

RAY OF CREATION AND LATERAL OCTAVE

The Outer circle of humanity is sometimes called the 'Circle of confusion of tongues' for there people have many different words for the same thing, and again some words in common use have almost as many meanings as there are people. Take the word '*world*' for instance. Here are some slips of paper – write down a short sentence what the word 'world' means for you. (Collect slips, read them and summarise.)

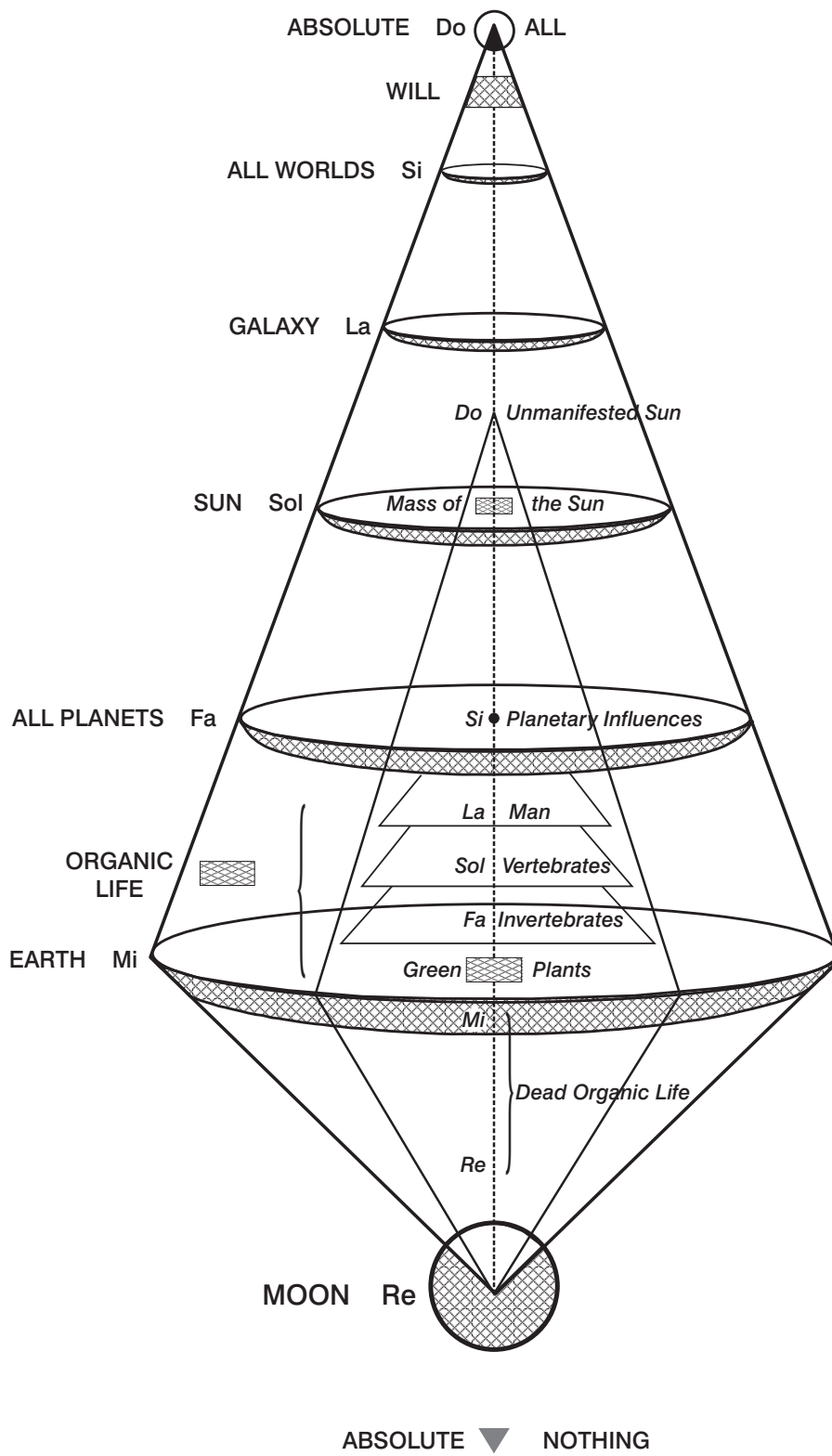
The System provides us first of all with a common language where important words are given a precise meaning so that we at least can begin to understand each other when we speak. So the word 'world' for us means first of all the Planet *Earth* on the surface of which we live as one of the species of Organic Life. But the Earth belongs to the Planetary world, and the Planetary world belongs to the world of our Solar System, yet our whole Solar System is just one of the stars in one of the ring of star clusters of our Galaxy, the Milky Way. The Milky Way is proved to be a spiral nebula – one of countless worlds or 'Island Universes'. So all those nebulae taken together are collectively called in the System 'All Worlds'. Yet the Universe is one whole just as a great oak tree with all its parts is one whole, and to this wholeness the System gives the name 'Absolute'.

So with the Moon, the Earth's child, the Absolute creates a chain of seven worlds (draw framework) which is called our 'Ray of Creation', and when we use the word 'world', it is this that we must keep in mind – this single great Octave (draw in notes and explain intervals at which additional shocks had to be provided). Musically these seven notes form a chord sounding together (like the common chord played on a violin) according to the principle of resonance. Naturally the fundamental note and its nearest harmonics sound far louder to us on Earth far out at the end of a branch – the higher harmonics being scarcely perceptible. This illustrates the true *Principle of Relativity* which was known and understood by Schools long before Einstein.

The secret of the 'music of the spheres' was continually being sought in the Middle Ages – chiefly on the basis of the imperfect account in Plato's *Timaeus*. The artist, Piero della Francesca, the astronomer, Kepler, and Newton himself broke their hearts over it. But occasionally it was rediscovered and successfully applied to architecture – notably in the convent associated with the building of Chartres cathedral, and later in the Palladian revival of architecture at Vicenza which greatly interested Inigo Jones.

(Discussion)

But we on the Earth are most interested in our own small planet, so now listen to the System description of the creation of the Biosphere, Organic Life on Earth, as a lateral or subordinate octave, starting with the note Do sounded by the hitherto *Unmanifested Sun*. The interval is filled by the orb of the visible sun – a great dynamo which derives its heat and energy by the conversion of Hydrogen into Helium and other elements. The high energy particles, or if you prefer it the short-wave vibrations from the Sun pass through the screen of the planets which, taken altogether, sound the note Si. The next three notes (La, Sol, Fa) are the three kingdoms of animal life on Earth – Man, vertebrates and invertebrates. And here is the second 'interval' in this small octave; for the note Mi is sounded by dead organic life as it permeates the Earth's crust. So the 'Breath of Life' comes at the interval – and what enables animals to breathe? Chiefly the



green plant which provides the shock at this interval, and 'plants' in this sense also include Bacteria. A fair case for all this can be made out on a scientific basis, but now we can take what the System says about the note Re as a hypothesis incapable at present of scientific proof. The Teaching says that when anything in organic life dies, its body goes to the Earth (Mi) and its 'life principle' goes to the Moon (Re). So the Moon feeds and grows by means of something derived from organic life when it dies – nothing is wasted.

(Discussion)

CONCLUSION

With the vast increase in our knowledge of factual detail between the reigns of Elizabeth the First and Elizabeth the Second, we have lost something of the sense of interconnectedness – of the relation of parts to larger wholes, which gave the Elizabethans their cosmology. If you read part of the speech given to Ulysses by Shakespeare in *Troilus and Cressida*, maybe you begin to see human affairs from a different scale – as if from a satellite in orbit:

The heavens themselves, the planets and this centre,
 Observe degree, priority and place,
 Insisture, course, proportion, season, form,
 Office and custom, in all line of order:
 And therefore is the glorious planet Sol
 In noble eminence enthroned and sphered
 Amidst the other; whose medicinable eye
 Corrects the ill aspects of planets evil,
 And posts like the commandment of a king,
 Sans check to good and bad: but when the planets
 In evil mixture to disorder wander,
 What plagues and what portents, what mutiny,
 What raging of the sea, shaking of earth,
 Commotion in the winds. Frights, changes, horrors,
 Divert and crack, rend and deracinate
 The unity and married calm of states
 Quite from their fixure! O, when degree is shaken,
 Which is the ladder to all high designs,
 The enterprise is sick! How could communities,
 Degrees in schools and brotherhoods in cities,
 Peaceful commerce from dividable shores,
 The primogenity and due of birth,
 Prerogative of age, crowns, sceptres, laurels,
 But by degree, stand in authentic place?
 Take but degree away, untune that string,
 And, hark, what discord follows!...

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