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Divine Revelations: Peering through a Rainbow

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Introduction

Ralph Waldo Emerson was an American essayist, lecturer and poet who formulated the philosophy of Transcendentalism and was a champion of individualism. Although I am not fond of those words that end with ism, it is only through transcendence that a true perspective of the world that surrounds us can be perceived. Whereas transcendentalism indicates a bias toward the esoteric in disregard for the realities of this world, transcendence is merely a balanced approach to rise above the images of our perceived world and instead visualize and understand the true reality of the real world that surrounds us. Accordingly, in the last chapter, vivid descriptions and transcendent images were painted for the realities of the world that surrounds us. While in this chapter, philosophical reasoning and structural understandings will be used to define and describe the world that is within us. However, any discussion of this world that is within us and within our corresponding human psyche must begin where we left off in the last chapter.

Therefore, we begin first by summarizing these perspectives from yet other points of view. Accordingly, all of the conclusions presented in this chapter are based upon the absolute necessity of cause and effect, through the a priori existence of substance, structure, mechanism and process. It is simply unreasonable to conclude that anything can come from nothing, that the phenomena of the universe have no cause or that these phenomena occur by some magical process unknowable to the human mind. Instead, there is substance and structure for all things that exist, and furthermore, there is an underlying logic of mechanism and process, for those things of substance to take on life through the laws of cause and effect. Moreover, it is simply simplicity, which is an inherent property of most happenings when there is a more complete understanding. Consequently, the following conclusions are offered as a structural understanding of human physiology, and a solid foundation for the development of a new understanding of what it is to be human.

Human Perception and the Holographic Mind

As I discussed in the previous chapter, the mechanics of human perception is a phenomenon of the mind and not of the objects being observed. The red flower is not really red, nor is the blue sky really blue, nor is the green grass really green. In fact, the perception of color is nothing more than an enhanced representation of the world around us created within the boundaries of our mind. This is not to say that the world around us does not exist, but only that it does not exist in the form in which we perceive it. The true form of the universe is that of a world of energy, which is built from the forces of the dark and the light and given life through the motions of change. Whereas, the universe within us is a world of color carved from those forces, and given a fixed existence within the substance of our mind. An image of color of the world around us is an apparition created by our mind and exists solely within our mind. This is a difficult truth to accept because it is contrary to our perception of being; however, just the same, true it is. Neither the existence of this world around us nor the existence of this image within us is unreal, but instead it is the insistence upon the common identity of these two worlds, which is unreal. And what is this grand illusion within us, but that state of being, that wonderful world of life within which each of us lives.

In order to better understand these phenomena, the mechanism that causes the sensation of color must be first understood. The mechanics of color is normally described by saying that when white light, which contains all of the various colors of light shines on a blue object, the blue light is reflected and the other colors of light are absorbed. Furthermore, when the reflected blue light shines against the pupils of our eyes, we then perceive the existence of the blue object. This description is totally subjective to our own biased perception of being. Bear with me, as this biased description is translated into a more objective point of view.

That is, a wave of light energy propagates through the substance of space and arrives in the near vicinity of an object composed of a structure of atoms. Most of the energy is absorbed as increased vibrations by the atoms within the structure; however, a single wave determined by the spacing between the atoms is reflected back into the substance of space. This reflected wave then propagates through the substance of space and arrives in the near vicinity of the pupils of our eyes. This wave, along with the other waves of energy at this point, collides with the atoms of the receptors within our eyes. The atoms of the receptors of our eyes are mechanically tuned to vibrate only to waves the same size as the reflected wave. Coded signals representative of that wave is then sent to the brain where an image of the structure is created within our mind and perceived by the contents of our mind as blue.

Notice that the word blue was not used in the second description until after the image had been perceived within our mind. There are dozens of similar examples, including color perception, color

blindness, double vision, holographs, 3D movies, virtual reality, dreams, visions, hallucinations, dizziness, color-blindness, the varying perceptions of animals, open triangles which appear closed, pictures which can be seen as a face or a vase but not both, out of body experiences, and near-death experiences. All of these examples add up to the same conclusion that these images can only exist within our minds. Accordingly, only four of the above will be presented as a detailed analysis: first the color of objects, second the mechanics of colors, third holograms, and fourth the varying perceptions of animals. In the first case, the color of objects can be determined by first visualizing the atoms from which they are made; however, in order to accomplish this task, one must first develop a method for visualizing atoms as pure energy. In the last chapter, I described atoms as balls of liquid light, and in Chapter Four, quarks are defined as three-dimensionally shaped charge segments of an electromagnetic wave, which can be visualized as eddy currents or vortices within the aether or the stellar air, and thereby atoms possess no structure or mechanisms for the process of color. Particles, which are saturated composites of those quarks, also possess no color and can be best described as saturated vortices of liquid light. Likewise, atoms, which are made from those particles, also possess no color and can best be described as complex saturated vortices of liquid light. Accordingly, objects, which are made from those atoms, also have no color, but can instead best be described as constructs of complex saturated vortices of liquid light. The bottom line is that atoms by themselves have no color, but are instead pure saturated energy; and therefore, the objects they form also possess no color, but are instead constructs of pure saturated energy.

Accordingly, as the spacing between the atoms within an object is changed, the size of the wave reflected by the object also is changed. Since it is the size or the frequency of the wave interacting with our eyes that causes the sensation of color, it is therefore the spacing of the atoms within the structure that determines the color we perceive. That is why substances appear to change color during chemical reactions, because the structures of the atoms within the substances are changed and not because the substances actually change color. For example, imagine each of the atoms as balls on a pool table. Arrange the balls in various patterns, being sure that each ball touches at least one other ball, simulating the bonding of atoms in chemistry. If the balls were all colored red, perceptive descriptions for the various patterns would be as differently shaped structures of red balls. At no time would the red balls change color because they were rearranged. Likewise, when the forces of chemistry rearrange the atoms of liquid light in order to form the various substances of our physical world, they also do not change color. Therefore, if one views a single atom as a glowing bubble of liquid light, one must expect to view their combinations as glowing structures of liquid light. The sensation of temperature is then added to this description by describing it as a glowing structure of vibrating bubbles of liquid light.

Moreover, human color perception is a three-dimensional process and accordingly a three-dimensional spatial continuum, whereas color electromagnetic wave generation is a linear process and accordingly a linear continuum. Our current understanding that white light contains all of the various colors of light as diffused by a prism into the linear rainbow effect red, orange, yellow, green, blue, indigo, and violet (ROYGBIV) of colors, only applies to the generation of light waves and is being misapplied to process of human color perception. Whereas the creation of the rainbow spectrum of colors by a prism is a linear effect, color perception as observed by human beings is a three-dimensional spatial effect. For example, one may justify the creation of the intermediate colors of orange or yellow within the color spectrum of ROYGBIV, by mixing the colors green and red; however, this same logic then fails when mixing red with blue, for that same linear sequence should thereby create the intermediate colors orange, yellow or green instead of the observed colors of magenta or purple. There are actually three different processes involved in human color perception; the first is Color Electromagnetics, which deals with electromagnetic waves, and which was illustrated in the first chapter of this book. The second is Color Electrodynamics, which deals with the creation of colored images within the mind, and which will be discussed in detail later within this chapter. And third is Color Psychosomatics, which deals with the influence that colors have on the human mind, and which will be discussed in the third chapter of this book.

There are therefore, two realities for the world within which we live: the conceptual world of absolute reality, and the perceptual world of our human conscious reality. Both are real and exist at the same time; however, at different levels of existence. The third example, which goes beyond the illustration of the illusion of color and furthermore supports the argument of the image existing solely within our minds, is the holograph. For those unfamiliar with a holograph, it is an optical machine capable of creating those magical three-dimensional images dancing within the staged display of a haunted house. A closer analysis of this phenomenon will show that the holograph does not create the image at all, but instead creates an aura of reflected energy, which completely fills the room. When our eyes interact with this energy, the dancing image is created by our mind and within our mind, and is then superimposed upon the image of the stage set already found within our mind.

In order to understand this phenomenon, the mechanics of producing a holographic film must be better understood. A beam of laser light is directed toward an object, and the reflected light from the object is allowed to hit the film. The reflected light is not focused on the film as in a normal camera, so that the reflections from the entire object are allowed to hit the film at all points on the film. This would be similar to a double exposure in a normal camera, except that in this case it is a near-infinite and holistic multiple exposure. At the same time, a second beam from the same laser light is allowed to directly hit the film so that only the interference pattern between the second beam and the multiple images is recorded on the film. Needless to say, no recognizable image is visible on the film; however, within the structure of atoms of the film is coded the information of each of the near-infinite number of images.

In order to reproduce the image, all that is needed is another laser beam the same as the original beam, the exposed film, eyes and a mind. In this case, when the laser beam is directed at the film from the same angle as the original beam, the interference pattern is cancelled out, and an aura of reflected energy or a pattern of waves is produced and fills the room. When this pattern of wave energy interacts with our eyes, the original image is recreated within our mind. Since the original object has long since been removed from the room, and since no image is visible on either the film or the laser beam, the only place the image can possibly exist is in our mind. To further prove that no single image was on the film, the majority of the film can be destroyed, and by illuminating only a small portion of the film, the entire image is still created within our mind. If you are still filled with disbelief, the next time you have an opportunity to see a holographic display, select an object

on the stage set and walk over and touch it. However, try to find and to touch the dancing image and you will find this to be an impossible task, for you would have to reach within the substance of your mind.

Human Perceptions and Parallel Worlds

In order to better understand the innate truths of this organized being that we call ourselves, enhanced methods for describing it must first be developed. In the last chapter, I proposed methods for visualizing both matter and energy in an integrated fashion. Within this chapter, two realities, the perceptual and the conceptual worlds, are introduced. Whereas the conceptual world roughly corresponds to the absolute world of existence, the perceptual world corresponds solely to the images created within our minds. Accordingly, if it were possible to rearrange the physiology of our minds, it would be possible to develop different perceptual worlds. This is exactly the case with the various forms of animal life found on the Earth. For instance, the eagle sees with telescopic vision, the cat sees with night vision and the dog see in black and white vision. The whale and the dolphin see with sonar, while the bat sees with radar. We humans see in binocular vision, while the deer sees in surround vision. Also, we humans see in color by day and black and white by night. There are actually two different imagery systems within our eyes, one for bright lights and in color, and the other for dim lights and in black and white. Imagine if we were also created with telescopic vision, as is the eagle. It would be like having a telescopic lens from a 35-mm camera contained within the apparatus of our eyes and our mind. Imagine being able to zoom in on a distant object just as naturally as we blink our eyes; or imagine creating three-dimensional images within our mind from the x-ray vision of radar or sonar. Likewise, our own perceptual world is a very highly sophisticated holographic image projected upon and within the substance of our mind.

We are well aware of the differences between our human perceptions and that of the animals, but we naively continue to believe that our perceived world is the only true world and that other vision systems are simply limited or enhanced aberrations of our world. We never really understand that the world we perceive occurs solely within our minds, that the animals have another reality of their own, and that there is even a greater and more absolute reality for the real universe. Our world is Plato's shadow on the wall, and our world, along with the animals' worlds, are but parallel worlds to the single and true universal world. If there were one hundred people and ten animals together in a room, there would then be one hundred and eleven parallel worlds in that room. They are the one hundred worlds that the people see, the ten worlds that the animals see, and the one true world that none of them see. Solipsistically, we infer that animals change the color of their skin to match their surroundings and escape their predators. But, how on earth do the animals know that their predators even see in color, since color is an aberration of reality, uniquely tailored to the psyche of the other species mind?

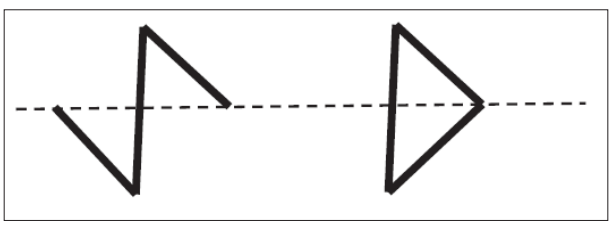

Figure 2-1: Open Triangle (Left) Versus Actual Visual Image Created by the Mind (right)

There are many other examples of optical illusions which can be explained by this separation, or dichotomy, of the absolute world from the perceptible world. For example, dreams, visions and hallucinations can be seen as the ability of the mind to recall and recreate past experiences, or to fabricate and create new and imaginary experiences. During periods of conscious awareness, these images may even be superimposed upon the normal perceptual experiences already being viewed by our mind. Other examples include the illusions of virtual reality and 3D movies, which both create artificial worlds within the boundaries of our mind. Another very unique example of an optical illusion is constructing a triangle with two of its three sides not connected at one corner, but which appears to be connected within our mind when viewed from the direct line of sight of the two open ends as illustrated in Figure 2-1. In this case, the mind is actually tricked into creating the image of a closed triangle within our mind, when the closed triangle actually in reality does not exist. Other examples are double vision, dizziness, and colorblind vision, all easily explained by malfunctioning holographic displays within the mind. Finally, and of course, one cannot forget the magician who is the prestidigitation master of illusionary tricks.

Other examples are staring at a red image which then becomes an illusionary blue-green image within our minds, as our eyes are turned away from the red image to a plain white surface; or when the color gray is placed next to various other colors and thereby appears to change its own color. The mechanics for this process was discovered in the Polaroid research labs back in the 1950's when it was learned that the mind's visual system actually changes the intensity of all colors based upon the amount of each color being perceived. In other words, the mind has a built in automatic color gain control system where colors are balanced to a predetermined relationship. This phenomenon explains the striped dress picture that was recently reported in the news media, whereas the dress appears to change color when viewed under different lighting conditions as illustrated in Figure 2-2. Lighting conditions, adjacent colors and their interdependent relationships alter the automatic gain control system built into our minds. Our mind can create only one image at a time and that image is a composite of all the factors both within the mechanics of reality and within the mechanics of our minds. This list of examples goes on and on, such as a cat that appears to go either up or down a flight of steps, colors that appear different but are actually identical as shown in Figure 2-3a, or a face that appears to be either an old woman or a young woman as shown if Figure 23b, each depending only on how your mind processes the images of the pictures. Accordingly, there are multitudes of unique and exclusive variations of optical illusions that emanate from deep within the biological apparatus of the human mind, and thereof occur only within the occipital lobes of our human brains.

For one final example pick out a dominant object, such as a window or a television, in your field of view, and then push on the outside corner of your right eye with the index finger on your right hand until you have artificially created double vision. Do you now see two televisions or do you see two images of a television? Then, ask yourself which image is the real television. Normally you pick the original image from the left eye as the second image from the right eye may be either skewed or distorted in clarity. Now close your left eye and ask yourself the same question, is the remaining image the real television? The only alternative is that you have created two televisions from the magic within your finger, which obviously is not the case. Accordingly, the only way

this sequence of events can happen is if the images are created by and exist solely within the mind.

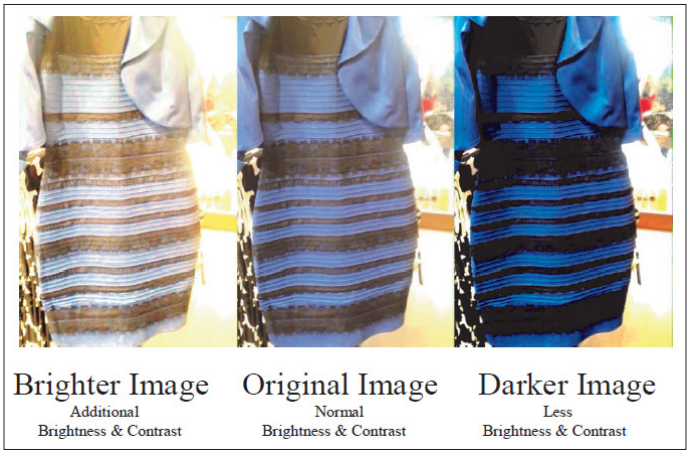

Figure 2-2: The Changing Colors of a Dress (http://www.wired.com/2015/02/science-one-agrees-color-dress/)

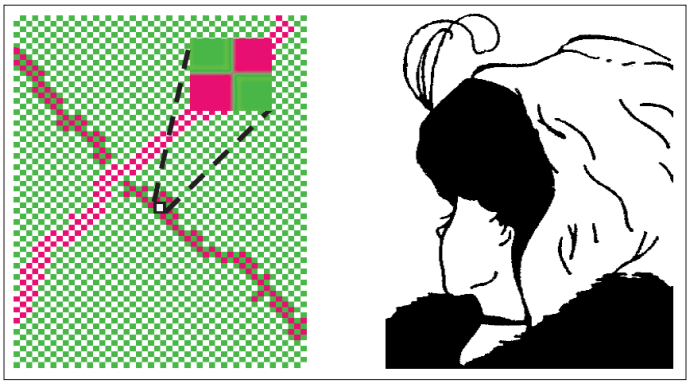

Figure 2-3a & 2-3b: Identical Pink Squares (left) and Old Woman and Young Woman (right) (http://www.grand-illusions.com)

Human Perception and Color Electrodynamics

As I proposed earlier, there are three separate and individual processes involved in human color perception. The first is Color Electromagnetics, which deals with the generation of electromagnetic waves in the visible light spectrum. The second is Color Electrodynamics, which deals with the creation of color images within the human mind. And the last is Color Psychosomatics, which deals with the effects of colors on the psychology of the human mind. Color Electromagnetics was visualized in the last chapter, briefly discussed earlier in this chapter and will be visualized and defined in Chapter Four in more detail, and color psychosomatics will be discussed in Chapter Three. In this chapter, color electrodynamics, which deals with the creation of color images within the human mind, will be discussed. Accordingly, the red, blue, green (RGB) and cyan, magenta, yellow, black, (CMYK) color wheel in the diagram in Figure 2-4 can be transposed into a three-dimensional color sphere representing color electrodynamics by the following process.

First, take a normal two-dimensional color wheel as illustrated in the upper left image in Figure 2-4, and transpose it onto a three-dimensional xyz color axis as illustrated in the upper right image in Figure 2-4. Second, take the previous 3D color axis and imagine it to be a 3D color ball as shown in the bottom left image in Figure 2-4. Paint the surface of the ball white on one side and gray on the opposite side of the ball and both at a 45-degree angle to the RGB-CMYK color axis, as illustrated in the lower left image in Figure 2-4. Then imagine the six primary and secondary colors painted on the surface of the ball at each end of the three polar axes, also as illustrated in the lower left image in Figure 2-1. Next, imagine all of the other infinite colors from the color wheel transposed to the surface of the ball. Finally, imagine all of the colors, including red, blue, green, gray, cyan, yellow, white and magenta, all fading to black at the center of a 4D transparent sphere as illustrated in the lower right image in Figure 2-4.

The direction of the xyz 360-degree three-dimensional rotational or spin axis of the color sphere represents both the hue and the saturation of all colors, and the luminosity of the colors is represented by its black center and its bright outer surface. Accordingly, black, white and gray are colors, just as much as the primary and secondary colors are colors. This image could easily be replicated by the structure of a rotating gyroscope with the angle of the axis of the gyroscope determining the hue and the saturation of the color perceived and the rate of spin as the luminosity of the color perceived. All colors are singular and only different by their rotational axis and their rate of spin. This is the structure microbiologists need to be looking for within the human brain in order to duplicate the mechanics of our human perceived colors.

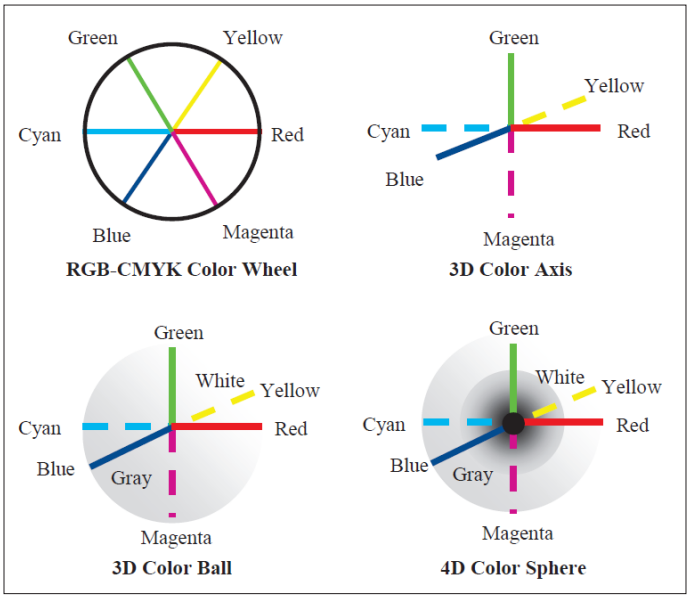

Figure 2-4: Color Electrodynamics of a conventional RGB/CMY Color Wheel (upper left) and proposed Actual Color Wheel Psychosomatics of the Human Mind (lower right)

I therefore propose that the above referenced 4D color sphere is the method by which the illusion of the perception of color is created within the occipital lobes of the human brain. As was indicated earlier, human image perception is a four-dimensional continuum, with three dimensions of color and the fourth dimension of luminosity; and accordingly, color perception is a partial derivative of the universe. The bottom line is that the mechanics that produces the human sensation of color must exactly replicate the actual array of human perceived colors, or the conceived mechanism is the wrong mechanism. Therefore, the RGB-CMYK color wheel may have many practical applications, but replicating the actual process of color generation within the human mind is not one of them. Moreover, regardless of what polar coordinate system

is defined for the mechanics of color perception, the coordinate system must have a fixed reference system to work, and therefore must and can only occur within the human mind.

For example, create a three-dimensional polar coordinate model on your lab desk with a moveable ball to indicate the appropriate color, and then include a laser-monitoring device to measure the location of the ball, thereby defining all of the possible colors. Consequently, if you then move the measuring device to the opposite side of the model, the laser-monitoring device would give you the incorrect color, even though nothing changed in the model. Therefore, the colors and the reference system determining the colors must be in a fixed reference system, which can therefore only occur within the human mind. Both the system generating the illusion of color and the system monitoring the illusion of color must be in the same fixed reference system for the structural model to work.

This structural solution will only be found by first defining both the mechanism and the processes within the human brain that create the images that we perceive; and then by defining the molecular structures that create a similar gyroscopic spatial mechanism that replicates our four-dimensional, human perceived color continuum. In a similar fashion, there must be a very sophisticated, color enhanced, visual imaging system functioning within the occipital lobes of the human brain. However, there are a few other peculiar occurrences that can and do occur to those images, such as double vision or spinning images from too much alcohol, hallucinations or false images from LSD, spinning images from going around in circles, vertigo from inner ear problems, or the imagery of our dream world while we are sleeping.

Moreover, when any part of this system malfunctions, diverse imagery and other unintended colors can and do result. For example, it is well known that some people see words in colors with each letter being a different color as they read the sentence. This aberration is easily explained once it is realized that both our imagery and the color of our imagery are strictly phenomena of the mind. Also, how many times after a traffic accident, do you hear someone say that he or she looked but never saw them coming. The mind does not always include all of the details in the imagery that it presents to the person in the accident, maybe because of the length of time the objects were observed or the individual priorities of the person at fault at that moment. Sometimes we just get in too big a hurry, and do not concentrate long enough for a complete image to be presented to us. Uniquely, we each have a front row seat to the inner mechanics of the human visual system. All we need to do is to first realize that the images that we perceive are all occurring within our human brain and then find the biological structures that describe and define those aberrations that we actually see.

Conclusion

Regardless of how difficult it is for us to believe, the simple truth is that our human perceived world exists solely within our minds, and that instead there actually exists another world beyond this physical world of our human perceptions. We get so entrenched in what we see that we do not realize that the things that we do not see also have their own existence, just as much as we do. Furthermore, there is a cause and effect relationship for everything within the Universe, including our own psychological constructs. There are between 4 and 6 billion neurons in the left and right occipital lobes of the human brain, which is more than enough to match the resolution of the perceptual images that are created by our brain. Just compare the giga-pixel resolution of our visual images to the mega-pixel resolution in modern day cell phones. Accordingly, there is no magic in the universe, but only our limited ability to perceive, to imagine and to understand the real truth behind reality. Until we accept these simple truths of our own limitations and the indisputable dichotomy between our uniquely human visual world and the real universal world, we will continue to have trouble uncovering the hidden truths of the universe – truths that will unlock both the secrets of world that is within us and the secrets of the world that surrounds us; but instead, remain hidden by the windows unto our minds.

Reference

The preceding paper is an excerpt from my book
“Divine Revelations - The Essence of All Things” published in 2016 and available at Amazon.com.