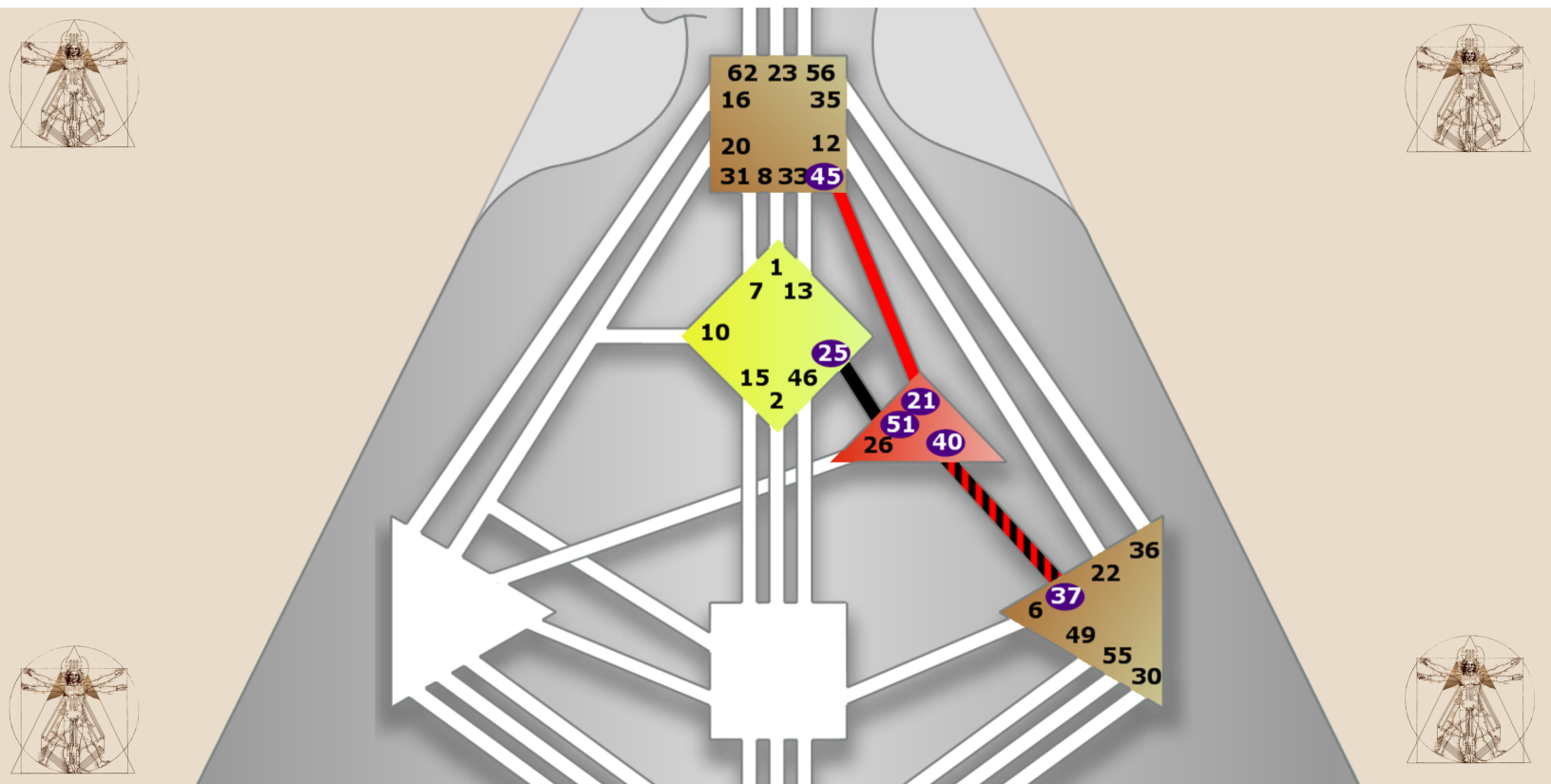


THE FORK IN THE ROAD

LESSON 4 | RAVE ANATOMY 2: THE AWARENESS LECTURES

RA URU HU



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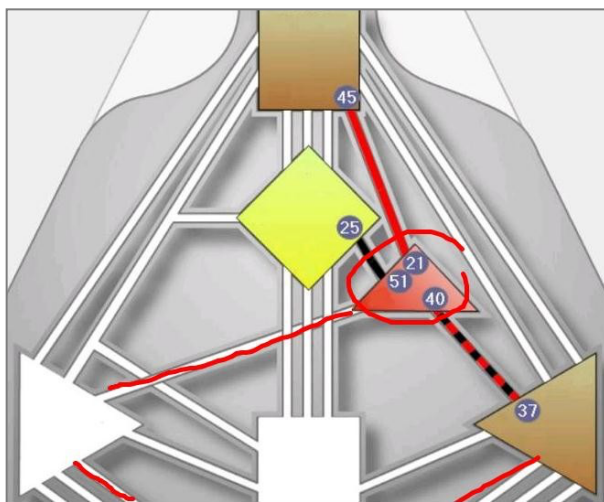
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The Fork in the Road

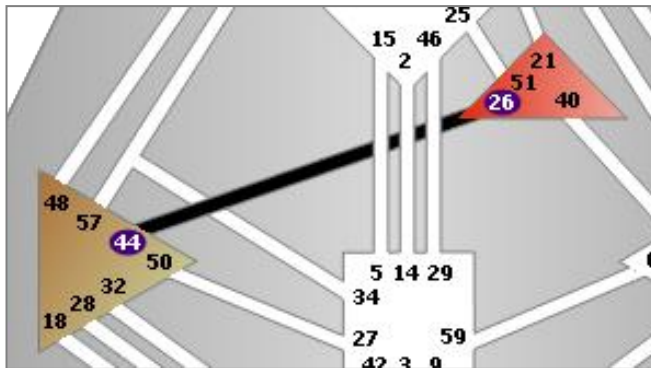
Okay, good morning to all of you. There's an awful lot of downloading so I hope you had a good sleep. I guess the whole reasoning behind my doing more Rave Anatomy is because it gives me an opportunity to just talk about certain facets of the BodyGraph that really fascinate me. That is, I can still quite clearly remember drawing it for the first time, that is, drawing out the BodyGraph. It's probably the only really absolutely vivid memory I have from all those years back of my encounter. I can remember the sensation of watching the Circuitry come alive. I think that from that moment onward—because I had no real foundation, it wasn't like I was taught how to interpret the graphing system. I really wasn't, I was just given the basics. At least as far as I can tell I was given just sort of very basic things about it all.



I spent I guess the first three or four years after that point an enormous amount of time physically drawing these charts and contemplating them not in terms of what modern analysis is all about, which is very different, but trying to understand it from the point of view of just seeing the way in which the circuit board itself operated. And

there were certain things that just stood out for me. I guess the subject today is one of those things that has always seemed to me to be so different, in a way. This isn't the ideal illustration to show you, but I think anytime you look at a BodyGraph when you look at the Heart System and you look at the construct of it, that is, the Tribal Circuitry that is running along like that, in a sense it breaks the whole symmetry of the chart. It really does. It's very, very different.

I can remember that when I was first getting ready to do the first publications in Design working on the translation of my drawings into the technical aspects necessary for it to be programmed, one of the questions that I was asked quite a bit in that era was whether I was interested in a developing a 3-D depth, or that kind of perspective. Basically the question I was asked was, what we're looking at as a two-dimensional drawing, the question asked to me was is it two-dimensional. In other words, "Is this just a translation of a three-dimensional phenomenon into a two-dimensional graphic?" was basically the question.



And my answer consistently was always yes, because of course, when I first saw the graph in the sense of—it's very hard to describe that—but anyway, it was clear to me that there was a difference and the difference was that if you're really

looking at the Heart Center—I mean, examination of the BodyGraph—look at this Channel. It's a very odd Channel. We know it as the Channel 44/26, which is the Channel of the Transmitter, and it is one of the most important Channels in terms of the early stages of development, that is, the first 88° after conception. This is perhaps in many ways the most significant stage in the development of the fetus in that it really establishes the viability of the immune system.

But if you look at it, the thing that is very interesting to notice is that this Channel goes behind these three. It could have been drawn the other way, if you know what I mean. That is, it could have been drawn going over the top, as it is here. It is just something to notice. That

