard them in 3D terms e.g. with balls. But there is no extra information in the added dimension. We use 2D to convey information. For example text and diagrams are 2D: the pages of a book, magazine etc. When we project information with a projector, TV, computer screen etc., it is a 2D projection. When we take a picture of a scene with a camera the picture is 2D. The images we capture with our eyes are 2D and so on. Information tends to travel in 2D, but our interaction with the world is obviously 3D. There is an interplay between 2D and 3D. 3D allows for the emergence of polarity from within a state of neutral integrity and for the interaction of these polarities.

Merkaba

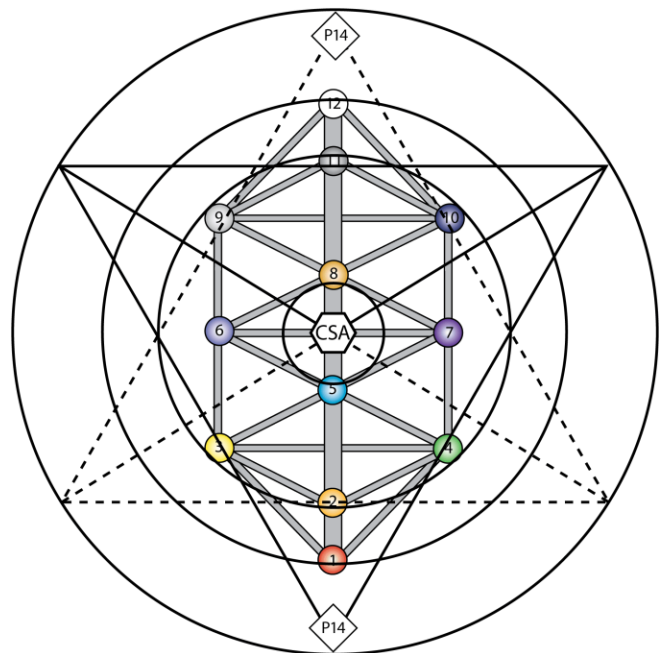
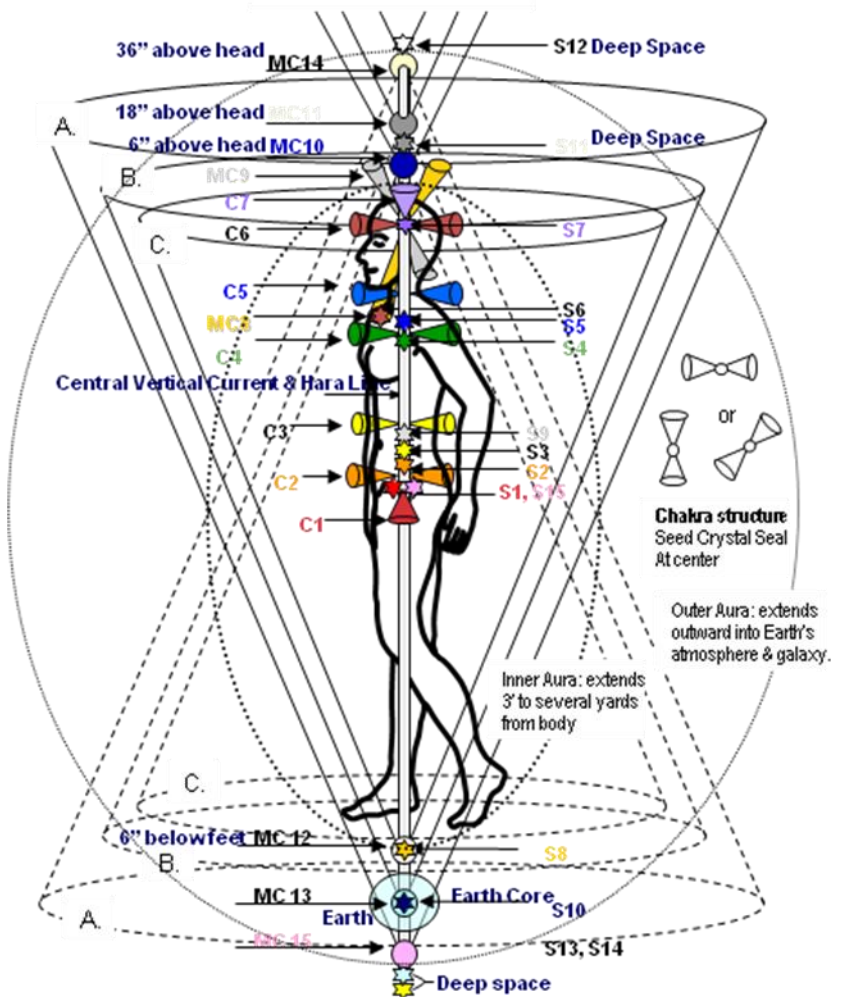
Merkaba is a system for circulating life force current and energy through the structures in creation. This is discussed in greater detail in the Kathara 1 [Reference 1] and the Merkaba Module. We can summarize it briefly as follows.

With a car for example we have the basic structure of the car itself. We also need fuel or energy to make it go, to animate it. We additionally need intelligence to direct it. For a car this intelligence derives from the driver. More generally for structures in creation this intelligence comes from the underlying core encryption represented by and carried in the Kathara Grid.

Merkaba circulates life force currents into and through our bodies and energy fields. It corresponds to the fuel that powers these structures. The energy is drawn from higher dimensional levels and ultimately from Source. When the energy has completed its circulation in our bodies it cycles back to Source from whence it came.

The Merkaba currents comprise two spirals of energy. There is a current of electrical energy coming in from the top and spiralling clockwise down around the bodies. This is complemented by a similar current of magnetic energy coming in from the bottom and spiralling up around the bodies. As one current is flowing in the other is flowing out and vice versa. The spirals of energy take the form of tetrahedra spinning on a common vertical axis, one facing down and the other up.

The spins speed of these Merkaba spirals regulate how much energy is drawn into the structure. The polarization and counter-rotation of the spirals allows for interaction at the center to bring the life force current into the structure. This is important just as the polarization of male and female energies allows for interaction to generate new life expressions. The interaction in the center creates a space (called a Form Constant) where energy is held. The nature of the energy available in the center is determined by the balance between the electric and



magnetic spirals. This in turn depends on the balance between the spin speeds of the counter-rotating spirals.

In addition to drawing energy from higher dimensional levels at the top and bottom the Merkaba spirals also interact with the Central Seed Atom at the core of the structure. This forms an open doorway connection to Source through which energy is also drawn into and out from the structure.

The counter-rotating electric and magnetic spirals form pairs, one pair for each dimensional level. These are known as the dimensional Merkaba spiral sets. The Merkaba sets for three dimensional levels e.g. 1, 2 & 3, form a cluster known as a Harmonic Merkaba set. Likewise the 4, 5 & 6 dimensional sets form a Harmonic Merkaba set and so on up through 13, 14 & 15.

As the spiral spin speeds for the first 6-dimensional Merkaba spiral sets come into synchronism this allows an opening between the first and second Harmonic sets. This is referred to as a phase of Merkaba, in this case the Hallah phase. This happens when the spin speeds are aligned on specific ratios as detailed below. Further when the spin speeds additionally come into synchronism across the first 9 dimensional levels we have a higher phase of Merkaba development, referred to as Quatra Phase. Likewise when the spin speeds additionally come into synchronism across the first 12 dimensional levels we have a yet higher phase of Merkaba development, referred to as Mahunta or Eckasha Phase. There is a Rahunta phase spanning the full 15 dimensions. Again in all cases these phases arise when the spiral spin speeds are aligned on specific ratios as detailed below.

Krystic Merkaba Spin Speeds

The Krystic Merkaba spin rates for the different phases of Merkaba development are described in Dance for Life Manual [Reference 2] page 45 and are summarized in the table below.

Here the bottom magnetic spiral spin speeds for each phase or level of development are shown in the second column of the table. The corresponding top electric spiral spin speeds are shown in the fourth column. The actual numbers relate to revolutions per trillionth of a nano-second, i.e. very fast! It is the relationship between the numbers however that is of most interest to us.

The electric and magnetic spiral elements form polarities. These are closely related to the Partika (PKA) and Particum (PCM) polarities that arise in the Partiki Phasing process discussed earlier. As such they will have emerged from an integrated omni-polar state corresponding to the Partiki (PKI) phase of this process. This state is represented by the sum of the spin speed numbers in each phase. These numbers are shown in the rightmost column under "Trans-Harmonic". The term Trans- Harmonic relates to a further level of integration of the Merkaba spiral sets.

Phase	Magnetic	Differential	Electric	Trans Harmonic
Hallah	$11 \frac{2}{3}$	$21 \frac{2}{3}$	$33 \frac{1}{3}$	45
Quatra	$101 \frac{2}{3}$	$201 \frac{2}{3}$	$303 \frac{1}{3}$	405
Mahunta/Eckasha	$911 \frac{2}{3}$	$1,821 \frac{2}{3}$	$2,733 \frac{1}{3}$	3,645
Rahunta	$8,201 \frac{2}{3}$	$16,401 \frac{2}{3}$	$24,603 \frac{1}{3}$	32,805

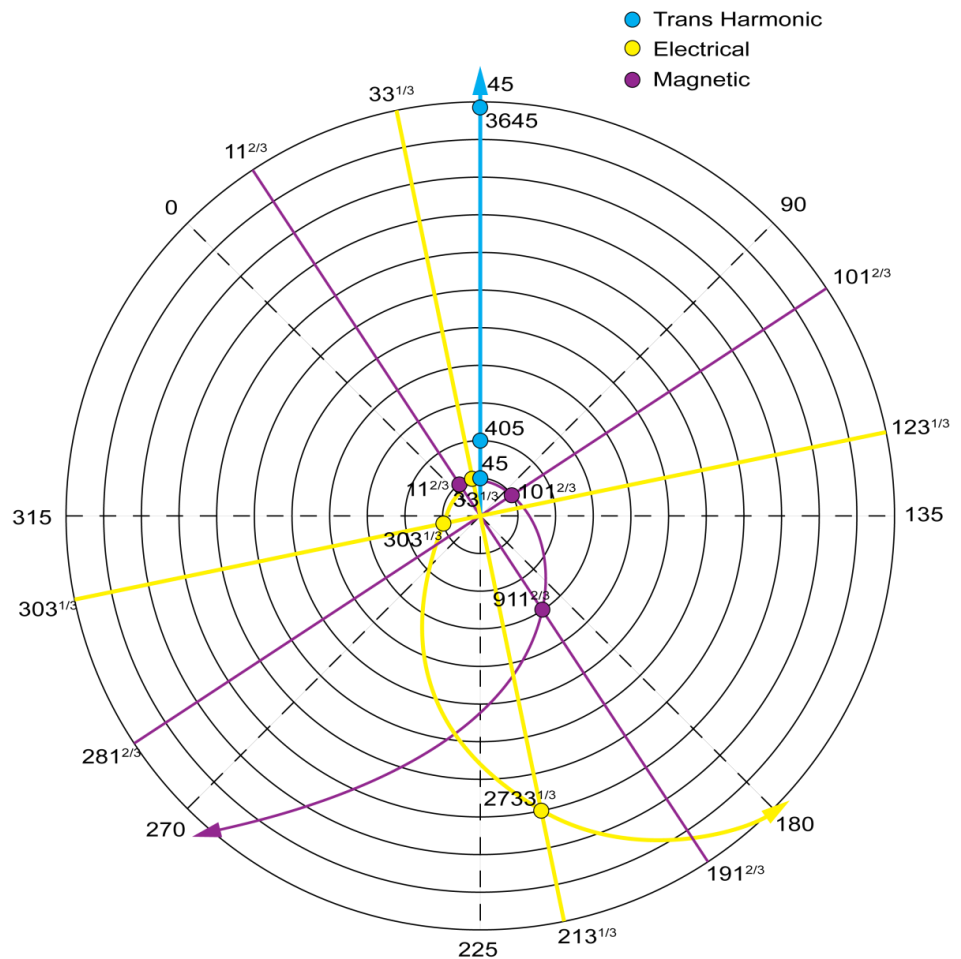
Merkaba Spin Speeds

Finally the interaction between the counter-rotating top and bottom spirals in each set determines the nature of the energy held in the core. This in turn is determined by the difference in spin speeds between the spirals in each set. The differences between the spin numbers for the electric and magnetic spirals establish this Differential Field. These numbers are shown in the third column.

These numbers may look a little unusual at first with their fractional elements. However there is a lot of order embedded there as we shall now see.

Merkaba Spin Numbers

We can plot these spin speed numbers on a circular or polar diagram as shown below. In this case we move out a layer for every 360 units. We start from the traditional Krystal spiral reference position i.e. at the 10:30 position on the clock, marked 0. After 360 we come back round to this position and move out a layer for the next 360 units.



In this case we find that the Trans-Harmonic spin speeds, 45, 405, 3,645, 32,805 all lie on the vertical blue line at 45° from the 0 reference.

The electrical spin speeds all line up on 4 quadrant lines shown in yellow. They move between these quadrant lines successively in a counter-clockwise sequence to form a counter-clockwise spiral also shown in yellow. Only the first 3 numbers are shown. The fourth number lies on the fourth quadrant line in the sequence but this is much too far out to illustrate conveniently on the diagram. It can be verified mathematically.

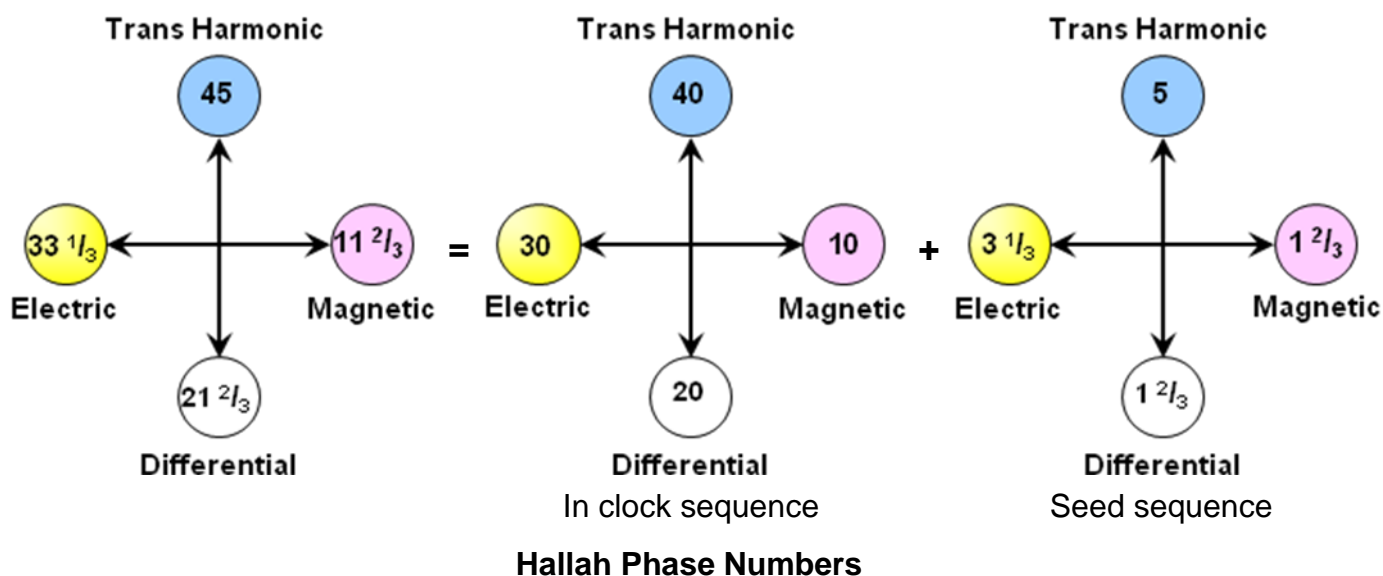
The magnetic spin speeds all line up also on 4 quadrant lines shown in violet. They move between these quadrant lines in a clockwise sequence to form a slower clockwise spiral shown in violet.

This pattern resembles the formation of the Rosetta code from the EtorA and AdorA polarities of the Krystal Spiral.

Note however that the spin direction of these spirals on the clock diagram above differs from that for the actual Merkaba spirals. The electric Merkaba spiral for example spins clockwise, while the number spiral for the electric spin speeds in the diagram above moves counter-clockwise. Hopefully this difference doesn't lead to confusion.



We can examine these numbers more closely to discern structure as follows. We can organise the numbers for a phase, e.g. the Hallah Phase, in a clock diagram as shown on the left in the diagram below. We can place the numbers in the four quadrant positions of the clock, increasing in a clockwise direction.



Now we can see that the 4 numbers in a phase set increase approximately in the ratio 1 : 2 : 3 : 4. We can separate out elements of the numbers as shown above in the middle and right. Here we see that the numbers contain a sequence in the middle that is in exact 1 : 2 : 3 : 4 clock ratio. The corresponding quadrant numbers on a clock i.e. 3, 6, 9 & 12, are in this exact same ratio to one another. The numbers also contain a smaller sequence to the left comprising the fractional elements that are not in this clock ratio. They have a ratio of 1 : 1 : 2 : 3.

This smaller sequence is in fact important. It functions as a seed sequence for the whole progression of numbers. In other words if we were to extend the pattern to an earlier stage than the Hallah phase we would get this set of numbers exactly. Also these numbers arise as quantum potentials in the detailed description of the extended Partiki Phasing process described for the Seda Cycle. We can regard this set of numbers as a Seed Sequence.

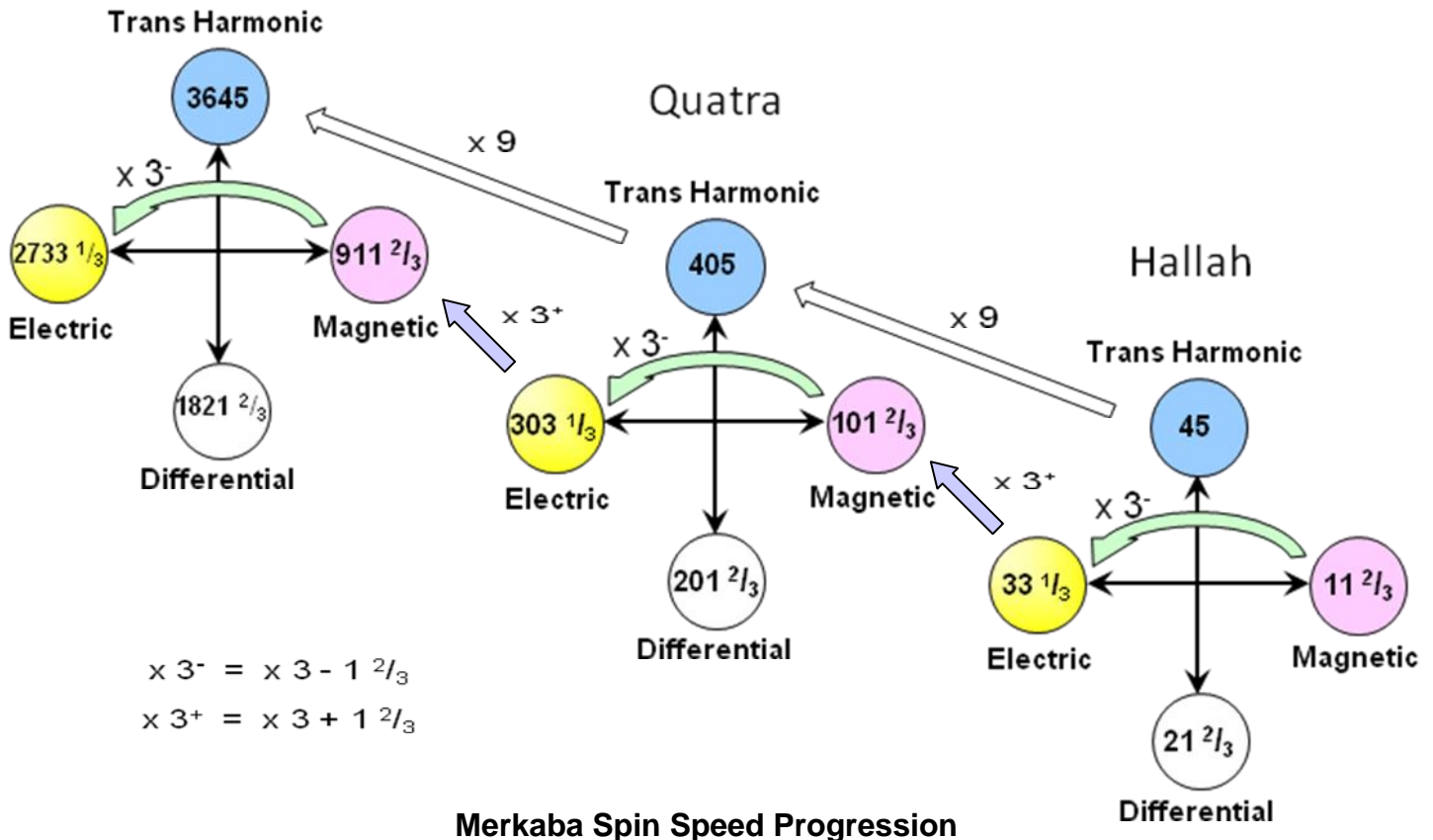
Phase	Magnetic	Differential	Electric	Trans-Harmonic
Hallah	$10 + 1^{2/3}$	$20 + 1^{2/3}$	$30 + 3^{1/3}$	$40 + 5$
Quatra	$100 + 1^{2/3}$	$200 + 1^{2/3}$	$300 + 3^{1/3}$	$400 + 5$
Mahunta/Eckasha	$910 + 1^{2/3}$	$1,820 + 1^{2/3}$	$2,730 + 3^{1/3}$	$3,640 + 5$
Rahunta	$8,200 + 1^{2/3}$	$16,400 + 1^{2/3}$	$24,600 + 3^{1/3}$	$32,800 + 5$

The numbers for the other Merkaba phases can be separated on a similar basis, as illustrated in the table above. The same pattern prevails. The numbers for each phase comprise a sequence in 1 : 2 : 3 : 4 clock formation plus the Seed Sequence.

We can now arrange the spin speed numbers for all the Merkaba phases in this diagrammatic form to see the progression of the numbers from one phase to the next. This is illustrated for the first three phases in the diagram below. The pattern continues in exactly the same way for the Rahunta phase.

Here we see that within each phase the electrical spin number is 3 times the corresponding magnetic number less a seed element of $1^{2/3}$. This is demonstrated by the green arrows between these numbers in each set. The magnetic number for the next phase up is 3 times the electric number for the prior phase plus this same seed element of $1^{2/3}$. This is shown by the violet arrows between the phase sets. Finally the Trans-Harmonic numbers increase by 9 exactly from one phase set to the next as shown by the white arrows between sets. Basically there is a progression by 3 up through the magnetic and electric numbers with the alternate giving and receiving of a seed element.

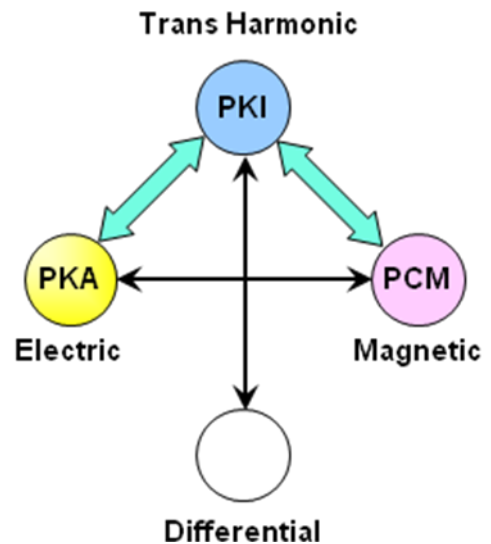
Mahunta



Merkaba Spin Structure

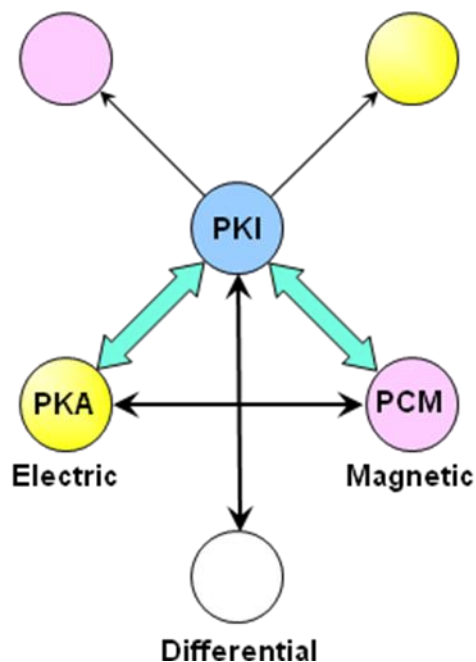
This arrangement of the Merkaba spin numbers in clock formation is very interesting. The core diagram is reproduced over.

The electric and magnetic elements are polarized and correspond with the PKA and PCM components of the Partiki Phasing process. The Trans-Harmonic element that combines them at the top represents the corresponding PKI component. These three elements duplicate the Partiki Phasing process and its associated diagram.



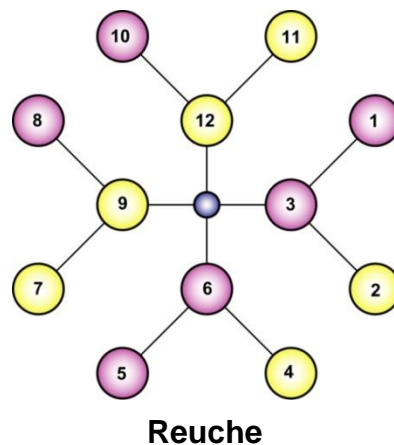
The PKA and PCM elements are in 90° alignment to each other in relation to the parent PKI element. If we look at the electric /PKA and magnetic/PCM elements in relation to each other we see that they are directly opposed. They are in direct 180° opposition. This is important.

The corresponding Merkaba spirals are similarly opposed. For example the top electrical spiral points upward, the magnetic spiral downwards. The two spirals spin in opposite directions – the electrical spiral clockwise and the magnetic counter-clockwise. Also the leading point or fin of the electrical spiral in its start or reference position points frontwards for male bodies while the corresponding magnetic fin is opposed and points rearwards. This alignment is reversed for female bodies i.e. the electric leading fin points rearwards and the magnetic fin frontwards.



The electric and magnetic polarities interact to bring a new element into creation, just as female and male polarities interact to create new life. This is represented by the fourth 'Differential' element at the bottom. This completes the set of quadrants.

These four elements now correspond with the four quadrant elements at the core of the Reuche. They also correspond with the four quadrant numbers on the clock i.e. 3, 6, 9 & 12. If each of these elements were to polarize further in an outward direction they would in fact create the eight octant elements on the outer rim of the Reuche. This is illustrated for the PKI element in the diagram above.

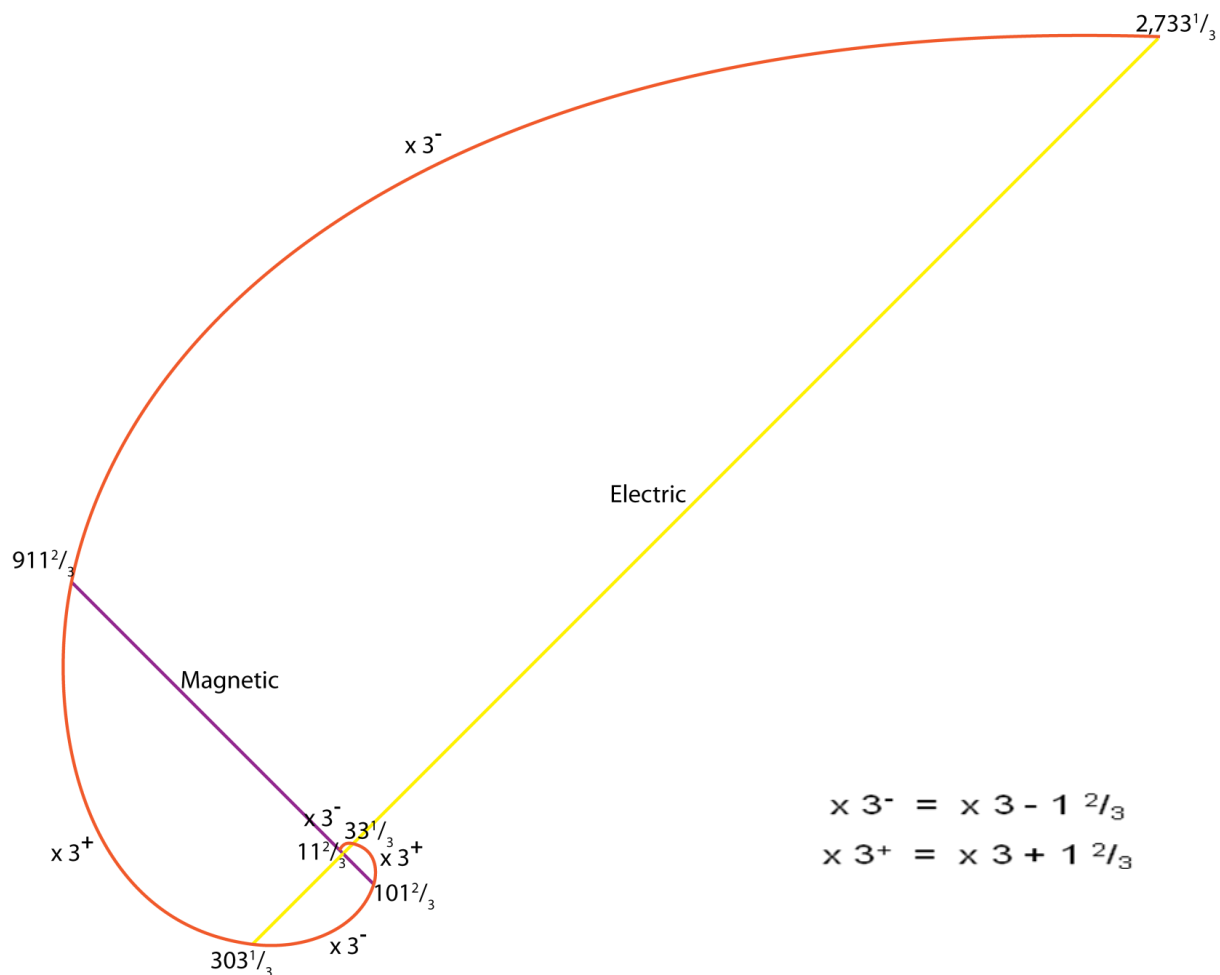


The quadrant diagram above corresponds with the number quadrants we have seen already for the combination of real and 'imaginary' numbers. It also corresponds with the quadrant diagram we have seen as the basis for energy flows in system dynamics above. We have the energy inflow through the PKI element. It passes from there to the PKA and PCM polarized elements. These store the energy in opposing modes to set up an oscillation between them. The energy finally moves through the interaction/ differential element at the bottom. The same structure underlies all the processes. This structure is carried in the core of the Reuche. The Reuche therefore is a very powerful symbol that carries a lot of key information.

If we look at the number arrangements in this quadrant diagram we see that the electric and magnetic elements fall naturally into a 3 : 1 ratio, the electrical being 3 times the magnetic element. Interestingly the Trans-Harmonic and Differential elements have a natural ratio of 2 : 1. This is similar to the Krystal Spiral. The natural arrangement for the electrical and magnetic spirals in a Merkaba set therefore is to have them spinning in opposite directions with the electrical spin speed basically three times the magnetic.

Merkaba Spiral

From the Merkaba spin speed progression diagram above we see that there is a progressive stepping up by 3 through the alternating magnetic and electric elements in each phase. This allows us to form a spiral as shown in the diagram below.



$$x 3^- = x 3 - 1 \frac{2}{3}$$

$$x 3^+ = x 3 + 1 \frac{2}{3}$$

Merkaba Spiral

We start from the Krystal Spiral reference position or 0 axis at the 10:30 clock position. We place the lowest magnetic spin speed out along this axis at a distance from the center proportional to its speed of $11 \frac{2}{3}$. We then move on 90° and place the lowest electrical spin speed out along an axis proportional to its speed of $33 \frac{1}{3}$. We proceed

another 90° and place the next number, the magnetic speed for the next phase $101 \frac{2}{3}$, out along this axis and so on. The magnetic speeds lie along the violet axis, alternating from one side to the other. The electric speeds similarly lie along the yellow axis at 90° to this. The progression is shown for the first three phases. The Rahunta phase continues in the same manner but a much bigger diagram would be needed to illustrate it.

The Krystic Merkaba spin speeds therefore form a spiral structure similar in principle to the Krystal Spiral but different in detail. The Merkaba Spiral is based on the number 3 and its associated number sequence - 1, 3, 9, 27, ..., instead of 2 and its sequence - 1, 2, 4, 8, ... The Merkaba current spirals are 3-dimensional in nature. We have seen already that nested 3-dimensional structures scale up by a factor of 3 whereas 2-dimensional structures do so by a factor of 2. The scaling factor of 3 is more appropriate to a Merkaba spin speed spiral.

The Merkaba Spiral has a more complex structure than the Krystal Spiral. It carries PKA - PCM polarities in addition to PKI. This again forms a threefold structure. The polarities interact. There is an exchange similar to a seed exchange going on between the PKA - PCM elements. We see this in the alternating giving and receiving of a seed element of $1 \frac{2}{3}$ between the stages of the spiral above. This could also be regarded as a backflow return to and outflow from Source.

The Merkaba Spiral is faster and stronger than the Krystal Spiral. It is much faster than the Golden Mean and Fibonacci Spirals.

Metatronic Merkaba

The Metatronic Merkaba processes and associated spin speeds are summarized as follows. These are illustrated in the diagram below.

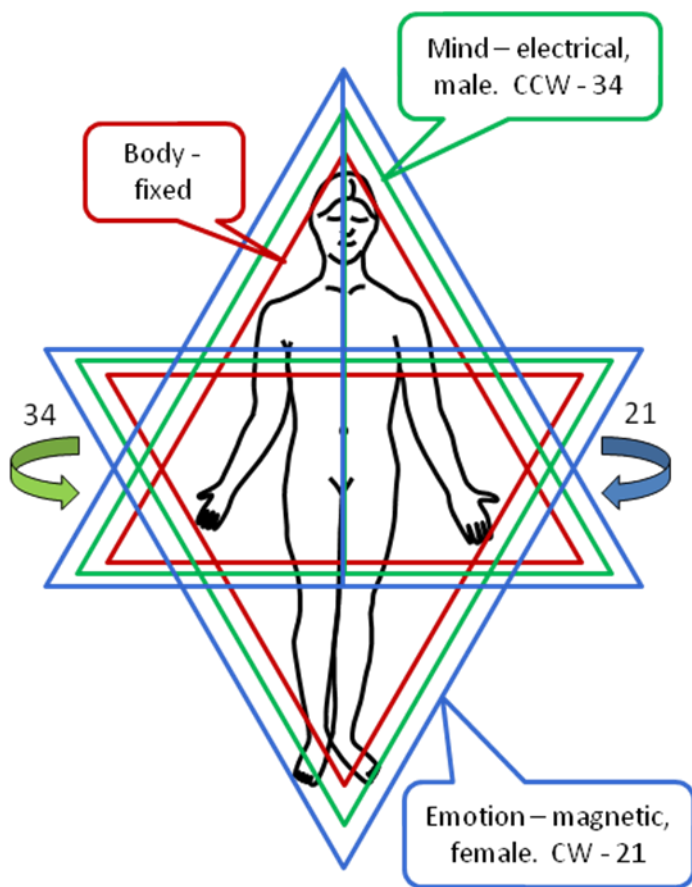
In this case the top & bottom (electric & magnetic) spirals in each Merkaba set are phase- locked to spin in the same direction at the same speed. Instead of holding the natural polarity and opposition they are locked together.

Three such spiral sets are used. The innermost set is fixed in position and does not rotate relative to the body except in rare circumstances. This is regarded as associated with the body. The next or middle spiral set is regarded as electrical/male in nature. It is associated with the mind. This complete set rotates counter-clockwise. At a certain stage of development it reaches a spin speed of 34. The outer spiral set is regarded as magnetic, female and associated with emotion. This set rotates clockwise. It reaches a spin speed of 21 corresponding to the 34 above.

These three Merkaba sets would roughly correspond to the Dimension 1, 2 and 3 sets of Krystic Merkaba. However the sequencing of the D2 and D3 sets is reversed. The D3 mind set would normally lie outside the D2 emotional set.

There is a staged development in activating the Metatronic Merkaba. The sequence is summarized briefly as follows:

- The middle and outer spiral sets are set counter-rotating at equal speed up to $\frac{1}{3}$ of the speed of light.
- These two spiral sets are then spun holding a ratio of 34 for the electrical set to 21 for the magnetic set as defined up to $\frac{2}{3}$ of the speed of light.
- The two spiral sets are then spun up to $\frac{9}{10}$ of the speed of light.
- In the final stage the spiral spin speeds go superluminal, effectively exiting this space to enter a 'fourth dimension'. Effectively the 34 and 21 spin speeds combine, accelerating to 55 in line with the Fibonacci progression, and enter the Toral Rift etc. This is discussed in greater detail in references 10 and 11.



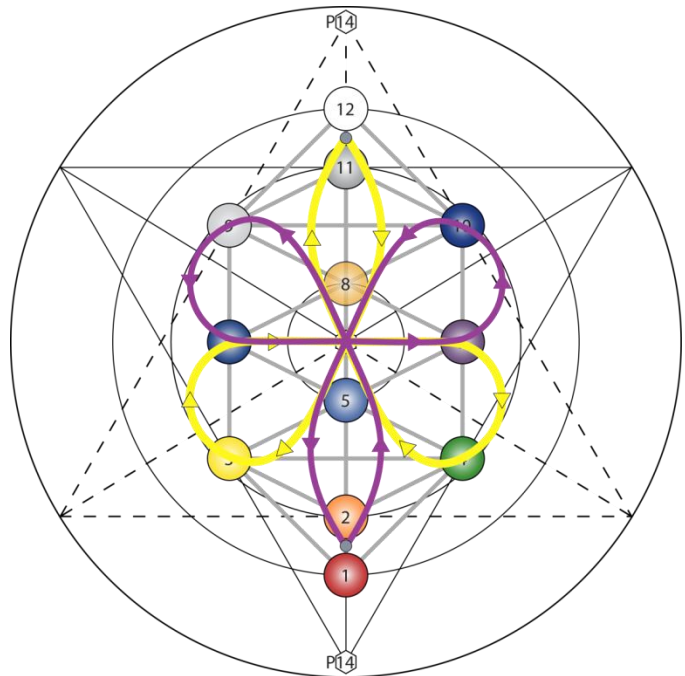
Metatronic Merkaba

There are several significant distortions here. The locking together of the spirals in each set prevents natural interaction of the spiral energies, effectively blocking their flow and trapping them. The sequencing of the 1, 2, 3 dimensional sets reverses the natural orientation of the mind and emotional dimensional energies. The activation sequence and spin speeds use the Fibonacci progression to harvest energies.

Flows

Krystic Merkaba supports an open flow of life force energy from Source through higher cosmic levels and all dimensional levels. The life force current then flows freely back to Source for renewal. This is illustrated by the a-Yan – Yun-A energy flow pattern in the diagram over.

Here we have a flow of electrical energy represented by the yellow loops. This flow is shown as starting from near the 12 Kathara Center position at the top. However it really commences from higher cosmic levels further out, effectively flowing into this point for distribution within the local dimensional structure. It cycles in a clockwise direction through dimensional levels as shown. It also interacts with the direct connection to Source in the center. Finally it returns whence it came.



a-Yan – Yun-A

We have a similar flow of magnetic energy from the bottom. It likewise enters from higher cosmic levels and cycles in a counter-clockwise direction through the dimensional structure as shown. It interacts with the center and finally returns through the point it entered near the bottom.

These two **counter-rotating** circulations of electric and magnetic current traverse all dimensional levels. They interact with each other and with the center Source connection. We can see here that such Krystic structures are:

- Open
- Inter-connected across all cosmic levels
- Multi-dimensional
- Hold direct connection to Source

The open interconnection allows free flow of energy, consciousness etc. into and freely out of the structures. All dimensional levels are integrated in a natural way. Polarities are held in natural balance to allow interaction and resolution. There is direct Source connection.

The corresponding Metatronic flow is represented by the Yin Yang structure, illustrated over. Here the two polarities are represented by the black and white elements. These close back on each other. They are not open to inter-dimensional energy flows.



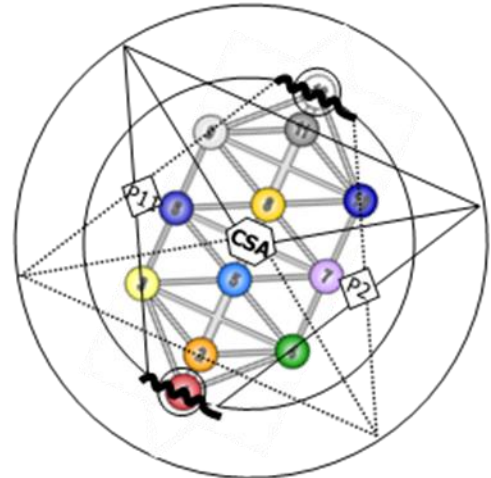
Yin Yang

Both polarities rotate in the same direction. This reduces

scope for interaction. Furthermore the polarity centers, the white and black dots, are off center. They don't hold a center connection.

Metatronic structures are:

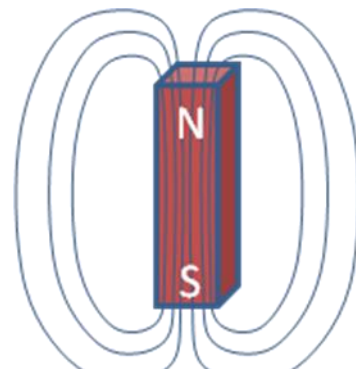
- Closed
- Don't hold multi-dimensional or Source connections
- Polarities tend to be locked, inhibiting interaction and resolution.



Consequences

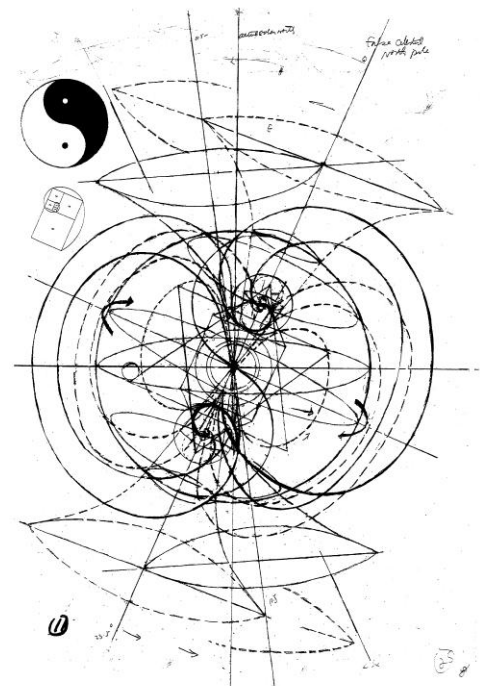
Phase locked co-rotating Merkaba spirals with same- spin speed sever higher dimensional connections. Metatronic structures generally lead to a severing of connections to higher cosmic levels. Instead of having a naturally open and interconnected local universe with easy access in and out they lead to a closed isolated universe.

Energy flows close back on themselves. They create Tube Torus fields. These are illustrated for example in the closed magnetic fields of magnets and of the earth's magnetic field. They support neither open nor multi-dimensional flows.



Tube Torus Fields

The locked Merkaba spirals lead to equal magnetic and electric spiral speeds. These cause excessive magnetic imbalance, excessive densification, lower frequency, lower light speed and space – time distortions. The balance between electric and magnetic energies becomes 1 : 1 instead of the more natural 3 : 1. Hence the speed of light is 3 times too low with ensuing consequences.



The lack of connection to and in-feed from Source center and higher dimensions leads to a dying universe: hence the term 'Metatronic Death Sciences'.

The Fibonacci ratios used facilitate energy feeding.

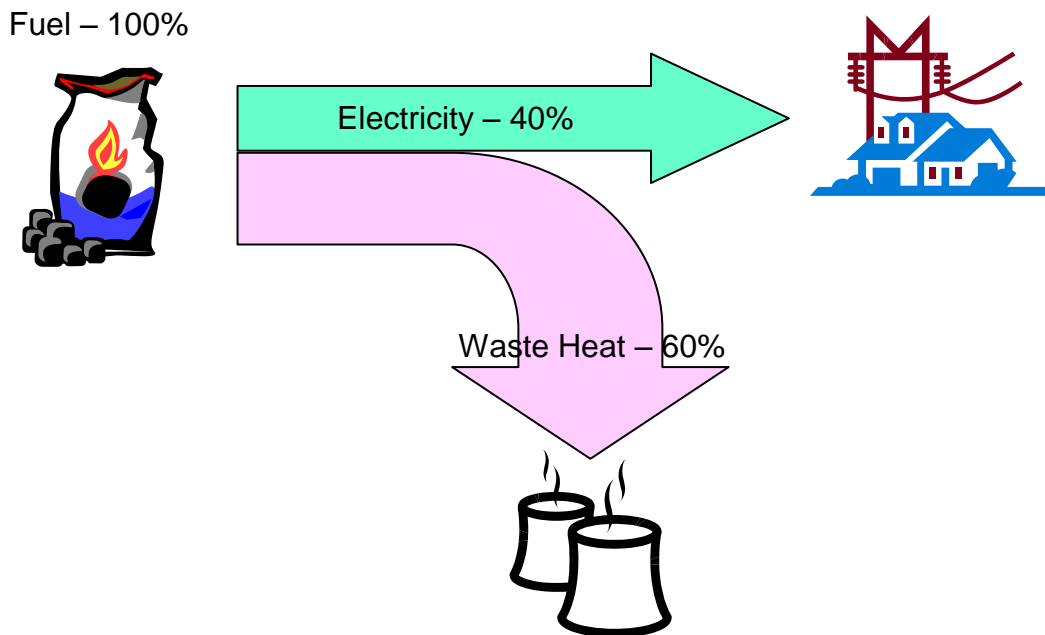
Energy Laws

These consequences for our local universe are directly evident in our energy laws. These are the famous Laws of Thermodynamics. They can be summarised briefly as follows:

- Energy can neither be created nor destroyed but is transformed from one form to another so that the total quantity of energy remains the same.
- Although the quantity of energy remains the same there will be less useful energy after practical physical processes than there was before. The energy is degrading.

The first law is also known as the Principle of Conservation of Energy. This effectively is the law of a closed universe. It is simply recycling the fixed quantity of energy confined within the universe. It doesn't allow for the creative inflow and outflow of a more natural open universe.

The second law states that this fixed quantity of energy is degrading. This means that there are inefficiencies inherent in energy conversion processes. In generating electricity for example only about 40% of the heat energy of the fuel can be converted to electricity. The remaining 60% is sacrificed mostly as waste heat. Likewise in an engine only about 25 – 30% of the fuel's energy is available to propel the vehicle. When we push or propel something to move it e.g. bounce a ball, there are friction or resistance forces that dissipate the energy and bring it back to rest. When we pluck a guitar string the energy initially propagates as sound but ultimately disperses as heat etc.



Energy Conversion in Electricity Generation

So not only do we have no creation of energy in our local universe but the existing stock of energy is degrading progressively. The universal stock of energy is winding down into low grade heat. When this all reaches a uniform temperature (equilibrium) there will be no more useful energy in the system. There will still be the full amount of energy in terms of quantity, but none of it will be useful. It will effectively be dead. Such is the fate decreed by the Second Law of Thermodynamics.

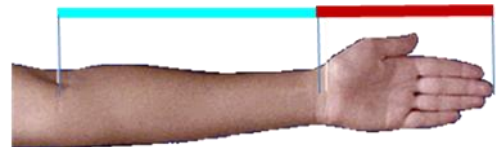
While the first law indicates a closed system, the second graphically describes a falling or dying system. It spells out in the clearest possible terms the progression towards dissolution and 'stardust return' in a falling system. Such are the consequences of closed Metatronic structures and the fates of their systems.

Fortunately we are not completely isolated in such a system. The original creation and its open inter-connections, flows and connections to Source still exist around our local universe. We have the benefit of a 'Krystal River' host connection. This holds connection to intact structures and facilitates return along a path of progressive integration towards our home in Source for those who choose it. There is opportunity to ride the Krystal River and its associated Krystal Spiral to a very sacred space of integration, a home we left behind so very long ago.

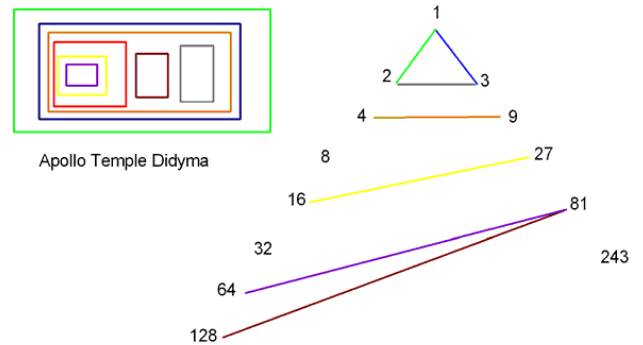
Spiral Proportions in Nature

Spiral proportions arise frequently throughout nature, architecture etc. People who are familiar with the Golden Mean ratio look for and find that. However correspondences are often quite approximate. Also there are a lot of other ratios present that tend to get ignored because people don't know about them.

In human anatomy a lot of the proportions are claimed to follow the Golden Mean ratio of 1.618. For example the ratio of hand to forearm, long finger to palm etc. are often claimed to be in Golden Mean ratio. However, such ratios for many people are closer to the Krystal ratios of $\sqrt{2}$ (1.414..), 2, etc. There is quite a bit of variability.



Ancient architecture, for example Greek temple design, uses many ratios. Some follow Krystal proportions and some Golden Mean. The diagram over illustrates a range of ratios commonly found in Greek temples. They are quite numerous. It is interesting to note the two number progressions here. We have the Krystal Spiral sequence to the left and the Merkaba Spiral sequence to the right. These two sequences were held as sacred and complementary in the past. Ratios were formed



Greek Temple Proportions

between pairs of these numbers as indicated.

Instances of the Golden Mean or Fibonacci Spiral in nature are often neither very accurate nor consistent. For example, the famous Nautilus Shell often taken as emblematic of the Golden Mean or Fibonacci Spirals doesn't align accurately with either of these spirals. Its spiral is expanding much too slowly. This can be tested readily by overlaying one of these spirals on the shell. International (ISO) paper sizes use the Krystal ratio sequence based on $\sqrt{2}$.



Summary

Krystic structures support an open living universe with full higher-dimensional connections and direct connection through center to Source. They derive from the Kryst Code, which embodies original intention for creation as expressed through the Kathara Grid, Krystal Spiral and subsequent structures.

Metatronic structures can be traced to their origins in Krystic structures. They represent distortions from them.

Metatronic structures lead to a severing of higher-dimensional and Source connections. This in turn leads to a closed, isolated and dying universe.

The Krystal River Host is key to averting the serious consequences of such distortion at this time. May we choose wisely in the "Battle of the Spirals".

Let us hope that we can come once more to a place and time where Science is once again Sacred!

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