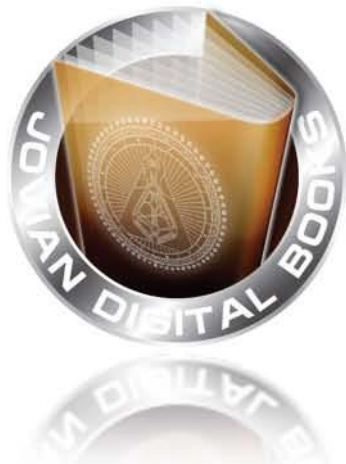


# QUARTERS & ANGLES

RA URU HU



INTERNATIONAL HUMAN DESIGN SCHOOL



## TABLE OF CONTENTS

Quarters & Angles Introduction .....	viii
<b>Introduction to Incarnation Crosses .....</b>	<b>1</b>
Incarnation Cross is Deep Knowledge .....	1
Incarnation Crosses: The Haute Couture Costume .....	2
Everybody's Mythology is in the Costume .....	2
Your Costume Grows on You .....	3
An Incarnation Reading is a Signpost .....	4
We are All Fractals of Every Mythological Force .....	5
Translate Incarnation Cross Information through the Client's Profile .....	5
Incarnation Cross Depth before & after the Seven Year Process .....	6
The Angle and the Quarter Form the Framework for the Gates .....	6
First Review the Design .....	7
Two Forms of Geometry .....	7
The Nodes Represent the Actual Road .....	7
Profile: Different People, Same Road, Different Costumes, Same or Different Direction .....	8
Putting the Nodes and Profile Together .....	8
The Akasha Record .....	9
Practical Signposts .....	9
The Difference between Personality and Design .....	10
The Unconscious .....	11
The Greatest Resistance is of the Personality to the Design .....	13
Begin with the Road .....	13
The Road Conditions the Costume .....	14
First Read the Road through the Personality Nodal Lines .....	14
The Design 2 <sup>nd</sup> Line Theme .....	14
The Personality: The 28 <sup>th</sup> Gate .....	15
The Design: The 44 <sup>th</sup> Gate .....	16
The Movement at the Midlife .....	17
The 27 <sup>th</sup> Gate .....	17
The 24 <sup>th</sup> Gate .....	18
The 6/2 .....	18
The 6 <sup>th</sup> Line Being .....	19
Coming off the Roof .....	20
The 2 <sup>nd</sup> and the 14 <sup>th</sup> Gates .....	20
The 1 <sup>st</sup> Gate: The Need to Express Unique Direction .....	21
The Relationship between the Design and Personality .....	22
The 2 <sup>nd</sup> Line Unconscious .....	23
The Left Angle Cross of Defiance .....	24
The 2 <sup>nd</sup> Line: Only One Real Call in a Lifetime .....	24
The Difficulty of Being Not-Self .....	25
Profile Lets You Know You're Being Correct .....	26
The 2 <sup>nd</sup> Line Profile: The Calls Never Stop .....	27
The 1 <sup>st</sup> Line Profile .....	28
Signposts for Non-Energy Types .....	28



<b>The Basic Binary.....</b>	<b>31</b>
Quarter and Angle .....	31
Read an Incarnation Cross from the Personality Sun Outward .....	31
The Genetics of Design .....	32
Human Design Measures Uniqueness .....	33
Genetically the First Imprint is General and Similar .....	33
We are Imprinted Specifically with a Quarter, not the Whole.....	33
The Theme of the Quarter of Mutation: How to Surrender to Death .....	35
Look at the Quarters as Activations in the Wheel.....	36
The Underlying Theme of Somebody's Incarnation begins with their Quarter ....	37
The Real Focus is Deeply in the Personality .....	37
Twelve Types of General Programming .....	39
Each Angle Has a Different Responsibility in the Quarter .....	40
Angles .....	40
The Cross of Planning .....	40
The Profiles of the Cross of Planning .....	41
The Quarter of Civilization .....	42
The 16.1: Delusion .....	43
The 16 <sup>th</sup> Gate: The Gate of Identification.....	44
The 1/3 Cross of Planning with the Personality Sun in the 40 <sup>th</sup> Gate.....	45
The 1/3 Cross of Planning with the Personality Sun in the 9 <sup>th</sup> Gate .....	45
Beginning to See the Larger Framework of Impersonal Vision .....	46
Ra's Personality Sun in the 51.5 .....	46
Accent the Personality Sun Gate .....	47
The 16.1 .....	47
The Global Cycle Now is a 1 <sup>st</sup> Line Theme .....	48
Fantasy as Fact.....	49
The Limitation of Taking Things Personally .....	49
Your Personality Crystal has Always Had the Same Base .....	50
The Personality Sun is Interpreted through its Profile.....	50
The 1/3: Delusionary Identification.....	50
What Doesn't Work in a Synthesis isn't Real .....	51
The Temple of Delphi.....	52
Cutting Away the Delusion and Replacing it with Substantiation .....	52
We Need the 1/3s .....	53
Many Variations of the Same Cross .....	53
The Right Angle Cross of Planning/The Quarter of Duality: The 40 <sup>th</sup> Gate .....	54
The Cross of Planning is Dependent on the Will of the Ego.....	55
The 40 <sup>th</sup> Gate: Making Sure the Stomach is Satisfied .....	55
Infrastructure is the Underlying Theme .....	56
A 3/5 Emotional Ego Manifesting Generator .....	56
The 40.3 .....	58
For this Being Building the Infrastructure is Essential.....	59
The Cross of Penetration .....	59
The Quarter of Duality: The 57 <sup>th</sup> Gate .....	60
The 4/6 Profile .....	61
The 4/6 Voyeurism .....	62
The Variations of the Sun in the 57 <sup>th</sup> Gate .....	62
The 4/6 is an Opportunity for Wisdom.....	63



The Right and Left Angles Want to be the Other Angle .....	64
Surrendering to the Larger Whole .....	65
The First Quarter Wakes Up before the Fourth Quarter.....	65
Juxtapositions.....	66
The Difference between the 5 and 6 in a Left Angle .....	66
The Juxtaposition Cross of Ambition .....	67
In Every Incarnation Each Personality Crystal Has the Same Base .....	68
The Personality Incarnates .....	68
The 54.4 .....	69
The 3 <sup>rd</sup> Line Inherent Mistakes in Releasing Penetration Information.....	70
The Danger in Going beyond One's Role.....	71
Everything Has its Place.....	71
The Beauty of Being Part of the Whole.....	72
<b>The Four Quarters .....</b>	<b>73</b>
Quarters are Deeply Complex .....	73
The Quarter of Initiation: Purpose Fulfilled through Mind .....	73
Mystically: The Witness Returns .....	76
The Responsibility for Consciousness .....	76
The Quarter of Civilization: Purpose Fulfilled through Form .....	77
Concretized through the Form.....	78
Mystically: From the Womb to the Room .....	79
Purpose Fulfilled through Manifesting.....	80
Looking for the Form .....	81
Many Possibilities of Being Fulfilled through the Form .....	81
The Quarter of Duality: Purpose Fulfilled through Bonding.....	82
Primarily Cross-Gender Bonding.....	83
Bonding Leads to Competition.....	84
The Prearrangement of Bonds.....	84
Talking to People at the Simple Level.....	85
Mystically: Measure for Measure .....	87
The Quarter of Mutation: Purpose Fulfilled through Transformation.....	87
Anything is Possible out of this Quarter .....	88
Mystically: Accepting Death .....	89
Impatient Quarter .....	89
The Code: The Formula for Life .....	90
We are Limited to Our Quarter's Focus.....	91
Don't Improve What You Are; Polish It.....	91
Ra's Experience with Teaching Base, Tone and Color .....	92
We're Here Only to Do a Very Specific Job.....	93
Programming during the Sleep State .....	93
Right Angle and Left Angle are Pure Polarities to Each Other.....	94
We Are Here to be Fulfilled through Only Our Particular Angular Geometry .....	94
We Have Very Specific Job Descriptions .....	95
Incarnation Starts at the Base .....	96
<b>Profiling and Angle.....</b>	<b>97</b>
Profiling is Very Important for the Client to Understand.....	97
The 1/3 Teaches Life is Not Solid.....	97
A 6 <sup>th</sup> Gate of Conflict with a 1/3 Profile .....	98



The 1 <sup>st</sup> Line Profile Will Never Feel Certain in a Relationship.....	98
Acceptance is Only Natural When You are Yourself .....	99
The Changing Profiles .....	100
Genetic Movement .....	100
The 1/4.....	101
Everything is a Binary.....	101
Do Not Lie to a 1/4.....	102
Bring the Angle/Quarter Combination to the Profile Level .....	103
The Right Angle: Joyous Surprise and Innocence.....	104
The Right Angle Experience is the Most Essential Aspect of the Program .....	105
The Right Angle Takes in the New Cycle Fresh without Prejudice .....	105
The Left Angle isn't Here to Discover Anything .....	106
The Right Angle is a Sacrificial Lamb.....	106
Example of Warfare .....	107
Without the Innocent there is No Truth .....	108
Putting Together and Delivering the Background Information.....	108
The Personality Sun in the 16 <sup>th</sup> Gate.....	109
A Right Angle with a 1/3 Profile.....	110
An Open Mind .....	110
This Person Tests Whether Concepts Can be Lived Out in Form .....	111
The Background Gives the Synthesis to Do a Good Professional Reading .....	111
Reinforce the Importance of Living Out Strategy .....	112
Look at the Difference between the Design and the Personality .....	113
The Personality Sun/Earth: The 16 <sup>th</sup> and the 9 <sup>th</sup> Gates .....	114
Type is the Maia of the Monopole .....	115
The Design Sun/Earth: The 37/40 .....	115
Eight Points to an Incarnation Reading.....	116
The Nodes .....	116
3 <sup>rd</sup> Line Personality Node.....	117
2 <sup>nd</sup> Line Design Node .....	118
South Node in the 16 <sup>th</sup> Gate .....	119
Personality North Node in the 9.3 .....	119
The Not-Self is Cruel.....	120
The 3 <sup>rd</sup> Line Being Never Stops Learning .....	121
Design North Node in the 5.2.....	121
Profiling Gates: Role Overview .....	121
Behavioral Identity .....	123
Projected Attitude .....	124
Limited Perspective .....	124
Aspired to Role .....	125
Bonding Strategy .....	125
Security Strategy .....	125
The Unconscious Role Overview .....	126
Nature .....	126
Type.....	127
Memory .....	127
Direction .....	128
Sexuality.....	129
Humanity .....	130



<b>Concluding Remarks.....</b>	<b>131</b>
Surrendering to One's Design .....	131
Insight into the Mundane Nature of the Chart .....	131
Undefined Spleen .....	133
Undefined Mind .....	133
Show the Client the Road, the Costume .....	134
Human Design is a Practice .....	134
The Need to be Patient .....	135
Be Selective in the Knowledge You Share .....	135
Providing a Rave Return Reading Instead of an Incarnation Cross Reading .....	136
People Have to Deal with Being Themselves .....	137
Review the Person's Design .....	137
Short Readings .....	138
There is a Correct Timing for Giving Readings .....	139
Practical Matters .....	139
<b>Illustration Library .....</b>	<b>141</b>
The Four Quarters .....	141
Incarnation Quarter Themes .....	142
Quarter of Alcyone .....	143
Quarter of Dubhe .....	144
Quarter of Jupiter .....	145
Quarter of Sirius .....	146

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## Quarters & Angles Introduction

Quarters and Angles is the complete recording from 2002 of Ra introducing Quarters as a framework for Rave analysis. This course was offered to professional analysts with an interest in incorporating Incarnation Index knowledge into their readings. The general theme of purpose is examined through the 12 combinations of Quarter and Angle.

This course is recommended for Professionals and Analysts but is open to students who are participating in IHDS educational programs.

This is a proofed transcript of the original seven and a half hour seminar.

Content:

1. Quarters
2. Profiles in relation to the Incarnation Cross
3. Personality Sun in relation to Incarnation Cross
4. Nodes in relation to Incarnation Cross

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## ***Introduction to Incarnation Crosses***

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I was never in a hurry to tell anybody about Incarnation Crosses. First of all, it meant that I was going to have to teach a lot, aside from anything else. But it wasn't really my interest because my concern was just to get across to people the basics of Human Design analysis. I started teaching, I started training people how to become analysts and I discovered that basically they were useless. And they were basically useless because they had enormous difficulties with lines. They really didn't know how to read them; they didn't know how to understand them. They certainly had enormous problems in dealing with it in its contextual context, in other words, within the Rave I'Ching trying to transform the poetry of those descriptions into some kind of logical sense, which was not going to happen easily for people.

And I realized that was a problem and that problem could only be solved by teaching people the simple way of understanding lines. That meant introducing line structure and how the lines work and what the meaning of each line is so they could begin to see how easy it was to be able to look at a line and understand the line thematically.

But the moment I got into lines, I had to get into Profile. And the moment I had to get into Profile, I couldn't escape doing Incarnation Crosses. There were people right from the beginning, students of mine, who were confronted with the Cross of the Vessel of Love and the Cross of the Sphinx in the G Center and kept on saying, "Well, where are the other ones and what are their names?" There were a few of them who drove me crazy enough that I would sort of leak out a name here and there. But the reality was I didn't want to approach that.

### **Incarnation Cross is Deep Knowledge**

It's an enormous, deep, deep, deep place to go to start looking at the 69,200 variations of Incarnation Crosses. That's a deep place to go. I watched the excitement of people when I did the first Incarnation course and people who have bought the books of that course. It looks like there is some kind of real view of incarnation in that text. Well, there is a general view for Right Angle, Juxtaposition, and Left Angle. But that really doesn't tell you much. It gives you just the general thematic of what the quality of that Angle of that Cross actually is. It's very deep knowledge.

The thing about Incarnation Crosses and Incarnation Cross analysis, what made it not something I was particularly interested in, is that it is not a mechanic. What I mean by that is when you teach somebody their Type and give them their Strategy,





you give them something mechanical that is going to be the solution for them in becoming themselves.

### **Incarnation Crosses: The Haute Couture Costume**

When you're talking about an Incarnation Cross, what you're talking about is the haute couture costume that's possible for you on your way. And in being able to see the stitching and the styling and the quality of that costume, you can begin to understand how you look going down the road of your incarnation.

Profile is valuable in one way. What it does is provide, at its simplest level, and I am speaking simply of Profile now, is a signpost of correctness in one's process. Each of us, as we look at and have digested our Profiles, see that clearly as a schema of how we operate, a way in which we operate. And the more and more we see our Profile in the way in which we operate in the world, the closer we are to the correctness of being ourselves.

### **Everybody's Mythology is in the Costume**

In other words, it's something that shows us, do we fit the clothes we were intended to wear? Is it a good cut? Did you get it in the right place? Is it a good tailor? Does it fit where it should, or is it kind of funny in the shoulder? Is it sort of stretched in the back? Do you look like a little child inside of it? In other words, that costume, in and of itself, as you become more and more correct—it's my thing about mythology for people. I've tried in many ways to explain to people that everybody has a mythology. The mythology is in that costume.

The more correct you are, the closer you get to that perfect fit. Have you ever had a piece of tailor-made clothing put on your body? That's really wonderful. I grew up in a house of a clothing manufacturer so I had stuff that was just cut for me every season. I was really spoiled with clothes. And when you put on a pair of clothes that was made for you, you're not putting on clothes. It's like skin. It's not there. It's like when you get into a bathtub and it's exactly the same temperature as your body. It's not hot, it's not cold. It's not even a bath anymore. It's just an extension of your flesh.

So, this is the magic of being correct. The magic of being correct is you have this perfect costume. You fit right in it. I'm Cross of the Clarion. I'm a 5/1 Cross of the Clarion. I wear my costume well. It fits. It's comfortable. But I lived an enormous aspect of my life deeply uncomfortable in the clothes I wore. And the joke of that was, it's really a joke, it's wonderful. It's my joke—you have to laugh at yourself—my joke.

From 1980 to the end of 1981, almost two years, I was the publisher of *Menswear of Canada*. It was a fashion magazine. I changed my clothes three times a day. Noth-