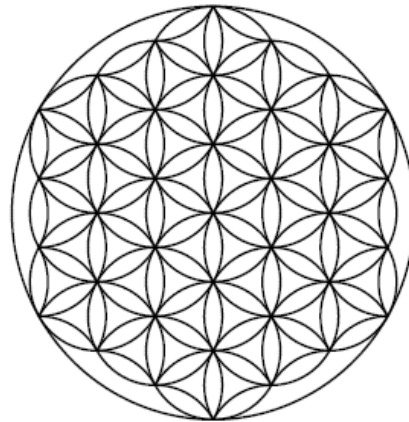


The Miracle of Life: the Flower of Life

The Eternal Truth is in our Hearts - We are One

<http://www.crystalinks.com/floweroflife.html>



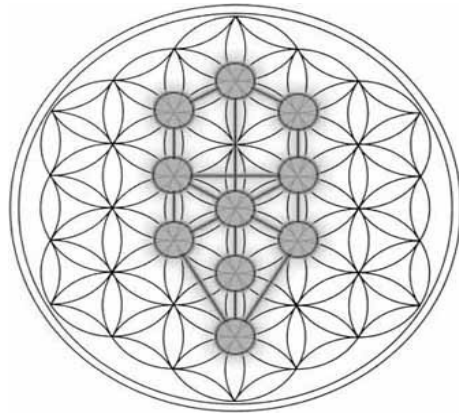
The [Flower of Life](#) is the modern name given to a geometrical figure composed of multiple evenly-spaced, overlapping circles, that are arranged so that they form a flower-like pattern with a sixfold symmetry like a hexagon. The center of each circle is on the circumference of six surrounding circles of the same diameter.

It is considered by some to be a symbol of [sacred geometry](#), said to contain ancient, religious value depicting the fundamental forms of space and time. In this sense, it is a visual expression of the connections life weaves through all sentient beings, believed to contain a type of Akashic Record of basic information of all living things.

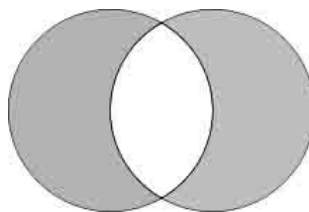
There are many spiritual beliefs associated with the Flower of Life; for example, depictions of the five Platonic Solids are found within the symbol of [Metatron's Cube](#), which may be derived from the Flower of Life pattern. These [platonic solids](#) are geometrical forms which are said to act as a template from which all life springs.

Another notable example of that which may be derived from the Flower of Life is the Tree of Life. This has been an important symbol of sacred

geometry for many people from various religious backgrounds. Particularly, the teachings of the [Kabbalah](#) have dealt intricately with the [Tree of Life](#).



According to Drunvalo Melchizedek, in the Judeo-Christian tradition, the stages which construct the Seed of Life are said to represent the seven days of Creation, in which Elohim (God/concept of divinity) created life; Genesis 2:2-3, Exodus 23:12, 31:16-17, Isaiah 56:6-8. Within these stages, among other things, are the symbols of the [Vesica Piscis](#) (an ancient religious symbol) and Borromean rings (which represents the Holy Trinity).



Flower of Life in History and Culture

Egypt

The [Temple of Osiris](#) at Abydos, Egypt contains the oldest known examples of the Flower of Life. Precisely how old these inscriptions are is unknown. Suggestions that they are over 6,000 years old and may date back to as long ago as 10,500 B.C. or earlier are entirely speculative and not based on any

factual reality. The most recent research shows that these symbols can be no earlier than 535 B.C. and most probably date to between the 2nd and 4th century AD, based upon photographic evidence of Greek text, still to be fully deciphered, seen alongside the Flower of Life circles and the position of the circles close to the top of columns, which are over 4 metres in height. This suggests the Osirion was half filled with sand prior to the circles being drawn and therefore likely to have been well after the end of the Ptolemaic dynasty.

Possibly five Flower of Life patterns can be seen on one of the granite columns and a further five on a column opposite of the Osirion. Some are very faint and hard to distinguish. They have not been carved into the granite being drawn in red ochre with careful precision.

Christianity

Christianity has many symbolic connections to the Flower of Life. Most notably, the [Seed of Life](#) and components within the Seed of Life have strong Christian meaning to them. Such components are the [Spherical Octahedron](#), Vesica Piscis, [Tripod of Life](#), and Tree of Life (Kabbalah). Also the symbol of Metatron's Cube is delineated by a component of the Flower of Life and has appeared in Christian art.

Kabbalah / Judaism

The Kabbalah, which has historically been studied by the followers of Judaism, holds some symbolic connections to the Flower of Life. The symbol of the Tree of Life, which may be derived from the design of the Flower of Life, is studied as part of the teachings of the Kabbalah. Additionally, the symbol of Metatron's Cube, found by connecting the centers of each circle in the Fruit of Life, is seen in early Kabbalist scriptures.

New Age

In New Age thought, the Flower of Life has provided what is considered to be deep spiritual meaning and forms of enlightenment to those who have studied it as sacred geometry. There are groups of people all over the world who derive particular beliefs and forms of meditation based (at least in part) on the Flower of Life. *FlowerofLife.org*, for example, coordinates workshops

at locations all over the world, in which they teach their New Age beliefs, methods, and interpretations of the Flower of Life.

Other Religions

The concept of the Tree of life has been adopted by some Hermeticists and pagans. The symbol of the Tree of Life may be derived from the Flower of Life. One of the earliest known occurrences of the Vesica Piscis, and perhaps first, was among the Pythagoreans, who considered it a holy figure. The Vesica Piscis is a basic component of the Flower of Life.

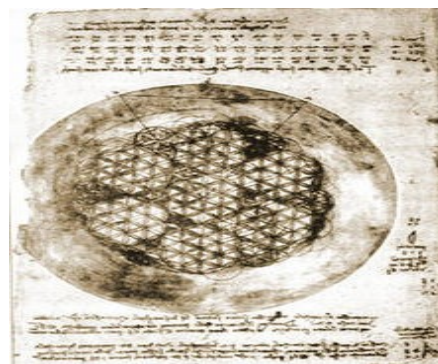
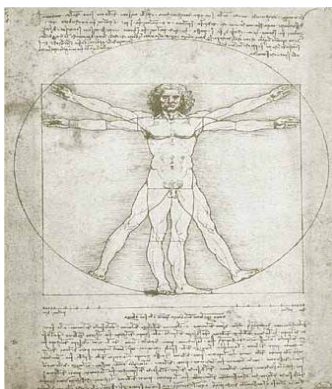
Alchemy

Components of the Flower of Life have been a part of the work of [Alchemists](#). Metatron's Cube is a symbol derived from the Flower of Life which was used as a containment circle or creation circle.

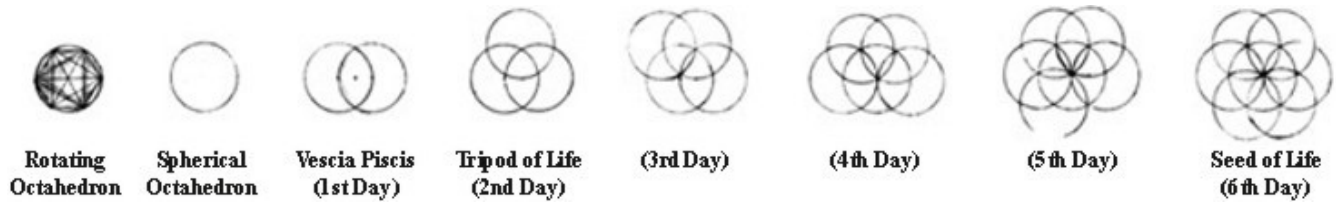
Leonardo da Vinci

[Leonardo da Vinci](#) studied the Flower of Life's form and its mathematical properties. He drew the Flower of Life itself, as well as various components such as the Seed of Life. He drew geometric figures representing shapes such as the platonic solids, a sphere, a [torus](#), etc., and also used the [golden ratio](#) of phi in his artwork; all of which may be derived from the Flower of Life design.

Leonardo Da Vinci's Vitruvian Man and The Flower of Life



Composition of the Flower of Life in Stages



The "Seed of Life" is formed from seven circles being placed with sixfold symmetry, forming a pattern of circles and lenses, which acts as a basic component of the Flower of Life's design.

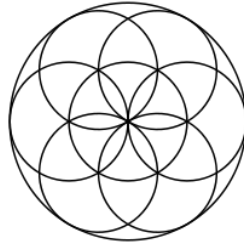
According to some researchers, the Seed of Life is a symbol of depicting the seven days of creation in which God created life; Genesis 2:2-3, Exodus 23:12, 31:16-17, Isaiah 56:6-8. The first day is believed to be the creation of the Vesica Piscis, then the creation of the Tripod of Life on the second day, followed by one sphere added for each subsequent day until all seven spheres construct the Seed of Life on the sixth day of Creation. The seventh day is the day of rest, known as the "Sabbath" or "Shabbat."

In the 13th century, a Cabalist group from France succeeded, through geometric interpretation, in dividing the entire Hebrew alphabet into an order using the Seed of Life. The resulting alphabet was remarkably similar to that of the Religious sage Rashi who wrote his commentaries on the Old Testament at that time in France.

The Elements



The Seed of Life

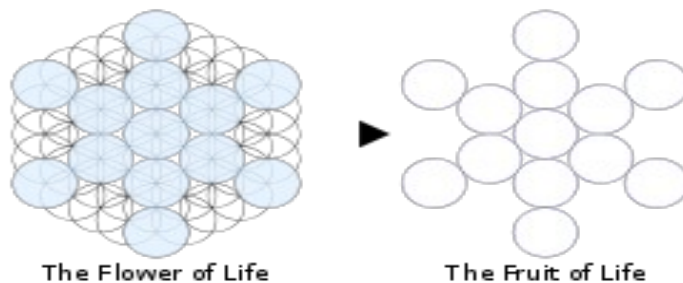


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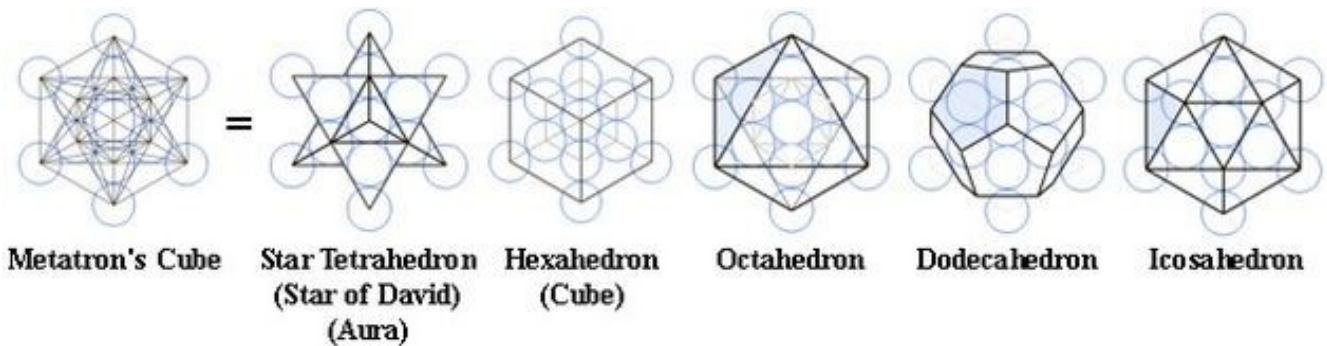
According to some, the Seed of Life is a symbol depicting the seven days of [creation](#) in which the Judeo-Christian [God](#) created life; [Genesis 2:2-3](#), [Exodus 23:12](#), [31:16-17](#), [Isaiah 56:6-8](#). The first day is believed to be the creation of the Vesica Piscis, then the creation of the Tripod of Life on the second day, followed by one sphere added for each subsequent day until all seven spheres construct the Seed of Life on the sixth day of Creation. The seventh day is the day of rest, known as the "[Sabbath](#)" or "[Shabbat](#)."

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[Fruit of Life](#)



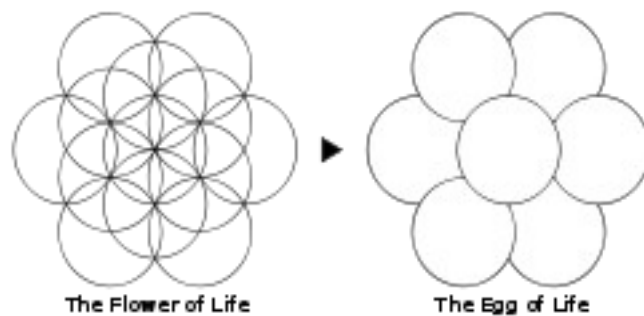
The "Fruit of Life" symbol is composed of 13 circles taken from the design of the Flower of Life. The Fruit of Life is said to be the blueprint of the universe, containing the basis for the design of every atom, molecular structure, life form, and everything in existence. It contains the geometric basis for the delineation of [Metatron's Cube](#), which brings forth the [platonic solids](#). If each circle's centre is considered a "[node](#)", and each node is connected to each other node with a single [line](#), a total of seventy-eight lines are created, forming a type of [cube](#) ([Metatron's Cube](#)).



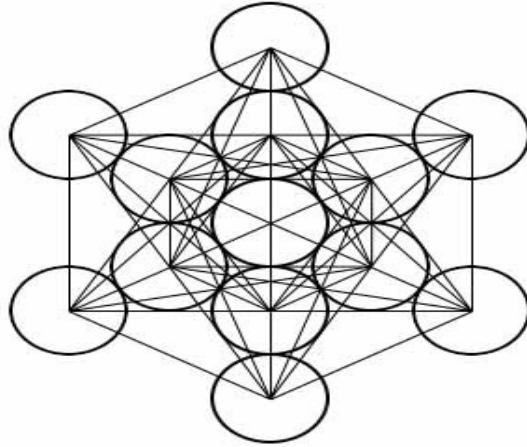
Egg of Life

The "Egg of Life" symbol is composed of seven circles taken from the design of the Flower of Life. The shape of the Egg of Life is said to be the shape of a multi-cellular embryo in its first hours of creation. Derived from the Egg of Life is the basis for the following geometrical figures.

[Cube](#) – One of the [platonic solids](#). [Tetrahedron](#) – One of the platonic solids.
 Star [tetrahedron](#) – Much like the [Jewish Star of David](#).



Metatron's Cube



Metatron (from Greek Meta+Tron meaning Beyond+Matrix.). Metatron is an angel in Judaism, some branches of Christianity and Islamic tradition Witchcraft. However, there are no references to him in the Jewish Tanakh (Old Testament), the Christian Scriptures (New Testament) or any Islamic source.

There is no consensus as to his genesis or the role that he plays in the hierarchy of Heaven and Hell. A mysterious figure, Metatron is identified with the term, "lesser YHVH" which is the Lesser Tetragrammaton - in a Talmudic version read by the Karaite scholar Kirkisani.

The word 'Metatron' is numerically equivalent to Shaddai according to Hebrew gematria, therefore he is said to have a "Name like his Master".

The Talmud records an incident with Elisha ben Abuya, also called Aher ("another"), who is said to have entered Paradise, and saw Metatron sitting down (an action in heaven that is permissible only to God Himself). Elisha ben Abuya therefore looked to Metatron as a Deity, and is reported to have said, "There are indeed two powers in heaven!"

The rabbis explain that Metatron was allowed to sit because of his function as the Heavenly Scribe, writing down the deeds of Israel, much as Thoth was the Egyptian scribe.

According to one school of thought Enoch was taken by God and

transformed into Metatron, explaining the mysterious passage "Enoch walked with God; then he was no more, because God took him away (Genesis 5:24 NIV). However, this viewpoint is not shared by many Talmudic authorities.

There may be two Metatrons, one spelled with six letters, and one spelled with seven. The former may be the transformed Enoch, while the latter is the Primordial Metatron. The Zohar calls Metatron "the Youth", identifies him as the angel that led the people of Israel through the wilderness after their exodus from Egypt, and describes him as a heavenly priest.

Metatron is also mentioned in the Pseudepigrapha, most prominently in the Hebrew Book of Enoch (also called Third Enoch), in which his grand title, "the lesser YHVH" resurfaces. According to Johann Eisenmenger, Metatron transmits the daily orders of God to the angels Gabriel and Samael. Metatron is often identified as being the twin brother to Sandalphon, who is said to have been the prophet Elisha

The Flower of Life has thirteen circles. [13=4=time] If each circle's center is considered a "node", and each node is connected to each other node with a single line, a total of seventy-eight lines are created. Within this cube, many other shapes can be found, including two-dimensionally flattened versions of the five platonic solids. In early kabbalist scriptures, Metatron supposedly forms the cube from his soul.

This Cube can later be seen in Christian art, where it appears on his chest or floating behind him. Metatron's cube is also considered a holy glyph, and was often drawn around an object or person to ward off demons and satanic powers. This idea is also present in alchemy, in which the cube was favored as a containment circle or creation circle.

The simplest means of constructing Metatron's Cube is to begin with a cube flattened along a diagonal that passes through its center, such that it becomes a 2D figure, equivalent to a regular hexagon divided via its own diagonals into six equilateral triangles. The vertices of this 2D figure are then connected with additional lines. Several steps later, the full Metatron's Cube figure is formed.

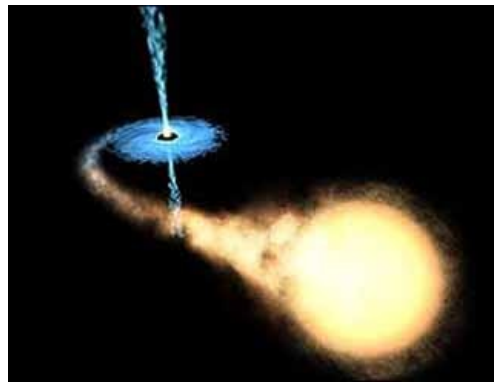
Metaphysics: One needs to understand the metaphoric content of this geometric design to understand Metatron and the electromagnetic nature of

the creational of our reality. Metatron's Latin name is 'Metator' - A guide or measurer As in 'Creational Geometry' - or 'Metaphor'. Some say he is an Archangel as in 'Arcs or Angles of Geometry. *This was also attributed for thoth.*

The Metatron is a reference to the highest archangel of the Kabbalah at Kether or the crown. Metatron is also sometimes equated with Thoth or Hermes, author of the Emerald Tablets of Thoth - As is Above, So is Below - the merge of polarities at Zero Point. More properly, it should be associated with the supreme Egyptian god Ptah, also known as the Opener.

The wheel you refer to combines the symbology of Kabbalah with the Tarot cards and the 22 paths in the Tree of Life. The image is of an 8-spoked wheel with the secret vowels of the Tetragrammaton (name of god) and the letters ROTA, which means Wheel - however if you transpose the letters it spells "TARO". There are other esoteric symbols relating to the elements and processes involved. You should be able to find this image in books or websites dealing with the Tarot. The connections between Alchemy and the Qabbalah are among the deepest mysteries, and are gone into a later stage in the course.

Zero Point Energy



In a quantum mechanical system such as the particle in a box or the quantum harmonic oscillator, the lowest possible energy is called the zero-point energy. According to classical physics, the kinetic energy of a particle in a

box or the kinetic energy of the harmonic oscillator may be zero if the velocity is zero. Quantum mechanics with its uncertainty principle implies that if the velocity is measured with certainty to be exactly zero, the uncertainty of the position must be infinite.

This either violates the condition that the particle remain in the box, or it brings a new potential energy in the case of the harmonic oscillator. To avoid this paradox, quantum mechanics dictates that the minimal velocity is never equal to zero, and hence the minimal energy is never equal to zero.

Does electromagnetic zero-point energy exist, and if so, are there any practical applications and does it have any connection with dark energy? The theoretical basis for electromagnetic zero-point energy is clear.

According to Sciama (1991):

Even in its ground state, a quantum system possesses fluctuations and an associated zero-point energy, since otherwise the uncertainty principle would be violated. In particular the vacuum state of a quantum field has these properties. For example, the electric and magnetic fields in the electromagnetic vacuum are fluctuating quantities.

The Casimir Effect is an example of a one-loop effect in quantum electrodynamics that can be simply explained by the zero-point energy. It is precisely localizable differences in the zero-point energy that may prove to be of some practical use and that may be the basis of dark energy phenomena.

Moreover it has also been found that asymmetries in the zero-point field that appear upon acceleration may be associated with certain properties of inertia, gravitation and the principle of equivalence Haisch, Rueda and Puthoff (1994); Rueda and Haisch (1998); Rueda and Haisch (2005)

Properties

Lastly, insights may be offered on certain quantum properties (Compton wavelength, de Broglie wavelength, spin) and on mass-energy equivalence ($E=mc^2$) if it proves to be the case that zero-point fluctuations interact with matter in a phenomenon identified by Erwin Schrödinger known as zitterbewegung (Haisch and Rueda 2000; Haisch, Rueda and Dobyns 2001;

Nickisch and Mollere 2002).

As intriguing as these latter possibilities are, the first order of business is to unambiguously detect and measure zero-point energy. While a Casimir experiment such as that of Forward (1984) can in principle measure energy that may be attributed to the existence of real zero-point energy, there are alternative explanations involving source-source quantum interactions in place of real zero-point energy (see Milonni 1994).

To move beyond this ambiguity of interpretation experiments that will test for the reality of measurable zero-point energy will need to be devised.

Cultural References

In the Justice League Episode, 'Hereafter', Vandal Savage had taken over the world and invented a Zero Point Generator in the boredom of immortality which was used to power a time machine to transport Superman back to the present.

In the movie 'The Incredibles', the villain Syndrome uses a ray that can immobilize an opponent, suspending him in mid-air. Director Brad Bird, speaking in a DVD commentary, says that in searching for a name for the device (or at least a better one than "the Immobi-ray"), he came across and used a reference to "zero-point energy", which Syndrome himself uses to describe his weapon. (Of course, this is simply a cool name rather than a practical application at this time!)

In the computer game Half-Life 2, one of the weapons used by the player is the "Zero Point Energy Field Manipulator", better known by its nickname the "Gravity Gun". It allows the user to pick up and launch any medium-sized objects, and was used to market the game's detailed physics engine.

The television show Stargate SG-1 and the spinoff, Stargate Atlantis also makes references to zero-point energy in the form of Zero Point Modules or ZPMs. These ZPMs extract energy from small artificially-created subspaces are used to power the technology of the Ancients, such as the energy shield which protects the city of Atlantis and powering the Stargate with sufficient power to allow travel to the Pegasus Galaxy. The Ancients also attempted to extract zero-point energy directly from their own universe in Project Arcturus.

Another television series called ZERO. POINT is in development that centers around the machinations of a quantum physicist searching for zero-point energy technology and a drifter who wanders in perfect synchronicity.

In Marvel Comic's "Ultimate Secret" issue one, the disguised Captain Mahrvell has helped humans develop a star drive based on ZPE.

He offhandedly remarks that quantum wave fluctuations were discovered to cause inertia, which is the SED Hypothesis (covered here). In the second season of the television series 'Alias', Sydney Bristow is tasked to retrieve a music box that supposedly contains a formula for zero-point energy.

In '3001: The Final Odyssey,' by Arthur C. Clarke humanity is tapping zero point energy (or vacuum energy as it's called in the book).

Human astronomers observed an explosion of a far-away star, and on further investigation found that the detonation started at one of the planets which destabilized the star itself. This event gives the characters nightmares, as it was assumed that some alien race was using zero-point energy and lost control.

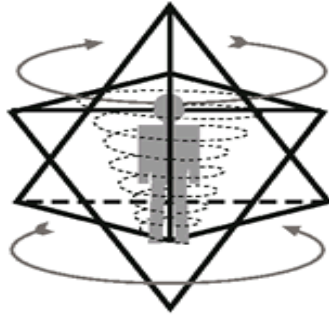
Zero Point

[Awakening to Zero Point: The Collective Initiation](#) by Greg Braden

Planet Earth is going through a Collective Initiation as frequency increases and Earth's magnetic field is slowing down. Earth's magnetic field will stop at 13 cycles per second, zero point magnetic field.

By 2012 we reach 13 cycles per second. 13 = zero point. Initiates in ancient civilizations were placed in chambers to bring them to a place of Zero Point Magnetics wherein they could experience and prepare for what the world will go through around [2012](#).

Merkaba



also spelled Merkabah, is the divine light vehicle allegedly used by ascended masters to connect with and reach those in tune with the higher realms. "Mer" means Light. "Ka" means Spirit. "Ba" means Body. Mer-Ka-Ba means the spirit/body surrounded by counter-rotating fields of light, (wheels within wheels), spirals of energy as in DNA, which transports spirit/body from one dimension to another.

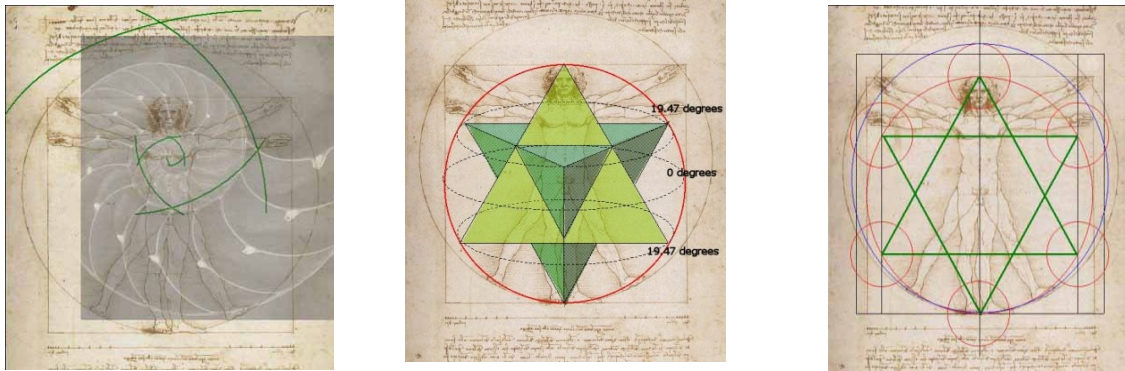
The word **Mer-Ka-Ba** is made up of three smaller words: **Mer**, **Ka** and **Ba**. These words, as we are using them, come from ancient Egyptian. There are several pronunciations of Merkaba such as *Merkabah*, *Merkava*, and *Merkavah*.

We generally pronounce the word with the emphasis on the second syllable: Mer-KA-ba. Others pronounce it with equal accent on each syllable such as: Mer-ka-ba.

Mer refers to a specific kind of light that was understood in Egypt during the 18th Dynasty following the reorientation of religions toward the worship of a one God of all creation. "Mer" was seen as two counter-rotating fields of light spinning in the same space. These fields are generated when a person performs specific breathing patterns.

Ka refers to the individual spirit of a person.

Ba refers to the spirit's interpretation of its particular reality. In the human reality, Ba is usually defined as the body or physical reality. In other realities where spirits don't have bodies, Ba refers to their concepts or interpretation of reality in the realm in which they exist.



Golden Ratio - Spiral of Consciousness

In modern esoteric teachings, it is taught that the MerKaBa is an interdimensional vehicle consisting of two equally sized, interlocked tetrahedra of light with a common center, where one tetrahedron points up and the other down.

This point symmetric form is called a stella octangula or stellated octahedron which can also be obtained by extending the faces of a regular octahedron until they intersect again.

In his books, researcher and physicist Drunvalo Melchizedek describes this figure as a "Star Tetrahedron", since it can be viewed as a three dimensional Star of David.

By imagining two superimposed "Star Tetrahedrons" as counterrotating, along with specific "prana" breathing techniques, certain eye movements and mudras, it is taught that one can activate a non-visible 'saucer' shaped energy field around the human body that is anchored at the base of the spine.

Depending on the height of the person doing the exercise, this field is about 55 feet across. Once activated, this 'saucer' shaped field is capable of carrying ones consciousness directly to higher dimensions.

Sacred geometry

Sacred geometry involves sacred universal patterns used in the design of everything in our reality, most often seen in sacred architecture and sacred art. The basic belief is that geometry and mathematical ratios, harmonics and proportion are also found in music, light, cosmology. This value system is seen as widespread even in prehistory, a cultural universal of the human condition.

It is considered foundational to building sacred structures such as temples, mosques, megaliths, monuments and churches; sacred spaces such as altars, temenoi and tabernacles; meeting places such as sacred groves, village greens and holy wells and the creation of religious art, iconography and using "divine" proportions. Alternatively, sacred geometry based arts may be ephemeral, such as visualization, sand painting and medicine wheels.

Sacred geometry may be understood as a worldview of pattern recognition, a complex system of religious symbols and structures involving space, time and form. According to this view the basic patterns of existence are perceived as sacred. By connecting with these, a believer contemplates the Great Mysteries, and the Great Design. By studying the nature of these patterns, forms and relationships and their connections, insight may be gained into the mysteries - the laws and lore of the Universe

Music

The discovery of the relationship of geometry and mathematics to music within the Classical Period is attributed to Pythagoras, who found that a string stopped halfway along its length produced an octave, while a ratio of $3/2$ produced a fifth interval and $4/3$ produced a fourth. Pythagoreans believed that this gave music powers of healing, as it could "harmonize" the out-of-balance body, and this belief has been revived in modern times. Hans Jenny, a physician who pioneered the study of geometric figures formed by wave interactions and named that study cymatics, is often cited in this context. However, Dr. Jenny did not make healing claims for his work.

Even though Hans Jenny did pioneer cymatics in modern times, the study of geometric relationships to wave interaction (sound) obviously has much older

roots (Pythagoras). A work that shows ancient peoples understanding of sacred geometry can be found in Scotland. In the Rosslyn Chapel, Thomas J. Mitchell, and his son, my friend [Stuart Mitchell](#), have found what he calls "frozen music". Apparently, there are 213 cubes with different symbols that are believed to have musical significance. After 27 years of study and research, Mitchell has found the correct pitches and tonality that matches each symbol on each cube, revealing harmonic and melodic progressions. He has fully discovered the "frozen music", which he has named the Rosslyn Motet, and is set to have it performed in the chapel on May 18, 2007, and June 1, 2007.

Natural Forms

Any forms observed in nature can be related to geometry (for sound reasons of resource optimization). For example, the chambered nautilus grows at a constant rate and so its shell forms a logarithmic spiral to accommodate that growth without changing shape. Also, honeybees construct hexagonal cells to hold their honey.

These and other correspondences are seen by believers in sacred geometry to be further proof of the cosmic significance of geometric forms. But some scientists see such phenomena as the logical outcome of natural principles.

Art and Architecture

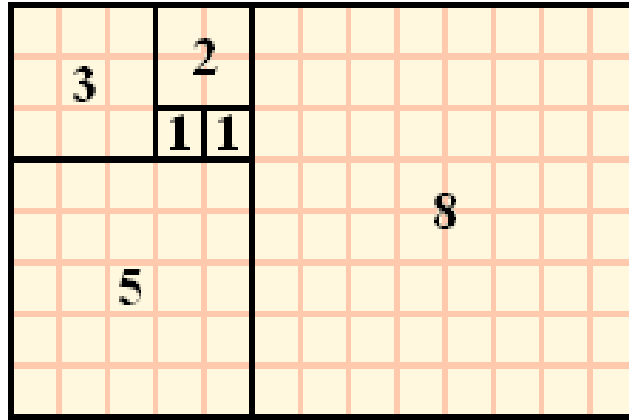
The [golden ratio](#), geometric ratios, and geometric figures were often employed in the design of Egyptian, ancient Indian, Greek and Roman architecture. Medieval European cathedrals also incorporated symbolic geometry. Indian and Himalayan spiritual communities often constructed temples and fortifications on design plans of mandala and yantra. For examples of sacred geometry in art and architecture refer:

[Labyrinth](#) (an Eulerian path, as distinct from a maze)

[Mandala – Parthenon - Taijitu \(Yin-Yang\)](#) - [Tree of Life - Rose Window](#)

Celtic art such as the [Book of Kells – Yantra - Dharmacakra](#)

Golden ratio



The golden ratio, also known as the god ratio, golden proportion, golden mean, golden section, golden number, divine proportion or *sectio divina*, is an irrational number, approximately 1.618 033 988 749 894 848, that possesses many interesting properties.

Shapes proportioned according to the golden ratio have long been considered aesthetically pleasing in Western cultures, and the golden ratio is still used frequently in art and design, suggesting a natural balance between symmetry and asymmetry.

The ancient Pythagoreans, who defined numbers as expressions of ratios (and not as units as is common today), believed that reality is numerical and that the golden ratio expressed an underlying truth about existence.

Since the [*Renaissance*](#), many [*artists*](#) and [*architects*](#) have proportioned their works to approximate the golden ratio—especially in the form of the [*golden rectangle*](#), in which the ratio of the longer side to the shorter is the golden ratio—believing this proportion to be [*aesthetically*](#) pleasing.

[*Mathematicians*](#) have studied the golden ratio because of its unique and interesting properties

Fibonacci numbers

By definition, the first two Fibonacci numbers are 0 and 1, and each subsequent number is the sum of the previous two.

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

Some sources omit the initial 0, instead beginning the sequence with two 1s. In mathematical terms, the sequence F_n of Fibonacci numbers is defined by the [recurrence relation](#) with seed values.

The Fibonacci sequence is named after [Leonardo of Pisa](#), who was known as Fibonacci (a contraction of *filius Bonacci*, "son of Bonaccio"). Fibonacci's 1202 book *Liber Abaci* introduced the sequence to Western European mathematics, although the sequence may have been previously described in [Indian mathematics](#).

Fibonacci numbers are used in the analysis of [financial markets](#), in strategies such as [Fibonacci retracement](#), and are used in computer algorithms such as the [Fibonacci search technique](#) and the [Fibonacci heap](#) data structure.

The simple recursion of Fibonacci numbers has also inspired a family of recursive graphs called [Fibonacci cubes](#) for interconnecting parallel and distributed systems.

They also appear in biological settings, such as branching in trees, [arrangement of leaves on a stem](#), the fruitlets of a [pineapple](#), the flowering of [artichoke](#), an uncurling fern and the arrangement of a [pine cone](#).

How to activate your light body (MerKaBa) using the 17 breath meditation technique.

This meditation will allow You to feel and experience the unity of all life.
The left and right brains suddenly awaken to the universal truth that
We Are One.

Sacred Geometry which demonstrates the ancient truth that all life emerges
from the same source.

Understanding the simple truths of sacred geometry leads to an evolution of
consciousness and an opening of the heart that is the next step in the process
of human evolution.

How to open and live in your heart through guided meditation and other
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The Teaching of Spherical Breathing: Using 17 Breaths

By Drunvalo Melchizedek

*The Merkaba breathing is a tool that helps humans reach their full potential.
The Merkaba is a crystalline energy field that is comprised of specific sacred
geometries that align the mind, body, and heart together.*

There are 17+1 breaths, where the first six are for balancing the polarity, the next seven for proper pranic flow through the entire body. The further breaths are for shifting the consciousness from 3rd to 4th dimension and finally the last three breaths is for re-creating the rotating Merkabah within and around the body. The last breath is not taught. Once each day, enter into this meditation, until the time comes when you are a conscious breather, remembering with each breath your intimate connection with God.

FIRST BREATH: Inhale

HEART: Open your heart and feel love for all life. If you cannot do this, you must at least open to this love as much as is possible for you. This is the most important instruction of all.

MIND: Become aware of the male tetrahedron (the apex facing up to the sun, the point facing to the front for male, the point to the back for females) filled with the brilliant white light surrounding your body. Visualize it the best you can. If you cannot visualize it, sense or feel it surrounding you.

BODY: At the same moment of inhalation, place your hands in the mudra of your thumb and first finger touching. Remember, lightly touch your fingers, and do not allow your fingers to touch each other or any other object. Keep your palms facing up.

BREATH: At this same moment, with empty lungs, begin to breath in a complete yogic manner. Breath through your nostrils only, except at certain places which will be described. Simply put, breath from your stomach first, then your diaphragm, and finally your chest. Do this in one movement, not three parts. The exhale is completed either by holding the chest firm and relaxing the stomach, slowly releasing the air, or by holding the stomach firm and relaxing the chest.

The most important aspect is that this breathing must be rhythmic. Begin by using seven seconds in and seven seconds out, but as you get familiar with this meditation, find your own rhythm. The following instructions for a complete Yogic Breath are from "the Hindu-Yogi Science of Breath" by Yogi Ramacharake. Perhaps this description will be helpful.

Breathing through the nostrils, inhale steadily, first filling the lower part of the lungs, which is accomplished by bringing into play the diaphragm, which descending exerts a gentle pressure on the abdominal organs, pushing forward the front walls of the abdomen. Then fill the middle part of the lungs, pushing out the lower ribs, breastbone and chest. Then fill the higher portion of the lungs, protruding the upper chest, thus lifting the chest, including the upper six or even pairs of ribs.

At first reading it may appear that this breath consists of three distinct movements. This, however, is not the correct idea. The inhalation is

continuous, the entire chest cavity from the lowered diaphragm to the highest point of the chest in the region of the collar bone, being expanded with a uniform movement. Avoid a jerky series of inhalations, and strive to attain a steady continuous action. Practice will soon overcome the tendency to divide the inhalation into three movements, and will result in a uniform continuous breath. You will be able to complete the inhalation in a few seconds after a little practice.

Exhale quite slowly, holding the chest in a firm position, and drawing the abdomen in a little and lifting it upward as the air leaves the lungs. When the air is entirely exhaled, relax the chest and abdomen. A little practice will render this part of the exercise easy, and the movement once acquired will be afterward performed almost automatically.

FIRST BREATH: Exhale

HEART: Love

MIND: Become aware of the female tetrahedron, (apex pointing to the earth, point facing to the back for males, point facing to the front for females), also filled with the brilliant white light

BODY: Keep the same mudra.

BREATH: Do NOT hesitate at the top of the inhalation to begin the exhalation. Exhale quite slowly, approximately seven seconds, in the Yogic manner. When the air is out of the lungs, without forcing, relax the chest and abdomen and HOLD the breath. When you feel pressure to breathe again, after about five seconds or so, then do the following:

MIND: Be aware of the flat equilateral triangle at the top of the female tetrahedron located in the horizontal plane that passes through your chest at the sternum. In a flash, and with a pulse like energy, send that triangular plane down through the female tetrahedron. It gets smaller as it goes down and pushes out the tip or apex of the tetrahedron all the negative energy of the mudra or electrical circuit, a light will shoot out of the apex toward the center of the Earth. The Mind exercise is performed along with the following BODY movements.

BODY: Move your eyes slightly toward each other, or, in other words,

slightly cross your eyes. Now bring them up to the top of their sockets, or in other words, look up. Also, this looking up motion should not be extreme. You will feel a tingling feeling between your eyes in the area of your third eye . You can now look down to the lowest point you can, as fast as you can.

You should feel an electrical sensation move down your spine. The MIND and BODY must coordinate the above mental exercise with the eye movements. The eyes look down from their up position at the same time the mind sees the triangular horizontal plane of the female tetrahedron move down to the apex of the female tetrahedron.

This combined exercise will clean out the negative thoughts and feelings that have entered into your electrical system. Specifically, it will clean out the part of your electrical system that is associated with the particular mudra you are using. Immediately upon pulsing the energy down your spine, you change mudras to the next one and begin the entire cycle over again. The next five breaths are a repeat of the first breath with the following mudra changes:

Second breath mudra: Thumb and second finger together

Third breath mudra: Thumb and third finger together

Fourth breath mudra: Thumb and little finger together

Fifth breath mudra: Thumb and first finger together (same as first breath)

Sixth breath mudra: Thumb and second finger together (same as second breath)

The first part, the first six breaths, the balancing of the polarities, and the cleansing of your electrical system is now complete. You are now ready for the next part, the next seven breaths.

Here an entirely new breathing pattern begins. You do not need to visualize the star tetrahedron at this time. Only the tube that runs through the star, from the apex of the male tetrahedron above your head to the apex of the female tetrahedron below your feet, needs to be seen and worked with. This extends one hand length above your head and one hand length below your feet. The diameter of YOUR tube will be the size of the hole formed by YOUR thumb and forefinger touching.

BREATH NUMBER SEVEN: Inhale

HEART: Love. There is another refinement here that can be used after you have perfected this meditation.

MIND: Visualize or sense the tube running through your body. The instant you begin the seventh inhale, see the brilliant white light of the prana moving down the tube from the top and up the tube from the bottom at the same time. This movement is almost instantaneous.

The point where these two light beams meet within your body is controlled by the mind and is a vast science known throughout the universe. In this teaching however, we will only be shown what is necessary, that which will take you from third to fourth dimensional awareness. In this case you will direct the two beams of prana to meet at your navel, or more correct, within your body at navel level, inside the tube.

The moment the two beams of prana meet, which is just as the inhale begins, a sphere of white light or prana is formed at the meeting point about the size of a grapefruit centered on the tube. It all happens in an instant. As you continue to take the inhale of the seventh breath, the sphere of prana begins to concentrate and grow slowly.

BODY: For the next seven breaths use the same mudra for both inhale and exhale, the thumb, first and second touching together palms up.

BREATH: Deep rhythmic Yogic breathing, seven seconds in and seven seconds out. There is no holding of the breath from now on. The flow of prana from the two poles will not stop or change in any way when you go from inhale to exhale. It will be a continuous flow that will not stop for a long as you breath in this manner, even after death.

SEVENTH BREATH: Exhale

MIND: The prana sphere centered at the navel continues to grow. By the time of the full exhale, the prana sphere will be approximately eight or nine inches in diameter.

BREATH: Do not force the air out of your lungs. When your lungs are empty naturally, immediately begin the next breath.

EIGHTH BREATH: Inhale

HEART: Love.

MIND: The prana sphere continues to concentrate life force energy and grow in size

EIGHT BREATH: Exhale

MIND: The prana sphere continues to grow in size and will reach maximum size at the end of this breath. This maximum size is different for each person. If you put your longest finger in the center of your navel, the line on your wrist defining your hand will show you the radius of the maximum size of this sphere for YOU. This sphere of prana cannot grow larger.

NINTH BREATH: Inhale

MIND: The prana sphere cannot grow larger, so what happens is the prana begins to concentrate within the sphere. The visual appearance is that the sphere grows BRIGHTER.

BREATH: Sphere grows brighter and brighter as you inhale.

NINTH BREATH: Exhale

BREATH: As you exhale, the sphere continues to grow brighter and brighter.

TENTH BREATH: Inhale

MIND: About half way through this inhale, as the sphere continues to brighter, the prana sphere reaches critical mass. The sphere ignites into a sun, a brilliant blinding ball of white light. You are now ready for the next step.

TENTH BREATH: Exhale

MIND: At the moment of exhale, the small sphere two hand lengths in diameter bulges to expand. In one second, combined with the breath talked about below, the sphere expands quickly out to the sphere of Leonardo, out at your finger tips of your extended arms. Your body is now completely enclosed within a huge sphere of brilliant white light. You have returned to

the ancient form of spherical breathing. However, at this point, this sphere is not stable. You MUST breath three more times to keep the sphere stable.

BREATH: At the moment of exhale, make a small hole with your lips and blow out your air with pressure. As you feel the sphere begin to bulge, all within the first second of this exhale, let all of your air out rapidly. The sphere will expand at that moment.

ELEVENTH, TWELFTH and THIRTEENTH BREATH: Inhale and Exhale

MIND: Relax and just feel the flow of the prana flowing from the two poles and meeting at the navel and then expanding out to the large sphere

BREATH: Breath rhythmically and deeply. At the end of the thirteenth breath you have stabilized the large sphere and are ready for the important 14th breath.

THE FOURTEENTH BREATH

HEART: Love

MIND: On the inhale of the 14th breath, at the very beginning of the breath, move the point where the two beams of prana meet from the navel to the sternum, the fourth dimensional chakra. The entire large sphere, along with the original sphere, which is also still contained within the large sphere, moves up to the new meeting point within the tube. Though this is very easy to do, it is an extremely powerful movement. Breathing from this new point within the tube will inevitably change your awareness from third to fourth dimensional consciousness, or from earth consciousness to Christ consciousness.

BODY: This mudra will be used for the rest of the meditation. Place the left palm on top of the right palm for males and the right palm on top of the left palm for females. It is a mudra that relaxes.

BREATH: Rhythmic breath and deep. However, if you continue to breathe from your Christ center without moving on to the MER-KA-BA, which is what is recommended until you have made contact with your Higher Self, then shift to a shallow breath. In other words, breath rhythmically but in a comfortable manner where your attention is more on the flow of energy

moving up and down the tube meeting at the sternum and expanding out to the large sphere. Just feel the flow. Use your feminine side to just be. At this point don't think, just breath, feel and be. Feel your connection to All Life through the Christ Breath. Remember your intimate connection with God.

The Mer-Ka-Ba, The Vehicle Of Ascension

The Last Three Breaths

You are asked not to attempt this FOURTH PART until you have made contact with your Higher Self, AND your Higher Self has given you permission to proceed. This part is to be taken seriously. The energies that will come into and around your body and spirit are of tremendous power. If you are not ready, you could hurt yourself. If your Higher Self gives you permission to enter into the MER-KA-BA, then don't fear, for you will be ready.

FIFTEENTH BREATH: Inhale:

HEART: Love

MIND: Be aware of the whole star tetrahedron. Realize that there are three whole star tetrahedrons superimposed over each other. One is the body itself, and is locked in place and never, except under certain conditions, moves. It is placed around the body according to maleness or femaleness.

The second whole star tetrahedron is male in nature, it is electrical, is literally the human mind and rotates counter-clockwise relative to your body looking out, or to put it another way, it rotates toward your left side.

The third whole star tetrahedron is female in nature, is magnetic, is literally the human emotional body and rotates clockwise relative to your body looking out, or to put it another way, it rotates toward your right side.

To be clear, we are not telling you to rotate the male tetrahedron one way and the female the other way. When we say rotate the whole star tetrahedron, we mean the whole thing.

On the inhale of the fifteenth breath, as you are inhaling, you will say to yourself, in your head, the code words, EQUAL SPEED. This will tell your

mind that you want the two rotatable whole star tetrahedrons to begin spinning in opposite directions at equal speeds at the time of the exhale. Meaning that for every complete rotation of the mind tetrahedrons, there will be a complete rotation of the emotional tetrahedrons.

BODY: Continue the mudra of the folded hands from now on.

BREATH: Breath Yogic and rhythmically an deeply again, but only for the next three breaths, after that return to the shallow breathing.

FIFTEENTH BREATH: Exhale

MIND: The two sets of tetrahedrons take off spinning. In an instant, they will be moving at exactly one third the speed of light at their outer tips. You probably will not be able to see this because of their tremendous speed, but you can feel it.

What you have just done is to start the **MOTOR** of the **MER-KA-BA**. You will not go anywhere, or have an experience. It is just like starting the motor of a car, but having the transmission in neutral.

BREATH: Make a small hole with your lips just like you did for breath Number Ten. Blow out in the same manner, and as you do, feel the two sets of tetrahedrons take off spinning.

SIXTEENTH BREATH: Inhale

MIND: As you let out the breathe, the two sets of tetrahedrons take off from their one third speed of light setting to two third speed of light in an instant. As they approach two thirds speed of light speed a phenomena takes place.

A disk about 55 feet in diameter forms around the body at the level of the base of the spine. And the sphere of energy that is centered around the two sets of tetrahedrons forms with the disk to create a shape that looks like a **FLYING SAUCER** around the body.

This energy matrix is called the **MER-KA-BA**. However, it is not stable. If you see or sense the **MER-KA-BA** around you at this point, you will know it to be unstable. It will be slowly wobbling. Therefore Breath Number Seventeen is necessary.

BREATH: Same as breath 16, make a small hole in your lips, and blow out with pressure. It is at this point that the speeds increases. As you feel the speed increasing, let out all your breath with force. This action will cause the higher speed to be fully obtained and the MER-KA-BA to be formed.

SEVENTEENTH BREATH: Inhale

HEART: Remember, unconditional love for all life must be felt through out all of this meditation or no results will be realized.

MIND: As you breathe in, say to yourself, in your head, the code **NINE TENTHS THE SPEED OF LIGHT**. This code will tell your mind to increase the speed of the MER-KA-BA to nine tenths the speed of light which will stabilize the rotating field of energy. It will also do something else.

This third dimensional universe that we live in is tuned to 9/10 the speed of light. Every electron in your body is rotating around every atom in your body at 9/10 the speed of light. This is the reason this particular speed is selected.

BREATH: Breathe rhythmically and in a Yogic manner.

SEVENTEENTH BREATH: Exhale

MIND: The speed increases to 9/10 the speed of light and stabilizes the MER-KA-BA.

BREATH: Same as breath 15 and 16, make a small hole in your lips, and blow out with pressure. As you feel the speed take off, let all your breath out with force. You are now in your stable and Third dimensionally tuned MER-KA-BA. With the help of your Higher Self, you will understand what this really means.

EIGHTEENTH BREATH:

This very special breath will not be taught here. You must receive it from Your Higher Self. It is the breath that will take you through the speed of light into the fourth dimension. You will disappear from this world and reappear in another one that will be your new home for awhile.

*This is not the end, but the beginning of an ever expanding
consciousness returning you HOME to your FATHER.*

The Merkaba is a counter-rotating field of light generated from the spinning of specific geometric forms that simultaneously affects one's spirit and body. It is a vehicle that can aid mind, body and spirit to access and experience other planes of reality or potentials of life. In fact, the Merkaba is even much more than this.

Those who have taken the Flower of Life workshop and have learned the merkaba meditation have stated that they have learned more about themselves, connected with their higher selves, and moved to new levels of awareness.

The Merkaba is a tool that helps humans reach their full potential.

The Merkaba is a crystalline energy field that is comprised of specific sacred geometries that align the mind, body, and heart together.

This energy field created from sacred geometry extends around the body for a distance of 55 feet.

These geometric energy fields normally spin around our bodies at close to the speed of light, but for most of us they have slowed down or stopped spinning entirely due to a lack of attention and use.

When this field is reactivated and spinning properly, it is called a Merkaba. A fully activated Merkaba looks just like the structure of a galaxy or a UFO.

The Merkaba enables us to experience expanded awareness, connects us with elevated potentials of consciousness, and restores access and memory of the infinite possibilities of our being.

When the Merkaba meditation is performed correctly, the Merkaba fluidly integrates our feminine (intuitive, receptive) and masculine (active, dynamic) aspects of our mind and spirit.

What will happen when I learn and practice this meditation?

When you learn about the Merkabas, you will not only intellectually understand the geometric fields, but you will personally experience them and feel them tangibly around your body.

These geometric energy fields around our bodies can be turned on in a particular way, which is also connected to our breath. The Merkaba meditation incorporates a 17-breath process along with mudras (hand positions) that are a key to the correct use of the Merkaba.

Activating the Merkaba through the 17-breath meditation will result in deeper contact with your Higher Self and it will strengthen every aspect of your life.

You will be better able to relieve your stress, balance your mind and emotions, and heal yourself if the Merkaba is used often and consistently. Most importantly, you will experience and remember your intimate connection with God in a safe and nurturing environment.

Learning the steps of the Merkaba meditation alone is not enough to fully experience the benefits of an activated Merkaba. Anyone can learn technical steps through a book or video.

There is at least one other factor that is even more important than learning the Merkaba meditation itself -- the opening of the heart and the experiencing of Divine Love.

It is Divine or Unconditional Love that is the primary factor that allows the Merkaba to become a living field of light.

Without Divine Love, the Merkaba will only be a series of steps and will have many limitations.

Everyone can remember how to activate his or her Merkaba!

