

Preface

How can a person convince others about truth all deny? It takes two witnesses to make a point, and all life of struggle to come through the opposing scepticism.

During all years of this drudgery, with studies against confusion imposed on us by others, we have been experiencing direct presence of the Spirit of God. Sometimes, the presence is so strong that we are able to feel it with our physical bodies. Thus, when the right time came, we decided to describe our Spiritual awareness in a written form.

This book is about the Spirit of God as perceived by us through our experience. We attempt to make the description ordered and to present the text as a developing story. While the story advances a more and more precise description is provided, which in turn, is subsequently formalized as a collection of laws.

The creation of this book is a response to an impulse and power present within our minds. When we commenced writing we had neither plan nor idea about the work we embarked upon. We just felt compelled to express our inner feelings in form of written text.

With time, when first chapters of the book were written, our perception of the subject became better defined, and in turn the text became clearer.

It may be appropriate to compare the conception of this book to artwork that is being shaped as a response to internal struggle, and not conscious decision. Like a painter who faces blank canvas without subject clearly defined in his mind, he starts drawing, and after seeing his initial sketch he becomes more aware of the subject he intends to paint.

Thus, in this particular case, the process of painting uncovers the subject, and at the same time releases the most inner feelings of the artist.

If such painting ever existed it would have to be purely expressionist, liberated totally by the passion of the painter, and not relying on any subject observed with the senses.

With time we observed that our text describes a person. The person was being

portrayed feature by feature starting from the most general to more specific. In conclusion we suggested that the text in fact describes the Spirit of God as perceived by us.

However, like a painting the text is not just a cold examination of a subject. If so, it would be more like a photograph taken with a camera. Our book is an expression of personal experience. Therefore it is more like work of an artist who struggles to express his intimate observation through the medium accessible to him.

Any artwork relies on the medium being used. This in turn constrains the effective work. This is because any medium used in construction of artwork defines resultant works' form.

In this case the medium are the words and the language used in the discourse. Even the fact that the work is written and not for example painted defines available form of expression. Because of that, we presented three different approaches in our dissertation as to provide fuller depiction of our subject.

Thus, our book consists of three parts, each written in a different style. It is like painting the same subject using three different painting techniques.

The book consists of the following parts:

- The way of Approach
- The way of Balance
- The way of Revelation

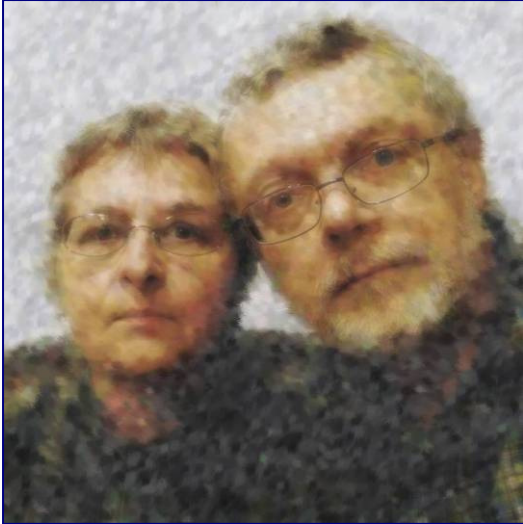
The way of Approach

The way of Approach builds the description by moving closer and closer to the subject of the book. The process allows for introduction of a general sketch in the opening paragraphs, and then to build the description by showing more detail in each of the following text. This is very much like creating an oil painting, by first sketching the outline of a figure, and then adding detail.

A potential problem associated with oil painting technique is called 'overworking'. This happens when an artist keeps on adding detail even though the painting may be considered to be finished.

On the other hand, if the process of painting is stopped at the appropriate stage,

the work contains a reasonable amount of coarseness in it. Thus, lack of absolute detail allows for freshness of the work. Too much detail would make the work stiff and artificial to the beholder.



The way of Approach we have written may be seen in terms of oil painting. It describes a person, providing enough detail to be able to recognize the general features of that person, but does not allow for photographic representation of that person. Even though in order to be able to read this part of our book, one needs to be aware that the text describes a process of adding information so to provide a more detailed description of a Spiritual entity.

The way of Ballance

The second part of our book is titled "The way of Balance". This is because the text attempts to describe a person by relating opposing features in that person. It is argued that a healthy well proportioned person would have opposing forces balancing each other within his mind. A spiritually balanced person would not be leaning in any particular emotional tendency but instead would be "steady on his feet".

The description demands presentation of opposing forces present within a mind and then providing means of reconciliation among them. Because of that the description relies of presenting contrasting points of view. Like a watercolour painting which is based on strong colouristic and light contrasts, the text of this part our book, describes the subject through contrasts.

A watercolour painting is based on washes. These are created by dissolving minute amounts of pigment in reasonably large amount of water and then 'washing' such solutions onto the white paper with soft brush.

The stain introduced to the paper is proportional to the strength of the pigment solution. The technique, in order to be successful, requires ability to distinguish small differences in paint solution strength.

These are called "values" and are usually measured on the scale from one to ten. Value of one would be the smallest perceivable staining of the paper, while ten would be as strong as pure black.

Values are important when one wants to create a perception of perspective. Higher values with darker colour would come closer to the observer, while lower values with lighter colour and less pigment would be seen as receding further away.

Moreover, in order to produce a successful watercolour painting, one needs to be able to apply complementary colours. These are colours which when mixed together produce pure black. For example, blue and orange, green and red etc. when mixed would give black.



To a watercolour painter colours are represented by the pigments used when painting. For example instead of speaking of blue and orange one would say ultramarine blue and vermilion. These when mixed together would produce pure black.

The complementary colours are important because when they are placed on

the same painting they produce a shining effect. This is especially true when also a portion of the paper is left as untouched white.

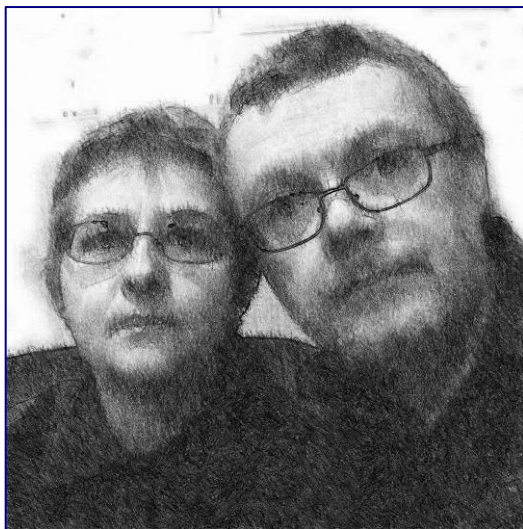
A good watercolour painting is filled of contrasts. It has dark lines or patches, and shining bright once. When, complementary colours are used thoughtfully, it would have light in it. In fact one may perceive such painting as shining. Even more, a skilful use of darks and complementary colours would result in shadows bringing the painting into life.

The second part of our book is constructed in a similar manner. It is based on contrast and opposing forces which work in a similar manner as the complementary colours within a watercolour painting. This part of the book is full of shadows and bright spots, all in order to present an image of lively person who is perfectly balanced within his inner structure

The way of Revelation

The last part of our work may be seen as a dry sketch, in black and white, of main features of person being described. It is like a drawing that attempts to emphasise the lines defining a face.

In fact this part of the book lists the laws developed in the preceding chapters. We compare this to listing of bones. These are the main supporting features of the subject being described.



Because of its dryness, this part of the book may be most difficult to read. On the other hand if someone is interested in the

laws developed within the text and wants to see how they interrelate with each other, then this part of the book is most direct.

This part of the book may be compared to a pencil drawing. With hard pencil the most important lines defining the features of the subject are sketched first. Subsequently, a softer pencil would allow for filling in of individual shadows.

The most important element of such drawing is the correct placement of each of defining lines. The feature proportions, the precise location of the nose, the eyes and any other relevant attribute is of most importance. Such placement distinguishes one person from another.

The same may be stated about this part of our book. We have made great effort not only to list the laws developed within the text but also, to place them within a logical grid that allows for understanding how they interrelate to each other. In this manner we again attempted to provide a description of person we interacted with.

Conclusion

It is very difficult to accept existence of our book. We are two persons having similar spiritual experiences through number of years, trying to put to paper what we have seen and felt throughout that time. It is even more difficult to accept that the book we have created presents three different images describing Spirit of God as experienced by us. The process of verbalizing of our comprehension of Divinity was a very difficult one. The effect of our struggle is only most evident when one attempts to read our text. We are painfully aware of the shortcomings of our work, and of stylistic imperfections present within.

While we beg our readers for forgiveness whenever a shortcoming is observed in the text, we would like to stress that as any true work of art, our book is a sincere expression of life and sorrow we have experienced on this way of enlightenment.