



*...The adventurous journey aboard the Argo ship
with destiny in the hostile lands of Colchis to the
regaining of the golden fleece ...*

Argonauta

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*Those who are about to investigate the depths of
nature, must first remember what the origin of Man is.
- Alexander von Bernus*

AS IN HEAVEN, SO ON EARTH

Man's need to develop his own evolution while remaining in harmony with the cosmic forces that govern the Universe and our solar system, is articulated in a dialectical relationship between the need for one's own autonomy and the opposing subjection to planetary and cosmic cycles.

The most ancient civilizations have been able to preserve with reverence an anthroposophical vision of reality, permeating every single gesture, in a respectful daily sacredness. The higher order of the Cosmos is perceived in the lived spiritual relationship with reality, and every force present in nature is brought back to divine beings and entities. Although the human faculties aligned to this vision have been lost over the centuries, the awareness of a spirituality linked to planets, stars and entities that represent them is preserved in the legacy of traditional sciences.

In many practical aspects connected to medicine, agriculture, health and the organization of daily life, the ancient septenary model is still recognized today, which is referred to for almost all the organizational aspects of practical and spiritual life. Every day of the week, even if it escapes us by now, in all the

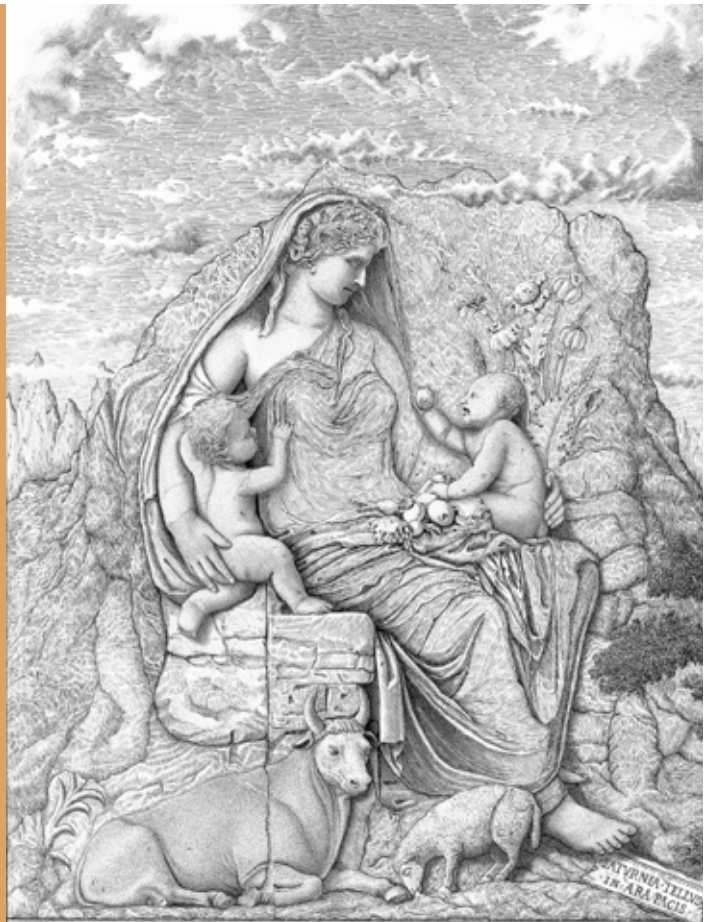


SATURNIA TELLUS

Filippo Sassòli

The theme of the harvest brings with it a very rich memory of meanings: represented since ancient times it is linked to the rites of death and rebirth and to the symbolism of wheat. A tradition in which this work by Filippo Sassòli is also inserted, which depicts two men intent on working in a rural landscape with an ancient ruin evidently inspired by the mausoleum of Cecilia Metella in the background. And it is precisely humanity between nature and history that is told in this image: of the gifts that nature bestows, but also of the fatigue of man's work and the ruthlessness of time that leads to inexorable ruin. A painful awareness which, however, is opposed by the tenacious work of the man who proceeds in spite of everything. In the drawing, which is defined by a solid formal balance, every detail is traced with meticulous precision thanks to fine pen games, where the dotted alternates with crossed strokes. A technical skill, never arid and an end in itself, which Sassòli with his clean and strongly evocative sign at the same time is capable of transforming into visual poetry.

It is a refined interplay of symbols and references that underlies this work by Filippo Sassòli who re-elaborates in a completely personal way the relief depicting Saturnia Tellus, the Mother Earth, which adorns a part of the east side of the marble altar of the Ara pacis. The artist focuses his attention on the central part of the scene that represents the Earth holding two putti in her arms, with an ox and a sheep at her feet and a bunch of grapes and pomegranates in her womb, which combine to identify her as parent deity. The scene is transposed into a fantasy landscape. A translation that symbolically carries to unite, to conceptually superimpose, the fragment of the bas-relief to the same material to which it refers, that is the earth itself. The pen and brush drawing, which pays homage to the purest engraving tradition, is able to render every precious detail and to follow in every ripple the chiton that covers the female figure, but also to vividly outline the surfaces. And at the same time to become light in describing the clouds of the sky, as if to "weigh" the air, recalling the words of Leonardo in the Treatise on painting: "The cloud is lighter than the air below it, and it is heavier than the air above it".



languages of Europe, is derived from the planetary deities, in Italian precisely Monday / Moon, Tuesday / Mars, Wednesday / Mercury, Thursday / Jupiter, Friday / Venus, Saturday / Saturn, Domenica / Dominus Sole. In the anthroposophical tradition the ancient septenary is associated, according to the Chaldean succession (Saturn / Jupiter / Mars / Sun / Venus / Mercury) to cereals, which in common consumption have been precisely seven for millennia.

It is easy and evident to associate wheat with the Sun, and therefore with Sunday, despite the fact that the solar nature is present in all cereals.

The Sun, central engine of our cosmic system, attributable to the major cult figures of a Solar God (from Osiris, to Mithras, to Odin, up to Christ), dispenser of gold photons and health, also central in the Chaldean scale, opens wheat has the same centrality in Mediterranean cultures.

Principle Primo Masculine, the Sun (according to Rudolf Steiner guide of Right Intention), is expressed in the wheat showing, in a full and consistent ear, with the glumette with the rests so turgid to be supported in a vertical position, its virile nature.

The sacred ear of corn in the Egyptian myth is an attribute of Osiris: the phallus / ear, after its killing and subsequent dispersion of the limbs, is found by his wife Isis, who fertilizes the earth, clearly recalling the sowing.

Twenty-eight ears were then born: seven times four, as a symbol of eternal abundance, activated by the 4-phase Lunar cycle, which still regulates sowing today.

In Egypt artifacts in the shape of Ankh are intertwined with the ears, the handled cross of sacred symbolic imprint, generous dispenser, signifying the equivalence between wheat and abundance.

The Neolithic agricultural revolution turns wheat into real wealth, and wheat, or "grain" is still synonymous with money in slang language.

The Seed becomes a bargaining chip and tax, while the future currency will have the same colour that of gold.

If the Sun is the planet to which wheat refers, by colour,



strength and power, Jupiter represents wealth and luck, in filled granaries whose abundance means food / grain in large quantities. In the entire Zodiac, whose first languages are cradled precisely in the fertile Crescent, the dual cycle of light and dark, life and death, traces the evolution of the individual in the circle of equatorial constellations, hand in hand with the life cycle of the seed of wheat.

After the celebration of the Summer Solstice, where the Sun at Zenith reaches the peak of its growth on the Tropic of Cancer, during the Festival of Light and of the harvest, the golden crops ripened in the sun's rays undergo the harvest in the sign of Leo. The energy of Light on Earth has nourished the seed and transformed with alchemical magic into grain, the solar energy into Life. The Sign of the Virgin, linked to the myth of Demeter / Ceres and Persephone / Proserpina, is placed between harvest and sowing and marks the processing times. Now the light begins to transfer a growing part of its vital energy to the chthonic world of Hades / Pluto, starting a slow and continuous descent into the dark and silent Underworld, where the semen, simulacrum of the Corpus, is destined to die by fertilizing the womb of the earth. , of the Mother Goddess, as Aeschylus sings in Coefore, 127: "The earth which alone gives birth to all beings, nourishes them and then receives the fruitful germ again."

In the single dying seed there is the germ of life, in the dark there is the seed of light.

... Beauty is the first word that appears in the Bible. When God created the world, at the end of each day, the Bible in Genesis says: "(...) and God saw that it was beautiful." Beauty is what pierces us, which amazes us, which enchants us, which makes us feel good.

Every life that is born, immediately begins to approach its end, at the moment of its death, but precisely in that death the germ of its rebirth will be present, in an eternal cycle, as the Spirit of the wheat carries out with annual and cyclical deaths and resurrections. In the human being, as in the wheat, what lives is Life itself. One of the teachings of the Dionysian, Isiac and Eleusinian mystery rites was precisely this, as also in John, XII, 24-25:

"(...) if the grain of wheat fallen to the ground does not die, it remains alone; if it dies, it produces much fruit. Whoever loves his life loses it and whoever hates his life in this world will keep it for eternal life. "

In the sign of Libra, with the Autumn Equinox, the seeds, carefully selected for their chosen characteristics, are selected and carefully preserved, until the moment of sowing which renews the cycle.

The Sun attenuates its calorific energy and its light, the introspection of twilight increases, while the seed, in the dark sign of Scorpio, accepts solitude, the challenge of being buried in the dark, to keep the light within itself.

Survive in silence to strip the old identity, resist confidently to change and be reborn.

In the sign of Sagittarius, full of enthusiasm, in search of a perfect space in which to express himself, he explores and expands, emitting roots in search of resources to develop.

Only thanks to the tenacity of Capricorn, sacrificing light and heat and endowed with only the essentials, does the seed continue its journey as a hermitage.

Then, suddenly, in Aquarius, he begins to imagine a new path, to

feel the project, to perceive the becoming and begins to glimpse the light, to feel its warmth.

Now the passed tests, the integrated teachings, lead the seed to total evolution, to transformation through the sign of Pisces into another reality, between one incarnation and another. It finds the push to go back up, to look for light, heat and its nourishment, it tunes to the frequencies of the incipient Spring Equinox. It then expresses all its strength, imprudently explodes, pushes itself beyond the obstacles of the ground and emerges on the surface, with the courageous and vital ardour of Aries, indomitable.

It faces the instability of the climatic conditions and consolidates its space around it with the patience of the Bull, it makes its way around, it supplies itself with nourishment and it strengthens, slow and sensual.

The gem stands up, multiplies phytohormones, restlessly gets acquainted with the world around it in the sign of Gemini, absorbs energy from the outside, prepares to accept fertilization and, in the subsequent sign of Cancer, generates fruit, reproduces spikes, generous, maternal, offering the world precious nourishment. It matures in the increasing heat of the Sun until the Summer Solstice, accompanying the cyclical becoming of Light in the fullness of the sign of Leo, majestic, until the new harvest, until the storage of the harvest in the sign of Virgo, in the succession of light and shadow, under the aegis of the myth of Demeter, deprived of her daughter for six months, in the depths of the underworld. At the behest of Demeter herself, Triptolemus taught humanity the most ancient agricultural techniques.

Thanks to the cultivation of this new source of food and the nascent agricultural culture, knowledge, arts, religions developed, and humanity was able to gradually find new spaces and opportunities for expression.



Argonauta

INTRODUCTION

From the Natufians, inhabitants of the Fertile Crescent, to the Senator, ancient wheat with long legs, like a curbstone between the green revolution and the genetic revolution, here is the mill in whose belly the gears bite time. Great time gear!

And again bread to represent life and man's ability to think, to use nature, to intelligently satisfy his own needs.

The Argonaut, in an imaginative journey from the geosphere, to the biosphere to finish at the noosphere, crosses the domains of human evolution accomplished through spiritual means, language, intelligence, industry, society, to probe them in opposition to domains of biological evolution.

Transported by the great game of emotions, appealing to philosophy, cosmology, science, theology and poetics, the Argonaut crosses the landscape, flying or sailing, both in the air or in the water, respecting physics, but also fantasy, in which there are no trajectories, because time and space are no longer correlated with each other.

Sophism or philosophy?

The first is not related to cosmology or even to the archè, the primeval force that dominates the world, from which everything comes and to which everything returns, while the second is based on knowledge, where metaphysics (part of philosophy that deals with authentic aspects of reality), physics and science are the basis.

Faith or science? Faith is the refuge of non-knowledge, science is the explanation.

But is it possible to have knowledge of white without knowing black and thus, with the sophist spirit, also allow the biologist to fall in love?

In such a journey, history, mythology, astronomy, religion and philosophy come together to generate traditions, culture, art and crafts.

The Paleolithic Era acts as an incipit in the background:

Here begins the journey, and you with me.

Wheat like Hermaphrodite, son of Hermes and Aphrodite, and how Karpos is the fruit to which the indehiscent reproductive process belongs.

And again ... geosphere, biosphere, noosphere, the Greek kuklos, the dominion of man: a real matryoshka.



Biosphere

Lola Schnabel

There is no distinction between man and earth: microcosm and macrocosm made of the same substance and linked together by deep roots, in a continuous flow that seems to become the very symbol of time that passes.

Fire, water, air and earth present themselves in their power and the body of the tree woman becomes a symbolic place of fertility, in which everything seems to stop for a moment, frozen in an eternity in which even the colour itself becomes more full-bodied for an instant.

The canvas is thus transformed into a place where precious alchemical reactions are created, and where we witness the creation of new worlds, new gems and that "karpos" fruit that has the divine generating power in it.

Lola Schnabel offers in this work a painting in which gesture and colour merge.

A decisive and full mark that is accompanied by brushstrokes that flake off almost losing their colour, and then are transformed again into a material body.

In next months edition of Milling and Grain, we present Act 1 of Argonauta