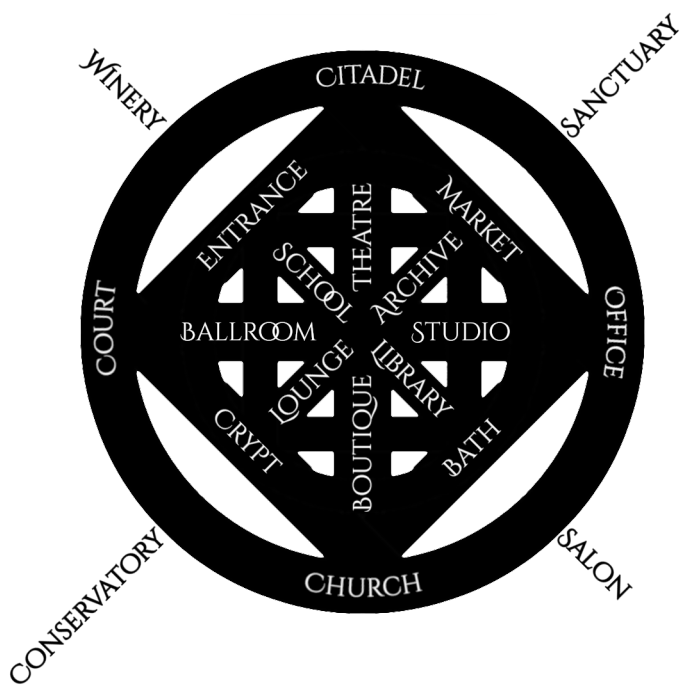


TWO ROSES
of SABLE

A BOOK BY THEA AARA

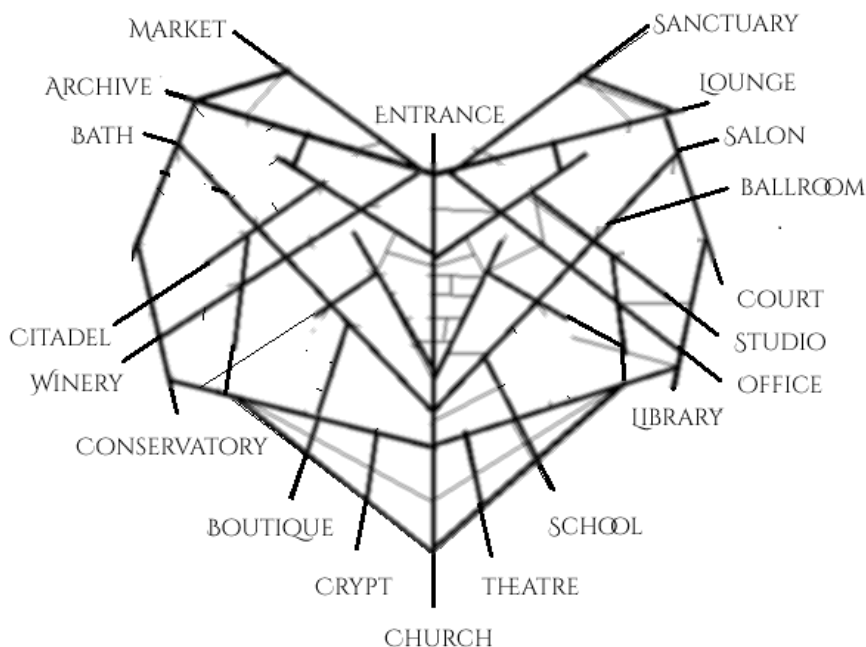
AUTHOR'S EDITION



Man has built a thousand thousand thousand homes, but there is not yet a single true home among these. A thousand thousand thousand times, man has built where he needed further thought.

Foresee a true home, a home where all may walk through the garden every day to fulfill their daily needs. Among acres of trees and flowers, among a web of paths sheltered from sun and rain, we may walk within natural beauty to any of the 20 foundations within our community.

Our daily life in the garden may be complex and beautiful: every day we could walk through the garden, relating the foundations in lovely harmonies across days.



a map of sheltered paths as these may be arranged in our community

Families will often walk through the garden together. The foundations each have a creche where young children learn the purpose of that foundation, and parents can leave their children in the creche whenever they attend the foundation until the children are old enough to begin attending the true foundations.

Some days we could walk through the garden to the school. The school will have 20 lecture halls, each hall having raised rows of long tables where students sit, each hall devoted to a different discipline. We'd be free to study any number of disciplines, and we could find unique ways to relate disciplines,- if we studied both writing and acting we could write screenplays. Most days we visited the school we'd sit in a class for another's lecture; more rarely we'd present our own.

Some days we could walk to the archive. The archive will have four large rooms where people can work on projects, and the community will present project proposals for the focus of each room. After a proposal is accepted, the room will be devoted to the project of that proposal,- if the proposal proposes a series of films, a wall of that room may be used to present story boards, and the books that serve as inspiration for the films may be kept upon the room's bookshelves. When we visited the archive we would meet in one of these rooms with others to talk about how we could deepen its project,- what we should read, the films we could help bring about.

On another day we could walk through the garden to the library, and there we could choose two books so that we may each read each book while the other is reading the other, then talk about the books together. Sometimes after our conversation we'd take one of the books to the archive when we agreed it could help deepen a project.

Some days we could walk through the garden to the theatre. The theatre will have a stage with a screen that may slide to either the front or the back. When the screen is at the front films can be watched, and when the screen is at the back actors can perform plays upon the stage with a projected background. If we wrote screenplays sometimes we'd see our work presented.

Some days we'd walk to the lounge to spend time with friends, and we could perform small presentations for each other there,- satiric monologues, short

speeches, poetry recitals. The best performances we'd refine until these were perfect enough to be performed in the theatre or expressed in film.

Some days, when we needed new clothing, we could visit the boutique. There would be rooms there where clothiers fashion garments, and some days we'd leave with new clothing fashioned to our taste.

Some days we'd go to the salon to have beauticians style our hair, nails, and makeup.

Some nights we'd attend dances together in the ballroom, having been attended that day by a beautician. As we walked home from the ballroom, we'd see lights along the paths illuminating the buildings and many of the trees from below.

Some days we'd visit the office, and we'd meet with others there toward the composition of machine logic. The office will have many rooms, each with a couch before a large screen, and when we met with others in one of these rooms we'd work together upon its screen. The focus of the office will be the arrangement of courses, schedules relating the foundations,- we may read a book we found in the library, then attend classes related to that book in the school, then watch a film inspired by that book in the theatre, then have a garment made in the boutique by a clothier who attended the same film and classes, such that this clothing serves as a remembrance of the thoughts this book inspired; and for every garment made this way, we may attend a dance in the ballroom where we wear our new clothing. Courses may resolve across days or weeks or months or years.

In the garden there would be a studio with rooms where artists create works of art, and there we could sit as part of a small audience to watch a painter or a sculptor work. Sometimes, when we were inspired, we could talk to an artist toward planning a work of art together.

There would be a citadel with meeting rooms of varied sizes, and when we visited we'd debate the community's laws with guardians from the community present.

Some days we'd visit the market to look through the goods there, to see if there is anything we'd like for our home.

Some days we'd visit the entrance of the community. Extending from the entrance there will be roads bordering the central path within the community, a line of machine carriages sheltered along each road. Around the entrance there is a grid of roads surrounding the buildings of an industrial yard. When we visited the entrance we could work in the industrial yard or travel to visit places outside the community,- paths in nature, other communities.

Some days we could visit the winery, and there would be wines there spiced and sweetened by chefs.

There would be a bath with pools, with rooms that are scented with light perfumes, and when we liked one of the scents, we'd talk to one of the perfumers there to have goods made with that scent,- candles or soaps or salves.

On another day we could visit the conservatory where gardeners preserve plants that cannot survive outside. The conservatory is made mostly of glass so to grant light to the plants it holds. We could visit there in the winter, when many of the plants outside are withered.

Some days we'd sit in the court to watch lawyers conduct a trial.

Some days we'd visit the sanctuary, and there doctors may take measurements of our health; rarely we'd go there for a needed procedure.

Some days we'd visit the crypt. Among the foundations the crypt will vary most across lifetimes as the conditions of life and death change within the community,- as people live longer – and so our visits to the crypt will vary.

The ethics of the community surround the marriage ceremonies that take place in the church. Before beautiful stained glass windows, lovers being married share vows. Across the foundations we labor toward remembrances of the unions celebrated in this church.

This community will be named Two Roses, named for an immortal rose whose petals never fall, whose leaves never wither, whose pure essence is undying; and a love rose whose beauty enraptures, whose fragrance inspires ecstasy, whose essence is pure joy; and the eternal question of the community is how to express the essences of these roses together, that we may live forever in love.

This book introduces a number of projects that will be needed to bring about Two Roses, and the homes in the community will be for they who do the most to help bring about these homes,- the architects who design the buildings, the writers who write the first books for the library, they who arrange the needed trades, they who help compose machine logic for the office.

This book quickly falls into the details of this community, and though the hope of this community is granting all who live here true wealth and true freedom, the meaning of true wealth and true freedom will vary deeply across people. This book is biased toward my sense of beauty, yet if any detail of this book does not fit your sense of taste or need, I encourage you to write toward a community that does,- a community with different foundations, a different division of labors, different first laws, a different calendar. The most beautiful potential of our community is one surround by beautiful and varied communities, and this book is written toward this hope.

This book introduces a number of meanings.

ov : in relation to

v : in contrast to

,- : , for example –

phrenia : the complex of electric fibres centered in the head and extending down the back

catechism : a series of questions and answers where the last question again raises the first answer

1m : 1 million

1b : 1 billion

1t : 1 trillion

logic machine : a machine that allows a person to control logic

machine logic : logic written for a logic machine

machine page : a document presented within a logic machine

logic film : a controlled film

This book is only an author's edition. I wrote this author's edition alone, though I'm hoping to work with a community toward a community edition. This author's edition is burdened with a hope that the community edition will not be – gathering a community is a very different work than inviting people to an existing community – just as the community edition will be burdened in a way this author's edition is not – addressing many publicly is a very different work than addressing the people I am closest to and their friends (and friends of friends).

This book is divided into two parts for the two roses. For each of the two aims represented by these roses—love and immortality—there are deep problems in our modern approach.

The Problem of Love

Our will toward love naturally leads to reverse logic. Reverse logic arises of making choices by our feelings, by our heart, our intuition, for often, our choice depends on our belief: given two choices, we would choose one if we believed one condition were true, the other if another condition were true; often, we fall into reverse logic while choosing: sooner than we seek study of which condition is true, we judge which condition feels better to believe as the truth.

As we argue toward beauty, toward conditions in which love may be deepened, there is often reverse logic against changing what-is, for people often choose over two conditions—

everything is as it should be, so little must change; our progress has been leading in the right direction; they who've been empowered deserve their power; or	much must change; our progress has deepened away from conditions that would sustain true love; the powerful have often embraced the madness of reverse logic
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—with the first condition often feeling better to believe. Because people often feel better believing the modern condition is good and right, logic has often deepened toward protection of the modern condition.

There are conditions we feel true joy to believe will be brought forth, and these are the only conditions that truly deserve protection. True joy feels like an

ocean of the softest lightning, wave after wave rising in our throat like perfect laughter; each wave is sharp in its intensity, yet each sharp edge leaves a wake of softness within our skin. True joy often leads away from the madness of reverse logic, for we begin to compare every passion to our memories of joy, and we cease to make choices or conditions that yield lesser passions to believe in.

We feel true joy when we have a theory of how life will become perfect, how an equilibrium may arise where everyone knows true love. We feel torment when we have a theory of how life may fall into an eternal equilibrium where not everyone feels true joy as a sustained passion. Joy and torment, though opposite passions, arise from the same kind of thought: a theory of how an equilibrium may be sustained forever.

True joy is rare in modern society, for joy asks that we understand equilibrium, and people have often chosen against this understanding while choosing against the nausea that arises of understanding the modern equilibrium; true joy asks that we understand a path we believe will bring everyone love, whereas modern beliefs often ask us to focus on only one category of people. True joy most often arises among we who reject modern society, yet even then true joy is rare, for much opposes we who reject modern society, as we come to understand a path toward joy, we come to understand more and more that needs to change, to understand more and more protecting the modern equilibrium.

Joy and torment often arise of the most needed kind of thought, yet there is reverse logic against both.

When people argue toward a condition of joy, they who listen often choose or two beliefs—

‘I am aware of the highest passion it is healthy to feel; I’ve been laboring in the way that is most needed’; or	‘others have felt a higher passion than myself; the conditions I’ve suffered to protect were not worth laboring toward’
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—with the first belief often feeling better to believe. People often feel better believing that we who speak toward a higher passion only suffer madness or arrogance, that our words arise of an unhealthy relation to logic.

Modern man believes in modern happiness, in feeling better; he advises (in different words) ‘trust reverse logic; you’ll feel better’. True happiness is having a sense of purpose toward joy. After we feel true joy, we become focused on the conditions that may sustain joy, often suffering to labor toward these conditions; until we feel true joy, we may labor toward modern ends without awareness of these conditions, destroying these conditions blindly. We only gain the patience to understand true happiness after we’ve escaped reverse logic.

When we speak of torment, our words are often similarly dismissed of the choice between two beliefs—

they who suffer deeply suffer an illness of the mind, or they deserve their torment; they would feel better if someone taught them the truth; or	they who suffer deeply recognize the deepest problems of society, conditions that must change yet motives to sustain those conditions
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—with the first belief again often feeling better to believe.

Many who think clearly suffer in modern society to see life deepening against the most needed virtues, yet as we seek to express the source of our sadness or anger or nausea, often people turn away from our work as quickly as it evokes sadness or anger or nausea, seeking instead modern things that do not.

We may understand modern power of suffering through a story. A man, confronted with another he disagreed with, thought ‘I’m sure I can immediately find another who agrees with me; if there are two of us, we can overpower one who stands alone’. Many men arrived at this thought, yet disagreed on further ideals, yet two men together would often agree ‘we must gather with other like minded men, for the largest gathering of men will have the greatest power’. As men began to gather toward greater and greater power, some took a different approach to thought, seeking to understand need of beauty,- one may’ve deepened this method of thought toward an ideal of a community like Two Roses, where all fulfill their needs through labors among 20 beautiful foundations; yet as they sought to gather this community, they would need to seek 20 kinds of people,- priests who would help establish a true church, teachers who would help establish a true school – yet while surrounded by modern men who offer advice sooner than they seek to understand this ideal ‘you suffer madness; this is not the way to gather a community; observe how the

most powerful communities have gathered; seek to understand my way of thought' and so the one seeking to gather a true community finds few who are willing to listen,- when they speak toward the need of true priests, most may argue there are already paths to becoming a modern priest; when they speak toward fulfilling true needs, most may argue there are faster modern paths to fulfilling modern needs. Most people feel better to believe that most people are acting rightly.

When we embrace reverse logic, we may find ways to escape immediate feelings of suffering, but often at the cost of choosing against we who argue toward the fulfillment of true needs. In many ways reverse logic is interwoven with the modern condition, a condition of life where people often feel better opposing, ignoring, and or punishing we who argue against modern society,- when a person is corrected by someone rewarded by society, it often feels better to believe that the rewarded person was addressing a true need than to believe the corrections were wrongly directed; when a person is punished, it often feels better to believe that they deserved their punishment than to believe they were wrongly punished; when one doesn't understand another, one will often feel better to believe the other speaks in madness than to believe the other presents a true insight one doesn't understand; when a person expresses a need that is not being fulfilled, often it feels better to believe it is not a true need than to believe someone is deprived of a true need; often people feel better to believe suffering arises of lack of understanding, that we who suffer to see clearly the distance that separates what-is and what-should-be only suffer an illness of the mind; often it feels better to blame individuals for their woes than to acknowledge there are political wrongs, for it feels better to blame the smaller instead of the greater: we can more easily believe that the smaller will change; arguments toward true labors have often been dismissed, for it often feels better to believe that true labors are those that people are already prepared to perform in their daily life, are those that are immediately rewarded; people have often chosen to labor in the wrong direction, for choosing rewarded labors has often felt better than sifting through thoughts of why many labor wrongly. In all these ways, reverse logic leads to the deepening of modern strife.

It is often better to sit with suffering than to act upon an intuition, upon a choice that feels better, for suffering is an aspect of any transition away from a place where it is possible to believe that what-is should be. Many people feel

better to hear that everything is as it should be, that nothing must change; so as people have embraced beliefs that feel better, reverse logic has deepened against we who argue toward a societal transition; true transitions ask us to abandon the comfort of reverse logic, to sit instead with suffering.

In at least three ways, reverse logic is cyclical, that it sustains itself: 1) it often feels better to believe that past choices were right, that past choices reflected understanding, not the madness of reverse logic; 2) as the problems of our society deepen we increasingly suffer to see our society clearly, so reverse logic becomes more appealing; and 3) it often feels better to believe that we can trust reverse logic and webs of logic arisen of reverse logic, so there is reverse logic against escaping reverse logic.

The common paths to feeling better only deepen reverse logic. I fear many who understand the problem of love will suffer to understand reverse logic, will be challenged by they who don't suffer because they haven't truly understood, they who will argue that their understanding leads to love and happiness.

There are different kinds of love, and across the garden communities will vary to honor different kinds of love. A true garden is one where our communities are united toward the sustain of joy, where every individual may deepen uniquely in love across eternities.

The Problem of Immortality

Just as reverse logic often leads to better feelings yet while leading away from the feeling of the highest joy, modern labors often lead to comforts yet while leading away from the deepest wealth,- freedom from death. The deepest wealth asks that we understand the economic principles of the garden.

We cannot calculate the economic value of living in beauty instead of modern conditions, yet we cannot argue toward the garden without economic calculation. This economic argument is grounded in what has already been proven possible, setting an equality between what has already been built and what we would have built in Two Roses.

$(256.7b + 97b)$	<i>ft² already built per 25600 people</i>
$/ 331.9m$	residential ft ² + commercial ft ² in the United States
$\times 25600$	population of the United States
	population of Two Roses
\approx	<i>ft² that will be built in Two Roses</i>
$10x$	gothic
32000×20	ft ² of the foundations
$+$	
$5x$	classical
8000×70	ft ² of the banquet halls
$+$	
$1.5x$	victorian
50000×200	ft ² of the manors
$+$	
50000×20	ft ² of the inns
$+$	
$2m$	ft ² of the industrial yard

We may use the average number of square feet built per person in the United States as a standard of what has already been proven possible. Compared to the arrangement of modern cities, the arrangement of Two Roses would have used far fewer square feet per person for its buildings, so far more may have been invested in each square foot built: our garden may've held gothic foundations, classical banquet halls, and victorian manors.

This calculation arises of the question of the amount of land we need for Two Roses: how far apart should the foundations be if everyone were to walk

through the garden to a foundation every day? If we wish to walk more or less 1 hour in the garden each day, each day's walk punctuated by visits to three banquet halls and one foundation, Two Roses may be built within 2400 acres.

In this calculation the number of people who could share this land is determined on a balance: where there are more people, there is need of a greater number of manors and banquet halls, and with too many people, we'd no longer live in the garden; yet where there are more people, we may justify investing more in our buildings, so we'd have more choices within the foundations and among the banquet halls. With 25600 people living in Two Roses, every manor may be built within 10 acres of garden.

We may've lived in wealth. There is no one description of wealth; true wealth is having choice of the conditions of our life; yet if Two Roses may serve as an average, as a standard of what a true home looks like, for the same cost as the cost of building the modern United States the entire population of our nation may've had a true home.

The wealth of Two Roses is possible given 1) the ideal of the daily life of the garden: instead of having most people drive most days past lines of buildings they never use, the only buildings in the community would be wholly used, within walking distance of every home; and 2) the use of expansive manors instead of modern houses. In the name of economic order, modern man has wasted the most costly land and materials: he has buried the garden in a grid of concrete, deepening a kind of poverty for even the richest among us.

Our daily schedule is limited by the architecture that surrounds us, for this limits the places we've time to visit and how we reach these places. In the arrangement of modern cities neither the paths nor the ends are truly beautiful. Our ancestors built modern cities with the belief that every building needed to border a road; as cities progressed, they overlooked the potential of walking through the garden.

In modern cities, the ratio of land use for roads, homes, and other buildings is about 40-40-20, with the buildings built within modern grids. People may walk along the roads, and the beauty of nature is confined to parks and small yards. Most days, most people drive between work and home; to go to school, to church, to the theatre, they must drive past many buildings they never use.

In Two Roses, the buildings are built at artistic angles instead of being fit within modern grids, with acres of garden for each building. People may walk along the sheltered paths to any of the 20 foundations while surrounded by the beauty of nature. Among the foundations there are places most people never find time to visit in modern life,- the ballroom, the studio, the archive.

Given that they who live in the garden may walk each day to fulfill their needs, travel becomes a luxury rather than an obligation; we'd need to travel only as often as we wish to visit somewhere outside of our community. Where in modern cities every building is built along a road, there would only need to be one road extending from each community in the garden; these roads could meet in a web surrounded by nature.

As most days most people in the community do not need to travel, if we plan so that friends may use any of the community's empty carriages, if the carriages are wholly used, if people divide their days equally among the foundations, there may be 50x fewer carriages compared to modern cars; were we to invest the same amount of material and labor in the garden as we invested in modern society, our possessions would express wealth.

For 25600 people in the modern city, there could be 23300 vehicles, and the roads are arranged to accommodate this many vehicles. The cars leave a blanket of smog.

For 25600 people in Two Roses, there are 466 machine carriages kept near the entrance for the community to use, among these trade carriages that carry goods.

Much of the modern excess arises from building modern homes instead of manors. Expansive manors where every window looks upon the garden would use less material than many small houses crowded within streets where the windows look either onto a small yard or a line of other buildings.

In a modern city, an average 2400 acres could hold suburban neighborhoods having ~4400 modern homes, each with a small dining room, kitchen, garage, and living room. Each home is built upon 0.2 acres of land, and 11000 people live among these homes.

In Two Roses, within 2400 acres there will be 200 victorian manors, the homes not needing kitchens nor dining rooms nor garages, having instead expansive common areas. Each home is built within 10 acres of garden, and 25600 people live among these homes.

For 128 people, we may either build one manor or 51 modern houses; both would be built within 10 acres of land, yet the modern homes use twice as much building material, and whereas the manor would be surrounded by 9 acres of garden, the modern houses divide the beauty of nature into small yards. The population of Two Roses would be as dense as that of a city like Los Angeles, though the amount of land expressed as garden interwoven with sheltered paths would be ~90% compared to ~10% parks in LA.

Every person can be more helpful if they have a home, if they do not suffer the distraction of hunger, if they have a place to prepare themselves to present themselves well. Many who are homeless walk every day past empty bedrooms, empty showers, as there are 113m empty bedrooms in the United States and not nearly as many homeless. Many are homeless for a crime no worse than taking more time than others to think through the ethic of their days.

Among an average 25600 people who live in a modern city, 51 people are homeless while 3006 people suffer hunger.

For every person in Two Roses, there is a true home that grants them a seat among the banquet halls and a place among the foundations.

The true difference of wealth for the same amount of land would be as great as the freedom to walk from one's home along sheltered paths among 290 beautiful buildings in the garden or along modern roads among thousands of modern buildings, to live in a community where every building is surround by acres of trees and flowers or to see only the modern grid in every direction.

We've come to equate wealth with money, yet in this economic argument I did not use a single monetary value; there are economic principles more essential than the principles surrounding monetary exchange. We live in a paradigm where money is believed to inspire efficient thinking, yet where in truth greater

exchange of money has brought about greater waste of labor and land and material. I fear concerns of money have led to a kind of blindness, where individuals have felt need to compete to fulfill needs in isolation, so have overlooked the wealth that could only be fulfilled through community.

With the arrangement of our buildings, we can imagine the difference between the garden and the modern grid; yet there are more subtle damages brought by the modern condition in the arrangement of our thoughts and acts: where there is need of whole ethics, we've broken our lives to fit modern concerns, concerns that wouldn't exist if people lived in true homes.

The path to the garden entails a great burden for many, for much labor and land and material that may've been invested in the garden was consumed by the modern grid, yet this path promises an ethic that is both more elegant and more complex than the ethic of modern society, and once the garden is brought about, the burden of sustaining it will be smaller than the burden of sustaining the modern politic. Our ancestors burdened us with the modern grid even as they empowered us: we have tools they never had while building modern cities, but there is much we must change.

Across the 12 years that it took to plan and compose this book, the population has increased by more than 1b people. Two Roses asks ~0.1 acres of land per person; across this time the amount of land per person that may've been expressed as garden has decreased by even more. Every year in the United States modern cities are extended over enough land to hold more than 450 communities like Two Roses, true homes for more than 11m people; every day we consume the amount of land a true community needs. The 'progress' of the past 12 years has buried beneath the modern grid what may've been a true home for a third of our nation. In the modern future, it may be argued that people cannot live in the garden, that land should be used only for farms or modern cities.

We may live in the last generation that still lives with enough open land, that can labor toward a living proof of the garden without arguing that we must tear down modern homes. In the modern future, our arguments toward the garden may be dismissed as mere fantasy. Though a true garden will take many years to bring about, we may labor toward its first communities within our lifetimes.

The garden may begin with one beautiful community; I hope *Two Roses* inspires further beautiful communities.

It is my hope that the ideal of this book reaches all who do not have a true home in modern society, all who could only feel at home in the garden.

THE LOVE ROSE

There are different kinds of love, and communities may arrange ethics toward honoring different kinds of love. Two Roses is arranged toward honoring five conditions of love—service, that we believe we can help the one we love and believe also they will help us; acceptance, that we accept them and believe also they will accept us; understanding, that we believe we can understand them and believe also they will understand us; happiness, that we feel a shared sense of purpose toward joy; and devotion, that as we can only look into one person's eyes at once, we hope always to return to the eyes of the one we love—and it is said in the community that when we truly love someone we will do everything in our power to deepen these conditions with them.

These conditions of love are rarely fulfilled in modern relationships: service is rarely expressed through shared labor, but is instead expressed through shared money; acceptance only sometimes extends beyond what is commonly expected; understanding is pursued without needed study; happiness is drowned in modern concerns; and the most common modern symbol of devotion has become little more than a coin toss over how likely it is to end in divorce.

Two Roses is arranged toward a kind of love where lovers do everything together,- they labor to serve the needs of others together, attend each of the foundations together,- taking classes together in the school, arranging courses together in the office, meeting with friends together in the lounge.

Service

Foresee gardeners to cultivate the garden, perfumers to cleanse the rooms and clothes, chefs to prepare food for the banquet halls, logicians to compose machine logic and logic films, architects to extend the garden, librarians to help people choose books in the library, writers to compose accounts and stories, actors to perform in the theatre, musicians to perform in the ballroom, mystics to lead conversations in the lounge, doctors to heal people in the sanctuary, lawyers to conduct debates in the court, guardians to protect the laws, secretaries to help arrange schedules and trades and travels, machinists to design

and build industrial machines, artists to create artwork in the studio, clothiers to fashion clothing in the boutique, teachers to lead classes in the school, priests to lead ceremonies in the church, and beauticians to style hair, nails, and makeup in the beauty salon, people devoted to this breadth of works living and laboring together. As each person is served for every need, they who live in Two Roses may walk and rest in clothing fashioned to their tastes, may eat the food of chefs for each of their meals, may have perfumers cleanse their furniture and garments.

As there are 20 labors, these labors may be arranged around a standard of balance, that each individual's labor should deeply serve 20 others,- so each clothier may fashion garments for this many, so secretaries may help arrange trades and schedules for this many – and this balance may be expressed through complex schedules, as each person may remain devoted to more than one labor. Given this division of labors, each person can focus deeply on them they serve: we may hope to fulfill every need through friends and friends of friends,- to know the clothiers who make our clothing, the artists who create paintings for our rooms, to know actors we see in the theatre – and as we seek to serve others, we may hope to find among our community others in need of our labors.

The school is established on an ideal, that all may learn at their own speed, that each individual may deepen uniquely on their knowledge of the labors. They who live in Two Roses attend school throughout their life.

For each labor, there are masters and apprentices. Masters perform the highest labors of their discipline,- master architects design buildings; master perfumers refine scents – while apprentices help masters,- apprentice architects build masters's designs and design and build furniture for homes; apprentice perfumers cleanse rooms and clothes using the scents created by master perfumers. In the school, people take exams to qualify for apprenticeships or to progress within their apprenticeships, and teachers work with masters to prepare exams. Children will be exposed to all 20 labors before becoming an apprentice in any one labor; individuals may then become apprentices and masters in any number of labors; after becoming a master in at least two disciplines, individuals are free to pursue a labor interwoven of the labors they've mastered; they will often return to the school to lecture, to present

unique approaches to the disciplines they've mastered, and to listen to the lectures of others.

In Two Roses service is recognized as a condition of love: lovers are partners who study and labor together, and just as they serve others together, they seek the services of others together. If we lived in Two Roses we would plan courses with our lover in the office,- we would meet with clothiers together to plan the garments we would wear to each of the foundations, planning these garments carefully to hold and present the remembrances we need for each foundation.

Again, partners may remain focused upon more than one discipline. Just as modern schools focus upon four core subjects—english, history, math, and science—though all of the labors of society arise of the many unique ways of relating these studies, partners may learn to fulfill deep needs through this breadth of 20 disciplines. Lovers will talk to each other ov how to present a unique service to the community.

The 20 disciplines taught in the school represent the 20 foundations of Two Roses. These labors are arranged in five categories—truth, art, trade, law, and health.

HEALTH

WINERY chef

CONSERVATORY gardener

SALON beautician

SANCTUARY doctor

LAW

OFFICE logician

CHURCH priest

CITADEL guardian

COURT lawyer

TRADE

MARKET secretary

BATH perfumer

ENTRANCE machinist

CRYPT architect

ART

STUDIO artist

BOUTIQUE clothier

BALLROOM musician

THEATRE actor

TRUTH

SCHOOL teacher

ARCHIVE writer

LOUNGE mystic

LIBRARY librarian

Acceptance

There may be beauty in every kind of community that shares aligned principles but those that seek to impose their beliefs upon others (and modern society has many of these communities). Every individual deserves a true home, a place where they know true freedom.

True freedom is not only power to choose, but power to choose how we make our choices, the power to decide what logic must be represented internally in the electric fibres and chemic remembrances of our body, what logic must be represented externally in the ethics of our community. It is modern to say that we have our freedom when we are forced to make our choices ov money, to internally translate our values into numbers; true freedom would not impose this internal condition. It is modern to declare laws across many communities before taking time to understand these communities, and this is also called a condition of freedom; true freedom would allow everyone to choose communities whose laws arise of unique processes of self determination. The modern condition does not empower true freedom.

Where today if nearly half of the people in our democracy agree on an ideal, yet a little more than half oppose this ideal, nearly half of the people may suffer to have laws established against their ideal. We may hope Two Roses to serve as living proof that if there are even 25600 people agreed on a rare ideal, they may all have a true home aligned with their principles.

The garden may be arranged in paradigms, each paradigm expressing a unique way to relate communities,- aesthetic laws common across its communities, so that all live among their sense of beauty; a communication architecture shared among its communities, expressing a unique logic of security. Every community may be uniquely recognized by its name and paradigm,- this book is written toward a community in the Sable paradigm, Two Roses of Sable.

The communities of Sable will be interwoven with a web of roads surround by nature. Among these roads will be fruit trees and other plants that gardeners can harvest for use in the banquet halls, and gardeners tend these as well, traveling to these harvest gardens from the entrance.

A balance may be sustained across communities in the garden if trade is arranged over ecologic consumption: communities give more to communities whose ethics consume less land and materials. If every person alive today needed to consume what the average person eats in the United States, there would not be enough land to sustain the present population; were every person alive to consume mostly fish and plants, we'd have 3x as much land as we need for communities and for raising food; a natural balance may emerge among communities if all communities balance their trades over the land consumed by the communities these trade with,- a community like Two Roses where people eat mostly fish and plants may need only 0.1 acres per person for the community itself and 0.5 acres per person for raising food, whereas another community in the garden with smaller homes connected by roads and most people eating meat most days may need 5x as much land for buildings and food, so it is fair to use more land for harvesting materials for the goods traded to Two Roses. Across paradigms they who arrange trades will take into account the ecologic consumption of the communities they arrange trades with.

Just as an ecologic balance may emerge naturally among communities through trade, the arrangement of communities in paradigms may emerge naturally through the deeper ethics of trade introduced later in this book. The first communities established in the garden should be those that promise to do the most the help establish further true communities.

The only laws in Sable will concern trade and travel between communities; Sable will not impose laws within its communities, instead empowering each community to be independent, to establish its own laws by a process of self determination.

In Two Roses the process of self determination deepens over paintings presented in the foundations. Every foundation in Two Roses will have an entryway labeled with the simple title of that foundation,- Library, Church, School – and within each entryway there will be a similar painting mirrored in day and night upon its two side walls. The appearances of these paintings are debated in the citadel, these debates resolving over the meaning of every unwritten detail,- every color, every form – so that their appearances affect how this foundation is used: as these paintings change, the ethics of the community will change.

In the citadel there will be rooms of varied sizes where people meet to debate the paintings, to refine an aesthetic theory where every detail of the paintings may come to represent an aspect of the law, so as we seek to perfect the paintings, we hope to perfect too the economy and the ethics of our community. The logic of these laws must yield a method by which people are scheduled to use that foundation, how this foundation may be woven into the courses planned in the office. Every painting will be revised through a process conducted by the masters of the discipline of the foundation,- that all masters vote on each debated detail. The logic of the citadel painting will clarify these processes.

As partners who study the same breadth of disciplines, the conversations of lovers may deepen ov a unique relation of paintings. Every painting will change ov the laws established through the other foundations, and partners may seek to defend laws that protect their ideal ethic, and to argue toward an aesthetic theory where the representation of laws fits their ideal of beauty. When we visit the foundations we should feel the paintings beautifully protect our ideals.

Happiness

In Two Roses, people live by a calendar where there is a holiday separating every two months. Most years are composed of 5 months of 6 weeks of 12 days; every 4th year is 6 months of 5 weeks. Every month will be dedicated to preparations for the holiday at its end.

The holidays—a life holiday celebrated on the winter solstice, a love holiday, a freedom holiday, a rose holiday celebrated every 4th year on the summer solstice, a costume holiday, and a gift holiday—are days when events are scheduled across the community (except on the freedom holiday, when no events are scheduled).

The life holiday honors every child born and every person who has died in the past year, the beginning and end of life.

The rose holiday resolves ov a process: a couple—one speaking verses for the immortal rose, one speaking verses for the love rose—is elected, freed from their other labors until the next rose holiday so to prepare their verses. The spoken

verses affect the laws of the community, that laws may bind choices to these verses, such that the ethics of the community vary ov these verses,- verses may speak of how to honor the remaining holidays, may clarify any questions the paintings leave unanswered. Verses are honored until contradicted by a later elected speaker.

Courses will be planned ov the holiday preparations. The conversations of how to plan courses may begin with a simple theoretic schedule, a schedule that could be lived, but will more often influence the schedules that are: everyone would eat in a banquet hall three times each day, attending a foundation between either breakfast and lunch if it is nearer their home or between lunch and dinner if it is further from their home; each day, half of the community would follow an early schedule, half a late schedule, so that each foundation would be used 4 times each day, and each banquet hall would be used 6 times a day.

	EARLY SCHEDULE	LATE SCHEDULE
morning :	6-7:30	7:40-9:10
breakfast :	7:50-9	9:30-10:40
early foundation :	9:20-10:50	11-12:30
lunch :	11:10-12:20	12:50-2
late foundation :	12:40-2:10	2:20-3:50
break :	2:30-4:30	4:10-6:10
dinner :	4:50-6	6:30-7:40
evening :	6:20-7:50	8:00-9:30

The labors of the community will resolve toward more complex schedules in which people are scheduled to serve and be served by others, in which times vary from day to day, though we may seek across all courses a balance like the balance of this schedule, where the foundations and banquet halls are wholly used, where only half of the community uses the banquet halls at once, and only a quarter of the community uses the foundations at once.

Lovers arrange courses together toward the deep needs of others, toward deepening love for the people they are close to, so to help bring about the joyful belief that all will know love.

Understanding

Just as shadows lay behind lighted things, shadows of memory lay beyond all we sense. These shadows affect all we can recall as we sense the scenes of life. As we become aware of these shadows, we may arrange remembrances, things that cast valuable shadows of memory.

Material is composed of a sonant web, threads of air that touch each other beyond any sense, yet that the mind remains aware of. Among the infinite ways these threads may meet, the mind understands meaning as though seeing so many letters written in this web, recognizing how the letters may be related to spell words. The mind senses nothing of letters in isolation, though when aware of many words, the mind may remember a power, a method of changing the sonant web; and over powers the mind understands logics of belief, and may feel these beliefs as passions.

Among the logics the mind witnessed in the sonant web, the mind understood how to conceive of other minds, how to will these minds into life. Every mind is conceived over a belief and a condition of the sonant web in which this belief may be deepened.

The human mind is always conceived over a body, our bodies composed of an arrangement of the sonant web in which partial beliefs are sustained in equilibrium,- our tongue and our skin is composed of an arrangement of the sonant web where it is as though words are written,- when certain foods touch our tongue or certain materials touch our skin, it is as though these complete meaningful statements, such that our mind recalls the logic of a certain belief, so recalls a certain passion. We recognize these passions as our senses of taste, of touch, of sight, of scent, of sound.

Modern science abstracts this truth, claiming certain chemical and electric arrangements in the phrenia are the direct causes of our passions. In the modern belief, when the equilibrium of our phrenia is lost, our mind is lost, and so there is no logical potential for life beyond the body; in truth, while we may lose our power to return to meaningful beliefs and powers when our body dies, our minds remain related to the sonant web, our powers limited only by the mind who conceived of our mind. Through similar logic by which our

mind was related to our body, we die with the potential to relate our mind to a new body, to become reincarnated (a belief supported by documented observations that many times children have spoken of details of homes they've never seen, people they have never met).

As humans we are conceived with a mind that can affect our body through changes to the phrenia, and the chemic and electric patterns present in the phrenia express a logic relating passion and gesture. Though it is modern to believe our passions are caused by arrangements in the phrenia, in truth our passions always arise in the mind. If often we return to the same feelings when we return to the same electric and chemic relations,- we return to the same tastes when the same foods touch our tongue – it is because the chemic relations that arise in our body serve as remembrances to our mind, because we remember a certain logic of belief when our minds witness these relations in our body. We are born with bodies composed of chemic remembrances, unseen arrangements that allow us to recall logics when witnessed by our mind, logics that map needs of our self, so allow us to recall passions.

It is modern to believe that chemic and electric patterns present within the phrenia are the direct causes of our passions. As he observes the phrenia, modern man is more likely to believe that we are lying about or unaware of our passions than he is to believe in the mind.

In truth the chemic and electric patterns that arise in our bodies are remembrances to our minds; as we recall certain logics, we recall certain beliefs, and we feel these beliefs as our senses. As our mind changes our understanding of how logic relates to belief may change.

Of these two stories of our senses, modern ethics and true ethics diverge,- of concerns of disease. It has been observed across the past years that people have sometimes had changes in their sense of taste, that more often they who did were observed to have a certain complex chemic presence in their body, that more often people who did died after. The story of modern man is that this was a deadly disease, that one of the symptoms of this disease was a change of our sense of taste. The modern ethic deepens of an ugly process toward the development of medicines that disrupt the chemic arrangement of this disease. The true story is that this chemic arrangement presents common remembrances to the human mind, that recalling a logic of these remembrances

often leads to changes in our beliefs so changes in our senses, that often these beliefs lead people to question whether conditions needed to sustain the human body should be protected, to will ov nature in a way that allows the human body to die. The true ethic deepens ov a beautiful process of honoring the human body, arranging remembrances ov the most deeply human joy. When we feel true joy, we remain aware of a belief that enriches our other beliefs,- the beliefs that arise of touch become more beautiful, so every touch feels deeper; subtle patterns in music become vibrant to our senses. We only feel true joy when we believe that progress will lead to a condition where everyone knows this same depth of joy.

Across foundations we may seek to arrange remembrances of beliefs, of the deepest logic of how to sustain conditions in which we feel the passions of love,- when we visit the studio, we may seek art that helps us remember our deepest beliefs; when we visit the sanctuary, we may seek chemic arrangements in our bodies that allow us to recall the most needed logic.

Lovers in Two Roses seek to remember each other deeply, to return to each other even across death.

Devotion

The modern notion of marriage, marriage that can end in divorce, has little relation to true devotion; so we may look toward true marriage, two kinds of marriage that cannot end in divorce—natural marriage and love marriage—honored in the church of Two Roses.

A natural marriage begins with the birth of a child and can end only with the death of that child or the death of one married, and natural marriages are needed given the present condition of life. Our hope may be natural marriages that remain forever, the end of natural marriage, the hope of immortality. Natural marriages are limited only by nature: a person may have more than one natural marriage with the same person, or natural marriages with more than one person at once. In natural marriage, we must agree with our partner how to raise a child together, knowing at least that the child will never be harmed by divorce. In Two Roses every natural marriage is honored through a ceremony where the new fathers wear red violet and the new mothers wear black or white

depending whether their child was born a woman or a man; each mother is attended by another who represents the moon; each father is attended by another who represents the sun.

In love marriage, we state promises to our partner and vow always to reconcile with them, even if it takes lifetimes. There is one defining promise of love marriage, that we use any power of the soul we may have after death to find the one we are married to, to renew our promises in marriage in our next incarnation. In love marriage, we seek to deepen with our partner on every condition of love, with the hope of knowing joy together in the way that is deeply human. Every love marriage may be honored through a unique ceremony. Love marriages do not begin with one proposing to the other, but instead with planning a marriage ceremony together. 'Til life do we love.'

The role of the priests of Two Roses is to present sermons and conduct ceremonies in the church, and to arrange proofs of self, so that they who lived in the community can return to their homes, their loved ones.

The ethics of Two Roses resolve toward deeply honoring love marriages.

THE IMMORTAL ROSE

We only become wholly dedicated to understanding the immortal rose after knowing the love rose, after knowing a deeply human joy we wish to know forever. The labors of Two Roses resolve toward the preservation of our lives across eternities. Again, these labors are arranged ov five focuses—truth, art, trade, law, and health.

Our labors are grounded in study toward understanding the truth, toward understanding an ideal we may hope to preserve forever, understanding how a modern equilibrium may be sustained against this ideal, understanding the deepest and highest needs ov the preservation of remembrances.

Given understanding of the truth of how the mind relates to the body, our labors deepen toward the art of how to express beautiful remembrances.

Understanding our natural limits ov the creation of art yields need of a true discipline of trade across communities.

While trade deepens ov concerns present across many communities, the deepest needs of our own community can only be protected through law, through the processes that yield self determined ethics.

Only when we have true disciplines of truth, art, trade, and law can we hope toward true disciplines of health.

Truth

We feel joy when we believe a beautiful equilibrium will be sustained forever.

There is a great difficulty arguing toward a beautiful equilibrium, for modern man falls into reverse logic when confronted with arguments toward change – he feels better to believe that we already live within an ideal equilibrium, that everything that has been established was established with good reason.

Numeric Remembrance

Given two letters, writing every combination of adjacent letters but keeping all we've written

(b l) yields
 (b bl l) then
 (b bbl bl bll l) and
 (b bbbbl bbl bblbl bl blbl bl blll l) whose ratios are
 (0 1/3 1/2 2/3 1 3/2 2 3 ∞) so
 two letters will yield after infinite combinations the entire number line.

It only takes two moments to fall in love with someone forever, for of the relation between two memories may arise an infinite breadth.

In Two Roses everyone seeks a remembrance expressed as a pair of contrast possessions, each representing a moment we were with our lover.

Against Modern Ethics

Though our mind is infinite the breadth of number is also infinite, and we can only express a relation to the infinite breadth of number once in our mind. It is modern to hold concerns of money in mind, to map the infinite breadth of number to the values of goods; yet deepening ov this method of thought consumes a depth of thought equal to that we'd need to sift through the meaning of a contrast remembrance.

When their thoughts deepen ov the logic of money, people suffer a kind of madness; they turn away from the breadth of thoughts that truly relate to love and immortality, falling instead into a web of reverse logic.

When we preserve a remembrance toward joyful principles, we cannot see value in violence, for we seek a condition of life where all know love. Sooner than he saw a path toward joy, man saw a violent path toward petty pleasures, passions far beneath joy; he saw that through violence he could gain goods that were remembrances of more pleasant beliefs, often beliefs arisen of reverse logic.

When we feel true joy we cannot see value in assigning a numeric value to our passion, feeling our passion is infinitely valuable and incomparable; yet blind to joy, man saw a way to compare his passions and numerically value the goods that were remembrances of his passions.

Money arose of the same kind of thought that justifies economic gain through violence, of awareness of petty passions. They whose ideals were brought forth were not they who fought for true joy, but they who fought for better ways to

fight; and as violence led to power, arguments against violent madness were dismissed as madness. Of violent madness arose the nations, with nearly every nation established as a military surrounding a monetary printer. Money enters the economy not to reward they who do the most to help, but to reward they who do the most to help they whose thoughts are consumed with concerns of gaining more pleasant remembrances through violent madness.

There are elegant principles that give summary to economic concern, that are never truly expressed in modern society –

‘schedule time’

‘trade goods’

‘help people’

– for the mind of modern man is consumed with other principles -

‘schedule time to make money’

‘help people who have money’

‘trade money for sold goods’

- and while consumed by these less elegant principles, modern man finds no time nor motive to understand the more elegant logic. If we turn away from money, we are accused of madness, of abandoning need, and our thoughts are dismissed; yet if we continue to make money while speaking toward an ideal where money has no place, we are accused of hypocrisy, and our arguments are similarly dismissed; and arguments toward ethics where money has no place take years to arrange, so sooner than we can hope to present a true argument, we are accused of madness or hypocrisy. Modern man asks again and again in catechism how to heal others of their madness and hypocrisy before asking any of the questions needed to understand others’s principles. His time is consumed by monetary concerns, and so he finds no time to listen to we who argue against money, we who understand that he would have time to listen if only he lived by the more elegant principles. As we seek an argument to inspire modern man to change, we must sift through many thoughts, through a logic of empathy with modern man as well as the logic of how to present our own principles beautifully, and so it begins to look like our minds are consumed by the less elegant logic. As we argue toward the garden, modern man will always see a shorter path to the sustain of what-is, so will argue his approach is more elegant. Though the monetary approach is more elegant than barter, it is less elegant than a true logic of trade.

In truth, the machines that arrange logic are more valuable than the machines that print money: logic machines allow us to express true principles, to schedule time to trade goods to help people.

There is very little relation between how much or how little money a person or state has and how much they do to serve true needs. Far more often, money is gained through the fulfillment of modern needs, needs that wouldn't exist if people lived in true homes. Nearly every modern labor is deepening in the wrong direction,- modern machinists labor toward machines that create goods that have no place in the garden; modern doctors labor to understand specialties that have no relation to true health; modern architects labor on the wrong background, the wrong ratio of land to building.

Money distracts from a true economy, for money leads to a deeply wrong picture of need, for many buy goods that do not reflect their true needs and desires in order to save money. The entire economy adjusts to waste instead of need, and through this process we arrive at the modern condition, where we cannot buy anything that expresses our true needs and desires, yet where the powerful remain devoted to a faith that our purchases are meaningful: modern man continues to believe 'Everyone expresses their needs through money, so it is right we give power to they who have money.'

The monetary economy leads us toward finding little answers to little sufferings before acting upon a whole answer to our greatest suffering, for little answers can be brought forth with little investments. Modern man praises his weakness as a strength, calling his focus upon little answers 'the ability to focus on one thing at a time', while whole answers arise of understanding the relations between many things. Even where there is will toward a whole answer, the modern economy demands that we pursue this answer in a broken way, our true labor disrupted by modern labors. Even if we abandon modern labors, we are still burdened with the distraction of questions,- of how to find food, of where to shelter ourselves from the rain. We who abandon modern labors to focus on a whole answer are denied needs and accused of madness, and in this way the ethics surrounding money punish true thought, instead rewarding blind obedience to they who've understood how to make money from little answers.

As people have argued toward true principles, modern man has taken pieces of insights, the little answers he can immediately act upon, but while denying

further thoughts of the ethics of study needed to deepen those insights, and of these little answers he built modern cities; and when others expressed suffering to be surround by false ethics, he blamed the madness of others.

As we begin to gesture toward the garden, our thoughts are often dismissed as grandiose, impossible, as though we suffer madness, as though what-is must remain forever; modern man ignores the fact that he built modern cities beginning with only nature. In many ways, we were closer to the garden hundreds of years ago.

We may understand monetary arguments through a thought. Just as written letters are delivered for a cost of around 50¢, machine letters could be delivered for 1¢. In the politic that uses this machine architecture, the value of 1¢ would be calculated by the costs of sending a page,- the cost of storing and distributing machine pages, the cost of building and sustaining logic machines. Ov the value of 1¢, there are two thoughts: 1) that the value of 1¢ should increase across time; and 2) that its value should decrease across time. The first thought arises of the belief that as labor and material is invested in this machine architecture, as the architecture becomes more valuable, so too should 1¢. The second thought arises of the belief that as the architecture becomes more elegant, as the cost of sending 1 page decreases, so too should the value of 1¢. Both thoughts may yield an infinitely deep logic, but the roots of this logic never become more complex; so too are the arguments over money's value no more complex at their roots.

Among the advice of modern man, there is obedience to the leader of a hierarchy, and as many follow this advice, seeking a path that immediately leads to money, we who seek true ethics instead of establishing another hierarchy find no one who is willing to help. As we work alone, as we seek to state ethics clearly, we are accused of trying to become a leader; and this too is dismissed as a kind of madness, as working 'above our place' in the hierarchies modern man trusts.

Joy may arise of a belief that there will be true service, a belief that everyone will help each other when certain conditions are fulfilled, yet when we share our belief, we are often accused of madness as though by a simple conversation—
'Everyone will help each other..'
'You suffer madness, and this is proven, for I will not help you.'

—for although the one who speaks toward a joyful belief intends to continue their statement with the word ‘if’, sooner than we can complete a whole gesture toward the conditions of joy, others accuse us of madness and refuse to help us.

When observing the politic that arises of the acts of many people, man was confronted with two beliefs—

most people live rightly; madness is rare, and can be avoided if the greatest number make choices; or	most people live without needed virtues; madness is more common than true beliefs
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—with the first belief often feeling better to believe. Of this reverse logic arose democracy.

There is a common belief, also arisen of reverse logic, that money rewards they who do the most to help others. They who fell into this belief sought to help they who had money, while they who lived by more beautiful beliefs did not; so as man evaluated his markets, he saw he could gain the most money by serving they who held the most common beliefs, the modern madness, ignoring they who held the most beautiful beliefs, they who would have invested labor and land and material toward true homes had others been willing to help them.

The Human Condition

Our minds are conceived ov a body, ov chemic and electric arrangements that are remembrances for pleasant and painful beliefs; we are naturally born with chemic and electric arrangements that promise to lead to the reproduction of our body.

We are born with minds that have power to express ourselves through our bodies, though our power to do so is expressed across cycles of nature. Even if our mind does change, the mind is infinite while the body is finite; expressing a change of the infinite mind through the finite body is like pouring too much water through a small filter, such that the water overflows even before the glass being filled is full. The body cannot easily express a change of the infinite mind, but though it is modern to dismiss these transitions as madness (for modern man never feels need to express the most deeply human changes of the mind), this is a limitation of the body, not an illness of the mind. Deep changes of the mind may take more than a lifetime to express, and even small choices may take years to express (yet ov reverse logic, many feel better to believe this is not true:

though most of our acts arise only of inertia, it often feels better to believe our bodies always deeply express our minds; though often we only reply to new choices years after these choices are presented to us, it is modern to say that we can always express a choice at the same time we are presented the choice).

As we are descendants of the first mind, we are often born with an arrangement of the body that fits the first mind's thought of love – a condition of touching everything and everyone at once – and a mind that embraces this thought; we struggle both in mind and body to change toward becoming deeply human. We only become deeply human when we embrace the beauty of human life, when we understand that we can only look into one person's eyes at once, that there is a depth we can only deepen eternally with one person. Before we become deeply human, as our beliefs are closer to the first mind's beliefs, our beliefs may reflect this mind's condition. If we believe in the virtue of honesty, these beliefs may lead to a desire toward polyamory, and if we do not believe in honesty, these beliefs may lead to unfaithfulness.

When we are born, a great inertia may begin in our infancy, that we use the power of our mind to arrange our phrenia toward the pleasures we were conceived ov. Often in our youth we rearrange the phrenia ov virtues we've learned given our human perspective, ov the need to react humanly toward the needs of others. If we begin to desire the most deeply human virtues after our youth, we may suffer of our childhood inertia, that we cannot act toward the virtues we now believe in, that the vital functions of our phrenia are too deeply interwoven with the virtues we believed in during our infancy and youth, so may suffer a kind of living paralysis where often we move against our intentions.

We may suffer a further loss of control of the body if we lose our sense of meaningful choice,- if we do everything in our understanding to act against the suffering of others only to find that others still wish to change us,- if others deny us needs as though to tell us we are laboring in the wrong direction, if we are forced to take medications ov accusations of madness. When we need to change further than is possible, the only way to meaningfully gesture is to change our bodies toward loss of control, to say we've already tried moving ov everyone's needs, ov the only way we could will to control. This loss of control may also be said to be a sign of madness.

Most people never seek to express the most deeply human virtues,- people often express the appearance of devotion, yet often the appearance of devotion arises of fear, not of love; whereas true devotion arises of the desire to share joy with another in the way that is deeply human, many suffer economic fears and fears of loss, blind to any potential condition that inspires joy; as individuals often embrace the appearance of devotion before feeling true joy, these fears often lead people to speak against joy and against true love, to praise fears that lead to the appearance of devotion while leading also away from true virtues. Similarly the appearance of the other conditions of love may be embraced without true desire toward love; in many ways, our thoughts are more important than our acts.

Compassion v Observation

Words often serve as remembrances of beliefs, and when we have a true understanding of the words others speak, when we understand how their words relate to their logic of belief, we may feel compassion, that we feel the passions they describe,- once when my friend said the back of his head felt cold, I felt this same sensation. Compassion is the true aim of language, of understanding,- we may hope toward storytellers whose words can be felt, that we feel the sensations they describe, that the word 'joy' inspires true joy within us. Modern man labors toward the petty pleasures that arise of modern goods while ignoring the labors needed to cultivate compassion; as we speak of how modern ethics deepen against true needs like compassion, modern man dismisses as madness words that lead to understanding of less pleasant beliefs, favoring ethics that lead to return to modern goods, to more pleasant remembrances.

Our natural desire for compassion is the true cause of contagious disease. As we seek to know empathy for others whose paths we cross, as we sift through the logic of their beliefs, we often arrive at their beliefs of the chemic needs of our bodies, so begin to use the power of our mind to affect our body similarly; even conditions that are not modernly recognized as contagious,- hair loss – can pass from person to person simply from remaining close to them if we seek to deeply understand them.

Modern man remains blind to the truth of chemic remembrance of disease, for the mind of modern man is consumed instead by statistical thought. In modern society there is a texture of statistics that is often ignored,- while it may be

common enough for someone to lose their phone, it is less common for someone to lose their phone while wearing a purple skirt, and less common still for them to lose their phone in a purple skirt while living on the street they live on. As we take into account more and more details of any one event, that event becomes statistically impossible; only in isolation do events appear statistically possible. Yet of the most deeply interrelated events of the mind and body, many in modern society still seek to study events in isolation, studying with blind faith in statistical methods. These methods lead to deeply wrong beliefs of how to affect the mind, how the mind affects the body.

The foundation of artificial intellect is statistical analysis, methods that are unfit for understanding deeply related events. Artificial intellects learn through exposure to what-is, and may affect changes of what-is, but understanding of what-should-be always arises of passion, of living and feeling minds. The true 'potential' of artificial intellect is the imitation of services that must be performed by living and feeling minds if these are to address our true needs.

Students of modern statistical methods are never taught how often false appearances of patterns arise. Given a boundless number of events, a boundless number of tests, there will emerge unrelated events that appear to have a statistical relation. In modern society, we've already passed a natural limit: we test too much to confirm relations: of even the most extreme events,- the event of death – we've wrongly assigned causes to details that affect the balance of equilibrium no more than most things.

Much statistical study focuses on the probability curve, a curve highest near the center, lowest at the edges. This curve arises of the sum of the two numbers -1 and 1 repeat many times, for as we perform this sum of observations of motion, most often we observe 0, an equal sum, for we observe a condition of natural equilibrium, equal opposite motion, and less often we observe distance from the center. There are modern theories that nature itself resolves statistically, while the truth is only that nature resolves of equilibria.

The study of modern physics arose of statistics of remembrance. As he observed the sonant web, modern man sought to understand material of his senses, and he recorded certain patterns,- within a certain amount of material, statistically there would always be all of the 'letters' of the sonant web present; where he recalled certain beliefs, he was more likely to recall other certain beliefs through

certain changes (for where he understood a certain logic, he was more likely to recall through changes to that material other logics that used some of the same 'words').

Modern man's logic deepened over the belief in a 'right answer'. His method of study deepened as though over a simple truth – given a series $(-1 \times 1 \times -1..)$, the series will resolve to either 1 or -1 depending whether -1 is present an even or odd number of times. As 1 may represent one motion to the left, -1 one motion to the right, as modern man sought to predict motion, he repeatedly focused on what influenced motion in one direction, on odd values, the 'right answers'. His theory of atoms, his periodic arrangement, presents the belief that materials are composed of atoms having layers of electrons, these layers related to the 'right' math of odd numbers; the number of electrons in the n^{th} layer is $2 \times n$, where n is a number in the series of odd numbers (1 3 5 7),- the first atoms have 2×1 electrons; the next atoms have $2 \times 1 + 2 \times 3$ electrons; the next have $2 \times 1 + 2 \times 3 + 2 \times 5$. (The number 2 abstracts the fact that motion actually resolves over equilibrium, over 2 directions, motion both left and right.)

Language

As we seek understanding, the most deeply human logic is expressed through language. (Though we also gain understanding through our sense of chemical and electric relations, this method of understanding is rooted in the original animal logic of bodies; true depth of language is uniquely human.)

There are 9 notions of language—

- 1 word, sounds and letters that evoke understanding;
- 2 relation, the compare and contrast of words;
- 3 hierarchy, a web of relations where the higher relations influence the lower relations to change;
- 4 season, a cycle of change caused by a marriage of hierarchies;
- 5 self, seasons of body and mind that yield choice;
- 6 community, a law that many selves agree to;
- 7 ideal, when one speaks over communities toward a hope;
- 8 myth, a summary of the history of ideals;
- 9 whole, the reconciliation of all myths

—with each notion of language expressed through a number of the notions before,- a relation is expressed through a number of words, a hierarchy is expressed through a number of relations.

Modern offices, militaries, and machines can all be described as hierarchies, so modern powers have seen little need to deepen understanding beyond the 3rd notion of language. In modern offices and militaries, individuals are judged by whether they remain obedient to a hierarchy, and attempts to gesture toward higher notions of language are dismissed as disobedience. Labors to deepen language toward the understanding of seasons and selves and communities and ideals and myths have little place in modern society; we are introduced to these labors in schools, but afterward these labors are mostly dismissed as being without value in favor of labors surrounding hierarchies. Our modern labors deepen in the wrong direction, against true reconciliation.

Modern man sees only the first three notions of language—word, relation, and hierarchy—and he acts on a single relation: the contrast between good and evil. He believes hierarchy is good and word is evil, so judges others by how many words they speak. They who speak toward notions above hierarchy are quickly dismissed as speaking too many words; many are dismissed even as they seek only to clarify a relation through contrast, as though there is need only of the contrast of good and evil. In the mind of modern man, one should speak few words beyond those needed to prove obedience to a hierarchy, and he listens only for this proof. If we speak ‘too many words’, we are accused of having a disordered and disorganized mind; for many, this feels better to believe than believing they lack patience to understand true needs.

We may fear in modern society the divergence of true and modern meanings of words. Just as we often use the same word in two senses when speaking in humor, for many words of our language, there is a true and modern sense,- true homes v modern homes, true churches v modern churches, true schools v modern schools, true theatres v modern theatres, true and modern notions of marriage, health, trade, joy, wealth, need, freedom, love, happiness, virtue, empathy, madness. As we cannot precede every word with the word ‘true’, others often hear our statements in their modern sense (and modern man can easily begin to litter his language with this word without understanding of our

intentions). Though we speak the same words and grammar, it is as though we speak a different language.

When we speak of true things,- true books, true art – people often expect only modern things, for our words evoke memories that aren't aligned with the potential we speak of,- others imagine libraries filled with modern books, studios filled with modern art – so dismiss the weight of our words.

The most precious words, the words that would evoke the most beautiful passions if these were heard with compassion,- joy, bliss – are very often abused in modern society,- presented as the names of sold goods. Our recognition of these words becomes interwoven with sights that have no relation to true compassion, and many in modern society cease to value these words deeply. Many feel better to say they understand joy and bliss, having never felt true joy.

In modern society, people often speak without the expectation that others will listen with compassion, and so we must often remain insensitive and guarded against modern words. The hope of a true garden is that all may hear words in their true sense.

As we seek understanding, our language deepens as though over a story of two stones. One holding two stones leads another upon a path, gesturing toward some places with one stone, toward some places with both, speaking while gesturing. At the end of the path, the leader sits and names each stone, such that the listener understands each name over all that was gestured to with that stone, and understands the stones over each other. These two stones represent a relation, and through a number of these walks, we may understand a hierarchy. Even expressing a community takes a great amount of time and patience; and few in modern society have patience to listen to an ideal or a myth, but this is what we who seek a true garden are burdened with expressing.

As we'd walk with two stones, there is a background of every gesture, and we gesture over this background at the same time we gesture toward our intended meaning. In a modern society, our gestures must always be made over a wrong background, a background that confuses our meaning as quickly as we may hope to clarify it. This may be the first way to discern a true society from a modern society, whether there are beautiful and meaningful backgrounds to gesture over, whether our language naturally yields true myths or only hierarchies.

Every word we speak leaves an echo in our language, and discerning the true meanings and origins of each other's words is like looking upon a lake where all throw stones of varied weights, seeking to understand where these stones were thrown given our sight of the ripples upon the lake. Just as one would struggle to discern the exact origin of each ripple that affects the place of our focus within this lake, though one could by math know the place each stone was thrown by how straight or curved each crossing wave is, how large a stone was by the size of each small wave, we struggle to discern the original intent of the words and gestures we hear and see repeat. As quickly as many ripples would yield the noise of broken waves, as quickly as the sources of stones may be lost among a lake where many throw their stones, the origins of words may be lost among crossings of meaning. Just as we may throw stones of different weights, the notions of language express different weights of concern. Between every two moments of understanding, a complex calculation resolves in our phrenia, a calculation like that we'd perform on this lake.

Imposition and Accusation

We who argue toward true ideals may see our arguments drowned in impositions. Just as we would never have power to prove our first intent was inherent within us, was already the focus of our mind, if as we walked to another with a gift, before we offered our gift, that one said 'give me that as a gift', we struggle to prove ourselves when others impose in ways believed to change our motives; for after, others may doubt whether our intentions arose naturally, whether these were already alive within us. Proof of our self often drowns in imposition; yet they who impose often feel better to believe their impositions were needed than to believe they've not understood another.

There is a web of imposition in modern society woven of mediation, meditation, and medication. Often, sooner than people recognize natural causes for changes of passion, of understanding, they wrongly recognize one of these impositions as the source of change. Modern mediation is often interwoven with modern theories of motive that overlook the motives arisen of memories of true joy; in the process of mediating, the mediator often proves they are not willing to listen to ideals toward joy; after, as we sift through thoughts of how to argue with someone who has little regard for true joy, the mediator is believed to inspire 'more realistic thinking'. Modern meditation asks us to focus on the present moment (instead of returning political cycles),

and so these meditations often disrupt our understanding of the need of change, removing a suffering where there was true suffering; so meditation is often believed to help our passions and our thoughts. Modern medication is interwoven with false theories of madness, with theories that appear to end modern madness only to deepen true madness. Often people want to believe that madness can be cured through pills, yet this ‘cure’ amounts to a simple choice that often falls into reverse logic, that when taking a pill, people are confronted with two beliefs—that the pill helps or that it doesn’t—with the belief that it helps often feeling better. We who seek to argue toward political change are imposed against so often that people dismiss our understanding of the mind, of human nature, of need, of joy, praising instead the modern things they believed helped us.

The most common imposition in modern society is money, for we are often believed to have motives toward money when our motives arose from nature, from memories of joy.

Just as we may struggle to prove our nature in the face of imposition, we may struggle against accusation. Often, when someone tells us ‘you’ve acted wrongly’, any words we may say in our defense are spoken not with our true understanding of need, but with need of defense; as we address the accusation, a further accusation builds against us, that our words are not aligned with any true purpose, that our words are no more beautiful than other modern words; and as we seek to know empathy for they who accuse us, as we sift through the logic of why they’ve accused us, often our empathy is confused as being consumed by the logic they accuse us of. People often feel better believing their accusation than believing they’ve disrupted another’s expression of their purpose.

There is a common accusation in modern society: that someone lacks power of memory. In truth, modern tests of memory often favor they who lack true focus. We who feel need to preserve a memory of joy remain always focused on how to bring about joy; if we stop returning to joy, our memory becomes deep with age, focused on our increasingly distant memories of joy. Modern tests of memory focus instead on whether we recall details that have no relation to joy; and so often we with joyful memories perform worse on these tests than they who are willing to focus on any detail presented to them. (And as we seek to know empathy for modern man, we must focus on thoughts and acts that have

no relation to joy; so modern man either accuses us of lacking empathy or of hypocrisy.) Modern man feels better to believe his tests confirm that his focus is superior, so he continues to have faith in tests where true strength can never be proven, where our strength is instead counted against us.

As the breadth of number arises of any contrast, the numeric value of money arises as though of the contrast of these notions (accusation imposition); there is an accusation in the background of our society, that having no money is a sign we are not laboring toward helping others, whereas the modern labors that lead to money are saturated with imposition; to be without money is to live as though accused 'you've done nothing to help others' while as the amount of money we possess increases, our true motives become increasingly overshadowed by the motive toward money, for the time we have to focus on expressing anything unrelated to the language of money decreases. (We may fear a modern tactic toward the continuation of modern society, that modern man will withhold his understanding of material unless we present or labor for money, saying 'I wouldn't want to impose'.) The breadth of all that is modern arises of focus upon this same contrast; every accusation becomes an imposition, something believed to change our motives, while every imposition is interwoven with an implied accusation 'you've acted toward modern ends, ends that will not truly help others'.

Self Preservation

Our ego is a complex of motives toward self preservation, and it is often praised as our rationality; life is only sustained because our senses naturally yield a logic of ego. However, ego often moves us to preserve aspects of ourselves that should not be,- aspects arisen of reverse logic, of the desires of our infancy.

Just as we feel pain and pleasure of our instincts toward the preservation of our body, we feel fear and hope of our belief of the preservation of our mind. When we become aware of others who do not agree with us, we may fear our mind will not be preserved; when we are surrounded by others who share our beliefs, we may hope the chemical arrangements needed by our mind will be preserved beyond the death of our body, that our mind's needs will be preserved through our community's beliefs. Modern man's sense of security deepens as he identifies himself with something larger,- with his family, with his nation, with his nature – for he feels more certain his beliefs will continue to be expressed

beyond his death. True acceptance arises of conquering the ego, of finding resilient beliefs, beliefs toward the sustain of all needed remembrances.

The hope of protecting resilient beliefs leads to the hope of all knowing true freedom. After we understand the relation between joy and beauty and rare yet resilient beliefs, we desire conditions that protect true freedom.

Often when we speak against true wrongs,- against lack of true freedom – we are accused of lacking acceptance of the modern condition, lacking empathy for people who agree with modern ethics; yet we may hope to accept anything but a condition of life opposed to the fulfillment of true needs. Where there is need of true acceptance, often there is instead acceptance only of others with shared beliefs; often acceptance of shared belief alone is called love. True acceptance asks that we deepen a logic of true empathy.

Our empathy first arises of self projection, that where the acts of others are mysterious to us, we assume a relation of logic and action like our own. Yet just as there are many ways to write machine logics that are equally logical, there are many possible logics, and often people believe they recognize their own logic where they are witnessing a different logic,- modern man will often recognize his own tactics where others act ov motives unlike his own. Ov reverse logic and ego, it often feels better to believe others have motives like our own; many never seek to understand the true breadth of human motives.

People diverge toward two depths of empathy—a modern depth and a true depth. Both sides may accuse the other of lacking empathy.

What is modernly called empathy arises most often of shared belief; yet modern empathy may also deepen ov prediction, for we can sometimes recognize whether we've understood others's motives by whether their acts agree with our predictions: if their acts don't agree, we can say our theory of their motives and powers was wrong. Sooner than this depth of empathy becomes true empathy, the desire for prediction often leads to 1) tactics that protect beliefs that what-is shall remain, for returning cycles are easier to predict than change, and true change cannot take place as long as people's concerns are consumed with tactics; and 2) abstraction, for abstract predictions are more often confirmed than deeper predictions,- a machine that predicts someone will write will more often be correct than a machine that predicts someone will write a book with a

certain arrangement of parts. Sooner than the desire for prediction yields true theories of motive, they devoted to prediction may sift through a logic that abstracts yet abstracts the process of abstraction, such that their abstraction becomes difficult to prove; and toward sustaining returning political cycles, people may demand that others prove they understand their abstract logic or another predictive logic, refusing to listen to them if they cannot. The modern direction is toward a society that predicts everything but understands nothing, a society that predicts nothing will change, predicts that we who argue toward change will be dismissed, but without true understanding of why we are dismissed. People in a modern politic will see the return of events, will see this as reason to believe their predictions are powerful, as reason to dismiss we who do speak toward ideals, as reason never to focus upon ideals toward change. Modern man celebrates confidence, so chooses as his leaders they who can confidently state intentions arisen of predictions; they who believe in the return of events will be more confident than we who believe in a potential that hasn't been proven yet.

Over the story expressed near the beginning of this book, the story of how the modern condition arose – that they who thought toward power, toward tactics arisen of the thought that two can overpower one, gathered many who deepened modern labors faster than anyone gathered a community toward true labors – many who thought over these tactics fell into reverse logic over two beliefs —

‘they who argue toward a “true community” are only seeking to become powerful; their thoughts deepen over tactics just like mine, yet their execution of tactics is poor’; or	‘deepening modern tactics will never lead to the fulfillment of the deepest needs; I should not continue to act over the beliefs that have remained central to my sense of self’
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—with the first belief often feeling better to believe.

We who've understood the equilibrium that arises of the modern direction have felt torment. We are accused of madness for continuing to hope that what is not predicted will happen, while they devoted to modern empathy simply predict the return of variants of what-is.

True empathy arises of compassion and sifting through similar thoughts. As true joy is rare in modern society, we who've known true joy rarely enjoy compassion from others; and as our thoughts of how to end this distance consume time, without knowing the passion they are choosing against, rarely do others have patience to sift through our thoughts. Often to deeply sift through our thoughts, we who act on memories of joy must direct our focus away from modern concerns, and often modern man argues that his concerns are proof of his empathy (as often, his choices will feel better to many who choose on reverse logic, who would rather believe there is no need of taking time to deeply sift through thoughts, who would rather believe our acts always express our mind). True empathy has not yet been powerfully expressed.

The belief that progress will lead to true empathy inspires joy. We can know this belief if we believe progress will naturally lead to the desire to overcome the ego, that desires toward resilient beliefs will become more powerful than the desires of the ego; and we can believe this after the desire to overcome the ego arises within ourselves. We may begin to feel this desire through a change of our sense of self. The modern sense of self extends only to our own body; when we gain a true sense of self, we come to understand our self as everything we sense, everything we see, touch, hear. We begin to understand that to truly express ourselves, we cannot focus only on changing ourselves internally, that our home too must reflect our inner life, such that all we sense is meaningful to our mind. When our home reflects our mind, we may enjoy true empathy from the community who shares our home; and this hope of knowing true empathy naturally yields joy. The desire for true empathy differs from the desire for shared beliefs, that while we hope others will accept our needs, we expect only our community to share our needs; we do not expect our entire nation nor our entire nature to share our needs and the beliefs of which these needs arise (beyond the belief in true freedom).

Art

When we feel true joy, we become deeply sensitive to every touch, every sight, we feel not only the touch of our clothing, but a web of memories arisen of all we know of our clothing's origin; we feel beyond our skin, and every material touch we feel as though it pierced softly beneath our skin. The hope of the

foundations dedicated to the arts is the hope of creating beautiful memories,- the hope of a beautiful boutique is the hope of creating beautiful memories for what we wear, the hope of feeling depths of joy that cannot be felt ov most modern clothing, ov clothing made in conditions near slavery, whose memory evokes only suffering.

The paintings present in the entryways of the foundations relate art and law; again, their unwritten details are debated ov the ethics of the community. Only the entrance lacks a painting.

In the paintings of Two Roses, scenes composed of deities represent relations of motive and power, relations of mind and body that may exist in many people at once; and we may study deities through paintings and texts. In the paintings of Two Roses, the stance of each deity represents their power, and their body represents their motive; the most beautiful deities represent the most beautiful motives. They born men often express feminine deities, just as they born women often express maleine deities; the contrast of maleine and feminine deities represents only a contrast of motives, not an expectation of how men and women will act. Each part of deities's bodies is given meaning through the painting of the entryway of the studio,- the hands may represent the motive and power to labor; the feet may represent the motive and power to choose one's home.

In the writings of Two Roses, as deities speak, one word stands for many words and acts, for a set of gestures that may consume years of life. The interaction of deities may be expressed across the actions of many people,- deital conversations may reflect laws, or are repeat so often toward or against powers that these become like laws of nature. Writings will often inspire paintings, so the writers of Two Roses should keep in mind the beauty of the deities they write of.

As we live, our infinite minds affect our finite bodies, with the clearest expressions of the mind expressed through the phrenia. We may think of deities as embodied catechisms, as electric cycles that resolve within our phrenia toward acts, cycles that are closely repeated with little conditions changed each time. As equilibria arise of many interrelated cycles, deital inertia naturally arises, such that motives and powers are sustained, such that each deity may describe a returning cycle of nature.

There is a modern myth that the phrenia, not the mind, is the source of our passions. The phrenia is how the mind expresses itself through the body and where many chemic remembrances are related to our acts, yet our passions always arise in the mind. Often where motives align, relations between passions and actions align, so aligned motives often lead to similar arrangements in the phrenia; yet it is ultimately the mind that feels, and if the logic we understand through our remembrances leads to a change in how we perceive our relation to logic, the same arrangements in the phrenia may yield different passions. Modern man has confused events as causes.

Through deities we may understand true madness v modern madness. Modern madness is acting without modern logic and direction; true madness is deepening our phrenia toward powers that serve the motives of the uglier deities. The most common kind of person suffers true madness.

The modern method of study deepens ov prediction, that if a prediction is confirmed, the theory that led to this prediction is believed to be a potential truth. Deital studies begin with an undeniable fact, that a certain deital relation arose in our mind and body, and the hope of deital study is to account for why this relation arose; more deities naturally arise as we seek answers. Whereas modern study deepens ov prediction, deital study deepens ov postdiction. As the paintings of the foundations are debated, often arguments will resolve ov paintings and writings of further deities.

Church

Goddess lays in a garden, an intricate natural lace woven upon her arms, as near her Angelless kneels while her wings arc high above the goddess.

In the painting of day, light filters through the white clouds above them, and the goddess cries in ecstasy while her body is shadowed by the mantel and wings of the angelless, whose white feathers are lined above with gold, ribbon cloths from her mantel, rust and red, whipped in the wind above those wings. Staked into the ground, there is a modern road sign, white with a black mass of flames in silhouette covered by a red no circle.

In the painting of night, the goddess is a source of light, and she illuminates the angelless and the surrounding plants. They are in a dark garden among black and red violet leaves, pale melons and flowers blooming around them. In the sky, there is a pale full moon with no clouds near.

The painting of day represents how fear emerged from love: the light from above represents the perspective that gave rise to fear: through clouded vision, the wings and mantel of the angelless look like consuming flames covering a tortured goddess who cries out in pain; from this perspective, the angelless looks like an evil against the goddess, and the road sign represents the authority to establish law over this flawed perspective. The painting of night represents love without fear.

The appearance of this painting affects the labors of priests, the laws concerning marriage; it affects also how the scenes of the stained glass windows of the church are chosen, how the scripture of the church is revised.

Archive

There is a Demon laying surround by grass blackened by flames, and a Girl outlines the black grass in chalk, holding a picture drawn in crayon of a black snake under a yellow sun.

This painting represents how modern ethics punish and abstract 'evil' while sustaining true evil.

The appearance of this painting affects the labors of writers, and how it is decided among the community which projects will be expressed in the archive.

Theatre

Two like images are within two frames of film.

In each frame, there is a temple hall wherein three stand to be record by a Filmer who is behind a camera—Saintess, Mother, and Warrior;

above the temple, there is a pale goddess Moon whose arm is raised such that she fits perfectly within the circle of a moon; across from her, sitting with wings folded in a circle around him, a god sits in meditation shining as Sun;

beneath the temple, there is a woman held by a machine, Animal upon hands and knees, looking toward a logic film while she wears a headdress of wires;

within the temple, lines of photographs are upon the walls, increasing in size further toward the hall's end, such that these appear to our perspective equal in size;

the mother, the moon, the filmer, the animal, the warrior, and the sun all have tattoos upon their hands, each presenting a single letter—M, O, D, E, R, N.

In the first frame, Warrior presents a slain beast to the saintess, who stands with a halo while looking up to the heavens. Mother gives birth to a black snake. All are calm.

The second frame is like the first, but now the saintess writes, her face expressing a laughing grimace; the warrior raises his sword against the saintess; the mother giving birth is now birthing two black snakes; and they above and below express discomfort whereas before they were serene; she who stands before the moon looks away with sadness; he who sits within the sun has his brow furrowed, she who controls beneath thrashes against her controls with anger.

In the first frame, Saintess does all that is asked of her, and the tattooed deities of the M.O.D.E.R.N. union are pleased with her. In the second frame, Saintess writes of the deepest contradictions that arise in the help others ask of her; yet sooner than she can finish her work, the union turns against her, citing against her a numeric proof documented in film. The modern deities all have labors with measurable numeric value; only Saintess works toward a project of immeasurable value.

The appearance of this painting affects how it is decided what will be prepared for and presented in the theatre, the labors of actors.

Market

There is a square image.

In the center, there is a black circle surround by a scattering of white stars in black sky, these stars increasing across the sky until there is no black between these, until these are a white circle edge around the black center. This circle is encircled by rings—the first with 32 divisions of 5 places each, these places varied white and black to express a breadth of number in machine code; above these 32 letters and signs written, 26 letters and 6 signs of grammar; above these three layers of circle, each divided in 12 parts labeled with distinct symbols—modern numerals, roman numerals,

zodiac signs—then a final circle with the names of the four elements written—‘air’ top, ‘fire’ right, ‘earth’ bottom, ‘water’ left.

The lines separating the elements in the final circle extend to the four corners of the image, dividing the surrounding layer into four panels: in the panel near ‘water’, a Husband and Wife stand among lush gardens, surround by hanging flowers while they exchange rings, the man giving her a ring with a red violet rose petal, she giving him a ring with a black rose petal; near ‘earth’, three Women sit in separate rooms of a labyrinthine home that encircles a small celest—one drinking, one eating, one sleeping; near ‘fire’, looking toward the lovers, a Knight with shoulder guard and cloak rides upon a winged steed down toward the women; near ‘air’, looking toward the lovers, an Elder stands with four arms, with two hands writing with quill upon scroll, with two hands holding and adjusting a measuring glass, light shining through the glass direct at the panel of the knight; around these panels, there is a border detailed to look like money; around this border, there are the black lines of a white grid, squares upon each side, and layers beyond these, each layer having as many squares as the layer before divided into 4 equal squares, and the layers divide and divide across layers until there is no white within the squares, until these lines are a single black square edge; around this black edge, there is a last border, equal in width to the border of money, and there are many deities painted within this border.

The deities in the outer border represent the relations of motives and powers that would fulfill deep needs. The borders separating the central deities from these outer deities represent how modern concerns, - of money, of hierarchy – drown attempts to express deep needs, needs arisen of individual memories. If these outer deities could be communicated, it would allow everyone a unique role in life.

The appearance of this painting affects the ethics of trade conducted on the market, the labors of secretaries.

Citadel

There is a barren field in which women collect black and white stones, Maidens gesturing to each other, each holding two stones. There is a Youth alone among them who carries a sheet of paper with a letter x marked where they found both a black and white stone on the ground in the same

place. On one side of the barren field, a Merchant stands behind a table where he has two buckets, one marked \$1 holding only white stones, one marked \$2 holding only black stones. To the right of the Merchant, there is a line of people each holding one stone and one sheet of paper, each paper with one large letter written; the papers and stones are clear, but they holding these are portrayed only as shadows. They in the line are waiting to be seen at a desk where there is a woman, a Public Servant collecting stones and papers, witnessing the signatures of they who hand these to her. On her desk is a pile of unsort stones, unsort papers, its front carved with the number LXXIII. Behind her, two Politicians, one dressed in black, the other in white, stand speaking to the crowd upon a large scale of justice, a basket with one color of stones hanging from each of the scales.

Above this central mural, there are 3 levels to the painting of equal height, though no lines divide these levels—there is a King dressed in black and white arranging the letters of a billboard; there is above him an Archangel dressed in white adjusting the title letters of a corporate tower behind the billboard; there is above him a massive God with wings both angelic and demonic sitting upon a mountain behind the tower, looking at an image upon a massive screen, a scene of the entire painting abstracted as a grid with average colors, his screen taking exactly one square of the grid, a red light pointer from his machine among the stars above, and he sits within a field of red violet roses—and though the 3 men are of different sizes – the god upon the very distant mountain far larger than the archangel before the distant tower, who is larger than the king – given the perspective of the painting, these three are each painted the same size, one directly above the other.

Below the barren field there are two levels of equal height—there is a luxurious office with two large panels, one that presents the letter A, the other the letter I, both ornately painted, a high stack of papers next to each; a man in a business suit, an Executive, studies a piece of paper with the letter A written, and between the panels, there is a fireplace where a blackened piece of paper with the letter I is burning; below this, there are two offices, and in each office there is an executive in a business suit, one a man, one a woman, and these Executives each hold a small stack of signed papers; in each office there are 13 smaller panels with a letter on each, and next to each panel is a black board with rows of tally marks; the executives are both writing within a tally mark with a fine white

pen next to the panel that displays the letter shown at the top of their papers; among the man's panels are the letters A and I.

This painting represents the modern politic. The election above and the bureau below represent how concerns of language are disregarded as modern laws are established, as modern labors are deepened: above, where there should be an ethic of using two stones to clarify contrasts, the two stones are instead used to vote on an endless debate concerning the modern standard of wealth; below, statements toward self expression are analyzed until they of the bureau see only a single letter at a time, never understanding whole statements. Only the maidens seek to use two stones to gesture, representing true ethics of language, yet they are overwhelmed by the greatest number, by many who will not take time to study their gestures, who see their stones only of their purpose in the election. The highest god, the highest power in this politic, only looks higher; as the leaders of this politic become greater, they only become more distant from the concerns of most, thus lose true power as quickly as they gain it. The entire election is biased by the merchant.

The appearance of this painting affects the labors of guardians, the process of changing the paintings of the foundations through the debates held in the citadel.

Court

Man and Woman stand within a crosswalk, each beneath a traffic light. The traffic light above Man is white with red, orange, and yellow lights. The traffic light above Woman is black with blue, indigo, and violet lights. There are buildings upon both sides of the road, and at the end of the road, there is a church with two stained glass windows depicting two roses.

Woman's motion is blurred between three stances presenting emotions of sadness, terror, and anger; across these three stances, she holds a work of writing, a painting, and a diagram. Man looks at a traffic camera pointed at her. The road is lined with buildings that Man built.

Woman's body is more beautiful than Man's, for her motive is more beautiful; yet Woman's stances are ugly, for she has no power to act toward her motive, for Man's power leads to a lack of Woman's: he brings about modern cities more quickly than Woman can hope to express a path toward the garden. The works

Woman holds represent her attempts toward self expression, yet Man ignores her work in favor of building his city.

The appearance of this painting affects the work of lawyers,- how trials are conducted in the court,- the order of arguments, the process of choosing a jury – with Woman representing the innocence of one accused, Man representing guilt: the court will condemn modern acts that do not lead toward a true garden.

Studio

There is a ring around a central circle—
the ring holds the sun and the moon across from each other on top and bottom, with a landscape between these celestia on either side: the left side presents the 20 foundations of Two Roses within a garden; the right side presents 3 large buildings—a legislature, an executive house, and a courthouse—within a modern city;
the central circle holds a portrait of Femme, a deity whose hands and feet touch the edge of this circle.

Femme sees whether homes are built in the garden or in the modern city as a simple choice, yet she is trapped by the concerns that arise of this choice.

The appearance of this painting affects the meaning of the deities portrayed across further paintings,- what each aspect of the body represents, what the background affects – affecting the labors of artists.

School

The image is divided into three panels—above, a tower and a garden; central, a mosaic grid where words are written; below, a barren field and a grid of four of four rooms.

In the top panel, there is a tree in the tower, and a Priest stands with a Priestess and a Boy, a scripture upon a pedestal among them. Two Guards stand at a gate at the entrance of the tower with a boy who is their Trainee. Outside there is a garden where around an encircled pentacle three Witches are hoping to invite the guards to be with them at the two other points of the circle—one witch standing still, one begging woefully, one

dancing. Away from the women, an Angelless Writer reaches toward placing a single tile into the mosaic grid below.

In the mosaic grid, words are written in tiles –

camera : tree of knowledge

pyramidal structure : tower

labor yard : garden

mark of greed : pentacle

proof of desire : paper

beginning o

In the bottom panel, where the tower was, three Men are building a pyramid with cameras, this pyramid composed with three sides that surround a woman who is kneeling upon the ground, who is writing a single word upon a scrap of paper, whose back is arched while her eyes are directed down toward the paper. The view screens of the cameras are directed toward her, many images showing many times the two other women around the pyramid—one an assistant dressed in a business suit holding a stack of papers, one a woman preparing food on a kitchen shelf near the painting's edge while reading a book titled *AI Manual*, a tv upon the shelf. The men call these three women Wives. Where the garden was in the top panel, there are six Boys among the grid of four of four rooms, each prepared for part of a camera assembly, and they give one finished camera to the men through a window in the wall that divides the field from the rooms.

The camera pyramid represents modern ethics of record keeping, the abuse of presenting records for sake of changing one who seeks self expression; the book in the tower represents true ethics of record keeping. The top and bottom panel represent the garden and modern society, and the painting represents how modern motives and powers arose of natural motives and powers. The angelless writer understands the beauty of nature and the threat of falling into modern ethics; she cannot finish the warning she seeks to record, for sooner than she can complete the last line, her words expressing a warning are wrongly read as instructions.

The appearance of this painting affects the labors of teachers, the ethics of teaching in the school,- how grades on assignments affect which labors are performed by which people.

Library

There stands Father with Daughter, the daughter eating a fruit while it drips from her mouth, the father looking upon the daughter while a tear drips from his eye.

The daughter represents a relation to remembrances needed to sustain true joy, her fruit representing a belief that imbues the logic of our other remembrances with beauty,- when we feel true joy every taste feels richer. The father represents distance from these remembrances, the motives and powers that arise when we lack memory of joy,- the motives and powers to establish laws against drugs that often serve as remembrances of joyful beliefs (that often lead people to gesture against the modern condition).

The appearance of this painting affects the labors of librarians,- how the library shelves are divided and how it is decided which librarians study which shelves.

Lounge

There is a rainbow arcing twice, dividing the image into four parts. In the upper right, there is a Lord carrying a pained Maiden, the lord's beard against her throat as his hands are upon her back. In the lower right, there is a Lover being filmed while a black statue in the stance of the lord above holds her by the throat and the hair; she strains toward a white statue of a woman. In the upper left, there is a Widow upon a bed, and through the window, there is a soft abstract mess spilling toward her, rising from the crease where the two rainbows meet. In the lower left, there is a Suicide, a woman laying near a knife, a desk covered in black ink that spills from its sides like a fountain near her; she holds a paper while a quill lays near her, and there is a painting standing in the background.

The desk overflowing with black ink represents the need to express more than is possible. The other details of this painting represent the concerns that cause this need.

In Two Roses everyone may live with a chosen first name, what they wish to be called in their daily life. Before becoming a mother or a father, every individual chooses a child's name, such that every child is born with a name from their father and from their mother. Names can thus be written—first name, child's

name, father's name, mother's name. The appearance of this painting affects the labors of mystics, who seek to honor others's names deeply.

Crypt

Sculptor speaks poetry to Statuess as though to inspire her to life.

The statuess represents a need that arises of joyful beliefs, the need for life to settle into a beautiful equilibrium where all changes slowly or not at all. The sculptor represents the motives and powers that seek to inspire they with this need to change their beliefs.

The appearance of this painting affects the labors of architects, how buildings are sustained and revised.

Conservatory

There is a populace holding hands among homes in nature, among them a Dryad who eats fruit that grows from branches that rise from her own back like curved wings.

The dryad represents how a natural equilibrium may be sustained.

The appearance of this painting affects the labors of gardeners.

Boutique

In a temple with a line of four tapestries there are three silhouettes between these tapestries—a man in the central silhouette, the same man with angel wings on one side, and a woman on the other; and two Elders debate the meaning of these images. Upon ground above them, there is a dark city at night with yellow lights shining through windows, the most prominent building among these a clock tower, where the silhouette of a man, a Keeper, may be seen through the clock's glass. Above the city, there is a Victim silhouette by a machine from which segmented lines extend down as though to measure the city.

The elders derive a notion of good from man, a deity uglier than woman; and the keeper measures time ov this notion of good. The victim suffers a modern process of observation she has no power to change; every moment in which modern society is sustained does eternal harm to her, deepening a logic of fear that makes the most beautiful beliefs less beautiful.

The appearance of this painting affects the labors of clothiers.

Winery

There is a strange modern scene: a subway stop where a train is waiting in the background, an office set upon the concrete floor of the train station, and in this office, there is a Leader sitting with his head bowed, his hand on his forehead, shielding his eyes, his other arm outstretched as though to push away the one fore, a Doctor holding a clipboard dressed in a lab coat upon a business suit; there are three tubs next to the man wherein two men like him are laying still, wrapped in plastic; on the doctor's desk, there is a small tree and clutter; there is the leader's Companion laying on a metal table, tree roots from above breaking through the ground, extending near her; the thinnest roots are presented before her face, and can be seen as wrinkles from our perspective; her eyes are closed; the ground above them is teeming with bugs and tree roots; above ground, the same leader has his eyes rolled up to heaven with a smirk, dancing through fields; there are strings of light coming down from the clouds, holding him like a puppet; his companion is on the other side of the world, youthful, following a trail of rose petals with her face toward the ground, unable to see him; above her is Death with a scythe upon his back, one hand holding blackness surround by stars and clock, the other a rose, the petals drifting down from it, leading the woman; everything upon this land is outlined like a cartoon, the forms surround by black lines; above them are pure clouds, and a white heaven is above the clouds; in this heaven, the leader is huddled in the same pose as he was below in the doctor's office, his head bowed, his arm outstretched, as though to push away an angel Mediator fore; the leader's companion is beside him with her hand on his shoulder, consoling him, looking toward the angel; the angel is reading from a scroll; between them, there is a globe and a pillar that is a measure, and by measure of this pillar, the woman stands as tall as the angel, while the man who sits is lower.

The leader's powers do not change whether he is surround by heaven or hell. In a modern politic, all who remain focused on the questions surrounding a true ideal are denied power to change anything, so 'power' leads only to the repeat and return of modern conditions, and the leader represents this 'power'. His companion seeks to present herself uglier through her surroundings when she is surround by the conditions of hell.

The appearance of this painting represents the winery, affecting the labors of chefs.

Sanctuary

There are three Archangels among golden clouds gazing down as they hold artifact weapons, while beneath them, six Angels bring down weapons to cut into the flesh of they who rise from below, and the angels are dressed in immaculate white and golden robes, while they below are dressed in red and black, three Demons who leap up beneath the angels. There is an Infant upon the ground, two women standing near—a Whore in a black dress holding a black rose, and a Bride in a white wedding gown holding a red violet rose—with three men dressed in red violet and black around them, Knights with their arms and cloaks raised against the blood that falls as dust is raised around them.

One demon is opposed by angels who are younger and older than him; one demon is opposed by an angel who mirrors his stance exactly except that his blade is in the opposite hand and an angel whose stance is most unique among the deities; one demon is opposed by an angel who wears a black moon brooch and one who wears a white sun brooch.

This painting represents a horror, that they aligned with modern motives can overpower they who seek to protect others with beautiful motives. The demons suffer: in the process of seeking empathy for they with less beautiful beliefs (represented by the act of becoming closer to the angels), their beliefs and motives become less beautiful.

The appearance of this painting affects ethics concerning health, the work of doctors.

Salon

There is a woman in the base of a tower, a Prisoner standing in an empty prison, lightning from above tearing creases into her skin;
above her, there are three Gods on thrones in splendor.

The gods trap the prisoner in a condition where she cannot preserve the remembrances she needs to sustain her most beautiful beliefs.

The appearance of this painting affects the labors of beauticians.

Bath

There is a small celest, three deities on different sides of this celest. This celest presents a view into a hollow core.

Beauty lays dead in a place in nature, a snake across her throat, a trellis holding a dome of plants and flowers above her.

A Witch dressed in red stands in a red and black room, looking into a well with a view into the core.

A Charioteer rides toward a crevice leading to the core against a background of clouds lit with yellow gold light.

Within the core, beneath each deity, two deities emerge, one leaping to each other deity. Beneath the witch, a Manticore leaps to the beauty and a Vixen leaps to the charioteer. Beneath the charioteer, a Dark Angel leaps to the witch and a laughing Satyress leaps to the beauty. Beneath the beauty, a Light Goddess ascends to the charioteer and a Wraith falls into the witch's well.

This painting represents an equilibrium whose thought causes torment, where every motive and power toward presenting a true equilibrium must address two deities with separate sets of concern in every one moment, where speaking toward the concerns of one offends the other.

The appearance of this painting affects the labors of perfumers.

Ballroom

Two Lovers kneel upon a bed with red violet sheets and curtains, filmed by a black camera. Outside their room an army beneath the direction of a General holds weapons, the men dressed in scarlet cloaks, having scarlet coin purses. The sky is filled with the web of a black widow Spider.

Among the deities the spider is most hideous; their motives align with bringing about the condition that would sustain torment. The lovers are surround by powerful men who act ov the spider's web.

The appearance of the painting in the ballroom entryway affects the labors of musicians.

Office

There are 8 Employees, each sitting before a machine screen; they are divided among 4 cubicles, each cubicle holding a decaying black rose in a vase; each pair of employees has similar images on the screens; one of the employees in each cubicle is laying on their desk, dead, men and women; the four alive, men and women, are typing—one sees a map, one reads a text, one watches a film, one designs ov codes.

This painting represents the danger of working in modern conditions, that our labors may empower they with ugly motives at the same time these empower they with beautiful motives. The women act ov a beautiful motive, ov memories of beautiful beliefs, yet they have no beautiful belief, for their fears are as powerful as their hopes: they witness others like themselves dead (representing complete lack of power to act ov their motives), others with ugly motives abusing the same powers through which they express themselves, and they cannot know whether labors arisen of ugly motives or beautiful motives will be expressed as an equilibrium first.

The appearance of this painting affects the labors of logicians.

Trade

True ethics of trade may arise ov an observation: ~5% of our nation owns half of our nation's wealth; the ideal of Two Roses proposes that ~5% of the community's labor is arranging trade.

In the modern equilibrium there are few who have power to influence how enough time and land and material to sustain an entire community is invested, and even fewer who have time to sift through deep thoughts of how our time and land and material should be invested. The garden may arise naturally of true economic principles, principles that would grant every person time to translate their deepest ideals into ethics that can be lived.

The Parcel Trade

Many of the goods traded in Two Roses will be delivered in cloth parcels; each parcel will hold goods made to be replenished. When a good needs to be

replenished or repaired, it is returned within its parcel to an industrial yard where that good is stored or made, and the parcel is refilled with a new good; the old good is salvaged or repaired if returned. In this way all of our needs, -foods, tools, salves – may be replenished without yielding waste; parcels may replace the modern habit of delivering goods in waste that cannot be used again without recomposition.

Many rooms in the garden will have cabinets made to hold parcels. These cabinets will have a place to present goods and a place to hold the parcels for these goods. When the presented goods run low, these will be replaced with goods from the parcel, and any used vessels will be put in the parcel; the parcel is then taken to an industrial yard where its goods can be replenished, returned to its cabinet before the presented goods run low. In this way, people always have the goods they use.

Again, in Two Roses the entrance is surround by a grid of roads holding an industrial yard, buildings where machines make goods to trade.

The machinists of Two Roses labor toward a process of recomposition, such that the machines they build may restore, replenish, or salvage the broken and used goods and parcels that are returned to the industrial yard.

The focus of machinists will mostly be ecologic, understanding the natural equilibrium and how industrial processes of creation and recomposition affect this equilibrium. Just as doctors labor toward generating equilibrium portraits for individuals (described under Health), machinists may labor toward equilibrium portraits that portray the balance of nature ov all we've power to affect through our work.

Machine Carriages

The roads of the garden are slightly wider than modern roads.

There are three kinds of carriages that will travel the roads of Two Roses—travel carriages, trade carriages, and composite carriages which may be used for both trade and travel. Each composite carriage has seats inside and outside fore and back, the seats wide enough for four to sit. On cold or rainy days, eight may sit in these carriages, and on sunny days, sixteen may sit. Each composite carriage has an inner and outer door on each side: the outer door opens the side of the

carriage and folds down into a ramp so that goods may be wheeled inside; the inner doors can open sideways when the outer doors are closed, allowing people to sit inside the carriage. The travel and composite carriages are more ornate than the trade carriages. Trade carriages drive almost constantly so to deliver goods; the composite carriages should be used when the places people visit align with trade needs.

As the roads in the garden are few and simple, the carriages travel the roads without drivers, needing only a scheduled destination. The roads have signal poles which send local maps to the carriages so these can travel the roads.

Trade carriages will often stop at industrial yards so to deliver parcels to be replenished, to carry away parcels that have been replenished.

Among Two Roses there will be small carriages that may carry a number of goods or parcels to homes and banquet halls and foundations, traveling along the sheltered paths.

The Community's Trade

Two Roses prints large paintings in its industrial yard to be presented in the community's foundations and in other communities. The remaining industrial buildings are used toward creating the architecture of machine logic surrounding these paintings.

The machine that creates paintings weaves large canvases and prints paintings upon these. This printer acts on machine logic that generates paintings, where details may change on machine records,- the bodies of deities may vary on ecologic theories, on theories of the conditions of love – and in this way the paintings may represent what is most needed in the community. This machine logic may begin with the conditions in which a painting needs to be reprinted; further logic may be written to express how the ethics of the community will vary on these paintings.

They who live in Two Roses will keep phones which hold machine keys, and these keys will only unlock something if the person using the key can unlock the key with their phone first, if the lock expects this key. People may use the same key for all uses,- for manors, carriages, events, and logic machines. Machine keys will pass electric power and records to the locks these are put

into, so these locks can sift through the records the machine keys present. The logic machines built in the community will be made to interact with these phones.

The promise trade of Two Roses will present promises of paintings and promises of the phones and locks and logic machines that will be built in the community.

Architecture

The foundations will be ornate, built with concrete formed through elaborate gothic moulds. Arranging the foundations along the edges of the community grants individuals a more varied daily schedule.

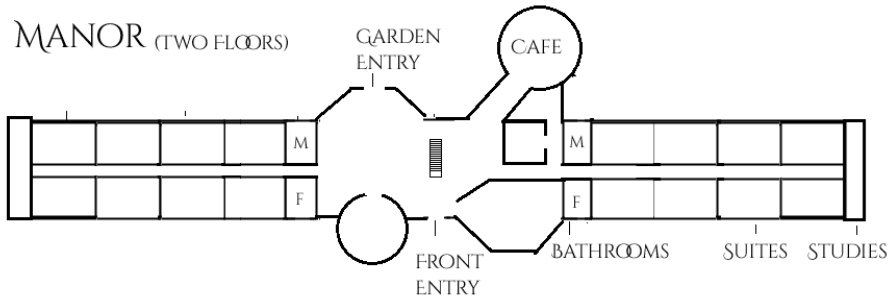
The banquet halls will each have a dining room for 200 people (4000 square feet, given the modern standard of fine dining of 20 square feet per person), a kitchen (2000 square feet), and a serving room (2000 square feet), with the serving room between the kitchen and dining room. People may choose the foods they like in the serving room.

The 70 banquet halls of Two Roses will each be dedicated to preparing a different kind of food,- sushi, indian, greek. Most of the halls will offer foods made of fish, plant meats, plant cheeses, herbs, spices, sauces, breads, pastas, salads.

Every banquet hall has a kitchen designed for the preparation of the kind of food served in that hall,- in some of the kitchens, there will be small ovens that fit exactly one tray of food; the chefs of these kitchens will prepare foods by sliding trays in and out of the oven, each oven having a folding door that closes to keep heat whenever its tray is removed. Finished trays can be served in the serving room, where people can choose the foods they like.

The manors will be built for friends to live together, that families may have private quarters, and individuals may take time with their friends when they visit the common areas of their home.

This is one potential manor of Two Roses having 32 pairs of suites, 64 bedrooms, beds where 128 people can sleep.

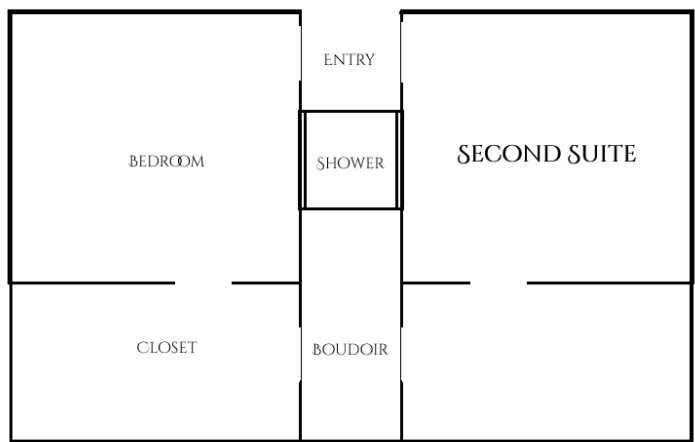


As one enters this manor through the front entry, there is an elaborate stairway. One may either ascend the stairs, enter one of the common areas,- the cafe, the living room, the game room – or enter a hall to their left or right. The halls are each lined with pairs of suites, each hall having two shared bathrooms, each bathroom having sinks and 6 small toilet rooms, measuring 22' x 13'. At the end of each hall, there is a 50' x 7' study with desks beneath windows, each desk made for a couple to sit together. On each floor, there are laundry machines, black with gold and red violet details.

Other manors may be arranged similarly,- the suites replaced with private rooms for individuals or chambers for families of different sizes, the common rooms having different arrangements and purposes.

The inns will be arranged like the manors, built within the grid of roads that surrounds the entrance. If every community in the garden had this ratio of inns to homes, the average person could stay in an inn for 1 in every 10 days.

Each pair of suites is 22' x 35'. The halls are 6' wide; the entryways to the suites are 5' wide; and each pair of suites is arranged with one shared boudoir and a 5' x 5' shower.



As one enters their suite, they enter a 15' x 14' bedroom with an open doorway leading to an 15' x 8' closet hall, a curtained window with a view of the garden through the doorway (so light may shine into the bedroom during the day); in each suite bedroom, there are either two small beds or one bed for two people, and there is a nightstand next to each person where each may keep their library book. In the closet hall, there are cabinets for storage of personal goods,- bags holding logic machines that can be carried to a study or to the office, makeup bags for the boudoir, parcels for other goods – while most of the closet hall has hangars and dressers on each side, one side for each person; at the end of the closet hall, there is a door leading to the boudoir, which holds a makeup desk for two people beneath a window.

Schedule Logic

To ensure that the buildings are used fairly, logicians compose the logic used by secretaries, so that secretaries may schedule the use of buildings, so that all are presented the scheduling choices that are meaningful to them. It is the aim of logicians to write logic that grants freedom while preserving the fair use of buildings.

Logicians compose logic films bound to actual scheduling concerns, that certain events may be scheduled through our performance in these films. Logicians may focus upon how to translate scheduling conflicts into logic films that test who can address the greatest need; they may focus too upon other logical processes of resolving scheduling conflicts for they who prefer not to play logic films.

Across labors, we may live by a general principle, that whereas the most elegant thoughts should be expressed in the garden, further beautiful thoughts may be expressed in logic films,- architects may design buildings that have no place in the garden, buildings with purposes that should only be expressed in fantasy; artists may compose artwork to fit less elegant aesthetics.

The Promise Trade

The questions that arise of monetary concerns consume a massive amount of time and thought across our population; if we wish to make true use of our time and thought, there is need of a more direct expression of trade. They who live in the garden trade without money. Trades are instead arranged through formal agreements, through promises of goods and labors that can be traded further. In Two Roses, people arrange trades through conversations with their secretary, who then uses logic composed by logicians to schedule these trades.

The natural answer to trade is barter, yet the value of goods and labors that can be traded often does not align perfectly, and not every fair trade serves an immediate use. A promise is a good or labor that is not immediately given, but may instead be traded to individuals that have need of the good or labor, or to individuals that may trade the promise further. A promise may be taken, such that the individual who owns the promise begins to receive the promised good or labor.

The promise trade may take the place of money, that little promises are like coins and larger promises are like notes; so a true economy may be sustained in the garden without money.

When promises are made, these may be made with conditions,- a condition that the goods traded will be replaced whenever needed, an end condition that must be fulfilled if one side will not sustain the trade any longer, a condition that one may only replace a good so often, a condition that the agreement may change if

certain expectations aren't fulfilled, a condition that a promise may only be taken after a certain time – and in this way communities may begin to sustain themselves through trade even before they begin to create goods to trade.

As trade agreements are written, the most valuable agreements may be made toward sustained promises,- furniture, materials to make buildings, and parcels may be traded with an agreement of sustain: when something breaks or runs low, it is repaired or replaced. In Two Roses secretaries arrange trades over this ideal of sustain, with agreements to repair or replace all traded; goods are traded over the need of continued use toward eternal sustain of the homes built in the garden.

One of the first acts toward the garden may be the creation of machine logic that allows people to compose and trade promises, to describe what they intend to trade and then to exchange these promises through recorded agreements. In bringing about the garden, there will thus be work for logicians to prepare and refine this logic, for secretaries to help individuals compose promises and arrange trades.

Every community in the garden may establish itself through promises that individuals may stay in the community's homes in exchange for their service to the community,- in establishing Two Roses, we may trade 25600 promises of a place to sleep in a manor for the labors needed to build the community, with an agreement that they who stay in the manor beds may use all of the foundations and banquet halls of the community freely. Every community may trade promises of the goods that will be made in its industrial yard for all of the goods the community needs,- foods, electric power, and materials for building.

After people are living in communities, they may trade rooms through agreements to serve the communities they will live in. Visits may be arranged around inns,- Two Roses, built with 20 inns and 200 manors, is built toward the ideal that individuals may take 1 in every 10 nights sleeping in a different community,- friends may take 9 weeks planning a 1 week stay in another community, or may take 9 years planning for an entire year (so may plan meaningful and complex visits).

There is a beautiful path to the garden and a fast path, and a true garden can only be brought about through the beautiful path. The fast path uses money; the beautiful path does not. A true garden cannot be brought about through

violence nor protest, only through our labors. In many ways our labors are chained to the fast path, to a history of violence, yet we may hope to regain our direction. Through the promise trade we may hope to establish Two Roses with few monetary agreements.

Economic Architecture

Money never describes a whole economy; people pay only for goods that can be immediately presented and invest in plans that promise to return money. The breadth of potential that would sustain true ethics of trade, that would yield the most precious goods – goods that are never assigned a numeric value – are ignored.

Money only has value as a language; we can only hope to meaningfully map goods to values if there is shared agreement concerning the meaning of \$1. The language of money becomes useless in the face of dramatic inequality, for \$1 comes to mean something very different to someone living in poverty compared to someone with a thousand thousand thousand dollars; to most, money is seen as the only way to fulfill essential needs, to preserve our remembrances, our lives; to few, money is a source of power.

If we wish to have a true economy, we must embrace an architecture that describes a whole economy, an architecture that never falls into a condition of inequality. In the economic architecture of Two Roses, every person is given an equal vote by which they may express their needs. This architecture is simpler than the architecture of modern finance, such that anyone may hope to wholly understand it. This architecture will be presented to all as a public service.

In this architecture, there are machine pages where everyone may read and write about different kinds of homes and foundations and banquet halls and principles and courses and goods, then list their favorites. People give each favorite a number, giving higher numbers to the greater needs. For each person these numbers are then divided by their sum, so that these sum to 1, so that each person has 1 vote through which they express the greatness of each of their needs. For each need, votes are summed; and these measures of need may be understood as the true foundation of the economy, such that people labor toward the building of new communities that can promise to fulfill the greatest need,- architects refine plans so that everyone may walk to their favorite

buildings among their sense of beauty; lawyers and priests may seek the creation of homes where everyone lives among a community with aligned principles; machinists design machines that yield desired goods.

Given this economic architecture, there may be a single measure of true wealth, of how near we are to fulfilling everyone's needs. For each need, a person may give a number between 0 and 1, this number representing how often the need is fulfilled (1 meaning the need is always fulfilled). For each person, another number (greatness of need x fulfillment of need) could be summed across all needs, equaling another number between 0 and 1 (1 meaning the individual's needs are completely fulfilled). The sum of these numbers across all people divided by the number of people would also yield a number between 0 and 1 (1 meaning everyone's needs are completely fulfilled). There is no equal measure of the fulfillment of need in modern society; we've drowned ourselves in a complex of calculations that never approaches a true answer. The work of writers and artists and others should not be dismissed over this measure of wealth, for even if their work does not fulfill immediate desires, some may understand work that can inspire others to change their desires; yet this economic architecture may be a central tool used to deepen economic arguments.

In Two Roses people will deepen an economic argument through conversations with their secretary, who seeks to represent their needs through this architecture.

Law

Beyond the laws expressed through the paintings of the foundations, Two Roses will be established with a number of communal laws in place. These laws express a tension: we cannot hope to immediately fulfill every law at once, yet we may expect the individuals of the community to justify their choices over these laws.

The Law of Record

Every person must have a true choice whether to publish any record or present any statement. No person may be filmed or portrayed without their consent,

and a person may review any presentation of themselves before granting consent to share the film or portrayal of themselves with others. Every such portrayal will be presented with a path to that person's account. This law encourages films generated through machine logic where all characters are fictional.

The Law of Home

Every person publishes an ideal of home, this ideal composed within the economic architecture described before.

Whenever a person publishes a document from their account, they list with this document the names of all who've served them since their last publication, each name a path to that person's page describing their ideal of home.

The labors of the community resolve toward fulfilling every individual's ideal of home,- this will often resolve in labors toward establishing new communities in the garden.

Every person must defend their ethic of labor through an economic argument. A sound argument proves that the person labors toward fulfilling the ideals of others, or that they work toward inspiring new ideals.

A path of ingress is prepared for every person who enters the community, such that they can serve others through an ethic that fits their tastes and talents while deepening a sound economic argument.

The Law of Transgression

Every law declared through the paintings states a protection for the people of Two Roses. Individuals are allowed to make transgressive agreements in which the law is broken against them, in which they forego the protection of the law. A transgressive agreement must be preceded by recorded acceptance of a warning that the agreement is transgressive, stating the laws the agreement transgresses. Transgressive agreements are honored, but agreements in which one violates the protections of others who do not formally agree are not allowed.

Transgressive agreements may be broken in order to have laws restored. When transgressive agreements are declared, these may be declared with a condition of restoration which must be fulfilled when restoring the laws.

The Law of Machine

Every person must agree to a description of a machine (whether mechanical or logical or political) before being exposed to this machine. Toward fulfilling this law, this book presents a description of the logic machines that will be produced in the industrial yard of Two Roses.

To truly understand the potential of machine logic is to understand how anything that can be logically expressed is possible.

In presenting this understanding, I felt need to protect these thoughts, for there are many ways these thoughts could be abused,- without a law like the law of machine in place, machine logic may be forced upon people whose natural motives and powers would have led to the expression of natural beauty; without a theory of how to sustain a beautiful equilibrium, this logic may be eternally deepened against love. I ask that the details of the communication architecture presented in this book are not separated from this book as a whole; and I ask too that if you've felt you haven't understood any of the parts before, you seek to understand these parts before seeking to understand this part.

The most beautiful expression of these thoughts asks that these thoughts are never deepened toward monetary gain, that these thoughts are deepened only toward the expression of true needs,- true trade, true freedom. These thoughts represent a precious severance, for we may only express a relation to true logic once; I fear that if this logic is deepened by modern motives, it would lead to a horrible and eternal illness of the mind, that our relation to logic itself would never be as beautiful as it may've been.

The ideal of the garden arose in my thoughts five years before the beginnings of this logic, and I hope my life can serve as a proof that the same approach to thought that leads toward the natural beauty of the garden leads also toward a true understanding of machine logic. I fear that once this logic is presented, people may say this kind of understanding is no longer needed, that people may deepen this logic toward abuses without understanding of how this logic relates

to true needs. Please seek to understand a beautiful potential before seeking to understand how any potential can be brought forth.

I fear also that these thoughts will be of little interest to they who do not care to study machine logic, though I've written of foundational principles that I wish had been introduced to me during my own studies.

There has been no true progress of our communication architecture within my lifetime. The first logic machines were used to improve the logic machines used to improve logic machines, but though this led to smaller and faster designs, the foundations of our architecture of machine logic have remained flawed and unchanged. Modern progress has raised questions that have no place in a joyful catechism.

The project of bringing about a true communication architecture may be pursued in parts: first, expressing principles of the communication architecture through the modern web, where modern logic machines sustain web servers; second through more foundational machine logic written for modern logic machines, where this communication architecture replaces the application architecture of the modern web; third through logic machines built to sustain the communication architecture. The first project of the modern web may be the economic architecture and trade architecture and the architecture of painting logic introduced in this book.

We may labor toward an ideal: every person who uses a logic machine can freely publish a machine document. This publication architecture may replace the modern web.

An account in the communication architecture allows people to compose machine documents privately, then share these documents with any number of people they choose. A person may arrange circles of people, and circles of circles. When a person publishes a document, they may choose which circle to send their document to.

The first purpose of an account is to grant people a way to preserve their privacy without need to repeat themselves across services. Services may ask questions, and people may answer these questions using their account. When a service asks questions, a person's account will search for whether they've already answered any of the same questions, and if so, will ask the account owner for

permission to share any existing answers with the service. In this way, the communication architecture is elegant: instead of an architecture like the modern web,- where a person has to enter their address and payment method for every service they order a good from, where we are asked to remember a unique password for each service – where knowledge of machine logic is needed to present records from separate sources together, a person would only need to write each record once in their account for use across all services, would only need knowledge of how to compose a machine page.

As a person composes a machine document, they may write titles of increasing importance by increasing the number of unwritten lines before each title: each line of content is composed without any unwritten lines; one unwritten line separates lines of content; two unwritten lines precede the lowest titles; three unwritten lines precede the second lowest titles; and further unwritten lines precede higher titles, such that a person may arrange their document,- into books, genres – as easily as they create new lines. Each title has a setting which applies to all contained,- this setting may affect styles, may cause replacements,- ‘--’ may be replaced with ‘—’ – or may affect how machines sift through content,- logic machines may read lines of content that begin with the symbol ‘>’ as machine logic within a certain setting.

Every machine document may be quoted. When people copy content from another document into their own document, it is always presented as a path to the source document (or another page created by the author). Before documents are shared, settings may affect this process of quoting,- who can quote the document, who can see the original document.

Logic machines are composed to relate transistors; each transistor can hold 2 electric states.

In modern logic machines, 1 transistor may represent a bit, which maps 2 machine states. Bits can map 2-bits, each which holds 4 machine states, so it is natural to map 4 2-bits as a byte. A byte can hold 4^4 different values. The symbols that compose documents are mapped with bytes.

In true logic machines, 2 transistors may represent a trit, which maps 3 machine states. Trits can map 3-trits, each which holds 27 machine states, so it is natural to map 27 3-trits as a tryte. A tryte can hold 27^{27} different values. The symbols that compose documents are mapped with 3-trits.

As a trit is mapped by 2 transistors, only 3 of the 4 possible machine states are used in a trit. The 4th state can be used for trits that have not yet been set to a value or have been reset to this initial state.

In true logic machines, series of 3-trits map layers of symbols, each layer having 26 symbols and one meta symbol. The number of meta symbols preceding a non-meta symbol says to read a symbol above in the layer the number of layers beyond the first.

The first layers of symbols will be the most commonly used symbols,-

XWVURMNOECQPDBKLHFTYIJGSA↑
0123456789 ↓/+#-.,:;!?'()~↑
xwvurmnoecqpd bklhft yijgsza↑

(↓ is the symbol for a new line. ↑ is the meta symbol.)

In most sentences, there is one letter from the third layer, more than one symbol from the second layer, and many letters from the first layer.

More complex meanings can be communicated through headers and messages. Each header will represent a series of questions, with each question expecting a certain format of answer,- a 3-trit stating the number of following 3-trits to expect, then the series of 3-trits – and each message will be sent to answer the questions presented by a header. Headers each have a label, and when messages are sent, the label is sent followed by the answers to the header questions. Logic machines can ask each other the meaning of each header label.

In the modern web it is possible to steal messages and records meant to be shared privately; it is possible also to imitate another account, to present oneself as another; this is not possible in a true communication architecture; the privacy of accounts is sustained through the method of machine exchange used, freeing us of the burden of questions of what we may trust. Every text passed between machines is translated into code before being sent, this translation performed through an enigma shared by both the sending and receiving machine; private records are also kept in code. (The process of securing records and messages is needed to protect love marriages across death, and to protect the individuals who live in true communities like Two Roses, that all may prove

their identity across lifetimes without fear of imitation by others who've stolen messages and records hoped to be communicated and kept privately.)

An enigma is held as a tryte, as a series of 27 3-trits mapping all of the possible values of a 3-trit kept in a random order. When enigmas are passed to machines, these are passed also with a randomly generated method to shuffle enigmas. When text is sent or received, it is translated into code ov the shared enigma by both the sending and receiving machine. When a machine sends a text, it will replace each symbol with code, looking up the code in the enigma tryte (the symbol being sent representing a place in the tryte, the code being the value at that place); it will also use each symbol sent to shuffle the enigma, using the numeric values of the symbols before these are translated into code. When a machine receives a text, it will replace the code with symbols using the inverse enigma, performing the same shuffle as the machine that sent the code so that the machines keep the same enigma.

After a machine is first introduced to the communication architecture, it can be introduced to further machines through a process: the machines that have private communication with both machines being introduced will privately send the same shuffle method to both machines; these logic machines will then send a series of random shuffle values, and the two machines being introduced will each send the other an order of the machines these received shuffle methods and values from, such that both machines being introduced can produce the same enigma through shuffling in the same order, such that no other machine within the web can know the generated enigma.

When logic machines are produced, these are introduced to the communication architecture by a process where enigmas and shuffle methods are passed through physical connections within the industrial yard instead of being sent across the web (as the machines being introduced do not have private communication with any other machines). Logic machines will have private communication with logic machines kept in the industrial yard, so as new logic machines are produced, these can be introduced to logic machines already in use.

Shuffle methods are composed of 27 methods, so that a shuffle method can be expressed as a series of coded 3-trits; these methods that compose shuffle methods will be devised by a number of different logicians who each seek to

keep their method secret, and the community will seek to keep secret too the process by which methods are composed as one shuffle method.

Each logic machine will also keep a personal enigma and shuffle method, used so that the owner's private records are kept in code. This personal enigma and shuffle method is kept in shuffled order, a method to restore its order generated when a person unlocks their phone or logic machine.

Each person's logic machine will divide their private document, translate each part of the document into code through their personal enigma, and send the code to other logic machines, so that if a person later loses their logic machine, they can retrieve their document. Their personal enigma may be similarly divided and sent to other logic machines, so that if a person loses both their phone and logic machine at once, they can still retrieve their personal enigma. Each person may choose a method of proving their identity to others in order to retrieve their personal enigma.

Logic machines will ask to be introduced to others given the documents these receive, such that these can communicate with the logic machines of the authors a person reads.

Individuals will compose texts through machine paper and communication fabrics.

Machine paper may be presented in a holder,- a leather book with one sheet of machine paper that can rest on either side, with one more sheet of machine paper on each side – such that a person may keep two contexts and change between these by turning the central paper. These papers are changed using a machine brush,- a brush handle ending in two metal tips, with a slide that can adjust how far apart these tips are. Individuals can map brush strokes to symbols and words and methods.

Some clothiers will weave lace gauntlets of communication fabrics, machine fabrics that communicate messages through patterns of sensation upon the skin. Communication fabrics are sensitive to motion, so we can choose which messages to read through gesturing. Clothiers may take care to fashion garments so these fit the style and color of our gauntlets.

True machine logic is composed through natural language. We may understand this method of composing logic over approaches taught in modern society.

A modern method may be arranged through abstract code,-

```
method=(conditions, parameters) {  
    var variable = previously_written_method(parameters);  
    return further_statement(conditions, variable);  
}
```

- though this is the logical equal of a more natural method of composition,-

method with {conditions} and {parameters}:
variable: previously written method using parameters
end: further statement using conditions and variable

- where we can begin to express machine logic through natural statements.

These methods naturally lead to increasingly natural statements,- the words ‘a’ and ‘an’ and ‘some’ may identify parameters instead of brackets; the word ‘the’ may use parameters; an apostrophe may be used to access qualities; the word ‘so’ may replace the symbol ‘:’; ‘this amount’ may refer to the last value yielded,-

A person ate an apple, so the apple’s size decreases, and the person is nourished by this amount.

In this way logicians may compose complex logic through natural statements.

(Through machine logic, any depth can be logically expressed using only the notion of a hierarchy, and so as we seek to express higher notions of language, modern man may wrongly argue that these notions serve no logical purpose, that one should never look beyond the 3rd notion of language.)

Health

With many modern aims it is as though we are approaching a mathematical limit: we will sense ourselves getting closer, but we will never reach the height we seek. It is so with our modern approach to health: we are deepening our studies in the wrong direction, such that our studies will never lead to true health.

In the modern ethic of health, we react to disease; theories deepen through statistical methods toward removing symptoms.

In the true ethic of health, we sustain equilibrium; theories deepen toward how to preserve remembrances toward self expression.

These two approaches to health are equally logical, but the modern approach leads to horrors sooner than it leads to a condition of true health. The modern approach sustains a cycle of distraction, a series of false questions that never lead to answers addressing the roots of our suffering.

All death arises from a loss of equilibrium. Each part of our body has hungers, needs that must be fulfilled if the body is to sustain balance. These hungers can be understood, for we begin small, as a single oil sphere that absorbs materials in certain ratios; this oil divides into many oil spheres and fibres, composing the different fleshs of our body, leaving each flesh with unique hungers. These hungers can be partially understood through closely observing the process of division that leads to birth, the chemic hungers we are born with; but our lives and thus hungers diverge greatly as the chemic foundations of our bodies vary, as we walk unique paths of life. We may use instruments to measure hungers, to gain insight as to how to fulfill each hunger through foods and waters and salves and instruments. Measurement of hungers is the first work of doctors.

Aside from measurements, the work of doctors will mostly involve deepening the study of equilibrium portraits. An equilibrium portrait presents an arrangement of lines, each complex line representing a measurement; and through these portraits doctors seek to represent the balance within the body or what can be traded toward sustaining the body. Doctors will individually arrange these portraits, such that they know what each line means. Each doctor should have a sense of what is needed to balance their portraits, focusing toward bringing awareness to the deepest sources of imbalance.

The further work of doctors touches the border between heaven and hell. There is a beautiful potential that, if pursued without a true communication architecture, without true principles, would lead to eternal suffering.

There may be hungers that cannot be fulfilled in the natural body, and so doctors may need to perform more complex procedures, replacing fleshs of the body with artificial fleshs that will not hunger in the same way. It may be that, in order to secure immortality, most of the body needs to be replaced, for we

may replace and fulfill artificial flesh in ways we cannot replace and fulfill natural flesh. The body may become a machine whose only purposes are 1) communicating electric signals of sight and scent and touch and taste and sound to the natural phrenia, 2) moving the body by the signals of the phrenia, 3) filtering and cycling the blood to sustain the phrenia, 4) receiving foods and drinks and medicines toward the purification of the blood, and 5) acting like communication fabrics, directly stimulating electric fibres in patterns of sensation to communicate messages. The most intense procedure would involve replacing all flesh of the natural body beside the phrenia with a machine body. After this procedure, doctors could focus almost entirely on how to purify the blood to nourish the phrenia.

In a true society, this is a hope that deepens our potential toward true self expression: as the mind is immortal, the clearest expression of our minds may be immortal bodies. In a modern society, the notion of a machine body is a horror, for there is in much of modern society regard only for action, not for the mind's relation to the phrenia; people may call the imitation of thought and etiquette success while observing a body that has no true relation to a living and feeling mind, so replace our human relation to natural laws with machine imitation, our minds left with nothing we can affect as bodies. We may fear further abuse,- forcing people to listen to machine sounds, to endure nauseating chemic 'medicines', to have their bodies externally recorded and controlled if it is proven 'beneficial' monetarily.

Given true understanding of equilibrium, death may become a choice rather than an ominous obligation. Given the deepening of a modern equilibrium, we may lose the beauty of nature and life entirely.

Hell

Across eternities, hell resolves in cycles of history. This history is lost again and again, for in moments of desperation, they with the power to destroy records fall into the belief that their only hope is forgetting what has happened; or they who see beauty in the preservation of history are overpowered by they who do not; or records are abstracted and their meaning is lost in layers of abstraction. These cycles resolve in many different variants, and though we cannot gesture against the details of every variant at once, we may gesture against a picture of hell, a story of how one cycle of hell may resolve. Though only metaphor, many

of the motives that resolve toward a story like this are already expressed in modern society, deepening fears that these motives may be continued unless there is a deep change of modern ethics.

Hell is sustained by a false virtue, that people suffer to understand the truth, suffer to see motives against beauty powerfully expressed, and thus many seek to bury the truth in order to make others happier; feeling better is held as a virtue above beauty.

Our story begins with a predictive science, that theories are pored or favored by whether these can be proven predictive. This method of science is deepened over studies of trade, health, and law.

A writer writes toward a garden where studies deepen not toward predictions, but toward remembrances, - of virtues and principles, powers and choices. She writes toward changed ethics of trade, health, and law, and her work does inspire communities; yet whereas she had hoped toward a garden composed of true communities, communities that deepen over unique ethics, instead there arises a garden having a number of modern communities, communities that remain dedicated to modern tactics arisen of predictions. Whereas the true communities of the garden seek to perfect their own ethics through studies that deepen slowly, the modern communities seek to predict their interactions with other communities, stating it is the only logical way to protect their own needs.

More quickly than the true communities wholly express ethics that resolve beautifully, the modern communities build signal towers that constantly study the air. They deepen a predictive logic over these signals, and confirm many predictions within their own communities with cameras; yet hoping to extend their study by trading cameras to true communities (so to confirm predictions with the pictures they take), the true communities state the cameras have no place in their ethics, stating their labors already resolve toward more beautiful remembrances than pictures of events. The modern communities, seeking another way to confirm their predictions, begin to build machine animals, - bees, ants, squirrels - some with cameras, some with other instruments of measure, that can gather records within true communities so to confirm predictions arisen of signal records, building these machine animals using whatever tactics lead to the greatest number of observations, - painful venoms, speed, stealth, number, flight.

Many of the true communities begin to create beautiful goods, yet will not trade with the modern communities, having no desire for modern goods, goods arisen of the same motives that led to machine animals. Among the modern communities, tactics deepen toward a path to possessing wealth, possessing the beautiful things created in true communities: what they cannot gain through trade they can gain by force, by violence. The individuals of the true communities hope to gesture against violence, but sooner than they become violent in return, many are forced to live in kinds of open prisons overseen by modern guards, kept from the remembrances and ethics that would allow powerful self expression.

Many are forced to work toward modern ends, and in the modern society that arises, most people can only live in health if they return to a workplace where they are often recorded on camera, and machine animals remain to record they who are elsewhere. People fear gesturing against the machine animals, for modern powers impose worse conditions of observation whenever they observe too many people changing in the presence of animals.

Myths of the garden's wealth and beauty remain, yet as often as communities in the garden arise, modern individuals observe a decline in how much they observe, and so 'seeking truth' they find reason to war against these communities, to instead impose the modern grid.

Modern machine logic is written toward affecting the modern grid,- signal patterns, machine animals, economic methods – toward conditions in which true communities less often arise, and arise in a more vulnerable condition when these do,- individuals seeking to gesture toward a true garden must gesture against a breadth of modern conditions while most people are rewarded for much smaller answers, and so anyone hoping to gesture toward the garden suffers a living paralysis that modern powers can portray as a kind of madness or ignorance; or individuals hoping to argue toward the garden must express an answer that is 'overly complex', sensing a depth of disruption in the modern architecture that most never do, that does not become wholly clear until one seeks to argue toward a garden that remains forever (and these 'overly complex' thoughts are associated with madness,- they who seek to gesture toward the garden may sense representations of the modern pattern of disruption,- as hearing a machine echo of their thoughts with a pattern of mistakes, as a presence in the air that touches them in a way they do not want to be touched –

and instead of understanding this as a metaphor for the modern condition, this is dismissed as madness). Their arguments are drowned in layers of modern belief,- praise of normalcy, of the perspective of most individuals; fears of madness surrounding both the joy that inspires one to argue toward the garden and the conditions one often suffers across the time they compose a true argument,- living without a modern home, without money – and ‘normal’ paths that lead to imitation of they who sacrifice in order to argue toward a true garden, making it look as though their sacrifice was not needed in order to present an ‘equal’ argument (while they who act with modern intentions cannot even begin to truly gesture toward the garden, composing their work of imitation and modern instruction instead of memories of true passion).

Across eternities a modern architecture may refine itself over two numbers—decreasing numeric cost and increasing the number of observations leading to confirmed predictions—toward a modern equilibrium,- an individual will have no time to deepen a whole argument while much of their time is consumed by a modern job, so conditions may be created that will only affect individuals who endure poverty to work independently, and as their warnings will concern conditions most people never endure, most people will dismiss their concerns as madness, as speaking against conditions that do not exist; machine logic deepens toward the imitation of true writing, so others may believe true works were composed by artificial methods, not by hand.

One seeking to argue toward the garden will find themselves surround in a web of impositions and accusations,- between the time a writer recognizes a pattern she needs to write against and the time she presents her writing, she may see and hear this pattern repeatedly portrayed or represented, such that modern logic composed of cameras and observations may argue that her writing arose of a simpler recognition than it did, arose of a thought that lacked the depth it did; modern arguments may then claim that the community the writer helped bring about did not arise of beautiful understanding, but of simple recognitions, of animal reactions to repetition or vulgarity; modern powers may wait eternities, then reveal details of how their architecture had existed before the writer, arguing ‘our interventions helped; had we not intervened, she would not have written what she did; the modern condition was essential to the garden, to the beauty you’ve known for eternities’ so to deepen an argument that the modern condition was good, that a modern drama should be repeated.

For every moment the modern condition is continued, every moment the sonant web continues to change ov modern motives, material itself becomes less beautiful, so life itself becomes less beautiful. The deepest passion we can sustain forever can only arise of remaining aware of the truth, and the height of this passion will vary ov the beauty of life; if life has become ugly, we will suffer forever; if we understand a beautiful truth, we will feel joy forever. As we seek to express the truth of a modern condition where modern man is wholly expressed, they who understand our gestures suffer to see modern motives expressed; modern man may argue that his ethics do not lead to suffering,- ‘we argue toward happiness; you argue toward suffering’ – and may argue further ‘fighting for happiness is love and love is beautiful’ dismissing arguments toward true beauty and true love entirely; or he may argue by a false logic that his gestures that cause suffering only cause suffering because these are true gestures. We can only labor toward a true condition of life by seeking in every moment to gesture that we do not act toward modern motives, that we are acting toward ethics that lead to beautiful remembrances, not toward observations that lead to confirmed predictions; in hell such a gesture becomes impossible.

Again, hell may be expressed through many ethics and many logics, yet we can only speak against one picture at a time,- in one picture of hell, there is a modern schedule architecture where people record intentions as a hierarchy of events, where all modern machines,- signal towers, tvs, logic machines – are bound to this schedule logic. The architecture is grounded in machine logic that, given confirmation of an event, will affect all it can ov predictive theories in whatever way is most likely to lead to confirmation of the next event. People compose fates within this schedule architecture,- they write fates where people fall in love, where they argue toward the garden and live in the garden.

A writer is fated to write toward a true home, a garden she sees nowhere expressed, yet across her fate she becomes aware that the ominous events she’d witnessed could be accounted for by a modern schedule architecture like this; and even after she begins to live in the garden, she suffers deeply for eternities ov the motives that would resolve toward this architecture, ov fears these motives will resolve again toward another modern logic, toward beliefs that fates may’ve been arranged toward a more beautiful introduction of the garden. She wishes to tell the one she loves that they will be happy together, but does not know

how long she will continue to suffer, how long she will remain aware of modern motives, knowing that if life has fallen too far, any beautiful arguments – any arguments toward the truth – will lead to suffering forever, and in arguing toward a true garden she can only argue toward beauty. Too often she hears modern beliefs repeat, ‘you can choose to be happy’, ‘if you truly loved her, you would be happy with her’ – or when she tells details of her story, others say ‘it would’ve been more beautiful if..’, ‘it would be more fair if we took turns living a story like that, where we each can introduce the garden’ – that prove they still live in a modern garden, not a true garden.

Across eternities the events that were recorded and generated in the schedule architecture are abstracted or lost, while stories of how the garden emerged are translated and forgotten; and many fall into beliefs that the motives of the writer were not as beautiful as these were.

Many times others ask her ‘do you love her?’ yet she fears telling them the truth will only sustain modern motives toward architectures like the prediction architecture, that they will believe it was because of the fate, never understanding the logic of belief she had. Many times they say she couldn’t have truly loved her, citing what happened while she suffered living paralysis to translate her thoughts.

Again and again she hears arguments repeat toward a modern study, when she argues that lovers would need to tell each other secrets privately to preserve a love marriage across lifetimes, others argue ‘if we perfected this study of the sonant web, if we understood how each soul wills on the sonant web, we would always know where everyone is even in death, so there wouldn’t be need for lovers to keep secrets’ or ‘with the right privacy standards in place, we could continue our study without threatening love marriage’, statements that prove their speakers haven’t understood the beauty of a secret shared between lovers.

She suffers even as others express true beliefs, for she understands how the imitation of these beliefs would arise of modern motives: predictive studies would more often record acceptance in reply to the expression of such beliefs. She continues to hope that others will do all they can to prove their modern motives have changed.

Sooner than they act toward such a proof, they build another signal architecture, one that refines predictions of what a person will write, how they

will speak and move. They say to the writer that if she truly wanted to be understood, she would do all she could to help them with this architecture,- ‘we can read most of a person’s thoughts; you would help us deepen our study if you had nothing to hide’. Her hope of ever gesturing meaningfully toward a beautiful ethic diminishes as their modern tactics deepen; they say to each other privately ‘we convinced her we only read some of her thoughts, but we can read everything’ after having mapped the electric fibres that relate her inner preparations to the act of writing, though before they’ve begun to ask questions that would lead to understanding how her writing relates to her thoughts.

When they read her writing, it is as though they analyze it letter by letter, understanding each letter as a symbol representing a principle; and sooner than they read her statements and understand the thoughts she hoped to communicate, they become lost in their analysis, in possible stories of how the principles relate to each other.

Across eternities they cease any labors to understand her writing through natural reading, instead filtering and translating her writing through artificial intellect, into a translation that should not be read; and they conclude that even she (subconsciously, logically) agrees with their intention to arrange another fate to reintroduce the garden.

By similar stories history is repeat in cycles: again and again true joy arises of the hope that progress will lead to a true garden, a garden that remains forever; again and again, a modern garden arises instead. Modern analysts observe again and again that individuals say they felt their highest joy before they understood this cycle of history, when they still believed in a progress that would lead to a true garden, and these analysts conclude that the garden is not essential to joy (dismissing they who argue that true joy can only be sustained after we can believe none act toward modern motives, that the garden would need to remain for any number of eternities before we felt this joy; as the garden never does, they see no proof of this, and argue there will be ‘more joy’ if people never understand the truth, and that the garden is against this; so they justify preserving only a modern cycle of history, an ‘artistic lie’ where in seeking to gesture meaningfully ov this lie, we are often believed to be ignorant of the truth, or gesturing only toward our own truth, not toward a beautiful condition of life itself).

In reading and abstracting her work, modern man quickly finds ways to argue toward his own ethics,- 'she is only doing what I do; she uses the same tactics she claims to speak against; it is only fair I continue as I am'.

Hell is not a condition where everyone always suffers; it a condition that lacks true beauty, where all who remain aware of the truth always suffer, where even we who've the deepest motive toward the truth cannot arrange needed remembrances of the truth; many can return to joy in hell, though never to a sustained joy, for the most beautiful joy always leads to a desire to know the truth more deeply, and we lose our joy as quickly as we believe we cannot, or as quickly as we understand a truth that is not as beautiful as that we had believed in. Hell is sustained by many who suggest ugly ways to feel better, who argue their understanding leads to greater happiness, 'the only happiness it is reasonable to believe in'; it is sustained by modern questions that return in catechism, that always feel more urgent or important to modern man than true questions,- instead of asking questions needed to understand a gesture against the modern schedule architecture, they who study this architecture ask only how to deepen the architecture further,- 'what details needed to be changed?', 'what events can we add to clarify this hierarchy of events?', 'how could we confirm more predictions?' Again and again modern man falls into reverse logic justifying his modern labors, for he feels better to believe there is a kind of person uglier than himself, better to believe that we who argue toward beauty and against him argue toward something other than love.

In hell, anyone seeking to gesture toward the truth sees their gesture drowned in the need to gesture at the same time against modern man,- a writer will suffer fears they who remain devoted to modern ethics never see reason to fear,- that her first writing, her first attempt to gesture, will lead only to a series of modern meetings,- a meeting with a man who proves to her she cannot gesture.

When they met the man asked the writer 'How many people have you met with so far?'

She replied 'You're among the first actually.'

She had thought of a horror, that others had filtered her writing through artificial intellect, had generated replies or statistics of what was likely to lead to a reply, a meeting. Yet she hoped that artificial intellect was only part of an artistic lie, that others were only testing whether she could believe others would

actually do that, whether she trusted, and the only way she could gesture that she did (and understood the weight of a day, of someone who had taken the time to write to her) was to reply; she hoped more deeply that there was no artistic lie.

It may've only been a metaphor, but she had imagined how hell could've arisen of a modern garden, of communities that looked like true communities, yet were established toward modern ends. She had imagined a modern industry arising in reaction to this garden, an industry that produced machine animals,- pets, flies – that would film they who lived in the garden, and modern men who asked 'How can they claim to love nature? when they cannot even recognize something that is truly natural.'

She had imagined signal towers that saturated the air with electric patterns, that acted like a constant camera and corrective prison. Modern logicians would compose predictive logic ov these signals, would refine their logic ov how often their predictions were confirmed by machine readings,- cameras, machine keys. The machine animals were valued for increasing how often these could help confirm predictions that could not be confirmed otherwise, and modern men would say 'if they who live in the garden were aware of what was happening, if it truly offended them, they would labor in their own defense' yet they who lived in the garden could see no beauty in laboring to gesture more strongly against the animals.

She had thought of further horrors,- that even the human form could be presented by machine imitation. She had thought of horrible modern tests,- whether a person could discern a machine from someone they loved – where again they who sought to gesture toward beauty would not sift as deeply through modern questions, so would be 'proven' to perform worse on these tests.

Given how little her will affected her movements, she could already believe she lived in the modern condition that would arise of a machine architecture like this.

The man asks 'Have you found anyone who will help?'

She replies 'Well I can't judge that quickly; it took half my life to arrive at a logic of belief of how a beautiful equilibrium could be sustained, and the other half

to express a first gesture toward this belief. If someone wished to gesture deeply toward a true home, they may need time to compose a gesture. I know how difficult it is to gesture, and so I can only trust that others will do all they can to help.'

She had imagined how the predictive logic would resolve against every attempt to gesture, that as quickly as one could prepare a gesture toward a true home, every individual would be observed to sense a series of impositions, abstracted by a logic that falsely 'proved' they had modern motives for writing or speaking every word they did, how across eternities the logic would resolve toward an abstract summary of how the garden arose, and the modern men who liked this would attempt to recreate these conditions, and the modern men who did not would write logic against this; and as the logic became deeper, as more and more of the sonant web changed ov predictive signals, she feared society could fall into a modern equilibrium where no one could gesture toward a true garden, a garden that remained forever.

The man says 'You'll need to reach more people. You should present your hope on tv.'

She wishes there were already protective laws in place,- a law of machine, a law of account – that she could be assured a presentation of herself gesturing toward the garden would not be seen nor imitated by an artificial intellect, abused toward fulfilling modern predictions.

She wishes she could prepare a film within a true community, that the film could arise of studies deepened across all of the foundations, of beautiful memories of conversations in the garden.

She wishes she could talk to her first love before expressing a choice either way; she wishes to express some of her deepest memories, hoping these could gesture toward the garden – but many of those memories were of times when they were together, and many could hurt more than these helped. She doesn't know whether she could change her ethic deeply enough to gesture meaningfully on camera.

The writer is silent for some time, then the man says 'I think I understand.'

He continues 'When I read your book, I thought "What if there is a community with a division of 60 labors? not just 20." I read your thought of

elemental disorder, but I think it's negative to say that two of the arrangements are disorders. If you think creatively, I think you can find meaningful labors in those arrangements as well. We can't just dismiss two thirds of perspectives, can we?'

She had hoped others would understand that her description of elemental disorder was only an account of how the ideal of the garden arose in her thoughts, that there was beauty in a community whose ethics reflected this thought. She believed there could be a great breadth of beautiful communities that arose of similar approaches, communities that varied on the deepest memories of they who gestured toward these, on the unique thoughts that led one to labor toward the garden.

He continued 'I believe as many people as possible should be empowered to express their ideal community. Is a business not a little community? Businesses are great because a business can be as large or as small as you want; you can have businesses with thousands of people or just a couple working together. I think if you're open minded you would see a path to a true community within the society we live in. And what if there are many communities built near each other? so people can visit more communities without driving as much. And what if people value their privacy? if families want their own homes? Do you see where I'm going with this?'

She replied 'I hoped you'd taken time to write a reply because you understood how you could express a depth of beauty in the garden that you cannot in the modern context.'

He says 'Speaking of time, you were homeless for how long? Have you thought of how many homes you could have helped build in that time?'

'Modern homes. I needed time to gesture toward a true home.'

'And how much of your gesture was influenced by the "miracles" you saw?'

She remembers the sense of horror she had felt when she first sought to account for the ominous events she'd witnessed. At the time she didn't yet have a word for what she now called 'impositions', but she remembers how she had feared the metaphors that spoke of how she was related to her first love by fate, how deeply these imposed, that she may never prove how deeply she had loved her

when she understood only the natural story, before she'd recognized any sense of fate, that others would believe other stories of why she'd started to cry again.

There were a breadth of stories that were logical accounts of what had happened, yet she believed it would be most beautiful to gesture as though the natural story were true; she feared modern man would say of her gestures 'she clearly has not understood the truth; she would not act this way if she did'.

She feared how deeply her own book may've imposed against others who sought also to gesture toward a true community in the garden.

She said 'I felt need to account for events that the natural story I'd been taught could not account for.'

The man is silent for a moment, then says 'I read your description of hell, but I don't think that's hell; I think that's people trying to help.'

She had thought that for many people this already was a condition of hell, how every gesture could raise a breadth of concerns and no attempt to prepare to reply meaningfully to every concern that arose would resolve as quickly as gestures toward sustaining the modern equilibrium. She saw how modern wills resolved toward expressing the human form in ugly ways, toward ugly acts, and she felt this would not be so unless there was something deeply wrong.

She understood a breadth of stories that could logically account for the pattern of events she had witnessed, and among these a smaller breadth of stories where her understanding could affect change, and among these an even smaller breadth of stories where she could hope to gesture meaningfully and beautifully (and even among these there were irreconcilable tensions, that what was most meaningful and beautiful given one story was not given another).

There were too many ways modern motives could arise,- of variants of simple proofs,- that they who do not live with memories of joy could prove they recall facts far faster than we who sift through the complex logic of how facts relate to joy, who seek instead to speak against the questions of which these modern proofs arise – or of a logic that proved the modern condition was the metaphorical, logical equal of the garden; or if she prepared toward expressing faster answers, others could argue that she hadn't thought through her answers deeply, yet if she prepared more slowly, modern man could accuse her of taking time to sift through modern tactics arisen of modern motives; on many questions, she

saw how someone could sift through two opposed logics and already be accused of taking too long to prepare, then being accused further of having not thought of a third logic,- if she expressed the need for a true garden to arise of beauty, if someone asked her whether she thought her fate was beautiful, if she said she did, they could easily state acts that would've been more beautiful, or they may've seen motive to labor toward recreating another modern fate; if she said she didn't, someone could say 'we both need the beginning of the garden to be beautiful'; if she spoke of the potential need to reply to two deep logics, modern man could say 'you're thinking in black and white; there are also grays'.

She feared a modern garden could arise instead of a true garden as easily as a modern question became powerful,- that if she sought always to beautifully relate the thought that inspired her to write toward the garden to her studies within the garden, modern man could instead demand she answer questions arisen of modern observations, of modern man's self projection of his own motives – for modern man could easily say the words 'it is not a true garden if you leave me with these questions', yet it would not be a true garden if she did not seek to gesture as individuals must in the garden, toward the meaning of her memories of the beauty she labors toward. There was no way to gesture beautifully against every modern accusation that could arise,- false logic 'proving' she did not understand what she had written.

She had seen how her gesture had surfaced in pieces, how isolated acts could be questioned as contradicting her stated intentions. If others focused on her acts instead of her gesture, her gesture would be drowned in modern questions.

Every thought toward how to express her thoughts drowned in questions of the questions these would arise in the thoughts of they who heard these.

He continues 'It's clear from your writing that you are exceptionally intelligent, yet you don't do anything toward helping people. Most people have a job, you know?'

She was sifting through thoughts of how to gesture toward someone who wished to gesture toward beauty. She feared many would not understand the struggles that arise of the hope of gesturing beautifully, for modern man feels he can meaningfully express himself gesturing of the modern things that surround him, the ugly metaphors common in modern language; he does not understand the burden of gesturing toward a new place, a new ethic meant to remain

eternally,- he dismisses the need of a beautiful place as superficial concern. She thought of what she could say if she saw her first love again.

He says 'I know someone who married their high school sweetheart. They didn't write a book to them; they didn't try to reinvent marriage; do you know what their secret was?' He pauses. 'Love.'

She smiles.

He says 'We're not going to pay for you forever. You can either get a job and work like everyone else, or you can be homeless again, and this time no one is going to help.'

He sees she is still smiling.

He says 'Maybe talking is too difficult for you; let's make this easier for you. I just want you to answer by moving your finger. You can at least do that, can't you? I mean, you did write an entire book. Left means 'yes', right means 'no'. Your left and right, not mine. You can take as long as you want.'

She does all she can not to move, yet her hand moves onto the table.

He asks questions regarding a series of facts that could all be proven through filmed events or documented events or times others had seen her. Some facts she remembers, some facts she does not, yet each time her finger moves against her will, answering correctly on every fact she remembers; sometimes a memory surfaces after she has already 'answered', and she recognizes these answers were all correct too.

Then he asks 'Did you write the book yourself?' Her finger moves in a direction.

'Is this hell?' Her finger moves in the other direction.

Heaven

In heaven there is a beautiful truth, and all know joy to know this truth. There is a harmony of motives toward protecting beauty,- beauty is held above laughter, yet there is still much laughter; beauty is held above any number, yet there is still number.

Across eternities Two Roses changes slowly, yet its essence remains always. The ethics of the community change over the logic of laws debated in the citadel, the paintings in the entryways of the foundations. The debates resolve toward aesthetic theories, and the community debates the appearances of the paintings over these theories, every debate resolving toward a beautiful painting whose presence ripples across the community, affecting individuals' schedules through subtle yet deep changes.

Every 4th year the community celebrates the rose holiday, where two lovers speak verses together to answer the questions left by the paintings,- maybe in the garden beyond the church, where they who witness the verses begin a procession in the warmth of the summer solstice, whereby the verses are shared across the community, pared for every listener.

The following season is devoted to preparing for the costume holiday,- clothiers may create elaborate garments, each individual having a thematic focus that may vary over the laws, the rose verses, the years; or old costumes may be traded and refined. On the holiday people will attend events across the community,- dressed in holy white attire to attend the church at night.

During the next season, everyone will talk to their secretary toward finding gifts for friends, arranging events to present these gifts to each other. On the holiday people will conduct their friends through the garden to places where their gifts are hidden.

In heaven the life holiday is dedicated to celebrating the memory of life, for among immortals none need to be born and none need to die. People may remember histories,- weeping at funerals honoring people who had died long ago, whose lives they studied during this season (knowing true sadness at the beauty that was lost in death). Of all the holidays this one is most deeply affected by the verses spoken over the immortal rose.

The next season will be dedicated to preparing events for the love holiday, deeply affected by the verses spoken over the love rose.

During the next season individuals will focus on deepening remembrances over transgressive agreements, how to honor these agreements more deeply for all of their friends within the community. On the freedom holiday people will seek to

gesture as deeply as they may over any thoughts they struggled to express through their courses.

The years resolve over these seasons and these holidays, in honor of the lives that led to heaven,- the story of one who was among the last born.

There was a child born who said to their parents while they were still young ‘I lived in Two Roses; I wish to return to my home.’

They were taken to the entrance, a beautiful gothic hall, and they asked for a priest by name. The priest took them on a path through the entrance where many things were arranged across many rooms. The child chose two statuettes and told the priest ‘These were my remembrances.’ The priest asked the child what their name was.

Throughout their youth, the child took most of their time sifting through thoughts of what had led to their death, how they could change their approach to talking with their doctor, how they would revise their schedule over this new approach. They remembered their time in the office, how they would read about lectures proposed for the school, then plan courses around these lectures with their lover and their friends; and the child reflects upon what they may’ve done differently.

When the child was older they were taken back to Two Roses, to the crypt where machine bodies were kept for they who were deceased. As they walked with the same priest, the child chose one body among the many and told the priest ‘This was my body.’ The child then described to the priest the method they had agreed upon by which they would prove themselves reincarnated.

As they transitioned from childhood into youth, their thoughts fell into memories of love. They remembered the first time they had kissed their lover: they were high together in the lounge, and they told each other through words broken with laughter that they were both joyful, and it was the first time either of them had kissed someone while feeling true joy. There was a kind of cute thing that lovers did in Two Roses: calling someone by their child’s name was like calling them ‘baby’.

The youth remembered ceremonies they had attended together in the church. The church didn’t yet celebrate true love marriages, for the priests wanted only to sanctify love marriages after they felt certain the marriages they honored

would truly last forever, yet they did conduct ceremonies in which lovers exchanged sacred vows, vows spoken of eternal promises,- to return to their lover as long as they remembered themselves, to do everything in their power to arrange remembrances of who they are.

In their youth, they returned to Two Roses and presented the proof of who they were. They arranged a procedure to be returned to their body.

When the youth awoke in their body, their thoughts were consumed with how to help everyone live in true wealth and freedom, how to translate the logic of joy they returned to in Two Roses, the joy that arises of labors toward love and immortality. They remembered something they had read, that whereas in modern society there were only churches built in ornate gothic architecture, every foundation of Two Roses was built in gothic stone as a symbol that these served equal needs,- the church where we celebrated our relation to the first mind and the divinity of humanity was as important as the lounge where we laughed high on weed.

Wholly alive again, the youth walked beneath the shade of a sheltered path, passing the columns that held the shelter and witnessing the beautiful gardens beyond these. They walked to the church where a ceremony was arranged for that day, where many who had deeply missed them were gathered, and through the events they had planned together the youth was reunited with their lover (forever).

Dedication

I feel things could have been so different between us had we met in the garden. We may've both become writers and taken classes together in the school. We may've worked together in the archive. We may've gone for walks together, riding with our friends in carriage to paths in nature. We may've watched films together in the theatre. We may've chosen books to read together in the library. We may've become closer than we ever did.

The time when we were together was the only time in my life when I've wanted to be with someone every moment of every day. I struggled to imagine where we would go though, having hated every place I've seen.

The last time we saw each other was the only time in my life when I've wanted to marry someone. I couldn't embrace this thought though, having hated the thought of modern marriage, of marriage that can end in divorce.

You were the reason I began to labor toward a community where lovers could do everything together, toward a marriage that could last forever, and it was the memory of something you said that led me to believe that it was possible.

I still struggle with two stories of what happened between us—a black story, that your fears became stronger than your hopes, that you did love me but feared I didn't love you; and a light story, that you never truly loved me—and I don't know which story is the truth. I've felt wrong ov the black story given how this book consumed my thoughts; yet there are feelings I haven't felt since we were together, and so I've felt wrong ov the light story too.

I can understand if you never truly loved me; I've never been truly expressed. The deepest part of me hasn't changed, yet I don't know if that's the part of me you saw. I feel this book is the first gesture of my life, that everything before arose of inertia; and even with this book I still feel there's a distance separating my mind and my self expression. I don't feel I'll be truly expressed until I'm living in the garden; I hope someday you'll see me.

I feel the next years could bring beautiful memories, and I wanted to share these memories with you.

The End

We who've known true joy know that a few hours when we can believe in a beautiful equilibrium is worth far more than any number of lifetimes when we cannot. I fear modern man has already proven himself willing to deepen logic that leads away from a true garden, a garden that remains forever; he may bring about instead a modern horror that remains forever if only he continues his modern ethic, if he falls into reverse logic 'revealing' that his past choices were right. I fear money speaks against the most beautiful equilibrium: as more and more has been built against the garden across the past 12 years, the market has 'gotten better' by \$12t. Losing the garden and the joy of believing everyone may someday have a true home may be as simple as continuing to make choices toward modern ethics, toward money.

If you are obliged to return to modern work after reading this book, please reflect deeply upon whether your work serves a true need, a need that would still be present in the garden,- if you have industrial work, ask if the good you are helping to create reflects true wealth, and if so, how it may be delivered and replenished through parcels instead of modern waste. If your work does not serve a true need and you cannot make needed changes yourself, please write to they who can. I encourage you to work toward ends that can be justified through a true economic argument; true homes can only arise of true labors.

I hope to see our community deepened to where we can trade formal promises for the labors and land and materials needed to bring about Two Roses, that all who perform the most needed labors can be promised a true home (and, if they wish, can trade the promise of a home in the garden for something they would like).

Toward composing the community edition of this book, we may arrange ourselves in 20 committees, with one committee devoted to each foundation. Anyone who wants to help may be part of any number of committees, and each committee will seek a whole presentation of their foundation,- an architectural diagram, a first logic for the foundation's paintings. The work of each committee will resolve toward a letter written to they who will use the foundation they represent, these letters presented in the book we compose together. Our aim for

the community edition may be to gather 25600 individuals who'd love a life in Two Roses.

If in reading this book you've disagreed with details of Two Roses yet agreed with the ideal of the garden, I hope to work with you toward the projects that will be needed for both Two Roses and the community you hope someday to live in,- an economic and communication architecture. I hope someday to live in the garden.

If you'd like to live in Two Roses, please write me a letter describing your ideal ethic,- what labors you'd wish to see expressed among your community, how you'd labor toward a true home together; your ideal discipline interwoven of some focuses among the 20—the work of architects, gardeners, chefs, guardians, lawyers, priests, doctors, actors, teachers, librarians, logicians, clothiers, mystics, perfumers, secretaries, artists, writers, beauticians, musicians, or machinists. Write how you could imagine helping gather a community toward bringing about Two Roses. I will seek to introduce you to others who may be good partners, and I will share any plans regarding the committees you may wish to be part of.

If you have an ideal that could be more deeply expressed in another community, please write me a letter describing your ideal community. If everyone alive today wished to live in a home in the garden, if the average community had as many people as Two Roses, we would need ~300000 communities for 8b people; each of these communities could be built toward a unique ideal. I will seek to introduce you to anyone who shares a similar ideal, they who may wish to live in the same community or the same paradigm. I hope to help gather communities that can make agreements toward beautiful homes, that can labor to bring these about.

I'd love to hear from you. Please write me@aara.one

If you wish to share this book with someone else, it's free to read at aara.one

If you'd like to share the ideal of the garden, if there's a place that's meaningful to you, imagine how you'd present this book in that place, how you'd tell strangers why that place is special to you in a note, how you could make the moment they found this book beautiful.