There is a universal language that is expressed in music, symbols and images. It does not so much address the mind as it does, above all, the awakening human soul. It is a wave that carries beauty into the world; it is a drive in a person to create something that touches someone else’s heart. Through this language, the Light is expressed in matter, and the human being creates something that did not yet exist -- or we should rather say, did not yet exist in matter.

The 12th-century Persian gnostic, Al Suhrawardi (1154–1191), is a master of this language! In many places, he relates how human souls once fell into darkness and will one day be able to return to their fatherland of Light. This master of enlightenment says: ‘The Arab gnosis in my Ishraq is beautiful,’ and while saying it, he radiates. ‘But still more beautiful is the universality of the Gnosis.’

‘Say, Suhrawardi,’ Gabriel whispers to him, ‘how did you actually acquire this wisdom?’

In a contribution about music, we quote the French thinker Victor Hugo: ‘Music expresses what cannot be said -- and about which we cannot possibly remain silent.’ In the same context, Steiner refers to this universal language when he says: ‘What the soul undergoes on its path of initiation, cannot be “experienced”. However, it can be sung or composed.’

The language of the soul is used by all who want to link us again with the great Light, from which we originated. The enlightened ones already use this language as poetry, indeed, as music. It is said that at the end of time, the children of the Light will play a perfect composition before their creator. They will perform all themes in just the right way. Perfect harmony will be realised at the moment that these themes resound, because all will then fully understand the intentions of the Light, and each one will wholeheartedly know the function of the other, as he is known himself.
The language of the soul is used by all who want to link us again with the great Light from which we originated. The enlightened ones already use this language as poetry, indeed, as music. It is said that at the end of time, the children of the Light will play a perfect composition before their creator: They will perform all themes in just the right way. Perfect harmony will be realised at the moment that these themes resound, because all will then fully understand the intentions of the Light, and each one will wholeheartedly know the function of the other, as he is known himself.

Suhrawardi, Tolkien and Ko Juan express this radiant idea in this issue of the *pentagram*. Beethoven, Ravel, Satie and others link us with what music accomplished in their souls. An extensive survey of the concept of near-death experiences offers insight into the mysterious moment of human demise. These contributions fill this third issue of our periodical of the year 2008.

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**cover:**
There is an Arab tradition that, throughout the ages, preserved the treasury of the hermetic gnosis. In the twelfth century, the Persian poet-philosopher Suhrawardi, with his firsthand knowledge, widely opened the doors of this sacred room – and had to pay for it with his life.
Suhrawardi, born in the village of Suhrward in northwest Iran, spent his student years in the towns of Maraghah and Isfahan. Later, he moved to southwest Anatolia, where he taught the princes and rulers of the Selchouks for a number of years. In Aleppo, he taught the town’s governor, a son of Saladin (Ayyubid Saslah al-Din), who also became renowned in the west. Suhrawardi’s thinking was permeated with Hermes’ teachings. The world of Plato’s ideas occupied a special place as well as, obviously, the teachings of the Persian Sufi masters. This great Persian poet and thinker also relied on Avicenna (Ibn Sina), also well-known in the west, whose teachings he complemented and completed. According to him, Avicenna lacks the absolute, new consciousness of the spirit-soul, which turns the direct experience of the spiritual world into an inner possession.

Suhrawardi also founded a school. In this school of ishq (or illumination), he further worked out his philosophy of the Light, together with his pupils. In 1183, he moved to Aleppo, where he was imprisoned, and finally executed at the age of 37 because of his different religious conviction. In the Islamic world, he is called the sheikh al ishq, master (of the philosophy) of illumination (or light).

INNER KNOWLEDGE As he showed in his writings, Suhrawardi possessed inner knowledge, the knowledge of the heart. He combined this with the thorough erudition of a 12th-century philosopher. Thus he was in keeping with his famous Persian predecessor, Ibn Sina, who became known in the west as Avicenna. On the basis of Aristotle’s philosophy and the neo-platonic teachings, Avicenna, who died in 1037, had developed a metaphysics, in which the classical heritage was mixed with Islamic concepts.

Suhrawardi wrote four major works: the announcements, the opposites, the paths and the heavens and the philosophy of illumination. In the latter book, he worked out his science of the light with his own vocabulary and method.

The second group of writings consists of stories with a largely symbolic content. They describe the journey of the soul through the stages of self-realisation. Beautiful images of a number of principles of Suhrawardi’s philosophy of illumination are presented in an attempt to describe the core of the intuitive vision.

The third series contains shorter discourses like, for example, the ‘temples of the light’, Hayakal al-nur. In it, he presented his philosophy in a simple form. In this series, we also find a collection of meditations, prayers, invocations and comments.

Briefly, the essence of Suhrawardi’s philosophy is:

• permanently available knowledge,
• knowledge of the (divine) presence,
• consciousness of the self (knowledge of the heart, gnosis),
• every being who is able to do so, is ‘a pure light’.

There is a universal language of music and images that does not so much address the mind, as above all the awakening human soul. The 12th-century Persian gnostic, Al Suhrwardi al-Din Yahya (1154–1191), was a master of this language! In many places, he relates how human souls once fell into darkness and will one day be able to return to their fatherland of the Light.
‘Western exile’ is Suhrawardi’s reference to the captivity of the human soul in a world that is not its original fatherland

‘Being a pure and simple light’ is the same as possessing consciousness of the self. According to Suhrawardi, this not only applies to all conscious entities, but also to God, the Light of lights. The intensity of his Light and his consciousness implies everything else. He did not replace the mind by the heart, but departed from the soul, a higher consciousness or Reason with a capital R. The path of salvation is an inner path that only comes to us, to the limits of the higher consciousness, through the mind. Such a consciousness develops when a human being turns to the Light. Suhrawardi described the teachings of the fall of consciousness entities, but also to God, the Light of lights. He did not only a philosopher, but also a very down-to-earth and practical person. He emphasised the ‘knowledge of the presence’, which develops through profoundly experienced insight. This insight can be ‘understood’ by the mind. In this context, erring is impossible. At that point, Suhrawardi deviated from his predecessors and followed his own path, that of his own ‘knowledge of the heart’. The core of Suhrawardi’s message is that the seeking human being surrenders his soul to the divine Light, and entirely places himself in that Light.

THE SOUL WORLD: Suhrawardi’s stories are thoroughly allegorical. Each sentence, each symbol is chosen consciously to express his teachings in an imaginative way. All who occupy themselves with this for a longer time, will discover that images and parables have not been combined arbitrarily to present the teachings more graphically. The reader enters a totally different world, the world lying behind these symbols, and vivifying them. Effortlessly, Suhrawardi ‘moves’ in this soul world and expresses its inner truth. ‘To Suhrawardi, this method of transmission proved to be dangerous. The scenes that he outlined symbolically were too dangerous to express in an unveiled way in the Islamic society of his time. This would inevitably lead to persecution by the orthodoxy. But even shrouded in symbolic veils, it was in those days a bold venture to defend the teachings of the fall and the continued existence of the human soul. These different and often gnostic-hermetic ideas were considered heretical, and Suhrawardi paid, at a young age, with his life for this venture. The stories contain

Three stories

Each story has a different background. The first one, The rustling of Gabriel’s wings, concerns the structure of the macrocosm and the place of the human being in God’s creation. It shows Suhrawardi’s worldview, which contains many neo-platonic, gnostic and hermetic traits. The focal point is the symbolic figure of the angel Gabriel, who is also called ‘the divine word’ and ‘Holy Spirit’. His wings are the symbols of the original world of the light and the material world of darkness. In the second story, The red intelligence, Suhrawardi describes the return of the human light soul, represented by the soul bird, to its original fatherland of the light. The path consists of the seven miracles. It begins with a journey through the spheres of the All and ends with the transformation of the soul, which has overcome the material world and has found the source of life again. This process is described with the help of images and events from ancient Persian mythology. We encounter, for example, the famous heroes Rustom and Isfandyar; the cosmic mountain range Qaf and the mythical bird Simurgh. The symbolic language of the third story, The story of the western exile, mainly stems from Sufism, the inner teachings of Islam, and contains astronomical and alchemical images. The captivity of the human soul in a world that is not its original fatherland, is referred to as ‘the western exile’. An inner geography, in which countries and regions of the Islamic world symbolise stages of the way back to the divine fatherland, was added. In this story, too, gnostic teachings are discussed and they demonstrate a strong parallel with a famous gnostic source: the Song of the Pearl, from the Gospel of Thomas.
so many links with other teachings of wisdom and religions, that it would be impossible to mention all of them. The translator of the stories let herself be led by Suhrawardi himself in her explanations: Amongst those whom he himself called his ‘spiritual ancestors’, Hermes Trismegistus, the father of hermetic wisdom, occupies a very special place. Because this book has first of all been written for western readers, who usually do not know the rich Persian mythology or the teachings of Zarathustra or the inner teachings of Islam, an explanation attempts to compensate this lack to a certain extent. This explanation convincingly demonstrates the wealth of the Arab gnosis.

C urrently, a large amount of information is available testifying to experiences ‘from behind the veil’. Many books about this subject are published. On the basis of these experiences, someone may try, for instance, to learn what he looked like before birth (it is said that with regression therapy or under hypnosis it is possible to learn about previous lives). Attempts are also made to discover other dimensions by using the various (etheric–astral) vehicles, with which it is possible to travel in the realm on yonder side. Sometimes, access is forced by drugs, hypnosis or by extra stimulation of the ‘seven gates of the chakras’.

Again other ‘explorers of the astral world’ try to visit other planets and meet their inhabitants; they try to read the memory of nature, the Akasha, or to discover the various tenuous worlds with their corresponding great teachers. We also encounter the drive to make our acquaintance with subterranean peoples, Middle Earth, parallel nature kingdoms and the kingdom of the elementals (elves, air spirits, gnomes and salamanders), the devas or group spirits of the mineral, vegetable and animal kingdoms.

LSD Since the mid-1940’s, Dr John Lilly (1915–2001), an American physician and scientist, was busy experimenting with and describing ‘other states of consciousness’. He used hypnosis, LSD and certain forms of meditation, and he wrote a ‘geography of the consciousness’, a kind of autobiography of inner space. Thus, not everything is really new; there have always been various groups,
for which life on yonder side was the ultimate
goal of their different ‘initiations’. For example, a
book like Bardo Thodol, the Tibetan Book of the
Dead, is wholly devoted to guidance on yonder
side.
With the current development of medicine and
surgery on the one hand, and the number of
traffic casualties on the other, we see an increas-
ing number of people who have had a near death
e experience (NDE, as researchers like Moody,
Sabom and Ring call it). We see a similar increase
in the group of ‘guides’, the modern equivalent
of ‘ferrymen’ to yonder side. It occurs ever more
frequently that surgeons or therapists interrupt
the natural process of dying and reverse the tran-
sition to yonder side of the veil by their interven-
tion. While he is already on his way to yonder
side, the dying person is pulled back to this field
of life. Upon his return, he can no longer remem-
ber exactly what he has just experienced, on the
one hand because he took a ‘draught of oblivion’
before returning, and on the other hand, because
what he experienced cannot be expressed, as it
surpasses ordinary words, possibilities and states
of consciousness. However, he does know that
he experienced something extraordinary that has
nothing to do with the mind, drugs or methods
of meditation. For most people, it is the most
frequent that surgeons or therapists interrupt
the natural process of dying and reverse the tran-
sition to yonder side of the veil by their interven-
tion. While he is already on his way to yonder
side, the dying person is pulled back to this field
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surpasses ordinary words, possibilities and states
of consciousness. However, he does know that
he experienced something extraordinary that has
nothing to do with the mind, drugs or methods
of meditation. For most people, it is the most
fundamental and amazing experience of their
lives, something that they will never forget.
THERE IS A CONTINUOUS LINE Thus we cur-
rently see that the ordinary person, whether he is
religious or not, becomes ever more certain that
there is a continuous line, something after death,
something ‘totally different’, which does not at
all resemble what he thought or was taught, and
which moreover possesses a certain fullness – an
ultimate haven of peace – which radically chang-
es his life.
Although these near death experiences outside
the body can be compared to phenomena of
splitting of the consciousness, practised in eso-
teric and occult circles, this article particularly
deals with near death experiences, and above all,
with those who have experienced this themselves.
They are ‘free from dogma’, and therefore free
seekers, temporary inhabitants of a country, on
the threshold of which they were standing and to
which they are longing to return.
There is indeed much to be discovered. The first
discovery is that there is a ‘yonder side’, beyond
suffering and fear, and that, at the moment that
life is given up – the moment of absolutely let-
ting go – a reversal occurs. Every experience
testifies to a state of serenity, from which fear and
suffering are banished, and in which only peace
rules. During this transition, we discover that
it is not so that the whole being dissolves into
nothingness, but that a state of diminished den-
sity develops, a separation from the physical body,
while our tenuous part remains conscious. We
then have the wonderful sensation that we float
above our physical body, which leaves us behind
with a feeling of relief and liberation. While
bystanders clearly see us in a coma, we are hyper-
sensitive at that moment. We hear everything and
try to speak, but others can no longer communi-
cate with us. We are filled with positive thoughts
concerning all beings, and we regret the future
sorrow of those whom we still love, but we feel
finally liberated from fear of death and earthly
limitations. We experience that the living are
much more dead than we are, and we pity them
because they still doubt and are subject to the
limitations inherent to life in matter. Moreover,
some communicate with earlier deceased friends
and relatives, who lovingly welcome them.
ARE WE UNLIMITED? Apart from these first obser-
vations, the nearly deceased gains more essential
experiences. It seems as if he is truly unlimited, as
if he is simultaneously everywhere and nowhere,
in every corner of the universe. It seems as if
every part of the universe communicates with all
other parts in one great, organic whole, in which
large and small lose their meaning; the whole en-
compases us, and we encompass everything. He
experiences non-duality, a state of not being sepa-
rated. His human thoughts seem absolutely rela-
tive to him. He no longer distinguishes between a
saint and a murderer, because he loves everything
and everyone with the same universal love. He
also feels omniscient, possessing knowledge that is
not intellectual, but is based on the fact that he is
part of the all.
This all is also number, and above all, love. This
love is like music of an indescribable beauty and
harmony, in which everything seems to bathe
and by which everything is nourished. The nearly
deceased is neither in time nor in space. He is
somewhere, where nothing can be compared
with what he has known before and where he
has nothing to go by. In that elsewhere, there are
no signposts. It is the wondrous world of empti-
ness and fullness, of the sensation of something
that is the I, and also more than the I, with an
all-encompassing, impersonal consciousness that
no longer has any desires. There is a sensation of
finally being in not-time and not-space. However,
this is neither a void nor a hole, but the abso-
lutely logical ‘I’. And we wonder why we did not
know before what is natural and so close by.
Other observations are also possible, but those
are the most frequently occurring ones and their
traces are etched into our memory when doctors
intervene, causing our return to earthly life. This
return is possible as long as the ‘silver cord’ that
links us to life has not been broken.
Once back in earthly life, often against his con-
scious will, the person who experienced it begins
to wonder – when the emotions have calmed
down somewhat, or rather, when he has them
under control again – whether this state of con-
sciousness was paradise, nirvana, the harmony
of the spheres or yet something else. As he was
supernal and not of time, like a new butterfly, he
now feels that he is driven back into his mate-
rrial shell from which he believed to have escaped,
and which seems comparatively narrow to him,
as if he has become a caterpillar again. He would
rather prefer to return to ‘yonder side’, because
from now on, life down here comes across as an
illusion or an ordeal that has to be suffered. Now
that he has almost died, he no longer fears death.
Now that he has seen firsthand, he has neither
THE VISION OF THE SCIENCES  For ages, the great mystics of all religions have experimented with extreme situations, which defy the ordinary laws of the tangible world. These situations which, in previous centuries, were extolled as holy by people who had taken sides with the main religions, or were called ‘witchcraft’ if they were standing on the other side, are nowadays neatly and reassuringly classified as ‘parapsychology’.

Those experimenting with it indeed seem to penetrate to ‘reality’ in a way that is unknown and inaccessible to the majority of people. They seem to experience feelings and stages of consciousness, which are usually referred to as ‘ecstasy’ (which is actually not incorrect, as the etymological meaning of the word refers to leaving, that is, to ‘leaving the body or the I-consciousness’). It is known that the result of their explorations ends in a radical change of their personalities. Some scientists considered it an unconventional way of approaching ‘reality’, that is, by forcing it to a certain extent with a method that is actually unscientific, because it cannot be repeated at the discretion of the individual participants. This unpredictable and irreproducible form of ecstatic knowledge, surpassing any standards, is therefore denied or even condemned by those who are unable to practise it themselves. On the other hand, another reality has been created that is scientifically sound and exactly attuned to space within the limitations of the materialistic human being and his important attribute, the cerebral cortex. However, is this scientific reality not actually ‘aggressive’, because it mainly ‘analyses’, which etymologically means dividing, separating the parts of a whole.

And yet, even on the level of this scientific-analytical approach, the ‘concept of reality’ appears to be unsustainable in view of the results of micro-physical research (quantum physics).

LEVELS OF CONSCIOUSNESS Many researchers agree that we should rather speak of ‘different levels of reality’, an expression that, by the way, strongly corresponds to that of ‘levels of consciousness’. The definition of consciousness is inextricably linked with that of reality: only through our consciousness are we able to observe and analyse what we call reality. This is very remarkable when we take into account that a large number of experts of theoretical quantum mechanics are currently convinced that the consciousness of the participant influences and participates in the measurements of the field of physics, though without being able to define what consciousness exactly is. In quantum mechanics, it is indeed true that when the position of a particle is exactly determined, the velocity is indeterminate, and vice versa. It is also impossible to establish the parameters of this particle, like, for example, its specific energy level.

At the quantum level, a particle in fact simultaneously exists in many states. We can, therefore, only speak of probability. It is the researcher himself, who, through his method of observation and his intentions, ‘brings’ the particle into this or that state. At this point, we might as well say that the measurement of the particle is determined by the researcher’s consciousness or by the particle itself. As John C Lilly already formulated it in his famous statement: ‘In the realm of the consciousness that, which we believe, is or becomes true, within certain limits that are found experimentally and on the basis of experience. And these limits are, in their turn, statements of faith intended for us to rise up. In the spirit, no limits exist.’

Apart from this confusing influence of the consciousness on pure science, there is still another influence that is seemingly more natural, but the consequences of which are radical. We are now referring to the concept of ‘information’. Information is related to the idea of (increasing) chaos, which chemistry calls entropy. A closed universe, separated from its environment, deteriorates, becomes impoverished and is subject to increasing chaos. If the universe were an isolated, non-isotropic system (that is, a system without the same properties in all directions), its intrinsic chaos would have to become ever greater. And when the human being, as a microcosm or small universe, cuts himself off from the natural universe and from its source, the cosmos and the macrocosm, this also applies to him. From this, we may draw the conclusion that gaining access to information is linked with the restoration of order. For

...what is the meaning of these traces, which the wind soon blows away?

In Pierre Alechinsky’s silk-screen prints ‘From below to above’ (p 7) and ‘From above to below’, we can imagine the movement between two spheres of consciousness, between this and yonder side of our world, particularly well.
the ordinary human being, who is satisfied with his insignificant life, forging a link with higher information means the possibility of stopping his chaos. It would prevent him from behaving as a master and would bring about a structure of a higher order. He who has the courage to cross his boundaries, will partake of a higher order that lifts him far above his own chaos. This is typical of ecstasy.

Finally, one of the basic points of departure of physics is currently being overturned, particularly by the theory of the ‘tachyons’. Tachyons are purportedly particles that move faster than light, the current, so-called ‘unsailable’ boundary underlying the modern scientific-cosmological vision of the world (on which the ‘big-bang’ theory in particular is based...). If this new theory proves to be true, the whole scientific structure will be shaken to its foundations. Yet, an increasing number of scholars are inclined towards this approach.

The most important consequence of this giving up of the constant velocity of light is that the relationship between time and space can no longer be maintained either. At the moment that the boundary of light is crossed, the factor of infinitely fast time has also disappeared. Then there is only infinite space. Past, present and future merge, and that to which we traditionally could hold on, goes up in smoke, so that what is still impos-

sibility and inexplicable now, becomes possible and explicable.

Our familiar world, which we observe with our senses, is only an extremely small part of reality. All universes, which exist behind the boundaries of light and which are determined by a much higher velocity than that of the light, are totally unknown to us in our normal ‘state’, which means that they are underexposed and three-dimensional. When we compare this with astrophysics, we might consider our ordinary world to be a black hole, into which neither true light nor total information would be able to penetrate. In that vision, our physical body, with its brains and organs, would also be a mini black hole. The ‘super-illuminated’ universe, and hence the super-illuminated consciousness, would lie outside this black hole. And the boundary between the black hole and the rest of the universe would be a wall of light.

This approach implies that, when the ties binding the consciousness to the underexposed world (on the basis of the interaction between cerebral cortex and consciousness) are untied one-by-one, as happens during the process of dying, the dying person experiences the wonderful sensation that he is being detached from his body. This sensation is accompanied by a feeling of well-being, but the immaterial part of the consciousness, detached from the body, is no longer subject to the painful effects of corporeality.

During successive transcendental stages, described in various scientific ways, the consciousness passes through the wall of light (the dark zone) and arrives in the ‘super-illuminated’ world, where it is bombarded by new and indelible impressions. In this context, feelings of omnipresence and omnis-

sciousness constitutes the deep and fundamental reality of the world. Our ‘underexposed’ universe, and we ourselves with our corporeality, too, would only be a holographic reflection of this superior reality, a distorted and impaired reflection.

In the overarching super-illuminated universe, all events occur simultaneously, because time does not pass there, but is eternal. In these universes, the consciousness has immediate knowledge of or access to all information concerning the totality of events in the course of life, and probably more. From this point of view, the image or hologram, which is the point of reference in our underexposed universe, is totally unimportant in the super-illuminated universe, as we may see ourselves as holograms, as ‘interferential frills’ of positive and negative waves, that is, of light and shadow. In the latter universe, something is ‘totally different’. Therefore, we must discard any ‘anthropomorphous’ ideas in order to be able to experience something of this overarching reality. This is, actually, a totally different reality; and this is why we do not find it easy. But different initiations work in this direction, and once in a while, this is partially possible during near death experiences.

THEVISION OF THE GOLDEN ROSYCROSS When we understand death, life becomes meaningful! When death approaches, we are confronted with the familiar questions that we are often only asking at that moment: Who am I? Where do I come from? What is the purpose of life? For the rest of the time, we are living in a whirl... and race after a thousand and one things. How-

ever, at a certain moment, death will inescapably approach, and impose its limits, its law. Death may be considered a change of figure, a metamorphosis. In nature, we are familiar with these metamorphoses. We know the continuous coming and going of the seasons, and on a larger scale, civilisations experience fate: they, too, come and go. For humanity as a whole, this almost endless succession of birth, life and death reminds us of a wheel that uninterruptedly rotates around its own axis. However, the human being is an individual, conscious being, to whom this radical metamor-

phosis in the hour of death is an ordeal. The consciousness is like a binding agent, a strong glue, which harmoniously links all cells of the body to our thinking and emotions. By virtue of the consciousness, we constitute a coherent whole that possesses the power of self-determina-

tion and self-control.

Death breaks up this splendid whole through which we act, make decisions and behave accord-

ingly. At death, the dense, physical part is discard-

ed, but the immaterial part of the consciousness continues its path in the world ether, not forever, as some might believe, not only in joy and bliss, as others say, but for a limited period there as well. The Rosicrucians of all times have always had a clear vision of the human body and of what happens to it after death. Death occurs when the en-

souling principle and the organism are separated. Once separated from the ensouling principle, the organism begins to decay. The organism is the material vehicle that consists of cells and atoms. It possesses an etheric dou-
ble, a tenuous body (also called the vital body), extending a few centimetres outside the physical body. The ensouling principle is of an astral and mental nature and consists of ethers of an even subtler vibration than those of the vital body. The astral ethers form our inclinations, desires, emotions and passions. This whole forms an oval shell, an astral body that surrounds both the etheric and the physical body. The mental ethers form our thoughts, our thinking faculty. The thinking faculty does not yet form a body that surrounds the other three: it can be compared to a cloud that rests like a hat on the other three, mutually penetrating bodies. These ethers perfectly interact with the cells of the body, particularly through the blood, the nerve fluid, the endocrine glands and the consciousness.

Thus, the human being consists of more or less tenuous atoms of variable density – mental, astral, etheric or physical – all of which belong to this nature and consequently are subject to decay. At the moment of death, ‘the silver cord is broken’, according to the esotericists. The link between the two more tenuous vehicles and the two denser material vehicles is broken. The vital body withdraws from the physical body and, in the cycle of matter, the atoms of these two bodies return to their natural reservoir. ‘Dust to dust, and ashes to ashes…’

In the meantime, the two more tenuous bodies arrive on yonder side of the veil, in the astral world of the earth, where they have, for a certain period, a conscious vehicle, filled with experiences, at their disposal.

However, unfortunately, or perhaps fortunately, this situation does not last forever. Separated from the physical body that daily exerted itself to nourish the cells, not only physically but also on the etheric, astral and mental level, the higher, tenuous vehicles, too, ultimately fall prey to decay. The only thing that remains is a microcosm, containing the original, divine nucleus or spirit nucleus. The remainder of the events from the past life is stored in the microcosm. This constitutes the basis for the events in the life of a future incarnation of the microcosm. When explaining what reincarnation actually is, it should be noted that we cannot speak of a return of the personality. The higher, tenuous vehicles – astral and mental – of the personality may have detached from the lower vital and physical body, but eventually evaporate.

During the sleep of the body, also a separation occurs between the higher and the lower bodies. In this stage, we cannot yet speak of a stage that corresponds to near death experiences. The etheric vital body spontaneously and automatically attends to the preservation of the physical body, while the astral and mental bodies leave and receive their nourishment in their own realm, the astral plane of the planet. Traces of it appear in our dreams.

There are also more experimental methods, by which the consciousness can be projected into the astral world by closing itself off from the reality of the material world through training, or via the influence of alcohol or drugs. There is, therefore, a huge difference between a sleeping body...

…and I wake up. And in an absolute inner revolution, I find the battered image of the original…
An electrode, placed in a man's brain to suppress a persistent buzzing in his ear, had the side effect that the patient left his body. Flemish specialists, under supervision of neurosurgeon Dirk de Ridder, described this special case in *The New England Journal of Medicine*. A 63-year old man checked in with the Antwerp University Hospital with a persistent buzzing in his ear. Extensive examinations did not reveal its cause. The man was treated by a psychologist and a psychiatrist. He took medication for epilepsy, all to no avail. After lengthy consultation between specialists, the patient agreed to experimental surgery. Magnetic stimulation of the spot where the brain registered the buzzing should suppress the noise. To this end, an electrode was placed on the cerebral membrane near this place in the brain. Yet, the electrical stimulation had no effect on the buzzing. However, the man had the sensation of leaving his body. He had the impression of standing a half metre to the left behind his own body. This sensation occurred repeatedly during the electric pulses of a specific voltage and frequency. Scans revealed the activity of a part of the brain that was already more often assumed to be related to ‘out-of-body experiences’: the place where two lobes of the brain on the side of the head come together; the temporal-parietal junction. It is assumed that information from different senses merges in that area. With phenomena of leaving the body, we can possibly speak of a disturbance of the integration of this information. In order to ascertain where one’s own body is in space, very much information from different senses must be processed, consciously or unconsciously. If this is not done properly, according to current theories, someone may have the sensation that he is not in his body. Source: NRC/Handelsblad, 1-11-2007.

**The eternal other one encounters me; new life, the restoration, begins.**

**Death where is your sting?**

body dissolves. Because the etheric body is also the seat of our memory, all events in the life just concluded are immediately projected as if against its ultimate limit: the well-known ‘panorama of life’ or retrospection, which the dying person sees before him in a flash. All these experiences are transferred to the magnetic ‘shell’ of the now departing higher vehicles, the astral and the beginning mental vehicle.

It is very important that this can take place quietly, because the two lower layers of the vital body, the chemical ether and the life ether, immediately dissolve together with the physical body. The two higher ethers, the light ether and the mental ether, automatically move to the higher tenuous vehicles, because they are related to them, and are totally taken up into them. It is this tenuous, incomplete ‘personality’ that sees the tunnel and those who are ‘on yonder side’, or something of it that is related to us. The nature of these relationships is mainly astral, that is, based on the emotional experiences of warmth, colour, well-being, and also a feeling of liberation, when the body was very ill, or of frustration when, after an accident, life is flowing out of a body that might have continued to live for years. Yet, it may be good to keep in mind that this does not concern encounters with the divine, but rather an approach to yonder side, where life continues on an ethereal, astral and mental level, even though under quite different conditions, which, nevertheless, do not really differ from the conditions during our life on earth.

In the meantime, in a hospital, everything may be done to reanimate the physical body, to call life back into it. And the etheric body hesitates, because the silver cord has not yet been broken, and hence this body may be forced to return, if possible. And the human being remembers, wholly or partially, this near death experience.

Here on earth, our physical world of matter determines the structure of space and time. On the more subtle levels, everything is more flexible, simpler; past, present and future are mixed. There are numerous illusions. Many entities would like to remain in this stage, which they consider to be paradise. There they are still individuals, with a certain consciousness, but are liberated from the material part that hindered them in the three-dimensional world. However, self-maintenance also rules there. He who wants to continue living there, must fight against the imminent dissolution of his more tenuous vehicles.

In much esoteric literature, we can read how this is done; we will not further dwell upon it in the context of this article. All ideals, all human fantasies, all group spirits of the world are represented in the hereafter: to everyone his own paradise. Long for it, and it is there. In conclusion, we may state that a near death experience is indeed a peak experience. Due to it, we can experience firsthand that life continues after the death of the body, and that the consciousness is unlimited and surpasses the limitations of time and space.

But the ‘universes’ that we discover in it are not paradise and not the divine world; they are not the field of the resurrection of the true, divine man. We may see it as a trip through the intermediate layer between the terrestrial world and the hereafter, which contains the astral images of our own illusions. Because of the near-death experience, we break through the wall of our material prison, but we only arrive in an adjacent cell of the same prison, even if it appears larger and lighter, because it is totally different from the time-spatial world, which is part and parcel of our universe. He who wants to liberate himself from this prison, extending from this world to yonder side, must walk ‘the path’. While standing in the midst of life and fully using all its possibilities, it is very important to achieve a conscious dissociation from everything that nails our attention and our longing to matter.

Living in this world, the human being can become free from his imprisonment during this life by stimulating the rose of the heart, the spiritual fire principle that slumbers in life’s heart. With this fiery power, he can accomplish a total revolution of all his vehicles or bodies, and experience the reality of the one life himself. Since the beginning of time, this has been the only path of liberation.

For literature, you are referred to the editors.
creation as a mirror

There are many stories in the world that tell how creation came into being. Few, however, tell what the purpose of creation is, its why and where to.

A CONTRIBUTION FROM THE NETHERLANDS

C reating in the broadest sense of the word means ‘bringing something into being’. Artists work creatively, be it in painting or sculpting, or in music, dance or language. The goal is usually to express an emotion or a feeling. Sometimes it arises merely from the need to bring beauty into the world, or from the drive to create something that will touch the hearts of others. A creative person feels the need to express himself in matter by means of creating something that did not exist before – or we should rather say: did not yet exist in matter. As an idea, feeling or concept, it had already been present in the astral sphere for a long time. After all, a human being can only create what he knows, consciously or subconsciously.

An old Sumerian proverb says: ‘Last night’s life is always the same.’ In the Spiritual School of the Golden Rosycross, we participate in renewal conferences. We believe that the goal of our existence is ‘to walk the path of renewal, the path to life’. This implies that there is indeed something new under the sun; that ‘last night’s life may have totally changed the next day’. How is it possible, in our world, in our society, to bring about a total inner change leading to a radical renewal of our being? This is what walking the path intends.

MAN DETERMINES THE WORLD, THE WORLD DETERMINES MAN

One of the possible ways to find an answer to this question is by looking into the mirror that creation itself holds up to us. We know the expression: ‘as within, so without; as above, so below; as the macrocosm, so the microcosm’. One mirrors the other.

When we speak of creation, we usually refer to the world in which we are living. We are bound to it and cannot leave this sphere. Everything and everyone together shape this creation, in an inseparable unity, and we cannot step outside of it, even though humanity attempts to do so.

It is human beings who determine which course rivers will follow, with all the ensuing consequences; it is humans who determine that forests are cut down and burnt because this brings in money for a few; it is humans who determine that there has to be a vaccination for innocent childhood diseases, so that our immune system becomes ever weaker. It is human beings who decide that crops and animals for human consumption have to grow faster and therefore, substances are used that kill insects, change hormones and manipulate crops.

The effect of this is that insects, bacteria and viruses adapt and become resistant at an incomprehensible rate, and that crops and the meat of animals, manipulated so disrespectfully, will increasingly harm and undermine human health. Because humanity increasingly intervenes in nature and is inclined to pollute its environment, a shortage of clean air, water and an unbalanced habitat for plants and animals is developing, so that the natural balance between the different species is seriously disrupted. Unmistakably, crea-

In 1926, the Russian painter Vassily Kandinsky (1866-1944) produced a beautiful cosmic impression in his painting Several Circles, No. 323.
tion thus shows humanity, through animals and nature, what the consequences are of its consumptive dynamism.

DEVELOPMENTS ON THE PLANET However, there are also ongoing developments that are not directly or entirely caused or influenced by humanity. The melting of the polar caps as well as the ice and snow in the higher parts of our planet is only partly caused by human behaviour. A great deal is also the result of natural developments. The temperature zones of our planet change periodically, and whether we accept it or not, we are currently in the middle of such a period. Humanity can influence this to the extent that it can accelerate this process by its way of dealing with nature. It is clear that this is a period of great and profoundly radical changes. Momentarily, a certain degree of dematerialisation is taking place, also manifesting itself in humanity. For some time now, we are witnessing that a part of humanity, particularly those living in the western world, need increasingly stronger stimuli to anchor themselves in their physical body, to remain in conscious contact with their body.

Another aspect of this increasingly poor contact with the physical body is that there is only a very short period of a few months between the moment that a serious disease, like for instance cancer, is discovered and the moment of death. This development, by the way, has been visible for quite some time now. Here we can draw a parallel between the ‘internal environment’ and the ‘external environment’. We detect our own serious diseases (internal environment) at an ever later stage, and the same applies to the diseases and health of our external environment. We also see the influences of dematerialisation with regard to mental health. It is not unthinkable that we will see an enormous increase of psychoses, because we will have to deal with the consequences of social isolation and separation generated in this century by frequent participation in a virtual world. People lose contact with physical reality. In addition, there is such an enormous increase of constant, external stimuli that our senses can no longer absorb them and our brains are no longer able to process this excess arousal of impressions. Then the fuses literally blow or people begin to suffer from dissociation, and our consciousness falls to pieces as a result.

This is something we see in severely traumatised children, who for this reason possibly develop a multiple personality, which may bother them for the rest of their lives. The number of traumatised children increases rather than decreases.

LOOKING AT OURSELVES What kind of society have we created for ourselves? Is it a battlefield or an amusement park, or is it a mirror intended to make people conscious of themselves and their role in all of this? Do we still think that this society is compatible with the original plan
We are part of creation. Society is our creation, and it shows who we are.

of creation? When we look at creation, we are looking at ourselves. Do we see creation as a coincidence, as a sort of ‘nothing’ that exploded and in which eventually man evolved from atoms, molecules and gases, man who, as a superior creature, is lord and master of a malleable world? If this is the case, then creation will reflect this image within ourselves, in nature, in the animal kingdom and in our creations, which are reflections of our consciousness. However, the person who sees creation as a unity, as a conscious plan, based on a goal, and who experiences himself as part of this creation, will sooner or later see through the illusions of this malleable society. In the mirror of creation, he will see the suffering and the harm that man inflicts upon himself, nature and animals, and then he can only reach the conclusion: this is not the way; it is a false track. The person who has reached this conclusion will begin to search for the purpose behind the plan of creation. Here it also applies that: state of consciousness is state of life. We are part of creation. Society is our creation; it shows who we are, from whence we came and where we are going. This sounds familiar. As long as humanity has existed, the same questions have been asked: ‘Man who are you? Where do you come from?’ Everyone can answer these questions on a personal level. But how will the seeking human being, who sees creation as a conscious plan based on a higher goal, answer these three questions, when he looks into the mirror and sees himself as a part of creation? On the basis of an awakening soul consciousness, he will understand that it is patently murder of the soul to continue on the materialistic path of ‘ever more’ and ‘ever faster’. As soon as he takes the first step on the path to the original life, the inner other one will make itself known within us. And this may be the beginning of a total change, leading to a radical renewal of our being.

THE ANSWER FROM THE DEPTH OF OUR SOUL

The answer to the first question: ‘Man who are you?’ resounds from the depth of his being: ‘I am the spirit-spark, lost in this world, the prodigal son.’ When, at a certain moment, a human being confronts the second question: ‘Where do you come from?’ he will know from within: ‘I come from the unity, from the divine Light, fallen and trapped in this dark world of suffering.’ And when, finally, the third question resounds: ‘Where are you going?’ the personality may answer all kinds of things, but whatever he may think, he is not going anywhere; he remains trapped in the cycle of this world of life and death. However, in the depth of his being, the prodigal son then answers: ‘I am going the path to the divine Light of the original unity’.
music’s song of the spheres

On Saturday 28 and Sunday 29 July 2007, a symposium about music, dealing with the human striving for spirituality, took place for a large audience in conference centre Catharose de Petri in Caux. Below, a summary of the different lectures is presented in this article.

Music – the expression of a great longing. Victor Hugo once described music with the words: ‘Music expresses what cannot be said, and about which we cannot possibly remain silent.’ Rudolf Steiner wrote in no uncertain terms: ‘What the soul undergoes on its path of initiation, cannot be “experienced”. However, it can be sung or composed.’ This describes the function that music has in the development of humanity. The leading idea of this article may be summarised by the sentence: ‘Music is the world language of the soul.’ The vibration level of music covers an enormous range, from the simplest rhythms via folklore and religious songs, to the most complex structures of harmony and composition of western music. There are no clear-cut transitions, and it is hard to determine where classical music ends and pop music begins. Moreover, the human being is driven by an inner fire to express and manifest his state of mind, his soul, through music. Analogously, the musical landscape has developed the enormous dimensions that it currently has.

HOW LONGING DEVELOPS A primary function of music is that of an intermediary: time and again, it activates our longing. And the fact that longing exists shows that there are different levels or states, so that ‘one state longs for the other one’. The axiom underlying Rosicrucian philosophy is that there are two, totally different, nature orders; on the one hand the divine one and on the other our earthly one, which in our view is the cause of our longing. The consciousness, determining everyone’s current state, is of this world, of this nature. However, it is subjected to great and often fundamental developments. It is possible that, at a certain moment, this consciousness feels itself imprisoned after radical events, which are often experienced as standing at the border. Due to this experience of an unsatisfactory reality, the human being begins to seek a way out. The consciousness seeks and seeks, until it reaches the border: the other reality of life, which constitutes the realm of transition to the divine kingdom. In this state, the human being has become an inhabitant of the border. This realm of the border, too, has its music… William Shakespeare aptly verbalised this stage of life in his Merchant of Venice. During a silent, moonlit night, he lets Lorenzo say to his beloved:

'Sit, Jessica. Look how the floor of heaven
Is thick inlaid with patines of bright gold:
There’s not the smallest orb which thou behold’st
But in his motion like an angel sings,
Still quiring to the young-eyed cherubins;
Such harmony is in immortal souls;
But whilst this muddy vesture of decay
Doth grossly close it in, we cannot hear it.’

The human being, as inhabitant of the border, knows his old nature only too well, and this is why his new orientation is focused on a realm that is different as to all details of its structure.

A CONTRIBUTION FROM SWITZERLAND
LONGING IS NOT WITHOUT PROBLEMS Longing and the ensuing homesickness constitute a tremendous power. When it fully makes itself felt, it can turn into an agony that absolutely dominates the person concerned. It will never leave him in peace; it gnaws, it saps and torments him like a fever. Music uses dissonants to express these extremes. They may sound so sharp that it seems as if they literally cry for a solution. Longing is not free from illusions and delusions. The triangular warning signs in traffic would not be out of place with regard to the experience of longing. This does not mean that all feelings and thoughts of the awakened longing should be forbidden, but they should remind us to distinguish between true longing and delusions. Living in order to experience things implies: living with longing and thus staying alive. However, homesickness becomes dangerous when it turns into a real addiction, and then shows the same symptoms as narcotics, jealousy or vindictiveness.

THE TASK OF LONGING IN MUSIC The active power of longing keeps us awake and stimulates us to remain active until we find the fulfilment in ‘vita nova’, in the new life, as Dante said. Not until then will longing cease to exist. It cannot be acquired, bribed or be dazzled in any way. Longing is never a permanent state; it can consume us, while it only should be the salt in the great diet of human experiences. We already said that longing can bridge the gap between the imperfect human being and the border regions of the divine life, of the original life. In its purest essence, music can also be found there. Music is one of the most important means to express the great longing. Synthesizer music without longing may be left to Apple or Microsoft. Yet, the purer or more direct music is, the more it will touch the seeker. Then it turns into an incomparably rich, universal language, which is able to express what is most hidden, most desirable and most subtle. And without exaggerating, we may say that no other language offers such a totality of registers and expressive nuances as music.

LIKE ATTRACTS LIKE When we sing the note A next to a piano, this note causes the corresponding string to vibrate. Music is a universal language of longing, and its sounds resonate in the human being, making him vibrate, surpassing any borders of nationality, race and colour. There is a very specific link between the essence of music and the essence of the soul: the soul is the sounding board of music. Music plays its melodies and they resonate in the soul. These ideas can be further elaborated and a magical effect on human beings can be ascribed to music, from which no one can withdraw. Music is able to evoke long lost memories of a very distant past. Our hearing is the only human sensory organ. In the womb, it is the first organ to be formed, probably due to a memory of an ancient path of evolution of humanity. It is an aspect of the first words from the Gospel of John: ‘In the beginning was the word.’ We can imagine that this human sensory organ of hearing already existed at the time of the beginning. The quality of the current state of the human soul is utterly variable. When we realise that the spirit-soul of the new, reborn human being will be the sublime sounding body of the logos, the familiar words from Genesis receive a new and vital significance: ‘So God created man in his own image.’

THE MUSIC OF THE SPHERES These considerations remind us of a familiar concept, the harmony of the spheres, also called the ‘music of the spheres’. This expresses the primordial theme of human existence in words, which also signiﬁed the beginning of sound. In music history, there are countless testimonies that are, usually unconsciously, related to this mystery. We say unconsciously, because it is indeed the case that neither our current consciousness, nor our ears, are able to hear or understand this music of the spheres. Ludwig van Beethoven, probably guided by a mystical notion, expressed it as follows: ‘In the evening, when I behold the sky and the host of vibrating, shining objects, my spirit vibrates via the stars, millions of miles away, toward the primordial source, from which eternally new creations are generated. What is a body without a spirit? It is only muck and earth.’ In the traditions of the Greek mysteries, it is said that the harmony of the spheres cannot be heard, but that the sage of Samos, Pythagoras,
The One who is called Ilúvatar

There was the One, who is called Ilúvatar. He made the Holy Ones, that were the offspring of his thought. And he revealed to each one separately a part of himself, and taught them to sing about that part. But for a long while they sang only each alone, or but few together, while the rest hearkened; for each comprehended only that part of the mind of Ilúvatar from which he came, and in the understanding of their brethren they grew but slowly.Yet ever as they listened they came to deeper understanding, and increased in union and harmony. And it came to pass that Ilúvatar said to them: ‘Of the theme that I have declared to you, I will now that ye make in harmony together a Great Music. And since I have kindled you with the flame Impenetrable, ye shall show forth your powers in adorning this theme, each with his own thoughts.’ They began to sing and a sound arose of endless interchanging melodies woven in harmony that passed beyond hearing into the depths and into the heights, and the places of the dwelling of Ilúvatar were filled to overflowing, and the music went out into the Void, and it was not void. Never since, any music like this music was made. And Ilúvatar was well pleased and encouraged them to further qualify in this music, which was the expression of the one: Ilúvatar. One of them, Melkor, felt jealous of the creative power of Ilúvatar. Quietly, he interwove matters of his own imagining into the music. Ilúvatar hearkened, lifted up his hand, and the music stopped: He smiled, and a new theme began. But also this time, Melkor wove his own sounds into the heavenly music, though now more covertly and daring. This confused some of the others and they doubted whether to keep to their own sound, or to adjust to that of Melkor. There was a war of sound, loud and piercing. Again Ilúvatar lifted up his hand and the music ceased. Now his face was stern. For the third time the heavenly music began, in which all sang the glory and majesty of Ilúvatar, and brought it to great harmony and beauty. Except Melkor. Now he was even more determined to play his own theme and now openly challenged the others to follow him. Many became very confused and began to have doubts. There were amongst them who could not resist the music of Melkor, which was different from what they sang themselves. However, many remained loyal to what Ilúvatar had ordered them and sang his praise and glory. And it seemed at last that there were two musics progressing at one time, and they were utterly at variance. The one was deep and wide and beautiful, but slow and blended with an immeasurable sorrow, from which its beauty chiefly came. The other had now achieved a unity of its own, but it was loud and vain, and endlessly repeated. It had little harmony, but rather, by the violence of its sound, it tried to drown the heavenly music. In the midst of this strife, whereat the halls of Ilúvatar shook and a tremor ran out into the silences yet unmoved, Ilúvatar arose a third time, and his face was terrible to behold. Then he raised up both his hands, and in one chord, deeper than the Abyss, higher than the Firmament, piercing as the light of the eye of Ilúvatar; the music ceased. Then Ilúvatar spoke, and he said that he would show forth all the things that they had sung, so that they might see what they had done. And that they might realise that no theme could be played that does not have its uttermost source in him. And he took them into the Void and said: ‘Behold your music!’

And they saw a whole new World made visible before them. And this world was globed amid the Void, and it was sustained therein, but was not of it. And they saw how life was generated in this World and began to unfold its history, exactly as they had sung. And they saw that most of it came forth from good as well as evil. They beheld everything that they had devised in their thoughtlessness. And it was said that at the end of time, the Children of Ilúvatar will make a perfect music for him. Then the themes will be played in the right way and they will be realised at the moment that they are played, for all will then fully comprehend what he intended with their role, and each will know the function of the other.

Summarised from: The Silmarillion, Del Rey Books, 2002

was able to hear it on a spiritual level. He assigned himself the task of transforming those impressions in order in this way to teach his pupils via the sensorial experience of that music, so that they would achieve a new state of the soul. There is a quote from Maurice Ravel that expresses the dilemma between the loftiest power of the logos and the modest human power of resonance in a refined way. He said: ‘The greatest power in the world is pianissimo.’ (musical term for: very soft) In music, silence also has an enor- mous significance. We then speak of ‘pause’. The profound significance of silence is beautifully described in a passage by Ferruccio Busoni, an Italian pianist and composer, who wrote: ‘Come, follow me into the silence, for the music. We know the concept of a scale. To Pythagoras, the basis, where Pythagoras has left us a priceless treasure, this refers to the universe of our sound, movement and power are absolutely one, and that, in their unity, they constitute life.’

THE TONAL SOUND SYSTEM After this excursion into the highest spheres of the human power of imagination, we must return to our earthly basis, where Pythagoras has left us a priceless treasure. This refers to the universe of our sound system, through which everything that our soul might long to express can manifest itself through music. We know the concept of a scale. To Pythagoras and his pupils, this scale was not only a
succession of sounds, manifesting themselves according to exact laws. To them, the scale became a true heavenly ladder, an instrument through which the pupils of his school acquired the skill to follow a spiritual development. The octave, within which the scale is to be found, consists of twelve half tones, while the thirteenth signifies the solution of the twelve. Therefore, the thirteenth half tone forms the basis of the next octave. This division into twelve may be seen as the cosmic zodiac. The scale consisting of a selection of seven tones may be seen as the seven old planets. This results in the eighth tone, which is the basis of the next scale.

At this moment, you perhaps remember that Christian Rosycross, the prototype of a spiritual development, arrived, after having climbed a tower of seven floors, onto an unknown floor, the eighth one. For him, this eighth floor forms the gate to the victory, the gate to the spiritually higher octave. In music, one finds oneself in the new scale of the next, higher octave. All of this refers to the so-called tonal system.

In the twentieth century, several attempts have been undertaken to break open or break down this system, because many believed that the ear might be locked in tonality. The result was the so-called ‘atonal music’. This is often described as unmusic, music without any structure, because it takes place outside the physical laws accepted in music. However, understandable all impulses may be for wanting to break open what has been passed down, we very clearly and ‘audibly’ see how such a forced liberation ultimately results in cacophony. The strings of the instrument that we call man are rusty and so silenced that our consonance, our symphony, sounds like a chaotic dissonance.

MAJOR AND MINOR. Obviously, a future, new state of consciousness and a new pattern of life will also imply totally new forms of sound and music. Yet, even in Pythagoras’ sound system, we already see an almost unfathomable multiplicity of expressive possibilities. There is, for instance, the possibility to flat the third tone of the scale by a half tone, by which the minor sounds are created. Due to this expansion, unexpected paths have been opened.

This can be expressed as follows: while the major keys are masculine, hard and impulse-giving (yang, as it is defined in the Far East), the minor keys have the opposite effect, feminine, soft and protective (yin).

In general, it is actually wrong to call music in a minor key sad. Esoterically, the major-minor system can also be explained as follows: the fourfold human personality (physical, vital, astral and mental body) implies that alternately either the two denser or the two subtler bodily states are active and dominant.

If music expresses a convincing, linear state (which is initially expressed in the physical and the vital body), the major variant dominates. However, in an emotional experience, which is elusive or filled with surrender, and is manifested in the more tenuous bodily states, the minor variant is dominant. Considered in this way, the musical palette appears to be enormously rich.

PYTHAGORAS, WORKER OF THE SPIRIT. The name Pythagoras is closely linked with western music. The laws of our nature belong to our great, cosmic field of life. In that sense, Pythagoras was an instrument, a worker in the divine vineyard who, through his mathematical research, unveiled not only the laws of the hypotenuse and the catheti of the right triangle with his $a^2 + b^2 = c^2$, but also the access to our sound system.

His pupils in ancient Greece were required to create a liberating path out of the chains of fallen nature. With this purpose in mind, Pythagoras created a direct relationship between the original soul and the harmony of the spheres: before the soul submerges in the body of our world, it should be in perfect harmony and all its activities in this body should therefore consist of bringing the same harmony nearer. However, also Pythagoras had to accept the disturbed reality of our fallen nature as it is. This disturbance, the fall into our cosmic plane, does not manifest itself only in details. Quite different structures and fundamental laws are effective here, of which the disturbed details are the result.

Mathematicians and surveyors know that it is impossible to turn a square into a circle; always a last inaccuracy will remain, represented by the factor pi. In the spiritual process of transfiguration, the conversion of the square into a circle is a harmonious development, because the fourfold human personality totally surrenders to the circle of the logos.

We also find the insolubility in the musical structure of an octave: the octave of a certain tone means that physically its frequency, measured in Hertz, is doubled. On the other hand, the fifth (the fifth tone of the scale) divides the octave in the proportions 2:3. Theoretically, the accumulation of seven octaves should pro-
duce the same frequency as the accumulation of twelve fifths. But when we add the fifths, the sum is approximately one eighth of a tone higher than the sum of the seven octaves. This difference is the so-called Pythagorean comma. In practice, this inaccuracy is eliminated by a minimal correction of the frequency of specific tones. On the piano, we then speak of the ‘well-tempered clavier’.

Due to these ‘insoluble’ facts, we see that a ‘perfect creation’ has already lost its perfection by naturally determined laws. Therefore, also the language of music must make use of an imperfect system to express itself in this imperfect world in all its diversity.

**THE IMPERFECTION OF HUMAN NATURE** There are more imperfections in the process of the manifestation of music. Firstly, we think of the human being who, in his inadequate state, tries to express music. Already during the birth of a human child, we often see conditions that are all but optimal. We often have the impression that specific problems, which seem hard to overcome, later enable a human being to develop beyond the elementary, horizontal plane.

This is illustrated by a curious, insignificant incident. A university professor once told his students the following story and asked them for their ideas. ‘Let us assume that you have to advise a family, in which the father is an alcoholic and the mother suffers from tuberculosis. They already have four children, of which the first one is blind, the second one died, the third one is deaf and the fourth one suffers from tубerculosis, just as his mother does. The mother is pregnant with her fifth child. What would you advise?’ Most students shared the modern view that the mother should have an abortion. The professor reacted a bit irritated: ‘In that case, I have to tell you that you just murdered Beethoven!’ The mentioned circumstances of the family were exactly those of the composer.

**MUSIC AS AN INSTRUMENT FOR THE SOUL** Does music have a place in the human sounding body, surrounded by all those smaller and larger ego-trippers? And what about an orchestra? When asked the question, ‘What instrument of the orchestra is hardest to play?’ the famous American conductor, Leonard Bernstein, answered with a considered and provoking: ‘The second violin!’ Are the impulses that music should give us able to achieve another directedness? Fortunately, there are countless testimonies that music, against all odds, has found and continues to find its way. The extensive and diverse field of folklore is a worldwide musical medium, which time and again, always and everywhere, shows amazing results by its original forms. Usually, it is simple music that is immediately understood and covers the whole spectrum of human emotions. Together with dance and movement, music expresses religious feelings and those of love. It is evidently necessary that the human being engages in these forms of expression for the development of his soul.

Every time that an aspect of the truth has to be revealed to the human being, it should actually be lifted onto the level of music. In religious traditions, the immense significance of vocal music is unequivocally made clear. We can read about it in the thirteen songs of repentance of the Psalms Sophia; the Manichaeans told about the song of the pearl, and young Jakob Böhme wrote in his first manuscript, his brilliant Aurora: ‘You, too, belong to the choral dance of the angels. Thus read the song with pleasure, then the Holy Spirit will wake up within you.’ Generally speaking, classical music is based on a seeking and striving element. However, such impulses also penetrate into rock and pop music. We remember a song, for months at the top of the German hit parade during the beginning of the 1980’s: ‘You have to cross seven bridges and pass through seven dark years. Seven times you will be ashes, but one day also the bright light.’ Would the author, the singer and the audience actually have been aware of the symbolic meaning of these four lines?

**CREATION OF MUSIC** There are countless musical inspirations, which bear in their core the impulse to elevation and arising. It is interesting that in Japan Beethoven’s music is considered the musical expression of a western Zen master. Beethoven once said: ‘The closed grain of seed needs the electrical (conductive) warm soil to germinate. Music is this electrical soil, in which the spiritual grain is living. Every true artistic expression is more powerful than the artist, and the latter returns to what is divine through his manifestation. He is only linked to people in the sense that he testifies to the resonance of the divine within him. Everything electrical drives the spirit to musical, creative emanation.’ With regard to the creation of music, we like to speak of a ‘musical flash’. This perfectly expresses a truly creative process. On the way to inspiration, ‘a musical theme indeed literally flashes into the composer’s or improviser’s consciousness.’ Then it is their task to make it resonate and be realised within them and within the largest possible group of listeners. The numerous musical compositions in the form of variations are an ideal expression of this progressing process. Particularly during the more advanced periods of creation, many composers have used this form.

A few quotes from musicians may illustrate this line of thought. After the first performance of G F Handel’s Messiah in London, the composer encountered someone who praised him enthusiastically. Handel replied: ‘It would pain me, my lord, when I would “amuse” people. My aim is to elevate them.’ Leonard Bernstein thought ‘that humanity might be saved, if we would listen to Beethoven in the right way. And if Haydn’s oratorio “The Creation” would be listened to in the proper way, this might contribute to the preservation of threatened creation.’ It should be emphasised: if we listen to them in the proper way. Listening in the proper way or in the proper state requires extensive preparation. And hence, unfortunately, these impressive words usually remain illusory for the time.
being. This not only exclusively concerns music. What matters is the general level of the human life wave, which is obviously also reflected in the world of music. A modern composer, Hans Eisler, believed: ‘He who only understands something of music, does not understand anything of that either.’

In a graphic quote, Richard Wagner summarised the problem. He wrote: ‘Only after a revolution, can I think of performing my music. Only that will provide me with the talented artists and audience, who are open to my music. From the ruins of the revolution, I gather what I need. I am neither republican, nor democrat, nor socialist, nor communist. Only by the destruction of what is old, can the new be created. If music is not intended to bring renewal, it is not worth much.’

WAIT UNTIL YOU ARE FIFTY ‘Thus we see how the musician, who passionately practises his trade, his art or his mission, is a special human being. He continuously switches between ideals and reality. In the language of the modern science of the border, we might say: he is unceasingly focused on the tenuous and gross-material substance, constantly shifting his attention from one to the other. In the tenuous substance, he tries to create his ideals, but he is continuously pulled back to the reality of gross matter.

This continually forces him to compromise, with which he will have to cope in whatever way. There are quite a few artists who have experienced these compromises in their lives as a great hindrance and as a labyrinth. Eric Satie, a composer from the beginning of the twentieth century, who always remained an outsider, once remarked: ‘When I was young, people always said: “Wait until you are fifty, then you will understand it.”’

Now I am fifty, and I did not understand anything.’ And is this going to be different when you are sixty, seventy or eighty? It is not a superficial play of words, because the same Satie says somewhere else: ‘I have never written a note that I did not mean.’ This is rather a testimony of a human being, who, at the beginning of the tragic twentieth century, struggled to liberate himself from the chains of a totally corrupt world.

MUSIC IN THE SERVICE OF A SPIRITUAL DEVELOPMENT The most beautiful representation of the creation of music can be seen in the orchestra. It is a detailed, organised organism of a community that aims at finding unity in multiplicity. It calls itself a philharmonic orchestra, meaning that all members of the orchestra love harmony. The orchestra is the human being. What can be a better reflection of this cross-section of the whole of humanity? The musical harmonies vibrate in the heart of the musicians, the melodies sing in their hearts, and the rhythms beat in their pelvic cavities. All temperaments, characters, heights and depths, piano and forte, adagio and allegro that are bowed, strummed, blown or beaten, are represented.

The conductor is standing front and centre, as if he guarantees order instead of chaos and harmony instead of conflict. He is also the instrument for receiving the streams of music, passing them on to the other instruments in such a way that they can be used. In this way, the orchestra can be seen as a parable of a paradisiacal community of all creatures; of a vital, impulse-generating community of faithful ones, who put their own personalities at the service of the whole to let themselves be guided by a spiritual law, which they consider to be the truth. Thus we see the great musical landscape as the expression of the human soul at all imaginable levels; as a means of communication it surpasses any mutual differences between cultures, races and denominations. Yet, as music focuses our longing on the borderland of the Light, a path is opened for the human being, which has hardly been entered yet. Pure melodies, comforting the heart, belong at its beginning. At the end of that path, they merge into a song of the spheres, which accompanies the soul human being for his entire life µ

\[\text{sources:}^1\text{William Shakespeare, The Merchant of Venice,}\]
\[\text{Act 5,Scene 1. http://www.online-literature.com/shakespeare/merchant/20/}\]
\[\text{For other literature, you are referred to the editors.}\]
true virtue is ‘natural’

Lao Zi practised Dao, that is the path, and De, that is virtue. His teachings do not hold a prominent place; his path consists of seeking solitude and obscurity. Many wonderful and miraculous things have been said about this sage, as is the case with many great figures.

J.A. Blok

The only known, historical report of his life stems from the hand of a Chinese historian, who wrote in 91 BC: ‘Lao Zi was from the state of Tsjoe, the province Khoe, the region Li, and the village Tsjoe-Zjen. His tribal name was Li, his boy’s name ‘R, his title Peh-Jang, his memorial name Tan.’ This corresponds to the province of Honan in present-day China. He was born approximately 54 years before Confucius and lived from 604–531 BC. He worked as a city archivist and his common name, only given him by later generations, means ‘ancient sage’.

It is said that Lao Zi was ‘a silent one in the country’. He was someone who, however competent, deliberately stayed in the background. This philosopher, who went deeply into the essence of things, showed little interest in ancient forms. He saw the continuous alternation of phenomena against the background of this one spiritual reality that surpasses change and any limitation. Lao Zi had the broad and brilliant vision that perceives the relativity of any insight, and is clearly aware of the value of all human institutions and ideas. He saw how everything had its time and was good, and then changed into its opposite, after its time had passed. These thoughts of an endless stream, of rising, shining and fading, irradiate his statements, so that they often sound paradoxical or sparkle with refined irony. For an unprepared reader or listener, they are often peculiar, vague and unintelligible, but the ‘ancient sage’ deliberately does not clarify the darkness, but rather makes it even denser by new paradoxes. He was a spiritual mystic, who lived in the glory of the spirit; he who is un-
the book of purity

1. Lao Zi, the Sublime One, said: ‘The great Dao has no form, but created heaven and earth and nourishes them. The great Dao has no desires, but lets the sun and the moon revolve in the way they do. The great Dao has no name, but brings about the growth and preservation of all things. I do not know its name, but call it: Dao.

2. Dao expresses itself in purity and turbidity, in movement and rest. Heaven is pure and the earth is not pure; heaven moves and the earth stands still. The masculine is movement and the feminine is rest. The original purity descended and the combined result flowed out widely, and so all things were created. Purity is the source of impurity and movement is the foundation of rest. If the human being could always be pure and silent, heaven and earth would return (to non-being).

3. The spirit of the human being loves purity, but his mind disturbs it. His reason loves the silence, but his desires drive it away. If he were always able to neutralise his desires, his mind would naturally become pure. The six desires (those of the five senses and the imagination) would not develop and the three poisons (greed, anger and stupidity) would be taken away and disappear.

4. The reason why people are unable to achieve this is that their minds are not purified and their desires are not neutralised. If someone is able to neutralise his desires and looks at his reason, these desires are no longer his; if he looks down at his body, it is no longer his; if he looks further away to the outward things, they are things that do not concern him.

When he understands these three things, they will appear only a void to him. This beholding of the void will awaken the idea of nothingness. Without such nothingness, there is no void. When the idea of empty space has disappeared, also that of nothingness will disappear, and when the idea of nothingness has disappeared, then, clearly, the state of permanent silence will follow. In that state of rest and independent of place, how would desire be able to develop? And if desire no longer develops, there is true silence and rest. This true silence becomes a permanent property, and in this state, everything is comprehended as to its essence; yes, this true and permanent property becomes the ruler of human nature. In such a continuous representation and permanent silence, there is permanent purity and rest.

He who has this absolute purity, will gradually come into the true Dao. And once he has arrived there, he will be called master of Dao. Although he is called master of Dao, he does not really think that he has become master of anything. Because he is accomplishing the transformation of all things, he is called master of Dao. He who is able to understand this, is also able to pass on the holy Dao to others.

2. The reason why not all people acquire the true Dao is that their minds are spoiled. Because their minds are spoiled, their spirit becomes confused. Because their minds are confused, they are attracted to outward things. Because their minds are attracted to outward things, they eagerly begin to seek them. This eager seeking leads to timidity and torment, and this, in turn, results in confused thoughts, which cause fear and trouble for both body and spirit. Then those concerned come to sorrowful shame, race wildly through the successive states of life and death, are continuously exposed to drowning in the sea of bitterness, and forever lose the true Dao.

3. The true and permanent Dao! Those who understand it, acquire it naturally. And those who achieve understanding of Dao, sojourn in purity and rest.

Lao Tzu Becomes Lao Zi

The Chinese names Lao Tzu and Tao Te Ching are currently spelled differently in English: Lao Zi and Daodejing, representing the way the names sound in Chinese. Nowadays, the so-called Pinyin system is used, in which also changed Peking into Beijing. We follow this internationally used spelling, also applied by the renowned sinologist Chrisopher Chipper.
Let go of that haughty demeanour, those many desires, those affections and that ambitious striving.

I am reading! If you can further explain this, fine; otherwise, you will have to pay for it with your life.

The cartwright said: “Your servant will consider it from the point of view of his own trade. When I make a wheel and work carefully, this seems to be all right, but the result is not strong; when I use hard blows, it is tiring, and the connections are not closed. If the movements of my hand are not too soft and not too tempestuous, the idea in my mind is realised. Yet, I am unable to express this in words: a certain blow is involved. I cannot teach this blow to my son, and my son cannot learn it from me. Hence, although I am seventy years old, I still produce wheels in my old age. Now, when the ancients are dead and passed away with what they were unable to say, then that which your highness is reading has to be the dregs and residues of the ancients”.

**KHUNG-ZI’S VISIT**

Khung-zi’s visit to Tsjau to speak with Lao Zi about the rituals and ceremonies illustrates the latter’s simplicity and clarity of mind. He, Lao Zi, said: “The people, of whom you speak, they and their bones have long decayed. Only their words still remain. If the sage finds his time, he rises to office; if he does not find his time, then he wanders about like a tuft of straw in the wind. I have heard that a good merchant hides his treasures and seems to be poverty-stricken, and that the high, perfectly virtuous human being outwardly looks like a dull one. Let go of that haughty demeanour, those many desires, those affections and that ambitious striving. All of this does not serve any purpose. This is what I have to say to you.”

Khung-zi left and explained to his pupils: “I know that birds can fly, that fishes can swim, and that the animals of the field can walk. For those who walk, snares can be set; for those who swim, nets can be made; for those who fly, arrows can be made. However, I do not know how the dragon (the divine human being) sails the wind and the clouds..."
and rises up to heaven. Presently, I saw Lao Zi. He is like a dragon.’ 
‘Lao Zi practised Dao and virtue. For a long time, he lived in Tsjau. Anticipating the decline of Tsjau, he left and reached the border. The commander of the border pass said: “Sir, I see that you intend to withdraw. I ask you to write a book for me.” 
Then Lao Zi wrote a book in two parts about Dao and virtue of more than five thousand characters. He left and we do not know where he died.’ 
The short manuscript on page 39, entitled The book of purity, which strives for the same clarity and refers to Lao Zi, is of a later date. It was written by Ko Juan, who lived in the third century AD (222–272).

When we study some of the characteristics of our physical heart, we can understand why this very organ can be an instrument of the divine light. The heart is the most powerful muscle of the human body and does not age like all the other muscles. Of course, the heart can become diseased, damaged or weakened, but the muscle tissue itself does not age. In principle, it is created to fulfil its extraordinary function, from a person’s first breath to his last. It actually consists of two parts, situated next to each other and separated by a partition. Each part has its own energy, task and function.

Both halves have an upper chamber where the blood is collected, and below it, a lower chamber into which the blood is poured out. The left side is physically stronger than the right side. It pushes the blood through an enormous network of blood vessels with such a force that, if it were water, it would spout two meters high. The right side of the heart mainly regulates the blood circulation to and from the lungs, with a force – and here it differs physically from the energy on the left side – that, if it were water, it would spout thirty centimetres high.

ENERGY IS THE KEYWORD
In a continuous rhythm of tension and relaxation, the heart fills the human being with energy that spans his entire life. Energy is the keyword for the new age, the Age of Aquarius. We learn about it in school; we read about it in books; it is explained by modern physics: everything is energy. Even the densest, compact form is essentially pure energy, vibration. But it is energy that, putting it simply, always knows what it is doing.

Down to the innermost depths of the atom, we are dealing with energy units that know exactly how to behave, and how to work together with other energy units, while at a certain level, distance and time no longer play a role. Therefore, we can nowadays say: energy is information.

Because energy is information, it is possible that creatures and objects exist, varying from the atom to one single cell, from the single-celled organism to the countless billions of galactic systems, and

Source: Tao Tè Tjing. Lao-tseu (with introduction and translated by Ir J.A. Blok) Deventer (without year)

the mystery of the heart

We are speaking of the most powerful muscle of the human body, one that does not age. Heart cells are wonderful: they communicate with each other in a manner in which time, distance and space play no role. These and other characteristics make it possible for the human heart to be an instrument of divine Light.
this concerns only the so-called material world. Aquarian consciousness means: being aware that all matter and all inspiration is energy, and that all energy is information, which is knowledge, knowing, intelligence, and in a profound sense: wisdom, spirit. In the Spiritual School of the Golden Rosycross, we speak, amongst other things, of the fundamental ideation power. The cells of the heart have a wonderful property: they can communicate with each other in such a way that time, distance and space play no role. All other body cells communicate with each other through a network of nerve fibres. Heart cells speak to each other without bodily help; each knows what the other is doing, surpassing time and space. They behave like energy at a higher or deeper level – at a true soul level, where time and space are no longer of any importance. Because of the amazing features of its cells, the heart is also a generator of energy of a high vibration, of soul energy.

**EACH HEART CELL HAS ITS OWN HEARTBEAT.** A generator is an instrument that converts energy, for example, physical or mechanical energy into electrical energy. Our heart is the biggest and strongest generator in our body. As energy always means information – they are two words for the same concept – we may speak of information-energy, and in the deepest sense, of spirit. Our heart continuously emanates waves of information-energy to every part, every organ and every cell of our body. Every body cell – and there are 75 billion of them – bathes in the energy of the heart. Every heart cell, and there are many millions of them, has its own heartbeat. The other body cells do not have this. Certainly, all body cells vibrate – everything is energy, after all – but the heartbeat of each individual heart cell is unique. Each of the millions of heart cells beats along with the other heart cells in a continuous, subtle, mutual communication. And in this way, the one unique heartbeat of our own heart develops. An orchestra of millions of players plays, in an unimaginably rhythmic relationship, the symphony that makes the mystery of our life heard and felt. Our heartbeat is far more than only a pulsating movement: it is an energy mystery on the physical level, an energy mystery at the soul level, and an energy mystery through which the miracles of the spirit can work, free from time, space and distance. Our heart is the most powerful, yet subtle, silent messenger of divine being, resting as spirit-spark in our heart, while simultaneously being omnipresent.

This divine life force, also called prana or primordial prana, vibrates deep in our heart and is omnipresent. Therefore, we can state that of all the organs, the heart – also as a physical organ – shows the closest similarity to the original vital energy, and is for this very reason the most suitable instrument through which the divine spirit can manifest itself in the human being. The electromagnetic field of the heart is five thousand times more powerful than that of the brain. It is said that, if we could make the electromagnetic field of the brain visible as light, it would have an optical effect similar to the light we see when looking at the sun on a bright day. The electromagnetic field of the heart is five thousand times stronger! And this is only what medical scientific research currently records.

**40 000 000 TIMES A YEAR.** There are mysteries hidden in our heart, of which we cannot even dream, never mind imagine. Our heart is literally a pulsating energy and light mystery. It is a light organ; it is suitable to react to the divine light that surpasses time and space. The founders of the modern Rosy-
cross, J van Rijckenborgh and Catharose de Petri, have repeatedly said: Christ is born within you with every heartbeat. The wonderful symphony, audible as our heartbeat, is a silent message from the great mystery of life. The mystery becomes even deeper, when we realise and lovingly consider that a spark of that divine light is present in our heart. The divine light is indivisible, and omnipresent as to its use; it is one, beyond time and space. But it is also the centre, the microcosmic nucleus of our true being. It is centre and omnipresence. Our heart is the generator, the transformer of the vibration of the original Light. Around the twenty-fifth day of pregnancy, when a woman may not even know that she is pregnant, the embryonic heart is already formed and begins to beat. It beats approximately a hundred thousand times per day and nearly forty million times per year. During a period of seventy years, this is almost three billion heartbeats. We might wonder, how is it possible that a person does not notice the call of his heart even once in his life, and does not hear the mysterious beat of his heart, knocking on the door of his existence, once in his life? Unlike the other organs of our body, we can hear our heart continuously. It has its own tone, and we can feel the rhythm of this melody pulsating in almost our whole body. We only feel our other organs if something is wrong, if there is pressure, discomfort or illness. However, we can hear and feel our heart; we can notice that it is continuously present. This fact contains an important message: the heart is a material image of the eternal presence of the divine Light.

**CHATTER AND CACKLE** Our head represents the presence of our ego, of our earthly I. Of course, our temporary I is formed by many other factors, but it has its main seat in the brain. The voice of the I is never silent. The chatter and cackle in the brain is like a waterfall that continues day and night, unstoppable. And from the brain, it literally cascades down like water, pervading our body. Through the countless nerve fibres, spreading from the brain throughout the whole body, the voice of the I reaches all parts of our body. The old brain god manages and controls it and certainly does not intend giving up its grip on the body. The brain is continually alert, and, in self-preservation, reacts constantly to every impulse. Of course, bodily self-preservation is completely natural for a human being and is expressed through aspects of the mechanisms of self-preservation like feeling, experiencing, willing and thinking. The brain or ‘brain god’, is constantly on the alert. It looks around sharply or with a furtive glance in order to react to the slightest attack, real or imagined, ready to defend or to attack, using various strategies to safeguard itself and pursue its programme of survival. It is interesting to note that the brain is never completely asleep. We do not refer here to the functions that continue during the night at a low level in order to keep the body going, but we are referring to the thinking activity of the brain god. Considerations of self-preservation continue during the night. Dreams have a lot to do with this as well. All fears originate in the brain. There is actually only one fear: namely, the fear of death. Even if we fear different things, it is still that one fear – regardless of the form in which it is clothed. The brain god suffers from fear of death, fear of his own end, and is therefore constantly searching for new stimuli and new information; he does not like old news, because that is no news. He looks for sensation, which literally means a stimulus entering through the senses. Without this nourishment, he wilts away. True peace and quiet are torture for the brain god, even though he fools himself from time to time into thinking that he needs to rest and to catch his breath in order to be able to continue – but this is not true silence. It would not be hard to talk for hours about the characteristics of the brain god; he is quite able to display himself. Talking a lot is just one of his characteristics.

Let us return to the heart and through the heart to the silence of the pure, divine being. The brain god is dethroned by silence, and the wrongful master becomes the servant, as long as this is necessary. The true purpose of the brain is to serve, not to rule. Ultimately, the brain should be the seat or the throne of the spirit.

Even if we are afraid of lots of things, there is actually only one fear: that of death
Energy is always information. Information in its purest, divine state is spirit. The original meaning of the word spirit is: movement, stirring, working. Hermes teaches that any movement begins and takes place in something that itself is immovable. Does the intuition from the depths of our heart not whisper the same to us? Supported by the silent knowledge of our heart, let us imagine the following: there is an energy with such a high speed of vibration, that the word ‘high’ is no longer applicable. Everything we add constitutes a restriction. This energy is, therefore, exceptionally ‘high’ and ‘fast’, and is omnipresent. We might call it ‘divine’ because this energy is, in fact, unknowable to man. It is the source of all energy, the immovable cause of all movement, the silence. We can see this power as a pure, omnipresent being, a divine being.

When this divine, spiritual energy is active, silence is the eternal background. Everything originates from this silence. Master Eckhart stated: in the whole of the all-existence, there is nothing that resembles God as much as silence does. With every heartbeat, the mysterious power of silence is born in us, because the heart is the instrument through which the energies, surpassing time and space, can work. In order to make contact with the silence on the level of the heart and to be stimulated by it, it is essential that the brain god, the ego, totally surrenders to the impulses flowing in via the heart. The brain god himself can never become silent; that is absolutely impossible. Any attempt to do so is a confirmation of his own existence. Aware of his complete lack of power, the ego has only one option: self-surrender to this powerful impulse from the heart. Surrender is not, and never can be, an action of the I, because any action of the I is a confirmation of the I. Surrender is being attracted by the divine mystery in the heart, through the spirit-spark vibrating in the depths of our heart. Surrender develops. It cannot be contrived, practised or faked. It develops through the power of attraction of the divine light nucleus that vibrates in our centre, and is the gateway to the original life.