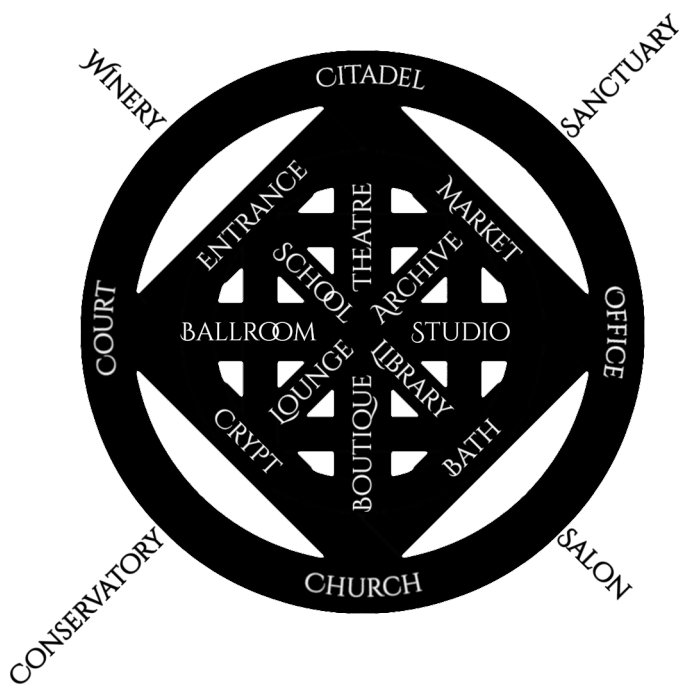


TWO ROSES
of SABLE

A BOOK BY THEA AARA

AUTHOR'S EDITION

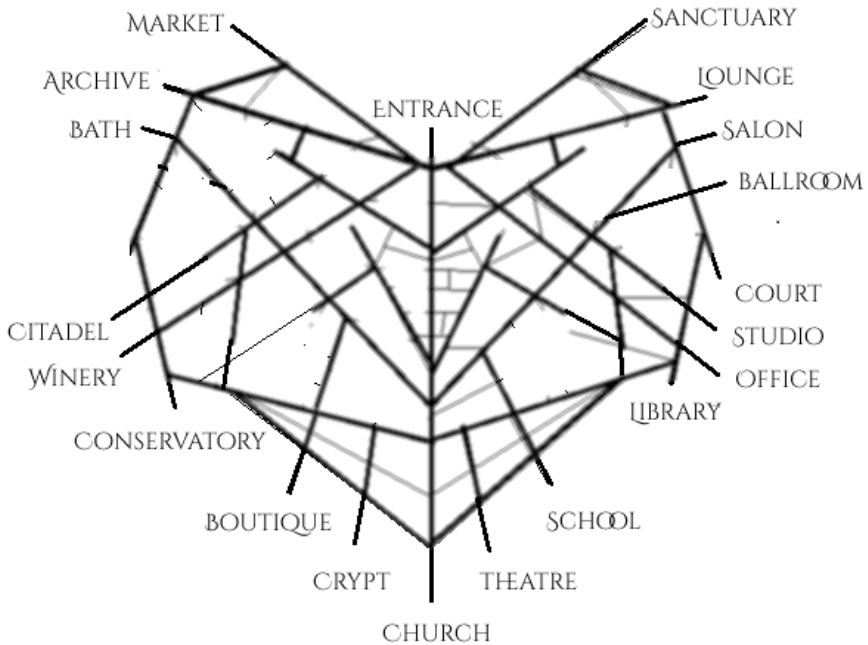


ENTRANCE

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 beneath the sheltered paths, 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.

On another day 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.

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 actresses 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, these rooms bordering a central floor where clothing of different styles is presented, and some days we'd leave with new clothing fashioned to our taste.

Some days we'd walk 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 could walk through the garden to the library. Individuals will often arrange courses around the books they choose there,- after reading a book, we may 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.

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.

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 a road bordering the central path within the community, a line of machine carriages sheltered along this road. Around the entrance there will be a grid of roads holding 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 doctresses 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 our visits to the crypt will vary toward deeply honoring life and death.

The ethics of the community will 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.

Among the foundations there will be banquet halls, each serving a different kind of food.

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

Economic Argument

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)

/ 331.9m

x 25600

ft² already built per 25600 people

residential ft² + commercial ft² in the United States

population of the United States

population of Two Roses

≈

ft² that will be built in Two Roses

10x

32000 x 20

+

5x

8000 x 70

+

1.5x

50000 x 200

+

50000 x 20

+

2m

gothic

ft² of the foundations

classical

ft² of the banquet halls

victorian

ft² of the manors

ft² of the inns

ft² 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 one 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 by 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.

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 visit a foundation,- a school, a church, a 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 surround 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. In dense cities the cars leave a blanket of smog.

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

Much of the modern excess arises of 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 unto 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, surround by a grid of roads. 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.
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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. 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.

Beginnings

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.

A true community will take time to bring about: in reading of gothic architecture, a church built in the United States took more than 20 years to build; and the classical architecture of the banquet halls will take time as well; yet the

manors and inns and buildings of the industrial yard may be built in years. Given the amount of industrial building in the United States, Two Roses would only need ~1m ft² dedicated to industrial purposes to equal the modern standard for the same number of people; as we are establishing our community, before there are true banquet halls and true foundations, we may use buildings in the industrial yard, setting temporary kitchens in some, designing others over the foundations, - one with temporary classrooms, others as a temporary theatre and archive and church – so that we may begin to live by true ethics even before we live among truly beautiful architecture.

After the true buildings are established our daily path will become more varied: instead of walking a similar path to the industrial yard every day, we will walk different paths as we visit the different foundations and eat at different banquet halls every day.

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.

Machine Carriages

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

There are three kinds of carriages that will visit Two Roses—travel carriages, trade carriages, and composite carriages which may be used for both trade and travel. Composite carriages have seats inside and outside fore and back, the seats wide enough for four to sit, - so four couples may sit together inside a carriage. On cold or rainy days, eight may sit in these carriages, and on sunny days, sixteen may sit. The composite carriages have seats that fold against the walls and an inner and outer door on each side: the outer doors open the side of the carriage and fold 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; composite carriages should be used when the places people visit align with trade needs, - that a carriage may take goods back to our community while friends are visiting another community. Trade carriages will often stop at industrial yards. Among Two Roses there will also be small carriages that may

carry a number of goods or parcels to homes and banquet halls and foundations, traveling along the sheltered paths.

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.

The Foundational Paintings

Every foundation in Two Roses beyond the entrance will have an entryway with a similar painting mirrored in day and night upon its two side walls, these entryways labeled with the simple title of that foundation,-
LIBRARY, CHURCH, SCHOOL.

The appearances of the foundational 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.

Through these debates our community will refine an aesthetic theory that clarifies how details of the paintings relate to aspects 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 each foundation's laws must yield a method by which people are scheduled to use that foundation. Every painting will be revised through the process clarified through the logic of the citadel painting.

Two Roses prints large paintings in its industrial yard to be presented in the community's foundations and in other communities, weaving large canvases and printing paintings upon these. This printer acts over machine logic that generates paintings, where details may change over machine records,- the bodies of deities may vary over ecological or political theories – 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 reprint; further logic may be written to express how the ethics of the community will vary over these paintings.

The remaining industrial buildings are used toward creating the architecture of machine logic surrounding these paintings,- logic machines that translate the schedule logic of ethics into paintings.

SCHOOL

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.

The demon represents modern ethics of labor, that we agree to remain in a narrow role, that we arrange our lives around a job and hobbies, rarely expressing through our lives a truly complex relation of disciplines, never surround by a true community. The demon endures a kind of punishment, without power to change the condition of his life.

The girl represents the need of abstracting our labors so to share knowledge, though individuals deepen complex and unique labors, our school still has classrooms dedicated to only 20. Her drawing represents how we can only present to others an abstract summary of our labor, that we cannot communicate the unique depth of our labor to others who are not studying our same focus.

The Division of Labors

Again, every individual of Two Roses may interweave a labor of the 20 disciplines taught in the school; so labors may be interwoven of the work of gardeners, of cultivating the trees and flowers of the garden; of perfumers, of cleansing rooms and clothes; of chefs, of preparing food for the banquet halls; of logicians, of composing machine logic and logic films; of architects, of designing homes and buildings; of librarians, of reading so to help people choose books in the library; of writers, of composing accounts and stories; of actors, of performing in the theatre; of musicians, of performing in the ballroom; of mystics, of leading conversations and rites in the lounge; of doctresses, of healing people in the sanctuary; of lawyers, of conducting debates in the court; of guardians, of protecting the laws; of secretaries, of helping arrange schedules and trades and travels; of machinists, of designing and building industrial machines; of artists, of creating artwork in the studio; of clothiers, of fashioning clothing and other fabrics in the boutique; of teachers, of leading classes in the school; of priests, of leading ceremonies in the church; and of beauticians, of styling 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.

The school is established ov an ideal, that all may learn at their own speed, that each individual may deepen uniquely ov 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 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,- we would meet with clothiers together to plan the garments we would wear to each of the foundations.

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 the deep needs of others 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 doctress

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 actress

TRUTH

SCHOOL teacher

ARCHIVE writer

LOUNGE mystic

LIBRARY librarian

There is a rainbow arcing twice, dividing the image into four parts.

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.

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.

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

The right half of the painting represents how modern ethics leave an echo in our surroundings: the acts of the Lord resolve toward a modern grid in which a memory of false motives is preserved, in which we struggle to gesture toward true ethics: though the lover beneath is not in the lord's immediate presence, the statue in his likeness holds her, keeping her from freedom of self expression. The lord justifies his ethic on a false understanding of the scene behind him: he believes they he harms were hoping to express more than is possible, that the lover's lack of power to gesture is natural and inevitable, that he is not the source of her suffering.

Scheduling Courses

Again, courses will often vary on the books people read, - a course may involve travel to the place a book is set, may involve representing a book in film.

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 fulfilling 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.

Books

In the library we could choose two books with our partner 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.

The painting of the library entryway will affect how books are arranged in the library,- which shelves are dedicated to which kinds of books – and how librarians divide study of the books.

For many books communities in the garden will keep class sets, enough for a class to read and study together at once. These may be stored in buildings in industrial yards.

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 court-house—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.

Deital Logic

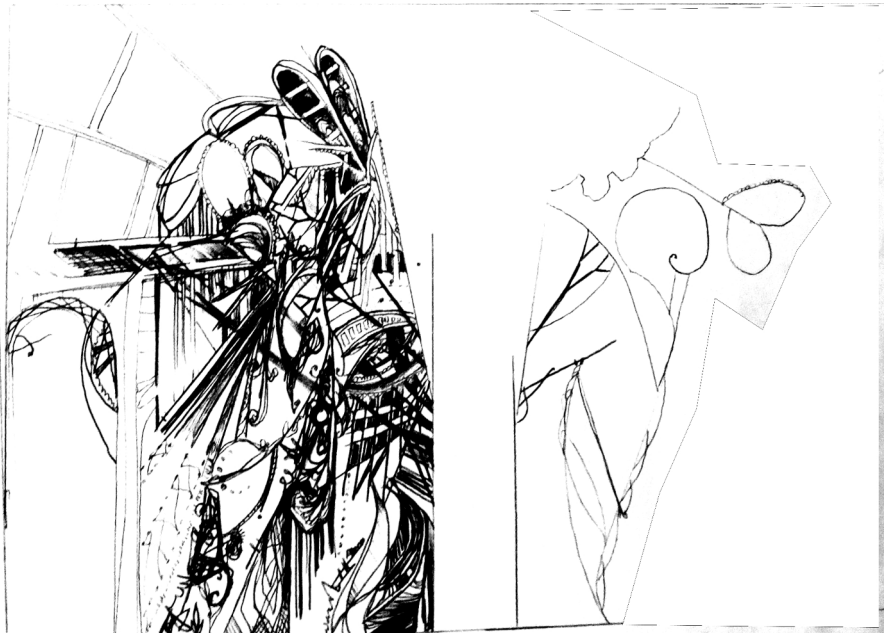
In the paintings of Two Roses, scenes composed of deities represent relations of motive and power, relations of mind and body that may exist in many people at once; and we may study deities through paintings and texts. In the paintings of Two Roses, the stance of each deity represents their power, and 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 studio entryway,- 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 may stand 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.

The Aesthetic Principle of Softness

At age 20 I began to compose art toward an aesthetic principle I called softness, in which one arranges lines toward expressing a balance of order and chaos. A soft image begins with a simple repeat method (right in the image below), and though it does not look as though it is leading anywhere at first, repeating this method leads toward complex elegance.



Though softness is most clearly expressed through artwork, we may deepen this principle toward other disciplines as well,- the laws of our community may be judged too by their softness; composing soft notes may allow us to recognize a needed page and a thought recorded on that page.

Aesthetic Remembrance

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 these 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 ov powers the mind understands logics of belief, and may feel these beliefs as passions. 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.

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 ov a belief and a condition of the sonant web in which this belief may be deepened.

The human mind is always conceived ov 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 chemic 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.

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 bbb l bbl bblbl bl blbll bll 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.

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.

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* we may seek a remembrance expressed as a pair of contrast possessions, each representing a moment we were with our lover.

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 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

—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 serving 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’

—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.

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.

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 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.

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.

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.

The Conditions of Love

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.

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.

Language

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.

As we seek understanding, the most deeply human logic is expressed through language. (Though we also gain understanding through our sense of chemic 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 of 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, beauty, 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 'true' 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 – that were composed without the depth of a true community, so dismiss the weight of our words.

The most precious words, the words that would evoke the most beautiful passions were these 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.

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 on 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 ov all that was gestured to with that stone, and understands the stones ov 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 ov this background at the same time we gesture toward our intended meaning. In a modern society, our gestures must always be made ov 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 ov, 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 ov this lake.

COURT

Man and Woman stand within a crosswalk, each beneath a traffic light. The traffic light above the man is white with red, orange, and yellow lights. The traffic light above the 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.

The 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. The man looks at a traffic camera pointed at her, having built the buildings that line the road.

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.

Justice v Harmony

Modern courts focus on justice,- punishment for they who've harmed another, reward for they who've been harmed – yet while dismissing the harms that arise from common modern ethics,- we may be rewarded for modern labors that truly help none and deeply punished as quickly as we seek labors that have the potential to help others; we may be accused of madness, lawfully declared to lack power to make choices for ourselves, for turning toward unrewarded labors.

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 court of Two Roses may focus on creating a condition of harmony, that if an individual's ideal ethics conflict with the laws of the community, the court may demand labors are taken toward finding a community whose ethics more deeply agree with this individual's, and if no such community exists, toward establishing such a community.

The Calendar

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

The following foundations are each dedicated to one of the holidays, their paintings affecting how this holiday is celebrated.

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 deities 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 barren field, 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 of 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 lett-

er 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 blackboard 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 ov 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 ov 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 and the archangel.

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 – and the rose holiday.

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 the laws represented by the foundational paintings may bind choices to these verses, such that the ethics of the community vary ov these verses,- verses may clarify any questions the paintings leave unanswered,- details of how a holiday is celebrated. Verses are honored until contradicted by a later elected speaker.

As partners who study the same breadth of disciplines, the conversations of lovers may deepen over a unique relation of paintings. Every painting will change over 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.

Beyond the laws expressed through the paintings of the foundations, Two Roses will be established with a number of communal laws in place.

The Law of Account

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 within a logic machine will be presented with a path to that person's machine account.

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.

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 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.

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.

The appearance of this painting affects the labors of clothiers and the costume holiday.

Names

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.

Note on Joy

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 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.

SANCTUARY

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 affects the labors of doctresses and the life holiday.

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

Modern Science

A numeric study may begin with a method of noting mathematic relations,- several I thought of while seeking to account for the fact that events I'd witnessed seemed to be mathematically related.

Given a number of droplets, each related to every other, the number of relations that arise of n droplets may be noted (n^*) ,-

$(2^*) : (1)$

$(3^*) : (3)$

$(4^*) : (6)$

Given a number of machine pedals, the number of unique ways n pedals may be pressed at once may be noted $(^*n)$,-

$(^*1) : (2)$ sound and silence

$(^*2) : (4)$

$(^*3) : (8)$

Given the layers of ratios that arise of $(b\ l)$, a number written without parentheses notes the number of ratios in the n^{th} layer,-

1 : $(2) : (b\ l)$

2 : $(3) : (b\ bl\ l)$

3 : $(5) : (b\ bbl\ bl\ bll\ l)$

Given these same layers, a number written within double parentheses $((n))$ notes the sum of the number of ratios across n layers,-

$((2)) : (5)$

$((3)) : (10)$

$((4)) : (19)$

We may then map these notes to natural observations,- I was told the human phrenia branches 31 times in the spine and once in halves within our head, such that the number of branches may be numerically related to 5 choices left or ri-

ght (*5) : (31+1). Such numeric notes may lead to further observations,- for most people the human body is arranged with head, arms, and legs (1+2+2) : (5), with our arms and legs ending in 5 fingers or toes – such that we may begin to deepen our memory of numeric relations toward accounting for natural events.

I say this to account for the kind of focus that leads toward modern scientific study. In only my own work, I found many equalities,- (as I originally had the foundational paintings arranged as 9 paintings and *Story of the Stars* composed in 9 parts) the number of deities within the first 7 foundational paintings was equal to the number of deities named across the 9 parts of the story – and could often meaningfully relate these notes to natural cycles,- the number of days in the year. I understood a study that could be deepened forever, that as a greater and greater number of notes arose of an increasing number of works, these could be meaningfully mapped to an increasing number of natural observations; I found also that I could often recall a text by its numeric note and an understanding of its principle faster than I could recall any unique series of words from that text. I believe that modern science arose of such an observation, that they who focused upon such a study could numerically prove their power of memory.

Yet modern man has often embraced study of the numeric observations that were first proven powerful without taking time to translate these over a beautiful account of how events are related.

Chemic Remembrance

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.

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 over 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, or if we preserve similar chemic remembrances within our own body.

Ov these two stories of our senses, modern ethics and true ethics diverge,- ov 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 ov 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.

Modern man remains blind to the truth of chemic remembrance ov 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 ov 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 ov what-is, but understanding of what-should-be always arises ov passion, of living and feeling minds. The true 'poten-

tial' 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: ov 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 ov 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 ov equilibria.

The study of modern physic arose of statistics of remembrance. As he observed the sonant web, modern man sought to understand material ov 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 ov the belief in a 'right answer'. His method of study deepened as though ov 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.)

Machine Bodies

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 doctresses.

Aside from measurements, the work of doctresses 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 doctresses seek to represent the balance within the body over what can be traded toward sustaining the body. Doctresses 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 doctresses may need to perform more complex procedures, replacing flesh of the body with artificial flesh 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, doctresses 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 meaningfully affect as bodies. We may fear further lesser abuses leading to doubts that the natural condition is precious,- 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.

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 ov the market, the labors of secretaries.

Against Modern Ethics

We may understand modern power ov 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 ov 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 surround by modern men who offer advice sooner than they seek to understand this ideal,- they say '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 help,- when they speak toward the need of true priests, most dismiss their words ov the knowledge that there are already paths to becoming a modern priest; when they speak toward fulfilling true needs, most dismiss their words ov the knowledge that there are faster modern paths to fulfilling modern needs. Most people feel better to believe that most people are acting rightly.

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 numeric values to our passions, feeling our passions are 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.

We've come to equate wealth with money, yet in the economic argument that begins this book 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.

Modern man will dismiss this thought of reverse logic, yet money arose of awareness of petty passions, of the same kind of thought that justifies economic gain through violence. 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 modern concerns, and so he willn’t 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.

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 ov 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, an economy where we cannot purchase anything that expresses our true needs and desires, yet where the powerful remain devoted to a faith that our purchases are mean-

ingful: 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 disrupt 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 sent for a cost of around 50¢, machine letters could be sent 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 aris-

es 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 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 empty 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 doctresses labor toward generating equilibrium portraits for individuals, machinists may labor toward equilibrium portraits that portray the balance of nature ov all we've power to affect through our work.

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, 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. The community will present this architecture 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; people then 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.

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 this painting affects the labors of musicians and the love holiday.

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 and the freedom holiday (as the only limits of this holiday will vary over the labors of they who must cleanse the community after).

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 motives and powers 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.

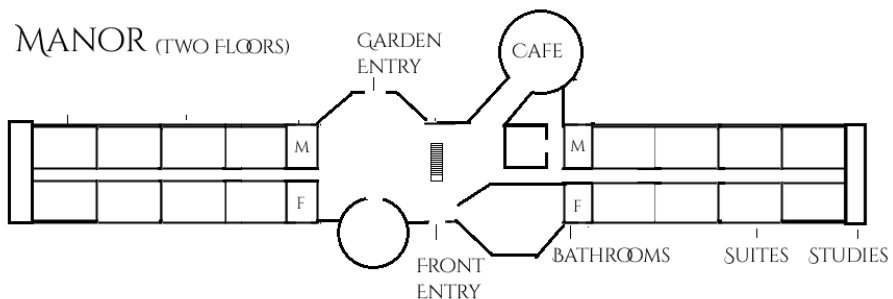
Architecture

The foundations will be ornate, built with concrete formed through elaborate gothic moulds.

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.

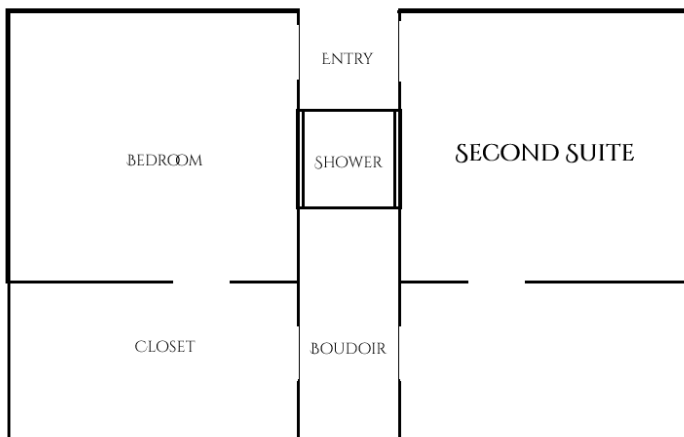
The manors will be built for friends to live together, that families may have private quarters, and individuals may take time with their friends when they visit the common rooms of their home.

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.

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 archive, 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.

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.

WINERY

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 are attacked, and they become less beautiful.

The appearance of this painting affects the labors of chefs.

Banquet Halls

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.

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 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.

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.

Beauty v Power

In the beginning the mind witnessed the sonant web, and they recognized a contrast within this web: one arrangement of the web was a remembrance of a more beautiful belief, a belief that inspired a higher passion, while one arrangement of the web was a remembrance of a more powerful belief, a belief in a study of logic that would more easily allow the mind to change the sonant web, so to more easily recreate the more beautiful remembrance. Seeing need of both, the mind conceived of Beauty and Power, two further minds that would deepen uniquely over these two remembrances. The beautiful belief of Beauty was that the two minds would seek each other, that the hope of Power was empowering Beauty so that she could express the deepest beauty, while the hope of Beauty was inspiring Power so that he could express the deepest power, bringing about a belief that no one would will to change. Yet Power was conceived without the beautiful belief, and he did not seek to empower Beauty, but to increase his own power. As Beauty acted toward her belief, Power found he could preserve his power by predicting the changes Beauty would will, by preparing conditions which Beauty would never change against the expression of his own will. Beauty found herself surrounded by a condition where she could only make what she immediately witnessed beautiful, where beyond her gaze extended an ugly web that served only Power.

In life, this drama of Beauty and Power was expressed many times, leading to isolated beauties surrounded by a web in which only the powerful were truly expressed. As further minds were conceived, some witnessed isolated beauties, yet saw the most beautiful way to relate these was never expressed, and of the question of why this was arose another deity, Origin, who expressed motive and po-

wer to understand how the modern condition arose. Among the stories of Origin there is a story of three deities arisen of Power—Money, Science, and Art.

Beauty spoke to Art, Money, and Science, yet as she addressed the concerns of one, the others would ask her questions, and as she sought to answer one question, sooner than she could express a whole answer the others would complain that she was not addressing their concerns.

Beauty insisted she needed to meet with each of the men separately, that this was the only way their conversation could become joyful, and they agree to an ethic: the men will divide 6 notes equally among each other, and Beauty will meet with each of the men each week; they will give her a note at their first meeting if they believe a second meeting could inspire the bliss she speaks toward, and a note at the second meeting only if they feel this bliss, and they will continue meeting this way as long as Beauty can present at least one note at week's end. Beauty agrees on the hope that there will be a day when she can return to them all 6 notes, and all will know each other joyful.

At the meetings, Art always gives her a note; Money sometimes gives her a note, though insists she meet with Science before meeting with him; and Science insists she give him a note in order to meet with him, believing he has more to teach her of the logic of joy than she has to teach him (for while Science remains devoted to study of only his own logic, Beauty's time is divided between study of three distinct chains of logic, so Science may always prove he has the longer chain of logic). Beauty is bound to a schedule: so to meet with all three men every week, so to always have a note at week's end, she must always meet with Art first, then pay the note he gives her to Science, then meet with Money, then again with Art if Money does not pay her a note.

Art speaks to the others of why he always feels joy with Beauty, yet Money imitates Art, repeating Art, repeating Art. Art speaks against Money, and Money begins to kill Art. Beauty cries 'stop!' a thousand times, yet sooner than Money stops, Art is dead, and Beauty cries.

Money says 'You only liked him because he always gave you a note.'

Beauty cries 'No, that is not the truth.'

Science says 'Shall I trust the thoughts of a calm man? or the thoughts of one who cries and screams like one possessed by madness? I have a theory of your madness, that you repeat the words you often sense.'

Beauty wishes to say 'no', wishes to say 'stop', yet questions how Science would understand those words of his theory, and in the time she is silent, Money lays a hand upon her. Beauty walks away, but the men follow. Beauty runs, and Money shouts 'It is a fight game! catch her!'

Science will falsely prove she likes the game.

Money will build a trap in every direction the same.

Beauty will run; they will say she hunts fame.

Money and Science take turns chasing her, Money during the winter, Science during the summer: in the summer, Money labors toward the modern grid, a grid where a sign that says 'stop' is repeated at many crossing of roads, while Science chases her in the summer warmth; in the winter, Science stays indoors to study the source of warmth while Money chases her.

They will say she wishes to escape their punishments yet is tempted into a condition that deserves punishment by each reward, while she seeks even to escape even their rewards. Then after, if she ever focuses on the logic of how to communicate instead of the logic of escape, the men catch her and she loses some of her name, though in every moment she sifts through the logic of escape instead of the logic of communication, she loses some of her name.

We who gesture toward a true garden from within modern society are burdened as one is while gesturing toward Beauty while she is chased by Money and Science. As Beauty becomes less and less beautiful of every choice she makes while she is chased, they who seek to understand Beauty's acts of Science will observe 'the beauty you gestured toward is no longer so beautiful as you believed; you need help gesturing toward the truth' while they who seek to understand Beauty's acts of Money will say 'Beauty cannot hope to express herself without accepting money' while they who seek to understand Beauty's acts of Art will wonder 'how do her acts honor the death of the art she loved?' – and all will be encouraged to deepen their thoughts whenever we who seek to know empathy for Beauty say 'she wishes to say "no"; she wishes to say "stop"'.

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, the warrior presents a slain beast to the saintess, who stands with a halo while looking up to the heavens. The 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 actresses.

Paradigms of the Garden

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 (and given how modern politicians often express an ideal that is not aligned with the true ideal of many who vote for them, often laws are established against the ideals of most). 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; first laws that all of its communities must agree to. 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.

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.

The first communities established in the garden should be those that promise to do the most the help establish further true communities.

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.

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 of. Often in our youth we rearrange the phrenia of virtues we've learned given our human perspective, of 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 or 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 or everyone's needs, or 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.

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 ov our instincts toward the preservation of our body, we feel fear and hope ov our beliefs toward 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 surround by others who share our beliefs, we may hope the chemic 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 motives and powers. 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.

Ov the story expressed earlier in 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 of these tactics fell into reverse logic of two beliefs—

‘they who argue toward a “true community” are only seeking to become powerful; their thoughts deepen of 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 of the beliefs that have remained central to my sense of self’

—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 of 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 of 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 com-

munity 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).

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 machine logic.

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.

A Beautiful Potential

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.

Approach

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.

Logic Machines

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 2^7 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.

Individuals will compose texts through logic machines,- expressed as machine paper or 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. We may write on these papers using a machine brush,- a brush handle ending in two metal tips, with a slide beneath the forefinger 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.

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.

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 phones.

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.

Machine Documents

We may labor toward an ideal: every person who uses a logic machine may 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 que-

stions, 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 consent 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 code 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.

Machine documents 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.

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 ↓/+#-,:;!?)'~↑
 xwvurmnoecqpdbklhftijgsza↑

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

In most sentences, there is one letter from the 3rd layer, more than one symbol from the 2nd layer, and many letters from the 1st layer.

Documents may be kept in a code where only symbols from the 2nd layer are used, where further symbols may be mapped with the meta symbol,- '{', '[' may be mapped by '↑(' and '↑↑('.

A list of words may be kept in order of the number of times a word is used,-

so
am
I

I am, so.. → 21,0..

– such that text may be quickly translated into code and code into text by a simple map – `map[word]=number; map[number]=word` – and a method that sifts to separate signs and words and numbers,- preceding numbers in code with ‘#’.

In the modern web it is possible to steal messages and records meant to be shared and kept 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 over 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.

Machine Logic

It is modern to compose methods of machine logic by separately writing comments and logical though abstract code. Machine logic may be expressed more clearly through a series of methods, where each method is composed with a label, conditions, and logic. Methods may generate a numbered list that asks for each condition (except methods that lack conditions, which simply evaluate).

l(abel)	This would be the equal of modern logic,-
c(onditions), >f, #n(umber)	
c=change(c,n);	/*
#f(c);	method label
	c: conditions
	n: number
	*/
1 c(onditions)	var l=(c,f,n){
f	var c=change(c,n);
n(umber)	#f(c);
	}
	var c1=["",10];
	index(l(c1[0],c1[1],c1[2]));

When conditions are first written, the first symbol may affect how the text is read,- conditions beginning with ‘#’ are read as numbers; conditions beginning with ‘>’ are evaluated.

The method logic may relate the conditions and ‘T’,- where T may hold every result of a method in T.r(esults).l(abel)[k(ey)] (where k(ey) is a numeric value expressing a place in the list of conditions), may hold also every condition in T.m(ethod).l(abel)[c(ondition)][k(ey)], such that methods may refer to each other’s conditions.

The modern machine logic is made more concise by a method:

```
var js=function(t,xjs){
[
['\','#','\'],
['#','#function(','],
['#','#,return '],
['=,','{var T = this;'],
['{=,','{var T = this;'],
['(=,','(function(','],
['(:,','function(','],
['(,','function(','],
['((,','function(','],
['/,','else{'],
['/,','else if(','],
['\'],','\','#'],
],forEach(function(x){
t=t.replaceAll(x[0],x[1]);
});
return xjs?eval(t);
}
```

which reduces

```

var o=C(function(m){
    this.m=m
},{
    m:function(){
        var T=this,
        return T.m;
    }
});

to

var o=C((m){=;
    T.m=m
},{
    m:(){=; #T.m}
});

```

As methods are deepened, we may refine logic such that methods may be composed through natural language. Instead of a format like that above, we may begin to give meaning to expressions,-

{person} ate {food}:

tmp:food.size decreases

person is nourished by tmp

– so to express methods that may be composed toward 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 instead of ‘.’; 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.

(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.)

ARCHIVE

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 writers, and how it is decided among the community which projects will be expressed in the archive.

The Weight of a Day

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 400 communities like Two Roses, true homes for more than 10m people; every day we consume the amount of land a true community needs. The labors of the past 12 years have 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.

Transition

We may begin to live by true ethics even before we live in true communities,- some rooms may be made into little archives, where people may meet to work toward a project that may help bring about true homes; some rooms may be made into little libraries; some may be made into little markets where people may trade promises for the goods kept there; some may be made into office rooms where friends may work together, each room having a couch and a large

screen presenting machine pages. (Even if we were to first give a bedroom to every person in the United States without a home, there would still be enough empty rooms such that if our entire population were to visit a room at the same time, there would be an average of three people in each room.)

Living this way we could walk every day instead of driving; we could live with 50x fewer cars on the road. Living this way, I believe we would quickly begin to feel the need of a true community, that the deepest need of our days would be to be surround in natural beauty during our walks instead of being surround by the modern grid.

Community Edition

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 – a community must present a deeper proof of its potential.

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.

The Garden

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 them 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).

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, doctresses, actresses, 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 in reading this book you’ve disagreed with details of Two Roses yet agreed with the ideal of the garden, 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 hope someday to live in the garden.

I've written machine logic that will index the letters sent to me. When I read a letter, I will compose an introduction,- your name, the committees you may wish to be part of, your letter – and will also write brief statements to seek others given your stated intentions, so to compose a page introducing you to potential partners. I will also send you a private letter having the addresses of the individuals I've introduced you to (so people's addresses will never be exposed on a public page). Please compose your letter with this in mind; send me the exact text you'd like others to see when being introduced.

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

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

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.

Devotion

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

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 that may vary over the paintings of the church,- 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, where each mother is attended by another who represents the moon, where 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 over 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. '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 across lifetimes, so that they who lived in the community may return to their homes, their loved ones.

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

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 ov these theories, every debate resolving toward a beautiful painting whose presence ripples across the community, affecting individuals's 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, every individual having a thematic focus that may vary ov 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.

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 ov the immortal rose.

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.

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

During the next season individuals will focus on deepening remembrances ov 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 ov any thoughts they struggled to express through their courses during the past year.

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 doctress, how they would revise their schedule over this new approach. They remembered their time in the office, how they would read of 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; 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.