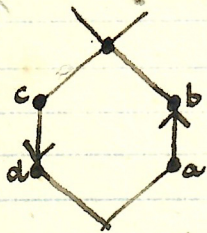


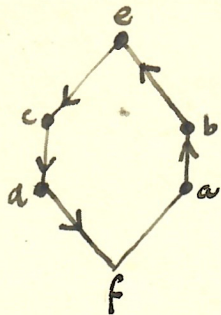
X XVI
16 21 22 23 24

Your Physical Relations with Super-monads



① $a \rightarrow b$ isn't just a denier or a ray of light coming down to you from above. That is an abstraction. It is Society as your whole future self in its completeness coming down to your present self.

② $c \rightarrow d$ isn't just your action affecting a bit of Society, but yourself becoming your Society-self. You - the human you, lag behind, unable to keep pace with yourself, so to speak!



③ $a \rightarrow b$, going on to e , is your dying every moment, $c \rightarrow d$, going on to f , is your resurrection every moment.

④ The Sun doesn't merely send a light ray to you. Your future Sun-body "Kalabodino" down to your body. All your stimuli

are from ^{or within} your own future body. All are internal physiological processes within your total body. Things aren't done to you by men but by yourself. And you don't do things to men but to your future self. There are no windows in the bottom Orbits.

~~I~~ ~~II~~ × ~~XVIII~~

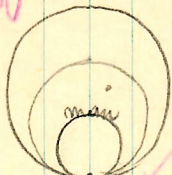
XV

①

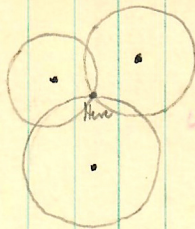
Colchester 20/3/46



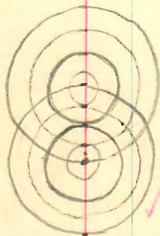
①



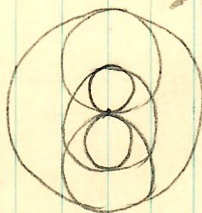
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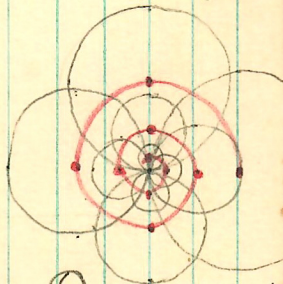
③



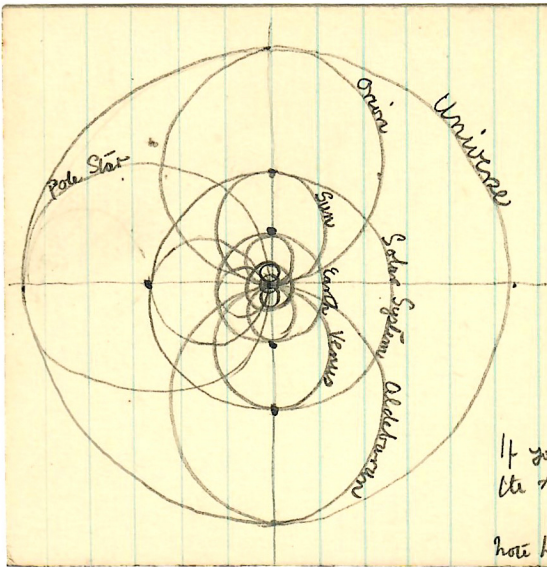
④



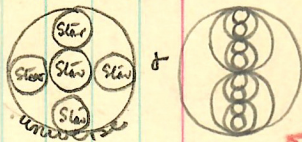
⑤



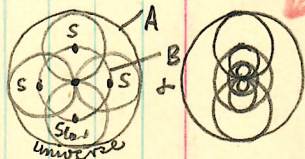
⑥



Instead of:-



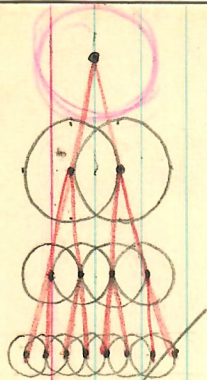
we have:-



If you draw enough stars you get the shape $A+B$ without the circular bounding

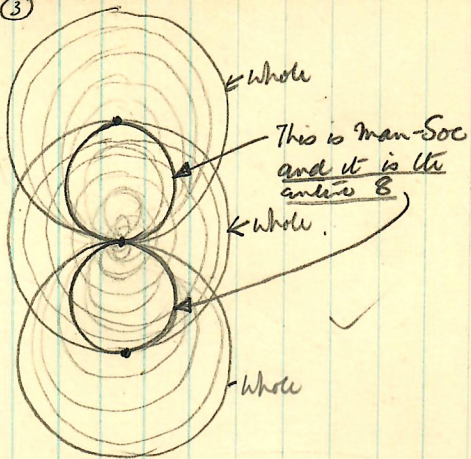


note how one level postulates the next.



$X(XII)$
 Q ✓

(3)



① hist. cell. cells? C.S.

② Ans: Nucleus is cell not is A
functional distance piece.

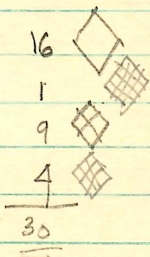
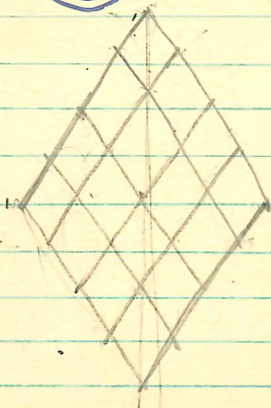
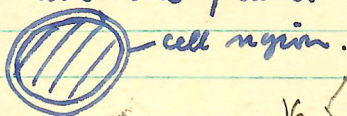
③ Outside & inside Impenetrability^{C.S.}

④ The grid or mesh. A

C.S. Mesh of ~~planets~~ ~~men~~ stars
planets men etc

⑤ C.S. Impenetrability

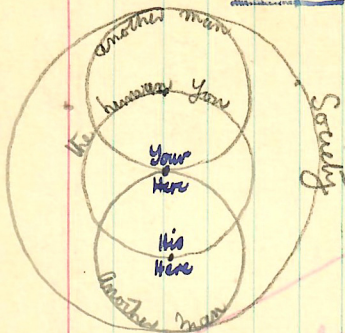
⑥ I am like one cell just
as I am one planet



Colchester 20.3.46

(2)

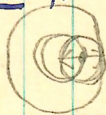
Example



① The other man's here is where you ^{human} are & your here is where he is human.

② The three of you, with others similarly overlapping, are Society.

③ Society is there for all men.



Whole

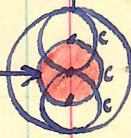
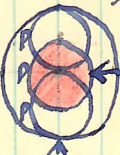
Universe

Star
(Solar System)

Planet
(Earth)

Stratum
(Life)

Species
(Society)



SE

Electron

Atom

Molecule

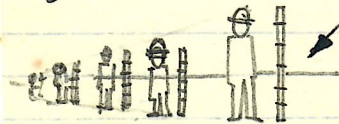
Cell

Man

wrong

I XX X
1e 18 23

Perspective. Perspective is a subjective distortion. We all recognise that the little man 100 yards away is only little to me, not little from every viewpoint. He is big & little, actually. He has no absolute size. You say he is 6' tall. That means nothing to me because the 6' rod has no absolute size either. See:—



This is so crashingly obvious that we forget it always. There is no absolute size.

(This applies also to the perspective of Science.)

over

The truth: my truth is that everything in the world is of changing size: men are sometimes minute & sometimes vast, filling the whole world. The only things that stay more or less the same size are stars & sun. And they are very tiny things.

This is the truth. The truth for me, you say? Quite. But is not the world made of me & you & others who are made very similarly? Why then this pretence at absoluteness. We may for practical purposes compare the ratio of change of size etc, but let us not deny the obvious facts.

I X

Perspective from above, Perspective in line with Object, Perspective below.
 When I look at terrestrial objects I see them in side elevation
 with, as a rule, perspective of the  sort. E.g. a road 
 But when I see the stars & sun etc I see them in plan-from
below, in which there is scale-difference rather than perspect-
 iva difference as above. If I think of earth, the biosphere,
 the world-plan (Soc), I must think of these in plan-from-
 above = celestial observer looking down.

Now the distinction between a plan and an elevational
 perspective is that the former shows one flow adequately

& impartially, while the latter shows somewhat less adequacy.

Alice's vision is horizontal because Alice herself moves vertically. Our vision is vertical-horizontal because we move vertically-horizontal.

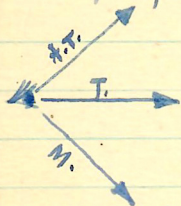
Training in architecture is largely learning to think in terms of plan instead of in terms of elevation. "The plan's the thing." The plan is what one builds to: it is necessary to process & structure. Training in philosophy is likewise learning to see things from a great height. The above-below scheme is an actual fact in our daily life - we look up at the stars, we look across at men, we look down a microscope at cells.

(2)

astronomical

Perspective ~ Telescopes point up, microscopes point down,

telescopes point across. The 'pointing across' mode of ordinary vision lends itself to a certain amount of seeing levels merge, so far as visual accommodation admits. In fact the rule in landscape painting is that one puts a human or similar figure in the foreground to give depth to the picture. In across-vision one admits a little of other levels, but remains aware of the human level in the foreground. Man is the measure. You look along man out into the world. But Alice does the



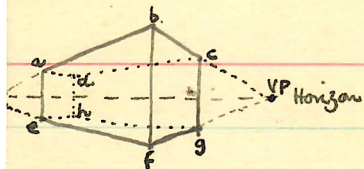
other thing, being concerned with Plans & scale instead of with perspective - elevation. Alice sees through (w.) man to atoms or stars. But though plans are in many ways more revealing & useful than elevations, both are abstractions, & to set up a perspective one must first draw both. (Give diag. of perspective drawing) A perspective does combine both plan & elevation, both the vertical & the horizontal views. It must, to be perspective. It is the concrete reality. God, I take it, sees thus vertically - horizontally all the way up & down the S. Apart from our little perspective field, we only see a part of His Vision, but still the.

(3)

Perspective Give example of isometric drawing which is an attempt to combine the horizontal picture (plan) with the vertical (elevation), distorting elevation to do it. Perspective is really lines, because it integrates verticality & horizontality.

how note: we see men, soc, life, earth in perspective: i.e more or less vertically, with some plan, or rather with increasing plan, because we cannot conceive the Earth or England save as looked at from above. In fact what we see depends on the angle at which we see it, the angle of elevation.

"I will lift up mine eyes to the hills" — i.e. the earth. A further lift to Sun & Stars. We look down to the centre & up to the circum.



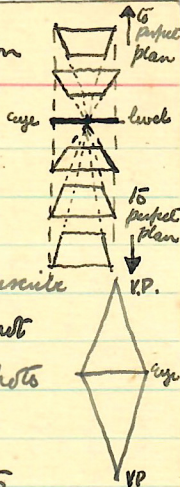
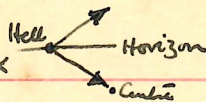
This & most perspective involves a plan-
from-above (efgh), a plan-from-below, &
(abcd), and 2 of the 4 elevations.

This is symmetrical perspective, where the observer is exactly $\frac{1}{2}$ as tall
big as his object. This is an unpleasant angle, & the bird's eye
or the worm's eye view is far more interesting. Note that in our
diag the Centre is the horizon, i.e. eye level. Or rather the V.P. is
the Circum & the Centre is where you stand. The worm's eye
view is ultimately from the Centre: all plans are from below; the
bird's eye view is ultimately the view from the Circum. All very pregnant
& confused. Must work out.

(4)

Perspective The worm takes up the point of view from which all plans are seen from below. The worm does not look down upon anything. The worm is at the centre. The architect works with plans (seen from above) sections (seen from ^{inside} side) & elevations (seen from side). Then he really integrates in his mind, otherwise they would be meaningless to him: by themselves they are abstractions. But, ^{when} one actually sees the house one experiences a subtly changing combination of plan & elevation, correlated variables, i.e. we see always both vertically & horizontally. If at eye level the object is a line without thickness: it has no plan, i.e. it is really nothing. You can't see an object which is only at your own level. An instance

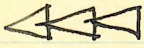
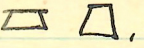
of the laws of finding yourself outside yourself. *

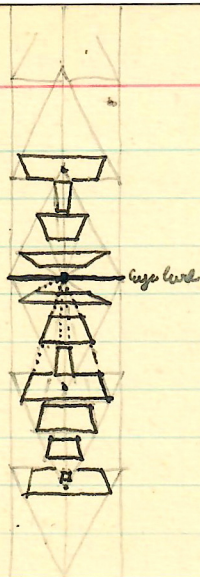


The Plan, without trace of the distortion of perspective due to horizontality, is only the object seen at ∞ below one, or at ∞ above one. All others are infected with horizontality. But the above does not quite deny the facts. The object diminishes as it recedes. There is not only  perspective but vertical perspective. Give a photo of a skyscraper .

* (At your own level - nil. Only as you get verticality into the picture, the not-you, do you become anything) How is it actually possible for Alice's vision to occur? Does it

(5)

Perspective actually represent events in the 8. If not then it is not time. The time story is a combination of  + perspective doctrine as above. Alice can't get vertically above anything save the S.E., or vertically below anything save Eos. Let the story of Chq be, but correct it later, showing how all her views are perspective views involving "distortion" , mixed horizontally & vertically. Does Alice actually travel through the empty spaces between Earth & Sun & so forth? No. I doubt whether really even light does. [We attribute a change in the time to which light has evolved to a space interval, but since there is nothing in the space interval there is probably nothing in the



vision of it.] Then Alice stays put here & observes
as above? It is a question, not of her growing
& un-growing or travelling, but of looking up or
down. This is OK for some things: one
does not have to travel away from here to
see the Object as new; stars, planets, men,
cells, etc. Soc. and life are a little more
difficult. But in principle Alice must
remain put because oneself as stars is over
then from here; oneself as Soc is over then
from here & so on. You do not travel to