

APPENDIX I

TITLE: "THE U.F.O. AS THE BASIS OF A WORLD META-HISTORY"

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DATE: NOVEMBER 1975

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PROJECT FUNDED IN PART BY THE
NATIONAL ENDOWMENT FOR THE ARTS
FOR 1975-77

THIS ARTICLE PRINTED IN:

"THE GODS OF AQUARIUS" - UFOs AND THE TRANSFORMATION
OF MAN

BY: BRAD STEIGER 1976

PUBLISHED BY: HARCOURT, BRACE AND JOVANOUGH
NEW YORK AND LONDON

PAGES: 240 TO 245 , WITH PAINTING REPRODUCED

ENTITLED: "I, ROBUR MASTER OF THE WORLD"

THAT THE GUGGENHEIM MUSEUM WAS THE RESULT OF FOLLOWING HIS PRINCIPLE OF CONTINUITY OF SPACE AND FORM IN DESIGN.

- ¶ AT THIS TIME I WAS LIVING IN THE WEST 80'S IN A ROOM I RENTED FOR 6 DOLLARS A WEEK. IT WAS SO SMALL I TRIED TO THROW THE FURNITURE OUT. AFTER LEAVING KIESLER'S STUDIO FOR THE DAY I WOULD ENTER ITS FIVE FOOT WIDTH, ~~IT WAS~~ ^{LIT BY A} SINGLE BEAR LIGHT BULB, AUGMENTED BY VOTIVE CANDLES, ENJOY A MEAL OF CHICKEN WINGS OR ARTIFICIALLY COLORED HAMBURG COOKED ON A STERNO-STOVE ON MY WINDOW LEDGE, SETTLE BACK ON MY BED, PUT THE EARPHONES OF MY HOME MADE ALL-WAVE CRYSTAL SET ON MY HEAD AND BEGIN MY NIGHTLY DRAWING EXERCISES. NIGHT AFTER NIGHT I WOULD LISTEN TO JEAN SHEPHARD AND LONG JOHN NEBEL'S ALL NIGHT SHOW ON W.O.R. RADIO STATION. LONG JOHN'S FORMULA FOR ENTERTAINMENT WAS TO PAY SERIOUS ATTENTION TO ANYONE WHO WAS LABELED A CRACK-POT OR AN EXTREMIST. WHEN I STARTED LISTENING, HE WAS HAVING A RUN ON INVENTORS OF PERPETUAL MOTION AND GRAVITY CONTROL MACHINES. SUDDENLY ONE NIGHT I HEARD SOMEONE TALKING THAT AT FIRST I THOUGHT WAS OUR FORMER GARDNER. THE VOICE SPOKE OF HIS 1946 SIGHTINGS OF A UFO AND HIS SUBSEQUENT CONTACT IN 1952, IN WHICH A GLOWING SPACE SHIP HAD COMMUNICATED WITH HIM BY MEANS OF WHAT WE WOULD DESCRIBE TODAY AS A MAJOR ADVANCEMENT IN HOLOGRAPHY. SOON THE VOICE WAS IDENTIFIED AS ORFEO ANGELUCCI. I KNEW THEN HE WAS NOT OUR GARDNER, BECAUSE OUR GARDNER MENTIONED READING ANGELUCCI'S BOOK. BUT THERE WAS THE SAME CONVICTION, ENTHUSIASM AND INTONATION IN THE VOICE.
- ¶ IN CONVERSATION WITH KIESLER I WOULD REFER TO WHAT I WAS HEARING ON THE RADIO, THE FLYING SAUCER IN ROBERT WISE'S FILM, AND THE IDEA THAT IN HIS MANY PROJECTS I SAW EVIDENCE OF THE FLYING SAUCER FORM. I POINTED TO THE GLOWING EGG-LIKE SHAPE OF HIS PROJECT, IN 1924, FOR THE ENDLESS THEATER, AND TO THE FACT THAT THE ROBOT GORT HAD TO HAVE BEEN THE CONCEPTUAL OFFSPRING OF HIS WORK AT THE BAUHAUS AND WITH KAREL ČAPEK. IN 1923, KIESLER DESIGNED A SET FOR ČAPEK'S PLAY "ROSsum's UNIVERSAL ROBOTS, R.U.R." - THE FIRST TIME THE CONCEPT OF THE ROBOT WAS INTRODUCED. KIESLER, OF COURSE, DENIED ALL MY SPECULATIONS, SAYING WITH A VAGUE SMILE, THAT HIS WORK WAS THE RESULT OF DISCOVERING THE IMPLICATIONS OF HIS PRINCIPLE OF CONTINUITY. BUT HIS VAGUE SMILE TURNED TO

ASTONISHMENT WHEN I STATED THAT THE WHITE DOME OF THE SANCTUARY OF "THE SHRINE OF THE BOOK" LOOKED ALMOST LIKE KLAATU'S FLYING SAUCER. THIS PROJECT, WHICH IN 1962 WAS UNDER CONSTRUCTION IN JERUSALEM, WAS FOR THE PURPOSE OF DISPLAYING THE DEAD SEA SCROLLS. THE PROJECT CONSISTS OF AN UNDERGROUND MUSEUM AREA. ABOVE GROUND IS A RECTANGULAR MONOLITH AND THE SANCTUARY DOME. THE OFFICIALS OF THE ISRAELI GOVERNMENT WERE TOLD BY KIESLER THAT THE IMAGE FOR THE DOME WAS DERIVED FROM THE HALF BURIED AMPHOREUS VESSEL IN WHICH THE DEAD SEA SCROLLS WERE FOUND. IT IS TRUE THAT THE GREEK AMPHOREUS WAS OFTEN BURIED UP TO THEIR MIDDLE IN SAND BECAUSE THEIR BOTTOMS CAME TO A POINT. "BUT," I SAID, TO KIESLER, "WITHOUT THE TWO PROTRUDING HANDLES ON EACH SIDE OF THE REVERSE CURVE OF THE NECK, AS YOU HAVE IT, THE IMAGE IS THAT OF A FLYING SAUCER RESTING ON THE GROUND". HE THEN REITERATED HIS INTENTION OF SEARCHING FOR A FORM WHICH COULD GIVE VISUAL EXPRESSION TO THE CONCEPT OF "GIVING BIRTH TO ONESELF", A REBIRTH NOT AFTER DEATH BUT DURING ONE'S OWN LIFETIME. "PERHAPS, A SANCTUARY OF SILENCE, WITH THE FLOW AND WATER SUGGESTING TO EVERYONE THE SECOND COMING OF HIMSELF". I SAID HE WAS DECLARING THE POSSIBILITY OF A TRUE SPIRITUAL OR COSMIC ARCHITECTURE FOR OUR TIME - A TIME WHICH HAS STILL NOT REALIZED THE SPIRITUAL POTENTIAL OF ITS TECHNOLOGY, OFTEN ASSUMING TECHNOLOGY HAS NONE.

IT APPARENTLY, MY IDENTIFICATION OF THE FORM OF THE FLYING SAUCER WITH A NEW EXPRESSION OF SPIRITUAL ARCHITECTURE BECAME A POINT OF CONTENTION WITH HIM. ONE DAY SOON AFTER WHAT WAS TO BE OUR LAST DISCUSSION, I WAS IN THE ACT OF POLISHING, WITH A CLOTH HE HAD GIVEN ME, THE PATINA OF ONE OF HIS SCULPTURES. IT WAS ENTITLED "THE LAST JUDGEMENT", IN HOMAGE TO MICHELANGELO, AND WAS SCHEDULED FOR EXHIBITION AT THE MUSEUM OF MODERN ART AND THE GUGGENHEIM. MYSTERIOUSLY SMALL SCRATCHES IN THE BRONZE SURFACE BEGAN TO APPEAR. I RUBBED HARDER IN DESPERATION, BUT LARGER GROOVES FORMED. KIESLER'S PERCEPTIVE EYE, FROM THE OTHER END OF THE STUDIO, SPOTTED MY DILEMMA. HE RUSHED TOWARD ME BRANDISHING A Mallet AND SHOUTING IN A GERMAN ACCENT, "IT IS UNFORGIVABLE". I QUICKLY MADE FOR THE DOOR. HE CHASED

OF OUR GARDNER WOULD HAVE TRANSFIXED DURING THE ACTION OF THE MOVIE, I RESPONDED IMMEDIATELY TO THE EXTERNAL AND INTERNAL FORMS AND PROPORTIONS OF KLAATU'S FLYING SAUCER. YEARS LATER AT ARCHITECTURAL SCHOOL I LEARNED THAT FRANK LLOYD WRIGHT WAS INVOLVED IN THE DESIGN OF THE SETS OF THIS MOVIE. THE USE OF HORIZONTAL GLASS TUBING IN THE LABORATORY, FOR, S.C. JOHNSON AND SON, RACINE WISCONSIN ¹⁹³⁶⁻³⁷ 1939, ¹⁹⁴⁷⁻⁵⁰ TO PRODUCE TRANSLUCENT GLOWING FORMS AT NIGHT WAS EFFORTLESSLY TRANSLATED INTO THE INTERIOR OF THE MOVIE SPACE CRAFT, WHICH SEEMED TO ME TO BE ALMOST ALIVE WITH ITS OWN PULSATING AURA. ANYONE FAMILIAR WITH THE WORK OF WRIGHT, ESPECIALLY IN REFERENCE TO HIS MORE "FUTURESQUE" DESIGNS, WILL NOTICE HIS USE OF THE DISK-LIKE FORM THAT IS ASSOCIATED WITH THE CLASSIC FLYING SAUCER.

MY NEXT CONTACT WITH THE UFO FORMOLOGY, OCCURED IMMEDIATELY AFTER I LEFT THE HARVARD SCHOOL OF DESIGN. ARRIVING IN NEW YORK IN THE FALL OF 1962, I FOUND MY WAY INTO THE SCULPTURE STUDIO OF THE VISIONARY ARCHITECT, FREDERICK J. KIESLER. BORN IN VIENNA, HE WAS ACTIVE AT THE BAUHAUS AND WITH THE DE STIJL GROUP. AS A STUDENT HE CAME UNDER THE INFLUENCE OF THAT GREAT PIONEER OF MODERN ARCHITECTURE, ADOLF LOOS, WHO TAUGHT OF A CLEAN AND SIMPLE ARCHITECTURE THAT WOULD SYMBOLIZE THE WORLD OF PURE, LUCID THOUGHT, CHARACTERISTIC OF A HIGH DEGREE OF CIVILIZATION. IT IS NOW WELL KNOWN THAT MANY OF THE EARLY EUROPEAN DESIGNERS OF MODERN ARCHITECTURE WERE INFLUENCED BY THE ORGANIC AND UTOPIAN FORMOLOGIES OF LOUIS SULLIVAN AND WRIGHT, FORMOLOGIES WHICH EXPRESSED THE EMERGING AMERICAN AESTHETIC. FOR INSTANCE DE STIJL ARCHITECTURE SOUGHT AN INFINITE ENVIRONMENT, LIKE A PRE-HISTORIC TEMPLE, WHERE ALL FOUR SIDES OF A BUILDING OPENED TO UNIVERSAL SPACE, IN THE FORM OF A CRYSTAL - THE ARCHAIC SYMBOL OF THE UNITY OF THE ONE AND THE MANY. I OFTEN TALKED TO KIESLER ABOUT HIS RELATION TO WRIGHT. HE SAID THAT, IN HIS LATER YEARS, WRIGHT HAD COME UNDER HIS INFLUENCE. AS AN EXAMPLE HE CLAIMED

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A WORLD-VIEW, META-HISTORY, OR PHILOSOPHY OF HISTORY, BY NATURE, DEMANDS A SENSE OF THE PERSONAL IN RELATION TO AN INTERACTING WORLD, IN ORDER FOR IT TO BE AN AUTHENTIC PROJECTION OF MEANING UPON THE FLOW OF EVENTS CALLED HISTORY. TO HAVE A META-HISTORY MEANS TO TAKE A CONSCIOUS PERSPECTIVE ON THE EVENTS OF HISTORY. SINCE TIME AND THE TOTALITY OF EVENTS THAT OCCUR IN IT CAN NOT BE SEEN BY THE PHYSICAL EYE, THEY MUST BE SEEN, IF AT ALL, BY THE MIND'S EYE. A META-HISTORY, THEREFORE, IS THE PRODUCT OF THE INNER-VISUALIZATION PROCESS OR THE IMAGINATION. FURTHER, TO TAKE A PERSPECTIVE ON HISTORY IMPLIES A POSITION OR SET OF POSITIONS FROM WHICH TO STAND, IN ORDER TO DO THIS. THIS POSITION MUST BE OF AN A-HISTORICAL NATURE, THAT IS, THOSE EXPERIENCES, THAT HUMANS ARE CAPABLE OF, BUT ARE NOT NORMALLY CONSIDERED OF SUSTAINED SIGNIFICANCE TO HISTORICAL EXPLANATION. SUCH EXPERIENCES WOULD BE THE DIRECT PERCEPTION OF NATURE, THE MYSTICAL EXPERIENCE, FANTASY, DREAMS, VISIONS, VOICES, RESPONSE TO MYTHIC STRUCTURES, ETC. IT IS BY THE RECOGNITION, ISOLATION AND UTILIZATION OF THESE TRADITIONAL VISIONARY EXPERIENCES THAT IT IS POSSIBLE TO CONSTRUCT A META-HISTORY.

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THE HISTORICAL NECESSITY OF FORMING AN AUTHENTIC WORLD-VIEW, IS, I BELIEVE, A RECOGNIZED ISSUE, AT THIS TIME. THIS, THEREFORE, IS THE DOCUMENTATION OF THE PROCESS THAT LEAD TO MY PROPOSAL OF THE UFO PHENOMENON AS THE BASIS OF A WORLD VIEW:

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MY CHILDHOOD INTRODUCTION TO THE FLYING SAUCER WAS IN THE LATE 1940'S WHEN THE MAN WHO CAME TO TRIM OUR BUSHES - I NEVER LEARNED HIS NAME - BEGAN TO TALK ABOUT HOW HE AND HIS SON HAD BEEN TAKEN UP IN ONE. A YEAR BEFORE [1947], THERE HAD BEEN REFERENCE TO FLYING SAUCERS IN THE POPULAR MAGAZINES, BUT THIS MADE LITTLE IMPRESSION IN OUR BOSTON SUBURB. MY FAMILY'S REACTION TO ALL THIS WAS THE CONVENTIONAL SKEPTICISM OF THE TIME; MINE, OF COURSE, WAS FASINATION. I WAS TOLD NOT TO PAY ANY ATTENTION TO HIM. ALTHOUGH HARMLESS, AND HE DID HIS WORK WELL, IT WAS CONJECTURED THAT HE WAS A NUT. THIS THOUGHT INCREASED MY INTEREST. TODAY, HE WOULD BE CLASSIFIED AS A TYPICAL UFO CONTACTEE. EACH YEAR HE CAME BACK WITH THE SAME STORY. BY THE MID 1950'S HE WAS PLEADING WITH US TO READ THE BOOKS BY ADAMSKI AND ANGELUCCI THAT HAD JUST COME OUT. HE CONTINUED TO WORK FOR US EACH YEAR UNTIL THE BEGINNING OF THE 1960'S. ONE YEAR HE SIMPLY NEVER RETURNED.

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AS A RESULT OF THIS EXTENDED ENCOUNTER MY IMAGINATION WAS SO AROUSED THAT WHEN I SAW ROBERT WISE'S FILM "THE DAY THE EARTH STOOD STILL", AT ITS INITIAL SHOWING IN 1951, I FOUND THAT ITS THEATRICAL TRAMA, WHICH WAS AIMED AT THE GENERAL PUBLIC, WAS PERSONALIZED FOR ME. AT THE TIME, I DID NOT REALIZE THE COMBINED AFFECT ON MY CAREER, AS AN ARTIST AND ARCHITECT, THAT THIS NOW REVERED SCIENCE FICTION FILM AND THE EXHORTATIONS

ME DOWN THE STAIRS, ACROSS THE STREET AND INTO THE SUBWAY WHERE I EVENTUALLY ELUDED HIS ATTACK. I NEVER SAW HIM AGAIN.

¶ WHEN I RETURNED TO BOSTON IN 1963, THE THIRD ASPECT OF MY RELATION TO THE U.F.O. BEGAN. AS A COMBINATION OF MANNERISMS EMERGED IN MY PAINTING-DIAGRAMS, MANDALLIC STRUCTURES, AND WHAT IS NOW REFERRED TO AS PHOTO-REALISM, MY READING GRAVITATED TOWARD THE OCCULT AND THE PHILOSOPHICAL, WITH EMPHASIS ON AUTHORS SUCH AS OUSPENSKY, TEILHARD DE CHARDIN, OLIVER REISER, ETC. IT ALSO OCCURED TO ME, AT THAT TIME, THAT I SHOULD BEGIN USING THE FLYING SAUCER IN MY PAINTING AND ARCHITECTURE. THIS INTENTION RESULTED IN THE DESIGN OF LEVITATED FLYING SAUCER-SHAPED CITIES, ORGANIZED ON THE SOCIAL SYSTEMS THAT WERE IMPLIED BY MY READINGS. I PROPOSED A TRANSFORMATION ARCHITECTURE AS PURE CITY - A NEW ACROPOLIS. IT WOULD CONTAIN PHYSICALLY AND CONCEPTUALLY ALTERABLE ENVIRONMENTS ON A DAILY, MONTHLY AND YEARLY CYCLES. ENTRANCE INTO ITS INNER CHAMBERS WOULD BE GAINED IN RELATION TO THE DEGREE TO WHICH ONE HAS PROGRESSED IN THEIR MIND TOWARD A COMPLETE INTEGRATION OF ALL KNOWLEDGE. TO FACILITATE CONTROL AND LEVITATION, I DEVISED A NEW FORM OF GYROSCOPE WHICH WEIGHS LESS WHILE IN OPERATION THAN WHEN IT IS STILL. I CONSIDERED THIS FLYING CITY TO BE PART OF AN UTOPIAN OR WHOLISTIC DESIGN FOR THE WORLD. THE NEW MOTIVE POWER FOR THIS DESIGN WOULD BE AN EARTH-MOON LINK-UP THROUGH OPEN SPACE TO FORM A SIMPLE BUT GIGANTIC MOTOR. THIS MOTOR WOULD CONSIST OF DOUBLE LAYER GEODESIC SPHERES, THAT ROTATE ONE WITHIN THE OTHER. THESE FRICTION MACHINES COULD BE CONSTRUCTED, ABOUT 10 MILES OFF THE SURFACE OF THE EARTH AND THE MOON, OF A TRANSPARENT LIVING PLASTIC, AND LINKED THROUGH SPACE BY THE SAME MATERIAL IN ORDER TO EFFECT INSTANTANEOUS REPAIRS ON ITSELF. OF COURSE, THE MOON'S ORBITING SPEED WOULD HAVE TO BE AUGMENTED BY ROCKET POWER TO OFFSET THE DRAG ON THE MOON BY THE STRUCTURES. THE CITY ALSO WOULD BE COMPOSED OF LIVING TISSUE, BUT WITH GREATER CONCERN GIVEN TO THE GENETIC ENGINEERING OF SUCH DIFFERENTIALS AS SOLIDITY - FLEXIBILITY, TRANSPARENCY-OPACITY, GROWTH-RETARDATION,

SERVED - SERVICING, ETC. ALSO THERE WOULD EXIST MULTIPLES OF GENETICALLY PROGRAMMED ALTERNATIVE CREATURES COMPOSED OF GEOMETRIC FORMS, SUCH AS THE KLEIN BOTTLE, ACTING AS INDIVIDUAL DWELLINGS, WHILE THE NEW ACROPOLIS TRAVERSED THE WORLD SEEKING POSSIBLE INHABITANTS, SATISFYING BOTH TO THE CITY AND THOSE ATTEMPTING ENTRANCE.

MY PRESENT CONCERN FOR U.F.O. STEMS FROM AN ATTEMPT TO FIND AN EXPLANATION FOR THIS PHENOMENON. I HAVE BEEN ASSURED BY MENZAL AND VON DANIKEN THAT UFO'S ARE NATURAL OCCURANCES YET TO BE THOROUGHLY INVESTIGATED LIKE THE AURORA BOREALIS. ADAMSKI, ANGELUCCI, OUR GARDNER AND OTHERS HAVE CLAIMED THEY ARE EXTRATERRESTRIAL IN ORIGIN, BENIGN, AND INTERESTED IN OUR SPIRITUAL DEVELOPMENT. OTHERS HAVE SAID THEY ARE SCOUT SHIPS FOR AN EARTH TAKE OVER, OR POSSIBLY TIME TRAVELLERS ON HOLIDAY. CHARLES FORT REPORTED UFO SIGHTINGS BEFORE THE INVENTION OF HEAVIER-THAN-AIR AIRCRAFT, THUS GIVING RISE TO EXPLANATIONS THAT UFO'S ARE FROM OUR OWN PRE-HISTORY, FROM ATLANTIS AND LEMURIA, FROM INSIDE OUR HOLLOW EARTH; THEY ARE MEDIEVAL DEMONS IN MODERN ATTIRE; THEY ARE FROM HIGHER SPACE AND TIME DIMENSIONS.

FROM THE POINT OF VIEW OF THE PSYCHOLOGY OF THOSE WHO HAVE REPORTED SEEING UFO'S, THE EXPLANATIONS SEEM TO BE: ① SOMETHING IS SEEN, ② THE PHENOMENON IS PARANORMAL IN ORIGIN BEING AN UNCONSCIOUS PSYCHIC PROJECTION UPON THE WAKING STATE, LIKE PSYCHOKINESIS, ③ UFO'S ARE THE CONTENT, IN MODERN FORM, OF THE VISIONS, MYTHIC STRUCTURES AND HALLUCINATIONS OF THE TRADITIONAL RELIGIOUS CULTIST. WHEN I READ JUNG'S BOOK ON FLYING SAUCERS FOR THE FIRST TIME, I THOUGHT HE PRESENTED THE MOST COMPREHENSIVE POSITION: WHILE NOT DENYING THEIR POSSIBLE OBJECTIVITY, HE FEELS UFO'S ARE A NEW MYTHIC STRUCTURE RESOLVING BOTH HISTORICAL AND TECHNOLOGICAL PROBLEMS. I FELT THIS WAS THE WORLD RELIGION WHOSE COMING WAS FORETOLD BY THE HISTORIAN ARNOLD TOYNBEE. MY ENCOUNTERS WITH THE FORM OF FLYING SAUCER AND ITS SPIRITUAL MEANING SEEMED ACCOUNTED FOR BY JUNG'S CONCEPT OF THE MEANINGFUL COINCIDENCE OF EVENTS - SYNCHRONICITY. AND YET AFTER A WHILE I FELT THERE WAS SOMETHING MORE TO THIS. JUNG HAD WRITTEN OF FLYING SAUCERS AS SOMETHING THAT HAD BEEN SEEN ALL THROUGH HISTORY, SUDDENLY BEING ATTENDED TO AND EXPRESSED IN OUR CENTURY BECAUSE OF A STRUCTURAL

CORRESPONDANCE BETWEEN THE UFO PHENOMENON AND OUR PRESENT TECHNOLOGICAL WORLD-VIEW. I BELIEVE, UFO'S ARE A MAJOR COMPONENT OF OUR PRESENT ^{WORLD-VIEW}, RATHER THAN IMPLIED OR GIVEN SIGNIFICANCE BY THE WORLD-VIEW. A FULLY DEVELOPED META-HISTORY OR WORLD-VIEW, MUST INCLUDE A SYSTEM OR FAMILY OF FACTS; AN INTERPRETATION OF THOSE FACTS IN TERMS OF A FORM OR PATTERN OF CHANGE, THE MECHANISM OF EVENT CHANGE, AND A CONSCIOUS DECISION AS TO THE PURPOSE OF HISTORY. IN ORDER FOR THERE TO BE A LINK BETWEEN THE FACTS AND THE INTERPRETATION, THERE MUST BE AN A-HISTORICAL EXPERIENCE FROM WHICH TO TAKE A TEMPORAL PERSPECTIVE. THE FACTS OF OUR PRESENT WORLD HISTORY INDICATES THAT WE HAVE MOVED FROM A WORLD OF SEPARATE CULTURES, WHOSE THRUST IS OUTWARD FROM A RELIGIOUS CORE BY MEANS OF A META-HISTORY, TO A WORLD THAT IS TECHNICALLY UNITED, WHOSE THRUST, IN TEILHARD DE CHARDIN'S WORDS, IS TO TURN IN ON ITSELF - IT IS LIKE TIME RUNNING BACKWARDS. IN THE PAST THE RELIGION OF A CIVILIZATION PRECEDED, IN TIME DEVELOPMENT, ITS META-HISTORY. NOW THE WORLD META-HISTORY MUST OCCUR BEFORE THE WORLD RELIGION. FOR US, AT THIS TIME, A TRUE WORLD-RELIGION [NOT JUST THE PROJECTION INTO THE FUTURE OF SOME EXISTING RELIGION OR COMBINATION] IS UNKNOWABLE. WHAT IS KNOWABLE OR CONSTRUCTABLE IS A WORLD-META-HISTORY. THE FLYING SAUCER WHICH HAS REMAINED ESSENTIALLY OUTSIDE OF HUMAN HISTORY, AND YET ALWAYS AN AVAILABLE EXPERIENCE, IMPLIES THE EXISTENCE OF A POTENTIALLY UNITED WORLD CIVILIZATION, AND AN INTERCONNECTED WORLD HISTORY. ALL CIVILIZATIONS, AT ALL TIMES, HAVE REPORTED THE EXISTENCE OF UFO'S IN SOME FORM, THUS PROVIDING AN APPARENTLY RANDOM LINK OF EVENTS WHOSE PATTERN ANTICIPATED THE NOW EMERGING, TOTAL, BUT APPARENTLY RANDOM SYSTEM OF COMMUNICATION EVENTS AROUND THE WORLD. THE IMAGE OF A SPIRITUAL TECHNOLOGY, THAT THE FLYING SAUCER CASTS, FROM AN ORIGIN NOT OF THIS WORLD, IS PREPARING THE PEOPLE OF THE WORLD FOR A TRUE WORLD-RELIGION, IN THE SAME WAY THE RIVER OF GOOD-REMEMBRANCE - THE EUNOE, PREPARED DANTE, AT THE END OF THE "PURGATORIO" FOR PARADISE: "FROM THOSE MOST HOLY WATERS, BORN ANEW I CAME, LIKE TREES BY CHANGE OF CALENDARS RENEWED WITH NEW-SPRUNG FOLIAGE THROUGH AND THROUGH, PURE AND PREPARED TO LEAP UP TO THE STARS."