

XARAGMATA

XARAGMATA



Translations
from the Pelasgian

David Ashford

Published by Veer
LONDON

All rights reserved

© David Ashford 2011

The right of David Ashford to be identified as the author of this work has been asserted by him in accordance with Section 77 of the Copyright, Designs and Patents Act 1988.

This book is in copyright. Subject to statutory exception and to provisions of relevant collective licensing agreements, no reproduction of any part may take place without the written permission of Veer.

First published 2012

Printed and bound in the United Kingdom by Lightning Source

Typeset in Garamond

This book is sold subject to the conditions that it shall not, by way of trade or otherwise, be lent, re-sold, hired out, or otherwise circulated without the publisher's prior consent in any form of binding or cover other than that in which it is published and without a similar condition being imposed on the subsequent purchaser.

XARAGMATA

“Skylia”	7
The Spindle-Whorl	51
The Loom Weights	
Cult of the Thracian Horseman	
Notes on <i>Xaragmata</i>	

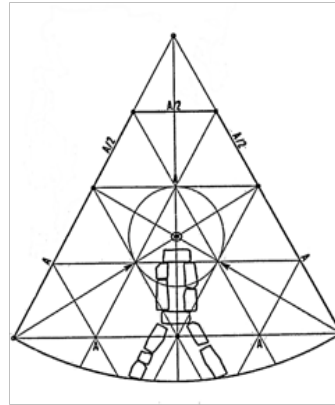
*The Fates invented the seven letters: Alpha, Beta, Eta, Tau, Iota, Upsilon.
Others say, that Mercury took them from the Cranes in flight; those letters
they form as they fly.*

– Gaius Julius Hyginus

“Skylla”

The first thing / harmonised the one
in the middle of the sphere is named
THE HEARTH.

*Lepenski Vir II. Sculpture No. 43.
Fish-goddess (in trapezoid plan).
By the Lepen Whirlpool in the Iron
Gates of the Danube: 6500-5500BCE.*



rich mineral deposits on the surface of things;
geology and prehistory – a
thousand facts induced a thousand
fantasies of form and purpose,
structure and the life which had gone into the making of
what I saw and
what I was.

the strings were the tension
the concavities plunged me into the depth of water,
caves or shadows.
I like to dream of things that rise out of the ground.
receding tides made strange calligraphy
on pale granite sand that sparkled with felspar and mica.

I draw from any point, G,
two perpendicular lines the one to the other, GV, G ,
from each of which I take as many as I wish of equal and
contiguous parts,
beginning with G, that I name 1, 2, 3, 4,
etc.; and these numbers are *the exponents*.
Next I join the points of the first –
form a triangle it is *the base* – I join
two points of the second – form a second
And thus joining all
points of division with the one same exponent – /
lines parallel to the sides by their intersection form little squares
I call the cell.

Now, the numbers that are set in each cell are found by this method.

The number of the first cell right angle arbitrary but,
that one being placed,
the others are forced; and for this reason the former is called
generator – /

The number of each cell is equal to that of the cell preceding
in its perpendicular rank,
plus the cell which precedes in its parallel rank.

Let E, C be any two contiguous
cells of one same base: I say that

*E (inferior) is to C (superior) as 2 (because there are two cells from E
to the bottom: namely E, H) as 3 (because there are three cells from C
to the top: namely C, R, μ).*

Those who will wish to take an interest will find
perhaps better End therefore with the following
problem – /

A scarlet circle on the wall, a slender white bottle on a shelf near it,
a bright blue box and fishing floats that rest in the hand like a bird,
weighty pebbles, dull grey, some gleaming white, all these move about
the room and as they are placed,
make the room gay or serious,
bright as a frosty morning and
nearly always give a tremendous feeling of work
because they are so much a part of the different seasons and varied light
interrelated masses conveying an emotion;
perfect relationship between the mind and
the colour, light and weight which is the stone.
my studio was a jumble of children, rocks, sculptures,
trees, importunate flowers and washing. We were
picking our salads in the hedgerows,
I wasn't trying to tell a story, but the experience proved a theory I had –
no matter how many people involved – their action & poise & intention
produced drawings rather like a ballet;
though the ballet is contrived.
In a fearful emergency / there is no tumult
but thrusts and stresses of internal structure.

There is no point of local weakness inherent in the system. – /

The great circles of tetra and icosahedron are discontinuous in octahedron,
continuous in (Dymaxion),
i.e. vector equilibrium-central
of simultaneously zero phase alt-base-vol.

= empty set

of angular constants and central 2 [mass]
or inherently select [first] [axis].

Both tetra and icosahedron spinnable into completion of 6 + 15 great circles.
In each case tetra becomes 2 fold as positive negative tetra
inseparable from spherical cube. These 6 great
circles reoccur as doubled in octahedron visible 3 gt. cir.
and as 6 equations of icosahedron's primary icosahedron spun to 15
gt. cir. becomes indivisible 2 tetra
(pos + neg) dodecahedron + 2 octahedron. (pos + neg.)
rotatable but non-compressible as are liquids and
triple bond

Tetra
is CRYSTALLINE

For instance in dealing as does nature in such structural complexes as
trees. All compressional integrity is flexurally distributed in the liquid
or edge = double bond phase where slam loads or shocks are inhibited
by compressing of gases = single bonds = vertexial emphasis and these
flexibly contained

by crystalline or

triple bond or

facial emphasis in

tensional balance to contained distributive compressions.

footballs aircraft auto-tyres

airfoil struts – employ all

or part of this combination of structural strategies. – / All

these responses spring from a factual & tactile approach to the object.

To go on seemed sensible. To descend a very hard discipline.
I would like to be an astronaut and go round the moon, and

may be remain in orbit forever. But I would not like to land in case the light of the moon went out forever and all poetry die and deeper anguish descend on this anguished earth. But my son Paul once told me there was a new aesthetic in flying and in space and maybe these many brave men will guide us.