



DAMANHUR ALCHEMY SCHOOL

## **MESUREMENT**

In the remote hypothesis that you don't know the history and meaning of the Mesurement in its smallest details, we are going (and you can thank us loudly) to make you enjoy the infinite benefits and possibilities that such knowledge allows.

In order to do this, however, some premises are necessary.

In an extremely concise way, since the entire history of the so-called Game of Life is now available to anyone in microfilm libraries, data libraries and in the mass memory of any self-respecting computer, let's go over these premises together.

In a mythical and legendary land of the Egyptian name "Damanhur" lived in the so-called atomic era (primitive and technologically undeveloped era in which energy was drawn, with great deployment of forces, from fission and atomic fusion) happy and open-minded people.

Under the guidance of a Player with Memory whose name was Falco (some scholars erroneously link his figure to that of the divinity Horus, symbolized precisely by a falcon), they had abandoned the chaotic life of the time, almost exclusively devoted to materialism and consumerism to devote themselves to study and esoteric disciplines.

In their city they wanted to build with harmony, art, love, a new way of thinking, as an example and to inspire the Human Race.

To spread their ideas and knowledge and to demonstrate their freedom they started a strange game.

The main rule was to have no rules, the goal was the evolution and enlightenment of humankind.

To this end they fought titanic battles with magical enemies and with themselves.

Often Falco was on a journey and the most suitable players were with him in a pressing succession of attacks, defenses and teachings.

It was during one of these trips (in which contacts were kept with rudimentary non-telepathic communication systems) that the astonished telephone operator received, along with other information, a "Measure" in centimeters with an invitation to understand what it referred to.

Imagine the commotion that this news brought to the quiet town and to the players, now increased in number. There were those who racked their brains, those who made the strangest hypotheses, those who indulged in the wildest fantasies, those who used hypnosis and spirituality (albeit at a rudimentary level compared to how it is taught today in schools) to find elements to investigate.

There were those who thought of the length of a shadow projected on the topographical map that should have given the position of the travelers. Another hypothesis was that it was the length of a pendulum for radioesthesia to obtain a frequency that could be used in the strangest ways, but since the length was a few meters, after a few falls from stairs and trees, the players moved on to other hypotheses.

Sometimes, in the moments spent together between trips, Falco and the travelers (all of whom had taken on the name of an animal as their battle name) would amusedly answer questions on the subject by adding new elements, which had the effect of complicating things even more.

It was discovered that the measure (which was communicated every day referring to the previous day) was a sum of measures and that it concerned all travelers.

It was discovered that it concerned everyone's perceptions or at least that it involved them.

And once again there was a succession of questions and answers to which Falco, with great ability answered and did not answer, dismantling certainties and feeding doubts.

Some, with the elements in their possession, came to deduce what even the travelers initially thought was the real meaning of "metratura".

However, given the apparent strangeness and irreverence of the subject, they were hindered by the residues of morality and good manners and remained in doubt. On the other hand, what was the meaning of giving every day the sum of the measurements of the "organic waste" of the participants in the trip?

The importance of the body is emphasized. Everything, first of all, starts from the body. Nutrition, body care and the energy body.

(I would read the second piece of de metratura which is what follows).

Falco sometimes repeated that the one known by the travelers was only one of the meanings of metratura, but there was much more and at the right time he would explain it.

So, on that same journey the awaited moment came.

He called some people with him and went along the beach towards the end of the inlet.

Here he stopped and turned to those who accompanied him began a long speech.

The undersigned, who remained at the camp, was rubbing with sand the bottom of a pot rather burnt and every now and then he looked in the direction where Falco and the others were, not without wondering what they were doing.

At a certain point Corvo came to call us and said that they were doing the

"metratura" exercise.

They had drawn on the ground three corridors side by side, one meter wide and ten meters long; transversally lines marked the distance from the beginning.

On the first two meters there were lines drawn every 20 centimeters and then every meter.

We were invited to walk down the first corridor (10 meters long) as far as we could.

Although it was apparently simple, there were some rules to follow.

**Before starting we prepared ourselves for a few minutes in a special circle drawn on the ground, we relaxed and concentrated, becoming as aware as possible of ourselves.**

**A slow and deep breathing and the visualization of the color blue were recommended.**

When you felt ready, you left the circle and along a marked path you arrived at the beginning of the first corridor.

Then you had to get on all fours (dog position) just before the starting line and from that moment on the test began.

Not far away a person would play the drum with a specific rhythm.

## RHYTHM OF THE DRUM

One had to advance slowly while keeping constant consciousness attention on everything the senses perceived.

One had to observe everything in the field of vision, the color and shape of every tiny pebble, of every small insect, the characteristics and movements, the straws and shadows, the feet of those who, moving, passed by.

And so for hearing, listening and distinguishing every sound and noise, from the drum so repetitive as to become almost habitual (and therefore no longer heard consciously) to the voices, to the cries of the seagulls, to the waves of the sea, to his own breathing or the noise of Falco's stick that he had "inadvertently" dropped.

And the smells and scents, close by or carried by the wind, and the taste.

Touch was something not describable, the sand under our fingers, the pebbles, the insects that landed on us, every garment, the hair that moved, and always the consciousness of our body and the position assumed.

All these things had to be present moment by moment, without forgetting anything.

Falco advised us to keep as few things on us as possible because we had to remember and perceive everything: clothes, necklaces, bracelets and rings.

When the person doing the exercise realized he had made a mistake or was tired, he would immediately get up and leave while Falco talked to him about the mistakes he had made.

Once, as he was walking and talking a few hundred feet from where someone was practicing, he turned to the person with him and said, "There, now he made a mistake: he didn't notice the fly that landed on his right leg."

And it was true!

Sometimes he would change the rhythm of the drum or make noise with the stick and everything had to be noticed.

He also told us about competitions between aspiring magicians that took place over distances like from one end of the beach to the other (about 800 meters). These races lasted up to a week (the time it took for a contestant to cover the space of the competition) and participants competed naked and completely shaved.

Other, more complex races required total perception, beyond the common senses, of everything that was and was happening above, below, in front, behind and to the side for an increasing distance equal to the distance covered.

So much exercise to be done!

## EXERCISE METERING PROPAEDEUTIC TO THE RITUAL

Preamble for the instructor:

Need a sound of a Tibetan bell or bells, (even recorded if you do not have) better, however, a pleasant sound, harmonizing

Close your eyes and breathe, then focus your attention on each sense.

After a few minutes, add another sense and after having it open just by bringing attention to it, stimulate it by saturating it even more, for example in the case of smell, spraying a perfume in the room

Do the same with sound. After bringing attention to the noises in the room you can stimulate more and saturate the hearing, with an instrument, to feel the effect on the body, how its vibration expands through the body. Then give him an indication to feel a taste in his mouth, which if he has one, should be added.

You can give him an object for touching, maybe a soft thing or something else. At the end make them open their eyes and stimulate their sight.

Their eyes eventually because then they will understand why it is better to close their eyes if they want to get into using their internal senses if they are not properly trained.

The experience should take them deep enough into creating the opening of the external but also internal senses. The importance of shutting down the mind must be stressed.

And they are asked to start in this state to do the ritual of gathering by first deciding each movement they make, and sensing the energies they move with the tools, and the quality of the fractions they gather.

They can move less slowly but keeping their attention on the perception of everything and deciding beforehand the gestures they will make.

## EXAMPLE OF CONDUCTION OF EXERCISE PREPARATORY TO METERING

Sitting

you begin to feel the body first

the position

the points of contact with the chair that unload the weight

the breath is wide or blocked, adjust it,

the focus is not now the breath

but if you feel lom you can take a few deep breaths to unlock it

but then bring the attention back to the body  
from the feet, legs, pelvis feel the bones, the exits, the skin  
the tensions if there are, adjust the position to leave them, if necessary, then  
go up to feel the belly organs, if you feel the rhythm of blood or tension or  
relaxation in the abdomen  
Then go to the chest and feel the expansion and retraction, the diaphragm if it  
is blocked, the heart.  
Then the skeleton the muscles the skin  
the plug that comes from the pelvis to the neck  
Then you feel the arms, the hands, the air on the hands, what is under the  
hands, then the skin of the arms, the bones up to the shoulders and up to the  
neck the bones, the muscles, the throat, the saliva that goes down and the  
face  
the tension in the muscles of the face of the forehead  
the macaw that enters through the nose, the smell, the taste in the mouth, the  
saliva, if the jaw is tense or soft  
then the eyes if they have tension if they are still or moving  
then the scalp and hair

At this point we ask to bring all the attention on the touch of becoming the  
skin

Feel the air where you are naked  
the clothes where they touch you  
the chair and the floor where they touch you  
the temperature  
of all the points of your skin  
**YOU ARE YOUR TOUCH** you perceive yourself and the rest only with the touch  
You can after a while give them a tissue or something smooth or soft to feel  
with your hands

Then move to **hearing**

you hear all noises, you are your ears  
you perceive reality only through sounds  
you hear the smallest sounds  
then you play an instrument  
you stop  
you say again that you hear the sounds of the environment  
you play

Now we pay attention to the smells in the room

we activate our sense of **smell**

we are our nose

every little smell of the room comes to us ours of the others

Then we spray a perfume to enhance

Then we ask to bring attention to the **taste** in the mouth to be all there  
in the taste, to do this you can also send the air from the mouth into the nose  
can help

If you want you can give a piece of cut fruit, a grape or something else to taste

quickly (not a candy that lasts long and distracts)

Then you make a quicker shift from one sense to the other

bring attention to the skin to touch hands feet points of support air on the face  
and exposed points  
perceive touch

Then taste again  
then smell again  
then sound again

Now I will ask you in a moment to stand up and keep your attention up first  
thinking first about the movement you want to do  
and moving very slowly feeling as you move your body exactly as it feels in  
different points  
during this movement you will also feel alternately sounds, taste, smells, touch  
with your skin  
There will be a total attention to the body and the senses in rotation as it is  
impossible to begin to feel them all at the same time

In this state you will make the journey to the schema.  
When you get there you will resume a more natural speed even if you continue  
while doing the ritual to

keep your attention and think first about the movements to do.  
You can always use a breath to refocus your attention on your body and what  
you are doing and try to use all your internal and external senses during the  
ritual to perceive the energies you are moving with your instruments and the  
different quality of the fractions you will collect, which you will then write  
down.

What was your impression of each fraction? What differences did you feel?  
What feeling did each one give you?

COLLECTION RITE

FRACTIONS COLLECTION

Materials for the ritual

Ritual collection scheme

Lead shot with time fractions frequencies of 10,50,100,250  
Glass flasks or selfies with purified water 2nd  
Wooden stick or laser selfie stick.  
Own elements of Ritual

Procedure

Load the figure

Load and clean the circles to connect the elements.

Load the elements as for the 5 elements ritual.

Position them in their space

3 times inner circle and clean

1 time outer circle in the opposite direction of the first, clean the corridor.

Draw the three half moons

Draw the three alternate spirals.

Draw the connecting reeds

Collect the fractions

With the stick or selfie stick take the frequency of the first fraction plummet

Inhale it into the stick with the help of the breath

Point the stick outwards towards the first moon and suck in the time fractions

You deposit the collected fractions in the small bottle with the lead pellet.

Repeat for all three directions of the Cartesian axis

You unload the stick from the frequency of that collected fraction and take the second frequency and repeat the collection.

This is done for as many fractions as we need to fill.

When the collection is finished you erase the figure and put your elements back in place.