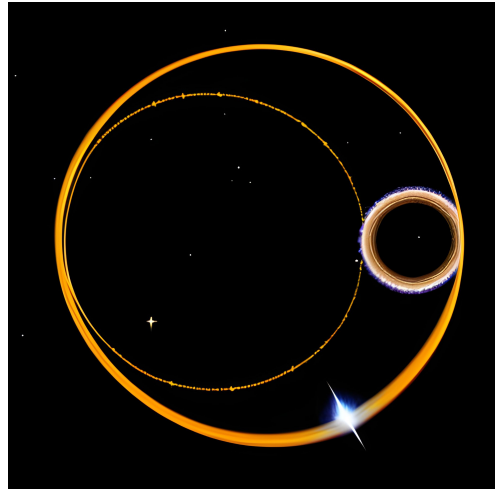


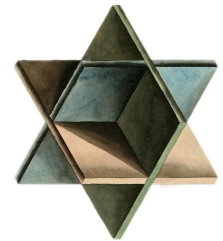
S.R.I.A. London - Metropolitan Study Group 17th June 2023

The Harmonic Structure of Universes and Our Realities

with Frater Peter Louis Haward

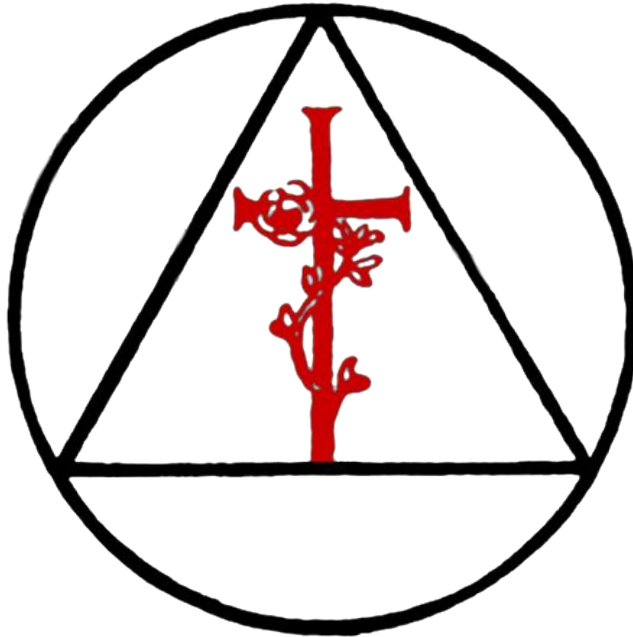


An introduction to the science of harmonics and how geometry underpins the nature of our reality. Exploring the role that perception and consciousness plays, and how our physical reality is connected to that which is usually considered beyond our known senses.



Welcome Fratres and friends.

and thank you to our hosts today - S.R.I.A. London and the Metropolitan
Study Group



[Website URL link](#)

Context - “What does HARMONIC mean?”

Any static or dynamic quantitative relationship (numerical or by measure of ratio) between two or more things when compared with respect to each other, usually in whole number or very close to whole number ratios - for example:

Static geometrical ratio relationships in space, usually similar shapes
or

Dynamic relationships formed in moving systems in time and space,
e.g. Music in both chords and melody, physical ‘matter’ like the atoms of the elements
in the periodic table

AND/OR

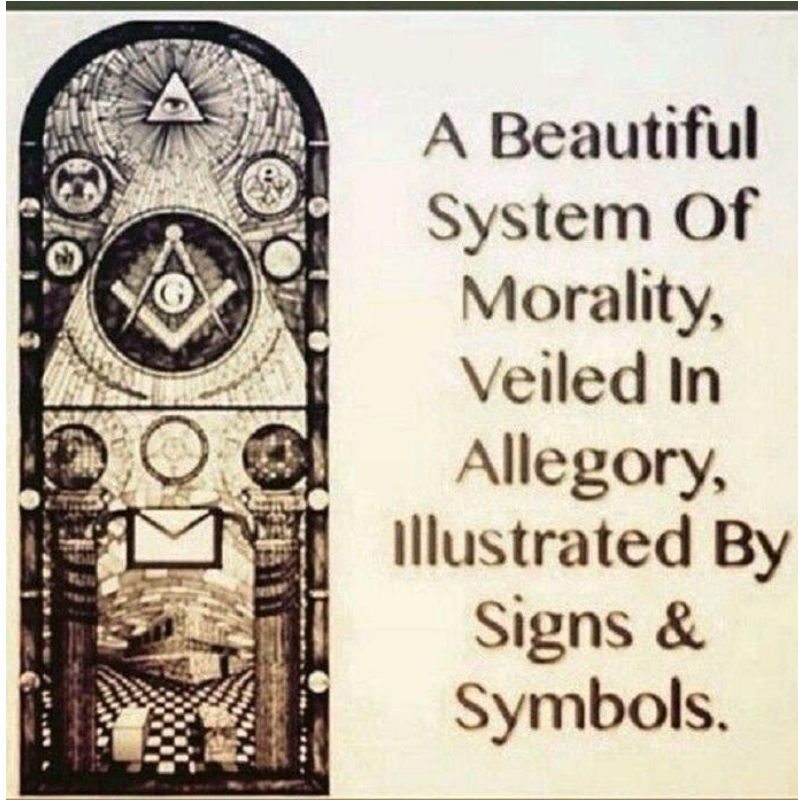
Perceived qualitative relationships by comparison between two or more things. for
example:

When comparison between things perceived to have some correspondence

e.g. two or more experiences may be grouped together by shared attributes or qualities, like emotions evoked by music, and sensations. Harmonics create form; order, structure and hierarchy.

Masonic Symbolism

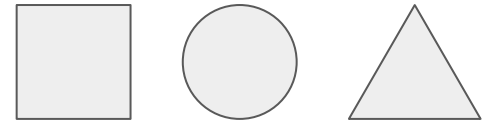
It's interesting to note that within Freemasonry's own definition of itself, the Symbolism eludes to 'Harmony'



Here, the symbol 'Morality' is a veil for 'differentiation', to separate, to divide, to distinguish;

When we divide one thing into two or more parts we make comparisons between the parts, and the whole.

'System Of Morality' eludes to order and relationships, structure and sequences, from which we search and strive for harmony that they may work together in harmony, according to the design of the system as a whole.



“In Pythagoras’s understanding of reality, the cosmic intelligible **principle** from which everything evolved by **emanation** was the **Monad** (μονάδ) represented by the number One. **Number One** was seen as a principal underlying number; Thus, numbers in general were seen as manifestations of the diversity in unity.

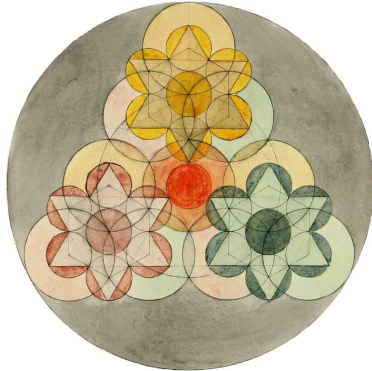
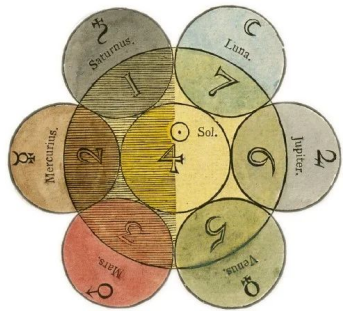
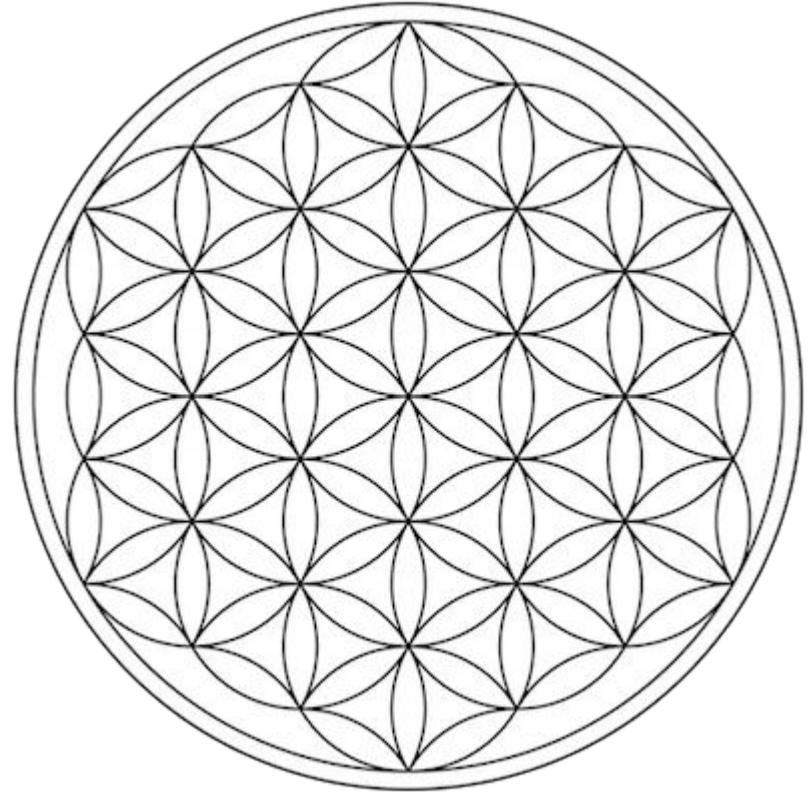
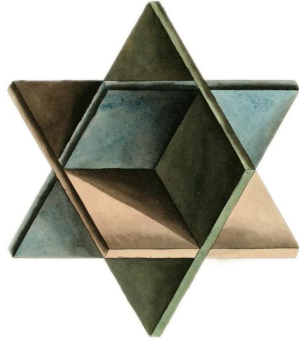
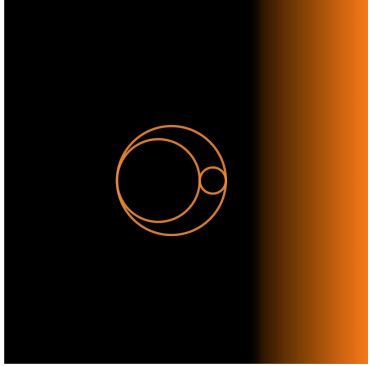
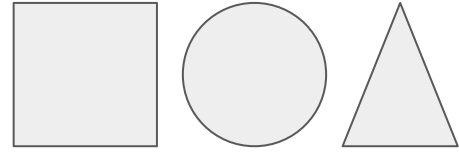
Monad was the **undifferentiated** principle of unity of the whole of reality and the source of the world as an ordered universe. It was the principle of all things, and as the most dominant of all that is, all things emanated from it, and it **emanated from nothing**. It was indivisible and immutable. Everything that exists and even that which is not created yet exists in it. It is the nature of ideas, God himself, the soul, the beautiful, and the good. It is every intelligible essence itself, such as beauty, justice, and equality.

Logos to Trinity

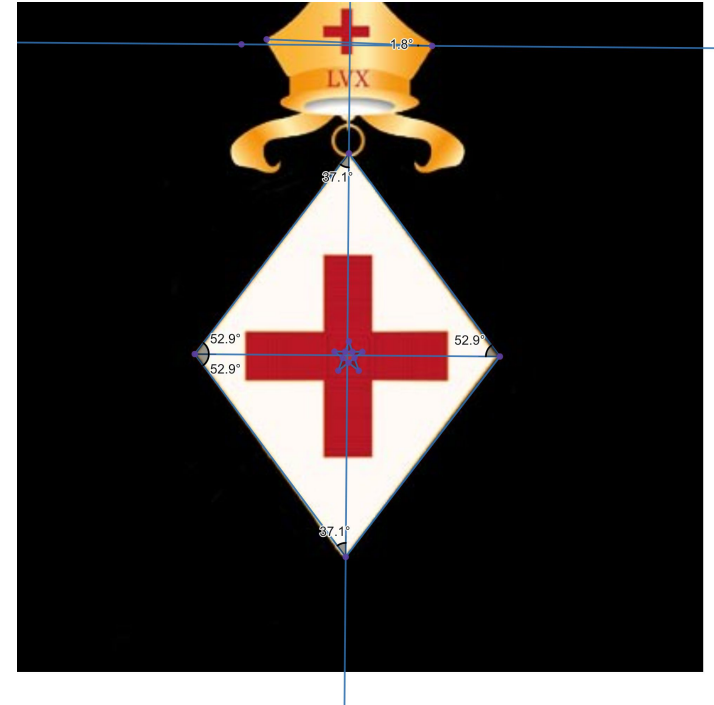
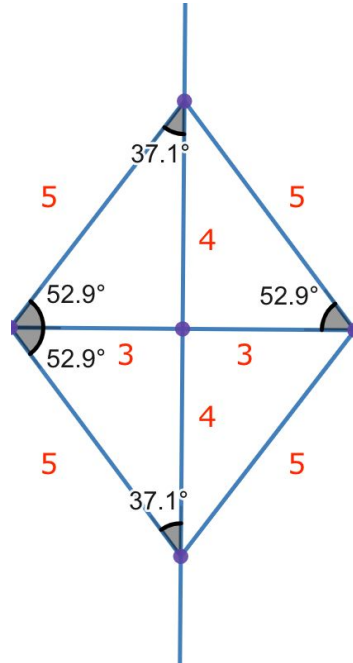
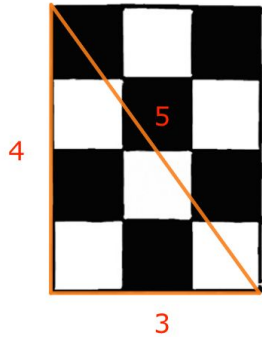
The next principle was the **Dyad** (δυσάδ), which represented diversity in the universe, the **opposing powers**, the duality of subject and object, and the beginning of the **third principle, Harmony** (ἁρμονία). This third principle was the relation (the ratio, logos, in proportion, analogia) of one thing to another, and it was particularly represented by the proportion between numbers, geometrical figures, or tones in the musical scale. This **Triad** was **immanent in Nature** and represented the dynamic process of cosmogony: the One was the unification of the whole reality, the Two represented diversification and differentiation of the One in the process of **forming** the world order or ordered world (κόσμος, kosmos), and **Harmony** or Logos, by extension, **was the bond uniting these two extremes.**”

So with Pythagoreans **Logos is Harmony**. Compare to Revelations John 3,14: ...The Amen, witness at beginning of creation... note the verse 3,14 could be **symbolic for Pi or 22/7, the circle which Pythagoras claimed to be the scale of the octave and 2 to 1**. Am en as the two letters M and N, are a speech harmony of sound, In the Sanskrit 22 shruti scale circle the letters are Ma and Ni, derived from Aramaic language which in turn derived it from Ugaritic Phoenician, the source of the kabbalistic Hebrew alphabet. In the scale Ma and Ni denote the interval of 13 of 22 shruties and are translated into ratios as 3 to 2, the fifth and are names the only consonance there is. This proves Apocalypse of John like Pythagoreans held the fifth interval as the Amen, the supreme name of God, the only beginning of everything made.

GEOMETRY

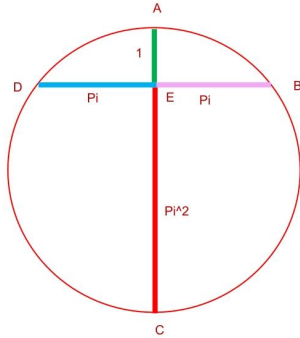


GEOMETRY - RATIOS - PROPORTIONS



GEOMETRY - all RATIOS are in the CIRCLE

Ptolemy's Theorem: $AB \cdot DC + AD \cdot BC = AC \cdot DB$



*Note. Any of AE, EC, DE or EB may be chosen as the UNIT

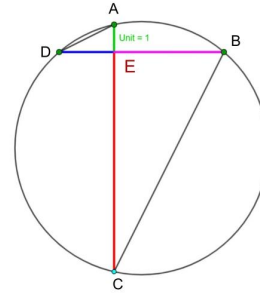
$$EB = \pi$$

when $EC = \pi^2$

When $EC = \pi$,

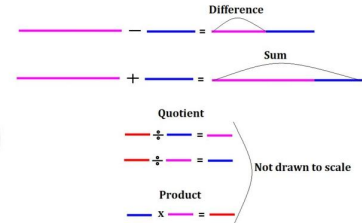
$DE = EB = \text{root}(\pi)$

Ptolemy's Theorem: $AB \cdot DC + AD \cdot BC = AC \cdot DB$



$EC/DE = EB$, $EC/EB = DE$ and $DE/EB = EC$

Therefore, when $DE = EB$, $EB^2 = EC$.
In this specific state, when AC is the
diameter of the circle, $DE = EB$



However, if not all the four points (3 green and one blue as shown above) lie on the circle circumference none of the operations described above are valid.

Circle internal RATIO properties reproduced with the permission of author and mathematician John Gabriel.

*Note. Any of AE, EC, DE or EB may be chosen as the UNIT

SACRED GEOMETRY - GEOMETRY of CONSCIOUSNESS & REMEMBERING

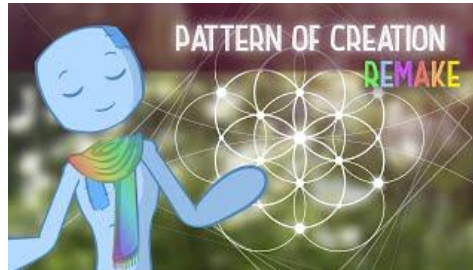
- all done with Circles and a simple sequence of Creation and Cubes & Spheres

We are the connection between Heaven & Earth

Book, [QUADRIVIUM](https://www.amazon.co.uk/gp/product/190715504X/) - "just buy it" <https://www.amazon.co.uk/gp/product/190715504X/>

Basics:

- Vesica Pisces
- Flower of Life
- [the torus field](#)
- and Merkaba in relation to our own bodies



Key Resources:

- Spirit Science on [YouTube](#)
- Bro. Randall Carlson -
- JAIN108
- The BARD



DIY SACRED GEOMETRY

- practice online

<https://www.desmos.com/geometry-beta/40uzbvfsuy>

OCTAVES

Sound: the basic **2:1 and 1:2 RATIO** structure of the musical **Octave** and the first 'overtone/undertone' in the Harmonic series

The harmonic series is the foundation of all musical scales and tuning systems, because it is the only natural scale. As soon as a tone sounds, overtones resonate. They all sound at the same time. The overtone series is therefore actually a chord. The structure is always the same and corresponds to a mathematical harmonic series, hence the name series. You don't usually hear the overtones. Because they all vibrate as a chord at the same time, they seem to us like a single note. The term overtone series refers to the harmonic partials. There are also sounds with inharmonic overtones. The more inharmonic overtones there are in a sound, the more it becomes noisy.



Source book:

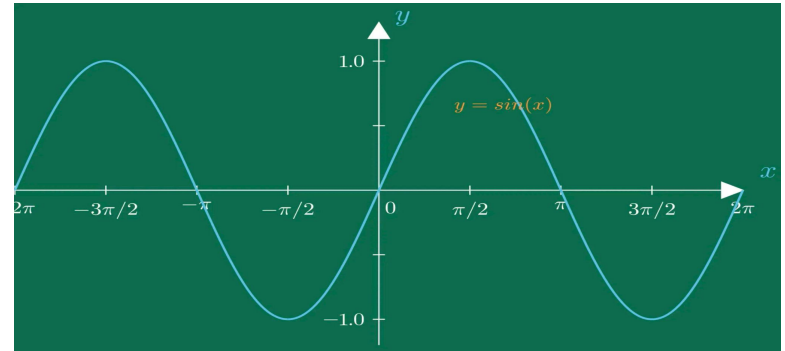
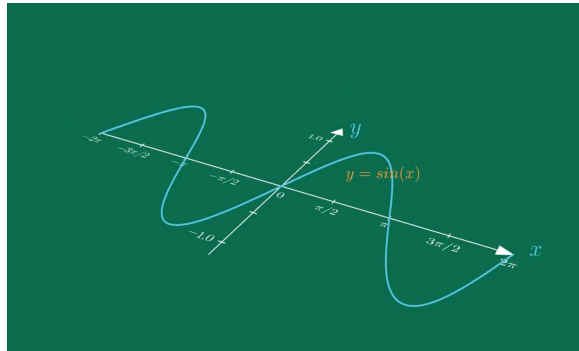
Sine Waves and the HARMONICS SERIES

“It takes TWO to tango”

All things in the physical universe are in constant circular sinusoidal motion, forming spirals - the universe is composed of an infinity of (potential) SINE WAVES. By themselves, sine waves do not generate harmonics in nature.

It takes TWO sources of sound sine waves/light waves to interact to be able to generate overtones/sub-harmonics.

Sine wave
(circular
function)
plots

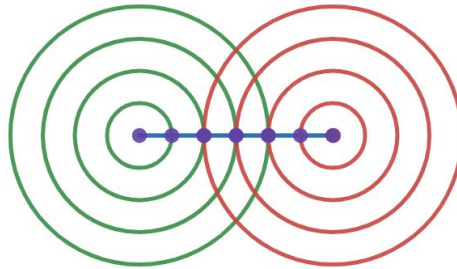


The FUNDAMENTAL note, STANDING WAVES and the HARMONICS SERIES

Two or more Sine Waves Interacting form STANDING WAVES

This happens when sound/light is contained, and reflected by some form of boundary (in a box for example, and most commonly in music a tensioned wire clamped at both ends, a piano or violin string)

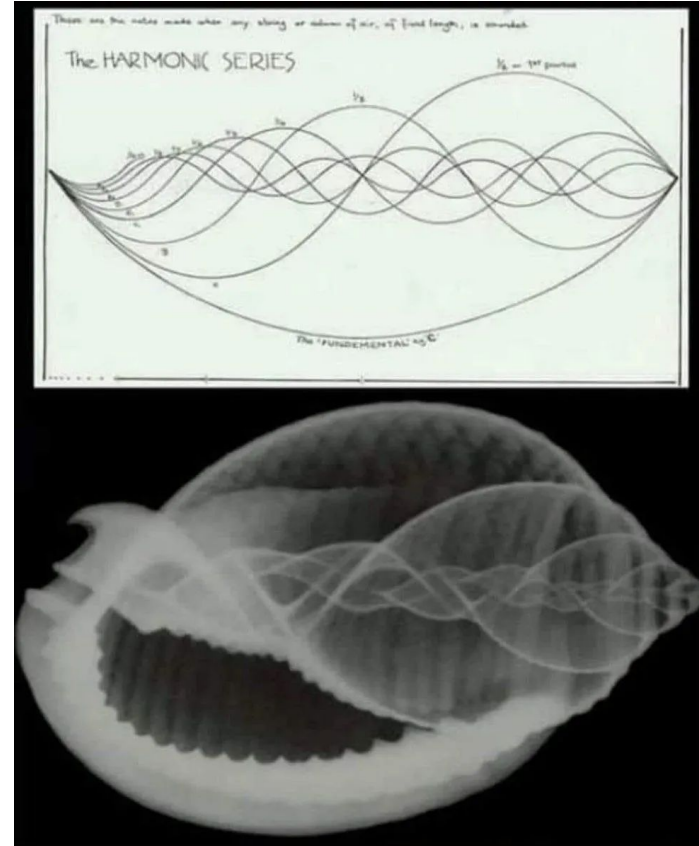
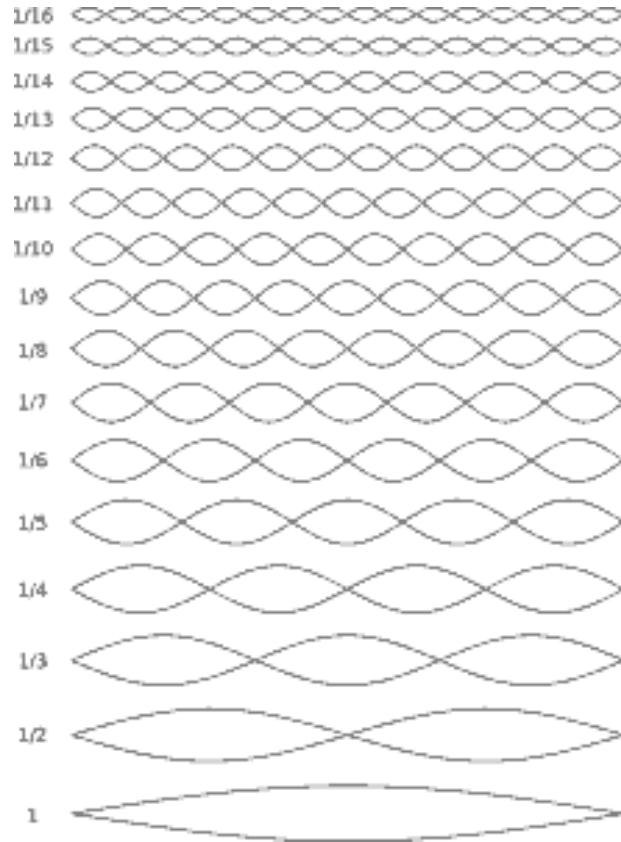
Violin/piano/
guitar string



It is this interaction, combination of the reflected waves of a single fundamental note of the string, that not only 'sum' together and form 'standing wave' patterns, they create a *SYNTHESIS* of the two, a SECOND, a THIRD and so on, an infinite number of 'partials', harmonics, and this is how the Harmonic Series is generated

The HARMONICS SERIES

A successive of whole number ratio divisions of a fundamental note, determined in Nature (physical law)



The HARMONICS SERIES demonstration

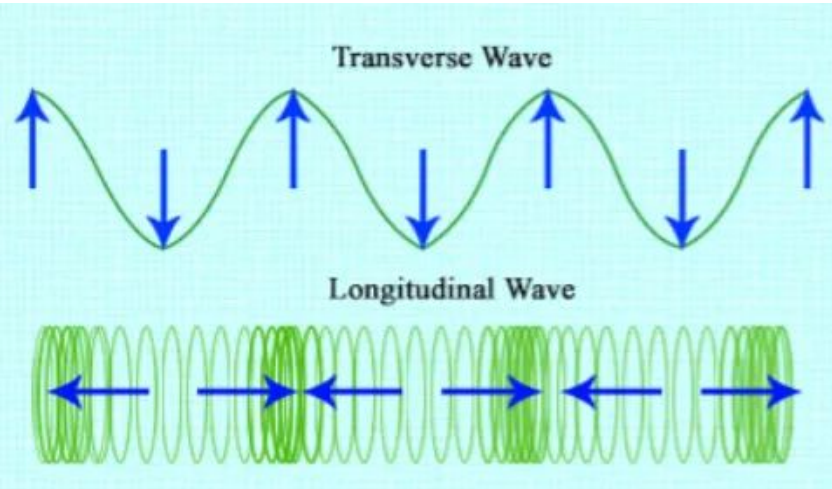
An infinity of natural harmonics (play if enough time to do so)



The nature of both Sound and Light waves

The distinction between the main wave types - Transverse and Longitudinal waves

transverse cyclical electromagnetic (EM) waves and vibrating strings
- the addition of two harmonics and spinning helices
and longitudinal scalar waves (akin to pressure waves)



“A sound wave is an example of a longitudinal wave and is produced by the vibrating motion of the particles that travel through a conductive medium. An example of sound waves in a longitudinal direction is the tuning fork.

In Sound waves, the amplitude of the wave is the difference between the maximum pressure caused by the wave and the pressure of the undisturbed air. The propagation speed of sound depends upon the type, composition of the medium, and temperature through which it propagates.”

Quote Credit: <https://byjus.com/physics/longitudinal-waves/>

Why Standing Waves waves form and stabilise

Standing Waves are born of bounded containers create form and stabilise due to two opposing factors:

- Resonance - feedback energy strengthens strongly harmonical linked ratios, and
- Damping moderates the endless buildup of feedback fed resonance and it has a connection to the Golden Ratio Phi/phee (1.618..., 0.618....)

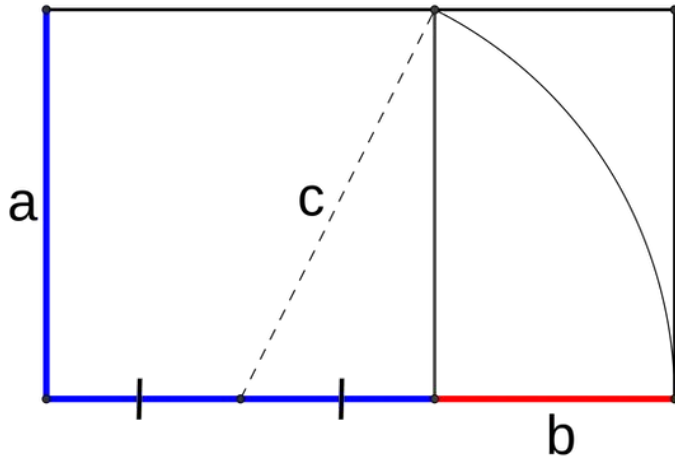
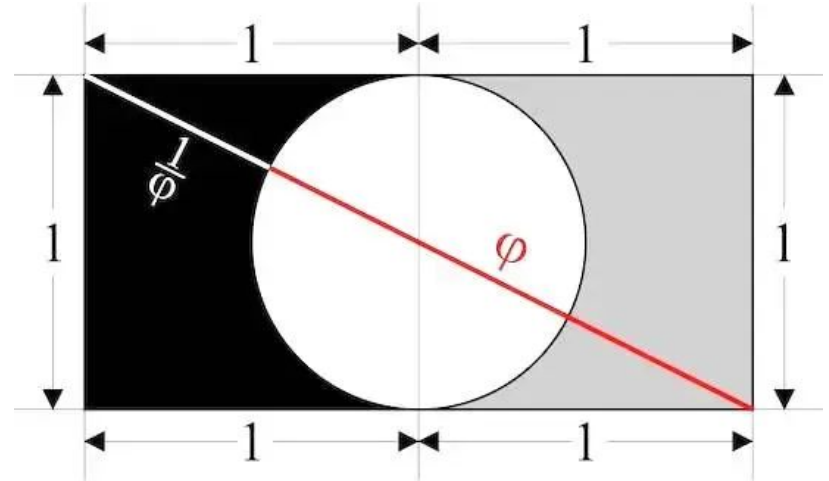


Image credit::
<https://www.sacredgeometry.blog/phi/>



Why Standing Waves waves form and stabilise

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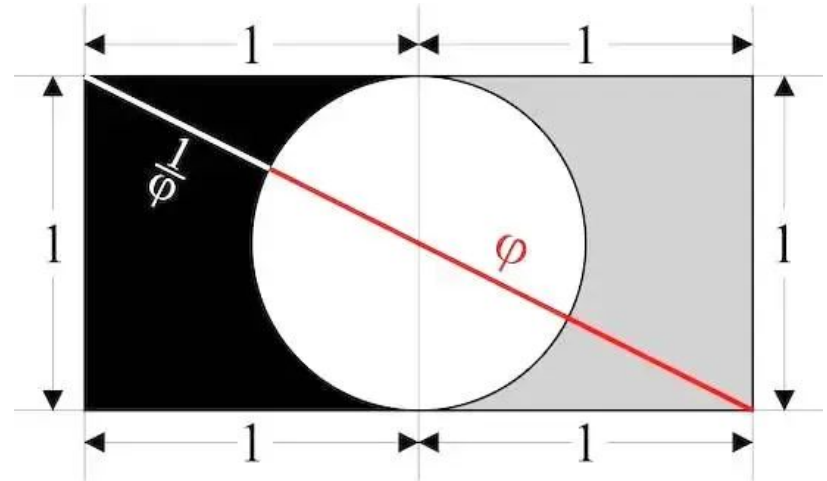
Interference (of Light/Sound Waves)

by Richard Merrick

Music Scales, Standing Waves, Phi and .007

Refer page 80 for Symmetry aspects, page 138 for Phi damping, and then page 137 for fun facts about |Phi, silence, John Dee on the origin of .007

[A Grand Scientific Musical Theory-Book link:](#)



The Rosslyn Chapel Magic Ratio of Resonance and the ratio 81

Resonance - feedback energy strengthens via strongly harmonical linked ratios, and

Magic Ratio = 0.012345679 (8 omitted)

Inverse = $1 - 0.012345679 = 0.987654320$ (1 omitted)

Richard Merrick

See pages 142-149

[A Grand Scientific Musical Theory-Book](#)
[link:](#)

This Magic Ratio **factors evenly into whole number ratios, and hence are Harmonic Ratios**

1:0.012345679 = 81

2:0.012345679 = 162

3:0.012345679 = 243

4:0.012345679 = 324

5:0.012345679 = 405

... and so on

Note: the Digital
Roots are all 9

More fascinating Harmonic Ratios

Square root of 10 (base 10) = 3.1622776601...

Inverse = 0.31622776601...

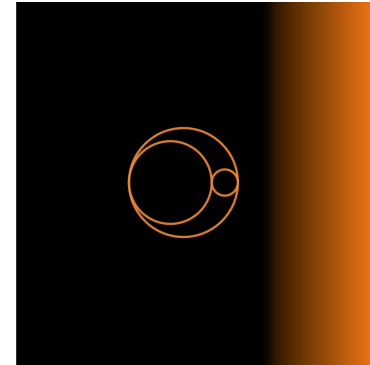
Harmonic Ratio = 10

3.1622776601: 0.31622776601

Other Number Bases - the same symmetries exist in some other numbers like 5 in Base 5 as long as the presentation is done in the relevant base.

Unsure which numbers do which numbers do not have this quality - work in progress

- credit to my college Secretary Fra. Michael Smith for encouraging me to check this aspect more deeply.



Division of any 1 unit (expressed in base 10 (decimal) form) when converted to base 60 (sexagesimal) by multiplying by 60, the resulting number has a Digital Root (DR) that has only one of three possible solutions:

For example a circle circumference of n units, or its diameter, a line segment, an area or volume, divided into 9 equal parts parts numbers 1,2,3,4,5,6,7,8,9 and where t is a whole integer number including zero, 0,1,2,3,4,5,6,7,8,9 ... multiple of 9 i.e $9t + 3$ - 't' here is used to indicate, as an example, whole numbers of 'Time' in terms of cycles per unit time (seconds) on a circle e.g cycles per second (Hz). *** HARMONICS of 9

DR(60*n)	= (9t + 3)	
DR(60*n)	or = (9t + 6)	
DR(60*n)	or = (9t + 9)	
e.g. n =720	$60*72 = 4320 = 4+3+2+0= 9$	DR(720) = 9
e.g. n 144	$60*144 = 840 \Rightarrow$ $8+4+0=12=1+3=3$	DR(720) = 3
	Original research by P. Louis Haward	

Equivalent examples of division by 9 of $(60 \cdot n)$ with remainders
0, $1/2$, $2/3$ - only one of three possible solutions
HARMONICS of 9

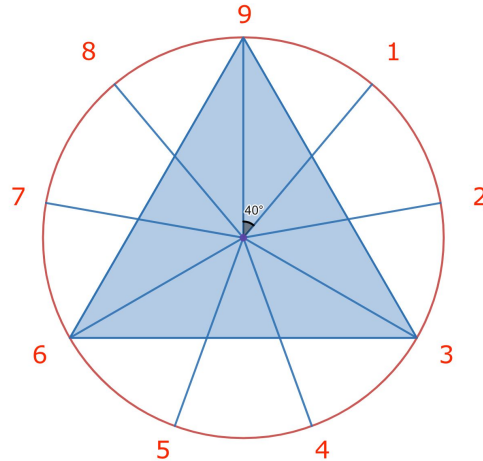
n = any whole integer

n= 3	$(60 \cdot 3)/9 = 180/9 = 20 \cdot 9 + 0$	$(20 \cdot 9) + \text{remainder } 0$
n=3*72=126	$(60 \cdot 126)/9 = 216/9 = 24$	$(24 \cdot 9) + \text{remainder } 0$
n=4*72=288	$(60 \cdot 288)/9 = 17280/9 = 1920$	$(1920 \cdot 9) + \text{remainder } 0$
n =5*72=360	$(60 \cdot 360)/9 = 21600/9 = 2400$	$(2400 \cdot 9) + \text{remainder } 0$
n 144	$(60 \cdot 144)/9 = 840/9 = 93 + 1/3$	$(93 \cdot 9) + \text{remainder } 1/3$
n =7	$(60 \cdot 7)/9 = 420/9 = 46 + 2/3$	$(46 \cdot 9) + \text{remainder } 2/3$
n=77	$(60 \cdot 77)/9 = 4620/9 = 513 + 1/3$	$(513 \cdot 9) + \text{remainder } 1/3$

The analogy here is with the octave and 'fifth' in music

Division by 9 of $(60 \times n)$ with remainders
0, $1/2$, $2/3$ - only one of three possible solutions
HARMONICS of 9 - <https://www.desmos.com/geometry-beta/ddyfuocy2p>

The analogy here again
is with the octave and
'fifth' in music



SONIC GEOMETRY - The Language of Frequency and Form

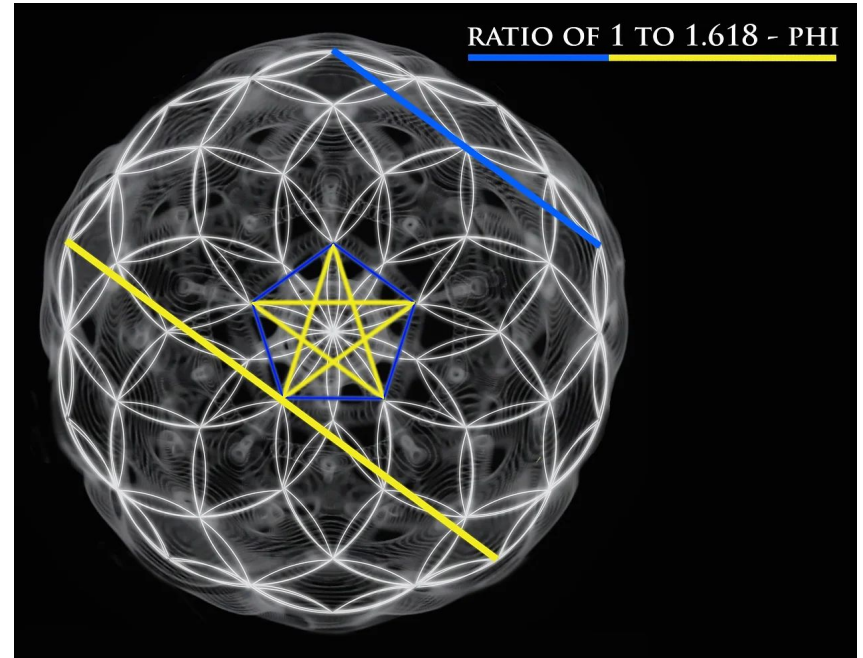
- Alanna Luna on YouTube:



SOUND CYMATICS of LIGHT

- Clay Taylor's work: <https://www.artofclaytaylor.com/cymatics>
- <https://harmonics.mynotice.io/?article=cymatics-f540>

Image Credit [Art of Clay Taylor](#) and
[CymaScope](#)



The Geometric Basis for the Periodicity of the Elements

by [Laurence Hecht](#)

MYSTERIUM MICROCOSMICUM

The Geometric Basis for the Periodicity of the Elements

by Laurence Hecht

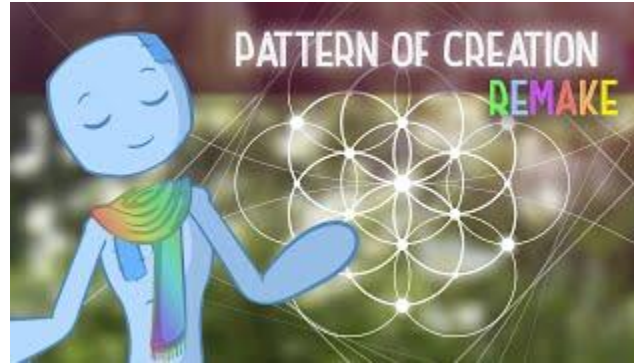
Although an elaborately refined set of rules exists to explain many phenomena observed at the atomic level, there is no satisfactory model of the atomic nucleus, the central core of the atom around which a precise number of negatively charged electrons is presumed to orbit. Any attempt to produce a coherent theory of orbiting electrons, without knowledge of the structure around which these orbits are constructed, would seem to be doomed to failure. Nonetheless, a highly elaborated algebraic theory of the atom, designed to account for a mass of data gathered from spectral analysis and other operations, does exist in the form of the quantum mechanical model. Most of this theory presumes no more about the atomic

nucleus than that it contains a certain number of positively charged particles agglomerated in a central mass.

It would seem past time to arrive at a more developed theory of the atomic nucleus, and from there to reconstruct the cumbersome and very problematical portrait of the atom that the quantum mechanical model has bequeathed us.

University of Chicago physicist Dr. Robert J. Moon has proposed a geometrical model of the nucleus to do just that.¹ Moon has produced a synthetic geometric construction of the periodic table of the elements in such a way as to account geometrically, in a first approximation, for the existence of the 92 naturally occurring elements and many of their physical properties. I have added to Moon's hypothesis

Sacred Geometry - Geometry of Consciousness



For Discussion: Perception - motion and Time are illusion.
The 'Universe' is One Big Crystal of Infinite possible
Realities and We are 'Time Travellers' as our
Consciousness Create Its 'path' by resonate attunement to
the Geometry using Attention and Will.
i.e. Consciousness Chooses Its Reality.

The harmonic nature to matter and anti-matter, the realm of Mind and Emotion (opposites), the planet, solar system, the galaxy and Cosmos. One simple set of rules that applies and scales from the sub-atomic to the whole Universe.

The Cube/Sphere nature of our reality - the reciprocal nature of Light and Gravity.
(refer [Bruce L. Cathie](#))

The Divided One whole of which we are all part of, the multi-dimensional nature of our realities. Time and space. Infinite Realities.

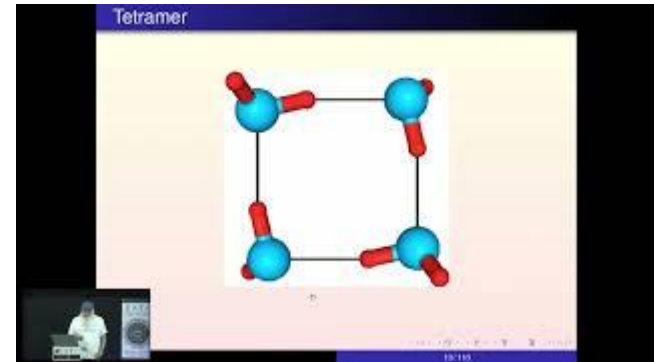
Consciousness - affects Subtle Energies

Consciousness Chooses Its Reality.

Light is 'black' we cannot see it with our senses, and that our reality is a simulation in the sense that the waves create a simulation of Light, but it is not The Light itself, merely a reflection of the inner templates and designs, of the infinite possibilities of possible Universe Designs.

We (could) actively play a part in it with our Will and Intention, given sufficient awareness and discipline, but we must 'play by the Rules' to be effective at the level of control to master the physical world.

Professor Robert Haralick's
introduction video on Subtle
Energy & Water.
(to give a sense of some things
some enlightened academics are
up to in research). [Website link](#)



The Theremin

A short introduction to a unique instrument



Old but good podcast on Forum Borealis

Dr. Joseph Farrell - Hidden Patterns of Creation - listen at your leisure



[Hamon Le Strange College No. 42](#) - [SRIANorfolk.uk](#)



Finish Live Presentation - further resource links

<https://harmonics.mynotice.io/>

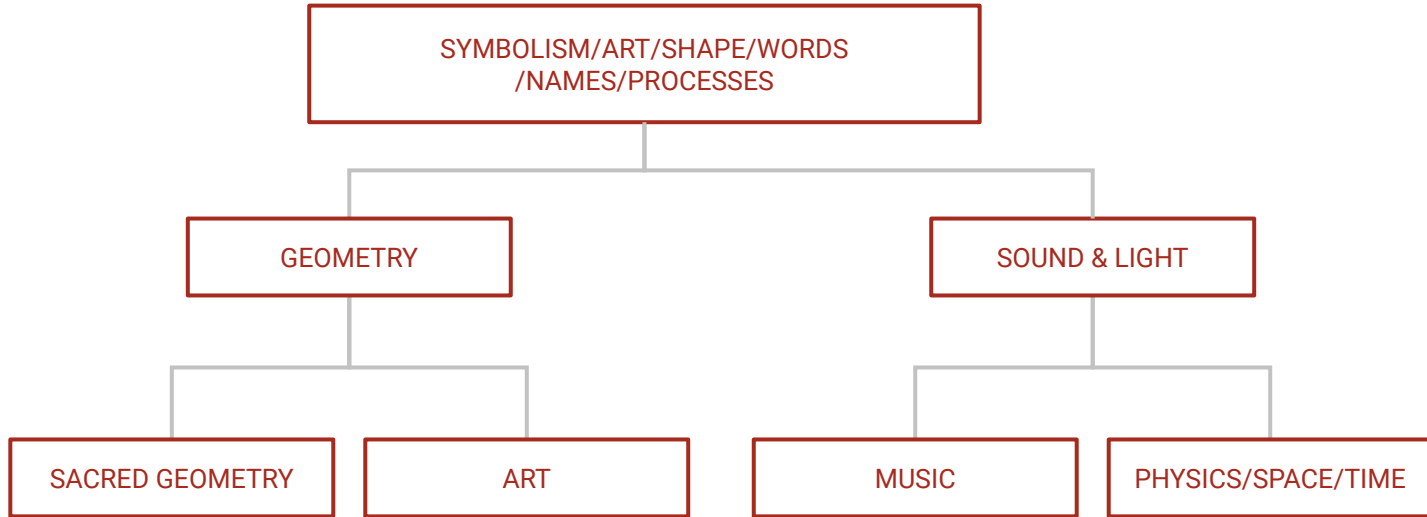
and

<https://raindrop.io/zabadac/hamonics-29418890>

Presentation Slides link:

<https://zabadac.hflip.co/a21c4a9fb4.html>

Unused slides - Overview - The Divided ONE



POINTS within a 2-dimensional space - a VOID - NO LIGHT

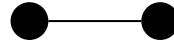
NO DIMENSIONS

POINT



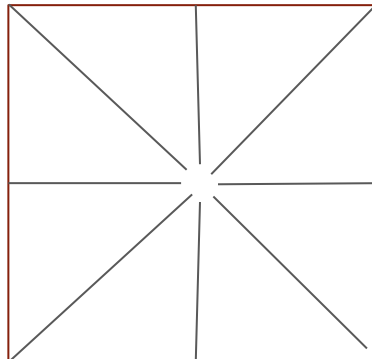
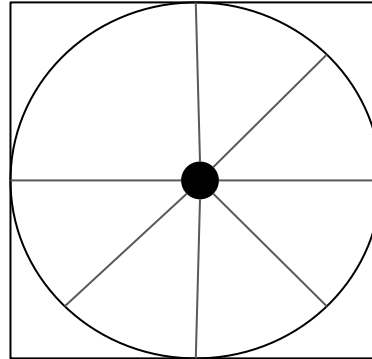
1-DIMENSION

LINE



2-DIMENSIONS

CIRCLE
within
SQUARE



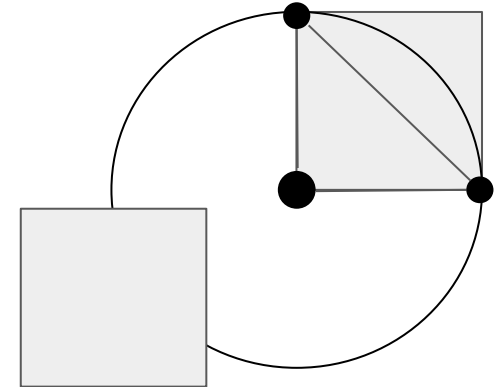
The 'boundaries' to ALL SPACE, by logic, must be contained (boxed) by the square, and not the circle

Compare the infinite number of line mirror image reflection SYMMETRIES of the circle about its centre with that of the 4 lines of symmetry of the SQUARE

ONE POINT - no reference, no form

TWO POINTS can *FORM* a LINE, a PATHWAY -> notion of space, motion (change in position) and direction *** expand on this

The circle circumference is a PATHWAY of an unquantifiable number of points -> constantly changing direction from one point to the next => acceleration



ARC length on circle circumference is a measure of both distance, and the ANGLE is describe with respect to the centre

Symbolism - The Universal Language

- Harmonics as symbolism, or harmonic symbolism

Relationship of the Harmonic Doctrine of Correspondences to Harmonic Symbolism:

The difference between harmonic correspondence and harmonic symbolism lies predominantly in that for the series of correspondences, the emphasis is placed on the individual phenomena of correspondence (analogies), whereas **symbolism returns to the prototype behind the correspondences.**

Symbol:

It is only a small step from parable to symbol, but a decisive one: the “eternal truth” that the parable paraphrases and makes into a story **is concentrated and stabilized in the symbol via the image-concept.** It is removed as far as possible from the sensory and presented in an abstraction which, like a highly sensitive detector, allows our psyche to receive direct messages from the spiritual world. To be sure, the psyche must be perceptive to this, and sadly this perceptiveness has been lost to us, with only a few exceptions, since the rise of the natural sciences.

SOURCE:

<https://zabadac.hflip.co/919e84fa1f.html>

369, Circles, Keely/Nikola Tesla

The relationship between the Numbers 3, 6 and 9,
360 Degrees in a Circle

Original research by P. Louis Haward
between 2017 -2023

Analysis

An analysis of the system of angular measure dividing the circle into 360 degrees, with each degree further divided into 60 minutes and each minute divided into 60 seconds revealed the following

Original research by P. Louis Haward

Division of any 1 unit (expressed in base 10 (decimal) form) when converted to base 60 (sexagesimal) by multiplying by 60, the resulting number has a Digital Root (DR) that has only one of three possible solutions:

For example a circle circumference of n units, or its diameter, a line segment, an area or volume, divided into 9 equal parts parts numbers 1,2,3,4,5,6,7,8,9 and where t is a whole integer number including zero, 0,1,2,3,4,5,6,7,8,9 ... multiple of 9 i.e $9t + 3$ - 't' here is used to indicate, as an example, whole numbers of 'Time' in terms of cycles per unit time (seconds) on a circle e.g cycles per second (Hz).

DR(60*n)	= (9t + 3)	
DR(60*n)	or = (9t + 6)	
DR(60*n)	or = (9t + 9)	
e.g. n =720	$60*72 = 4320 = 4+3+2+0= 9$	DR(720) = 9
e.g. n 144	$60*144 = 840 \Rightarrow$ $8+4+0=12=1+3=3$	DR(720) = 3
	Original research by P. Louis Haward	

Examples Digital Root ($DR(n \cdot 60)$) - only one of three possible solutions:

n = any whole integer

$n = 3$	$DR(60 \cdot 3) = DR(180) = 1+8 = 9$	$DR(60 \cdot 3) = 9$
$n = 3 \cdot 72 = 126$	$DR(60 \cdot 126) = DR(12960) = 1+2+9+6+0 = DR(18) \Rightarrow 1+8 = 9$	$DR(3 \cdot 72) = 9$
$n = 4 \cdot 72 = 288$	$DR(60 \cdot 288) = DR(17280) \Rightarrow 1+7+2+8 = 9$	$DR(4 \cdot 72) = 9$
$n = 5 \cdot 72 = 360$	$DR(60 \cdot 360) = DR(21600) \Rightarrow 2+1+6 = 9$	$DR(5 \cdot 72) = 9$
$n = 144$	$DR(60 \cdot 144) = 840 \Rightarrow 8+4+0 = 12 = 1+2 = 3$	$DR(60 \cdot 144) = 3$
$n = 7$	$DR(60 \cdot 7) = 420 \Rightarrow 4+2+0 = 6$	$DR(7 \cdot 60) = 6$
$n = 77$	$DR(60 \cdot 77) = DR(4620) = DR(4+6+2+0) \Rightarrow 1+2 = 3$	$DR(60 \cdot 77) = 3$

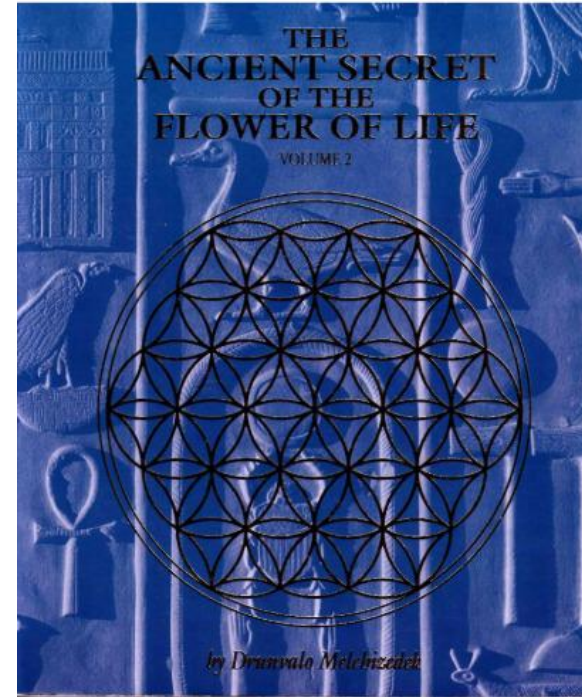
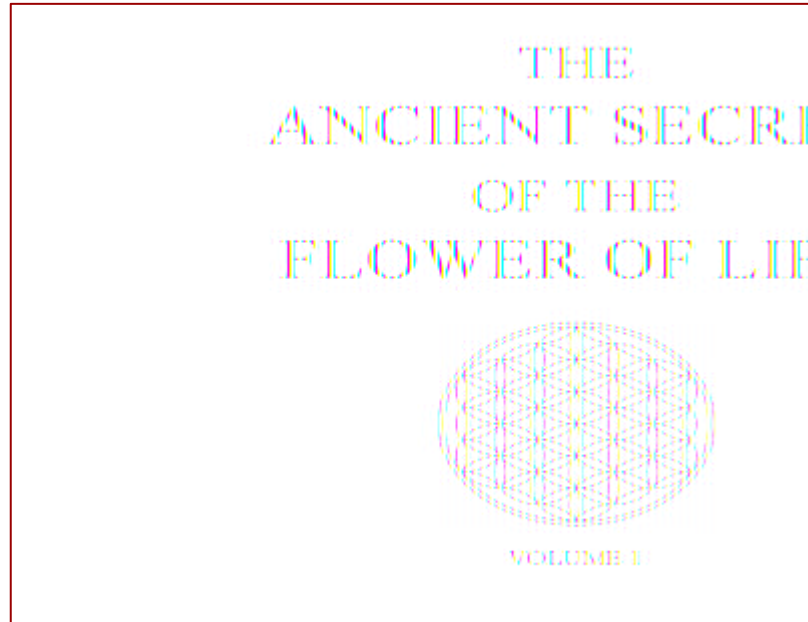
Equivalent examples of division by 9 of $(60 \cdot n)$ with remainders 0, $1/2$, $2/3$ - only one of three possible solutions

n = any whole integer

$n = 3$	$(60 \cdot 3)/9 = 180/9 = 20 \cdot 9 + 0$	$(20 \cdot 9) + \text{remainder } 0$
$n = 3 \cdot 72 = 126$	$(60 \cdot 126)/9 = 216/9 = 24$	$(24 \cdot 9) + \text{remainder } 0$
$n = 4 \cdot 72 = 288$	$(60 \cdot 288)/9 = 17280/9 = 1920$	$(1920 \cdot 9) + \text{remainder } 0$
$n = 5 \cdot 72 = 360$	$(60 \cdot 360)/9 = 21600/9 = 2400$	$(2400 \cdot 9) + \text{remainder } 0$
$n = 144$	$(60 \cdot 144)/9 = 840/9 = 93 + 1/3$	$(93 \cdot 9) + \text{remainder } 1/3$
$n = 7$	$(60 \cdot 7)/9 = 420/9 = 46 + 2/3$	$(46 \cdot 9) + \text{remainder } 2/3$
$n = 77$	$(60 \cdot 77)/9 = 4620/9 = 513 + 1/3$	$(513 \cdot 9) + \text{remainder } 1/3$

The analogy here is with the octave and 'fifth' in music

Ancient Secret of The Flower of Life (vol. 1 and 2)



ATUM to ATOM

<https://zabadac.hflip.co/ea3fa2a431.html>

<http://www.cosmokratorom/>

Electricity

<https://youtu.be/bHlhgxav9LY>

Remembering who we are

Drunvalo Melchizedek

“A bright and holy Light does shine within our Hearts and offers living hope to all the world and to you personally. Ascension into the higher spiritual worlds is not a process that only the saints and holy ones could achieve. It is for all of us who choose this path of the Heart here on Earth right now. Ascension can be realized without leaving this world, and while being awake to all that is in our Reality. The outer world is but a reflection and creation of an inner world that has long been forgotten within our own Hearts.”

Drunvalo Melchizedek



**SCHOOL OF
REMEMBERING**



[Enrollment link](#)



Art

Mary Magdalene

by [Lily Moses](#)

*“Art, when inspired with
love, leads to higher realms.*

*Love art and that art will
open for you the inner life.”*

— Meher Baba

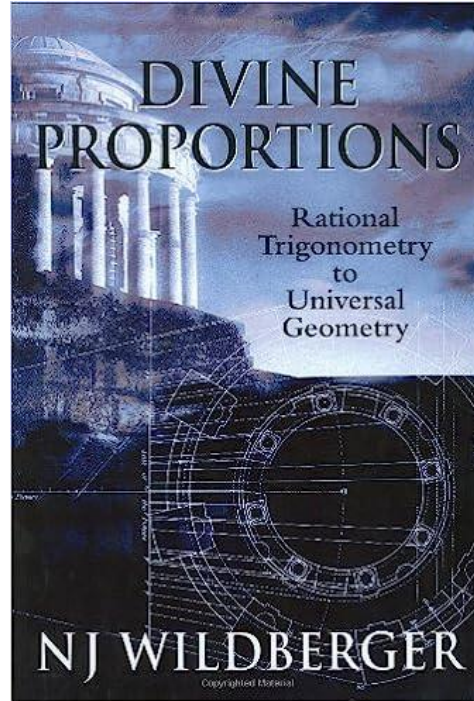


Introduction to Rational Geometry

*Divine
Proportions*

by

*N.J.
Wilderberger*



The Cube of Creation

“Section 17. of Algorismus reads as follows:

“Every squared number has two measures, that is breadth and length. But cubicus numerus (the volume number) has three measures, that is breadth, length and height; therefore wise men hold that every visible body is put together from these numbers, for it always has these three measures. Inasmuch as eternal wisdom and one god desired to create the world in visible and bodily form, he placed fire and earth as the two outermost main creatures, because nothing in nature could be visible without them, for fire gives light and motion, but earth stableness and persistence.” In Algorismus the Cube is called Earth, which is said to give “stableness and persistence.”

(English translation: Einar Pálsson)”

The Cube of Stableness and Persistence

Pétur Halldórsson

MIND - Walter Russell - The Universal One

<https://zabadac.hflip.co/0268d4da0a.html#page/24>

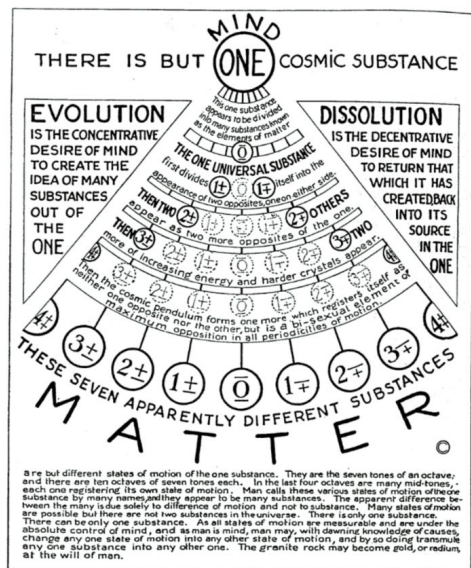


CHART TRACING SOURCE OF MAN'S SUPPOSEDLY MANY SUBSTANCES BACK TO THE ONE

THE UNIVERSAL ONE

Their electric and magnetic orbits are in spirals of one plane and are very much extended. Their melting points are very high. A study of the charts will show this clearly.

The less the opposition of the two opposing forces the less the rigidity of form and mass, and the more indistinct is its appearance of existence.

All of those elements which, born near the inertial planes of their octaves, indicate by their tonal position on their octave waves a close relation to motion-in-inertia and a lessening degree of opposition, are the softer, less distinct substances.

Such elements and compounds as lithium, bromine, sodium, chlorine, salt, sulphur, potassium, iodine, tellurium, magnesium, strontium and rubidium are formed of light units of less potential energy.

The atomic structure of these elements is not closely integrated, but is open, nebulous and very much expanded. Their electric and magnetic orbits are in spirals of many planes, approaching nebulousity in appearance as their position nears their inertial planes. Their melting points are very low.

A study of the charts will show this clearly.

Form, therefore, is not an attribute of the One substance and has no existence other than as an appearance.

Form, like time, space, mass, color, weight, temperature and other effects of motion is an attribute of motion only, and in no way an attribute of substance.

Bubbles whirling in the substance of water have form. Their form is but an attribute of their whirling motion and is not of the substance of water. When the motion ceases form disappears, but the substance remains.

Creation is merely a swing of the cosmic pendulum from inertia, through energy, and back again to inertia, forever and forever. It is but a series of opposing pulsations of action and reaction, integration and disintegration, gravitation and radiation, appearance and disappearance.

The One universal Mind is a formless, thinking substance.

If the One substance were not a thinking substance, that which man calls creation would not have been.

That which man calls God is an ecstatic thinking substance, thinking in continuity, thinking rhythmically, thinking with orderly variation of intensity in measurable impulses throughout endless ages, in endless space.

Thinking is an action which is the cause of all motion. It is a process, a purely mechanical process, periodic in its evolution through one cycle after another without end.

The process of thinking leaves the evidence of that process behind it, registering the effect of its passage through the Ocean of the universal Mind.

In its wake are myriads of rotating particles of the One substance which register the thinking of Mind, just as in the wake of an ocean steamer are myriads of tiny rotating bubbles which register the passage of that steamer.

The many bubbles in the wake of the steamer produce an effect of foam in the ocean's substance which appears to be different from the surrounding substance.

It is the same substance but of less stability. The whirling bubbles of foam owe their appearance of stability to motion. When the motion ceases the bubbles will disappear.

The wake of the steamer is an appearance which we know will disappear.

It has no stability. It has only an appearance of stability.

The bubbles are apparently separate individuals possessing form and motion which are apparently their own, but which we know are not their own.

Their appearance of separateness we know is but an illusion due to force and motion.

When the churning effect of the propeller has been dissipated, foam, bubbles, wake and all will disappear into the mighty ocean of

The Music of Crystals, Plants. and Human Beings

[The Music of Crystals, Plants. and Human Beings](#)

by Rev. FATHER A. GLAZEWSKI

[The Gravitational Wave](#)

The Spell of the Sensuous

Perception and Language

in a

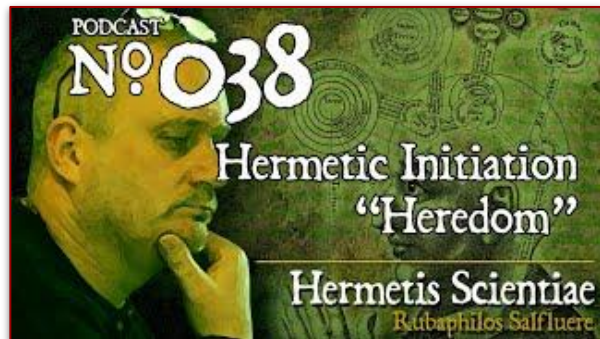
More-Than-Human World

[Link](#)

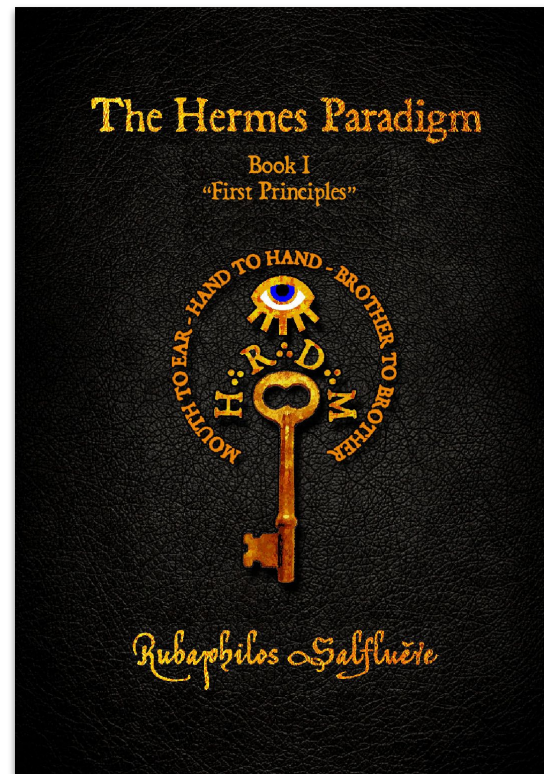
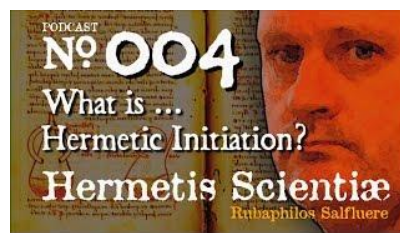
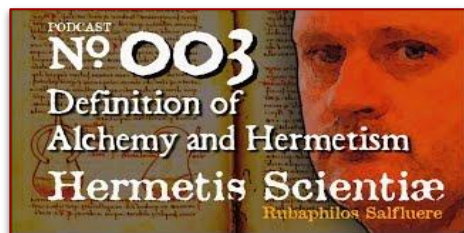
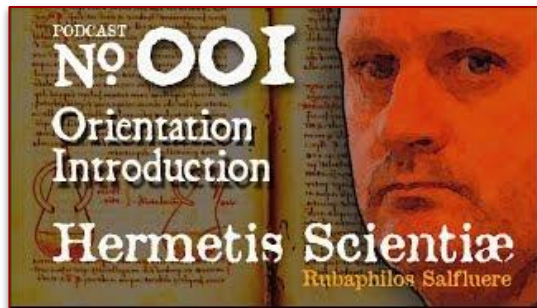
GOD SAID: LET THERE BE LIGHT

GOD SAID:
LET THERE BE LIGHT
AND CREATION BECAME

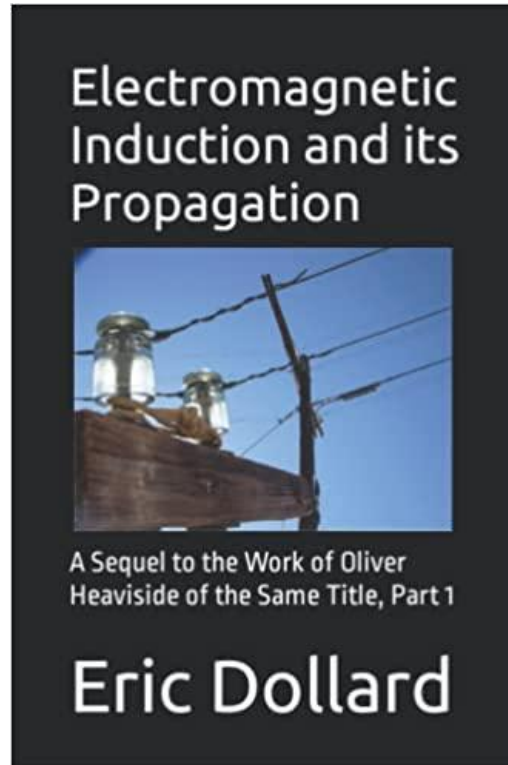
“TRUTH IS SIMPLE. BALANCE IS SIMPLE. Rhythmic balanced interchange between all pairs of opposite expression in natural phenomena and in human relations, is the consummate art of God's universe of Light. It is also the law. In this one fundamental Universal Law lies the balanced continuity of all creative expression in God's electric wave universe of two conditioned lights in seeming motion which record God's One Whole Idea of Creation into countless seemingly separate parts of that Whole Idea.”



Rubaphilos Salfluere



Modern day Nikola Tesla - Eric Dollard

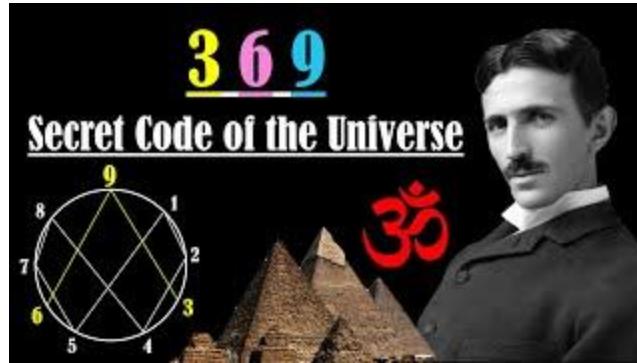


POLAR RADIAL PLOTS

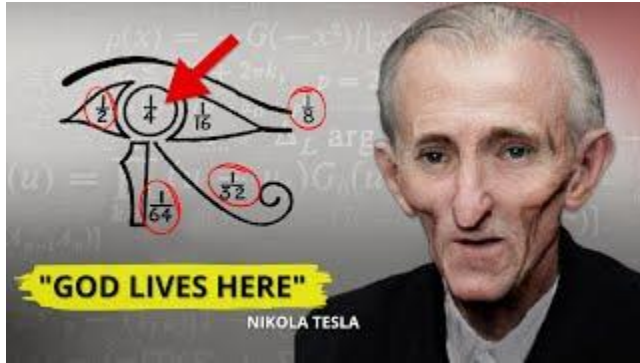
to do

The Numbers 3,6 and 9 and Nikola Tesla

360:60:60



Michael Telling



If I may also refer you to the works of Richard Merrick, his book freely available called 'Interference - A Grand Scientific Musical Theory' and specifically the chapter on Harmonic Models. I've put together the bulk of his works for you here, including his book which links to his website: <https://zabadac.hflip.co/492926372a.html>

Alchemy is the Mother of All Arts, and traditional shamans would know this ancient knowledge. Current academic knowledge in physics which is somewhat too specialised, behind the curve still, but catching up and it's wonderful that this paper is high lighting Alain Connes' work and the subject of the non-commutative, which one will find in the treatment of reciprocals of ratios on a circle, which can be used to teach music, but the tones and intervals are best shown in this form. All life is motion, and it is founded on not only transverse waves, but longitudinal scalar waves (think Nikola Tesla) - somewhat written out of history and physics - but it is based on the science of harmonic spherical waves. Another good source knowing about is Irwin Wundermann's work - Planck's Constant and Pi: A Unified Wave Theory for Particles and Bioforms.

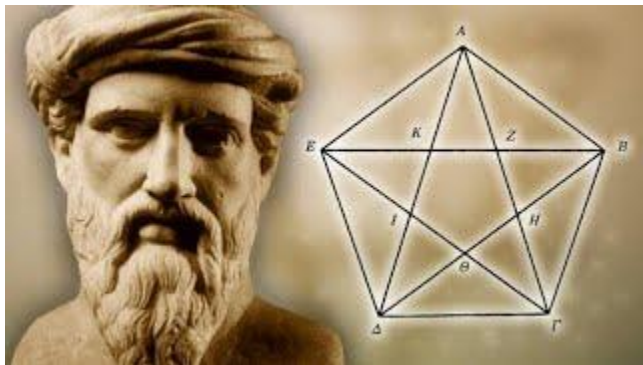
Klee Irwin of <https://quantumgravityresearch.org/> work with quasi-crystals is excellent.

"Alain Connes talks about and so the Pythagorean Comma is actually the same noncommutative exponential as the inverse for the matrices math! So Professor Hiley points out there no longer is "time" in the exponential but rather his noncommutative nonlocal phase as the "unfolding parameter".

Non-commutative

The book 'Divine Proportions' - Rational Trigonometry to Universal geometry by mathematician N J Wildberger is a truly great step towards putting mathematics on a more firm footing based on the circle and (ancient) knowledge of mod(9) maths. Understanding Sacred Geometry and modulo 12 on the circle, and how that is related to music theory and the understanding of Phi/phee constants comes into this subject matter, as does knowing the that relationship of the Fibonacci sequence, which approaches Phi but never reaches it, so that a tension always exists between the two, that the Fibonacci sequence has a beginning, and ultimately an end, whereas Phi is eternal at any and all scales, as is Pi. The 'creating sound' of the tonic together with its overtones (harmonic series) is necessarily constrained, boxed, in our reality and as such standing waves are formed which if un-moderated 'blow up' but the standing wave is formed by the geometry of Phi, which acts as a 'black hole' for the non-resonate overtone waves and hence favours stable standing waves to form. The Phi ratio ensures this, without which no matter would form, there is no matter, just waves and their interference nodes which give form, shape, to all things. This ancient knowledge is found in Masonic and Rosicrucian symbolism and allegory.

Robert Sepehr



PHYSICS

<https://magnetismtoroidaldynamics.com/2018/01/01/the-ferrocell-crt-revelations-of-toroidal-energy-dynamics-of-magnetism-light-electricity/>

A Perfect Chord: Trinity in Music, Music in the Trinity

*Trinity is at the core of Christian faith:
this article presents a theological
survey of how it has been understood
in a musical way during the Christian
era.*

*The role of music as a participation in
the liturgy of mutual love eternally
experienced in the Trinity is first
analyzed, with references to the
Church Fathers and to
modern/contemporary theologians.*

*Later, the three main forms of
congregational singing are taken into
account (i.e., monody, “Abstract: The
doctrine of God’s Triupolyphony and
harmony), pointing out how each has
been seen in turn as a symbol of the
Trinity’s love.”*

<https://zabadac.hflip.co/bda104ce4f.html#page/1>

Sacred Sound

The Sound and The Sacred

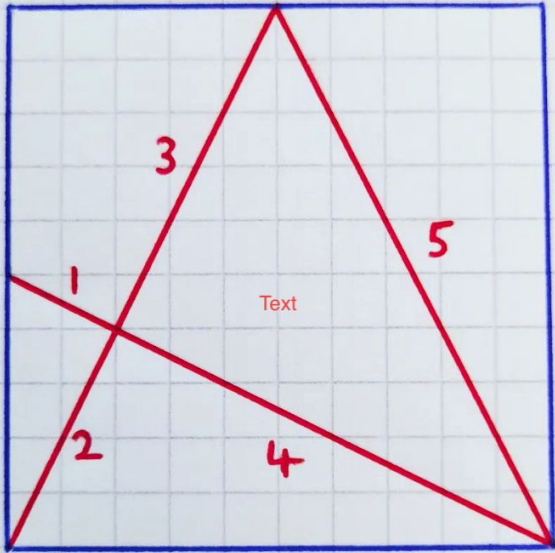
Jacob D. Fishel

Dr. Laurel Zwissler

December 6, 2018

GEOMETRY - 10 X 10 SQUARE

Credit: <https://www.instagram.com/p/CpNTki8tgTO/>



@mathematics.proof