

LIBERATION THROUGH SOUND

A course of studies in the universal philosophy of music and the occultism of Sound, including meditations and exercises to arouse the individual consciousness of Tone and the realization of Cosmic Harmony.

Rudhyar

LESSON ONE

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by Rudhyar.

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Introduction

~~The~~ new era ~~which~~ is opening ~~has been~~ characterized by the term "Aquarian". ^{which, in terms of astrological symbolism can be} Most likely, we are only in the period of transition between this Piscean Age and the Aquarian Age, but it is particularly important, during such a "seed-period" to realize the basic character of the incoming new energies which in due time will take on new kinds of forms, at all levels of human movement the constellation Aquarius at some time within the last activity. It appears that the Sun has entered by such hundred years, the earliest date given for this entrance (by some Bahais) being 1844.

~~Metaphysically speaking, this means that a new key-note of Life is undertoning the varied manifestations of our little human cosmos; that a new type of energy is coming to the fore to be used by new kinds of forms, mental and physical, that, riding over a new tide of the sea of Universal Energy, a new rhythm of consciousness is calling into existence beings from planes yet unaroused.~~

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LITERATURE THROUGH SOUND

A Course of Study

by [Name]

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Introduction

The new era which is opening has been characterized by the
form "Apertion". Due to the movement which is called progression
of the spheres the Sun passes successively by retrograde motion
through the stars of the Zodiac; and its stay in each sign lasts
about 1100 years. It appears that the Sun has entered by such
movement the constellation Aquarius at some time within the last
hundred years, the earliest date given for this entrance (by
some Bahais) being 1840.

Metaphysically speaking, this means that a new keynote
of life is underwriting the varied manifestations of our little
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ing over a new tide of the sea of Universal Energy, a new rhythm
of consciousness is calling into existence beings from planes
yet unformed.

The Aquarian Era is but the opening of a cycle extending far beyond the 2100 year boundary. It is in fact but a prologue to the great tragedy of a new human birth. But in this prologue we find narrated the mighty cosmic situation which, as in Greek tragedies, will dominate and overshadow all the following acts. The Aquarian Age will tell in solemn tones the great cosmic deeds of which mortals of aeons to come will work out the fateful results on the plane of personal manifestation. It is the time when the great Narrator will speak, when Immortals will descend led by fate or compassion to impersonate the essential characters of the heroic drama in which the whole of humanity will participate.

This descent of the Immortals characterizes preeminently *The symbol of Aquarius* the Aquarian Age, whose symbol is a man carrying on his shoulder an urn out of which water flows. This flowing water has many a meaning. It signifies rain, which, as the Bhagavad Gita tells us, *at one level, it* is produced by sacrifices. It signifies the spiritual down-pour which is to fertilize the expectant earth. ~~These waters are the waters of Soul, the waters of birth, the tide of sacrificial incarnation, the compassionate moisture of the great beings called Nirmanakayas which is to sooth and render fruitful the dry wastes of the intellect for the up-bringing of the new seeds.~~

~~It is all these things and much more. These waters are the~~
 — *the* ^{cosmic} Waters of Life, the substance of the World-Soul concentrated by

"Neptune" and released through "Uranus" (UR-N) which is the ruler of Aquarius. *On 15 most occult and basic sense this Aquarian water can be considered a manifestation of SOUND. In course, these Waters are Sound. using this word is the*

This may seem a strange statement to those who are used to take for granted that sound is the result of periodical disturbances in the air (sound-waves). However, a careful study of ancient texts helped by some inner intuition will show that this phenomenon, the production of sound-waves in the air, is but the outermost result of the workings of a mode of Energy which is essentially the basis of all types of vibrations.

We want to understand this basic Energy which is Sound. For in such wise only shall we be able to fathom the mysteries of the New Life that passes through the Aquarian gates, through the electric portals of Uranus symbolized by the two columns that stand at the entrance of the Masonic Temples. To understand Sound is to grasp our inmost energetic nature, to be able to call upon the hidden power of self, to prepare the receptacle into which Soul-power, which is Sound, will be able to pour itself.

The message of this Aquarian Age and of Uranus is: that the Soul must be aroused into incarnation, that the sacrificial tone of the great Mother within each of us must flow into the soil of our personal nature down into the "ark of seeds" (the conscious mind), flow into it like a great electric shower

making the mind resonate to the impact. What this message ^{practically} tells us, ~~really and practically~~ is:

- 1) We must understand the nature of Sound and Soul.
- 2) We must understand the laws of the operation, the laws of Tone-incarnation, the relationship between Energy and Form.
- 3) We must know how to build out mental chalice that it may become a perfect resonator, a loud-speaker proclaiming the message of the incarnation.
- 4) We must know where to direct the resonated energy, so that ~~there be no waste nor perversion of it, so that it be not~~ ^{it may not be wasted or perverted,} a cloud-burst washing out the fertile soil, but a gentle yet penetrating rain arousing Life into all seeds.

We can do this without losing ourselves into misty metaphysics or abstractions far removed from any sentient reality. We can do this because humanity has always known to some extent the powers of Soul-force and Sound, because in all ages some modalities of this Energy have been manifest more or less consciously and deliberately in what men call: Music.

The study of music, of its essential laws and modes of manifestation, will enable us to approach the realm of the Soul, racial and individual, aeonic and personal; it will provide us, if we pursue it aright, with a key which will work both ways. For, through music, it will reveal to us the mysteries of the

Soul, and by the proper realization of the nature and potency of this Soul-force, it will enable us to bring down into human tones, — whether vocal or instrumental, energies of an electrical and re-generative nature. By so doing we shall become co-workers with Uranus, dedicated servants of the Master of this dispensation, — the Guide of the tide of incarnating egos which is to re-energize our barren earth laid waste by the combined hordes of false devotion and false intellectuality.

So-called ultra-modern music is but a symptom of the impending down-pour. It is the first manifestation, often destructive in its vehement emotionality and its clashes of opposite polarities, yet, by virtue of its tragic and metallic intensity, regenerative to the strong, to those in whom burns the Uranus Ray, the RA. This dissonant music must be understood. It holds in its practically unknown laws of construction and operation (unknown even to its human fathers) mysteries which are of the utmost importance. Master these secrets and a new world opens, and a new humanity.

There is much which must be spoken of only in a very guarded manner. Practical applications would be extremely dangerous to most people whose minds are too heavily loaded with past Karma of self-seeking and emotional possessiveness. But laws can and must be known and studied. The age of unconscious aspiration and

aimless idealism, of watery devotionism and tearful religiosity is passed; or ought to be passed. We are entering the age of the responsible wielding of power and life, the age of the building of minds and soul-groups resonant to the Life which is universal and sacramental, the age of the mysterious paradox of strong Mind-Souls that are heroic doers and yet gentle child-like non-resistant breaths of TAO. We are entering the age of Dissonant Harmony, which is the symbol and manifestation of "universal brotherhood" in tones; the age when astrological "oppositions" and "squares" become living fountains of harmonious living, of sacrificial power, when the inward and the outward become the Space-ward, and Space devours matter and its many "things".

It is all very simple in its great multifariousness. Let us draw from the heart of this simplicity. Music will lead us to that heart. For in tone and its modifications, upon which are built all human systems of music, in Sound and its laws, we shall find the key to open the urn of Soul whence will then flow the new Waters of Life.

Before we come to the study of Sound as a cosmic ultimate, let us add a few words concerning the general significance of the word: Music. Most human beings, especially Occidentals, have but

a narrow and provincialistic conception of music. European music, a music the development of which is usually studied only since polyphony and formalism came into existence, some seven centuries ago, is at best but one small fragment of universal Music; ~~and it is not at all certain that it is the most important type of music which humanity has produced in the millions of years of its earthly pilgrimage.~~ Music is a universal factor; it is found in all civilizations. Each civilization emphasizing as it always does one aspect of Sound and one modality of tone-expression or Soul-force, has its own music, which represents for the people belonging to that period the whole of music.

And so the Chinese decries European music as being coarse, obvious and without power; the Hindu finds it full of holes, and hopelessly materialistic and intellectual; while the Westerner, ^{until recently,} ~~has scorned~~ laughs at both Chinese and Hindu music, ^{may} and barely mentions in his "History of Music" some mostly erroneous notions referring to them in a vague chapter labelled - Primitive Music.

This state of affairs could be discussed at length. But every unprejudiced student (and there are very few in the realm of music, so strong is our inherited racial bias!) will admit that the musical expression of any race who attributes such tremendous power to music and actually lives and works immersed into a continuous rhythm of tones and melodies, cannot be basically inferior to our own.

What counts ultimately is the intensity of the musical consciousness and the fact that music controls living activities, for these measure the human vital element in music. On such a basis we see at once that most European races and modern America have a much less vital sense of music than let us say the old Hindu races.

Where does then lie the supposed superiority of European music over the music of older generations? Only in one of its elements, the element of form (including polyphony and our so-called harmony). European music has emphasized the element of form and intellectual diversity at the expense of all other more vital and thus more spiritual elements, and though it has reached tremendous heights in its own sphere such heights are by no means all-encompassing. For what was left out of European music in the formative period of its own peculiar nature (from 200 to 1000 A. D.) easily balances the magnificent development given to what was left in.

But let us go a step further and see the evolution of music from a completely world-wide and impartial standpoint. We will find that at a certain moment of the growth of any racial a definite process of differentiation takes place which emphasizes certain formal elements at the expense of others. It is after that time that what we call art-music or form-music asserts itself and grows in technical complexity. Then music becomes an art, eventually a profession. It ceases to be truly a magical power, a power of life,

an immediate utterance of the Soul, racial or individual. It becomes a form built by the intellect to manifest the powers of the personal emotional-sensorial being in Man.

All form-musics or art-musics (and there we must use the word as a plural noun) are particular expressions of particular races; just as all churches and creeds are particular manifestations of certain racial characteristics. But as behind the multitudinous and ever-disagreeing creeds and churches one can discover the one Wisdom-Religion (Atma-Vidya, Gnosis, Theosophy, etc.) which is the Living Source of all the warring sects and organized religions, so behind the many art-musics, which are preeminently systems of human symbolisms and expressions of technical mastery over tonal relationships, one can discover the Living Music which is rooted in Sound and Soul, the Sacred Music of all times, out of which have arisen (or deteriorated) all later musical systems. This Sacred Music must be understood, for it alone is a pure embodiment of Sound and Soul-force. It is the manifestation of the Waters of Life. And today the rebirth of such a music is imminent.

It is because of this fact that the need arises for a basic understanding of music in the universal archetypal sense. For by such an understanding we shall be able to cooperate with the Cyclic Powers bringing about this tone regeneration rooted in Soul-regeneration; we shall become channels for the focusing of the new Sound

energy upon the shifting sands of present day humanity; we shall become real tone producers. Not "composers" painstakingly building abstract patterns of notes mostly to be read from dead scores, not "virtuosi" showing off our belabored technique, not "music lovers" enjoying a good digestion in uncomfortable chairs with the added thrill of orchestral sounds to take us out of a stultified daily existence; but tone-producers, men and women producing, bringing forth tones which are the living energies of our own selfhood, a focus of universal Power.

We want to become tone-producers because of being first of all Soul-embodiers. Our individual self is to be realized most essentially in and through the hearing within our entire being of our individual life Tone. As we reach this tone-experience which is of the Soul and Spirit, we begin to understand Life in its simplicity universality and openness. We begin to receive TAO, as the Chinese mystics might say, within our consciousness. And TAO is infinite unconditioned ^{being} ~~selfhood~~. It is the becoming one with Sound, with the great Waters of Life and Space, whose down flow is reaching today a very momentous phase with the advent of the Aquarian era, with the incarnation of the RA, the powerful Uranian vibration.*

* In the Chaldean zodiac the sign Aquarius was symbolized by a god whose name was Ramman. He was crowned with a tiara and poured water from a vase.

LESSON ONE

The most universal symbol which the human mind can discover to describe the Universal Self, the ultimate and all-encompassing Oneness of all, is SPACE. All things live, move and have their being in Space. Whether they exist and are perceived as entities or not, Space is, unmoved, unaffected by the illusory objects it is made to contain. ~~Even modern science with Einstein begins to recognize that matter is to be reduced ultimately to Space, that the only reality is space.~~

Space however is nothing but a pure abstraction unless we postulate some sort of universal substance or medium of objectivation which in its essential nature is absolutely homogeneous and undifferentiated, yet which becomes periodically differentiated during periods of manifested existence. This universal substance has been called by many names: mulaprakriti, svabhavat, akasha in India; Archæus, Protyle, Aether, etc. -- in Europe. It is in any case the substance of all manifested life, the noumenon of matter. It is that which is referred to also as the Great Waters of Space; for it is the sea-womb, the oceanic matrix out of which all things are born.

This primal substance passes from the state of homogeneity to that of heterogeneity. It is thus in a perpetually oscillatory condition. Its very nature is change. It is moved by ever alternating tides, in a periodical self-compensating motion.

(This motion is thus to be regarded as another ultimate. For Space,

^{or energy}
 substance and motion are inseparable. Space alone would be such a pure abstraction that it would be unthinkable, in the sense that thought requires a certain amount of objectivity which the abstract conception of Space negates. Substance requires Space to extend through, to be objective in. And in order that there be thought or beings, there needs be change, duality, contrast, therefore motion.

This trinity of ultimates has often been symbolized by the Great Breath, by the rhythm of in and out-breathing. Eternal Motion expands and contracts in turn the Substance extending in, or rather extensioned through Space. The result of the operation is the Breath.

This Breath when perfectly even and undisturbed ^{what has been called} the Universal Life, the World Soul or "Anima Mundi." It is silent and sereno, infinitely at peace. When however the substance of Space becomes disturbed by ^{ir}irregular movements the Breath becomes uneven, tension arises. Then Sound is produced: a cry or at least a sort of indistinct tone or sigh. ~~This Sound thus produced is a particularized soul, a disturbed, because~~ ^{particularized} manifestation of Life, ~~cosmically speaking, a Logos is born, a Self that says "I".~~ ^{at the same}

^{individualized}
 For every self is a rupture of cosmic equilibrium, a break in the even flow of Life, or air. ^{Physical} Sound is a disturbance in the ~~cosmic~~ motion of air. Air in motion hits some obstacle, and the air molecules are thrown into a peculiar kind of confusion. Sound-waves result. Air moving in a rhythm undisturbed by objects (i.e. obstacles, bodies,

2nd, at the psychological level,

egos, ~~etc.~~) is peace, silence, nirvana, TAO. Air moving with disturbed motion gives rise to sounds, to tones, to utterances of all kinds. The causes of these disturbances are the never universally overcome illusion that there can be separated selves, objectified egos who claim to be space, wholes - while in fact they are but ~~holes~~ ~~in substance,~~ fragmentary rhythms, local eddies created in Space by the expansion of the universal Substance.

There is only one Life, as there is only one Breath, as there is only one Air. This ⁱinaudible perfectly harmonious breathing or flow of Life is the one Tone. It is ^Tone, in the ^{that at all levels tone means} sense of vitality, ^{also} strength. It is Soul, ^{if by this word we mean a} in the sense of that quality of being which is a realization of perfect harmony and ^{plenitude --} ~~completion,~~ a realization beyond mental consciousness, perfect bliss, ananda. However because of the fact that cosmic substance expands and multiplies, then contracts and tightens, temporary resistances are offered to the currents of Life; ~~cells are formed which resonate faintly to the motion of the cosmic beings, as it were.~~ Matter becomes heterogeneous, ^{as it} subdivides itself into fragmentary resistances. Eddies are constituted. Myriads of little sounds arise when the ^Breath comes in and especially out. At times so great a stress is constituted at some particular point ~~in~~ some little infinitesimal point of space which we call a solar ^{sys} ~~system~~ that a definite resonance is produced. ~~This creates a vast set of cosmic results.~~ Tension must be equilibrated by corresponding relaxation

somewhere, somewhen. And so the vast web of Karmic adjustment starts into operation.

Yet the Great Breath ^{keeps} moving on ~~really~~ undisturbed, its rhythm unchanged, its bliss unalloyed. The vast unaudible Sound of Space vibrates through infinitudes of time and through dimensions without end; the tones of all selves (~~solar, human, elementals~~) neutralize each other in its silence and its peace. He who can hear this noiseless unbreaking Voice of the Breath of Life, who can feel its child-like, simple, open resonance lighten all cells and all organs and all tensions, who can loosen his constricted selfhood into that Tone which seeps through all mental resistances and slowly becomes the entire reality of a timeless moment -- he indeed is blessed by Life. For in him shall manifest in ever increasing manner the silence of TAO, the peace of the Great Waters. And out of that peace shall arise the Divine urge to go forth in this Aquarian Day, and through the urn of compassionate service, to flow down into the earth, as rain into drought.

~~If we come from such cosmic realizations to the narrower yet basically analogical sphere of a single living being we find that the above mentioned ultimates are shadowed down into more familiar concepts.~~

At all levels of existence

~~We must first posit as a postulate that wherever there is a living tone there is breath, and as breath is the life-principle which sustains the embodied existence of all selves, of all beings who know themselves~~

This breath, manifesting as "tone",

ever so faintly as life-wholes (i.e. organisms), ~~it follows that this living tone which is caused by the breath~~ is the most immediate and most basic expression of all living selves. In the condition of even and undisturbed breathing the living being expresses its harmonious cosmic selfhood, its essential aliveness. In the condition of undisturbed breathing ^{the living being} expresses ~~its~~ personal selfhood, ~~its~~ inherent, particular reactions to life, ~~its~~ resistances to life. The sum-total of these resistances to the great Harmony which is Life constitute the "character" of the being in question. This character is fully and completely expressed in the vocal sounds produced. The problem may become more complex at a certain stage of mental development in man; yet it is only because two different modes of breathing are then to be considered, air becoming on a higher plane ether and the etheric breath adding itself to the physiological animal breath.

The cry of an animal is the perfect manifestation of the particular characteristics of that animal species; species and not individual, for the center of selfhood in the animal kingdom is in the species as a whole (~~the genius of the species~~) not in the individual animal. Just as the morphology of a lion (shape, size, color, etc.--) determines fully its special characteristics and differentiates it from all other animals; so the lion's roar characterizes fully and perfectly the energetic emotional nature of the beast; form and energy, body and cry. The bodily form shows forth the particular destiny of the being,

the duty or dharma of that particular life-entity (thus the validity of physiognomy, palmistry, etc.). The vocal tones produced express perfectly the type of energy or character with which the being will face this destiny. This is a universal law. Apparent exceptions arise only when two planes of being are temporarily connected in one human being. *

This will bring to us a definite conception of the nature of tone. A living tone is always the release of selfhood. It is like a breaker splashing white upon rock or sand. Sound is the Great Breath, the universal vibration which is the essence of life. It is the sea and its slow majestic ebb and flow, its tidal motion. A tone is a white crest of wave, ^{the} product of resistance, of something that breaks the Cosmic Sound into so-called sound waves. It is the result of the tension produced in the Life-force by the personal self, the limited objective personality; it is also the resonance of the personal bodies to the impact of the Life-force.

Let us consider a so-called primitive man chanting a war song. The urge to fight has been aroused in him. The rhythm of his life-force has been high-tensioned by some disturbance in his sphere of human relationship, which has created a sort of life-vacuum we might say. This will lead to a sudden discharge of life-force. In the simplest instance what happens is that as this disturbance in relationship (the cause of

* In cases of so-called elemental sounds, of the voice of wind, sea, storms, etc. the real tone-producer to be considered is the planet as a
(Footnote cont. next page)

the anger, an irritating word said by a friend for instance) is ^{Experienced} ~~per-~~
~~ceived~~ the man stops breathing normally. To reestablish the equilib-
 rium of the breath a sudden expulsion follows. It is a cry.

Man knowing this, ~~and the philosophic energetic workings out of this~~
~~simple operation which we can but sketch out at present,~~ begins to use
 deliberate cry-production in order to heighten the normal life-tension
 caused by the disturbance in human relationship. If his mind shows
 him that he must become angry he sings himself angry. This is a war-
 song. This ^{is} good acting; for instance, sobbing at the ^{more} director's order.
 This is magic. For magic is the deliberate, wilful production of dis-
 turbances in the Life-force. It is essentially and metaphysically on
 all planes breathing under control.

To breathe under control is to sing, to generate deliberately cur-
rents of Sound. In the spiritual physiological sense of silent breath-
 ing, this sound is often called prana or etheric breath. It does not
 manifest as audible tone because the body is not ^{at this stage of} ordinarily an integra-
 evolution ~~an organism of material substances rather~~
 ted whole, i.e. the Self is not incarnated therein. It is a cosmos of
^{than as a vibrant structure of energies dynamizing}
 substance; not a Great Breath. It is matter, not Space. ^{an area of space;}

→ ^{and where} But when the self actually incarnates in the body and controls it
 from within, automatic instinctive breathing gives place to integrated

whole. It is only with the animal kingdom that self-expressive cries
 appear. With man, cries become further integrated, i.e. permeated with
 mental self-consciousness, and become words. As we shall see later,
 a word is a vocal cry in which a meaning incarnated.

Man is aware of his body
 as

breathing; ^{an} and the etheric breath is fully aroused, ^{manifesting as a} ~~It manifests ul-~~ ^{transcendent}
~~timately as the inaudible sound, which is the sound of pranic breath,~~ ^{type of}
~~or as the Hindus call it, Nada in Sahasrara.~~ ^{sound,}

The ordinary cries or songs are part-Sound, that is to say they are the production of resistances to the Life-force, of organic disturbances (of basic emotions: hunger, fear, lust, etc.) the results of inhibited functions. The peasant sings because he is sad; even the magician chants his incantations because he desires certain results, he longs for certain powers. These are all resistances to Life. For he who does not resist Life loses all particular desires. Being wholeness, being essential and timeless Harmony, he desires nothing. He IS the completion of every moment. He lives in the Eternal, in TAO. Thus he is the whole of Sound, the equilibrated Breath. He is a perfect Yogi, while other man are disequilibrated breathings; that is, they are cries, foaming breakers in the sea of Sound and Life. ~~The~~
~~They embody the three gates of hell: anger, lust, pride -- the three~~ ^{condition of existence which produces the ego}
~~essential forms of resisting life. Egohood is a combination of energetic~~
 opposition to nature (angor), of desiring preferment or satisfaction (lust), of wanting to perpetuate this exalted isolation (pride). The ^{true}
 Yogi is not an ego; he is Breath, Space, Wholeness. He is liberated from illusion, from form. He may appear to be an ego. But it does so only to the eyes of those who, not being integrated, cannot see whole. They see life through colored prisms.

~~space~~

The foregoing would need many pages for a complete elucidation. But we must posit these metaphysical concepts as a background to the rest of our studies, leaving to every student the task to grasp intuitively the ultimate principles contained therein. As we proceed the ideas presented will become clearer and more concrete; and we shall refer constantly to the basic premises in order to give to more tangible problems the proper depth. The method of all esoteric or spiritual teaching is always from the general to the particular, from the abstract to the concrete.

The essential point to realize now is that living sound is breath; that even, harmonious breath is the life-force itself in manifestation; that cries arise when sudden disturbances stop the normal breathing, which readjusts itself as a cry; that a so-called emotion is just that thing, a forced expulsion of universal life-force; that a so-called ego is also a definite expulsion of universal life-force -- and so is, in a cosmic sense, a Logos or god. All living tones are cries, releases of vital energy, releases of self-hood. We live in a world of cries. All manifested selves are cries, some of which modulate into songs. Every self is characterized by its tone, be the particular vibration of the life-force breaking upon its form and splashing sound as soul.

Therefore all music is rooted in cries, in single tones. In every study, at the source of every knowledge, look for the simplest element, the One. All music has its source in the living tone of expressed

selfhood. All complex music is but a series of variations on this single tone of the individual human being, or of a race, or ultimately of MAN as a whole. Whenever we study music, its history or philosophy or technique, let us always start from the Single Tone. What does the Single Tone mean for the people using that type of music? Answer this and whole esthetic problems are solved at once.

This single tone at first is always a vocal tone. For the voice, and the throat centers energizing it, are the essential organ of creative self-expression or utterance, as they are, as it were, the shore upon which beats the tide of the breath. The moment music becomes disconnected from the throat organ and center, the moment the resonating instrument is no longer the body as a whole, (the form and vehicle of destiny of the life-entity), then music loses its vital power. Then the hands and the mental center which controls them (where the line of the arms intersects the spine) takes the place of the throat and of the spiritual center (the so-called "heart" center) beyond it. Then in the Theosophical parlance, manas (the mental self) usurps the power of atma (the spiritual self, which is no ego, but essential Breath). Instrumental music supersedes vocal music. Combinations of melodic patterns takes the place of living tones through which living energies are released. The spirit becomes intellectualized. Problems of form dominate where once the supreme problem of life-control ruled.

When this occurs, men find themselves with false lying voices; be-

cause they are ruled by the false self that is rooted in distracted bodily motions and hectic superficial breathing on all planes, while the true self resides in the great Harmony of the Life-breath. Men being no longer tone-producers, powerful tides of life flowing rhythmically and selflessly in all moments, bundle together as choristers, as orchestras, following the gesticulations of the virtuoso leader. By multiple combinations of livingless abstractions they hope to hide the death of the One Tone. Multiplicity covers the absence of the magical Unity. Music becomes hands and feet music; its resonances are produced out of dead materials. This marks the utter failure of spiritual living, the triumph of intellectualism, scholasticism and formalism. Man is a slave of his ever lying intellect, his redundant egoism, his maddened restlessness born of ever deceiving identifications with this or that material condition.

Sound will free him, if he understands it as the all-encompassing Breath; if he merges himself into its Harmony; if he loses his selfhood built of resistance to Life. To lose one's life, is there to find Life, a mysterious destiny and rhythm of living -- mysterious only because of its absolute child-like simplicity. Such a "loss" however does not imply annihilation, but it is the stage which follows after complete equilibration.

On this principle of equilibration rests a sense of Harmony and of living which the world has forgotten. Perhaps modern humanity may be

led to it again ~~at least a few~~. Men may be led back to the Great Breath and its timeless alternations. He may, by grasping the secret of Dissonant Harmony, find his rest and his foundation in the silent infinitude of TAO.

TAO is the Way and the ultimate Harmony. It is Sound: the great Bird that takes us up in its eternal two-winged flight -- the Great Waters of Space which are Life, which are Eternity.

(The following "Meditations" will help to render more precise the most basic ideas of this first part. Let the student read one at a time and ponder upon it. Let him build in his own mind by repeated effort, correlating it to what he already knows, to his philosophy and experience. Let him send in writings the results of this work.)

Meditations on Seed Ideas.

1) Space is the all-container. Every living form or entity has its being in Space. Resolve every entity into its ultimate reality and you have a space of a particular shape. This geometrical space is the abstract reality of the entity considered.

Space is unaffected by the objects therein. It is eternal, changeless, unknowable save as the quality of extension of objects. As the shape of objects, Space becomes manifest. Unmanifested Space is the Absolute of all metaphysics.

2) Objects which we perceive can be resolved into molecules, then into atoms, electrons, ether and finally into this absolutely homogeneous primordial Substance-Energy which is the objectivity of Space. Let us call it Aether or Akasha. It sways and oscillates from the condition of homogeneity to that of heterogeneity, from apparent non-being to existence (as separate objects, entities). The power of motion that sways it and produces these great cosmic tides is Spirit or Breath. It too is eternal, never-ceasing. The combination of these three metaphysical

ultimates -- Space, Substance, Motion or Breath -- produces Sound. There are as many types of Sound as there are cycles of intensity of motion (frequency of the vibrations).

3) The Even and perfectly harmonic Breath produces an unaudible Tone which is the manifestation of the universal Life-force, called also the Universal Self. It is perfect dynamic equilibrium, perfect Peace and that Consciousness which is unbounded by form or ego, but is the very essence of perfected being. We may call it Universal Mind, or Thot, or Mahat.

In the processes of expansion and concentration of cosmic Substance, the Breath which is Life finds itself drawn into material vortices. It hits, as it were, the heterogeneous particles of matter at various conflicting angles. Resistances are generated which constitute rocks against which the tide of the Life-force is disrupted into foaming waves. As this happens the rhythm of the Universal Breath is broken up, and uneven spasmodic little breaths are produced. These in their exhaling are like cries or sighs. They are audible tones, the tones of personal selves living tragic disharmonic lives. They are emotional utterances, characterizing the personal egos of the utterers. They are spasmodic releases of energies colored by the type of resistance offered to the Universal Life-force; just as a ray of white light breaking itself against a prism emerges from it spread into a spectrum of colored surfaces. Likewise the Universal Life-force breaks into the

man particularized egos which are, on various planes, gods, logoi, human beings.

4) All egos are thus vortices in the universal sea of Life, which is Sound. Every ego is primarily a tone. Conversely every living single tone is the expression of an ego releasing through this tone its characteristic selfhood. True, vital music deals essentially with living single tones which are emotional cries or wilful commands.

Its greatest value is in that it may help breaking the resistance of the ego. This however does not mean, using a previous simile, dynamiting the rock disturbing the even flow of the tides; it means transforming the resisting rock into a swimming fish. For the fish is in and of the great sea. It too has its own tidal rhythm of breath.

When the personal ego symbolically becomes a fish (as expressed in Christian Gnosticism), it means that its tone of personal selfhood has merged into the vast Tone of the cosmic Life. Its own life and breath have become synchronous with the Great Breath. Then only is it ready to become a sacrificial Urn of Living Waters.

Daily Practice.

Immersed as we are in the spasmodic motions and emotions of modern living, it becomes essential for every student of the deeper life to re-establish, for at least a few minutes every day--at least while opening and closing our day of activity--the harmony of the even breath. Emotions and rush force us to breath unevenly and thus to resist the flow of the Living Breath.

Lie down, the back very straight on the floor, then sit down comfortably facing East; and in these two positions breathe rhythmically and evenly. Do not exert yourself in the breathing, though the deeper the breath goes the better. This is not an exercise to learn a special way of breathing. Breathe naturally, effortlessly. Try to feel the breath flow in and out. Visualize the ebb and flow of sea-tides; but of tides of life and light. Breathe in as if you were breathing perfume, joyously opening to the life-flow with no muscular exertion. Feel it come down into your body. Drink it in. Then breathe out with a sense of purposefulness. Exhale the breath as a blessing to all men, to all living creatures. Let it be your love that goes forth to bless all. Send it out positively, yet without any sense of personal effort.

This is a basic practice. It will grow in meaning as we expend our realization of life and selfhood. A time may come when it will become a subconscious activity throughout the days. Whenever in a state of agitation, try to remember to breathe deeply. Open yourself to the life-force and send out the blessings of Love, which is humanized Life-force. This is the Path of Harmony.

P.

LIBERATION THROUGH SOUND

A course of studies in the universal philosophy of music and the occultism of Sound, including meditations and exercises to arouse the individual consciousness of Tone and the realization of Cosmic Harmony.

Rudhyar

LESSON TWO

HAMSA PUBLICATIONS
Box 245,
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LIBERATION THROUGH SOUND

LESSON TWO

~~N. B. Before studying the following, let the student re-read the seed-ideas at the end of the first part.~~

We have seen that every ego, be it divine or human or elemental, is like a rock resisting the cosmic tides of Life or Sound -- that upon it the tide breaks into a foaming wave. We may keep this symbolic illustration (provided we do not take it too literally) and push it one step further. The disturbance created by the resisting element has a twofold result. First of all the Waters are disturbed and crash upon the rock; this produces a certain tone. Then the rock itself (or whatever material constitutes the resisting factor) resonates under the impact of the wave.

These are, then, the abstract elements of the problem. At first there is the Life-force (the moving sea of substance, the Great Breath) and the disturbing element, or resistance. This is the original dualism. But this generates a third element, the tone produced by the conjunction of Life and the resistance. This tone is two-fold: the tone of the Life-force hitting the resistance; and the resonance of the resisting element.

We may put it another way. On the open sea there is no tone, no breaking of water against shore or rocks. This condition is that of perfect homogeneity of the cosmic Substance, the condition of non-

manifestation, in Sanscrit, pralaya. But if you consider the meeting-place of sea and earth, then you have a dualism of elements (tide and resistance to its motion), and out of this dualism a multiplicity of resulting tones. Cosmic Substance there is in the condition of heterogeneity, of manifestation; a condition rooted in duality. In the first case (open sea and non-manifestation) you have the inaudible rhythm of the tides, the soundless Sound of the One Life. In the latter case you have the many audible tones of manifested lives, collectively speaking, of Nature. The sum-total of these audible tones IS Nature. And thus we see that Nature is dual. For there is that Nature which is the collectivity of the resonances of the resisting materials constituting the shore.

Thus out of the conflict of the universal Life-force and the resisting materials twofold Nature is produced, spiritual and material; or rather, spirit-born and matter-born: on the one hand, tones of the disrupted Great Breath (only the outermost fringe of the Breath ever gets disrupted); on the other, resonances of earthy materials. Spirit-born Nature is what is usually referred to as the higher astral light; matter-born Nature, the lower astral light. The former is an emanation of the Spirit (conceived as the Great Breath), the latter is an emanation of the material world and its resistances, passions, desires.

Philosophically speaking, however, the resisting element is not

what we perceive sensorially as physical matter and ponderous bodies. It is essentially mind. It is mind which resists the universal Life-force. It is mind, or manas, which is the prism that breaks the white light of life, or atma. Mind acting as cosmic resistance breaks Universal Life into myriads of separate egos; and these egos are twofold. The higher ego is an emanation of the Great Breath, the One tone which is inaudible, which is absolute Harmony. The lower egos are the resonances of mind surrounded by, yet resisting the universal Life-force.

Thus we have two kinds of tone in the universe, two kinds of energies, two kinds of beings. The spiritual kind alone is spiritually real (metaphysically speaking) for it alone is an emanation of Life, even though it be broken-up Life! The material kind is the product of that which is not Life. It is not tone really; but only resonance to tone. Our physical, personal, passionate world is not Life, it is but the vibration of the shadow of mind (the not-Life). This mind is completely surrounded by Life and can resist it for only a certain period. Then the pressure can no longer be withstood. The mind and the individual ego are reabsorbed into the sea of life; and the Great Breath flows unhindered over the rocks that were.

When the mind can no longer resist Life, its resonance to the impact of Life ceases; and so there is no longer vibration. The product of that vibration, the physical body, dies. For the physical body is but the result of that vibration (physical vitality or prana)

which is the resonance of the mind-ego to the universal Life-force. The moment the mind-ego stops resisting, the resonance ceases, vitality disappears, and the material shell disintegrates. *

Sound thus presents itself under two aspects or modalities. The "astral light" which is the progeny of the conjunction of spirit and mind, of the Great Breath and the resistance to its tidal motion, has also two aspects. Every manifestation of energy is dual, positive and negative, we might say, spirit-born and matter-born. There is the energy which flows out of the Breath when it becomes audible through the effect of a resistance to its motion; and the energy which results from the dynamic response of solid matter (of manifested objective bodies) to the impact of the Breath or Life-force.

The recognition of this dualism of energy is the very basis of all magic, and in fact, of all applied metaphysics. It is the foundation of a through knowledge of music, its historical development, and its laws of construction. Without a thorough grasp of the meaning of this dualism there is no possibility of ever becoming an adept in any of the arts of life. For the masterful activity always implies the making use of a particular relationship binding the two types of energy, the two aspects of the "astral light" -- a relationship which in one of its manifestations appears as sex.

* Should we want to carry further the symbolism of sea and shore, and resolve this apparent dualism into unity, we could say that the shore is made up of the pulverized shells or remains of living entities which were really born of the sea itself. So that we will be led again to an ultimate unity; the Sea, or primordial cosmic Substance, which perpetually oscillates between the poles of absolute homogeneity and heterogeneity.

The two aspects of the "astral light" manifest in and through various types and classes of entities. These entities in their collectivity constitute respectively celestial and terrestrial Nature, the Hosts of divine beings and the animal species of the earth, the spirit-born Zodiac of energies and the realm of animal energy.

The terms zodiac and animal in themselves are a puzzle and a revelation. For they both mean the same thing. "Zodiac" comes from the Greek term zodion, a little animal; and the majority of the zodiacal signs are symbolized by animals -- in the Chinese all signs in fact. We find, moreover, a universal prevalence of the concepts of the so-called "Sacred Animals" in archaic mythologies. Another cue comes from the use of the same root to designate soul (in Latin, anima) and later animals. This root means movement, breath. We have in English many words derived from this root, as: animation, animal, animic (of the soul).

In other words, the same root is applied to name the power of motion and breath, both in the higher and the lower sense. The cosmic entities of the Zodiac are modes of motion, powers of life universal. Their sum-total constitutes the Great Man in heaven, the Adam-Kadmon of the Kabbalists. But earthly man, man whose essence is mind, is said also to be the synthesis of all earthly species; in fact, according to the Secret Doctrine, animals have originated from the cast-off bodies and thought-forms of primordial mankind.

Cosmically speaking the world-soul as a whole, Anima Mundi, is the principle of cosmic motion. As it differentiates into the various basic modes of motion (Cosmic Powers), these become symbolized by the zodiacal entities. These zodiacal entities are twofold. They are both celestial Hierarchies and Sacred Animals. Each Hierarchy or god has, as its vehicle of manifestation, a Sacred Animal. Thus Brahma, the creative logos, rides on the "hamsa" or swan. The symbology is usually very confusing, for all the various planes of manifestation interpenetrate one another; and the same qualifications may refer to either the cosmic or the terrestrial realms.

In order to simplify matters let us say that the spirit-born realm of "astral light" is constituted by the twelvefold differentiation of the homogeneous sea of universal Energy, each stage of differentiation representing a celestial Hierarchy of Powers of life. The Christian names for these Hierarchies are well known: angels, archangels, principalities, thrones, etc. But the number and order of these Hierarchies vary greatly according to the school of esotericism considered. At any rate they all constitute collectively the World-Soul which is an aspect of the Great Breath.

The so-called lower realm of "astral light" is constituted by the resonance produced in Man, or Mind, (the resisting cosmic element) by the tides of the World-Soul. Man, collectively, is then the resistance to the World-Soul; thus the Rebel, the enemy of the gods, the Luciferian

being, Satan. It is the creature of darkness, the purgation of Life. Yet he is the source of the resonance of the material world. All the lower world of form (form being the product of resistance to universal Life) is under his domination, in fact is born from him. Man is thus the middle point. Against him the tide of life unfurls; from his own vibrations, children of his own proud resistance, arise from all the material, terrestrial energies, all the creatures of the lower worlds.

Without man there would be no manifested tones. Without shore or rocks the sea of life would ebb and flow invisibly and inaudibly. Man appears, and by resisting Life, forces the sea to break into wave-songs, and out of his own resonance, out of his own emotions (resonance manifests as e-motion), out of his own disequilibrium, his own shatterings and sufferings, the world of form and terrestrial beings is born.

But Man gives rise also to the celestial Hierarchies. By shattering the universal Life-tides into breakers, he forces the differentiations of the World-Soul into the many cosmic Powers. All of them pound him, set him resonating. Thus he partakes reflectively of the nature of all of them. Without Man there would be no Hierarchies, -- there would be but Silence and Peace. He brings Sound down into manifestation as tones. Out of duality he generates the many. He rules directly this world, its progeny. Indirectly he forces the other, the celestial world, to come into manifestation upon him. Where Man stands

Life breaks into direct energies and into induced currents of vitality manifesting through organic forms. Thus he is the key to all manifestation, and while, of himself he is nothing he controls directly or indirectly all modes of life-activity -- save the one absolute eternal motion of the Life-tides, the Great Breath, which in time absorbs his glorious yet seemingly futile resistance.

Understanding this we grasp the secret of all magic, the roots of the power of incantations. Man has power over the whole manifested Universe, for he can compel all cosmic forces to incarnate in him. He does this by resisting the Great Breath. He does this by holding his own breath and breaking its rhythm; by breaking it into tones.

This is what magical chanting means: to overcome the natural flow of the breath, to introduce into the current of exhalation a resistance (let us say the vocal cords) which breaks the soundless Sound, which is Breath, into manifested tones, into so-called sound-waves; and to introduce it as an act of Will. The animal cries; but it is the hunger of his stomach that utters the cry. Primitive man sings folk-songs; but it is his unsatisfied instinctual desires that produce the melodies. Intellectual man goes into flowery "arias" and "lieder", but it is his trained personal soul that does the singing. The magician wills tones, because he wills that cosmic Powers manifest in and through these tones. The resistance established by him is not only to the physiological breath, but to the astro-mental Breath. He breaks the akasha to arouse

in its powers; just as the electrician ruptures static electricity to produce a spark.

All release of power comes from introducing a resistance in the tide of life; from holding the breath, the flow of the Life-force, in all realms of manifestation; from breaking Energy into powers, breath into tones -- God into human souls; exactly as in order to generate electrical power man dams the little mountain streams, stops their peaceful flow, and holds it by creating a barrier of stone or cement, a resistance. Then the accumulating pressure of the waters is eventually released under control by man for definite use, in order that cities may have light and heat, in order that Nature may be dominated and the higher power of mind thus manifest.

This of course means tragedy, suffering and restlessness. But out of these consciousness is born, human objective consciousness -- and power is released. Released, but not born. Man cannot generate power. For Power is the very essence of the Great Breath. But by resisting that Breath, he forces it to break into powers which he can then utilize indirectly. For these powers are impacts which will set him resonating; and that resonance is the collectivity of human powers, which are the very energies that animate the realm of form, of living entities, of terrestrial nature.

We shall see later on that the foregoing is the very foundation of what we shall call the principle of Dissonant Harmony. Dissonant Harmony

is based on the use of resistance, of interrupted Life-flow, of dynamic contrast. It deliberately crushes the flower of sound in order to extract from it the perfume. It is the law of sacrifice; the law of crucifixion and incarnation; the key-note of the Aquarian Era. Man, who was a rock resisting the tides, learnt to swim in and through the waters, to become a tabernacle of spiritual Life, a "Fish". Now the Fish walks out of the sea as a Man, and Water pours out of him as a song. Man, walking out of the sea, functions in the less dense ocean of Air (Aquarius is an Air sign). In him beats the rhythm of the Great Breath; the watery breath of blood and lymph, the airy breath of respiration. Later on he will become a creature of air, then of ether, (the subtler condition of air). He moves on from sea to sea, from a sea of greater density to a sea of ever-increasing subtlety. But the law holds true in essence, in whatever realm.

Thus we have: The mind-egos, the principle of resistance.

The celestial Soul, which is the broken-up Power of Life, or differentiated Spirit.

The terrestrial Soul, which is the resonance produced by the impact of celestial Soul upon the mind-ego.


* We hope that this rather veiled symbolism will hold valuable truths to the students who meditate over it. No vital truth can be given out save under the cover of symbols. If it were, then the brain-intellect would seize upon it and materialize it hopelessly. Thus the danger of exact classifications and so-called clear statement. Nothing is worse than "Occult information" to a mind which has not the power of thinking abstractly metaphysical thoughts. He who cannot pass through the portals of abstract and metaphysical thinking should be content with ethical presentation. His incapacity unfits him for all practical operations, even on the fringe of occultism.

We can call the latter soul the emotional soul; for the manifestation of this "resonance" is, in the real sense of the term, an emotion. It is also the energy of the personal soul. The personality itself as a whole includes:

1. The mind: the form and type of resistance.
2. The emotional soul: the energy of the resonance, the tone or cry of the embodied man.
3. The physical body: the condensation of this energy into an illusory organism of substance, reflecting the form of the mind.

Many other classifications have been made, and this is in a sense but a temporary one; but it will serve for our present purpose, as it follows the general analogy or symbolism which we have adopted so far. Let us, however, once more warn the student not to take the symbolism too literally. It is at best a scaffolding to help further thinking. We provide the scaffolding. The student will have to do his own building. No one can do that for him.

We must also warn against certain uses of the term "emotional". What is usually called by that name is merely the feeling of the physical body. It is basically a physiological reaction, the expression of instinctual wants of the body of substance, the flesh. It is not, however, primarily what we mean by "emotional soul". An emotion, in contradistinction to a feeling, is the energetic emanation of a thought. It is essentially a projection of the self. This self in man is not of the physiological body (that is but the animal self); it is the form of the mind

— plus the energy of the will or ego. This energy is not self-generated; but is the resonance of the mind under the impact of the Life-force. 

In other words, mind is a form, the matrix of thoughts; the emotional soul or will-full soul is an energy. The union of both is the objective personal self in its positive involutory aspect. The self of feelings is, however, but a negative, false personality. It is the material soul, the soul of appetites. In fact, it is no soul at all. It is only a bundle of elemental forces, to which the term soul or self should never be applied, save in the case of utterly degenerated human entities.

This differentiation is CAPITAL. If the student does not thoroughly grasp it, he will labor in the midst of a very dangerous confusion. No pains should be spared to get this point clear in the mind. Man, properly speaking, is not of the body. The body is only an illusory projection of the mind (both racial and individual mind, and often mostly the former). It is a mass of elemental substance brought into organic form by the tone of the ego; just as grains of sand spread on a vibrating plate are brought into harmonic alignment by the tone of a violin string. The pattern produced is the projection of the tone (it corresponds to the so-called etheric or design body). It is merely brute material; the physical body likewise.

The foregoing gives us the general foundation of the type of thinking which we are to pursue in reference to the study of Sound and tones.

It is the philosophical foundation which makes clear the meaning of the terms which we are going to use. Our point-of-view so far has been metaphysical and cosmic; now we shall have to focus more specifically upon man as an individual self, and upon his relation to the two kinds of souls or energies which we have called celestial and terrestrial (in Sanscrit: arupa and rupa). And in doing this we must to some extent forget our symbolism of sea, rock, breakers, etc. For man is not this or that particular resistance to the tides of the Great Breath, but the very Principle of Resistance, and in another sense he is also the Great Breath; and, a perhaps still more correct standpoint, he is the meeting of the Principle of Resistance and of the Great Breath. Thus the sum-total of celestial Tones and terrestrial Resonances, plus the cause of both, i.e. the Principle of Resistance and the Breath.

Man is all these principles potentially because being the Principle of Resistance, he is also that which he resists and the result of the resistance. In other words, Man is of the nature of God and of all the energies in the universe, spiritual and terrestrial, which result from his opposing God. Being a rebel he becomes like unto God (the Great Breath). He becomes a microcosm in which is contained potentially the whole of the macrocosm. He is the microcosmic God. His godhead may become relatively as perfect as that of the macrocosmic God. He is a little space in which takes place the total ebb and flow of the cosmic tide; a little space which thus is whole, and being whole, is as much a manifestation of whole-

ness (i.e. of the Absolute) as the universal Space.

The difference consists in this: In God the Great Waters are positively manifested and the principle of resistance to their tides is negatively present (as the salts held in solution in the sea-water, salts out of which the resisting materials will ultimately be constituted). In Man the principle of resistance is positively manifested, while the tides of the Great Waters are present only in effect, not in essence.

Thus God and Man complete each other. They are the two faces of the Absolute, of Tone and its beyond. Divine Tones are those in which the power of the Great Breath is the positive element; they are essentially the product of limited Mind; they express the human personality, a compound of mental boundaries (the form taken by the principle of resistance) and of the reflected Life-energy flowing therein -- reflected, because it is not really tone, but resonance to the impact of Tone upon the resisting form-substance.

Upon this rests the principle of magical efficacy. Man produces a resistance, that is, he creates a mental form (thought-form, word, etc). The universal Life-energy surrounds it, sets it vibrating. This vibration is energy; it is human power. But besides this, something else takes place. A divine Tone has also been released, and the two tones are as one -- the resonance of the terrestrial soul and the Tone of the celestial Soul.

Out of the correlation of both, Man is produced, the perfect equilib-

rium of consciousness and power, of actional thinking and being (breath-
ing). The aim of all true magic is the production of MAN. Nothing else
 in the world matters. Evolution and involution lead to that one timeless
 moment of equilibrium which is MAN. And MAN is born from within Tone. =
 MAN is born, not out of the terrestrial soul alone, or the celestial Soul
 alone, but out of the timeless correlation and equilibration of both. This
 MAN is not consciousness alone, nor life-power alone; but the mysterious
 = neutral point, the laya center (as a theosophist would say) where the two
 pass into an unfathomable and absolute Beyond. This Beyond is not Soul;
 it is not mind. It is not the Great Breath or Spirit; it is not Matter,
 nor the principle of resistance or ego. It partakes of all these and
 reaches beyond all. We may call it Parabrahman with the Vedantins. We
 may call it TAT or THAT. We may call it MAN. Names do not matter, for
 it is nameless. It is the Absolute. "That thou art----" said the Teach-
 er in the Upanishads, speaking to the disciple. For every man is poten-
 tially MAN.

AUM

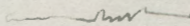
The old Hindus often referred to that MAN as AUM, the sacred Word,
 the symbol of all being, manifested and unmanifested. A stands, in a
 sense, for the Great Breath and its Tones, for the Self. U stands for
 the principle of resistance, the not-Self. M is this mysterious relation
 between, which is MAN.

One thing in this symbolism of the AUM is of particular interest to
 us here. The two letters A and U combine in the utterance of the word as

O. A represents the celestial tones, the differentiated Great Breath. U represents the terrestrial tones (resonances). But both are in the sound as O. This sound and letter O are significant. They represent graphically and physiologically the circle of completion. It is from within this O, from within manifested Sound (both in celestial tones and terrestrial resonances) that the Absolute, TAT, arises. So that it is through Sound that Man is born, a timeless realization of absolute equilibrium. Sound is the circle. MAN is the center. Through Sound the human being, the Divine being, all that is, reach liberation. For liberation means perfect equilibrium, TAT. Only the Absolute, the timeless, is free. And here we see the marvelous symbolism of words. The first letter is also the last; and this letter symbolizes graphically balance. The middle A is also perfectly symmetrical. Three letters; yet only two; yet only one sound, rounding itself, the serpent biting its own tail.

But in TAO we have the realization of equilibrium. For TAO means also the Way. It is man becoming -- MAN. And so we see TA, the two principles of equilibration communing, merging into the O, which is the attainment of perfect Harmony. Man becomes TAO. TAT is a pure abstraction, beyond any possibility of non-being or change.

Magic is the generation and realization of this O, through the proper equilibration of the principles of T and A, the terrestrial and celestial tones, of mind the form-maker (consonant) and Life-force the energizer (vowel). This is the Great Work of the Alchemist. This Great Work

culminates in an Incantation, in the Lost Word so often spoken of, yet ever unmentionable, save from breath to breath, save from one who is passing on to one who remains -- and takes his "burden". In this word duality becomes unity again. Sound opens into Silence. 

* * * * *

Meditations on Seed-Ideas.

1. Man can be considered at first as the principle of resistance to universal life. He is the creator of Form. He is the principle of formation, the lord of the manifested world. As he stands against the tides, the Waters are broken up, differentiated into breakers, foaming waves. Their impact upon him creates in him resonances, emotions. Thus the one soundless tide of Life becomes the twofold tone of the embrace of wave and rock; tone of the splashing waters, resonance of the rock, This twofold tone or manifested sound symbolizes all energies of Life in their manifested aspects; the sum-total of these energies is Nature, celestial and terrestrial. Man is thus the cause of the objectivation of Nature.

2. Man stands between celestial and terrestrial Nature. The latter is born out of him and of the impact of the tide of Life upon him. The former is caused indirectly by his resistance. Thus Man partakes of all cosmic elements. Being the principle of resistance, he becomes reflectively what he resists, and the result of this resistance. If God can be said to be the Great Breath, eternal Spirit, then Man is God's polar opposite. God and Man contain the same elements, but differently polarized; what is positive in the former is negative in the latter.

3. The duality of celestial tones and terrestrial resonances is, however, but an illusion. For they really combine into one audible sound. In this sound the essence of Spirit (Life or the Great Breath) and the essence of Matter (the substance of the resisting element) commune; both Waters and Rock vibrate in the power-generating conjunction. This dual vibration is manifested Sound. And as Man is able to merge into this Sound of unified Nature (celestial and terrestrial) he becomes the neutral point of being. In other words, involutionary Man is the principle of resistance which causes Nature to manifest; evolutionary Man becomes ultimately the principle of absolute Harmony, TAT. Lucifer becomes Buddha.

Buddha's mother is Maya, i.e. the illusion that there are two separate natures, celestial and terrestrial. First Buddha lives in the perfection of terrestrial nature in his regal palace, marries and has a child. Then overcoming the personal ego by compassion (the recognition of death, or of the temporariness of all terrestrial perfections; then

the quest for the Great Breath which alone is eternal as being) Buddha becomes one with the celestial nature, with Nirvana. But overcoming Mara (the essence of duality, the Tempter) Buddha renounces Nirvana, the celestial illusion, and unifies, in his perfect living, celestial and terrestrial nature.

Mythologically, Buddha (or Perfect Wisdom) is shown to be the illegitimate son of Tara, Jupiter's wife, and of Soma, the masculine lunar deity (which refers to the archaic Soma-libations of the Vedas). Tara may be interpreted as being the radiation of TA, i.e. of the conjunction of terrestrial and celestial energies. It is in a sense the ruler of manifested Sound. Through Sound Man reaches absolute Harmony. He becomes TAO. He reaches Liberation.

Daily Practice.

After having practiced for a few minutes the exercise on even breathing mentioned in the first lesson (lying down, then sitting up) bring your mind to the realization of the sacred word AUM, as explained in this lesson. Then proceed to breathe and intone in this manner:

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As you inhale feel the intrushing air as if it were the sound A. It is the universal Life-force pervading you. Sense it as a half-in-audible, somewhat hollow tone entering your entire being and awakening a response in every cell in your body. Then hold the breath for a short while (short enough not to create any tension or undue effort), realizing that you are as a cup full with the Waters of Life. Sense the fulness of life in your being. Then exhale, intoning the sound O--M. Intone it at whatever pitch it comes spontaneously. Do not think of pitch. This is your own individual OM, the tone of your being, your particular reaction to the Life-force. Send out first the O sound; then close the sound deliberately with the M, a resonant and slightly nasal vibration, sending, as it were, the sound up into the head.

Try to realize that, as this is done, the fulfillment of human nature is reached. The OM's prolonged resonance in the head opens the gate to the real being of Man, the supreme Life-harmony. The A is the downflow of the Life-energy. The O sound is the reaction of human nature to it. The M closes the cycle of human nature or manifestation in general, and sends the fruition of this cycle to the transcendental

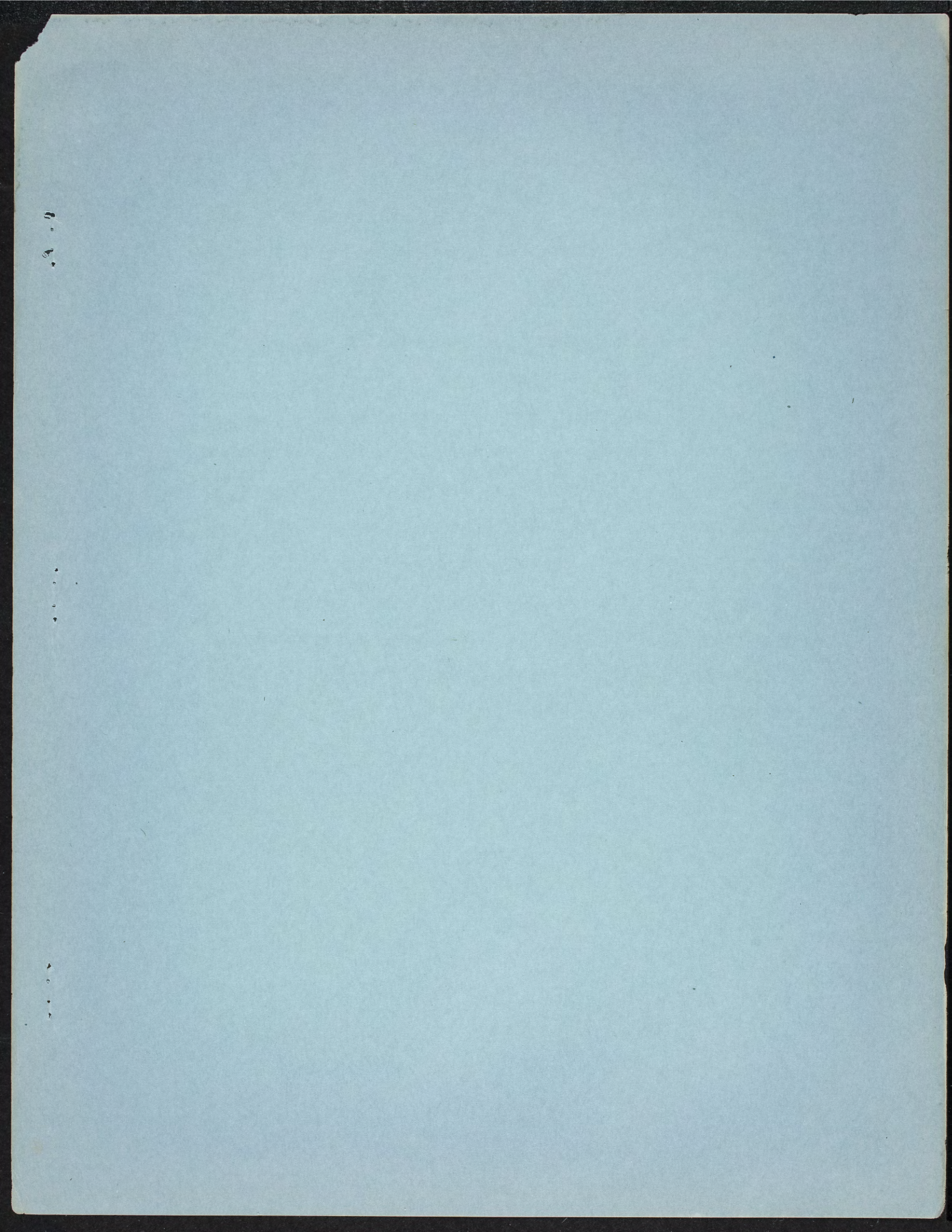
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3

realm of wholeness. In other words, it condenses life into a seed. This seed is the God-seed which is potential in every man; which is indeed MAN.

Caution. Do not strain your breathing while doing this. You will not reach the suggested realizations for some time. Do not hold the breath, trying to "feel something". Keep your mind positive and concentrate upon the lines indicated, yet let the breathing be even and in no way forced. Always keep alert mentally, and be aware of what is taking place within you as you breathe. If you happen to feel slightly dizzy, discontinue sounding the AUM for a little while. This dizziness is caused by the fact that the Life-force may be too strong and vital for our rather unaccustomed vehicle. From this daily practice there should be a feeling of glowing vitality and harmony. The thing to remember at all times in daily practice is common sense, rather than vague thrills and excitement.



LIBERATION THROUGH SOUND

A course of studies in the universal philosophy of music and the occultism of Sound, including meditations and exercises to arouse the individual consciousness of Tone and the realization of cosmic Harmony.

LESSON THREE

HAMSA PUBLICATIONS
131 West 70th Street
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THE SCHOOL OF AGELESS WISDOM
279 Newbury Street
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LIBERATION THROUGH SOUND

Lesson Three.

In the preceding lessons we took a standpoint which was universalistic and strictly metaphysical. From this point of vantage Man appears at first as the principle of resistance to universal Life and its tides, as the Not-Spirit, as the source of the realm of ~~illusory~~ ^{evanescent} objects. Later, taking a more dualistic approach, we found that Man, because of being principle of resistance, partakes directly or indirectly of the sum-total of cosmic elements and is, as it were, their point of confluency. That is to say, in this dualistic universe of Matter and Spirit, of celestial and terrestrial Nature, Man is, potentially if not actually, the ~~active~~ equilibration of the two polarities of Life. Thus he reaches through duality Harmony, through conflict Peace and Bliss. Therefore he becomes, for a moment, absolute; or, to put it better, the timeless Absolute enfolds him in its infinite Silence.

Duality means vibration, the to and fro. It means Sound on whatever plane one may consider it. The primordial duality is of course the Great Breath; but, as the Great Breath, duality is non-manifest. It is the ultimate condition of ~~Energy~~. It is the inaudible Tone; yet it is not the Silence of the Absolute. It is subjectivity, the Self. But it is not that incomprehensible absolute synthesis of self and not-self which is TAT, which is beyond both manifestation and non-manifestation.

We might put it another way and say that there are two kinds

of dualities. First the divine duality which is the Great Breath in its ebb and flow; which, in its timeless Harmony, is God the unmanifest. Then, the human duality which is the duality of manifested tone (celestial tones and terrestrial resonances), the Harmonic essence of which is MAN.

Beyond either one of these dualities, arising out of the perfect equilibration of the poles they contain, is TAT, the Absolute. The Absolute enfolding Man is MAN, the eternal TONE, the unified AUM, and in a sense, the Universal Mind. The Absolute enfolding god is GOD or SOUND, the hidden Deity.

~~Having established definitely these basic postulates~~ Let us proceed farther. The beginning of tone is, in the cosmic scheme, when the principle 3 appears. For in order to have tone, or man, we must have a trinity of principles; to use our previous nomenclature, we must have the principle of resistance, the life-tides, and the result of their conjunction: tone.

But this trinity becomes at once a quarternary; for, as we saw already, tone is two-fold. There is the tone of the wave and the resonance of the resisting substance. So that a completely, objectively manifested tone or man is necessarily a quarternary of elements. As a trinity it is not really manifested, at any rate not substantially so. It is merely an archetype. It is the triune Soul which is described theosophically by the triplet:

Atma-Buddhi-Manus (^{the Universal} Life principle - tone - principle of resistance), and which in Theology is the Holy Trinity (Father - Holy Ghost - Son). Metaphysically it is also: Spirit - Force - Matter.

The fourth principle is the manifested personalized human being, the actually heard tone. The underlined words will be of capital importance as we proceed. For we shall see that just as triune Man is only an archetypal entity, so a musical score is also but an archetypal entity. In order to be complete, in order to release in the hearer through the tone-experience the absolute of TONE, the musical score must incarnate as it were into actual vibrating instrumental tones. In the triune archetypal being, in the celestial ^Angelic being, there is no absolute. In the musical score there is no absolute. Absoluteness can reflect itself into, can transfigure only a full quaternary of elements, i.e. an embodied man, a tone which is an actual vibration of sound. Therefore it is said that the whole of creation (^Angels, ^Archangels etc. included) aspires to become an embodied man. The only higher fulfillment is to become a manifested Logos or god i.e. a macrocosmic Man, a Universal Person. A god is a Universal Person. A man is a terrestrial person. Both can become avatars (hypostases) of the Absolute. And as there cannot conceivably be a higher or lower Absolute, qualitatively speaking, the perfected man is identical with the perfected god. ^{at least relatively to their level of existence} The difference is only

quantitative; a difference in degree but not in essence.

Let us now examine the working out of these principles in terms of Sound. First of all we shall define a musical sound in the general sense of the term, as a series of periodical vibrations. For the present moment we are not speaking of tones as expressions of living entities, but dealing with general musical, or even more specifically acoustical principles. This is necessary in order that we may understand accurately the symbolism, and ^{also the} truly vital meaning ~~essence~~, of the musical systems used by the main streams of civilization on earth.

A musical sound is a series of periodical vibrations and as such has a certain definite frequency. The frequency of a sound is the number of its vibrations per second. A sound of frequency 100 is produced by a continuous and constant series of vibrations or oscillations to and fro, at the rate of 100 complete oscillations every second. The vibration is periodical when the number of oscillations per second remains constant. The frequency defines abstractly the sound. That is to say, it characterizes the musical note in terms of absolute pitch. Such a note we shall call the absolute note, to differentiate it from the ordinary note which has only relative pitch.

The problem of absolute and relative pitch will be seen to be one of extreme importance. In ordinary Western music relative

pitch alone is considered. To speak of a note C does not mean to indicate a definite pitch-value, for instance 256 vibrations per second. For various pitches are used constantly:—concert pitch, ordinary pitch, etc. which may vary quite noticeably; moreover there is nothing in the philosophy of classical tonal music which refers in any way to the element of absoluteness of pitch. Everything is founded on the relative pitch values of the notes, on the concept of musical interval.

A musical interval, like an octave or a fifth, determines merely a constant relationship between two indeterminate tone frequencies. To mention the octave C to C¹ does not indicate exactly what actual tone-frequencies the symbols refer to. It *means* merely that the higher note has a frequency twice as great as the lower one. In other words it signifies merely that the purely abstract proportion $\frac{2}{1}$ is considered. A musical score deals only with series or patterns of such abstract proportions. It is a sort of trigonometrical chart, a sort of map on which lines of altitudes corresponding to such and such relative elevations represent graphically a mountain. But the mountain so described is, we might say, an abstract mountain for we are not told the absolute altitude of the plain from the level of which it rises. And thus we may not know exactly at what temperature we may expect water to boil on the mountain top, for in order to know

this vitally important fact we must know absolute elevation and not only elevation relative to the base of the mountain. Likewise we will not know the vital power inherent in a note C, the psycho-physiological energies it may arouse, unless we know its absolute pitch.

The reader may object: "Is there any absolute pitch? If you say a tone's frequency is 100, it means only that that tone vibrates 100 times per second. But is not the second a purely relative time-value?" We shall answer by saying that while a second may be a relative value cosmically, yet it is a definite fraction of a day. The day is a cosmic absolute to man, the life of whom it regulates. So that when we say that a tone has a frequency 100 ^{per second} it definitely and vitally situates that tone in the world of human life, of human psycho-physiological metabolism. It gives to the tone an absolute value in the Life-scale of man's being. It is absolute, relative to man and the earth.

This being understood as a matter of general importance and reference, we will proceed in our acoustical study. One thing during this study must be kept in mind. All acoustical facts which we shall study have a most profound metaphysical occult significance, for this reason that they refer to numbers and proportions. They are harmonic facts. Sound abstractly considered, that is in terms of "absolute notes" and intervals, is

the essence of numeration. Laws of Sound are laws of essential numeration, laws of harmonic differentiation and recombination, i.e. archetypal laws, laws from the Universal Mind, and of Nature in whom it manifests. SOUND is the Great Breath. The laws of Sound are thus the laws of Cosmic Motion or Spirit. And as the Great Breath resolves itself timelessly into Harmony, these laws are harmonic laws.

With these conceptions we are entering the realm of Pythagorean philosophy and symbolism. We do not claim that the principles enunciated are those that were taught by the great Greek Teacher, the Teacher of the Western world (as his Hindu name indicates: Yavanacharya). However, we feel confident that they do not depart very much from at least the general spirit of his teachings, as well as of the teachings of the archaic ~~Indo-European~~ philosophy. *He may have been taught in Chaldea.*

What we are going to study is thus essentially numbers and proportions, in their correlation with and objectification in Sound. Pythagorean philosophy rests upon the metaphysical correlations and leads to the regenerative application (catharsis) of Sound. This is its key-note. Thereby its capital importance for the Aquarian humanity is shown conclusively. For the Aquarian development of Man is essentially development, and ultimate liberation, through Sound. In fact the use of the term "Aquarian"

limits the process: for it is Aquarian only in the sense that Aquarius is the gate of a new world of Man - merely the gate. Besides we must not forget the close sequential relation between Pisces and Aquarius. For allegorically speaking, it is the Waters of Pisces which flow from the urn the Aquarian man carries. Thus Pythagoras came shortly before the beginning of the Piscean era (in fact at the beginning of some much vaster avataric cycle).

The series of integers or whole numbers (1, 2, 3, 4, etc.) manifests in terms of Sound as what is known in music under the name of Harmonic Series. All musical proportions are derived either directly or indirectly from the Harmonic Series. The Harmonic Series is the absolute Law of Sound - and thus all Life-energy.

→ On the direct derivation from the proportional sequences found in the Harmonic Series ^The principle of Consonant Harmony rests. By indirect derivation from the same sequences (by various methods of combination) ~~the~~ ^{several} systems of Dissonant Harmony are produced. We will define these terms subsequently. But we may already consider the foregoing statements as being absolutely basic. The entire structure of Life-manifestation rests upon them.

Harmonic Series

Let us consider the series of integers as representing a sequence of frequencies (vibrations per second). This will give us a series of tones of constantly rising pitch. This series of tones, or in another sense, the series of intervals (relations) between these successive tones, constitute the Harmonic Series. The following pages will give the student the most important characteristics of the Harmonic Series. They should be carefully studied as we shall constantly refer to them.

(1024 vib. per sec.)

(64 vib. per sec.)

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16
 C¹ C² G C³ E G B^b C⁴ D E F[#] G A B^b B C
 1st Oct. 2nd Oct. Third Octave Fourth Octave

Values of intervals

$\frac{2}{1}$ = Octave

$\frac{3}{2}$ = Fifth

$\frac{4}{3}$ = Fourth

$\frac{5}{4}$ = Major Third

$\frac{6}{5}$ = Minor Third

$\frac{7}{6}$ = Ultraminor Third

$\frac{8}{7}$ = Super-Tone

$\frac{9}{8}$ = Tone

etc.

First Octave - One interval = Octave

Second Octave - Two intervals = { Fifth
Fourth

Third Octave - Four intervals = { Major third
Minor third
Ultraminor third
Super-Tone

Fourth Octave - Eight intervals

Fifth Octave - Sixteen intervals

Important Notes:

1. As our classical tonal system is not built strictly upon the pattern of the H.S. (Harmonic Series) it follows that the notes represented on the staff above do not indicate the exact tones which constitute the true H.S. For instance the B^b in the third octave, the F[#] in the fourth, but very roughly correspond to the notes bearing these names in the major scale. The reason for this discrepancy will become clear as we study the genesis of European music.

2. The numbers written under the staff do NOT represent the frequencies of the notes marked on the staff. In order that they should, the entire series of notes would have to be written six octaves below. As the numbers above the staff indicate, the frequency of the initial note is 64, if the so-called philosophical pitch is used. According to this pitch (the only one we shall consider) 1 vibration per second is C⁻⁷. Then C⁻⁶ corresponds to frequency 2, and C¹ to frequency 64. (We say C¹ and not C⁻¹ or C⁺¹, because 1 is not really a number philosophically speaking, and thus, at least for our present purpose, cannot be said to be either plus or minus.

Essential characteristics of the Harmonic Series.

1. No two successive intervals of the H.S. are ever equal. As the H.S. progresses the interval between two consecutive tones

decreases constantly.

2. In the H. S. each octave has twice as many intervals as the one preceding it. If you take an interval, let us say a fifth, in the second octave it will be divided in the third octave into two unequal intervals by a new note, in the fourth octave into four unequal intervals, etc. We might call this the law of polarization.

3. The tones composing the H. S. are called harmonics or partials, also (as we shall see later) overtones and undertones when the H. S. is considered in two directions (ascending and descending - evolution and involution). Harmonic 1 is ordinarily called the fundamental of the H. S. The serial order of any harmonic gives the number of harmonics enclosed in the octave beginning with it. Thus considering the octave beginning with harmonic No. 64 we know that this octave will contain 64 harmonics, 64 different notes.

4. In the eighth octave the octave-interval is thus divided into 128 smaller intervals. The larger of those is measured therefore by the proportion $\frac{129}{128}$ which is about $\frac{1}{16}$ th of a major tone ($\frac{9}{8}$); the smaller, by the proportion $\frac{256}{255}$ which is nearly half the former's size.

This means that the ear (as presently constituted) can no longer differentiate any two successive intervals; in other words, it can perceive only continuous sound. A cycle of Sound-manifest-

ation is thus closed. What the occultist calls the "Ring Pass Not" is reached, the boundaries of Einstein's spheroidal universe.

As the first octave of the H. S. produces only the interval of octave, an extended unison, we can hardly count it as belonging to the realm of Sound-manifestation. This realm contains thus, for practical human purposes, seven octaves. These correspond to the seven stages of Life, the seven principles of Cosmic differentiation. They are the seven spheres, globes or heavens, and ruling Hierarchies of the Theosophists and mystics. We shall see later that this cosmic cycle of seven octaves can also be divided in another way in 12 units.

These above mentioned characteristics refer to the H. S., conceived as a pure abstraction, as a series of changeless noumenal proportions, as the unitarian and absolute Law of Sound. But the moment such an abstract series of proportions, or pattern of cosmic differentiation, is connected with the concrete realms of time-space, of actual substantial manifestation, a new element appears: the element of direction. Direction with reference to the flow of Life-energy, to the Great Breath, means that there is a to and a fro, inhalation and exhalation, ebb and flow. It means that the tide is always moving one way or another, save for the quasi-timeless moments of equilibration.

This idea of tidal motion and direction will enable us to understand metaphysically the real nature of the H. S. We shall realize that the H. S. in its entirety is as it were the graphic representation of the tide, that it refers to the sequences of the modifications of the energy of Sound, that is to say, to what we might call the Pilgrimage of the Tone - and just as well of the Soul. In other words, to involution and evolution, descent into matter and reascent into Spirit, the path of pursuit and the path of return (in the old Aryan philosophies).

By the term Soul, we mean here what the Vedantins called the Sutratma, the Gnostics Sophia. Fundamentally it is the Great Breath, the moving universal Substance. It differentiates as

the many souls of men. It is also the Pythagorean Monad which appears as the illusorily separated monads of various living beings. The Monad breaks into individual souls just as the tide in contact with resisting matter breaks into white waves into the many tones which are souls. Later that Soul-become-souls gathers its selves into Itself, and Life knows itself whole; and knows itself whole in conjunction with and through a perfected Body of matter, the Risen Body of Christ.

The story of this Soul-Pilgrimage, of the cyclic transformations of the Life-principle or monad, is the subject-matter of numberless ancient myths. It was told allegorically in the old Greek Mysteries, as also in the Christian Gnostic Mysteries (cf. The Hymn of the Soul - translated by Mead). It has its psychophysiological interpretation, which refers to the cycles of so-called Kundalini (~~the astral energy in the body~~). It has its historical significance in terms of the evolution of races. We are told that it has in fact seven planes or modes of interpretation; seven keys. The Harmonic Series is one of these keys - when properly and thoroughly understood.

Let us indicate but a few essential points, letting the student's intuition discover many others.

The first thing to consider is that the H. S. is both descending and ascending. And in this connection let us note in

passing that all archaic musical scales before Pythagoras' time (and some after) were descending scales, from treble to bass. Our European ascending scales from low to high register would have been as strange to the ancient Greeks as would be for us the idea of singing our major scale beginning with a high C and going downward.

The H. S. was at first considered a descending progression and spiritually speaking remains always such. It symbolizes then the descent of the Soul from the condition of unity (spirit) to that of multiplicity or division (matter).

In order to understand how ancient races could have taken such a series of proportion (which in terms of frequencies is rather difficult to compute) as the foundation for their scales, we must realize that the simplest musical instrument is a string stretched to the point where it emits audible tones when plucked. Such an instrument is for instance the bow - possibly the father of all stringed instruments, the instrument of war becoming the instrument of harmony, finally evolving into harp, lyra, etc.

Considering two bows stretched with equal tension we see that in virtue of a basic acoustical laws the frequencies of the sounds produced are inversely proportional to the length of the strings. In other words, and not considering variations in tension, a string 1 foot long will give a tone one octave above a

2-foot string. Let us take strings the length of which are respectively 1 foot, 2, 3, 4, 5, etc. feet; this series of strings will give a series of tones which will constitute an exact descending Harmonic Series.

In other words this descending H. S. represents a series of material lengths; therefore the gradual immaterialization of Tone. Tone conquers more and more matter. More and more matter is set vibrating. The length of the radius of the manifestation of Soul into Matter increases by harmonic steps. (see foot-note).

Foot-note.

This is the descending Harmonic Series which would start from the terminal note of the ascending Series previously given:

[1024 vib. per sec.] [64 vib. per sec.]

1 - 2 - 3 - 4 - 5 - 6 - 7 - 8 - 9 - 10 - 11 - 12 - 13 - 14 - 15 - 16

1st Oct. 2nd Oct. THIRD OCTAVE FOURTH OCTAVE

All intervals must be read from high to low note. Numbers below the staff indicate relative lengths of strings necessary to produce the notes on the staff.

If we were to compute the frequencies of the notes we would say that harmonic 1's frequency is 1024; harmonic 2 = $\frac{1024}{2}$; harmonic

3 = $\frac{1024}{3}$; harmonic 4 = $\frac{1024}{4}$; - - -harmonic 16 = $\frac{1024}{16} = 64$.

To sum it up: The descending H. S. (which must always be considered first) is the absolute law of immaterialization of Energy, of monadic incarnation. It measures increasing lengths of vibrating materials and by correlation tones of decreasing frequencies. The ascending H. S. represents the successive steps - slow at first, then increasingly rapid - of dematerialization of Energy, of monadic in-gathering. It measures increasing vibratory speeds, the progressive mastery over time and the illusion of separateness, of material identification.

The two progressions are identical; only the directions differ. The path of return reproduces spiritward the path of pursuit. But it reproduces it within a material form. This form becomes increasingly perfect as the Tone in its homeward Pilgrimage reaches nearer to its parent-source. This form is represented by another type of musical progression which we shall ^{study} under the term: zodiacs of Sound.

In the following lessons we shall discuss the meaning of the various intervals found in the Harmonic Series, the Process of constitution of zodiacs of Sound, and finally the formation of the Pythagorean gamut. We shall then be able to study the bases of the main musical systems of the past and the present, with their philosophical and occult interpretations.

Meditations on Seed-Ideas

1. The Great Breath is the one primordial, eternal, ultimate vibration. It is the One Sound and the One Life. As the principle of resistance or inertia (matter) appears, this One Sound breaks progressively into series of manifested tones, this One Life into series of involutory energies which are Souls in the becoming.

2. The path of differentiation of the Great Breath into the many tones is represented by the descending Harmonic Series. Each step of it symbolizes a further degree of immaterialization, of the differentiation of the One Energy in contact with substantial forms.

The path of re-identification or harmonization begins when the One Life, which had only seemed to differentiate into separate lives (for the ONE is eternal and therefore beyond change), disintricating itself from the error of identifying itself with the forms which it animates, from the illusion of the "I am this or that," knows itself once more as the all-encompassing Great Breath. This path is symbolized by the ascending Harmonic Series.

3. This duality of descending and ascending Series is the duality of God, manifest and unmanifest. It is strictly impersonal. It deals with Sound, with Energy, with the Holy Ghost (Fohat and Daiviprakriti in old Aryan systems; Sophia with the

Gnostics). It is really an illusory duality, for the two systems are exactly symmetrical and differ only in direction.

The duality of Mind manifests in another series of proportions in which the symmetry is not as complete, as we shall see later on. For then polarization actually appears, metaphysical polarization (manas and buddhi; knowledge and discrimination) and physiological-astral polarization (sex).

Beyond both dualities Sound becomes Silence, the Absolute; TAT. The "becoming absolute" is TAO, the Path. This TAO is symbolized, as we shall see, by the Pythagorean gamut.

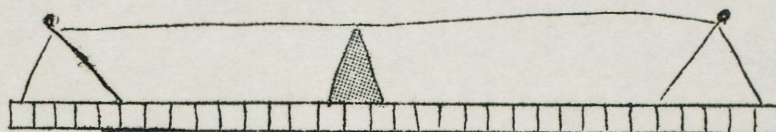
Thus we have the great universal trinity of Sound and Music, which is at the root of all systems of music whatsoever:

- a) Music based on the dualism of the Harmonic Series.
- b) Music based on the dualism of complementary zodiacs of Sound.
- c) Music based on the Gamut and its modifications (and perversions).

[4.] The Harmonic Series is graphically illustrated by the Monochord, a string stretched between two pegs along a ruler divided into aliquot parts. A moveable bridge enables one to sound any definite length of vibrating string one wishes. As the lengths are inversely proportional to the frequencies of the tones produced, one can thus produce accurately on such a string all the tones of the ascending and descending Series.

The Monochord was the main practical illustration used by . . .

Pythagoras to demonstrate his abstract theories regarding number and cosmic progressions. It is the most simple and most telling key for the study of the noumenal Laws of Nature. Pythagoras' last word to his disciples were: "Study the Monochord."



The Monochord.

Daily Practice.

Follow strictly the various steps indicated, without any sense of hurry, without forcing or accelerating the breathing. Beware of psychic tension or physical dizziness, and should either one or the other happen stop for a while the practice. Should any but exalting or vivifying reactions follow, discontinue the practice and write us at once. In any case write about your experiences and realizations.

1. Breathe evenly and rhythmically while lying on the floor, the back very straight and touching the ground everywhere.
2. Do the same thing sitting down (see first lesson).
3. Stand straight up with the feet at least one foot apart, very solidly, and intone three times the OM that is the tone of your own being (see second lesson). While doing this, you may direct the first OM to your physical body, as if you were sounding its key-note; the second OM to your nature of feelings, energizing it with love and compassion; the third OM to your mental self, bringing to it the sense of harmony, peace and freedom. Then breathe quietly three times, trying to visualize harmonious life-currents flowing in and through the three above-mentioned realms of being.
4. Sound softly the octave-note above your own OM previously

intoned and let your voice slide down in glissando like manner, without trying to strike any particular note, until it reaches the pitch of your OM. As you do this, feel the energy of your own Soul-principle or Tone, flowing down into the body, until it fills with warmth as it were the whole of your torso, and even down to your feet. It is the incarnation of the OM, the descending scale of Tone. The highest tone may be started as an open A sound, then change slowly this A into an O, and end with the M.

5. Breathe quietly three times. The Soul has now incarnated into the body, which is thereby made alive. The Soul rests for three "days" in the abyss or sarcophagus, whence it will rise.

6. Sound the O softly at the initial OM pitch and ascend by a similar kind of glissando, but somewhat more formed like a major scale, up to the higher octave sound; the last note being sung more slowly and with a sense of joyous exaltation.

This is the path of return and liberation. The Tone-energy or Soul, is stirring into vibration and life all the cells of your being as it retraces its step toward its Father's home. It is a song of emancipation and victory, also ending with the closing sound M.

7. Breathe quietly three times. Let the joy and vitality radiate through your thoughts and feelings. Blessings to the threeplanes of the personality.

8. End the practice by intoning once very softly the initial OM. Open yourself into the silence. This ultimate OM is nearly inaudible. It closes the cycle, by reasserting your present identity, which, after all, is the gate through which Life can enter and assume you.

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Pradhya

LESSON FOUR

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L I B E R A T I O N T H R O U G H S O U N DLesson Four.

In this lesson we shall interpret the basic proportions - intervals which constitute the Harmonic Series. We shall use mostly for our illustrations the ascending Series as it is more familiar to present-day musicians and acousticians; but we must remember that the series of descending intervals duplicates exactly the series of ascending intervals (though the names of the notes generated by these intervals are different in the ascending and descending series).

The proportions which constitute the H. S. are the simplest conceivable proportions. They represent the most spontaneous types of relationship into which living units, or biological entities can enter. Therefore they are the substratum of all biological processes, -that is of all manifestations of Life. The term "manifestations of Life" must however be carefully studied and understood.

Life is in essence a unitive process. It is that which always tends toward absolute wholeness. It tends toward encompassing and correlating all that is. It may seem to be just as much a force of destruction and disintegration as one of correlation and integration. But this is only an appearance. Life uses death to bring out a vaster sense of life. Life is the

master alchemist that knows how to dissolve all coagulations and all shells so as to bring about greater combinations. It is compassionate, notwithstanding its apparent cruelty, for it wants always to en-compass more, and thus is ever restless, ever destroying its achievements for the sake of more far-reaching ones. It is pitiless for its myriads of parts, so as to produce the ever more inclusive whole.

Life reaches perpetually toward the condition of unity. This condition is what we shall call, with Pythagoras, the Monad, the Hidden ONE. It is a "hidden" condition for unity is the very negation of manifestation. Manifestation presupposes objectivity and thus at least duality: I and This (which is not-I), self and not-self. The ONE is the unmanifest; it is an abstract Principle the presence of which can be felt, toward which a compound consciousness may aspire, yet which shall never be revealed. Being one, it could only be revealed to itself. It can be known only by itself; and in truth there can be no knowledge where there is unity, for the knower, the known and the knowing must of necessity be merged into indivisible unity.

Supreme knowledge postulates at least a duality. But it is at first a duality of a particular kind, a duality of dreamer and dream. The dreamer dreams itself as a quality. It dreams itself strong, good, beautiful. It dreams itself - not "of itself",

still less "of himself." You dream of something which has been experienced in waking consciousness. But this dream of the Hidden ONE is a kind of automatic spontaneous activity which has no past, but generates always time as it goes on.

This self-dream of the One Self is timeless. It is really unconceivable to us, embodied consciousness. We can only speak of it in a symbolic way. Yet we must speak of it, for it is the beginning of all beginnings. It is the Cause of all manifestation. Manifestation begins when the self-dream of the One Self is precipitated by the will of destiny, by the "hands" of Karma: that is, when it begins to assume the character of an objective reality, of an Idea.

This Idea is the "mother" or womb of all future objective developments which are, as we said, manifestations of Life. Manifested living entities of whatever kind are developments of the Idea which is truly their origin or "mother". Something has been potentially "released" the moment the self-dream has assumed the objectiveness of an Idea. The form of the self-dream has precipitated, as it were, into the Idea. The mysterious power that went from the dreamer into the dream has become Energy. The form and the Energy are one at the first stage of manifestation, but later they will become differentiated.

Musical tones, considered as overtones of one fundamental,

(that is, as we find them in the Harmonic Series) represent the various sequential developments of the Energy of manifestation, of the Power that wells from the One Self or Monad. They are phases of the aeonic Life-process, serial modifications of the primal Energy or Will, which in some, to us, incomprehensible manner is the 'impulse to dream' in the dreamer. This impulse is, in the most metaphysical sense of the term, Karma, the Law of absolute compassion and harmony.

Each interval is the actualization of a numerical proportion, or relation between two overtones: $\frac{2}{1}$, $\frac{3}{2}$ etc. Its significance should be deduced from the meaning attributed to its two component numbers. Each number is the abstract essence of a tone, which in turn is a modification of Life-energy. The tone deals with Energy, the interval essentially with the form of the Idea. A life-form is an objectified relationship between two types of modification of Life-energy. The musical intervals found in the H. S. are thus universal types of life-forms. They are arche-types of formation. They can be related accurately to fundamental geometrical shapes; for geometry, in its highest aspect, is the science of universal relationship. Arithmetic, also in its highest aspect, is the science of universal modifications of the One. Music synthetizes arithmetic and geometry. It is the science of Life itself. Besides, it is the art of MAN-production.

MAN needs to be pro-duced out of Life. It is the Harmony of Life. Energy is known by Number, Form or relationship by Measure; but MAN is realized as Mass. *

In other words, Energy resides in the sound or vibratory motion, Form in the intervals, Man in the actually heard tones. This is a basic statement which should be meditated upon at great length, for it gives the key to the solution of ever-recurring musical problems, in fact of most life-problems as well.

What is called usually the "fundamental" of the Harmonic Series is, strictly speaking, the first harmonic. The true fundamental is the unmanifest ONE, the Hidden Father. But this number 1 which is the origin of the H. S. is truly the image of the ONE; it is the self-dream of the dreamer visualizing itself as a point of radiation, as a center of being. It is the active monad, the "I AM". It is not the ONE which is No-Number; but it is the number 1; the First.

The second harmonic, or number 2, stands in relation to number 1, as $\frac{2}{1}$. This proportion is the simplest conceivable. It

*. Interestingly enough, the word "mass" has in English a two-fold significance. MAN is to be interpreted metaphysically in terms of "mass" (here we see another aspect of the Principle of Resistance mentioned in former lessons). But MAN is also the consummation of the ritual of spiritual living, of the Holy Mass of consecrated activity.

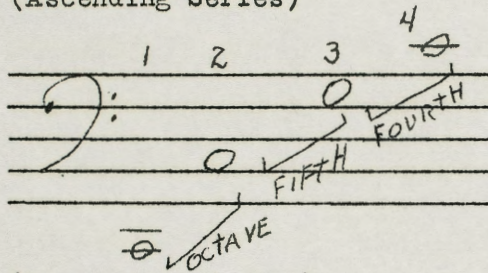
is the relation between the self-dream and the Idea which merely objectifies it. The two terms of relationship are as one. Yet, on the other hand, the entire scope of life-manifestation is contained potentially between them. The musical interval referred to is the octave. Two notes at the distance of an octave bear the same name. They are considered to be nearly identical in effect, -at least for our European music which deals essentially with relative pitch values. The entire scale of life-principles, of tonality, lies between them. They are the beginning and the end, which are as one.

The space between the dream and the Idea, between desire and thought is purely a subjective one. It corresponds cosmically to the realm of spiritual nature, to the most tenuous and most nearly subjective type of matter. If 1 is the dream of the Self (Sva, in Sanscrit), 2 is the image of the Self, its own inherent nature; or, we should rather say, the octave, as an interval, is the form of the Self (Sva-rupa), as it is the product of the interaction of two modalities of energy: desire (1) and thought (2) - para shakti and gnana shakti, in Hindu philosophy.

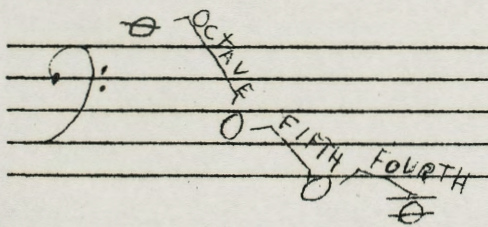
In another sense we may refer to the first harmonic as the Father-tone, and to the second as the Mother-tone. The relationship between them is the potential family. This conjugal love-relationship sets the boundaries of the home. All that will

come into the home and family life will be a function of this primordial relationship between husband and wife. The octave is the harmonious couple functioning as the seed of a new progeny, of a new little social cosmos.

The next harmonic is produced by the number 3. The relation $\frac{3}{2}$ in musical term is a "fifth". It introduces a new "absolute note" (cf. Lesson Three). If the first two harmonics were called C, the fifth above will be G. This third harmonic marks (Ascending Series)



(Descending Series)



the beginning of manifested form and objectivity. The second harmonic was as it were the seed of manifestation before germination.

The third is the Root-center. It is the actual release, "sending forth" of energy. It is also the beginning of dif-

ferentiation. It is the principle of egohood and individualizing mind; mind conceived as the source of will-power, of Life-emanation. It brings out the idea of direction. The octave had no direction. The two tones are in a way interchangeable. But when the interval of fifth appears, then we get two different 'absolute notes' as the result; for, in the descending series the fifth be-

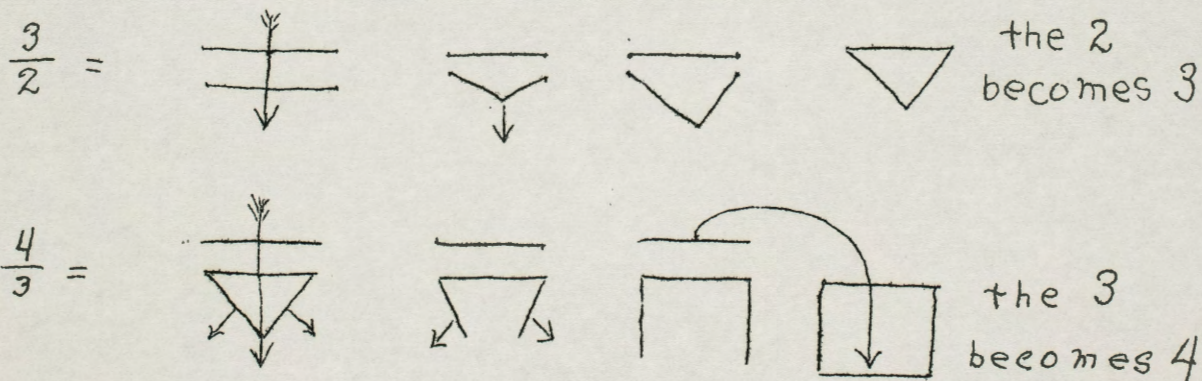
low C is F; while in the ascending progression the fifth above C is G. The two intervals of fifth are identical; but the involutory and evolutionary aspects of the tones produced and of the energy released, differ. The F stands for involutory mind-energy (Fo-hat in Oriental esotericism, the Holy Ghost or Sophia in the West). The G represents evolutionary mind-energy, the fire of self-consciousness, (Ma-hat), individual manhood.

The third harmonic in general symbolizes Mind or Manas, cosmic or human as the case may be. The number 3 establishes the simplest and most fundamental structure of space, the equilateral triangle. With it, polarization (i.e. manifested dualism) begins. The triangle may point downward or upward; the harmonic may be F or G. It symbolizes accordingly two types of magnetism or emanation, two paths, two basic modes of manifestation. It is the source of the cosmic dualism of Sound and Vibration; it indicates whether the H. S. flows matterward or spiritward. It represents the causal or archetypal plane of Life, the plane where we find the root of all manifested dualism: for instance of good or evil.

It produces duality also in another way. It cuts the second octave of the H. S. (from harmonic 2 to harmonic 4) into two unequal intervals, a fifth and a fourth. (C-G and G-C in the ascending series). The unity of the seed is broken up into two

modes of being (root and stem), into two polarities (positive and negative, male and female, centrifugal and centripetal). The fifth is centrifugal in character; it is an active, open, outgoing power: it represents the never-satisfied, conquering, "dominant" mind-principle, the expanding ego. The fourth is centripetal. It reaches for the fundamental tone. It balances and harmonizes the restless search of the fifth. It brings it back to unity, to the Original Impulse, to the home. It is the feminine aspect, the Woman or Woe-man. It absorbs and redeems the sins (the centrifugal over-exertions) of the man. It draws a cycle of completion and fulfillment while the fifth wants to conquer in all directions endlessly and aimlessly. It builds the walls of the home, the protective walls within which the children can safely grow. It represents the power of cyclic unfoldment, the Gnostic Aeons, the Nirmanakayas.

The fourth is numerically $\frac{4}{3}$. It is the opening of the 3, or triangle, into the 4, or square; while the fifth was the bending of the straight line into a triangle.



The superior horizontal line in both cases is the "fundamental", the very Image of the dreamer. This Image actually becomes the bottom of the square, a great mystery referring to the sacrificial incarnation of the Nirmanakayas in the 4th stage of any great Life-period. As the fourth line gives the foundation of the square, the Living Person is produced. It is the Christ-birth, the Word (^{of} Image of the dreamer) made flesh.

The power that actuates these geometrical transformations can be represented by a perpendicular line. It is the verticle power of eternal Motion which is timelessly active at the core of Life, and which forces all horizontal or angular formations respectively to bend or to open.

The fourth harmonic is then the Living Person, the Son of Christ. But macrocosmically it is the Universe as a living Whole. It is God become cosmos, the Living God that perpetually generates itself at the core of all fulfillments: the manifested wholeness in all wholes.

Harmonic 1 is the Father, 2 the Mother, 3 the Holy Ghost, 4 the Son. They constitute the Sacred Tetraktys which was the basis of Pythagorean teachings. * But, while the principle of Sonship is one, the manifested "Sons" are really seven in number.

* They can be related to the sacred name I H V H the Tetragrammaton, of the Hebrews. I represents the Father-principle, the fundamental of the Harmonic Series. It is the abstract Image of

(Footnote continued on next page)

This is made clear by interpreting Kabbalistically the number 4. We have $1 + 2 + 3 + 4 = 10$. This means that the condition of Sonship can only be worked out completely when the number of fulfillment, 10, is reached. 4 is the potentiality which must become the actual 10. Besides the First, the Second and the Third, we must reckon seven more. These are the seven Sons, the first of whom contains in himself potentially the succeeding six.

If we realize that the base of the square is the Fourth, and the direct manifestation of the ONE (the sacrificial incarnation of the Logos or God), we see that it is this ONE which actually develops six powers (in India, shaktis), six faculties, six Rays or directions of space. The triangle is in reality not an actual manifestation. It does not exist in space-time but only in the noumenal realm, called by Goethe, the realm of the "Mothers".

(Footnote con't. from preceding page.)
of the complete Tone, the manifestation of which the entire Harmonic Series is. In the male reproductive cells is contained the seed-atom of the future child. The Pattern is there, complete yet only potential. It is the dream of the dreamer, as we put it.

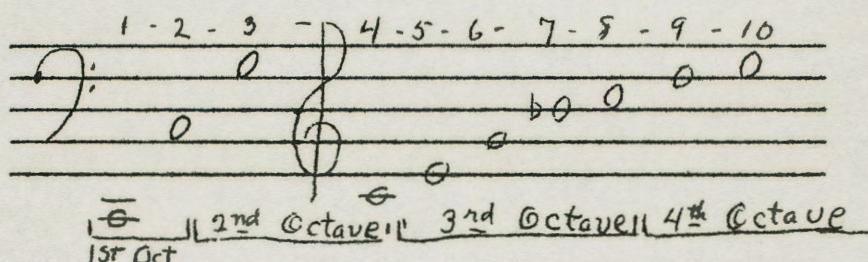
The two H's are harmonics 2 and 4; the Idea of the universe or the cosmic womb,- the World-soul - and the seed of the manifested universe; in other words the Archetype and the Type. The two are merely different stages of the same thing.

The letter V stands for involutory Mind, the power of the thought. It is the Holy Ghost, the down-pointing triangle. It is also Fohat or Votan; as the F and V are interchangeable phonetically. It is the musical interval of the Fifth, the source of "form" in music.

One could work out the correspondences endlessly.

The actual manifestation of Life and of Wholeness begins when the Fourth (the Image of the Logos, and metaphysically of the Absolute, as we saw at the beginning of Lesson 3) grows out of itself the 6 directions of space (Zenith, Nadir, North, South, East, West). Then the scale of manifestation is complete. The 10 is reached; fulfillment, which is re-birth, a new, yet timeless, beginning.

In the ascending Harmonic Series the tenth harmonic is E.



We notice at once that this tenth harmonic occurs in the fourth octave of the H. S., which is also very significant. Besides if we take harmonics 1, 2, 3, 4, 5 and 10, we have our European major chord with the tonic three times repeated. We shall study later on why, in European music, it took so long to accept the interval of third (i.e. the interval $\frac{5}{4}$, or C to E) as a consonance. It was accepted when Europe began to realize the meaning of the Living Person and emerged into the more concrete (thus embodied or incarnated) consciousness of modern times. This note E, in relation to the Tonic C, has a very deep significance. It occurs first in the third octave of the H. S. as the fifth

harmonic. It has thus the same significance as number 5. This number is particularly connected with the human ego, the sense of separate individuality, and yet the center of potential wholeness. Its Geometrical symbol is the five-pointed star, which - like the triangle from which it is issued - can point either upward or downward.

We saw already that the interval of fourth was centripetal, while the fifth was centrifugal. The same thing occurs with the third which is either major (centrifugal) or minor (centripetal). The law of polarization works always the same way. Every interval divides itself into two unequal parts an octave above its first appearance, and so on indefinitely.

Polarization in the second octave of the H. S. is purely metaphysical and noumenal. In the third octave, it is mental. It separates the mind-interval (the fifth) into two parts, spiritward and matterward, idealistic and sensorial-intellectual. At the center of these two minds in Man, tossed to and fro by their conflicts, is the personal ego. Pulled toward the earth, drawn heavenward by a particular relationship with the higher octave tone (of which it is the 13th harmonic downward), the personal ego is rent by polarization. This is one of the reasons why Pythagoras forbade the use of the interval of third. He limited polarity to the noumenal plane and worked out its earthly human

expression in a way which we shall discuss presently. *

The seventh harmonic noted down as B \flat is not part of our European Modes. It is considered 'out of tune' and must be corrected when it occurs in wind instruments or wherever the natural production of overtones is used.

This harmonic is the center of the interval of fourth and has thus a highly mystical significance. Its revelation to the fifth harmonic (what is called the interval of diminishedst fifth) is very remarkable. It is $\frac{7}{5}$ or very nearly $\sqrt{2}$. As we shall see in the next lesson, this number $\sqrt{2}$ is C - F \sharp in our tempered scale, as exemplified by the piano key-board. It divides the

* The first octave of the H. S. is the realm of the Great Breath (cf. preceding lessons) which is dual and yet appears at every moment as a purely unitarian principle. There is one interval, but it has two poles which, though similar, are not identical. Octave-tones are not in unison. They only bear the same names.

The second octave is the realm of Archetypal Man. The third harmonic G is the principle of resistance to the Great Breath. It is the basic principle of formation, the very tone of Man. F is the tone of Nature or of the often called Deva Kingdom, because it is produced by the descending fifth. G is the tone of humanity because it is produced by an ascending fifth. But MAN, in a complete and metaphysical sense, is both F and G, and the space between them - as we shall see when studying the Pythagorean gamut.

The spiritual triangle of the higher principles in Man corresponds to the octave (Atma), the fifth (Manas-Karma), the fourth (Buddhi). The major third (produced by overtone 5) is the individual man, the principle of Personality, of separate reembodiment.

octave exactly in two equal intervals. It therefore represents balance and equilibrium.

Just as harmonic 5 is the "heart", or center of manifestation, of the interval of fifth, so harmonic 7 is the heart of the interval of fourth. Thus because these two intervals represent the two opposite and complementary polarities of MAN, their 'hearts' have this particular relationship, the meaning of which is, equilibration. We know that the fourth balances the fifth, and we shall study next lesson many points in connection with this important subject. The relation between harmonic 7 and 5 indicates something of the inner workings of the operation - of which more anon.

The relation of harmonic 7 to harmonic 11 is also to be noted. $\frac{11}{7}$ is practically the half of the value π , or the relation of circumference to diameter, 3.1416. The tone π corresponds to the principle of wholeness, the principle which symbolizes the eternal law of cyclicness or circularity, the eternal form of the circle. The relation $\frac{11}{7}$ tells us in no uncertain language what relation there is between solar force (11) and the power of compassion which causes the manifestation and sacrificial incarnation of those Beings represented by the interval of fourth. They radiate, as it were, from the sun in order to bring to men the message of harmony, and especially to make clear once more

the form of wholeness of MAN, the eternal Truth (Satya and Dharma) of the cycle.

With harmonic 8 the third octave of the Harmonic Series is ended and the fourth octave begins. Let us remind the student of the fact that the second octave contains two intervals and the third four intervals. The fourth octave will give us eight intervals. These numbers are all meaningful. 2 brings in the idea of noumena; 4 deals with prototypes and actualization of archetypal principles.

The third octave deals with the mode of operation of mental causes; thus we have 4 intervals, 4 Lords of Karma who set the cyclic pattern of incarnation. In a sense, the harmonics 4, 5, 6, 7 (or the four intervals to which they give birth) are 4 phases preliminary to actual incarnation, 4 basic steps from heaven to earth. These steps determine the 4 main foci of the human personality and of the form of Man's destiny. They may be related to the four fixed signs of the Zodiac, the gates of the Avatars (Taurus, Leo, Scorpio, Aquarius).

With the fourth octave opening with harmonics 8 we enter the realm of the personality, of emotions and physical energy. This is really what we call the visible universe. 8 pertains to time and the Karmic Span of cycles. 9 deals with the original

substance of the universe. 10 is the incarnation of the vital principle, of the embodied self. It represents the incarnated "Jiva" of Hindu philosophy. It works out what was potential in the five. The relation $\frac{10}{5}$ is that of octave $\frac{2}{1}$; 5 is the Father-principle, 10 the Mother-principle of that particular development of life-manifestation. 5 is the cause; 10 the resulting manifestation.

11 is the number of the sun, or rather of solar energy. It deals with the circulation of solar magnetism and vitality within the solar system; also of blood within the human body. It represents the sun-spot cycle of modern science (11 years) which is the cycle of circulation of the solar blood: 5 years outward, 5 years inward, 1 year from auricle to ventricle (within the sun).

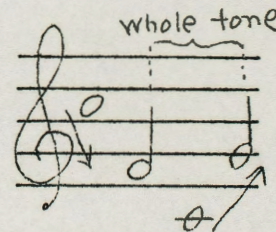
Harmonic 11 is noted down on the musical staff as an F#; but this F# is quite different from the F# of our present musical system. It is thus not to be confused with the F# which we mentioned as being the tonal manifestation of $\sqrt{2}$. There is however a subtle relation to be perceived between these two F#, between $\sqrt{2}$ (1.414) and $\frac{11}{8}$ (1.375). The former is a purely abstract principle, we might say; the latter is that principle lowered down toward the C which begins this fourth octave. The former symbolizes the spiritual Sun, whence all avataras are

born. The latter is the avataric manifestation itself in our cosmos. Solar emanations (of which light is but one) are in their totality the eternal cosmic Avatar (The Holy Ghost; Daivi-prakriti). They are the Rays of the Spiritual Sun. These Rays are focalized at a point of space which appears to us as a globe of fire, our sun. But this visible sun is only a reflection, a "bundle of electro-magnetic forces" (cf. H. P. B's Secret Doctrine), a "maya". This bundle of forces, this pulsating heart, is represented by harmonic 11. In other words harmonic 11 is what the manifested universe is able to apprehend of the abstract Sun; it is the emanation of the never-manifested center of absolute equilibrium of Life. Hindu music, and most archaic musics as well, especially those of races where solar worship predominated, are founded upon this harmonic 11 and its octave tone, 22. This entire fourth octave of the Harmonic Series is the realm of energy (Kama) and thus of personal man, who is first of all energy-bearer. It is the realm of our present humanity, which is in its fourth great cycle. Students of the esoteric sciences will be acquainted with the division of a cycle of planetary manifestation in 7 great Races or cycles of human activity. Each of these can be correlated with one of the harmonics of the fourth octave of the Harmonic Series, and thus more light can be thrown upon the essential significance of these Races, which, to be true,

are better understood as basic types of humanity.

Harmonic 8 represents the First Race, the direct emanation from the One, the Logos; or more accurately, the shadowing forth of the collectivity of the so-called Lunar Ancestors, which we may symbolize by harmonic 2, the cosmic Mother-tone. The First Race of men was a race of shadowy forms, of cosmic patterns, projected by the celestial hierarchies which were, in a sense, the cosmic past of our present earth-mankind.

When this Race became correlated with actual cosmic substance, with the mental residua of previous planetary systems, it merged into the Second Race, corresponding to harmonic 9. The interval $\frac{9}{8}$, symbolizes the prototype of Man, the first manifested man, having both form and substance and ready to work out the karma of previous universes. We will see that $\frac{9}{8}$, the whole tone, is the interval produced by subtracting a fourth from a fifth. $\frac{3}{2} - \frac{4}{3} = \frac{9}{8}$. More significantly still, it represents the overlapping of a descending and an ascending fifth starting respectively from two octave-tones, the higher of which symbolizes spirit and the lower, matter. Man, $\frac{9}{8}$, is thus that which partakes of both spirit and matter, and thus correlates both.



Man, in the Second Race, requires still to be unified and

made whole. This occurred in the Third Race, during which, it is said, the Sons of the Universal Mind, the higher Egos of men to-day, took form on the earth. These entities are referred to as Pentagrams, and are represented by a five-pointed star. As shadow will always follow light, on the plane of manifestation, the Pentagrams can be of two types: pointing upward and downward, white and black.

This gives us harmonic 10, which, as we saw, is the kabalistic fulfillment or extension of number 4, the principle of universal Sonship. This shows that the Pentagrams are the ultimate manifestations of this principle of universal Sonship; that they are the very sons of the Logos. It shows how the separation of sexes occurred as the result of the forces contained in number 9; etc.

The great solar Beings and Nirmanakayas, the prehistoric Magi who are signified by the collective name Zarathustra, appeared in the Fourth or Atlantean Race, represented by harmonic 11. What we said already concerning this harmonic may lead the student to a correct perception of the key-note of this Atlantean humanity, who dealt so much with Fire and magic. The basis of all true magical operations is the principle of equilibration. It requires two beings or polarities, which thereby are to be re-integrated in a way symbolized by the symbol of the square root $\sqrt{\quad}$.

The number 11 is also well represented by two pillars, which, in a materialized sense, are the two lower limbs of man. This may suggest why the Atlantean fell into sex-worship and black magic.

Harmonic 12 stands for our Aryan humanity, whose key-notes are mind and sound. It is an octave of harmonic 3 which is the noumenal reality of Mind and of the power of the Word (Fohat). This indicates that our task is to bring the creative power of Thought into personal manifestation as the uttered word or name, and also to transmute sex-power into voice-power. Thus the importance of the science of phonetics and grammar which were so fundamental in the scheme of the old Hindu education; also of Astrology, which is, when properly understood, the science of Cosmic Names,- every astrological chart being a complex word the meaning of which must be deciphered just as if it were a word belonging to an unknown tongue.

The old Aryans claimed descent from the Sons of God who incarnated in the Third Race, and also from the Manu of this world. This, interpreted symbolically, gives the relation 12 - 10 - 8, or G - E - C, our major or perfect chord. They were also the very manifestation of Brahma, the universal Demiurge, as 12 is an octave of 3 which is the number of the Creative Principle, of the Great Architect of the Universe.

Harmonic 13 is beginning to resonate as the keynote of the new humanity, of the Sixth Race slowly being built. It is connected with Uranus. It is the RA power which is stirring humanity ever since the time of Gautama the Buddha. With the interval $\frac{13}{12}$ we have entered the realm of the fourth, i.e. the centripetal phase of the planetary cycle symbolized by this fourth octave, the path of return. At the center of this interval $\frac{13}{12}$ we find the tone represented by the value π . This means that the power of Wholeness, the perfect Personality of MAN has incarnated among men. This is Krishna or Christ.

The basic interval produced by harmonic 13 in relation to its source harmonic 8, is that of a species of sixth, not however the sixth of our major scale, a somewhat smaller interval. This interval $\frac{13}{8}$ characterizes the particular relation of the pioneers of this new dispensation to the Logos of humanity, or to the Manu. The interval can be represented by a combination of two colors, red and blue.

This combination is not only conspicuous in modern times for being incorporated in the American and French flags, and for symbolizing the city Paris; it was also, in ancient India, representing the Rudras, who were called Nilalohitas (blue and red). The Rudras were the progeny of Shiva and, in a sense, the very higher Selves of men. They were also the gods of thunder and

lightning. There were 11 Rudras; as they were the projection of the energy generated by the Father-Mother action, this produces the number 13; in other words the first Rudra was harmonic 3, which also represents Shiva and Sound. The last Rudra is therefore harmonic 13, an approximate note A.

Now the note A is called in Sanscrit DHA, or Dhaivata. The letter D stands, both in the English and Hebrew alphabets for the number 4. Number 13 gives 4 by adding the digits. DHA has for tonal symbol the neighing of a horse. This links it with the last avatar (Kalki Avatar) who is to ride on a white horse from the sacred city Shamballah. But Kalki Avatar is the tenth avatar; because the avataric manifestation begins with harmonic 4, the principle of universal Sonship. Thus the eleventh Rudra and the tenth Avatar are one and the same; or nearly the same! The eleventh Rudra is the destroyer-regenerator builder of the new Race, thus a Vishnu manifestation.

This Sixth Race will see the gradual fulfillment of the perfect Personality of MAN, its incorporation in the lives of those who will pass successfully the great ordeal of the Fire of the Uranian dispensation.

The Seventh Race will correspond to harmonic 14. As 7 is related to 5, so is 14 related to 10. It is said that during

the Seventh Race (14) the Sons of the Universal Mind (10), the Holy Mahatmas, will multiply themselves by the power of Kriya-shakti, and all men will thus become adepts. But this is partly a blind; for the Seventh Race is an actuality whenever a great spiritual Being assumes the burden of sacrificial incarnation. The whole process of regeneration is ever included within the relation 14 to 10, within the interval from harmonic 10 to 14, from early January to May in the yearly cycle.

With harmonic 15 we come to the transition which leads to another universe, the substance of which is akin to Fire. The interval $\frac{16}{15}$ is the seed of this universe represented by the fifth octave of the Harmonic Series. We are already touching the fringe of it when we deal with etheric forces and radio. It is a world in which the predominant element is Ether or rather Akhasa. Our most modern music is hesitatingly and subconsciously reaching up to it.

Meditations on Seed Ideas

1. The Harmonic Series is the Law of Sound and the Law of Differentiation of Energy. It establishes also the essential principles of formation on every plane of manifestation. Each octave of the H. S. corresponds to a plane of manifestation and, if we study the various numbers and relations produced within several octaves we get a perfect picture of the basic modifications of life in the corresponding plane. The harmonics are ^{ton-}son-~~al~~ expressions of numbers. Numbers are modifications of unity. The musical intervals, i.e. the relations between numbers, represent archetypal principles of formation.

Therefore we should study the H. S. both as a series of harmonic tones or numbers, and as a sequence of musical intervals or archetypes of formation. The former approach deals with arithmetic: the latter with geometry. Music as a cosmic science is the synthesis of arithmetic and geometry.

2. The first octave of the H. S. corresponds to the spiritual realm, where the idea of the Cosmos is still one with the Universal Mind. It is the realm before manifestation.

The second octave corresponds to the noumenal realm, where polarization and duality occurs, and the principle of mind, or of individuation, appears. It produces two intervals, fifth and

fourth, which are complementary; the former is centrifugal, the latter centripetal.

The third octave corresponds to the mental-archetypal realm. The universe has become objective on the plane of causes and ideas. Form, individualized consciousness and the dualism of earthward and heavenward have appeared.

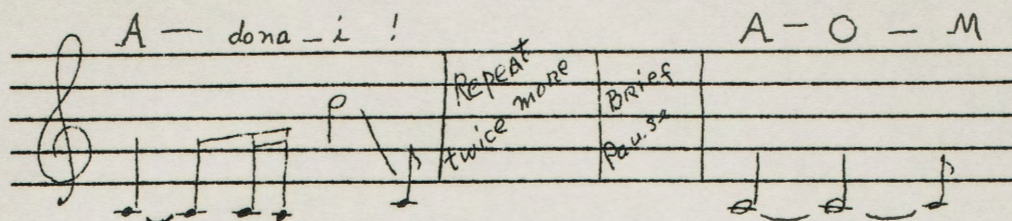
The fourth octave corresponds to the realm of personality and actualized energy. It is the realm of our manifested starry universe and of Man. Each of the harmonics it encompasses corresponds to a cycle of racial manifestation and collective human development. We are today at the threshold of the cycle characterized by the harmonic 13. It is the Uranus cycle. It belongs to the realm symbolized by the interval of fourth; a centripetal realm. Humanity has passed the bottom point of the cycle and is moving toward the completion of its vast cosmic "Day".

The fifth, sixth and seventh octaves refer to future cosmic "Days" or "Rounds".

3. He who understands the Harmonic Series, its cycles, its intervals and its numbers, gains a fundamental knowledge of the realm of Ideas or Archetypes. He is on his way to Life-Mastery. For he has learned the secrets of Number, Measure and Mass; and MAN, the sum-total, stands revealed to him.

Practical exercise

1. Practice quiet and even breathing as already described until you feel peaceful and completely relaxed.
2. Intone three times the OM, sitting down with your back very straight yet free from strain.
3. Pronounce the word "LOVE" very gently and softly, and let the overtones of the sound ring quietly through you. Then meditate on Love as radiation of life. You may visualize a seed, and out of the seed the germ, pushing joyfully, devotedly out toward the sun. Feel the flow of the sap mounting up toward the sun; feel it as Love, as a liquid quality of being flowing out in joyful abandon. Float on its tide. Repeat the word 'Love' once in a while as you meditate, as if you were sounding the gong-tone of its innermost reality.
4. Intone the following, giving a soft deep sound to the vowel A (open A as in 'father) and reaching up to the I (pronounce as 'He' in English, or the French I) with a sort of ecstatic lightness and extreme purity, very soft yet firm. The two syllables "DONA" must be said quickly but without hurry. Then as you pronounce the sound I, hold it a moment, then let the voice slur down to the original pitch, just as if the sound would bend quickly in an easy expiration. In musical terminology, we would call this: "portando", rather than "glissando".



5. This should bring you into a state of lightness and relative ecstasy, as if you had been blessed by some soft radiance of Love divine. Try to hold that consciousness for a while and to incorporate it in your being, so that you may return to the experience **mentally** during the day and whenever you find yourself in a disturbed condition.

This and the following exercises are species of meditation in which the potencies of the basic intervals of music are incorporated into the consciousness and the very life of the cells.

Note: The pitch of the initial note is always what has been called the OM of the individual. It may change. It should flow out spontaneously. If it does not, it is because the personal mind and brains are not quieted enough.

LIBERATION THROUGH SOUND

A course of studies in the universal philosophy of music and the occultism of Sound, including meditations and exercises to arouse the individual consciousness of Tone and the realization of cosmic Harmony.

Pushyat

LESSON FIVE

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LIBERATION THROUGH SOUNDLesson Five.

In the preceding lesson we dealt with the successive phases of differentiation of the primal Energy which is the mysterious emanation of the changeless and unmanifested ONE. It is essential to bear in mind that the ONE is not that which differentiates. It is the emanated Energy which subdivides itself cyclically in order to meet the demand of the Many as yet unregenerated, that is, un-integrated, atoms which collectively are called by us matter.

The Harmonic Series is the sequence of developments through which this Energy issuing forth from the ONE passes. Every new development represents a new principle of formation, therefore a new type of life-relationship. These many developments are required in order that the various types of matter may be given an opportunity to realize Unity through form. The Many can know the ONE only as they find themselves integrated within an organic form, or body, properly functioning as a whole. The degree of many-ness (that is the density of the material atoms) conditions the type of organic form necessary to bring to the myriads of atoms the realization of Unity. The more differentiated and centrifugally inclined the scattered atoms, the more complex the form has to be, that is,

the more varied the type of activities which this organic form includes.

The process of Life-manifestation has but one aim, to bring the realization of Unity to the material residuum of past cycles of manifestation, to accomplish once more the integration of the Many, to perform the marriage of the ONE and the Many and so re-establish the Wholeness of Life. *

This "marriage" can only be performed through the intermediary of the emanation of the ONE, the primal Energy above-mentioned, the Holy Ghost of the Christian Gnostic, Fohat in Oriental esotericism. This primal Energy issues forth from the ONE for the sole purpose of re-establishing Wholeness and integrating the Many into an organic form which, at the limit, is destined to include all the Many.

We may call this Energy the Sound-Ray or Monadic Ray. It appears first with the characteristic of number 1, still merged in the absolute oneness of the ONE, yet already imbued with the desire for meeting the Many, that is, for manifestation. Then it becomes transformed into number 2, and then becomes limited to a certain scope of manifestation. In other words, when 2 appears the unlimited desire of 1 becomes restricted by a certain space and time coefficient. The radius of the manifestation will ex-

* This process has been explained in detail in our pamphlet "The Will to Destiny" to which we must refer the student for further elucidation.

tend only so far from the center and no further. Thus the destiny or Karma of the Monadic Ray asserts itself, as yet not as a concrete limit or form, but as a subjective limitation.

The relation $\frac{2}{1}$ is an octave. The octave determines thus the radius of the manifestation. It is the "Ring-Pass-Not" of the future universe. It sets apart a certain portion of space filled with unregenerated myriads of specks of inchoate life-substance, the left-over, or manure, of the last universe. These myriads of specks of substance will be the field of operation for the monadic energy. The energy is to bring these specks into various correlated activities. It is to overcome, partly at least, their separate chaos-making wills and lead them into group-formations ever more permanent and more integrated.

The various phases of this process of en-formation are represented by the harmonics of the Series; more precisely, every new harmonic begins a new phase of the process, the phase itself being symbolized by the intervals between this new harmonic and both the preceding and the succeeding one.

Harmonic 1 represents geometrically the creation of the center. Harmonic 2 is the creation of the radius, or rather radii. Harmonic 3 is the creation of the form of resistance to the outer world limiting the monadic impulse and setting the first objective boundaries to the manifestation (objectivizing as bound-

aries what was but subjective limitation in Harmonic 2).

Harmonic 3 produces the interval of fifth, $\frac{3}{2}$. This interval is the first principle of objective manifestation, though as yet but in the realm of noumena. The monadic Ray is then differentiated as a threefold rhythm. It can deal, in other words, with three types of matter, because it has evolved three types of activities, one for every type of matter. The three types of matter will then begin to be active, and their activities will be easily related to a unique purpose. A form will have been produced in which, let us say, matter of density 3 will be able to realize unity through integrated activity.

What is this matter of density 3? It is, philosophically speaking, Life confused by three directions. Life not confused is one-directional; it is the ONE. Ordinary life, as we know it today, is confused by, let us say, millions of directions. It cannot act as a unit, as if it were one. Each life-unit has its own directional will; all these wills fight, and either neutralize each other or kill each other. The only way to harmonize these wills is to provide them with a form (a principle of formation, that is, of relationship) so complex and so vast that there is room in it for the individual activity of each and all.

The many wills, seeing that their independent activities will not be curtailed, are willing to relate themselves the ones

to the others according to this broad principle of relationship offered to them. They will enter into the corresponding group-formation objectivising the principle of relationship. Then the integrating energy of the monad will correlate these many types of activities more and more, until each will realize through the result of concerted action the invisible presence of the changeless unmanifestable ONE. Finally they will feel and act in complete integration, as one.

This last stage is that of the perfected body of Man, in which all forces of Nature are operating in a complex yet complete harmony. It is the cosmic body of Krishna depicted in the Bhagavat Gita. It is the great Gong-tones of a truly cosmic music.... but of this more anon.

What we must grasp is that every interval of the Harmonic Series is a particular principle of formation deduced from a corresponding principle of relationship represented by the harmonic giving birth to this interval. Every new harmonic is a new attempt made by the monadic energy, or in general Life, to find a method by which some classes of as yet unregenerated and chaotic life-elements may be brought into relationship and into a condition of concerted activity. This method leads always and necessarily to the constitution of an organic form within which the chaotic life-elements may learn the lesson of order and cooperation, and ultim-

ately reach the state of perfectly integrated activity.

As we proceed along the path of the Harmonic Series we find that the method becomes more and more complex, the types of activity more and more differentiated, the form more and more inclusive. The octave-form includes only two types of activities. The correlation is spontaneous. Differentiation hardly exists. The two Tones sound as one. But only highly unified types of life-elements can respond to such a type of harmony hardly separated from the ONE.

The interval of fifth introduces a new principle of formation, as harmonic 3 is a new attempt to integrate more complex elements. Those elements, which can harmonize when a three-fold scheme of cooperative activity is presented to them by Life, are those which constitute the individuality of Man, the human Egos. The interval of fifth, as a principle of formation, is Mind. In other words, Mind is the principle of formation which is presented to human Egos as a basis for concerted activity. Human Egos can become integrated on the basis of mental activity, that is to say, on the mental plane; this, because these human Egos are made up of mental matter. Man is Life at the mind-stage. The form of Man is essentially a mental form. It is only by fulfilling the activities which this form encompasses that Man can become "married" with the ONE, and thus reach Unity.

The fifth represents therefore the essential form of Man as an Ego on the plane of mind-substance. This plane is three-directional and is symbolized by the triangle. The Egoic form of Man is basically tri-organic. It answers to a rhythm of 3 to 2. The particularity of this rhythm, as we shall see presently, is that the 3 has always a tendency to last a little longer than the 2.

When we say however that the fifth represents the form of Man as an Ego, we do not mean that one fifth constitutes the entire form of Man. The fifth symbolizes the particular type of relationship assumed by Life on the Egoic stage. It is a particular mode of individualization; in fact, the first and basic mode of individualization. But the very fact of individualization presupposes differentiation. Life differentiates as various classes of individual Egos. Different types of mental activities, different basic faculties and powers are constituted when Man appears in the universal scheme of Life.

There are essentially twelve such types of activities, twelve basic regions in the complete organic form of Man; and the form of Man is none other than the form of the cosmos, as Man is the cosmos in the condition of Mind. Plato said that the form of the cosmos was that of a dodecahedron inscribed in a sphere. This form is symbolized by the Zodiac, by the angular division of the

wholeness of space into twelve regions, or mansions; each being the "house" of a particular aspect of the Life of Man, the Mind of the cosmos.

Musical symbolism enables us to perceive and study in the most accurate and illuminating manner this twelve-fold differentiation of the monadic energy, of the emanation from the changeless ONE. For most remarkable series of numerical and harmonic relations are discovered when one analyzes progressions of fifths. These relations have been known in all times; at any rate since Pythagoras. But their wonderful significance has not been fully revealed; nor can we hope to reveal it fully here, as it reaches deep to the very core of Man's being and destiny, the very mystery of Life-in-form.

The basic fact is that a series of 12 fifths equals 7 octaves plus a small interval named comma (about $\frac{81}{80}$); to which we must add that a series of 12 fourths equals 5 octaves less this same interval of comma. The latter statement is a logical deduction from the first; for if

$$1 \text{ octave} = 1 \text{ fifth} + 1 \text{ fourth}$$

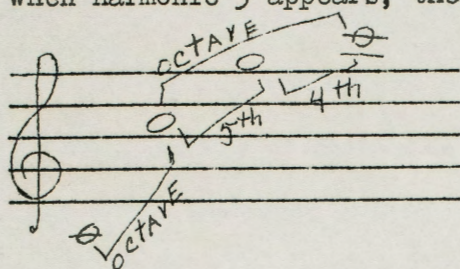
$$12 \text{ octaves} = 12 \text{ fifths} + 12 \text{ fourths}$$

thus as

$$12 \text{ fifths} = 7 \text{ octaves} + \text{comma}$$

$$\text{we must have } 12 \text{ fourths} = 5 \text{ octaves} - \text{comma.}$$

The philosophical meaning of this set of relationships is striking. To grasp it we must remember that the fifth is produced when harmonic 3 appears, the note G in the ascending Harmonic Series.



This harmonic 3 gives rise not only to a fifth $\frac{3}{2}$, but as well to a fourth $\frac{4}{3}$; this is because the octave interval always

repeats itself in order to mark the fulfillment of a cycle. It does so for, as already seen, it represents the law of inertia, the law of boundaries, the cyclic return of the tide of Life, of the Great Breath.

Life, by striking harmonic 3, takes a step ahead; but this step ahead, if not equilibrated, would reproduce itself indefinitely because the whole of Life-energy throws itself in every new departure and tends to repeat endlessly this same operation. But the octave also tends to reproduce itself perpetually; that is to say, the limiting power of Destiny is always active, in order to reduce every new impulse into unity, to re-create the Whole shattered by the centrifugal impulse. Thus, in a sense, once the fifth is produced, the octave reappears in order to check the endless generation of more fifths. The result is the interval of fourth.

The octave is the power of limitation, but also that of

wholeness or harmony, for wholeness can only manifest within limits. The octave-note is the messenger of the ONE. It enforces unity upon cosmic substance. It makes wholes, in other words. Therefore after God (the emanation of the unmanifest ONE) had created Man (the fifth), he created Woman (the fourth) to re-establish wholeness. He created Woman by taking something (a rib) out of Man. *

This thing taken out is the tendency of every Man-Ego to crash the gates of the manifested universe and to investigate the realm beyond. It is the will to overstep limitations, a will symbolized by the above-mentioned interval of comma $\frac{81}{80}$; that by which 12 fifths overstep the 7 octaves boundaries.

Woman is the return of the tide which is Man. She brings Man back to the One; she is the agent of wholeness, the power of completion and cyclic fulfillment. She is Soul, while Man is Ego. Both are aspects of the complete MAN which is a whole cycle of Life. A truer way of saying this is, that on the plane of Life represented by the second octave of the Harmonic Series Man is born out of the inter-relation of Ego and Soul; -- just as the whole-

* The terms 'man' and 'woman' are used here in the abstract. A particular man may be 'woman' in the inner realm, and vice versa. At certain critical periods of world-wide regeneration a part of the scheme of things seems to require that, in a large number of human beings, the inner and outer polarities do not correspond. Thus the confusion prevailing in conjugal relationship.

tone in music is born out of the combination of fifth and fourth. (If you ascend a fifth and re-descend a fourth, you have progressed one whole-tone).

This plane of Life represented by the second octave of the Harmonic Series is that of noumenal Mind, the plane of Platonic Ideas. On that plane duality rules. There Ego and Soul are conjoined. The so badly abused ideal of "soul-mates" is a materialization of a reality of the noumenal plane. Its real meaning however is more cosmic. It deals with the Great Work of harmonization of the opposite polarities of Life; a process which takes many different forms; because in every octave of the Harmonic Series polarization takes on another aspect.

Basically a fifth is always harmonized by a fourth; and two kinds of harmonization are possible: one which reconstitutes the octave (the path of selfishness), one which leads to the production of the whole-tone and of the Pythagorean gamut (about which more anon). But the fifth actually meets the fourth ONLY in the noumenal realm of Mind (of akhasa or spiritual AETHER). In other realms we do not deal with duality, but with 4, 8, 16, etc. . . harmonics, and the problem is different.

On the plane of the third octave of the Harmonic Series (which is on the plane on which the causes of psychological manifestation appears) we find 4 harmonics which are all inter-

related in various ways. * These many relationships are included, in a sense, in the fifth-fourth relation; but they produce very complex results; and we shall not attempt to go into the mysteries involved in such relations. We are presenting but the rudiments of the Alchemy of Music, and our aim is not to deal with the arcane operations of Life-Alchemy on the various cosmic planes. It is sufficient to say that the Harmonic Series can give the key to such operations, if one is able to read it with the spiritual eye of "Harmonized Being".

But let us return to the series of 12 fifths and 12 fourths. If the fifth stands for Ego and fourth for Soul, what is then the meaning of entire series of such intervals?

Let us not forget that we spoke of the intervals of the Harmonic Series as being "principles of formation" but not objective "forms". . Likewise the principle of generating elec-

* $5/4$ is a major third; $6/4$ is a fifth; $7/4$ is a seventh; $6/5$ is a minor third; $7/5$ is a diminished fifth, or triton, a very mysterious interval; $8/5$ is a sixth; $7/6$ is an ultra-minor third; $8/7$ is an ultra-ultra-minor third. Each of these intervals represents a type of human psychological-personal relationships. "Soul-mating" becomes quite complicated then, and still more so on the plane of actual emotional manifestation (the fourth octave).

tricity by friction is not a dynamo, but only the principle of formation, on which the "Idea" of a dynamo is based. In a somewhat similar sense the intervals of fifth and fourth are principles of correlation by the application of which the scattered mental substance of the dawn of evolution can be brought together for the purpose of concerted activity into an organic form, MAN.

This form is the form of the Cosmos, just as it is the form of Man on his true plane, the plane of mind. It is a dodecagonal form. It is, symbolically and abstractly, a circle divided into 12 equal segments; just as we see it done in astrological charts.

What this means is that Life differentiates on the plane of Mind as a twelve-fold activity. Wherever there is Mind we will encounter the number 12. This number is the causal number of manifestation. It is represented in the symbolism of the Tarot as a man hung head downward, because Mind is the beginning of involutionary manifestation and the reversal of Spirit. The shape of the man's body suggests the figure 4 inverted and it hangs from a structure composed of three trunks of wood.

The form of the cosmos in Mind is thus the result of the interaction of the number 3 and 4. In addition (3 plus 4), they represent the number of planes of manifestation of the universe, that is, 7 octaves; or, as we saw already, the subjective cycle of Tone, for after 7 octaves of harmonics the ear can no longer

separate two successive overtones. In multiplication (that is, in combination) they represent the number of aspects of the One Life-emanation in the realm of Mind and thus in Man.

But the number 2 must also be included, because this is the number of destiny, of wholeness through limitations, that is, of harmonization. Then we have 2, 3, 4. Multiply these numbers and you have 24; which shows that the 12 fifths are only half of the Life-process. They truly represent the outgoing impulse of manifestation, the Hierarchies of Builders and Cosmocratores; collectively, Brahmâ, the Demiurge. But they unavoidably call for the equilibrating action of the 12 fourths; action no longer centrifugal and conquering, but centripetal, meditative, compassionate, harmonizing.

These 12 fourths constitute 5 octaves minus a comma. Thus we hear of 5 Buddhas, harmonizing the 7 Brahmâs, or Manus, in Hindu philosophy. Among the 12 cosmic Hierarchies 7 are operative in the manifested world and 5 are hidden or released; or, in a truer sense, they are in MAN: they are the mysterious Pentagrams, who are the incarnated Flames (Spirit in the Body, - the Chrestos; also the 5th harmonic). They are the very energy of the ONE, the power of wholeness which has the fourth, the Woman, as their agent. For it is Woman who, by ingathering the forces of man, limits yet harmonizes him; who, either binds him

selfishly in a "egoisme a deuz", or bears him children in the home.

The 12 fifths represent the 12 schools of the mysteries of Mind. The 12 fourths are the mysterious Nirmanakayas, the counterpart, in the noumenal world of the true Adepts. The 12 fifths are the 12 apostles; the 12 fourths, the Holy Women. Christ is the number 1.

Because the Ego is essentially a centrifugal element and the eternal Lucifer in every man, the divine Rebel which breaks through limits and horizons and ever overcomes nature and all natural boundaries, it follows that the series of 12 fifths (each of which represents a type of Ego) stretches beyond the limits of the series of 7 octaves which stand for the natural universe. The perpetual onward quest and self-reproductive motion of the fifth does not fit in the boundaries of the Harmonic Series. It must therefore be tempered by the centripetal power of the fourth.

"Temperament", in the musical sense of the term, is the most mystical of all operations and it covers many deep mysteries. In simple phraseology, temperament is the operation by means of which a Zodiac of sound (whatever the intervals may be) is made to become a closed cycle, that is to say, to end exactly on an octave-sound of its initial note. Practically speaking it means

subtracting or adding a very small interval to the intervals constituting the progression. In the case of the zodiac of fifths, temperament means to so divide the interval of comma between, and subtract it from each of the 12 fifths that the end of the twelfth fifth coincides exactly with the seventh octave-sound of the initial note beginning the cycle of fifths. Every fifth will thus be made smaller by the twelfth part of the comma.

(In some systems of temperament the first fifths of the series are kept perfect and the "tempering" of the subsequent fifths increases as one goes near the last or twelfth fifth. This is unequal temperament and we shall not consider it here.)

In other words, if we want to make of a series of 12 fifths a closed cycle we must exert a pressure upon each fifth, we must "clip its wings". If however we take a series of 12 fourths we find it not to be whole; the cycle does not quite close. A sort of wound is left open, like Amfortas' wound in Parsifal. Life flows from this gap. But if we conjoin the zodiac of fifths and the zodiac of fourths, then the proturbance of the former will as it were fill the open wound of the latter; and wholeness will be achieved. This wholeness will mean a cycle of 12 octaves.

However we do not deal at present in music with 12 octaves of recognized musical sounds; only with 7, or at most 8 octaves. This is so because Man to-day knows only the ego-aspect of the Mind, that is, the intellect. Were humanity to incorporate in

its consciousness the faculty of true intuition, then it would encompass the higher octaves of mental substance which correspond to the five octaves of the zodiac of fourths. Intellect deals with the natural universe, with the earth-consciousness. Thus it has for symbol the number 7. It has 7 octaves of mind-stuff to work with; 7 planes of manifestation, 7 Rays or Lodges of Adepts.

Intuition transcends the natural universe. It belongs to the inner or Soul world. It deals with 5 types of energies, flowing from the Holy Pentagram SANAT, from the 5 fingers of the hands.

The harmonizing process whereby the 5 works on the 7 through a twelve-fold form is most wonderful, though impossible to describe. Let us say this however, which may lead the student to further discoveries: $\frac{7}{5} = 1,4$. This number 1,4 is almost exactly the value of $\sqrt{2}$.

The number 2 represents Karma or Destiny, the power of fulfillment within limits. But $\sqrt{2}$ is, as it were, the subjective thought of Karma; the Dream of Wholeness in the manifested One; the desire for a home and a wife in the youth feeling his manhood as loneliness. It is also the yearning of personal man for the "Beloved", the Higher self, Krishna. And thus $\sqrt{2}$ represents the interval C to F# ; and F# is, for various reasons which we will touch upon later, the tone of Krishna. It is overtone 11

(by adding the digits of 11, one gets 2). It is moreover the seventh fifth. *

In other words the harmonization of 7 and 5 is the actualization of the unexpressed dream of the noumenal world when the boundaries of the universe were being thought out by the Lords of Karma. This "thought" included the potentiality of harmonization through polarization. Polarization does appear thus even in the first octave of the Harmonic Series, but merely as a potentiality. The mysterious F#, which we will encounter at every step, is there as a square-root, 2, as a potentiality

* The 12 fifths follow one another in this manner:

Handwritten musical notation showing the progression of 12 fifths. The notation includes a bass clef staff with notes C, G, D, A, E, B, F#, C#, G#, D#, A#, E#, B# and a treble clef staff with notes C, G, D, A, E, B, F#, C#, G#, D#, A#, E#. Below the notes are numbers 1 through 12. To the right, there are handwritten annotations including '8va', '#0', and '#0' with lines and dashes.

The thirteenth tone generated is B# which is a comma higher than C. If we start with C as 2 vibrations per second, then G will be 3 vibrations per second, and thus the first fifth of the Zodiac of fifths is "true". But D will be 4,5; A will be 6,75; etc. These tones generated by progression of fifths are thus no longer parts of the Harmonic Series, that is, they are not whole-numbers.

The meaning of this will be discussed in these pages.

within the seed of Life. It is the middle point in the octave. It is the middle path. It is the tone of Libra, in the Zodiac. It is the tone of harmonized Man. It is the seventh tone in the chromatic duodecuple order.

In the complete Zodiac of Life which encompasses 12 octaves, the first seven octaves represent the zodiac of fifths -- from Aries to Libra included. Libra corresponds thus also therefore to the twelfth fifth. This fifth symbolizes the twelfth apostle, Judas, the Betrayer. Judas is not however the only apostle to betray the One (the Christ-tone or octave-tone, that is, the norm of the Harmonic Series). Every fifth except the first (C to G) generates tones which are not part of the Harmonic Series. But this discrepancy seems to converge toward the twelfth fifth, Judas. For it is that fifth which ought to generate an octave-tone of the One; and fails to do so by a comma. It is thus the Betrayer, the symbol of the centrifugal Ego and of personal will, power and ambition. Yet it is the one who alone could be a Christ.

While John the Beloved (the first fifth, the only perfect one) has his root in Christ, Judas has his seed in Christ. Only the seed reaches beyond Destiny, and the proud head must be dislocated by the rope, the proud heart must cease to beat by suppression of breath (a reference to pranayama and Hatha Yoga,

the path of personal power).

Jesus, the Crucified, is the 13th. He is the eighth octave-sound, and the eighth octave. For it is in him that the harmonization of the series of fifths and the series of fourths takes place. It is in this mysterious eighth octave that the Comma is redeemed. This refers to transmutation of sex among other things; because the comma represents both the creative organs and the Ego; also because the eighth house of the Zodiac is Scorpio, which rules sex.

There may be a significance to be found in relating the words Comma and Maqom (a well-known Kabbalistic word). The Comma is the "secret place" at one end of which Judas is hung and Jesus crucified. It is Golgotha, the mount of Skull. It is the root-center in the seed.

One might develop almost endlessly the various symbolical and occult elements contained in the zodiacs of fifths and fourths, singly and in correlation. The main point however is to realize the general philosophical meaning of these progressions in terms of the life-processes which Man must thoroughly understand if he is to incorporate and unify them in his experience.

Mental substance (which, in a sense, is the Hindu Akhasa or the essential AETHER) must be brought into organic formations

if it is to reach the realization of Unity. It is matter in its subtlest condition. Being matter it is, at the dawn of a universe, in a condition of heterogeneity and chaos. Every particle of mental matter is in a state of absolute selfishness, of absolute atomicity, of absolute unrelatedness to any other particle.

When the emanation of the changeless ONE (the monadic Ray, the AUM) reaches the condition of tripple differentiation (Harmonic 3) it is in the position of undertaking the task of bringing to the scattered mental atoms the consciousness of unity. This task involves first of all the constitution of a form suited for the harmonizing process. This form when perfected is the zodiac of 12 fifths.

Within this form there is room for the 12 different categories of mental matter or akasha. The twelve-fold differentiation is necessary because of the degree of density, as it were, of the akasha; because of its inherent nature. The significance of number 12 may be realized from the fact that 12 tangential spheres of equal size are needed to completely cover a central thirteenth sphere also of the same size; just as six tangential circles of the same size will cover a central seventh circle. These laws of geometrical relationship are at the basis of the formation of the zodiacs of Sound. They express the character of relationship between equal wholes; thus, between Egos — for

an Ego is a whole, an individual, and thus essentially of the same form as any other Ego. What differentiates Egos is the place they occupy in time and space. Egoic differentiation is one of position. Egoic relationship is one definable by angles; that is to say, two Egos form for instance an angle of 30 or 90 degrees in relation to the center of monadic emanation which has brought them into formation.

Thus the zodiac of fifths gives us the perfect pattern of Egoic organization. The hidden ONE, as Ego, has twelve aspects which working upon mental matter (akasha) manifest as 12 types of energy. These 12 types of energy bring to the mental matter the message of the ONE in 12 different ways. They are 12 paths which are provided for the chaotic atoms of akasha to reach unity.

But because each atom, wherever placed, is potentially whole (this is the one characteristic of matter on the plane of mind which is the plane of causes), it follows that each atom must be subjected to the action of each of the 12 types of energy radiating from the center. Therefore these types of energies become as moving Rays. This is the principle of permutation of the Cosmic Rays. These Rays are represented by the 6 planets, each of which is both positive and negative.

The planets are the messengers of the ONE. They integrate the mind-stuff of the world and make of it human Egos, cosmic

Forms of consciousness and engines for the transfer of energy.

They are said to be 7 in number. But the number is a sort of blind. The seventh is the first, and this twofold one is the Mystery planet, the great Mother Isis, the name of which is such a graphic symbol of duality. It represents Harmonic 2, the power of Karma and as well of Compassion.

These 6 planets, each positive and negative, are in fact corresponding most closely to the zodiac of fourths. The 12 fourths manifest in the world of manifestation as the 12 planetary Rays; for, as we already saw, the fourth is that power which is born of the octave to equilibrate the fifth. Therefore it is the agent of the ONE.

When Harmonic 3 is produced and tends, as it were, to reproduce itself endlessly in a series of tones at intervals of fifths, the ONE forces Harmonic 2 to manifest once more at a different level as Harmonic 4. The power of Wholeness reappears once more as Destiny, as Karmic limitations, to curb the centrifugal power of Harmonic 3, that is, of the Ego. It reappears as Harmonic 4 and by so doing produces a fourth $\frac{4}{3}$, almost as a descending interval. The Soul descends to meet and harmonize the Ego. At least it seems to do so as far as the direction of the magnetism is concerned.

Planets and Zodiacal Signs



ISIS

SUN (Leo) Fire Water (Cancer) MOON
 MERCURY (Virgo) Earth..... Air (Gemini) MERCURY
 VENUS (Libra) AirEarth (Taurus) VENUS
 MARS (Scorpio) Water Fire (Aries) MARS
 JUPITER (Sagittarius) FireWater (Pisces) JUPITER
 SATURN (Capricorn) Earth... Air (Aquarius) SATURN

Beginning of the
 Realm of Disintegration



This configuration presents the spiritual or Noumenal Zodiac, which begins with Leo; while the natural or earthly Zodiac begins with Aries.

Each planet has two polarities and each planet rules two contradictory types of matter, Fire and Water; or Earth and Air. This is so because the planet is a power of integration, a messenger of the ONE; therefore it unites in its operation the two most dissimilar types of substances.

SUN-MOON, MARS and JUPITER deal with Fire and Water.
 MERCURY, VENUS and SATURN deal with Earth and Air.

As SUN and MOON hides the two polarities of the Mystery planet which we call ISIS we have really 3 couples:

ISIS-MERCURY; MARS-VENUS; JUPITER-SATURN

each of which deals with the four elements, or types of Mind-stuff.

The couple URANUS-NEPTUNE belongs to another plane of manifestation. Uranus, in a sense, represents the entire zodiac of fifths. It is the synthetic emanation thereof. The cycle of URANUS is one of 84 years, 7 years in each zodiacal sign. Every fifth-interval has 7 half-tones in our musical system. Our Piano key-board is a graphic symbol of the cyclic progression of URANUS.

NEPTUNE may have the same meaning in relation to the zodiac of fourths. It is the true "agent of the ONE", the Initiator.

In a cosmic sense however we deal not with one fifth and one fourth, but with a zodiac of 12 fifths and one of 12 fourths; and the latter is in a sense unmanifest as a zodiac. But it manifests as a series of emanations, as the 12 planetary Rays.

The difference is capital and its meaning far-reaching. But the student will have to use his or her own intuition to supplement our necessarily inadequate words.

The zodiac of fourths is that part of Wholeness which is the residuum of the world of formation and which is ever present as an attraction toward Wholeness, even under the disguise of loneliness in the Ego who is the ruler of this world of formation. It is the dream of the manifested universe, the never-attainable "Beloved". To every form corresponds Space-minus-this-form. This Space-minus-this-form is, in a sense, a form. Yet it cannot function as such. It can only act as an energy, as an emotion; because it is space-minus-something, and not a something. Space is the abstract representation of Wholeness, which is Life. Life is Energy. This energy, when forced to operate through a form, becomes an emotion.

Thus when the fourths are compelled to act in the world of forms in order to equilibrate the 12 fifths, they act as planetary powers, which are cosmic modes of emotions and as well human psychic emotions. Thus the Nirmanakaya acts through and

as Woman; -- whether in a male or female body. It acts as an emotional energy, but an energy essentially free from form. It acts as the energy of FIRE, consuming the form perhaps, at any rate, releasing the Ego from clinging thereto.

This 12-fold FIRE is symbolized by the tongues of flame which descended upon the heads of the 12 disciples at the Pentecost. It was truly the other Self of Christ dividing itself into the apostles, just as Christ had symbolically divided the cycle of wholeness (the Bread or Host) of his own Body as food for them. These tongues of flames were, in a sense, the innermost essence of the Holy Women. Maria Magdalena was the first of these Women. She was the one to bring inspiration and faith to the apostles after Jesus' crucifixion; even before they received the Holy Ghost as FIRE. For she herself was of the essence of FIRE.

Alchemy is harmonization. In its highest aspect it is the path to the Great Void which is Wholeness. The preparatory steps are purification and perfection. But the goal is liberation, that is, entering the Silence of the Great Void, becoming TAO, the clear crystal globe which is nothing; yet to which all beings converge, indrawn and made conscious.

The process is both internal and external. The fifths must

commune with the fourths; the fifths must be energized by the motions of the Planets. Form-fulfillment and energization; then the FIRE, when Uranus and Neptune are harmonized. Then SILENCE.

And in the SILENCE Man will know the Living God.

Meditations on Seed-Ideas.

1) The principle of formation is the mysterious power which gives to the scattered many the opportunity to receive the message and blessings of the One. This opportunity occurs when the many elements of nature are integrated within organic forms. The principle of organization of any such form is to be found symbolized by a musical interval, or rather by a cyclic series of repetitions of this interval. These cyclic series can be called zodiacs.

2) The form of the cosmos is that of a dodecahedron inscribed in a sphere. This twelve-fold differentiation of primordial cosmic substance corresponds to the twelve-fold differentiation of Man's powers and mind, as Man is the mind of the Cosmos, in potentiality if not in actuality, and primordial cosmic substance is of the nature of mind.

3) The interval of fifth represents the human Ego; the interval of fourth, the spiritual Soul which complements and harmonizes the Ego, as centripetal Compassion neutralizes centrifugal self-assertion. These intervals signify respectively archetypal Man and Woman.

12 fifths make 7 octaves; 12 fourths, 5 octaves. The former constitute manifested nature, the world of particularizing

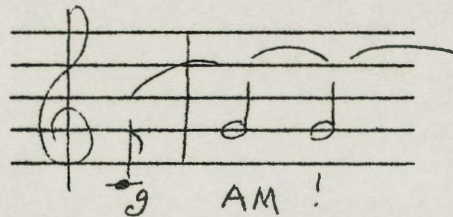
forms; the latter celestial nature, the world of liberating energies. The harmony of both is eternal and changeless Being, the circle of wholeness.

The 12 fifths symbolize the apostolic brotherhood. They give the law of all true brotherhood, of spiritual democracy. The 12 fourths deal with the mystery of the Holy Women, of Maria Magdalena; they represent the sphere of planetary emanations in relation to the signs of the zodiac, in astrology; they are the 12 powers of the Holy Ghost whose tongues of fire made the apostles 'whole' at the Pentecost.

4) Meditate on the 24 Powers of Life, the 24 Elders that sit around the "Throne of God" made up by the seven AEons (or octaves). "God" is the Silence of the Great Void, the crystal sphere in which the Universal Mind sees the Phantasmagoria of the worlds appearing and disappearing cyclically.

Daily Practice.

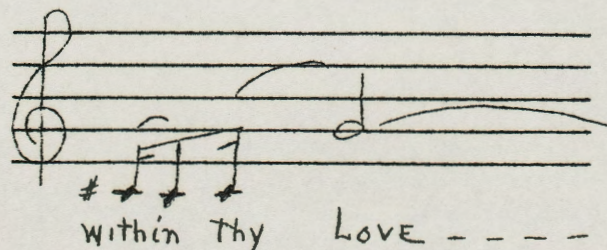
- 1) Repeat the initial phases of the practice as mentioned in the preceding lesson. But this time as you pronounce the OM let your vibration be one of strength and serene self-assertion. Feel in yourself the might of the great Builders of universes. They build by the very power of asserting: I AM.
- 2) This assertion of selfhood and objective being is the very spirit of the interval of fifth. Therefore, intone softly, without any tenseness of the nerves, but with an inner sense of unwavering assurance and quiet joy:



The vowel A should be sustained, and a while after being emitted modulated into an O sound; so that the persisting tone changes from AM into OM. Your individual being is after all but a momentary alteration of universal Being.

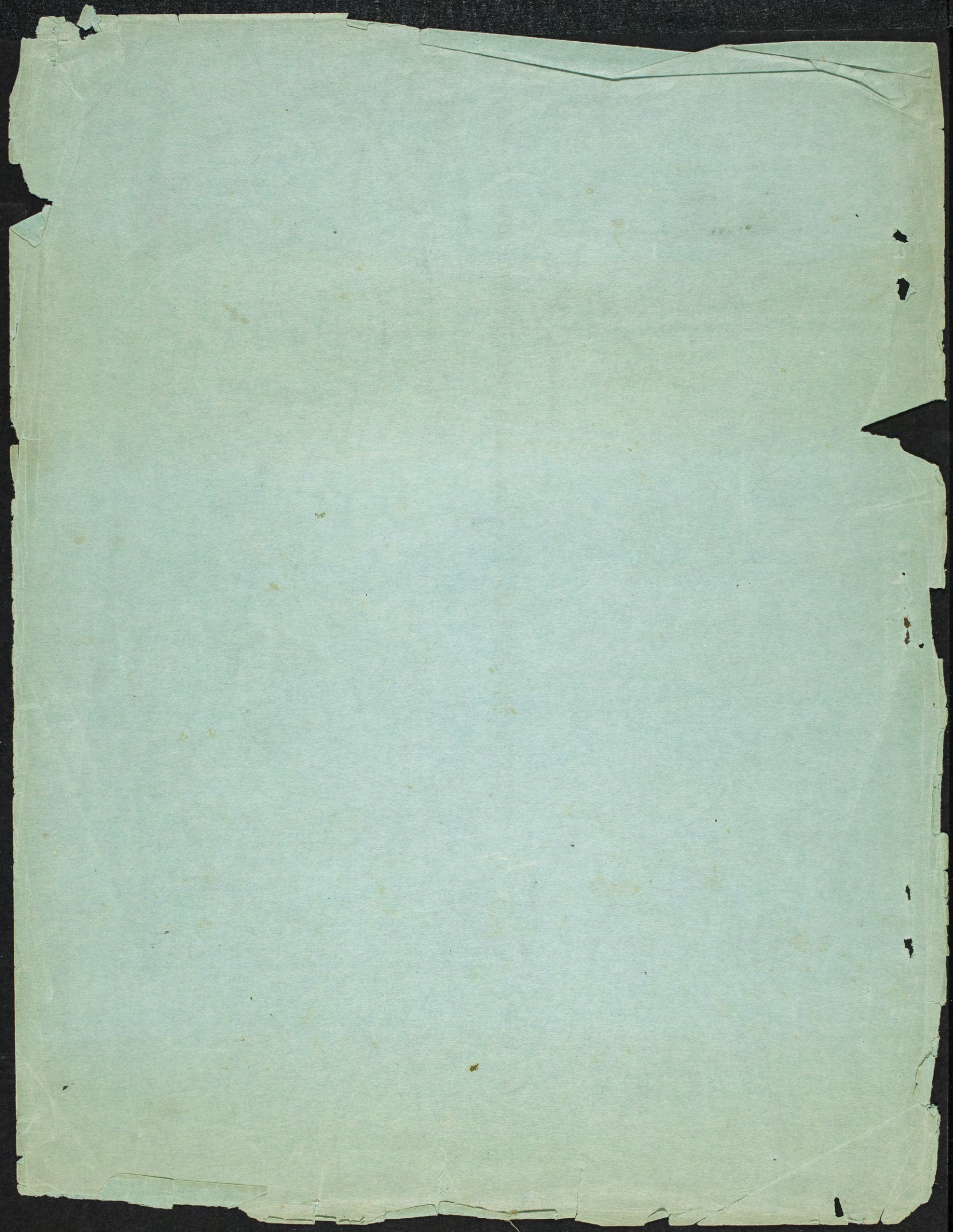
Repeat three times.

- 3) The third time maintain the AM with a clear A sound and add:



The interval C# to G corresponds to the value $\sqrt{2}$. It should be intoned with a sense of mystic fervor and almost awe; for then we touch the ineffable Mystery of ceaseless Being.

4) After letting the voice fade out slowly on the word "Love", breathe quietly a few times, feeling yourself rapt as it were within the boundless embrace of the supreme Motherhood; and gently, as a chant of infinite gratitude, utter once more the OM .



LIBERATION THROUGH SOUND

A course of studies in the universal philosophy of music and the occultism of Sound, including meditations and exercises to arouse the individual consciousness of Tone and the realization of Cosmic Harmony.

Rudhyar

LESSON SIX

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LIBERATION THROUGH SOUND

Lesson Six.

If the student re-reads the "meditation on seed-ideas" at the end of the first lesson, he will be reminded of the true metaphysical meaning of Sound. He will think of Space filled with primordial Substance-Energy, and feel the slow cyclic motion of the latter to and fro, which has been symbolized by the Great Breath. This Great Breath is the universal Life-Force, also the Universal Self. In the process of expansion or exhalation of the Breath, or Life-Force, many little breaths or tones are produced which are the many monads or egos that we call gods, logoi, human beings, etc.

This process of Life-exhalation is like a vast cosmic tide of the sea of Sound. This Sound, at first pure homogeneous Energy, becomes progressively differentiated into many and varied forces or modes of energy. This process which leads from the one Energy to the many forces of life in nature and man, is represented by the Harmonic Series. The Harmonic Series is the sequence of modifications of Sound-energy. It symbolizes also the Pilgrimage of the Tone ... and just as well of the Soul. The Soul passes from the condition of unity (spirit) to that of multiplicity (bodies). It manifests into matter, sets more

and more matter vibrating. Its radius of action in the substantial world increases by harmonic steps.

This gives us the descending Harmonic Series; that is, the series of sounds produced successively by, let us say, one inch, two, three, four, five, six, etc. ... inches of vibrating string. We refer to the end of lesson three, where we spoke of the monochord and defined the descending Harmonic Series and its essential meaning.

The cosmic process of the Soul's descent into the condition of multiplicity (that is, the material world, or rather the realm of mental causation which conditions material forms) must not however be considered as something very mysterious and remote. The Great Breath manifests in all of our human breathing, however incomplete and hectic this may be. The process of Soul-immaterialization is exactly that by which any ordinary deep emotion or wilful desire exteriorizes itself as a vocal sound, a cry, a command. Cosmic laws are not remote. They are immediately near, so near that we lack perspective in order to study them. The one Tone is the center of each of us; thus we are so intimate with it that we cannot realize its meaning -- unless we lose its resonance, unless we die. Then being far from it and being able to see ourselves drawn toward its center, we realize what it is, and that realization brings us to a con-

dition of being when, once more, the one Tone is the centermost of us. Then we are again so bound to it, so one with its resonance, that we forget it is at all.

Imagine that, after long years of absence, we meet a beloved one. Our eyes send to the center of our consciousness a picture of him, or her. We recognize him. We remember, in a synthetic moment like a flash, all that he has meant to us. It is he! At once we want to relate ourselves to him, to run near, to press his hands. This is an emotion. The source of this emotion is "I" realizing my relationship to him. The self in me recognizes the bond existing between us both, that is, the fact that we are linked as parts of a something encompassing us both, that by being together we grow and become more than we are separately.

This-self-in-relation-to-another is Soul; my soul. My soul is moved. It radiates energy in order to produce motion and thus fulfill the relationship I have realized. This energy is at first one stream of will. But that stream must connect with all the parts of my body in order to move that body and make it act in the exteriorization of my desire for relationship. It must stir an ever increasing number of nerve-tracts and muscular cells; until at last my limbs move and I press the hands of my friend, or utter a word of loving welcome.

All this process is somewhat akin to a descending Harmonic Series. The one desire becomes the many nerve-actions inducing chemical reactions in muscular cells and finally a gesture or utterance of arms or throat. By means of this process the Soul immaterializes itself in an utterance and reveals itself through a motion of the material body. This is the involution of the Soul into matter.

Now let us suppose that the utterance of welcome, so great the emotional outburst is, manifests as a sudden high pitched cry, a tone sliding down in frequency as the breath collapses. Then this cry becomes in itself a sort of descending glissando of sound. In another mood we would have a sigh, also a descending slur of sound. The point to grasp is that this high cry, produced by a sudden release of the breath, is the point where the descending Harmonic Series of the will to express your emotion becomes audible. It is the highest point of tone-expression which can come out of your body. But it is the lowest point of an inaudible descent of energy which led, from the soul to the breath-release.

Another example. At springtime the earth comes to a certain angular relationship with the sun which could be translated figuratively as a desire of the sun for the earth and vice versa. A magnetic relation is created between sun and earth which

results in certain streams of solar energy striking the earth. These streams of sun-rays come in contact with air, soil and seeds. They penetrate the seeds and induce the phenomenon of germination (with the help or through the mediation of water, as fire can only fecundate earth through water). Out of the seeds roots grow toward the center of the earth.

These roots are the first material and visible exteriorization of the sun-rays. But the sun-rays had existed since they left the sun, and had been involuting constantly -- the one solar Energy breaking into multiples of rays. The visible roots are only the tangible material ends of a long process which began in the sun (or at any rate in what seems to be sun for the earth) and became visible only in its ultimate stage. Likewise the emotional cry of welcome is but the last phase of a process which begins in the soul and ends in the throat action releasing forcibly the breath as a tone. Roots are immaterialized sun-rays. Human cries are in-toned currents of desire or will, that is, emotions become tones. Both move matterward, that is, toward the plane of exteriorization.

Emotions which are direct and true manifestations of the Life-Force are instinctual motions, they are the "movements of the soul". This soul is the sun-center in the living being, the source of vital radiations which are cyclic, that is, seasonal.

In the state of so-called "natural innocence" man is a seasonal being. His terrestrial nature moves according to the revolutions of the earth around the apparent sun, that is, following a sort of tidal rhythm, the rhythm of the magnetic cosmic Great Breath. There is an inbreathing of the solar positive magnetism (the yang of the Chinese) culminating at the summer solstice and an outbreathing phase, or return breath (the yin), culminating at the winter solstice. The positive sun-rays, overcoming the negative earth-breath at the vernal equinox, penetrate then the soil and their expansive Jupiterian quality breaks the Saturnian shell of the seeds, permitting the sacrificial Mars-impulse (Aries, the crucified Lamb) to take form as the roots, the sustaining power in the plant life.

Before the fall equinox the Saturnian power once more acts in order to circumscribe the seed-substance and to make it possible for the Venusian compassionate mother-love (in Libra) to manifest in the gift of strong, impregnable seeds to the earth. The Saturnian power culminates at the winter solstice, when the ring-pass-not of the seed turns into a cradle for the birth of the christ, the power of Wholeness and fulfillment in and through limitation.

This seasonal rhythm gives birth to a series of cosmic relations and life-tensions, which produce in terms various

'Movements of the soul' of the earth, or planetary emotions.

These emotions exteriorize themselves as the ritualistic growth of vegetation; as the dance of germination, maturation, ~~fruit-~~
fruition ition and disintegration; as the pageant of clouds and the sacrifice of the rain and the mothering love-mantle of the snow.

These are ritualistic utterances of the earth in terms of visible motions. But audible motions are also to be found in the songs of the birds, in which the soul of the earth chants itself to the sun, and exteriorizes its movements of rejoicing, gratitude and ecstasy.

There was a time when humanity lived so close to nature and so partook in the ritual of seasons that it also was chanting out the movements of the earth-soul; when men's emotions were instinctual, elemental and moulded by the great cosmic forces of life playing between earth, sun and moon; when man was a seasonal being mating in accordance to celestial configurations and regulating his desires so as to follow the dance of the planets within and without. This did not mean that man was a mere animal. It meant that man lived in his earthly nature as the fruition and seed of the planetary being, and not according to the whims of his intellectual personality, this personality being that of the planetary being or beings, in whom the human race was one, or later, in whom any particular race knew itself unanimous.

These planetary beings were the spiritual essences, or monads, of men; the unity-aspects of the many men. Men were many outwardly, but felt unquestionably their fundamental oneness. This oneness was not an abstraction, but a primordial realization, a premise never to be forgotten. They were 'spiritual' because they knew by direct evidence, by instinctual immediacy the Spirit within, their Unity-aspect, the planetary being who was their monad or Father.

Thus the emotions of these men were 'spiritual' because absolutely natural, because the descending Harmonic Series of life-vibrations flowed without break from the planetary being, or beings, down to the bodies of men; and these bodies acted, worked and sang -- not as separated individual personalities, but as the human terminals of a process of immaterialization of the one impersonal cosmic energy of the planetary beings. The latter were the spiritual Fundamentals of Sound. Men were the descending harmonics (undertones we might say also) thereof, more or less distant from the Fundamentals in proportion to their spiritual station.

Men were then radiations from the One, and the first radiated beings (the harmonics of the first octaves of this descending series) were of course the more spiritual progenitors of the race, the Rishis of India, the Patriarchs of the Bible.

Life and knowledge of the life-principles radiated from these cosmic Fundamentals stage by stage, by hereditary descent. And thus we hear of the great Dynasties of gods, or celestial Intelligences, ruling over men, and being the very sources and monads of whole races of men.

In the fourth chapter of the Bhagavat Gita, Krishna, speaking as the Supreme Spirit, reveals the line of harmonic descent of the universal knowledge or Yoga. This line is exactly a descending Harmonic Series; and it refers not only to the transmission of universal knowledge, but to the process of life-multiplication and in general of immaterialization of any soul-impulse.

"This exhaustless doctrine of Yoga, I formerly taught unto Vivaswata; Vivaswata communicated it to Manu; and Manu made it known unto Ikshwaku; and being thus transmitted from one to another it was studied by the Rajarshis, until at length in the course of time the mighty art was lost."

Vivaswata means "the Sun". In his hidden aspect he is the One, the Fundamental of any cosmos or solar system. In his manifested aspect, he is harmonic 2, the fountainhead of life and energy. Manu is harmonic 3, the noumenon of mind and the principle of formation. It is the F below the C in the descending Harmonic Series, which F is called in Hindu music MA. Manu is the ruler of the "sensuous universe", as the Mind-Ego is the ruler

and cause of the world of substantial formations.

Ikshwaku was the founder of the Indian dynasty, the first human, or semi-divine, king. Harmonic 4 begins the actual manifested universe cosmically speaking, the actually 'human' manifestation racially speaking.

The succeeding harmonics correspond to the Royal Sages (Rajarshis or Raja-rishis) or to the Kings-Hierophants of Egypt; then to the ordinary sages and rulers who in time lose the knowledge of the spiritual unity of mankind because, being farther and farther away from this monadic source they can no longer have the 'vision' of the divine archetype (Manu and Fundamental); because, above all, they do not any longer respond to the original and spiritual 'movements of the soul' synchronously with the cosmos.

Man is the utterer of the earth, according to this ancient (and ageless) philosophy. Birds and men are the singers of the cosmic spiritual melodies; the former(not all species, only some of them) sing the songs of the devas or nature-gods, the latter intone the chants of the one planetary God and his Powers. Man's songs thus descend from heaven to man's perception and vocal organs. They are songs from the sun (conceived as the source of our planetary system) revealed to men; or rather they are the expressions of the tension of life-energy produced by the ever changing relationship of earth to sun, acting as the poles of a

cosmic battery.

Every day, every hour of the day the relation of earth to sun changes. This produces definite variations on any particular spot of the earth surface. At each locality for any particular time the equation earth-sun can be defined in terms of energy-potential and magnetic polarity. This means that a current of life-energy of a particular nature flows through that locality at that time. It behooves man to exteriorize that current as an audible melody. This is his duty as a relater of spirit to matter, as an agent of the Sun, as an heir to the Solar Rishis and the Manu -- as one of Abraham's seed.

Man the singer as the mouthpiece of the Sun; Man vibrating under the impact of the Sun, in tune with the mating rhythm of earth and Sun; Man, the sacrificer and hierophant, celebrating every day, every hour the marriage of spirit and matter by releasing in tones the progeny thereof; Man as the relater of the macrocosm, God, to the microcosm, Earth; Man, therefore, as a continually evolving tone manifesting out of the rapport between the polarities of Life; Man as the Logos-become-flesh and as earth-become-significant (that is, a symbol); Man as the central wheel of the cosmos, the gear-case of the perpetual motion machine; Man as an un-individual, because constantly and cyclically evolving, personality; Man as the cosmic "personality" (from

persona: the mask of archaic tragedy) through which the AUM sounds forth in the world of becoming, while God is the impersonal "Individual" (indivisible because permanently whole) who is the unaudible and unutterable, because absolutely changeless, SOUND... such are a few of the basic ideas underlying the philosophy of archaic music.

Because of such ideas it becomes easy to see that music was based originally on a descending progression of tones. For spirit is the positive, that goes forth in the beginning from the One to the many; and Tone must therefore be a matterward flow, a current striking the regions of greater density of cosmic substance and of extremely complex and differentiated types of energy. This current becomes audible as sound-waves only as it reaches this region of great density, the atmosphere in which men move. But when men were less material they could hear those currents of cosmic energy objectively, and then could easily fulfill their mission by uttering aloud the solar melodies.

This is not a fairy tale. A few years ago, and perhaps still today, the Zuni Indians in Arizona used to congregate on the top of their adobe houses and wait for the sunrise. Two by two, forehead touching forehead, they listened in silence to the sunrays' melodies as the sun rose above the eastern horizon. The ceremony has been described by Prof. Troyer, who had been

initiated in the Zuni tribe after long years of residence. Echoes of the same rituals can be sensed here and there. The Zunis, the children of the Sun, claim that all their music was merely the utterance of those melodies of the sun as it ushers in the day, as it strikes the initial tone of the cycle of manifestation caused by the rotation of the earth around its own axis.

The birds obviously do likewise. Their sunrise songs are usually much more elaborate than those of the afternoon; and the vernal songs which salute the rise of stems and leaves and which exteriorize in sound the nuptials of sun and seeds are also particular to that season.

This helps us to understand why the Aryans of olden time,-- and even their descendants in modern India, did base their music on a time-relationship between certain tones, or tone-patterns, and the most characteristic hours of the day or days of the year. Every cycle of time had its characteristic key-tone; which meant not only a note of particular frequency, but, perhaps even more, a special kind of tone-production, tone-quality and tone association with ideas, symbols, and methods of visualization and concentration.

Even today the real Hindu musician will refuse to play a moon melody in daytime, or a spring song in winter. Each singer knows hundreds of "ragas" each of which expresses definitely

the peculiar magnetic conditions of the moment to which it belongs. Dire calamities would occur if a "raga" was sung at the wrong time. For then, the operation of natural laws would have been disturbed; and in a universe of order and law such disturbance leads necessarily to psychic disorders in the human realm; and indeed our age of darkness may have been due originally to a perverted use of tones that had power. Such is, at any rate, the belief expressed not only in Hindu traditions, but as well in China, and even by learned minds in the Syrian Christian church as late as the XIII th century (Bar Haebraus especially).

What were these archaic melodies sung by the old Aryans and were they different from the classical Hindu "ragas"?

It is not our intention to discuss in this course the basis of Hindu music. For more details on this vast and little known subject we may refer to our book "The Rebirth of Hindu Music"; though written primarily for the Hindu musician in an effort to win him away from the Europeanization of his music, it contains much information as to the nature of Hindu and archaic Aryan music, and also as to the relative significance of Western and Eastern ideals of music.

We want here merely to show briefly how the abstract ideas which we presented in the preceding lessons have been the found-

ations of great musical civilizations. The laws of Sound are of little value to us unless applied and incorporated in musical practice. Music is the art, the realization, that which affects human beings. The science of Sound is the foundation of this art. The two are inseparable and always conjoined in the musician's consciousness, whether he thinks so or not. Merely to use an instrument like the piano, or to follow a certain scale, is to work according to certain conceptions which are the products of the science of Sound as grasped by our race. Because there is a terrific need today for a new music attuned to progressively unfolding ideals of civilization, it has become necessary to develop our knowledge of the science of Sound; which does not mean the ordinary and materialistic science of acoustics but the real universal science of harmonic vibrations, of numbers and proportion, of the cyclic processes of life in the cosmos.

Archaic music, roughly speaking, until the time of Pythagoras or the beginning of the Christian era, was based mostly, and perhaps, from the standpoint of general public practice, only on descending series of tones. Vedic and Greek scales are positively known to have been conceived originally as flowing from the treble to the bass, a practice which seems most incongruous to any present day musician. It is highly probable that all

scales or tone-series in these ancient times were sung with the higher pitches as a starting point. It was so for reasons already stated. Mankind (or at any rate our present Indo-European races) was then in the involutory period of its development. It was bringing spirit down into matter. It was extending the radius of its conquest of earth-substance, that is, of as yet un-assimilated and un-redeemed cosmic or psychic elements -- the residuum of past cycles of activity.

It is becoming increasingly certain (from the point of view of recent archaeological research) that these descending musical progressions were based on the descending Harmonic Series, that the tones uttered bore to each other the simplest kind of numerical relationship. But one must not forget either that most probably music then was not based essentially on the principle of accuracy of pitch, that is, on intervals, but on that of tone-quality. By tone-quality, we mean the vital cosmic elements of which tones were the focalizations. Tones were apparently conceived as foci of soul-energy, as the breaths of gods; and, save perhaps in sanctuaries and among Initiates, the guide for the singer was more his or her, then pure, natural instinct than a clearly formulated science of musical interval. The singer identified himself with cosmic forces, or currents of energy, or gods. And he sang what he became; not what he had learnt.

He was a mouthpiece, a resonant body stirred by inner Powers. He fulfilled one of Man's essential missions: to be the carrier of energy from spirit to matter, from the wholeness of Space to the Earth, from macrocosm (the changeless sphere of cosmic manifestation) to microcosm (the Earth, as a spiritual-mental-psychic-physical organism).

When Man fulfills this mission he acts as the Holy Ghost, who entered the apostles at the Pentecost in the likeness of tongues of fire; he acts as the Agnihotri of the old Vedic times, the sacrificer who performed the ritual of incarnation of Fire into the consecrated vessels on the altar. The vessel is man's personality; the altar, the earth and its elements.

What renders the matter more complex is however the fact that there are three great kinds of Fire (according to archaic traditions), Solar Fire being but one of those. It is with Solar Fire that the archaic music of descending progressions dealt primarily, and perhaps exclusively; for this was then the time of soul-involution, when the Soul multiplied itself and linked itself with every elemental entity, with every memory of the past, in order to redeem them into unity.

Then followed the phase of re-ascent or evolution....

The Soul-energy, gathering its selves to itself, produces more

and more evolved (that is, integrated) bodies of substance; and when a certain stage of integration, or organicity, is reached the Soul, as a Wholeness, as God-in-the-depths, aspires heavenward, toward the condition of unity. The imprisoned energy coiled in the dark cave of Saturn at the base of the spine (the Muladhara center, or Root-center) yearns for release and begins to ascend step by step toward the seat of God-the-One, where the myriads of little fragmentary tones coordinate themselves as the One spiritual Tone in Man; that which is called, Nada in Sahasrara, that is, the effulgent vibration of oneness at the center of the thousand-petalled Lotus above the head, of which glorious center the pineal gland is the lowest manifestation, the link between supernal and embodied man.

This path of reascending energy up the ladder of the spine (the true Monochord of Life) is patterned after the ascending Harmonic Series, which reproduces in inverted order the path of immaterialization of Energy, the descending Series. This path that reaches heavenward is that of devotion. It is the Bhakti marga of India; the devotional Ray (or spiritual Path) of Saints and ecstasies, of Sufis and devotees -- a Ray the shadow of which is hysterical emotionalism and fanatic devotion to the guru, be he man or god.

The understanding of the whole of this evolutionary phase of life is necessary if one is to grasp the meaning of the strange conflicts which have marked the history of human civilization and human music since the days of Gautama the Buddha and Pythagoras. Because of the usual lack of understanding of the two-foldness of this evolutionary process, humanity has passed through centuries of chaos, and little light is as yet shining today when it is perhaps more badly needed than at any time since the fateful sixth and fifth centuries B.C., the crucial moment in Man's history.

Yet the process is very simple when seen in its entirety. Spirit or Unity projects its very substance as Energy in order to draw together the scattered residua of past systems of cosmic activity. This Energy must differentiate in order to fit itself to the infinite diversity of these scattered elemental particles; then it tries to draw them together by providing co-ordinated channels of activity for these particles. This means the conception and projection of complex organic "forms of activity" in which the elemental particles can function in their own way, but toward a collective purpose and with an increasing realization of their being parts of a whole rather than isolated atoms. The Energy, having bound organically the atoms into cells and cells into bodies (which, at the human stage, have become compendiums

of the whole or universal life), proceeds to concentrate itself and to return to the condition of unity. But this return-process would have no meaning at all and would make of the entire scheme of life-manifestation a useless joke unless the substance of the body were lifted up also to the condition of unity, or at any rate to a condition when it acts and knows as if it were one; in other words to a condition of perfectly integrated activity -- which is the nearest that matter can ever come to Spirit as an absolute.

The result of this is that the path of evolution has no meaning unless Energy takes up with itself the whole substance of the bodies, with which it has connected itself, to the condition of unity, or its material equivalent, the condition of perfectly integrated activity. It can only "perform" this Task by means of and within an organic form becoming as perfect, that is, as universal (or rather uninverted or concentrated) as possible. For Energy can redeem matter only through form, and every "performance" means of course a form by means of which the inchoate mass of hearers-spectators are brought to a point of at least temporary integration. Therefore true evolution is at least a two-fold process: the integration of differentiated energies and of material particles to which the former are bound and which they refuse to abandon -- and the perfecting of a form

by means of which this integration will be made possible.

Unfortunately many people have forgotten and still forget one of these two processes. The energy craving to "return to the Father" forgets about the form and has but one aim: to soar heavenward, whatever may be happening to the body. It wants to "gain heaven" by letting the body go; and of course gains nothing but a fanciful place to dream about itself, until Destiny throws it out violently once more on earth to start all over again using an organic form in order to regenerate matter.

Much, if not most, of devotionism and emotional "mysticism" so-called belongs to this category. This is not all: every man who allows himself to die has not yet learned that form must be kept as the only means to the regeneration of substance, to the "working out of Karma" as it is said. But this is only a hint which we cannot develop here.

In other words, form can progress in two ways: by being alternately built and destroyed; or by being transformed or transfigured progressively. The former way is necessary whenever form has been allowed to crystalize, and has been left unused and unfulfilled; unfortunately this is still what occurs with nearly all human beings. The latter method is that followed by men who have "entered the Path". They do not die because their form does not disintegrate. The materials of the body may be left to decay

after their normal earthly cycle of activity; but this 'death' is not the death of the "man" who goes on as an immortal personality, that is as an evolving form modulating from cycle to cycle, and plane to plane of cosmic matter -- just as, in classical music, a melody modulates from tonality to tonality, that is, from fifth to fifth*, from the lower to the higher realm of tone.

People have been talking of late much about the rising of Kundalini, the fiery energy coiled up in the sacral center at the root of the spine. Yoga practices have been taught to many who reaped from them insanity or moral death. Why? Because the rising of Kundalini is the ascending of Tone through the Harmonic Series, the release of the imprisoned Soul-Energy; and if the prisoner rushes in ecstas^c or artificially forced aspiration to the condition of unity and forgets the body, forgets his past that brought him into matter, breaks the millions of threads that bind him to earth-substance, -- then the form of his selfhood is destroyed. He is "free" from matter -- for a moment, or an

* In classical music one passes from one tonality to the related one by shifting the tonic one fifth higher. There are 12 tonalities which begin with 12 tonics. These 12 tonics constitute the fifth-tones of the zodiac of fifths discussed in our preceding lesson. Every modulation raises, or lowers, the pitch of the scale.

aeon -- but this freedom is but a huge joke. The scheme of incarnation and evolution is brought to naught as far as he is concerned. He will have to start all over again.

Form is the gift of the Mystery-God, the Unknowable. Form conditions selfhood. Where there is no permanent form, there is no self. Self grows from the particular to the universal condition, as form develops from broken linear relationship to the multi-dimensional sphere which is the temple of all living gods, of all universal consciousnesses.

Tone must reascend to unity only at the time when the form of its immaterialization is strong and endurable enough not to be destroyed by the up-rush of the energy. Then, the form being kept solid yet elastic, matter, within this form, will be progressively lifted up, as the Kundalini, or Tone, moves toward its original state. The form will be the alchemical retort in which the lead of the past will be transmuted into the gold of eternity.

Thus we have, in music as well as in the general scheme of life, three main periods: 1) the descent of Energy and its differentiation in order to meet the needs of the chaotic matter left over from the past systems of life-manifestations; 2) the development of a bodily Form in and by means of which chaotic

matter may be made to partake of the blessing of unity, that is, may be thoroughly integrated; 3) the return of Energy to God, that is, to the perfect sphere of wholeness.

This represents the cosmic "pilgrimage of the Soul", the Mystery-drama of Life in three acts, which in turn can be divided into seven scenes. Unfortunately humanity at large, or even its leaders in the realm of civilization and music, has not yet evolved a clear understanding of, or perhaps has forgotten the meaning of this three-fold scheme. The first act belongs supposedly to a far-distant past the memory of which has vanished; the third act, whenever rehearsed, has not proven very successful, because the players came to it with mistaken ideas as to what happened in the second. Men have been bound to form for millions of years (in the great planetary cycle), or for milleniums or centuries (in the smaller racial-cultural cycles); yet they seem to have misunderstood completely in most cases the value of form and its relation to energy and consciousness. Perhaps nowhere has this been so obvious as in music.

For the last thousand years form has been the main element in Western music. Every other musical factor has been subservient to that of form. The same thing happened evidently also in China; but there form was understood not in a human but in a cosmic sense. As a result Chinese music uses musical progressions

quite different from those used in Europe, and the Chinese and the European attitudes to music are completely different.

We shall study these problems of form in our next lesson, which will deal with the Chinese and Pythagorean systems. The few remaining pages of this lesson shall be devoted to a brief sketch of the condition of music in India during the medieval and post-medieval period; for it is during those periods that we witness the development of a strong type of devotional rapturous music which, in its ascending surge, balances as it were the descending magical music of the archaic, or Vedic times in the land of the early Aryans.

We get an interesting and philosophically accurate symbol of the relationship between these two kinds of music by considering the connection between roots and flowers of plants. It is known that the number of blossoms is definitely related to the expansion of the root system; the more roots, the more flowers. This fact can be interpreted as follows: the descending solar will in the root transforms itself into the generative force in the flower. We deal in both cases with one force. The solar energy tears the seed downward and, as it were, immaterializes itself as a root, using in the process the reserve-substance stored in the cotyledons within the seed.

Later the root draws to the plant water and earth-salts

contained in the soil and sends them upward as sap. But at a certain time this sap becomes charged with a mysterious fire --- pertaining to what we call in general sex ---, which is the answer of the god-in-the-depths (the Root-god) to the descending solar Rays of Spring (the Sun-god's Sons). This root-fire (generally speaking the Kundalini fire, as Kundalini is said to be coiled as a snake in the Root-center at the base of the spine) flashes upward, at first spasmodically and at long intervals, then steadily and continuously. As it reaches the apex of the plant, or in man the top of the head, it induces a solar response and the two fires (three really, for the root-fire is dual) are united in the Divine Marriage.

Out of this union the seed in time is born; -- just as the seed-man, the Living Person, is born out of the mystical communion of Heaven and Earth, of macrocosm and microcosm. This seed-man is a "wholeness", a sphere, an AEon or Pleroma --- all synonymous terms to describe the ultimate condition of man operating through the Christ-body or Nirmanakaya body.

The pathway of the root-fire is the Ascending Harmonic Series. Each one of the "Chakras", or magnetic centers in man corresponds to one octave of the Series. As the seventh octave is reached harmonics are so numerous that they become a continuous ascent of sound. This is the Sahasrara chakra, the thousand-

petalled lotus; the term 'thousand' denoting no particular number, but an infinitude. This chakra is really above the head. It is the seed of the divine man, which begins thereafter to germinate downward, to send roots into the soil represented by earthly man; and also to spread its branches in the celestial world above man.

In other words, the circuit is unending: involution, evolution, transvolution (that is, the sacrificial activity of the man who has become a Living God); the latter being a new form of descent of energy which arouses a further ascent, etc.But, let us not forget, each time there is an ascent, the energy lifts up the crude earth-salts and transforms them (that is, regenerates them) into seed-substance, which, in all species of life, is the most spiritual, therefore most integrated, type of substance which this species can produce by means of its life-alchemy.

This ascent of the root-fire in man can manifest in two characteristic modes: the occult and the devotional. In the first, the fire never leaves the form, but rebuilds and universalizes it progressively at every step. This is the path of true practical occultism, in which mind and soul are the motive power: the real Raja Yoga. The devotional path is energized by intense aspiration, by the love of god-as-the-garu^u (or spiritual teacher, christ, etc...), by complete self-surrender to a higher identity.

This is Bhakti Yoga.

The great moment of root-fire ascent began in India after Gautama the Buddha, whose influence had created a condition of development which made it possible on a larger scale than before. Shri Sankaracharya was the great symbol of this occult movement. A Southern Indian brahmin, born within a century after Buddha, he wrote commentaries on the great Aryan books, the Upanishads and the Bhagavat Gita especially, and created, during his travels from South India to the Himalaya, many monasteries, which became centers of occult learning. These travels symbolized in fact the rise of the Kundalini, from the root-center up to the fabled Mount Meru -- in one sense, the pineal gland --; he is said to have disappeared into a cave in the Himalayas and was never seen since. The cave represents a certain part of the human head and Sankaracharya's life is entirely allegorical, even though it may have been accurately reported just the same.

Unfortunately the times were not yet ready for the mysterious and awesome surge of the fire. The many non-Aryan Indians, who had embraced Buddhism because it was opened to all castes, brought to the pure philosophy of Gautama their immature mentalities and their avidity for psychic phenomena. They did not really desert their old primitive religions, but perverted Buddhism by

forcing into it various forms of worship and sorcery.

Sankaracharya's movement was aiming at checking the coming corruption of Buddhism and at bridging the apparent abyss between Brahminism and Buddhism. But his task was misunderstood by his Brahmin followers who saw in him, in time, the victorious conqueror of Buddhism which they succeeded in banishing from India. But Buddhism stands symbolically for the mystery of form and form-fulfillment on the true plane of formation, the mental realm. By repudiating Buddhism the Brahmins rejected a certain metaphysical element, the lack of which brought about the emotional, devotional and pseudo-mystical orgies of the middle ages in India. Without the proper element of mind-form the occult fire flames forth in uncontrollable gushes of rapturous devotion. The fire surges up and back to its source, but it reaches it as it were empty-handed and uncentered. In fact it does not really reach its highest foundation but only the image thereof, the eternal maya of spirit-without-matter, the false nirvana of the self that rejects the not-self and loses itself in the pure subjectivity of not-being, the formless state.

The formless state is not the highest state. The highest state of being is the condition of perfectly equilibrated form, the sphere; that is, life as a universal being, as an AEon or Pleroma. Beyond this state there is only That which is beyond

both being and not-being, spirit and matter. That is the ineffable Mystery, Ain-Soph, Parabrahman. It is the cause of all forms, the absolute Law of Harmony; the Silence whence all tones arise.

It is extremely difficult to know exactly the various stages through which music passed in medieval India. The records are very confused and the most important facts have not been found as yet by European scholars. We know however that the great bhakti movement (devotionalism) which swept from Southern to Northern India around the VIIIth or IXth century found its expression as well in music as in pure religion; in fact that music and religion were inseparably linked and that great Singer-Mystics, in the two great religious camps of the devotees of Vishnu and Shiva, wandered through India arousing the people to religious frenzy.

This was also the time when Sufism, or mystical Islamism, grew in Persia; when it produced great poets who were singers and rhapsods, who used music as a religious stimulant in order to induce in themselves and others ecstatic conditions.

Later, under the rule of the great Mogul Emperors, Indian music reached a very high point. Great Singers are known, like Tan-Sen, who were able to control the elements by means of their

songs, who lived ascetic lives and acted as spiritual teachers. Mystics like Krishna Chaitanya (1485 - 1533) and his disciples, Govinda Das, etc.... were hymn-composers. For them music was the soul of religion, and that religion was almost pure bhakti, or devotion.

Tan-Sen is said to have used the famous rag Dipak, a now lost type of chants which aroused fire in nature and in man. Unless sung at the proper time and under special conditions this rag generated flames everywhere, burned palaces and forests; -- which may be true, but which has at any rate a great allegorical meaning. Today this rag is lost, though many claim they know the notes which constituted it. But notes and intervals are but some of the elements which entered into the composition of the true rags of India. For such a music, even in its most emotional state, was rich with a life-power that perhaps no other music has known. Only the quality of this life-power was not always the same, for the Singer's station did vary from that of a great adept to that of a merely inspired musician. Likewise the essence of the music which, in olden times, was related to the objectivation of merely emotional and personal moods.

Just as we hear that in pre-Buddhistic times a type of musical progression, the Gandharva grama, had already been forgotten by the musicians of the period, so for several centuries

the knowledge of the rag Dipak has been lost, as well as that of possibly still more occult modes and mantrams which disappeared with the initiates-singers who alone had the power to use them correctly and efficiently. The former type of music represents or symbolizes the true magical chants of the involutory period, when music was descending; the latter type is connected with the more occult aspects of ascending music. The former was the music of soul-incarnation bringing spiritual whirls of forces down into the material form provided for them; the latter, the music of soul-release, the music of fire ever aspiring upward, out of form-bondage toward the formless condition of pure subjective being.

But form does not need to be a bondage. The fire does not need to burn the form, even if it may sear the flesh. The form may use that fire; it may transmute it into a glowing radiance, steady and permanent. Then from within this stabilized flame, the God of the burning bush may speak. Too much of the fire of the India of old has vanished into the rapture of moksha or nirvana. It has left on the land a race of debilitated bodies and unadapted sensibilities, a race that suffered foreign invasions.

Likewise Hindu music has been perverted by European music, European theories and European "harmoniums". It has lost much

of its backbone. It requires a new mentality, a new evaluation of its foundations and its philosophy. It needs a new descent of Soul-force. It needs new chants of incarnation, new and strong voices borne by healthy bodies, bodies in which the fire burns steadily and powerfully within the form, instead of rushing heavenward in devotional disequilibrium.

In form resides the great Mystery. If we could know the music of certain Buddhistic centuries, if we could understand the vast cosmic and musical significances of the great gongs and bells of Burmese, Chinese and Japanese temples, if we could completely know the chants performed within their precincts, we would then gather much that is as yet unsuspected as to the deepest aspect of Asiatic music. Javanese music has a marvelous treasure to display to every musician aware of the secrets of tone, rhythm and form. Its liquid sounds flow like unearthly waters. Its unequalled gongs throb with power of a most occult nature. They are living chakras (magnetic life-centers in the human body) wherefrom waves of sound scan calls of arousal.

Asia has reached for the "form of perfection", the form that is whole and completely integrated. Europe, in her youthfulness, has craved for evolving and moving forms. The former has worshipped being, the latter becoming. Thus form has meant two entirely different things for the mother-continent

and for its restless progeny. The vast depth of Asia, the great Mother, is to be known in her gongs and her solemn mantrams.

The restless mentality and tortured egoism of Europe, especially since the Renaissance, has produced the expressionistic utterances of her great composers, from Vittoria to Beethoven, Wagner and Skriabin. Two natures; two senses of form; two approaches to life. America may synthetize them.

synthesize

Meditations on Seed-Ideas.

1) The process of immaterialization of the Soul is not a remote process. Each time we exteriorize an emotion, wish or wilful impulse the Soul goes forth from the condition of unity and divides itself so as to connect itself with nerves, muscles, cells and makes them fulfill its desire. The one energy of Soul becomes the many chemical forces of the body necessary for the performance of any action. This process of Soul-differentiation, whether cosmic or individual, whether it takes billions of years or a tenth of a second, is symbolized by the descending Harmonic Series.

2) On this descending series of tones from the treble to the bass was based the archaic music of humanity: magical music, music of exteriorization of wills or desires; also music analogical to that of certain birds who are channels for the manifestation of cosmic or celestial forces. Such music was seasonal, for it was the prolongation of telluric and solar magnetic waves. Thus certain tones and melodies could only be uttered at certain times of the year and the day. Man acted them as the supreme flowering of the earth; also as a bridge between solar forces and the earth, as the carrier of energy from spirit to matter.

3) Once the Energy has differentiated into many forces and is active in matter in multitudinous ways, the main problem of life

is the building of strong, integrated bodies made in the likeness of the Divine Patterns, or Archetypes. At this point humanity, or music, focuses its attention upon problems of form. Form is absolutely necessary to life and music. But form may mean bondage, or it may mean fulfillment. Spiritual development leads from the former to the latter.

4) When the bodily form has reached a certain point of integration, the Soul-energy, realizing its unity, aspires to return to its primordial condition of spiritual non-differentiation. It manifests as the mystic Fire that rises through the spine to the seat of divine Glory and Effulgence above the top of the head, the thousand-petalled Lotus. It may either rise slowly taking with it the substance of the bodies (for the regeneration of which the Incarnation occurred): or else it may forget the latter and rush in devotional passion back to its source. The latter occurrence has been very frequent in India and much of Indian and Persian music has been a manifestation of this devotional uprush.

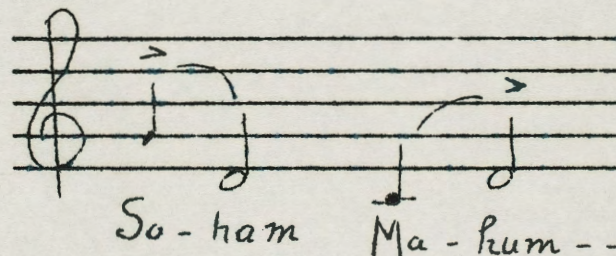
5) Try to realize this Pilgrimage of Tone as the descending and ascending Harmonic Series; then imagine the identical Pilgrimage of Soul: the process of incarnation under the power of Desire (desire for sentient existence -- or compassionate love for all) , the connection with a form of Destiny (Karma) and

with a mass of cells and material forces, the slow conquering of the centrifugal and passional wills of the bodies; finally the will to arise once more, not empty handed but taking over all that past which needed to be regenerated and blessed; then the slow ascent, step by step, from harmonic to harmonic, from life-center to life-center, from horizon to horizon --- until the Divine Presence is born within the regenerated nature and the Soul is released by becoming this very Presence ---

AUM!

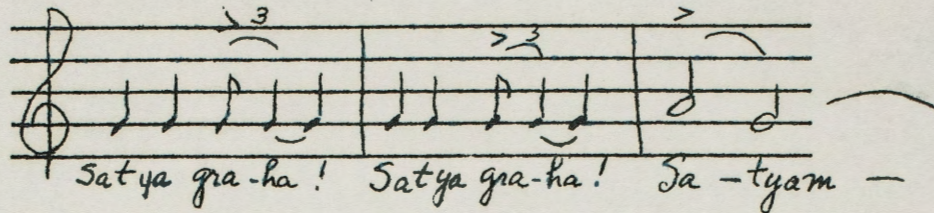
Daily Practice.

- 1) Repeat the initial phases of the practice as before. The mood which is to be consciously energized is one of compassion and tender love. It is the mood of one who having achieved greatness comes back to the little ones to bless them and bring them with him one step together -- only one step, for none can take more than one step at a time on the Path that leads to immortality.
- 2) The interval of fourth symbolizes that sacrificial return to the earthly home. Out of the combination of fifth and fourth arises the whole-tone, which is one step toward the infinite goal. Thus chant in a spirit of self-abnegation and compassion for all that suffer and need help



The initial S must be pronounced as a soft S and the H following is hardly to be aspirated. But the H in HUM on the contrary is rather strongly aspirated and the sound UM is somewhat between the "u" in "humming" and the double "o", as in "loop".

3) Repeat three times and add:



The first two "Satyagraha" are to be intoned like calls. This word is the one used by Gandhi to designate the ideal he upholds. It means: "intense effort toward truth and spirituality". The word "Satya" signifies truth, purity, divine innocence, spirit, etc... It refers to the qualities prevailing during the Golden Ages; and we ought to utter the call that will lead man to work for the practical manifestation of the new Golden Age and which will announce to celestial beings, waiting for its establishment to descend upon the earth, that the time has come.

Let the chant therefore be one of compassionate love and strong self-dedication. Let us come down into our every action and bless them with our spiritual will. Thus alone can the Golden Age be established in every one and all.

