

THE SUFI TEACHINGS OF HAZRAT INAYAT KHAN

VOLUME II

THE MYSTICISM OF SOUND, MUSIC, THE POWER OF THE WORD, COSMIC LANGUAGE

Preface

In this volume, the second of *The Sufi Message of Hazrat Inayat Khan*, an attempt has been made to group together most of the Sufi mystic's teaching concerning sound and music - sound as the basis of creation and music as an essential means towards spiritual development.

Having been a musician of renown before he gave up his art in order to dedicate himself entirely to the Sufi Message with which he was entrusted, Inayat Khan readily followed the practice of the ancient Sufis in expressing esoteric truths in terms of sound and music. He once described this as follows:

I gave up my music because I had received from it all that I had to receive. To serve God one must sacrifice what is dearest to one; and so I sacrificed my music. I had composed songs; I sang and played the vina; and practicing this music I arrived at a stage where I touched the Music of the Spheres. Then every soul became for me a musical note, and all life became music. Inspired by it I spoke to the people, and those who were attracted by my words listened to the, instead of listening to my songs. Now, if I do anything, it is to tune souls instead of instruments; to harmonize people instead of notes. If there is anything in my philosophy, it is the law of harmony: that one must put oneself in harmony with oneself and with others. I have found in every word a certain musical value, a melody in every thought, harmony in every feeling; and I have tried to interpret the same thing, with clear and simple words, to those who used to listen to my music. I played the vina until my heart turned into this very instrument; then I offered this instrument to the divine Musician, the only musician existing. Since then I have become His flute; and when He chooses, He plays His music. The people give me credit for this music, which in reality is not due to me but to the Musician who plays on his own instrument.'

Of the four books included in this volume *The Mysticism of Sound* was first published in 1923 and *Cosmic Language* in 1937. They consist of lectures given by Hazrat Inayat Khan to his pupils. *Music* is the title of a hitherto unpublished series of lectures of 1921, to which have been added some other papers on the same subject. Under the heading *The Power of the Word* have been grouped several public lectures bearing that title, together with two other important lectures: 'The Word that was Lost' and 'Cosmic Language', the former of which was published in the quarterly *Sufism* of September 1923.

PART I

THE MYSTICISM OF SOUND

CHAPTER I

THE SILENT LIFE

The Life Absolute from which has sprung all that is felt, seen, and perceived, and into which all again merges in time, is a silent, motionless and eternal life which among the Sufis is called Zat. Every motion that springs forth from this silent life is a vibration and a creator of vibrations. Within one vibration are created many vibrations; as motion causes motion so the silent life becomes active in a certain part, and creates every moment more and more activity, losing thereby the peace of the original silent life. It is the grade of activity of these vibrations that accounts for the various planes of existence. These planes are imagined to differ from one another, but in reality they cannot be entirely detached and made separate from one another. The activity of vibrations makes them grosser, and thus the earth is born of the heavens.

The mineral, vegetable, animal and human kingdoms are the gradual changes of vibrations, and the vibrations of each plane differ from one another in their weight, breadth, length, color, effect, sound and rhythm. Man is not only formed of vibrations, but he lives and moves in them; they surround him as the fish is surrounded by water, and he contains them within him as the tank contains water. His different moods, inclinations, affairs, successes and failures, and all conditions of life depend upon a certain activity of vibrations, whether these be thoughts, emotions or feelings. It is the direction of the activity of vibrations that accounts for the variety of things and beings. This vibratory activity is the basis of sensation and the source of all pleasure and pain; its cessation is the opposite of sensation. All sensations are caused by a certain grade of activity of vibration.

There are two aspects of vibrations, fine and gross, both containing varied degrees; some are perceived by the soul, some by the mind, and some by the eyes. What the soul perceives are the vibrations of the feelings; what the mind conceives are the vibrations of the thoughts; what the eyes see are the vibrations solidified from their ethereal state and turned into atoms which appear in the physical world, constituting the elements ether, air, fire, water and earth. The finest vibrations are imperceptible even to the soul. The soul itself is formed of these vibrations; it is their activity which makes it conscious.

Creation begins with the activity of consciousness, which may be called vibration, and every vibration starting from its original source is the same, differing only in its tone and rhythm caused by a greater or lesser degree of force behind it. On the plane of sound, vibration causes diversity of tone, and in the world of atoms, diversity of color. It is by massing together that the vibrations become audible, but at each step towards the surface they multiply, and as they advance they materialize. Sound gives to the consciousness as evidence of its existence, although it is in fact the active part of consciousness an evidence of its existence, although it is in fact the active part of consciousness itself which turns into sound. The knower so to speak becomes known to himself, in other words the consciousness bears witness to its own voice. It is thus that sound appeals to man. All things being derived from and formed of vibrations have sound hidden within them, as fire is hidden in flint; and each atom of the universe confesses by its tone, 'My sole origin is sound.' If any solid or hollow sonorous body is struck it will answer back, 'I am sound.'

Sound has its birth, death, sex, form, planet, god color, childhood, youth and age; but that volume of sound which is in the abstract sphere beyond the sphere of the concrete is the origin and basis of all sound.

Both sound and color make their effect on the human soul according to the law of harmony; to a fine soul color appeals, and to a still finer soul sound. Tone has either a warm or a cold affect, according to its element, since all elements are made of different degrees of vibrations. Therefore sound can produce an agreeable or a disagreeable effect upon man's mind and body, and has its healing effect in the absence of herbs and drugs which also have their origin in vibrations.

Manifestation being formed of vibrations, the planets are the primal manifestation, each planet having its special tone; therefore every note represents one planet. Every individual therefore has a note peculiar to himself which is according to his birth planet; for this reason a certain tone appeals to a particular person according to the grade of his evolution. Every element has a sound peculiar to itself; in the finer element the circle of sound expands, and in the grosser element it narrows. It is therefore distinct in the former and indistinct in the latter.

The earth has various aspects of beauty as well as of variety in its sound. Its pitch is on the surface, its form is crescent-like, and its color is yellow. The sound of earth is dim and dull, and produces a thrill, activity and movement in the body. All instruments of wire and gut, as well as the instruments of percussion, such as the drum, cymbals, etc., represent the sound of the earth.

The sound of water is deep, its form is serpent-like, its color green, and it is best heard in the roaring of the sea. The sound of running water, of mountain rills, the drizzling and pattering of rain, the sound of water running from a pitcher into a jar, from a pipe into a tub, from a bottle into a glass, all have a smooth and lively effect, and a tendency to produce imagination, fancy, dream, affection, and emotion. The instrument called *jalatarang* is an arrangement of china bowls or glasses graduated in size and filled with water in proportion to the desired scale; more water lowers the tone, and less raises it. These instruments have a touching effect upon the emotions of the heart.

The sound of fire is high pitched, its form is curled, and its color is red. It is heard in the falling of the thunderbolt and in a volcanic eruption, in the sound of a fire when blazing, in the noise of squibs, crackers, rifles, guns and

cannons. All these have a tendency to produce fear.

The sound of air is wavering, its form zigzag, and its color blue. Its voice is heard in storms, when the wind blows, and in the whisper of the morning breeze. Its effect is breaking, sweeping and piercing. The sound of air finds expression in all wind instruments made of wood, brass and bamboo; it has a tendency to kindle the fire of the heart, as Rumi writes in his Masnavi about the flute. Krishna is always portrayed in Indian art with a flute. The air sound overpowers all other sounds, for it is living, and in every aspect its influence produces ecstasy.

The sound of ether is self-contained, and it holds all forms and colors. It is the basis of all sounds, and is the undertone which is continuous. Its instrument is the human body, because it can be audible through it; although it is all-pervading, yet it is unheard. It manifests to man as he purifies his body from material properties. The body can become its proper instrument when the space within is opened, when all the tubes and veins in it are free. Then the sound, which exists externally in space, becomes manifest inwardly also. Ecstasy, illumination, restfulness, fearlessness, rapture, joy and revelation are the effects of this sound. To some it manifests of itself, to others when they are in a negative state caused by weakness of the body or mind; to neither of these is it a benefit, but on the other hand it causes them to become abnormal. This sound only elevates those who open themselves to it by the sacred practices known to the mystics.

The mingled sound of earth and water has a tenderness and delicacy. The sound of earth and fire produces harshness. The sound of earth and air has strength and power. The sound of water and fire has a lively and animating effect. The sound of water with ether has a soothing and comforting effect. The sound of fire and air has a terrifying and fearsome effect. The sound of fire with ether has a breaking and freeing effect. The sound of air with ether produces calm and peace.

CHAPTER II

VIBRATIONS

THE silent life experiences on the surface through activity. The silent life appears as death in comparison with the life of activity on the surface. Only to the wise the life eternal seems preferable on account of the ever-changing and momentary nature of mortal life. The life on the surface seems to be the real life, because it is in this life that all joy is experienced.

In the silent life there is no joy but only peace. The soul's original being is peace and its nature is joy, both of which work against each other. This is the hidden cause of all life's tragedy. The soul originally is without any experience; it experiences all when it opens its eyes to the exterior plane, and keeps them open, enjoying the life on the surface until satisfied. The soul then begins to close its eyes to the exterior plane, and constantly seeks peace, the original state of its being.

The inward and essential part of every being is composed of fine vibrations, and the external part is formed of gross ones. The finer part we call spirit and the grosser matter, the former being less subject to change and destruction and the latter more so. All that lives is spirit and all that dies is matter; and all that dies in spirit is matter and all that lives in matter is spirit. All that is visible and perceptible appears to be living, although subject of death and decay, and is becoming every moment resolved into its finer element; but the sight of man is so deluded by its awareness of the seeming world, that the spirit which really lives is covered under the garb of matter and its true being is hidden. It is the gradually increasing activity which causes vibrations to materialize, and it is the gradual decrease of the same which transmutes them again into spirit. As has been said, vibrations pass through five distinct phases while changing from the fine to the gross; and the elements of ether, air, fire, water and earth each has a savor, color, and form peculiar to itself. Thus the elements form a wheel which brings them all in time to the surface. At each step in their activity they vary and become distinct from each other; and it is the grouping of these vibrations which causes variety in the objective world. Man calls the law which causes them to disperse destruction.

Vibrations turn to atoms and atoms generate what we call life; thus it happens that their grouping, by the power of nature's affinity, forms a living entity; and as the breath manifest through the form so the body becomes conscious. In one individual there are many fine and small beings hidden; in his blood, in his brain cells, in his skin, and in all

planes of his existence. As in the physical being of an individual many small germs are born and nourished which are also living beings, so in his mental plane there are many beings, termed Muwakkals, or elementals. These are still finer entities born of man's own thoughts, and as the mental sphere. Man often imagines that thoughts are without life; he does not see that they are more alive than the physical germs and that they have a birth, childhood, youth, age and death. They work for man's advantage or disadvantage according to their nature. The Sufi creates, fashions and controls them. He drills them and rules them throughout his life; they form his army and carry out his desires. As the germs constitute man's physical being and the elementals his mental life, so do the angels constitute his spiritual existence. These are called Farishtas.

Vibrations as a rule have length as well as breadth; and they may last the least fraction of a moment or the greater part of the age of the universe. They make different forms, figures, and colors as they shoot forth, one vibration creating another; and thus myriad's arise out of one. In this way there are circles beneath circles and circles above circles, all of which form the universe. Every vibration after its manifestation becomes merged again in its original source. The reach of vibrations is according to the fineness of the plane of their starting-point. To speak more plainly, the word uttered by the lips can only reach the ears of the hearer; but the thought proceeding from the mind reaches far, shooting from mind to mind. The vibrations of mind are much stronger than those of words. The earnest feelings of one heart can pierce the heart of another; they speak in the silence, spreading out into the sphere, so that the very atmosphere of a person's presence proclaims his thoughts and emotions. The vibrations of the soul are the most powerful and far-reaching, they run like an electric current from soul to soul.

All things and beings in the universe are connected with each other, visibly or invisibly, and through vibrations a communication is established between them on all the planes of existence; as an ordinary instance, if one person coughs in an assembly, many others begin to do the same, and the same is the case with yawning. This also applies to laughter, excitement and depression. This shows that vibrations convey the conditions of one being to another; therefore the seer knows of the past, present and future, and perceives conditions on all planes of existence.

Vibrations work through the chord of sympathy existing between man and his surroundings and reveal past, present and future conditions; this explains why the howling of dogs foretells death, and the neighing of horses the approach of danger. Not only animals show this but even the plants in times of sorrow begin to die, and the flowers to fade, while during times of happiness they grow and flourish. The reason why plants and animals can perceive the vibrations and know of coming events while man is ignorant of them, is because he has blinded himself with egotism. The influence of vibrations is left on the chair on which one sits, in the bed where one has slept, in the house where one lives, in the clothes one wears, in the food one eats, and even in the street where one walks.

Every emotion arises from the intensity of the vibration, which when active in different emotions, the main cause of every emotion being simply activity. Every vibration while active raises the consciousness to the outermost surface, and the mist caused by this activity collects clouds which we call emotions. The clouds of emotion obscure the clear sight of the soul. Therefore passion is called blind. The excess of the activity of vibrations not only blinds, but weakens the will, and a weak will enfeebles the mind and body.

It is the state of vibrations to which man is tuned that accounts for his soul's note. The different degrees of these notes form a variety of pitch divided by the mystics into three distinct grades. First the grade which produces power and intelligence, and may be pictured as a calm sea. Secondly, the grade of moderate activity which keeps all things in motion, and is a balance between power and weakness which may be pictured as the sea in motion. Thirdly, the grade of intense activity, which destroys everything and causes all weakness and blindness; it may be pictured as a stormy sea.

In the activity of all things and beings the pitch is recognized by the seer, as a musician knows the key in which any particular music is written. Man's atmosphere tells of the grade of activity of his vibrations.

If vibratory activity is properly controlled, man may experience all life's joy, and at the same time not be enslaved by it. It is most difficult to control a runaway horse. But yet in the control abides the whole of what is called mastership.

The saints and sages spread their peace not only in the place where they sit, but in even in the neighborhood where they dwell; the town or the country where they live is at peace, in accordance with the power of the vibrations they send out from their soul. This is the reason why association with good or bad and with those of the upper or lower classes has a great influence upon the life and character of man. The vibrations of thought and feeling create,

procure, and prepare of themselves all the necessary means for their manifestation on the surface. For example a person may desire to eat fish and instead of ordering it might think strongly of it; his thought-vibrations thus speaking to the mental ears of the cook transmit his desire, and perhaps his strong feeling would even attract a fishmonger to the house. In this way the thoughts of sages work out their destiny, according to the strength, power and purity of their minds. A certain degree of thought-power is needed to bring about a certain result, as so much dynamite is required to blast a single rock, and an infinitely greater quantity is necessary to make a tunnel through a mountain.

The length of time that the thought is held has also much to do with its accomplishment, for the thought-vibrations have to be active for a certain time to bring about a certain result. A certain length of time is required for the baking of a cake; if it is hurried the cake will be uncooked; with too great a heat it will burn. If the operator of the mental vibrations lacks patience then the power of thought will be wasted, even if it were half-way to its destiny, or still nearer to a successful issue. If too great a power of thought is given to the accomplishment of a certain thing it destroys while preparing it.

In order to reflect thought and feeling on another, man should observe the same rule as in voice and word. The louder a person speaks in an assembly the more attention he attracts and all those present perceive give him a hearing. In the same way, if a Sufi sends forth the vibrations of his thought and feeling, they naturally strike with a great strength and power on any mind on which they happen to fall. As sweetness of voice has a winning power so it is with tenderness of thought and feeling. Thought-vibrations to which the spoken word is added are doubled in strength; and with a physical effort this strength is trebled. Reason is like fire, it gives light to the thought; but thought overheated loses its power, as heat can weaken the physical body. Reason gives birth to doubt, which destroys the thought-power before it is able to fulfill its destiny.

The strength of thought-power consists in confidence or faith. Reason confuses, and doubts scatter the waves of thought-vibrations, which disperse and go off in different directions from lack of the strength that binds. One should never think or speak against one's desire, for it weakens the thought-vibrations and often brings about contrary results. A variety of thoughts springing up at the same time naturally enfeebles the power of mind, for none of them has a chance to mature, just as twins are often imperfect and triplets seldom live.

The disharmony between one's desire and one's ideal always causes a great confusion in life, for they constantly work against each other. When a person speaks, thinks, or feels either harshly or kindly of another, it reaches the spirit of that one either consciously or unconsciously by the power of vibration. If we happen to be offended with someone and do not show it in speech or action, yet it still cannot be hidden, for the vibrations of our feeling will reach directly to the person in question, and he will begin to feel our displeasure, however far away he may be. The same is the case with our love and pleasure: however we may try to conceal it in speech or action, it cannot be hidden. This explains the old adage that even walls have ears, which really means that even the wall is not impervious to vibration of thought.

Sufis give special attention to the good and bad wishes of people. They strive continually to attract the good wishes of others whether worthy or unworthy, by every means in their power. Intensity of activity produces strong vibrations named in Sufi terms *Jelal*; gentleness of activity causes mild vibrations called *Jemal*. The former activity works as strength and power, the latter as beauty and grace. The conflict of both these forces is termed *Kemal*, and causes nothing but destruction.

The standard of right and wrong, the conception of good and evil, and the idea of sin and virtue are understood differently by the people of different races, nations, and religions; therefore it is difficult to discern the law governing these opposites. It becomes clear, however, by understanding the law of vibrations. Every thing and being on the surface of existence seem separate from one another, but in every plane beneath the surface they approach nearer to each other, and in the innermost plane they all become one. Every disturbance therefore, caused to the peace of the smallest part of existence on the surface, inwardly affects the whole. Thus any thought, speech or action that disturbs peace is wrong, evil, and a sin; if it brings about peace it is right, good, and a virtue. Life being like a dome, its nature is also dome-like. Disturbance of the slightest part of life disturbs the whole and returns as a curse upon the person who caused it; any peace produced on the surface comforts the whole, and thence returns as peace to the producer.

This is the philosophy of the reward of good deeds and the punishment of bad deeds given by the higher powers

CHAPTER III

HARMONY

Harmony is the source of manifestation, the cause of its existence, and the medium between God and man.

The peace for which every soul strives, and which is the true nature of God and the utmost goal of man, is but the outcome of harmony; this shows that all life's attainments without a sense of harmony are but vain. It is the attainment of harmony which is called heaven, and it is the lack of it which is termed hell. The master of it alone understands life, and he who lacks it is foolish in spite of all other knowledge that he may have acquired.

The Sufi gives great importance to the attainment of harmony, believing that light is for angels and darkness for the devil, but that harmony is necessary for a human being in order to keep a balance in life.

There are three aspects of harmony: eternal, universal, and individual.

Eternal harmony is the harmony of consciousness. As it is in itself eternal, all things and beings live and move in it; yet it remains remote, undisturbed and peaceful. This is the God of the believer, and the God of the knower. All vibrations from the finest to the grossest are held together by this harmony, as well as each atom of manifestation, and both creating and destruction take place in order to uphold it. Its power ultimately attracts each being towards the everlasting peace.

Man is drawn in two opposite directions by the power of harmony: towards the Infinite and towards manifestation. He is less conscious of the former than of the latter, and by facing towards one direction he loses sight of the other. The Infinite, being the essential spirit of all, finally attracts all to itself. The Sufi gives the greatest importance to harmony with the Infinite, which he realizes by resignation to the will of God, the Beloved.

The existence of land and water, the land for the water, and the water for the land; the attraction between the heavens and the earth, all demonstrate the universal harmony. The attraction of the sun and moon to each other, the cosmic order of the stars and the planets, all connected and related with each other, moving and working under a certain law; the regular rotation of the seasons, the night following the day, and the day in its turn giving place to the night; the dependence of one being on another; the distinctiveness, attraction and assimilation of the five elements, all prove the universal harmony.

The male and female, beast and bird, vegetable and rock, and all classes of things and beings are linked together and attracted to each other with a chord of harmony. If one being or thing, however apparently useless, were missing in this universe of endless variety, it would be as it were a note missing in a song. As Sa'di says, 'Every being is born for a certain purpose, and the light of that purpose is kindled within his soul.' All famines, plagues, and disasters such as storms, floods, volcanic eruptions, wars and revolutions, however bad they may appear to man, are in reality for the adjusting of this universal harmony.

There is a story told in India of how once all the inhabitants of a village which had suffered from drought, gathered together before the temple of their God, praying that for this year an abundance of rain might fall.

A voice from the unseen replied, 'Whatever We do is for the betterment of Our purpose, ye have no right to interfere with Our work, oh! ye men.' But they again cried for mercy, and continued to do so more persistently. Then came the answer saying 'Your prayers, fastings, and sacrifices have induced Us to grant for this one year as much rain as ye desire.' They all returned home rejoicing. In the autumn they worked vigorously on their farms, and after having prepared the ground and sown the seed, they prayed for rain. When they considered that sufficient had fallen they again had recourse to prayer, and the rain ceased. In this way an ideal crop of corn was produced and all the inhabitants of that country made merry over it. This year more corn was grown than ever before. After the crops were gathered in however, all those who ate the corn died and many were the victims. In perplexity they again sought the God bowing low before the temple crying, 'Why hast Thou shown such wrath to us, after having shown so great a mercy?' The God replied, 'It was not Our wrath, but your folly for interfering with Our work; We sometimes send a drought, and at other times a flood, so that a portion of your crops may be destroyed, but We have Our reasons for so doing, for in this way all that is poisonous and undesirable in them is also destroyed, leaving only what is beneficial for the preservation of your life.'

The villagers prostrated themselves in humble prayer saying, 'We shall never again try to control the affairs of the universe, Thou art the Creator and Thou art the Controller, we are Thine innocent children, and Thou alone knowest what is best for us.' The Creator knows how to control his world, what to bring forth and what to destroy.

There are two aspects of individual harmony: the harmony between body and soul, and the harmony between individuals.

The soul rejoices in the comforts experienced by the external self, yet man becomes so engrossed in them that the soul's true comfort is neglected. This keeps man dissatisfied through all the momentary comforts he may enjoy, but not understanding this he attributes the cause of his dissatisfaction to some unsatisfied desire in his life. The outlet of all earthly passions gives a momentary satisfaction, yet creates a tendency for more; in this struggle the satisfaction of the soul is overlooked by man who is constantly busied in the pursuit of his earthly enjoyment and comfort, depriving the soul of its true bliss. The true delight of the soul lies in love, harmony, and beauty, the outcome of which is wisdom, calm, and peace; the more constant they are the greater is the satisfaction of the soul.

If man in his daily life would examine every action which has reflected a disagreeable picture of himself upon his soul and caused darkness and dissatisfaction, and if on the other hand he would consciously watch each thought, word, or deed which had produced an inward love, harmony and beauty, and each feeling which had brought him wisdom, calm and peace, then the way of harmony between soul and body would be easily understood, and both aspects of life would be satisfied, the inner as well as the outer. The soul's satisfaction is much more important than that of the body, for it is more lasting. In this way the thought, speech and action can be adjusted, so that harmony may be established first in the self by the attunement of body and soul.

The next aspect of individual harmony is practiced in one's contact with another. Every being has an individual ego produced from his own illusion. This limits his view which is led in the direction of his won interest, and he judges of good and bad, through his limited view, which is generally partial and imaginary rather than true. This darkness is caused by the overshadowing of the soul by the external self. Thus a person becomes blind to his own infirmities as well as to the merits of another, and the right action of another becomes wrong in his eyes and the fault of the self seems right. This is the case with mankind in general, until the veil of darkness is lifted from his eyes.

The *Nafs*, the ego of an individual, causes all disharmony with the self as well as with others, thus showing its unruliness in all aspects of life. The lion, the sovereign among all animals, most powerful and majestic, is always unwelcome to the inhabitants of the forest, and he is even unfriendly to his own kind. Two lions will never greet one another in a friendly way, for their *Nafs* is so strong; and although the lion is the ruler of all other animals, he is a slave to his own passions which make his life restless. The *Nafs* of herbivorous animals such as sheep and goats is subdued; for this reason they are harmless to one another and are even harmonious enough to live in herds. The harmony and sympathy existing among them makes them mutually partake of their joys and sorrows; but they easily fall a victim to the wild animals of the forest. The Masters of the past like Moses and Mohammad have always loved to tend their flocks in the wilderness and Jesus Christ spoke of himself as the Good Shepherd, while St. John the Baptist spoke of the lamb of God, harmless and innocent, ready for sacrifice.

The *Nafs* of the bird is still milder, therefore upon one tree many and various kinds can live as one family, singing the praise of God in unison, and flying about in flocks of thousands.

Among birds are to be found those who recognize their mate and who live together, harmoniously building the nest for their young, each in turn sitting on the eggs, and bearing their part in the upbringing of their little ones. Many times they mourn and lament over the death of their mate. The *Nafs* of the insects is still less, they walk over each other without doing any harm, and live together in millions, as one family, without distinction of friend or foe. This proves how the power of *Nafs* grows at each step in nature's evolution, and culminates in man, creating disharmony all through his life, unless it is subdued, producing thereby a calm and peace within the self, and a sense of harmony with others. Every human being has an attribute peculiar to his *Nafs*. One is tiger-like, another resembles a dog, while a third may be like a cat and a fourth like a fox. In this way man shows in his speech, thoughts and feelings the beasts and birds, and the condition of his *Nafs* is akin to their nature, and at times his very appearance resembles them. Therefore his tendency to harmony depends upon the evolution of his *Nafs*.

As man begins to see clearly through human life, the world begins to appear as a forest to him, filled with wild animals, fighting, killing and preying upon one another.

There are four different classes of men who harmonize with each other in accordance with their different states of evolution: angelic, human, animal, and devilish.

The angelic seeks for heaven, and the human being struggles along in the world; the man with animal propensities revels in his earthly pleasures, while the devilish man is engaged in creating mischief, thereby making a hell for himself and for others. Man after his human evolution becomes angelic, and through his development in animality arrives at the stage of devil.

In music the law of harmony is that the nearest note does not make a consonant interval. This explains the prohibition of marriage between close relatives because of their nearness in quality and blood. As a rule harmony is in contrast. Men fight with men and women quarrel with women, but the male and the female are as a rule harmonious with each other and a complete oneness makes a perfect harmony. In every being the five elements are constantly working, and in every individual one especially predominates. The wise have therefore distinguished five different natures in man, according to the element predominant in him. Sometimes two elements or even more predominate in a human being in a greater or lesser degree.

The harmony of life can be learnt in the same way as the harmony of music. The ear should be trained to distinguish both tone and word, the meaning concealed within, and to know from the verbal menage and the tone of voice whether it is a true word or a false note; to distinguish between sarcasm and earnest; to understand the difference between true admiration and flattery; to distinguish modesty from humility, a smile from a sneer and arrogance from pride, either directly or indirectly expressed. By so doing the ear becomes gradually trained in the same way as in music, and a person knows exactly whether his own tone and word as well as those of another are false or true. Man should learn in what tone to express a certain thought or feeling as in voice cultivation. There are times when he should speak loudly, and there are times when a soft tone of voice is needed; for every word a certain note, and for every speech a certain pitch is necessary. At the same time there should be a proper use of a natural, sharp or flat note, as well as a consideration of key.

There are nine different aspects of feeling, each of which has a certain mode of expression: mirth, expressed in a lively tone; grief, in a pathetic tone; fear, in a broken voice; mercy, in an emphatic tone; frivolity, in a light tone; attachment, in a deep tone; and indifference, in the voice of silence.

An untrained person confuses these. He whispers the words which should be known and speaks out loudly those which should be hidden. A certain subject must be spoken of in a high pitch, place, the space, the number of persons present, the kind of people and their evolution, and speak in accordance with the understanding of others; as it is said, 'Speak to people in their own language'. With a child one must have childish talk, with the young only suitable words should be spoken, with the old one should speak in accordance with their understanding. In the same way there should be a graduated expression of our thought so that everybody may not be driven with the same whip. It is consideration for others which distinguishes man from the animals.

It must be understood that rhythm is the balance of speech and action. One must speak at the right time, otherwise silence is better than speech. A word of sympathy with the grief of another, and a smile at least when another laughs. One should watch the opportunity for moving a subject in society, and never abruptly change the subject of conversation, but skillfully blend two subjects with a harmonious link. Also one should wait patiently while another speaks, and keep a rein on one's speech when the thought rushes out uncontrollably, in order to keep it in rhythm and under control during its outlet. One should emphasize the important words with a consideration of strong and weak accent. It is necessary to choose the right word and mode of expression, to regulate the speed and to know how to keep the rhythm. Some people beginning to speak slowly and gradually increase the speed to such an extent that they are unable to speak coherently. The above applies to all actions in life.

The Sufi, like a student of music, trains both his voice and ear in the harmony of life. The training of the voice consists in being conscientious about each word spoken, about its tone, rhythm, meaning and the appropriateness for the occasion. For instance the words of consolation should be spoken in a slow rhythm, with a soft voice and sympathetic tone. When speaking words of command a lively rhythm is necessary, and a powerful and distinct voice. The Sufi avoids all unrhythmic actions; he keeps the rhythm of his speech under the control of patience, not speaking a word before the right time, not giving an answer until the question is finished. He considers a contradictory word a discord unless spoken in a debate, and even at such times he tries to resolve it into a consonant chord. A contradictory tendency in man finally develops into a passion, until he contradicts even his own idea if it be propounded by another.

In order to keep harmony the Sufi even modulates his speech from one key to another, in other words, he falls in with another person's idea by looking at the subject from the speaker's point of view instead of his own. He makes a base for every conversation with an appropriate introduction, thus preparing the ears of the listener for a perfect response. He watches his every movement and expression, as well as those of others, trying to form a consonant chord of harmony between himself and another.

The attainment of harmony in life takes a longer time to acquire and a more careful study than does the training of the ear and the cultivation of the voice, although it is acquired in the same manner as the knowledge of music. To the ear of the Sufi every word spoken is like a note which is true when harmonious, and false when inharmonious. He makes the scale of his speech either major, minor, or chromatic as occasion demands; and his words either sharp, flat, or natural are in accordance with the law of harmony. For instance, the straight, polite and tactful manner of speech is like his major, minor or chromatic scale, representing dominance, respect and equality. Similarly he takes arbitrary or contrary motions to suit the time and situation by following step by step, by agreeing and differing, and even by opposing, and yet keeping up the law of harmony in conversation. Take any two persons as two notes; the harmony existing between them forms intervals either consonant or dissonant, perfect or imperfect, major or minor, diminished or augmented as the two persons may be.

The interval of class, creed, caste, race, nation or religion, as well as the interval of age or state of evolution, or of varied and opposite interests show the law here distinctly. A wise man would be more likely to be in harmony with his foolish servant than with a semi-wise man who considers himself infallible. Again it is equally possible that a wise man may be far from happy in the society of the foolish, and vice versa. The proud man will always quarrel with the proud while he will support the humble. It is also possible for the proud to agree on a common question of pride, such as pride of race or birth.

Sometimes the interval between the disconnected notes is filled by a middle note forming a consonant chord. For instance the discord between husband and wife may be removed by the link of a child, or the discord between brothers and sisters may be taken away by the intervention of the mother or father. In this way, however inharmonious two persons may be, the forming of a consonant chord by an intervening link creates harmony. A foolish person is an unpliant note whereas an intelligent person is pliant. The former sticks to his ideas, likes, dislikes and convictions, whether right or wrong, while the latter makes them sharp or flat by raising or lowering the tone and pitch, harmonizing with the other as the occasion demands. The key-note is always in harmony with each note, for it has all notes of the body whether good or bad, wise or foolish, by becoming like the key-note.

All races, nations, classes and people are like a strain of music based upon one chord, where the key-note, the common interest, holds so many personalities in a single bond of harmony. By a study of life the Sufi learns and practices the nature of its harmony. He establishes harmony with the self, with others, with the universe and with the infinite. He identifies himself with another, he sees himself, to speak, in every other being. He cares for neither blame nor praise, considering both as coming from himself. If a person were to drop a heavy weight and in so doing hurt his own foot, he would not blame his hand for having dropped it, realizing himself in both the hand and the foot. In like manner the Sufi is tolerant when harmed by another, thinking that the harm has come from himself alone. He uses counterpoint by blending the undesirable talk of a friend and making it into a fugue.

He overlooks the faults of others, considering that they know no better. He hides the faults of others, and suppresses any facts that would cause disharmony. His constant fight is with the Nafs, the root of all disharmony and the only enemy of man. By crushing this enemy man gains mastery over himself; this wins for him mastery over the whole universe, because the wall standing between the self and the Almighty has been broken down. Gentleness, mildness, respect, humility, modesty, self-denial, conscientiousness, tolerance and forgiveness are considered by the Sufi as the attributes which produce harmony within one's own soul as well as within that of another. Arrogance, wrath, vice, attachment, greed and jealousy are the six principal sources of disharmony. Nafs, the only creator of disharmony, becomes more powerful the more it is indulged; that is to say the more its desires are gratified, the more it is pleased. For the time being it shows its satisfaction at having gratified its demands, but soon after it demands still more until life becomes a burden. The wise detect this enemy as the instigator of all mischief, but everybody else blames another for his misfortunes in life.

CHAPTER IV

NAME

THE variety of things and beings and the peculiarities which make them differ, cause the necessity of name. Name produces the picture of a form, figure, color, size, quality, quantity, feeling and sense of things and beings, not only perceptible and comprehensible, but even of those beyond the perception and comprehension; therefore its importance is greater than all things. There is a great secret hidden in a name, be it the name of a person or a thing, and it is formed in relation to the past, present and future conditions of its object; the right horoscope tells you therefore about the conditions of a person.

All mystery is hidden in name. The knowledge of everything rests on first knowing its name, and knowledge is not complete which is devoid of name. Mastery depends upon knowledge; man cannot master a thing of which he has no knowledge. All blessings and benefits derived from earth or heaven are gained by mastery which depends upon knowledge, knowledge depending upon name. Man without the knowledge of the name of a thing is ignorant, and the one who is ignorant is powerless, for man has no hold over anything of which he has no knowledge.

The reason of man's greatness is the scope of the knowledge with which he is gifted, all the mystery of which lies in his recognition of the differences between thing and beings. This gives man superiority not only over all creatures of the earth, but it even makes him excel the angels, the hosts of heaven. The Qur'an explains it in the following words, ' When thy Lord said unto the angels, "We are going to place a substitute on earth" they said, "Wilt Thou place there one who will do evil therein and shed blood, while we celebrate Thy praise and sanctify Thee?" God answered, "Verily We know that which ye know not;" and He taught Adam the names of all things, and then presented them to the angels, and said, "Declare unto Me the names of these things if ye say truth." They answered, "Praise be unto Thee, we have no knowledge but what Thou teachest us, for Thou art all-knowing and wise". God said, "O! Adam, tell them their names". And when Adam came he told their names."

Every name reveals to the seer the past, present, and the future of that which it covers. Name is not only significant of form but of character as well. The meaning of name plays an important part in man's life, and the sound, the vowels in the name, the rhythm, number, and nature of the letters which compose it, the mystical numbers, symbol and planet, as well as the root from which it is derived and the effect which it produces, all disclose their secret to the seer.

The meaning of a name has a great influence upon its possessor as well as upon others. From the sound of the letters and the word they compose the mystic can understand much about the character and fate of a person. An intelligent person generally gets the idea from the sound of letters that compose a name whether it is beautiful or ugly, soft or hard, consonant or dissonant, but does not know what makes it so; the one who understands knows why it is so.

Letters singly or together are either pronounced smoothly or with difficulty and have their effect accordingly upon oneself and upon another. Names that are smooth and soft-sounding make a soft effect upon the speaker and listener, whereas hard sounding names have a contrary effect. Man naturally calls soft things by smooth names and hard things by hard-sounding names as for instance flower and rock, wool and flint, etc. Language, and especially name, show the class of people and character of families, communities and races. Vowels play a great part in the name and its influence. E and I denote Jemal, the feminine quality of grace, wisdom, beauty and receptivity, O and U denote Jelal, the masculine quality of power and expression. A denotes Kemal, which is significant of the perfection in which both these qualities are centered. The above-named vowels in the composition of the name have an effect according to their place in the name, whether in the beginning, center or end.

Fate in Sanskrit is called Karma, meaning the rhythm of past actions. The influence of rhythm suggested by a name has an effect upon the entity whose name it is as well as upon those who call him by that name. Evenness of rhythm gives balance while unevenness causes a lack of balance. The beauty of rhythm beautifies the character of man.

By rhythm is meant the way in which the name begins and how it ends, whether evenly or unevenly, on the accent or before the accent. The accent falling on the beginning, middle or end varies the effect which plays a part in a person's character and fate. The rhythm of the name suggests the main thing in life, balance or its lack. Lack of balance is a deficiency in character and causes adversity in life. The number of letters plays a great part in the name of a person. An even number shows beauty and wisdom, and an odd number sows love and poser.

Number plays a great part in life and especially in name. Each letter of a name has its numerical value; in oriental science it is called Jafar. By this system not only are names given to buildings, objects and people, conveying their period of commencement and completion, but the combination of these numbers conveys to the seer its mystical effect.

Names have a psychic effect upon their owners and even upon surroundings. The names of elementals and jinns, the sacred names of God, and the holy names of the prophets and saints, written according to the law of their numerical value, act as a magical charm for the accomplishment of different objects in life; and by the combination of such names written or repeated in their numerical form orders are performed.

Every letter either singly or when grouped in a word produces a picture which tells its secret to the seer. For instance X makes a cross and O zero, both of which have a meaning. The alphabet used in modern times is a corruption of the original ones, though the old Arabic and Persian writings are found on arches, walls, homes of garments, on brass vessels and carpets, are of most perfect and beautiful design. A great symbolic significance may be seen in the Chinese, Japanese, Sanskrit and other ancient scripts. Every line, dot and curve has a meaning. The ancients used to write every name not with different letters but as a picture signifying what they wished to express; the picture was divided into different parts and each part was used to represent a certain sound, and in the way the alphabets were made. By this break the true picture was lost, but a certain likeness may still be traced. Even into present day, although we have a most corrupted form of writing, all from the appearance of a certain name, a person's life, fate or character may be read in whatever language it may be written. For instance a name beginning with I shows a steadfast and righteous ego, uniqueness and love of God and the pursuit of truth. E shows a shy and backward nature and an interest in three directions.

As one letter makes a picture, in the same way a whole word makes a picture. The idea of Allah has come from man and one can read in the form of the hand the word 'Allah'.

The Christian name has a greater influence than the surname. Sometimes a nickname has a still greater effect. The effect of the name is according to its use; the more it is used the greater the effect. Shortened names such as May for Mary, or Bill or Willie for William lessen the effect of the name. The names given by the Holy Ones have a double effect, that of the name itself and that of the will of the one who gave it. Malabakhsh, the greatest musician in India of his day, was given this name by a fakir who was charmed on hearing his music; it means 'God bless'. After taking this name he had success where he went and was blessed with merit and reward, both of which are the rare gifts of God.

There are many instances to be found where a change of name has brought an entire change in a man's life. We read in the Bible that the blessing of Jacob was the name Israel given to him by the angel.

In the Qur'an, Mohammad is constantly addressed by a special name, each name having its effect not only on the life of the Prophet, but on his followers who adopted and worked mystically with any of these names. Sufis have for ages experienced the mystical value of these names. Among Sufis the Murshid gives to his pupils the name 'Talib' or 'Mureed', which is to give him in time the identity of the name.

CHAPTER V

FORM

THE light from which all life comes exists in three aspects, namely, the aspect which manifests as intelligence, the light of the abstract and the light of the sun. The Activity of this one light functions in three different aspects. The first is caused by a slow and solemn activity in the eternal consciousness, which may be called consciousness or intelligence. It is intelligence when there is nothing before it to be conscious of when there is something intelligible before it, the same intelligence becomes consciousness. A normal activity in the light of intelligence causes the light of the abstract at the time when the abstract son turns into light. This light becomes a torch for the seer who is journeying towards the eternal goal. The same light in its intense activity appears as the sun. No person would readily believe that intelligence, abstract light, and the sun are one and the same, yet language does not contradict itself, and all three have always been called by the name of light.

These three aspects of the one light form the idea that lies behind the doctrine of the Trinity, and that of Trimurti

which existed thousands of years before Christianity amount the Hindus and which denotes the three aspects of the One, the One being three. Substance develops from a ray to an atom, but before this it exists as a vibration. What man sees he accepts as something existent, and what he cannot see does not exist for him. All that man perceives, sees and feels is matter, and that which is the source and cause of all is spirit.

The philosophy of form may be understood by the study of the process by which the unseen life manifests into the seen. As the fine waves of vibrations produce sound, so the gross waves produce light. This is the manner in which the unseen, incomprehensible, and imperceptible life becomes gradually known, by first becoming audible and then visible; and this is the origin and only source of a form.

The sun therefore is the first form seen by the eyes, and it is the origin and source of all forms in the objective world; as such it has been worshipped by the ancients as God, and we can trace the origin and source of all religions in at motor-religion. We may trace this philosophy in the words of Shams-e Tare, 'When the sun showed his face then appeared the faces and forms of all worlds. His beauty showed their beauty; in his brightness they shone out; so by his rays we saw and knew and named them.'

All the myriad colors in the universe are but the different grades and shades of light, the creator of all elements, which has decorated the heavens so beautifully with sun, moon, plants, and stars; which has made the land and water; with all the beauties of the lower spheres, in some parts dull and in some parts bright, which man has named light and shade. The sun, moon, planets and stars, the brilliance of electricity, the lesser light of gas, lamp, candle, coal and wood, all show the sun reappearing in different forms; the sun is reflected in all things, be they dull pebbles or sparkling diamonds, and their radiance is according to their capability of reflections. This shows that light is the one and only source, and the cause of the whole creation. 'God is the light of the heaven and of the earth', the Qu'ran says, and we read in Genesis, 'And God said: let there be light, and there was light'.

All forms on whatever plane they exist, are molded under the law of affinity. Every atom attracts towards itself the atom of its own element; every positive atom attracts the negative atom of its own element; every negative attracts the positive; yet each attraction is different and distinct. These atoms group together and make a form. The atoms of the abstract plane group together and make forms of light and color; these and all different forms of the finer forces of life are seen by the seer. The forms of the mental plane are composed of the atoms of that plane; these are seen by the mind's eye and are called imagination. On the physical plane this process may be seen in a more concrete form.

They mystic sees on the abstract plane one or other element predominating at a certain time, either ether, air, fire, water or earth. Every element in the finer forces of life is rendered intelligible by the direction of its activity and color; and the various forms of light show its different rates of activity. For instance the feeling of humor develops into greater humor, and sadness into a deeper sorrow, and so it is with the imagination: every pleasant thought develops a pleasure and expands into still pleasanter thought, and every disagreeable imagination grows and becomes more intense. Again, on the physical plane we not only see men dwelling together in cities and villages, but even beasts and birds living in flocks and herds; coal is found in the coal-mine, and gold in the gold-mine; the forest contains thousands of trees, where as the desert holds not a single one. All this proves the power of affinity which collects and groups the kindred atoms, and makes of them numerous forms, thereby creating an illusion before the eye of a man who thus forgets the one source in the manifestation of variety.

The direction taken by every element to make a form depends upon the nature of its activity. For instance, an activity following a horizontal direction shows the earth element, a downward direction the water element, an upward direction the fire element; the activity that moves in a zigzag direction shows the air element, and the form taken by ether is indistinct and misty. Therefore the nature of all things is made plain to the seer by their form and shape, and from their color their element is known, yellow being the color of earth, green of water, red of fire, blue of air, and gray of ether. The mingling of these elements produces mixed colors of innumerable shades and tones, and the variety of color in nature bears evidence of the unlimited life behind it.

Every activity of vibrations produces a certain sound, according to its degree of resonance, and according to the capacity of the mold in which the form is shaped. This explains the idea behind the ancient Hindu word Nada Brahma, which means sound, the Creator God.

By the law of construction and destruction, as well as by addition and reduction, the different forms in this objective world group together and change. A close study of the constant grouping and dispersing of the clouds will

reveal many different forms within a few minutes, and this is a key to the same process which can be seen all through nature. The construction and destruction, addition and reduction in forms all take place under the influence of time and space. Each form is shaped and changed subject to this law, for the substance differs according to the length, breadth, depth, height and shape of the mold wherein the form is fashioned and the features are formed according to the impression pressed upon it. It takes time to make a young and tender leaf green, and again to change it from green to red and yellow; and it is space that makes of water either a ditch, well, pond, stream, river or ocean.

The dissimilarity in the features of various races in different periods can be accounted for by the law of time and space, together with climatic and racial causes. The Afghans resemble the natives of the Panjab, and the Singalese the people of Madras; Arabs are similar in feature to the Persians, and the Chinese closely resemble the Japanese; Tibetans resemble the natives of Bhutan, and the Burmese closely resemble the Siamese. All this proves that the proximity of the lands which they inhabit is largely the cause of likeness in feature. As wide as is the distance of space, so wide is the difference in feature among people. The similarity in form of germs, worms and insects is accounted for by the same reason. Twin-born children as a rule resemble each other more closely than other children.

Form depends mostly upon reflection; it is the reflection of the sun in the moon that makes the moon appear round like the sun. All the lower creation evolves by the same law. Animals which begin to resemble man are those which are in his surroundings and see him daily. A man who has the care of animals begins to resemble them, and we see that the butler of a colonel has the bearing of a soldier, and a man working in a nunnery in time becomes like a nun.

As all things are subject to change, no one thing is the same as it was a moment before, although the change may not be noticeable, for only a definite change is perceptible. In a flower there is the change from bud to blossom, and in a fruit from the unripe to the ripe state.

Even stones change, and some among them have been known to become perceptibly altered even in the course of twenty-four hours.

Time has a great influence upon things and beings as may be seen by the change from infancy to youth, and from middle age to old age. In Sanskrit, therefore, time is called Kala which means destruction, as no change is possible without destruction; in other words destruction may be described as change. All things natural and artificial that we see today differ vastly in their form from what they were several thousand years ago, and not only can this be noticed in such things as fruit, flowers, birds, and animals, but also in the human race; for from time to time the structure of man has undergone various changes.

The form of man is divided into two parts, each part having its special attributes. The head is the spiritual body, and the lower part the material body. Therefore, in comparison with the body, the head has far greater importance; thereby one individual is able to recognize another, as the head is the only distinctive part of man. The face is expressive of man's nature and condition of life, also of his past, present and future.

When asked if the face would be burned in the fire of hell, the Prophet answered, 'No, the face will not be burned, for Allah hath said, We have modeled man in Our own image'.

The likeness between things and beings, as well as between beasts and birds, animals and man, can tell us a great deal about this secret of their nature. The sciences of phrenology and physiology were discovered not only by examining the lives of men of various features, but chiefly by studying the similarity that exists between them and animals. For instance a man having the features of a tiger will have a dominant nature, coupled with courage, anger and cruelty. A man with a face resembling a horse is by nature subservient; a man with a face like a dog will have a pugnacious tendency, while a mouse-like face shows timidity.

There are four sources from which the human face and form are derived, and these account for the changes which take place in them. These are: the inherent attributes of his soul; the influence of his heritage; the impressions of his surroundings; and lastly the impression of himself and of his thoughts and deeds, the clothes he wears, the food he eats, the air he breathes, and the way he lives.

In the first of these sources man is helpless for he has no choice; it was not the desire of the tiger to be a tiger,

neither did a monkey choose to be a monkey, and it was not the choice of the infant to be born a male or a female. This proves that the first source of man's form depends upon the inherent attributes brought by his soul. Words never can express adequately the wisdom of the Creator who not only fashioned and formed the world, but has given to each being the form suited to his needs. The animals of the cold zones are provided with thick fur as a protection against the cold; to the beasts of the tropics a suitable form is given; the birds of the sea have wings fit for the sea, and those of the earth have forms which accord with their habits in life. The form of man proclaims his grade of evolution, his nature, his past and present, as well as his race, nation and surroundings, character and fate.

In the second instance man inherits beauty or its opposite from his ancestors, but in the third and fourth his form depends upon how he builds it. The build of his form depends upon the balance and regularity of his life, and upon the impressions he receives from the world; for in accordance with the attitude he takes towards life, his every thought and action adds or takes away, or removes to another place, the atoms of his body, thus forming the lines and muscles of form and feature. For instance the face of a man speaks his joy, sorrow, pleasure, displeasure, sincerity, insincerity, and all that is developed in him. The muscles of his head tell the phrenologist his condition in life.

There is a form in the thought and feelings which produces a beautiful or ugly effect. It is the nature of evolution for all beings, from the lowest to the highest stage of manifestation, to evolve by being connected with a more perfect form. Animals approaching man in their evolution resemble primitive man, and animals in contact with man acquire in their form traces of the likeness of man. This may be understood by a close study of the features of many in the past, and of the improvement which has been made in them.

The nature of creation is that it is progressing always towards beauty. 'God is beautiful, and He loves beauty', says the Qu'ran. The nature of the body is to beautify itself; the nature of the mind is to have beautiful thoughts; the longing of the heart is for beautiful feelings. Therefore an infant should grow more beautiful every day, and ignorance seeks to become intelligence. When the progress is in a contrary direction, it shows that the individual has lost the track of natural progress. There are two forms, the natural and the artificial, the latter being a copy of the former.

CHAPTER VI

RHYTHM

Motion is the significance of life, and the law of motion is rhythm. Rhythm is life disguised in motion, and in every guise it seems to attract the attention of man; from a child who is pleased with the moving of a rattle and is soothed by the swing of its cradle, to a grown person whose every game, sport and enjoyment has rhythm disguised in it in some way or another, whether it is a game of tennis, cricket or golf, as well as boxing and wrestling. Again, in the intellectual recreations of man, both poetry and music, vocal or instrumental, have rhythm as their very spirit and life. There is a saying in Sanskrit that tone is the mother of nature, but that rhythm is its father. An infant once given the habit of a regular time for his food demands it at that time, although he has no idea of time. This is accounted for by the fact that the very nature of life is rhythm. The infant begins his life on earth by moving its arms and legs, thus showing the rhythm of its nature, and illustrating the philosophy which teaches that rhythm is the sign of life. The inclination to dance shown by every man illustrates also that innate nature of beauty which craves rhythm for its expression..

Rhythm produces an ecstasy which is inexplicable, and incomparable with any other source of intoxication. This is why the dance has been the most fascinating pastime of all people, both civilized and savage, and has delighted alike sinner and saint. The races which show a tendency for strongly accentuated rhythm must be vigorous by nature. Jazz has come from the Negroes, and the syncopation is the secret of its charm and is the natural expression of their racial rhythm. Its rhythm arouses a kind of life among performers and audience alike, and it is the love of this life that has given such popularity of jazz. The dances among many wild tribes in different parts of the world show a most pronounced rhythm, which proves that rhythm is not a culture, but is natural. Among Europeans, the Spanish, Poles, Hungarians and Russians show the greatest tendency toward rhythm.

The secret of the success of the Russian ballet and the Spanish dance lies in their exquisite rhythm. Among the Asiatic races the music of the Mongolians is chiefly based on rhythm, it being more pronounced than melody in their music. In Turkish and Persian music rhythm is also pronounced, and among the Arabs the variety of rhythms

is very vast. In India however the culture of rhythm has reached perfection. An expert musician in India improvises a melody, keeping the same time throughout the whole improvisation. In order to become a master musician in India, one must master thoroughly not only *raga*, the scale, but also *tala*, the rhythm. Indians as a race are naturally inclined to rhythm; their dance *Tandeva Nrutya*, the dance of the South, is an expression of rhythm through movement.

In the Hindu science of music there are five different rhythms which are generally derived from the study of nature;

1. Chatura, the rhythm of four beats, which was invented by Devas or divine men.
2. Tisra, the rhythm of three beats, invented by Rishis or saints.
3. Khanda, the rhythm of five beats, invented by the rakshasas.
4. Misra, the rhythm of seven beats, invented by the people.
5. Sankrian, the rhythm of nine beats, invented by the commercial class.

Mahadeva, the great Lord of the Yogis, was the dancer of *Tandeva Nrutya* and his consort Parvati danced the *Lassia Nrutya*.

The traditions of the Hindus have as a most sacred record the mystical legend of Shri Krishna dancing with the Gopis. The story relates how Krishna, the charming youthful Lord of the Hindus, was moving among the dwellings of the cowherds, and every maiden attracted by his beauty and charm asked him to dance with her. He promised every maiden that asked him to dance with him that he would dance with her on the full moon. On the night of the full moon there assembled sixteen hundred Gopis, and the miracle of Krishna was performed when he appeared as a separate Krishna to each Gopi and all of them danced with their beloved Lord at one and the same time.

There is a tradition in Islam, where music, dancing, and all amusements and light occupations are strictly prohibited, that on one occasion, it being a holiday, the Prophet called his wife Ayesha to look at the dance and listen to the music of some street musicians. In the meantime his great Khalif happened to come by and was shocked to seeing the Prophet who had prohibited such things himself permitting music in from of his house. When he stopped the music of the street players, pointing out to them that it was the house of the Prophet, Mohammad requested that they might continue, saying that it was a holiday and that there is no heart that does not move with the motion of rhythm.

In the traditions of the Sufis *Raqs*, the sacred dance of spiritual ecstasy which even now is prevalent among the Sufis of the East, is traced to the time when contemplation of the Creator impressed the wonderful reality of his vision so deeply on the heart of Jelal-ud-Din Rumi that he became entirely absorbed in the whole and single immanence of nature, and took a rhythmic turn which caused the skirt of his garment to form a circle, and the movements of his hands and neck made a circle; and it is the memory of this moment of vision which is celebrated in the dance of dervishes. Even in the lower creation, among beasts and birds, their joy is always expressed in dance; a bird like the peacock, when conscious of his beauty and of the beauty of the forest around him, expresses his joy in dance. Dance arouses passion and emotion in all living creatures.

In the East, and especially in India where the life of the people for centuries has been based on psychological principles, in the royal processions or at Durbars an impression of kingly grandeur is made upon the minds of people by the beating of drums; and the same beating of drums takes place at wedding ceremonies and at the services in the temples.

Sufis, in order to awaken in man that part of his emotional nature which is generally asleep, have a rhythmic practice which sets the whole mechanism of body and mind in rhythm. There exists in all people, either consciously or unconsciously, a tendency toward rhythm. Among European nations the expression of pleasure is shown by the clapping of the hands; a farewell sign is made by the waving of the hand which makes rhythm.

All labor and toil, however hard and difficult, is made easy by the power of rhythm in some way or other. This idea opens to the thinker a means for a still deeper study of life.

Rhythm is every guise, be it called game, play, amusement, poetry, music or dance, is the very nature of man's whole constitution. When the entire mechanism of his body is working in a rhythm, the beat of the pulse, of the heart, of the head, the circulation of the blood, hunger and thirst, all show rhythm, and it is the breaking of rhythm

that is called disease. When the child is crying and the mother does not know what ails it, she holds it in her arms and pats it on the back. This sets the circulation of the blood, the pulsation's and the whole mechanism of the body in rhythm; in other words sets the body in order, and soothes the child. The nursery rhyme 'Pat-a-cake', which is known all the world over in some form or other, cures a child of fretfulness by setting its whole being in rhythm.

Therefore physicians depend more upon the examination of the pulse than on anything else in discovering the true nature of disease, together with the examination of the beat of the heart and the movement of the lungs in the chest and back.

Rhythm plays a most important part not only in the body, but in the mind also; the change from joy to sorrow, the rising and fall of thoughts and the whole working of the mind show rhythm, and all confusion and despair seem to be accounted for by the lack of rhythm in mind.

In ancient times healers in the East, and especially those in India, when healing a patient of any complaint of a psychological character, known either as an obsession or an effect of magic, excited the emotional nature of the patient by the emphatic rhythm of their drum and song, at the same time making the patient swing his head up and down in time to the music. This aroused his emotions and prompted him to tell the secret of his complaint which hitherto had been hidden under the cover of fear, convention, and forms of society. The patient confessed everything to the healer under the spell produced by the rhythm and the healer was enabled to discover the source of the malady.

The words 'thoughtful' and 'thoughtless' signify a rhythmic or unrhythmic state of the mind; and balance, which is the only upholding power in life, is kept by rhythm. Respiration, which keeps mind and body connected and which links the mind and soul, consists in keeping rhythm every moment when awake or asleep; inhaling and exhaling may be likened to the moving and swinging of the pendulum of a clock. As all strength and energy is maintained by breath, and as breath is the sign of life, and its nature is to flow alternately on the right and left side, all this proves rhythm be of the greatest significance in life.

As rhythm is innate in man and maintains his health, so upon rhythm depend all a man's affairs in life; his success, his failure, his right acts and his wrong acts, all are accounted for in some way or other by a change of rhythm. The instinct of flying in the bird is a rhythmic movement of the wings; and it is the same tendency of rhythmic contraction which makes the fish swim and the snake glide.

A keen observation shows that the whole universe is a single mechanism working by the law of rhythm; the rise and fall of the waves, the ebb and flow of the tide, the waxing and waning of the moon, the sunrise and the sunset, the change of the seasons, the moving of the earth and of the planets, the whole cosmic system and the constitution of the entire universe are working under the law of rhythm. Cycles of rhythm, with major and minor cycles interpenetrating, uphold the whole creation in their swing. This from the motionless life, and that every motion must necessarily result in a dual aspect. As soon as you move a stick, the single movement will make two points, the one where it starts and the other where it ends, the one strong and the other weak; to these a music conductor will count 'one, two,' 'one, two,' a strong accent and a weak accent: one motion with two effects, each distinct and different from the other. It is this mystery that lies hidden under the dual aspect of all phases and forms of life; and there reason, cause, and significance of all life is found in rhythm.

There is a psychological conception of rhythms used in poetry or music which may be explained thus: every rhythm has a certain effect, not only upon the physical and mental bodies of the poet, on him for whom the poetry is written, on the musician, or on him to whom the song is sung, but even upon their life's affairs. The belief is that it can bring good or bad luck to the poet and musician or to the one who listens. The idea is that rhythm is hidden under the root of every activity, constructive or destructive, so that on the rhythm of every activity the fate of the affair depends. Expressions used in everyday speech such as, 'he was too late', or, 'it was done too soon', or 'that was done in time', all show the influence of rhythm upon the affair. Events such as the sinking of the Titanic, and the amazing changes that took place during the late war, if keenly studied can be accounted for by rhythm working in both mental and physical spheres.

There is a superstition among Indians that when somebody yawns, someone else who is present must either snap his fingers or clap his hands. The hidden meaning of this is that a yawn is significant of the slowing down of rhythm, and that by clicking the fingers or clapping the hands one is supposed to bring the rhythm back to the original state. A Muslim child when reading the Qua'an moves his head backwards and forwards; this is popularly

supposed to be a respectful bow to the sacred words that he reads; put psychologically speaking it helps him to memorize the Qua'an by regulating the circulation and making the brain a receptive vehicle, as when filling a bottle one sometimes shakes it in order to make more room. This also may be seen when a person nods the head in accepting an idea when he cannot take it in.

The mechanism of every kind of machinery that works by itself is arranged and kept going by the law of rhythm; and this is another proof of the fact that the whole mechanism of the universe is based on the law of rhythm.

CHAPTER VII

MUSIC

WHEN we pay attention to nature's music, we find that every thing on the earth contributes to its harmony. The trees joyously wave their branches in rhythm with the wind; the sound of the sea, the murmuring of the breeze, the whistling of the wind through rocks, hills and mountains; the flash of the lightning, and the crash of the thunder, the harmony of the sun and moon, the movements of the stars and planets, the blooming of the flower, the fading of the leaf, the regular alternation of morning, evening, noon, and night, all reveal to the seer the music of nature.

The insects have their concerts and ballets, and the choirs of birds chant in unison their hymns of praise. Dogs and cats have their orgies, foxes and wolves have their soirees musicals in the forest, while tigers and lions hold their operas in the wilderness. Music is the only means of understanding among birds and beasts. This may be seen by the graduation of pitch and the volume of tone, the manner of tune, the number of repetitions, and the duration of their various sounds; these convey to their fellow-creatures the time for joining the flock, the warning of coming danger, the declaration of war, the feeling of love, and the sense of sympathy, displeasure, passion, anger, fear, and jealousy, making a language of itself.

In man breath is a constant tone, and the beat of the hear, pulse, and head keeps the rhythm continuously. An infant responds to music before it has learnt how to speak; it moves its hands and feet in time, and expresses its pleasure and pain in different tones.

In the beginning of human creation, no language such as we now have existed, but only music. Man first expressed his thoughts and feelings by low and high, short and prolonged sounds. The depth of his tone showed his strength and power, and the height of his pitch expressed love and wisdom. Man conveyed his sincerity, insincerity, inclination, disinclination, pleasure of displeasure by the variety of his musical expressions.

The tongue touching various points in the mouth, and the opening and the closing of the lips in different ways, produces the variety of sounds. The grouping of the sounds made words conveying different meanings in their various modes of expression. This gradually transformed music into a language, but language could never free itself from music.

A word spoken in a certain tone shows subservience, and the same word spoken in a different tone expresses command; a word spoken in a certain pitch shows kindness, and the same word spoken in a different pitch expresses coldness. Words spoken in a certain rhythm show willingness, and the same words express unwillingness when spoken at a different degree of speed. Up to the present day the ancient languages Sanskrit, Arabic and Hebrew cannot be mastered by simply learning the words, pronunciation and grammar, because a particular rhythmic and tonal expression is needed. The word in itself is frequently insufficient to express the meaning clearly. The student of language by keen study can discover this. Even modern languages are but a simplification of music. No words of any language can be spoken in fiction of music. No words of any language can be spoken in one and the same way without the distinction of tone, pitch, rhythm, accent, pause and rest. A language however simple cannot exist without music in it; music gives it a concrete expression. For this reason a foreign language is rarely spoken perfectly; the words are learnt, but the music is not mastered.

Language may be called the simplification of music; music is hidden within it as the soul is hidden in the body; at each step toward simplification the language has lost some of its music. A study of ancient traditions reveals that the first diving messages were given in song, as were the Psalms of David, the Song of Solomon, the Gathas of Zoroaster and the Gita of Krishna.

When language became more complex, it closed as it were on wing, the sense of tone; keeping the other wing, the sense of rhythm, outspread. This made poetry a subject distinct and separate from music. In ancient times religions, philosophies, sciences and arts were expressed in poetry. Parts of the Vedas, Puranas, Ramayana, Mahabharata, Zendavesta, Kabala, and Bible are to be found in verse, as well as different arts and sciences in the ancient languages. Among the scriptures only the Qua'an is entirely in prose, and even this is not devoid of poetry. In the East, even in recent times, not only manuscripts of science, art and literature were written in poetry, but the learned even discoursed in verse. In the next stage, man freed the language from the bond of rhythm and made prose out of poetry. Although man has tried to free language from the trammels of tone and rhythm, yet in spite of this the spirit of music still exists. Man prefers to hear poetry recited and prose well read, which is in itself a proof of the soul seeking music even in the spoken word.

The crooning song of the mother soothes the infant and makes it sleep, and lively music gives it an inclination to dance. It is music which doubles the courage and strength of a soldier when marching towards the field of battle. In the East, when the caravans travel from place to place on a pilgrimage, they sing as they go,. In India the coolies sing when at work, and the rhythm of the music makes the hardest labor become easy for them.

An ancient legend tells how the angels sang at the command of God to induce the unwilling soul to enter the body of Adam. The soul, intoxicated by the song of the angels, entered the body which is regarded as prison.

All spiritualists who have really sounded the depths of spiritualism have realized that there is no better means of attracting the spirits from their plane of freedom to the outer plane than by music. They make use of different instruments which appeal to certain spirits, and sing songs that have a special effect upon the particular spirit with whom they wish to communicate. There is no magic like music for making an effect upon a human soul.

The taste for music is inborn in man, and it first shows in the infant. Music is known to a child from its cradle, but as it grows in this world of delusion its mind becomes absorbed in so many and various objects, that it loses the aptitude for music which its soul possessed. When grown-up man enjoys and appreciates music in accordance with his grade of evolution, and with the surroundings in which he has been born and brought up; the man of the wilderness sings his wild lays, and the man of the city his popular song. The more refined man becomes, the finer the music he enjoys. The character in every man creates a tendency for music akin to it; in other words the gay man enjoys light music, while the serious-minded person prefers classical; the intellectual man takes delight in technique, while the simpleton is satisfied with his drum.

There are five different aspects of the art of music: popular, that which induces motion of the body; technical, that which satisfies the intellect; artistic, that which has beauty and grace; appealing, that which pierces the heart; uplifting, that in which the soul hears the music of the spheres.

The effect of music depends not only on the proficiency, but also upon the evolution of the performer. Its effect upon the listener is in accordance with his knowledge and evolution; for this reason the value of music differs with each individual. For a self-satisfied person there is no chance of progress, because he clings contentedly to his taste according to his state of evolution, refusing to advance a step higher than his present level. He who gradually progresses along the path of music, in the end attains to the highest perfection. No other art can inspire and sweeten the personality like music; the lover of music attains sooner or later to the most sublime field of thought.

India has preserved the mysticism of tone and pitch discovered by ancients, and music itself signifies this.

The Indian music is based upon the principle of the raga which shows it to be akin to nature. It has avoided limitations of technique by adopting a purely inspirational method.

The ragas are derived from five different sources: the mathematical law of variety, the inspiration of the mystics, the imagination of the musicians, the natural laws peculiar to the people residing in different parts of the land, and the idealization of the poets; these made a world of ragas, calling one *rag*, the male, another *ragini*, the female, and others *putra*, sons, and *bharja*, daughters-in-law.

Raga is called the male theme because of its creative and positive nature; ragini is called the female theme on account of its responsive and fine quality. Putras are such themes as are derived from the mingling of ragas and raginis; in them can be found a likeness to the raga and the ragini from which they are derived. Bharja is the theme which responds to the putra. There are six ragas and thirty-six raginis, six belonging to each raga; and forty-eight

putras and forty-eight bharjas which constitute this family.

Each raga has an administration of its own, including a chief, Mukhya, the key-note; Wadi, a king, a principal note; Samwadi a minister, a subordinate note; Anuwadi, a servant, an assonant note; Viwaqdi, an enemy, a dissonant note. This gives to the student of the raga a clear conception of its use. Each raga has its image distance from the other. This shows the highest reach of imagination.

The poets have depicted the images of ragas just as the picture of each aspect of life is clear in the imagination of the intelligent. The ancient gods and goddesses were simply images of the different aspects of life, and in order to teach the worship of the immanence of God in nature these various images were placed in the temples, in order that God in His every aspect of manifestation might be worshipped. The same idea has been worked out in the images of ragas, which create with delicate imagination the type, form, figure, action, expression and effect of the idea.

Every how of the day and night, every day, week, month and season has its influence upon man's physical and mental condition. In the same way each raga has power upon the atmosphere, as well as upon the health and mind of man; the same effect as that shown by the different times in life, subject to the cosmic law. By the knowledge of both time and raga the wise have connected them to suit each other.

There are instances in ancient tradition when birds and animals were charmed by the flute of Krishna, rocks were melted by the song of Orpheus; and the Dipak Raga sung by Tnasen lighted all the torches, while he himself was burnt by reason of the inner fire is song produced. Even today the snakes are charmed by the Pungi of the snake-charmers in India. All this shows us how the ancients must have dived into the most mysterious ocean of music.

The secret of composition lies in sustaining the tone as solidly and as long as possible through all its different degrees; a break destroys its life, grace, power and magnetism, just as the breath holds life, and has all grace, power and magnetism. There are some notes that need a longer life than others, according to their character and purpose.

In a true composition a miniature of nature's music is seen. The effects of thunder, rain, and storm, and the pictures of hills and rivers make music a real art. Although art is an improvisation on nature, yet it is only genuine when it keeps close to nature. The music which expresses the nature and character of individuals, nations or races it still higher. The highest and most ideal form of composition is that which expresses life, character, emotions and feelings, for this is the inner world which is only seen by the eye of mind. A genius uses music as a language to express fully, without the help of words, whatever he may wish to make known; for music, a perfect and universal language, can express feeling more comprehensively than any tongue.

Music loses its freedom by being subject to the laws of technique, but mystics in their sacred music, regardless of the world's opinion, free both their composition and improvisations from the limitations of technicality.

The art of music in the East is called *Kala*, and has three aspects: vocal, instrumental, and expressing movement.

Vocal music is considered to be the highest, for it is natural; the effect produced by an instrument which is merely a machine cannot be compared with that of the human voice. However perfect strings may be, they cannot make the same impression on the listener as the voice which comes direct from the soul as breath, and has been brought to the surface through the medium of the mind and the vocal organs of the body. When the soul desires to express itself in the voice, it first causes an activity in the mind; and mind by means of thought projects finer vibrations in the mental plane; these in due course develop and run as breath through the regions of the abdomen, lungs, mouth, throat, and nasal organs, causing the air to vibrate all though, until they manifest on the surface as voice. The voice therefore naturally expresses the attitude of mind whether true or false, sincere or insincere.

The voice has all the magnetism which an instrument lacks; for voice is nature's ideal instrument, upon which all other instruments of the world are modeled.

The effect produced by singing depends upon the depth of feeling of the singer. The voice of a sympathetic singer is quite different from that of one who is heartless. However artificially cultivated a voice may be, it will never produce feeling, grace and beauty unless the heart be cultivated also. Singing has a twofold source of interest, the grace of music and the beauty of poetry. In proportion as the singer feels the words he sings, an effect is produced upon the listeners; his heart, so to speak, accompanies the song.

Although the sound produced by an instrument cannot be produced by the voice, yet the instrument is absolutely dependent upon man. This explains clearly how the soul makes use of the mind, and how the mind rules the body; yet it seems as though the body works, not the mind, and the soul is left out. When man hears the sound of the instrument and sees the hand of the player at work, he does not see the mind working behind, nor the phenomenon of the soul.

At each step from the inner being to the surface there is an apparent improvement, which appears to be more positive; yet every step towards the surface entails limitation and dependence.

There is nothing which is unable to serve as a medium for sound, although tone manifests more clearly through a sonorous body than through a solid one, the former being open to vibrations while the latter is closed. All things which give a clear sound show life, while solid bodies choked up with substance seem dead. Resonance is the preserving of tone, in other words it is the rebound of tone which produces an echo. On this principle all instruments are made, the difference lying in the quality and quantity of the tone, which depend upon the construction of the instrument. The instruments of percussion such as the *tabla*, or the drum, are suitable for practical music, and stringed instruments like the *sitar*, violin or harp are meant for artistic music. The *vina* is especially constructed to concentrate the vibrations; as it gives a faint sound, sometimes only audible to the player, it is used in meditation.

The effect of instrumental music also depends upon the evolution of man who expresses with the tips of his fingers upon the instrument his grade of evolution; in other words his soul speaks through the instrument. Man's state of mind can be read by his touch upon any instrument; for however great an expert he may be, he cannot produce by mere skill, without a developed feeling within himself, the grace and beauty which appeal to the heart.

Wind instruments, like the flute and the *algosa*, especially express the heart quality, for they are played with the breath which is the very life; therefore they kindle the heart's fire.

Instruments stringed with gut have a living effect, for they come from a living creature which once had a heart; those stringed with wire have a thrilling effect; and the instruments of percussion such as the drum have a stimulating and animating effect upon man.

After vocal and instrumental music comes the motional music of the dance. Motion is the nature of vibration. Every motion contains within itself a thought and feeling. This art is innate in man; an infant's first pleasure in life is to amuse himself with the movement of hands and feet; a child on hearing music begins to move. Even beasts and birds express their joy in motion. The peacock proud in the vision of his beauty displays his vanity in dance; likewise the cobra unfolds his hood and rocks his body on hearing the music of the pungi. All this proves that motion is the sign of life, and when accompanied with music it sets both the performer and onlooker in motion.

The mystics have always looked upon this subject as a sacred art. In the Hebrew scriptures we find David dancing before the Lord; and the gods and goddesses of the Greeks, Egyptians, Buddhists, and Brahmans are represented in different poses, all having a certain meaning and philosophy, relating to the great cosmic dance which is evolution.

Even up to the present time among Sufis in the East dancing takes place at their sacred meetings called *Suma*, for dancing is the outcome of joy; the dervishes at the *Suma* give an outlet to their ecstasy in *Raqs* which is regarded with great respect and reverence by those present, and is in itself a sacred ceremony.

The art of dancing has greatly degenerated owing to its misuse. People for the most part dance either for the sake of amusement or exercise, often abusing the art in their frivolity.

Tune and rhythm tend to produce an inclination for dance. To sum up, dancing may be said to be a graceful expression of thought and feeling without uttering a word. It may be used also to impress the Soul by movement, by producing an ideal picture before it. When beauty of movement is taken as the presentment of the divine ideal, then the dance becomes sacred.

The music of life shows its melody and harmony in our daily experiences. Every spoken word is either a true or a false note, according to the scale of our ideal. The tone of one personality is hard like a horn; while the tone of another is soft like the high notes of a flute.

The gradual progress of all creation from a lower to a higher evolution, its change from one aspect to another, is

shown as in music where a melody is transposed from one key into another. The friendship and enmity among men, and their likes and dislike, are as chords and discords. The harmony of human nature, and the human tendency to attraction and repulsion, are like the effect of the consonant and dissonant intervals in music.

In tenderness of heart the tone turns into a half-tone; and with the breaking of the heart the tone breaks into microtones. The more tender the heart becomes, the fuller the tone becomes; the harder the heart grows, the more dead it sounds.

Each note, each scale, and each strain expires at the appointed time; and at the end of the soul's experience here the finale comes; but the impression remains, as a concert in a dream, before the radiant vision of the consciousness.

With the music of the Absolute the bass, the undertone, is going on continuously; but on the surface beneath the various keys of all the instruments of nature" music, the undertone is hidden and subdued. Every being with life comes to the surface and again returns whence it came, as each note has its return to the ocean of sound. The undertone of this existence is the loudest and the softest, the highest and the lowest; it overwhelms all instruments of soft or loud, high or low tone, until all gradually merge in it; this undertone always is, and always will be.

The mystery of sound is mysticism; the harmony of life is religion. The knowledge of vibrations is metaphysics, and the analysis of atoms science; and their harmonious grouping is art. The rhythm of form is poetry, and the rhythm of sound is music. This shows that music is the art of arts and the science of all sciences; and it contains the fountain of all knowledge within itself.

Music is called a divine or celestial art, not only because of its use in religion and devotion, and because it is in itself a universal religion, but because of its fineness in comparison with all other arts and sciences. Every sacred scripture, holy picture or spoken word, produces the impression of its identity upon the morrow of the soul; but music stands before the soul without producing any impression of this objective world, in either name or form, thus preparing the soul to realize the Infinite.

Recognizing this, the Sufi names music *Giza-I Ruh*, the food of the soul, and uses it as a source of spiritual perfection; for music fans the fire of the heart, and the flame arising from it illumines the soul. The Sufi derives much more benefit from music in his meditations than from anything else. His devotional and meditative attitude makes him responsive to music, which helps him in his spiritual unfoldment. The consciousness, by the help of music, first frees itself from the body and then from the mind. This once accomplished, only one step more is needed to attain spiritual perfection.

Sufis in all ages have taken a keen interest in music, in whatever land they may have dwelt; Rumi especially adopted this art by reason of his great devotion. He listened to the verses of the mystics on love and truth, sung by the Qawwals, the musicians, to the accompaniment of the flute.

The Sufis visualize the object of his devotion in his mind, which is reflected upon the mirror of his soul. The heart, the factor of feeling, is possessed by everyone, although with everyone it is not a living heart. This heart is made alive by the Sufi who gives an outlet to his intense feelings in tears and in sighs. By so doing the clouds of Jelal, the power which gathers with his psychic development, falls in tears and drops of rain; and the sky of his heart is clear, allowing the soul to shine. This condition is regarded by Sufis as the sacred ecstasy.

Since the time of Rumi music has become a part of the devotions in the Mevlevi Order of the Sufis. The masses in general, owing to their narrow orthodox views, have cast out the Sufis, and opposed them for their freedom of thought; thus misinterpreting the Prophet's teaching, which prohibited the abuse of music, not music in the real sense of the word. For this reason a language of music was made by Sufis, so that only the initiated could understand the meaning of the songs. Many in the East hear and enjoy these songs not understanding what they really mean.

A branch of this order came to India in ancient times, and was known as the Chishtia or school of Sufis; it was brought to great glory by Khwaa Moin-ud-Din Chishti, one of the mystics ever known to the world. I would not be an exaggeration to say that he actually lived on music; and even at the present time, although his body has been in the tomb at Ajmer for many centuries, yet at his shrine there is always music given by the best singers and musicians in the land. This shows the glory of a king; the one during his life had all things, which ceased at his

death, while the glory of the sage is ever-increasing. At the present time music is prevalent in the school of the Chishtis who hold meditative musical assemblies called Suma or Qawwali. During these they meditate on the ideal of their devotion, which is in accordance with their grade of evolution, and they increase the fire of their devotion while listening to the music.

Wajad, the sacred ecstasy which the Sufis experience at Suma, may be said to be union with the Desired One. There are three aspects of this union which are experienced by Sufis of different stages of evolution. The first is the union with the revered ideal from that plane or the plane of thought. The heart of the devotee, filled with love, admiration and gratitude then becomes capable of visualizing the form of his ideal of devotion whilst listening to the music.

The second step in ecstasy, and the higher aspect of union, is union with the beauty of character of the ideal, irrespective of form. The song in praise of the ideal character helps the love of the devotee to gush forth and overflow.

The third state in ecstasy is union with the divine Beloved, the highest ideal, who is beyond the limitation of name and form, virtue or merit; with whom it has constantly sought union with the works of those souls who have already attained union with the divine Beloved are sung before the one who is trading the path of divine love, he sees all the signs on the path described in those verses, and it is a great comfort to him. The praise of the One so idealized, so unlike the ideal of the world in general, fills him with joy beyond words.

Ecstasy manifests in various aspects. Sometimes a Sufi may be in tears, sometimes he will sigh, sometimes it expresses itself in Rags, motion. All this is regarded with respect and reverence by those present at the Suma assembly, as ecstasy is considered to be divine bliss. The sighing of the devotee clears a path for him into the world unseen, and his tears wash away sins of ages. All revelation follows the ecstasy; all knowledge that a book can never contain, that a language can never express, nor a teacher teach, comes to him or itself.

CHAPTER VIII

ABSTRACT SOUND

ABSTRACT sound is called Saut-e Sarmad by the Sufis; all space is filled with it. The vibrations of this sound are too fine to be either audible or visible to the material ears or eyes, since it is even difficult for the eyes to see the form and color of the ethereal vibrations on the external plane. It was the Saut-e Sarmad, the sound of the abstract plane, which Mohammad heard in the cave of Ghar-e Hira when he became lost in his divine ideal. The Qua'an refers to this sound in the words, 'Be ! and all became.' Moses heard this very sound on Mount Sinai, when in communion with God; and the same word was audible to Christ when absorbed in his Heavenly Father in the wilderness. Shiva heard the same Anahad Nada during his Samadhi in the cave of the Himalayas.

The flute of Krishna is symbolic of the same sound. This sound is the source of all revelation to the Masters, to whom it is revealed from within; it is because of this that they know and teach one and the same truth.

The Sufi knows of the past, present and future, and about all things in life, by being able to know the direction of sound. Every aspect of one's being in which sound manifests has a peculiar effect upon life, for the activity of vibrations has a special effect in every direction. The knower of the mystery of sound knows the mystery of the whole universe. Whoever has followed the strains of this sound has forgotten all earthly distinctions and differences, and has reached that goal of truth in which all the Blessed Ones of God unite. Space is within the body as well as around it; in other words the body is in the space and the space is in the body.

This being the case, the sound of the abstract is always going on within, around and about man. Man does not hear it as a rule, because his consciousness is entirely centered in his material existence. Man becomes so absorbed in his experiences in the external world through the medium of the physical body that space, with all its wonders of light and sound, appears to him blank.

This can be easily understood by studying the nature of color. There are many colors that are quite distinct by themselves, yet when mixed with others of still brighter hue they become altogether eclipsed; even bright colors embroidered with gold, silver, diamonds, or pearls serve merely as a background to the dazzling embroidery. So it

is with the abstract sound compared with the sounds of the external world. The limited volume of earthly sounds is so concrete that it dims the effect of the sound of the abstract to the sense of hearing, although in comparison to it the sound of the earth are like that of a whistle to a drum. When the abstract sound is audible all other sounds become indistinct to the mystic.

The sound of the abstract is called *Anahad* in the Vedas, meaning unlimited sound. The Sufis name is *Sarmad*, which suggests the idea of intoxication. The word intoxication is here used to signify upliftment, the freedom of the soul from its earthly bondage. Those who are able to hear the *Saut-e Sarmad* and meditate on it are relieved from all worries, anxieties, sorrows, fears and diseases; and the soul is freed from captivity in the senses and in the physical body. The soul of the listener becomes the all-pervading consciousness, and his spirit becomes the battery which keeps the whole universe in motion.

Some train themselves to hear the *Saut-e Sarmad* in the solitude on the sea shore, on the river bank, and in the hills and dales; others attain it while sitting in the caves of the mountains, or when wandering constantly through forests and deserts, keeping themselves in the wilderness apart from the haunts of men. Yogis and ascetics blow *Sing* (a horn) or *Shanka* (a shell), which awakens in them this inner tone. Dervishes play *Nai* or *Algosa* (a double flute) for the same purpose. The bells and gongs in the churches and temples are meant to suggest to the thinker the same sacred sound, and thus lead him towards the inner life.

This sound develops through ten different aspects because of its manifestation through ten different tubes of the body; it sounds like thunder, the roaring of the sea, the jingling of bells, running water, the buzzing of bees, the twittering of sparrows, the *Vina*, the whistle, or the sound of *Shankha* until it finally becomes *Hu*, the most sacred of all sounds.

This sound *Hu* is the beginning and the end of all sounds, be they from man, bird, beast, or thing. A careful study will prove this fact, which can be realized by listening to the sound of the steam engine or of a mill, while the echo of bells or gongs gives a typical illustration of the sound *Hu*.

The Supreme Being has been called by various names in different languages, but the mystics have known him as *Hu*, the natural name, not man-made, the only name of the Nameless, which all nature constantly proclaims. The sound *Hu* is most sacred; the mystics call *ism-e Azam*, the name of the Most High, for it is the origin and end of every sound as well as the background of each word. The word *Hu* is the spirit of all sounds and of all words, and is hidden within them all, as the spirit in the body. It does not belong to any language, but no language can help belonging to it. This alone is the true name of God, a name that no people and no religion can claim as their own. This word is not only uttered by human beings, but is repeated by animals and birds. All things and beings proclaim this name of the Lord, for every activity of life expresses distinctly or indistinctly this very sound. This is the word mentioned in the Bible as existing before the light came into being, 'In the beginning was the Word, and the Word was with God, and the Word was God.'

The mystery of *Hu* is revealed to the Sufi who journeys through the path of initiation. Truth, the knowledge of God, is called by a Sufi *Haq*. If we divide the word *Haq* into two parts, its assonant sounds become *lu ek*, *Hu* signifying God, or truth, and *ek* in Hindustani meaning one, and both together expressing on God and one truth. *Haqiqat* in Arabic means the essential truth, *Hakim* means master, and *Hakim* means knower, all of which words express the essential characteristics of life.

Aluk is the sacred word that the Vairagis, the adepts of India, use as their sacred chant. In the word *Aluk* are expressed two words, *al* meaning he, and *Haq* truth, both words together expressing God the source from which all comes.

The sound *Hu* becomes limited in the word *Ham*, for the letter *m* closes the lips. This word in Hindustani expresses limitation because *Ham* means I or we, both of which words signify ego. The word *Hamsa* is the sacred word of the Yogis which illumines the ego with the light of reality. The word *Huma* in the Persian language stands for a fabulous bird. There is a belief that if the *Huma* bird sits for a moment on the head of anybody it is a sign that he will become a king. Its true explanation is, that when a man's thoughts so evolve that they break all limitation, then he becomes as a king. It is the limitation of language that it can only describe the Most High as something like a king. It is said in the old traditions that Zoroaster was born on a *Huma* tree. This explains the words in the Bible, 'Except a man be born of water and the Spirit, he cannot enter the Kingdom of God.' In the word *Huma*, *hu* represents spirit, and the word *mah* in Arabic means water. In English the word 'human' explains two facts which

are characteristic of humanity: *Hu* means God and *man* means mind, which word comes from the Sanskrit *Mana*, mind being the ordinary man. The two words united represent the idea of the God-conscious man; in other words *Hu*, God, is in all things and beings, but it is man by whom he is known. *Human* therefore may be said to mean God-conscious, God-realized, or God-man. The word *Hamd* means praise, *Hamid*, praiseworthy, and *Mohammad*, praiseful. The name of the Prophet of Islam was significant of his attitude to God.

Hur in Aragic means the beauties of the Heaven, its real meaning is the expression of heavenly beauty. *Zuhur* in Arabic means manifestation, especially that of God in nature. *Ahura Mazda* is the name of God known to the Zoroastrians. This first word *Ahura* suggests *Hu*, upon which the whole name is built.

All of these examples signify the origin of God in the word *Hu*; and the life of God in every thing and being.

Hay in Arabic means everlasting, and *Hay-at* means life, both of which words signify the everlasting nature of God. The word *Huwal* suggests the idea of omnipresence, and *Huvva* is the origin of the name of Eve, which is symbolic of manifestation; as Adam is symbolic of life, they are named in Sanskrit Purusha and Prakriti.

Jehovah was originally Yahuva, *Ya* suggesting the word *oh* and *Hu* standing for God, while the *A* represents manifestation. *Hu* is the origin of sound, but when the sound first takes shape on the external plane, it becomes *A*, therefore *alif* or *alpha* is considered to be the first expression of *Hu*, the original word. The Sanskrit alphabet as well as that of most other languages begins with the letter *A*, as does the name of God in several tongues. The word *A* therefore expresses in English one, or first; and the sign of *alif* expresses the meaning one, as well as first. The letter *A* is pronounced without the help of the teeth or tongue, and in Sanskrit *A* always means without.

The *A* is raised to the surface when the tongue rises and touches the roof of the mouth when pronouncing the letter *l* (*lam*), and the sound ends in *m* (*mim*). The pronunciation of which closes the lips. These three essential letters of the alphabet are brought together as the mystery in the Qua'an. With *A* deepened by *ain* the word *Ilm* is formed which means knowledge. *Alim* comes from the same, and means knower. *Alam* means state of condition, the existence which know.

When *alif* the first and *lam* the central letters are brought together they make the word *al* which means 'the' in Arabic. In English *all* suggest the meaning of the entire or absolute nature of existence.

The word *Allah*, which in Arabic means God, if divided into three parts may be interpreted as 'the One who comes from nothing'. *El* or *Ellah* has the same meaning as *Allah*. The words found in the Bible, *Eloi*, *Elohim* and *Hallelujah*, are related to the word *Allahu*.

The words *om*, *omen*, *amen* and *ameen*, which are spoken in all houses of prayer, are of the same origin; *A* in the commencement of the word expresses the beginning, and *M* in the midst signifies end; *N* the final letter is the re-echo of *M*, for *M* naturally ends in a nasal sound, the producing of which sound signifies life.

In the word *Ahud* which means God, the only Being, two meanings are involved by assonance. *A* in Sanskrit means without, and *Hudd* in Arabic means limitation.

It is from the same source that the words *Wahdat*, *Wahdaniat*, *Hadi*, *Huda* and *Hidayat* all come. *Wahdat* means the consciousness of self-alone; *Wahdaniat* is the knowledge of self; *Hadi*, the guide; *Huda*, to guide; *Hidayat* means guidance.

The more a Sufi listens to *Saut-e Sarmad*, the sound of the abstract, the more his consciousness becomes free from all the limitations of life. The soul floats above the physical and mental plane without any special effort on man's part, which shows its calm and peaceful state; a dreamy look comes into his eyes and his countenance becomes radiant, he experiences the unearthly joy and rapture of *Wajad*, or ecstasy. When ecstasy overwhelms him he is neither conscious of the physical existence nor of the mental. This is the heavenly wine, to which all Sufis poets refer, which is totally unlike the momentary intoxication's of this mortal plane. A heavenly bliss then springs in the heart of a Sufi, his mind is purified from sin, his body from all impurities, and a pathway is opened for him towards the world unseen; he begins to receive inspirations, intuitions, impressions, and revelations without the least effort on his part. He is no longer dependent upon a book or a teacher, for divine wisdom, the light of his soul, the Holy Spirit, begins to shine upon him. As Sharif says, 'I by the light of soul realize that the beauty of the heavens and the grandeur of the earth are the echo of Thy magic flute.'

THE SUFI TEACHINGS

OF

HAZRAT INAYAT KHAN

VOLUME II

THE MYSTICISM OF SOUND, MUSIC, THE POWER OF THE WORD, COSMIC LANGUAGE

PART II

MUSIC

CHAPTER I

MUSIC

Music, the word we use in our everyday language, is nothing less than the picture of our Beloved. It is because music is the picture of our Beloved that we love music. But the question is what is our Beloved and where is our Beloved? Our Beloved is that which is our source and our goal; and what we see of our Beloved before our physical eyes is the beauty which is before us; and that part of our Beloved not manifest to our eyes is that inner form of beauty of which our Beloved speaks to us. If only we would listen to the voice of all the beauty that attracted us in any form, we would find that in every aspect it tells us that behind all manifestation is the perfect Spirit, the spirit of wisdom..

What do we see as the principal expression of life in the beauty visible before us? It is movement. In line, in color, in the changes of the seasons, in the rising and falling of the waves, in the wind, in the storm, in all the beauty of nature there is constant movement. It is movement which has caused day and night, and the changing of the seasons; and this movement has given us the comprehension of what we call time. Otherwise there would be no time, for actually there is only eternity; and this teaches us that all we love and admire, observe and comprehend, is the life hidden behind it and this life is our being.

It is owing to our limitation that we cannot see the whole being of God; but all that we love in color, line, form or personality belongs to the real beauty, the Beloved of all. And when we trace what attracts us in this beauty which we see in all forms, we shall find that it is the movement of beauty; in other words the music. All forms of nature, for instance the flowers, are perfectly formed and colored; the planets and stars, the earth, all give the idea of harmony, or music. The whole of nature is breathing; not only the living creatures but all nature; and it is only our tendency to compare that which seems living with what to us is not so living which makes us forget that all things and beings are living one perfect life. And the sign of life given by this living beauty is music.

What makes the soul of the poet dance? Music. What makes the painter paint beautiful pictures, the musician sing beautiful songs? It is the inspiration that beauty gives. Therefore the Sufi has called this beauty Sake, the divine Giver who gives the wine of life to all. What is the wine of the Sufi? Beauty in form, in line, in color, in imagination, in sentiment, in manner; in all this he sees the one beauty. All these different forms are part of the spirit of beauty which is the life behind them, a continual blessing.

As to what we call music in everyday language, to me architecture is music, gardening is music, farming is music, painting is music, poetry is music. In all the occupations of life where beauty has been the inspiration, where the divine wine has been poured out, there is music. But among all the different arts, the art of music has been specially considered divine, because it is the exact miniature of the law working through the whole universe. For instance, if we study ourselves we shall find that the beats of the pulse and the heart, the inhaling and exhaling of the breath are all the work of rhythm. Life depends upon the rhythmic working of the whole mechanism of the body. Breath manifests as voice, as word, as sound; and the sound is continually audible, the sound without and the sound within ourselves. That is music; it shows that there is music both outside and within ourselves.

Music inspires not only the soul of the great musician, but every infant which, the instant it comes into the world,

begins to move it's little arms and legs with the rhythm of music. Therefore it is no exaggeration to say that music is the language of beauty of THE One every living should have loved. And when one realizes this and recognizes the perfection of all beauty as God, our Beloved, one understands why the music we experience in art and in the whole universe should be called the Divine Art.

Many in the world take music as a source of amusement, a pastime, and to many music is an art and a musician and entertainer. Yet no one has lived in this world and has thought and felt, who has not considered music as the most sacred of all arts, for the fact is that what the art of painting cannot clearly suggest, poetry explains in words; but that which even a poet finds difficult to express in poetry is expressed in music. By this I do not only say that music is superior to art and poetry, but in point of fact music excels religion; for music raises the soul of man even higher than the so-called external forms of religion.

By this it must not be understood that music can take the place of religion; for every soul is not necessarily tuned to that pitch where it can really benefit by music, nor is every music necessarily so high that it will exalt a person who hears it more than religion will do. However, for those who follow the path of the inner cult, music is essential for their spiritual development. The reason is that the soul who is seeking for that is in search of the formless God. Art no doubt is most elevating, but at the same time it contains form; poetry has words, names suggestive of form; it is only music which has beauty, power, charm and at the same time can raise the soul beyond form.

That is why in ancient times the greatest of the prophets were great musicians. For instance, among the Hindu prophets one finds Narada, the prophet who was a musician at the same time, and Shiva, a God-like prophet, who was the inventor of the sacred Vina. Krishna is always pictured with a flute.

There is also a well-known legend of the life of Moses, which says that Moses heard a divine command on Mount Sinai in the words: *Muse Ke*, Moses hark; and the revelation that thus came to him was of tone and rhythm, and he called it by the same name, Musik; and the words such as *Music* and *Musike* have come from that word. David's song and verse have been known for ages; his message was given in the form of music. Orpheus of the Greek legends, the knower of the mystery of tone and rhythm, had by this knowledge power over the hidden forces of nature. The Hindu goddess of beauty, of knowledge, whose name is Sarasvati, is always pictured with the Vina. And what does it suggest? It suggests that all harmony has its essence in music. And besides the natural charm music possesses, it has also a magic charm that can be experienced even now. It seems that the human race has lost a great deal of the ancient science of magic, but if there remains any magic it is music.

Music, besides power, is intoxication. When it intoxicates those who hear, how much more must it intoxicate those who play or sing themselves! And how much more must it intoxicate those who have touched the perfection of music and have meditated upon it for years and years! It gives them an even greater joy and exaltation than a king feels sitting on his throne.

According to the thinkers of the East there are five different intoxications: the intoxication of beauty, youth and strength; then the intoxication of wealth; the third is of power, command, the power of ruling; and there is the fourth intoxication, which is the intoxication of learning, of knowledge. But all these four intoxications fade away just like stars before the sun in the presence of the intoxication of music. The reason is that it touches the deepest part of man's being. Music reaches farther than any other impression from the external world can reach. And the beauty of music is that it is both the source of creating and the means of absorbing it. In other words, by music the world was created, and by music it is withdrawn again into the source which has created it.

In this scientific and material world we see a similar example. Before a machine or mechanism will run, it must first make a noise. It first becomes audible and then shows its life. We can see this in a ship, in an airplane, in an automobile. This idea belongs to the mysticism of sound. Before an infant is capable of admiring a color or form, it enjoys sound. If there is any art that can most please the aged it is music. If there is any art that can charge youth with life and enthusiasm, emotion and passion, it is music. If there is any art in which a person can fully express his feeling, his emotion, it is music. At the same time it is something that gives man that force and that power of activity which make the soldiers march with the beat of the drum and the sound of the trumpet. In the traditions of the past it was said that on the Last Day there will be the sound of trumpets before the end of the world comes. This shows that music is connected with the beginning of the creation, with its continuity, and with its end.

The mystics of all ages have loved music most. In almost all the circles of the inner cult, in whatever part of the world, music seems to be the center of the cult or the ceremony. And those who attain to that perfect peace which

is called Nirvana, or in the language of the Hindus Samadhi, do this more easily through music. Therefore Sufis, especially those of the Chishtia School of ancient times, have taken music as a source of their meditation; and by meditating thus they derive much more benefit from it than those who meditate without the help of music. The effect that they experience is the unfoldment of the soul, the opening of the intuitive faculties; and their heart, so to speak, opens to all the beauty which is within and without, uplifting them, and at the same time bringing them that perfection for which every soul yearns.

CHAPTER II

THE MUSIC OF THE SPHERES

BY this title I do not mean to encourage any superstition, or any idea that might attract people into fields of curiosity. My aim is to direct the attention of those who search for truth towards the law of music which is working throughout the universe, and which in other words may be called the law of life; the sense of proportion, the law of harmony, the law which brings about balance, the law which is hidden behind all aspects of life; which holds this universe intact and works out the destiny of the whole universe, fulfilling its purpose.

There are many in the world who look for wonders; if one only noticed how many wonders there are in this world, which is all phenomena! The deeper one sees into life, the wider life opens itself to one, and every moment of one's life then becomes full of wonders and full of splendor.

What we call music is our everyday language is only a miniature, which our intelligence has grasped from that music or harmony of the whole universe which is working behind everything, and which is the source and origin of nature. It is because of this that the wise of all ages have considered music to be a sacred art. For in music the seer can see the picture of the whole universe; and the wise can interpret the secret and the nature of the working of the whole universe in the realm of music.

This idea is not a new idea; yet at the same time it is always new. Nothing is as old as the truth, and nothing is as new as the truth. It is man's desire to search for something traditional, for something original, for something new; all these tendencies can be satisfied in the knowledge of truth.

All the religions have taught that the origin of the whole of creation is sound. No doubt the way in which this word is used in our everyday language is a limitation of that sound which is suggested by the scriptures. Language deals with comparative objects, but that which cannot be compared has no name. Truth is that which can never be spoken; and what the wise of all ages have spoken is what they have tried their best to express, little as they were able to do so.

The music of the universe is the background of the small picture which we call music. Our sense of music, our attraction to music, shows that there is music in the depth of our being. Music is behind the working of the whole universe. Music is not only life's greatest object, but it is life itself. Hafiz, the great and wonderful Sufi poet of Persia, says, 'May say that life entered the human body by the help of music, but the truth is that life itself is music'. What made him say this? He referred to a legend which exists in the East and which tells how God made a statue of clay in His own image, and asked the soul to enter into it; but the soul refused to be imprisoned, for its nature is to fly about freely and not to be limited and bound to any sort of capacity. The soul did not wish in the least to enter this prison. Then God asked the angels to play their music, and as the angels played the soul was moved to ecstasy, and through that ecstasy, in order to make the music more clear to itself, it entered this body. And it is told that Hafiz said, 'People say that the soul, on hearing that song, entered the body; but in reality the soul itself was song!'

It is a beautiful legend, and much more so is its mystery. The interpretation of this legend explains to us two great laws. One is that freedom is the nature of the soul, and for the soul the whole tragedy of life is the absence of that freedom which belongs to its original nature; and the next mystery that this legend reveals to us is that the only reason why the soul has entered the body of clay or matter is to experience the music of life, and to make this music clear to itself. And when we sum up these two great mysteries, the third mystery, which is the mystery of all mysteries, comes to our mind. This is that the unlimited part of ourselves becomes limited and earthbound for the purpose of making this life, which is the outward life, more intelligible.

Therefore there is a loss and a gain. The loss is the loss of freedom, and the gain is the experience of life, which is full gained by coming into this limited life which we call the life of an individual.

What makes us feel drawn to music is that our whole being is music; our mind and our body, the nature in which we live, the nature which has made us, all that is beneath and around us, it is all music; and we are close to all this music, and live and move and have our being in music.

Therefore music interests us and attracts our attention and gives us pleasure, because it corresponds, with the rhythm and tone which are keeping the mechanism of our whole being intact. What pleases us in any of our arts, whether drawing, painting, carving, architecture, sculpture, or poetry, is the harmony behind them, the music. What poetry suggests to us is music, the rhythm in painting and drawing it is our sense of proportion and our sense of harmony which give us all the pleasure we gain in admiring art. And what appeals to us in being near to nature is nature's music, and nature's music is more perfect than that of art. It gives us a sense of exaltation to be moving about in the woods, and to be looking at the green; to be standing near the running water, which has its rhythm, its tone and its harmony. The swinging of the branches in the forest, the rising and falling of the waves, all has its music. And once we contemplate and become one with nature our hearts open to its music.

We say that we enjoy nature. But what is it in nature that we enjoy? It is music. Something in us has been touched by the rhythmic movement, by the perfect harmony which is so seldom found in this artificial life of ours; it lifts one up and makes one feel that nature is the real temple, the true religion. One moment standing in the midst of nature with open heart is a whole lifetime, if one is in tune with nature.

When one looks at the cosmos, the movements of the stars and planets, the law of vibration and rhythm, all perfect and unchanging, it shows that the cosmic system is working by the law of music, the law of harmony; and whenever that harmony in the cosmic system is lacking in any way, then in proportion disaster comes to the world, and its influence is seen in the any destructive forces which manifest there. The whole of astrological law and the science of magic and mysticism behind it, are based upon music.

Therefore the whole life of the most illuminated souls who have lived in this world, like the greatest prophets in India, has been music. From the miniature music which we understand, they expanded the whole universe of music, and in that way they were able to inspire. The one who receives the key to the working of life, is he who becomes intuitive; it is he who has inspiration. It is he to whom revelations manifest, for then his language becomes music. Every person who comes to us, every object we see, is revealing. In what form? It tells us its character, nature and secrets. Every person tells us his past, present and future. In what way? Every person explains to us all that they contain. In what manner? In the form of music, if only we can hear it.

There is another language: it is rhythm and tone. We hear it, but we do not hear it with our ears. A friendly person shows harmony in his voice, in his words, in his movement and manner. An unfriendly person in his very movements, in his glance and expression, in his walk, in everything, will show disharmony if tone can but see it. I had a friend in India who became cross very easily. Sometimes when he visited me I would say, 'Are you cross today?' He would ask, 'Now how do you know I am cross today?' I said, 'Your turban tells me. The way you tie your turban wrongly shows disharmony.'

One's very actions show an inharmonious or harmonious attitude. There are many things one can perceive in handwriting, but the principle thing in reading handwriting is the harmonious or inharmonious curves. It almost speaks to you and tells you the mood in which the person wrote. Handwriting tells you many things, the grade of evolution of a person who has written, his attitude towards life, his character and his mood when writing. You do not need to read the whole letter he wrote, you only have to see his handwriting. For line and curve will show him to be either harmonious or inharmonious, if only one can see it.

In every being you can see this, and if one looks with deep insight into the nature of things one will read it even in a tree. According to the fruit or flowers which the tree bears one discovers what music it expresses.

You can see from the attitude of a person whether that person will prove to be your friend, or will end in being your enemy. You need not even wait until the end; you can see at the first glance whether he is friendly inclined or not, because every person is music, perpetual music, continually going on day and night; and your intuitive faculty can hear that music. That is the reason why one person is repellent, and the other attracts you. It is the music he expresses; his whole atmosphere is charged with it.

There is a story of Omar, the well-known Khalif of Arabia. Someone who wanted to harm Omar was looking for him, and he had heard that Omar did not live in palaces though he was a king, but that he spent most of his time with nature. This man was very glad to think that now he would have every opportunity to accomplish his object. And as he approached the place where Omar was sitting, the nearer he came the more his attitude changed; until in the end he dropped the dagger which was in his hand and said, 'I cannot harm you. Tell me what is the power in you that keeps me from accomplishing the object which I came to accomplish?' And Omar answered, "My at-one-ment with God'.

What did Omar mean by that at-one-ment with God? He meant being in tune with the Infinite, in harmony with the whole universe. In other words, Omar was the receptacle of the music of the whole universe.

The great charm that the personality of the holy ones has shown in all ages has been their responsiveness to the music of the whole being. That has been the secret of how they became the friends of their worst enemies. But it is not only the power of the holy ones. It manifests in every person to a greater or lesser degree. Every one shows harmony or disharmony according to how open he is to the music of the universe.. The more he is open to all that is beautiful and harmonious, the more his life is tuned to that universal harmony and the more he will show a friendly attitude towards everyone he meets. His very atmosphere will create music around him.

The difference between the material and the spiritual point of view is that the material point of view sees matter as the first thing, and considers that intelligence and beauty and everything else evolved from it. From the spiritual point of view we see the intelligence and beauty first; and from them comes all that exists. From the spiritual point of view we see that one considers last to be the same as first; and therefore in the essence of this whole being, as the basis of all that exists, there is music. One can see that in the essence of the seed of the rose there is the rose itself, its fragrance, form and beauty; and although in the end it may not be manifested, at the same time it is there. And the one who tunes himself not only to the external but to the inner being and to the essence of all things, get an insight into the essence of the whole being; and therefore he can to the same extent find and enjoy even in the seed the fragrance and beauty which delights him in the rose.

The greatest error of this age is that activity has increased so much, that there is little margin left in one's everyday life for repose. And repose is the secret of all contemplation and meditation, the secret of getting in tune with that aspect of life which is the essence of all things. When one is not accustomed to take repose, one does not know what is behind one's being. This condition is experienced by first preparing the body and the mind by means of purification; and by making the senses fine one is able to tune one's soul with the whole Being.

It seems complex, and yet it is so simple. When one is open to one's true friend in life, one knows so much about him; it is only a question of the opening of the heart; it is the at-one-ment with one's friend. We know his faults and his merits, but we know also how to experience and to enjoy friendship. Where there is hatred and prejudice and bitterness, there is loss of understanding. The deeper the person, the more friends he has. It is smallness, narrowness, lack of spiritual development, which makes a person exclusive, distant, different from others. He feels superior, greater, better than the others; the friendly attitude seems to have been lost. In this way he cuts himself off from others, and in this lies his tragedy. That person is never happy. The one who is happy is he who is ready to be friends with all. His outlook on life is friendly. He is not only friendly to persons, but also to objects and conditions.

It is by this attitude of friendship that man expands and breaks down those walls which keep him in prison; and by breaking down those walls he experiences at-one-ment with the Absolute. This at-one-ment with the Absolute manifests as the music of the spheres; and this he experiences in all sides, in the beauty of nature, in colors of flowers, in everything he sees and in everything he meets. In the hours of contemplation and solitude, and in the hours when he is in the midst of the world, the music is always there, he is always enjoying its harmony.

CHAPTER III

THE MUSIC OF THE SPHERES (Continued)

THE nature of creation is the doubling of one. And it is this doubling aspect which is the cause of all duality in life; one part is positive, the other is negative; one expressive, the other responsive. Therefore spirit and nature in this creation of duality stand face to face. There is the first aspect which is sound, and the next which is light. In these nature-aspects, or responsive aspects, at first only the light works; but when one goes deeper in creation where is

sound. In nature which is face to face with spirit, what is first expressed is light, or what man first responds to is light; and what man responds to next, what touches man deeper, is sound.

The human body is a vehicle of the spirit, a completed vehicle which experiences all the different aspects of creation. This does not mean that all other forms and names which exist in this world, some as objects, others as creatures, are not responsive to the expression of the spirit. In reality every object is responsive to the expression of spirit. In reality every object is responsive to the spirit and to the work of the spirit, which is active in all aspects, names and forms of the universe. One reads in the Masnavi of Rumi, that the earth, the water, the fire and the air, before man are objects, but before God they are living beings. They work at His command, as man understands living beings working under the command of a master. If creation can be explained, it is the phases of sound or of vibration, which manifest in different grades in all the various forms in life.

Even what we call matter or substance, and all that does not seem to speak or sound, is in reality all vibration. And the beauty of the whole of creation is this, that creation was worked in two ways. In one way it has expressed and in the other way it has made itself a responsive mold. For instance, there is substance, matter to touch, and there is a sense to feel, to touch. There is a sound, and at the same time there are ears which can hear sound. There is light, there is form, there are colors; and at the same time there are eyes to see them. And what man calls beauty is the harmony of all one experiences. What after all is music? What we call music is the harmony of the audible notes; but in reality there is music in color, there is music in lines, there is music in the forest where there is a variety of trees and plants; and there is harmony in how they correspond with each other. The more widely one observes nature, the more it appeals to one's soul. Why? Because there is a music there; and the wider one's outlook on life becomes, the deeper one's understanding of life, the more music one can listen to, the music which answers the whole universe. But the one whose heart is open need not go as far as the forest; in the midst of the crowd he can find music. At this time human ideas are so changed, owing to materialism, that there is hardly any distinction of personality. But if one studies human nature, one sees that even a piano of a thousand octaves could not reproduce the variety of human nature. How people agree with one another, how they disagree; some become friends after a contact of a moment, some in many years cannot become friends. If one could only see to what pitch the different souls are tuned, in what octaves different people speak, what standards different people have! Sometimes there are two people who disagree, and there comes a third person and all unite together. Is that not the nature of music? The more one studies the harmony of music, and then studies human nature, how people agree and how they disagree, how there is attraction and repulsion, the more one will see that it is all music.

But now there is another question to be understood. That what man knows is generally the world he sees around him. Every few trouble to think that there is something beyond what they see around them. To many it is only a fable when they hear that there are two worlds. But if one looked deep within oneself one would see that it is not only two worlds; it is so many worlds that it is beyond expression. That part of one's being which is receptive is mostly closed in the average man. What he knows is expressing outwardly, and receiving from the same sphere whence he can receive from himself. For instance, the difference between a simple man and a thinking person with deeper understanding, is that when a simple person has received a word he had heard it only in his ears; whereas the thinking person has received the same word as far as his mind. The same word has reached the ears of the one and the heart of the other. If this simple example is true, it shows that one person lives only in this external world, another person lives in two worlds, and a third person lives in many worlds at the same time. When a person says, 'Where are those worlds? Are they above the sky, or down below the earth?' the answer is that all these worlds are in the same place as that person is himself.

As a poet has said, 'The heart of man, if once expanded, becomes larger than all the heavens.' The deep thinkers of all ages have therefore held that the only principle of awakening to life is the principle of emptying the self. In other words, making oneself a clearer and more complete accommodation in order to accommodate all experiences more clearly and more fully. The tragedy of life, all its sorrows and pains, belong mostly to the surface of the life of the world. If one were fully awake to life, if one could respond to life, if one could perceive life, one would not need to look for wonders, one would not need to communicate with spirits; for every atom in this world is a wonder when one sees with open eyes.

In answer to the question as to what is the experience of those who dive deep into life, and who touch the depth within, Hafiz has said, 'It is not known how far is the destination, but so much I know, that music from afar is coming to my ears'. The music of the spheres, according to the point of view of the mystic, is like the lighthouse in the port that a man sees from the sea, which tells him that he is coming nearer to his destination. What music may this be? If there were no harmony in the essence of life, life would not have created harmony in this world of

variety. And man would not have longed for something which was not in his spirit. Everything in this world which seems to lack harmony is in reality the limitation of man's own vision. The wider the horizon of his observation becomes, the more harmony of life he enjoys. In the very depth of man's being the harmony of the working of the whole universe is summed up in a perfect music. Therefore the music of the spheres is the music which is the source of creation, the music which is heard while traveling towards the goal of all creation. And it is heard and enjoyed by those who touch the very depth of their own lives.

CHAPTER IV

THE ANCIENT MUSIC

When one looks at this subject from the Eastern point of view one finds that the Eastern idea of music originated from intuition. But the tradition of any art or even science will tell us the same thing. It is only later that man begins to believe in the outer things and forgets the origin, which is intuition. Music according to the ancient people was not a mechanical science or art; music was the first language. The proof of this can be found even now in the language of the animals and birds, who express their emotions and passions to one another, though there are not words, only sounds. It is the combination of the different sounds of the animals and the birds which also has an effect upon the numberless multitudes of the lower creation. If music was the first expressive thing in the lower creation, so it was in mankind also. And since it was the first expression of emotions and passions of the heart, it is also the last expression of the emotions and passions; for what art cannot express, poetry explains; and what poetry cannot express, is expressed by music. Therefore to a thinker music in all ages will stand supreme as the highest expression of what is deepest in oneself.

When ancient music is compared with modern music, one will no doubt find a gulf which is too vast to span. But if there is anything which gives one some idea of the original music of the human race, it is Eastern music, which still has traces of the ancient music in it. And if it had been considered in the East only as music, it would perhaps not have been kept intact as it has been; but it has always been taken to be part of religion, and that is how it has been preserved for thousands of years through tradition. One might ask how the music of ancient times can be kept pure, as there is always a tendency in human nature to alter things. The point is, that it was always difficult for the human race to change its religion. Anything else might be changed, but there was one thing that was always kept, and that was religion. The religion of the Hindus has come from the Vedanta; and in the Vedanta the fifth aspect named was music, which was called Sama Veda.

One can trace back in traditions, by the study of Hindu music, that thousands of years ago they already made as fine a distinction of tones as quarter-tones. But it was not only the degree of the sound that was considered in that way, but also the nature and character of the sound was analyzed, just as in chemistry. We can find today in ancient traditions the different effects attached to the different effects, because the distinguishing is now done from the instruments, and in those times it was done only from nature. And yet it is most interesting that we find today in the Sanskrit scriptures the different pitch of sound distinguished in ancient times. In the absence of the piano or of tuning-forks they had to determine the pitch by the sound of different animals and birds; and also the sound was distinguished in different aspects of one special thing. This scientific aspect developed in the same way as the art of the ancient Hindu music. One might wonder about this, thinking it perhaps natural that art should develop thus because these people were so near to nature; but that science was so developed at that time is, in a way, more interesting.

Of the way the art developed among the ancient people references are to be found even now in the East. The idea was that they attached different themes of music to different seasons, and different strains of music to different times of the day and night. And as there is nothing in the world which is without reason, that also was not only an imagination or a fancy; there was a logical reason for attributing certain melodies to certain times. If it had been only a poetic fancy, it would have lasted for a short period and would have influenced only a limited circle. But it has lasted for ages, up till now, and has influenced the whole country; it is a usage which was carried on for thousands of years; and today in the East or West, North or South, the same raga is to be found sung at the same time. When sung out of that time, it is not appealing.

When we look at it from the metaphysical point of view, we shall find that the realization that science has today and will every have, that vibration is at the root of the whole of creation, was a certainty to these ancient people and was the basis of their whole science. They knew that that which has created and which is holding, the whole manifestation and the whole cosmos, is one power: vibration. And it is because of this that astrological science,

which had much to do with the way human beings and different countries were influenced, also arose from that science of a great deal to do with the influence of the planets and their action upon the earth were the basis of the ragas on which their music was founded.

In the Sanskrit tradition of ancient times there were verses to be found having relation to certain planets. Therefore according to the influence of the planets and of the cosmos, they made their program; and that program was carried out through the whole year. One might think that these influences would be too vague to perceive, that one could not make a program upon the influence of the planets; nevertheless humanity in all periods has arranged its life according to the planetary influences.

In order to keep their music close to nature it was necessary for them to give liberty to the singer and player to sing and play as they wished. Naturally uniformity was lacking, and a standardized system could not be made. That is why their music always remained an individualistic art, not a general education. The music of the ancient people therefore had its advantages and disadvantages. The advantages were this: that a musician, a singer or a player was never bound to sing in a particular way in order to execute properly the music he wanted to place before people, but was always free to give it according to his inspiration at the time. It gave him full liberty to express his emotions, his passions, without any outward restriction which he should obey. No doubt when there were a number of singers and players it was necessary to set a certain standard. Yet that standard did not restrict them very much. And it is this order which was called music.

The word music, or *Sangita* in Sanskrit, has three aspects. One aspect is language; the other aspect is playing; and the third aspect is movement. The Hindus have never regarded the science of movement or dance as something separate from music; they have always combined the three aspects of what they called music. As the music of the Eastern people developed, each of these three aspects developed also. For instance, the singing of the more refined people was quite different from that of the peasants; the song of the temple was altogether different from the song of the stage. It was not only that there were particular rules and regulations to be followed, a mechanical difference, but there was also a natural difference.

The most important or valuable thing about the music of the ancient people, which so greatly benefited humanity, was that they distinguished the different aspects of music, and thereby came to realize that there was a certain way of expressing the tone and rhythm which brought about a greater emotion or inclination towards action; and they found out, together with this, that there was a certain use of time and rhythm which brought about a greater equilibrium and a greater poise. This science, developing after many years of practice, formed in itself a special psychological science or art; and this science was called Mantra Yoga.

The meaning of the word Yoga is unity, or connection; and Mantra Yoga means the sacred union between the outer life and the deeper life. For the Yogis discovered that there are psychological inclinations. For instance, one of the tendencies of the breath is to go outward, and the other inclination is to go inward. And these two tendencies are to be found in nature also, in the ebb and flow, in the sunset and sunrise. One sees these differences in oneself; the vibrations of one's own body and action are very different in the morning and in the evening. Therefore the yogis regulated the rhythm of the circulation, of the heart, and of every action of the breath, by the help of the vibration of music, of both tone and rhythm. This brought them from the audible vibrations to the inward vibrations, that is to say from sound to breath; and for these the Hindus have one and the same word: *Sura*, a name for both sound and breath. One thing blends into another, because it is the same thing in the end. It is the breath of an object which may be called sound; and it is the audibility of the breath which may be called voice. And therefore breath and voice are not two things; even breath and sound are not two things if one could understand that both have the same basis.

If there is any explanation of why man rejoices or is impressed by the music played to him it is this. Is it only an amusement or a pastime? No, there is something else besides that. The principal reason is that in man there is a perpetual rhythm going on, which is the sign of life in him; a rhythm which is expressed in his pulsation and his heartbeats, even in his heart. And upon this rhythm depends his health; not only his health, but his moods. Therefore, anywhere, a continued rhythm must have an effect upon every person; and upon each person its effect is distinct and different.

It is amusing and interesting to know that when jazz came into fashion everyone said, 'Something crazy has come into society', and yet no one has really resisted. It has come more and more into fashion. Yet however much a person hates it and is prejudiced against its name, he at least likes to stand and listen to it for five minutes. What is

the reason? The reason is that in whatever from the rhythm is emphasized, the effect upon both body and mind is psychological. It is aid of a very great Persian poet, who was also a mystic, that when he got into a certain mood he used to make circles around a pillar which stood in the middle of his house. Then he would begin to speak, and people would write down what he said, and it would be perfect poetry. And there was a lawyer who, when he could not find an argument at the bar, would turn himself around, and after that he would find the right argument.

But in looking for a mystery we do to need to go to these extreme cases. A person, when he cannot find an idea, taps with his fingers on the table, and the idea comes. And many who cannot get hold of their thoughts, begin to walk about the room; and when they have made two or three circles, their thoughts become clear. If this is true, we come to the realization that the human body is a kind of mechanism which must go on regularly. If this is stopped in some way, there is something stopped in the body or in the mind. This brings one to the understanding that upon rhythm the mood, the health, and the condition of man's mind depend; not only on the rhythm which he gets from music, but also on the rhythm of his won breath. This rhythm has also a great deal to do with the rhythm of his life.

It is also very true that there are certain kinds of sound which irritate man and have a bad effect upon the nerves; but there are other kinds of rhythm which have a soothing, healing and comforting effect upon the mind.

Music is sound and rhythm. And if sound and rhythm were understood in their nature and character, then music would not only be used as a pastime, but would become a source of healing and upliftment. The Sufis of ancient times, the great mystics, used to develop this art to bring about poise in life after their everyday activity.

Some Sufis who adopt a certain method of progress on the spiritual path and who try to live a life as far away from the world as possible are known as dervishes. They are also often called faqirs, and have great powers of wonder-working and of insight. They are dreamers and lovers of God. They worship God in nature, especially in human nature. Among many ways of spiritual development they have one called Suma, which is listening to music. They listen to music in an assembly of the initiated; no one uninitiated is allowed to enter their assembly. They address one another saying 'O king of kings, O sovereign of all sovereigns', and are mostly clad in patched robes or in rags. They never think of tomorrow, their thought is only for the moment; to quench the thirst and to satisfy the hunger of the moment. The care of tomorrow they leave to the morrow; it is just with now that they are concerned, if they are at all concerned with life. They are the ones who are really entitled to enjoy the beauty of music; whose spirit and soul are responsive, with open centers, who make themselves into a medium of resonance for the music they hear; therefore music touches them differently from any other people; music touches the deepest part of their being. Thus moved by music, they manifest various states, termed by Sufis Hal. Anyone among them who is moved by the spirit may manifest ecstasy, Wajad, in the form of tears, sighs, or dance.

This is the reason why those who do not understand the meaning of their dance call them howling dervishes or dancing dervishes. The gold of heaven is dust to the worldly man, and the gold of the earth is dust to the heavenly. To either the gold of the other means nothing but dust; their coins are not interchangeable. Therefore the bliss of the dervish is understood by very few.

But one can hear from this the theory of the whole process of their spiritual development. By making God their Beloved, and by seeing God in the sublimity of nature, they create the presence of God; and as the whole process of daily life consists of both joy and pain, so the life of the dervish is also filled with both joy and pain in the presence of God. By the help of concentration, poetry and music, joy and pain are felt more deeply. Therefore God becomes living to him; His presence is before him in all his moods. When once his pain has had an outlet in some form or other in the Suma, the musical ceremony, the condition that follows it is that of deeper insight into life. Upon whatever object or person he may cast his glance, their deepest nature, character and secret are revealed to his soul; thus the whole life is made clear to his vision in the light of God.

Suma has been the most sacred treasure for the Sufis; the great poets such as Rumi of Persia used to have music for their meditation; and by the help of music they used to still and control the activity of their body and mind.

We see today that there is an increasing tendency to nervousness. It is caused by too much activity in life. Life is becoming more and more artificial every day, and with every step forward man is yet missing that repose which has been as yeast to the human race. Therefore for the betterment and education of humanity today the art of repose, which seems to be lost, greatly needs to be rediscovered.

CHAPTER V

THE SCIENCE AND ART OF HINDU MUSIC

Music, literature, and philosophy are akin to our souls, whatever be our faith or belief or our way of looking at life. India, in the history of the world, represents a country and a people engaged in the search for truth through the realm of music, philosophy and poetry at a time when the rest of the world had not yet begun to do so. It is therefore necessary to study Indian music, philosophy, and poetry in order to understand their foundation. Linguists today agree that the Sanskrit language was the origin or mother of many languages. The origin of the science of music is also to be found in Sanskrit.

It is a fact that not only art, but even science has its source in intuition. This seems to have been sometimes forgotten, but undoubtedly even the scientist is helped by intuition, although he may not always recognize the fact. Scientists who have delved deeply into their science will admit this. Intuition working in answer to the need of the mind and the body, inventing, through matter things of daily use, and gaining knowledge of the nature and character of things, is called science. Intuition working through beauty, which is produced in the form of line and color and rhythm, is called art. Therefore, the source of both science and art is intuition.

Realizing this source, the Hindus based their music on intuition, and the practice of Indian music has been a culture of stimulating intuition, and awakening the faculty of appreciating beautiful art, philosophy, and mysticism were all directed to one and the same goal. And not only arts and sciences, but even professions and commerce were not without a religious view. One can imagine how in a country where even business and professional men had a spiritual outlook, the musicians life was full of religious thought.

No part of the world, East or West, can really deny the divinity of music. In the first place, music is the language of the soul. And for two people of different nations or races to unite there is no better means than music. For music not only unites man to man, but man to God. Now, the question comes: when is it that music unites man with God, and how? Belief in God has two aspects. One belief in God is when a person thinks, 'Perhaps there is a God,' or 'As others believe, I believe too.' He does not know God by reason nor does he see God before him. God for him is perhaps in heaven. Whether He exists or does not exist, he does not know. And from one who has just this kind of belief, a little confusion or disappointment or injustice takes it away. It is for this reason that thousands and thousands of men who worshipped God gave up their belief in Him.

There is another aspect of belief. It is gained through the realization of God's presence, not only in the heavens, but in one's own surroundings. When a person arrives at this point, this belief becomes a living identity. To him God is not only a judge or a sustainer. To him, He is a friend who hears the cry of his soul in the solitude, and knows the best and greatest secret he has in his heart. A Friend upon whom one can always rely in good and bad experiences, and even in the hereafter. For a musician, music is the best way to unite with God. A musician with a belief in God brings to God the beauty and perfume and the color of his soul.

From the metaphysical point of view there is nothing that can touch the formless except the art of music, which in itself is formless. There is another point of view: that the innermost being of man is the Akasha, which means capacity. Therefore, all that is directed from the external world to the world within can reach this realm, and music can reach it best. A third point of view is that all creation came from vibrations, which the Hindus have called Nada. In the Bible, we can find it as the Word, which came first of all. On this point all the different religions unite. Man, therefore, loves music more than anything else. Music is his nature, it has come from vibrations and he himself is vibration.

There are two aspects of life: the first is that man is tuned by his surroundings, and the second is that man can tune himself in spite of his surroundings. This latter is the work of the mystic. The Sufis in the East work for years together to tune themselves. By the help of music they tune themselves to the spheres where they wish to be, as the Yogis do. Therefore, the beginning of music in India was at the time of Shiva, Lord of the Yogis. The great yogi teacher taught to the world the science of breath. Among the Sufis there was a great saint, Moin-ud-Din Chishti of Ajmer. At his grave music is played, the Hindus and Moslems go there on pilgrimage. This shows that the religion of the knowers of truth is the religion of God. The prayer of the greatest devotee rises from his heart into the realm of music. All the various methods of bringing about calm and peace can be attained through the help of music.

The music of India can be divided into four periods: the Sanskrit period, the Prakrit period, the Moghul period and the modern period. The Sanskrit period is on mystical lines. The Prakrit period is expressive of emotions of different sorts. In the Moghul period music was influenced by Persia and Arabia, and developed into modern

music. Besides this, the two different races in India, the Dravidians and the Aryans, both had their own tradition in music. The Dravidians or Karnatic race produced the music of Southern India, and the Aryans or Hindus, produced the music of Northern India.

The science of Indian music has come from three sources: mathematics, astrology, and psychology. We find this in Western music also, for the entire science of harmony and counterpoint is based on mathematics. In Sanskrit the science of Hindu music is called *Prestara*, which means mathematical arrangement of rhythm and modes.

In the Indian system there are a great many modes and rhythms which are used in everyday music. The modes are called *ragas*, and they are grouped together in four classes. One class has seven notes, as in the natural scale of Western music. Then there are the modes of six notes, where one note of the seven-note range is omitted. That gives quite another effect to the octave and has a different influence on the human mind. There are also ragas of five notes, omitting two notes of the scale. In China they use a scale of four notes, but not in India.

Some say that the origin of the scale of four or five notes lies in the natural instinct that man shows in his discovery of instruments. The first instrument was the flute, symbolical of the human voice. It seems natural that after taking a piece of reed from the forest, man would make four holes in that reed at distances where he could place the tips of his fingers without effort, and would then make one hole below. That made the raga of five notes. It was only later that scientists arrived at the knowledge of vibrations. But this scale comes naturally when a man places his hand on the reed, and a great psychological power seems to be attached to it. It has a great influence on human nature. This shows that the power of anything deriving directly from nature is much greater when man has made changes and alterations in order to create a new form in art.

The science of astrology was based on the science of cosmic vibrations, for everything depends on vibratory conditions, including the position of the stars and planets and of individuals, nations, races and all objects. A great deal of secret power which the Hindus have found in the science of music has been derived from the science of astrology. Every note of Hindu music corresponds with a certain planet. And every note reflects a certain pitch of the animal world.

In the ancient Vedas, the science of elements, fire, water, air and ether, is to be found. These words should not be taken as meaning the same thing in everyday language. The element of water for instance signifies a liquid state. Fire signifies heat or warmth. Through this science the Hindus have been able to arrange some ragas or modes to be sung or played at a certain time of day or night. Undoubtedly, those who knew the alchemy of the vibrations have worked wonders by the power of their music. After the songs have been sung for thousands of years, the race has developed such a sense of appreciation of these ragas, that even an ordinary man in the street cannot bear to hear a morning raga sung in the evening. He may not know the notes, but to his ears it sounds disagreeable. He cannot bear to hear it. It is like taking a stroll on a midsummer morning wearing an evening dress! We may say it is a matter of habit, and that is true. But at the same time, a mode that should be sung in the middle of the night loses its beautiful influence if we sing it at noon.

Every planet has a certain influence, and there must be a certain mode to answer it. If this is not taken into consideration music may become a pastime. But it does not do the work for which it is designed.

To an Indian, music is not an amusement or only for entertainment. It is something more than that. It answers the deepest demands of the soul. Man is not only a physical body, he has a mind too. The body hungers for food, and what generally happens is that man only administers to his bodily needs and gives no attention to his inner existence and its demands. He experiences momentary satisfaction but then he hungers again, not knowing that the soul is the finest of man's being. And so that unconscious craving of the soul remains.

In the undeveloped person that silent craving of the soul becomes something disagreeable and makes him restless or irritated. He does not feel contented with anything in life, he feels like quarrelling and fighting. In the person of fine feeling, this hunger of the soul expresses itself in depression and despair. He finds some satisfaction in love or reading, love or art.

The soul feels buried in the outer, material world, and the soul feels satisfied and living when it is touched with the fine vibrations. The finest matter is spirit and the grosser spirit is matter. Music, being the finest of the arts, helps the soul to rise above differences. It unites souls, because even the words are not necessary. Music is beyond words.

The Hindu music is unique in character, for the player and singer are given perfect freedom in expressing their soul through their art. The character of the Indian nature can be understood by the spirit of individualism. The whole education tends to individualism, to express one's self in whatever form one is capable of. Therefore, in some ways to their disadvantage, but in many ways to their advantage, they have to express their freedom. Uniformity has its advantages, but it very often paralyzes progress in art.

There are two ways in life, uniformity and individualism. Uniformity has its strength, but individualism has its beauty. When one hears an artist, a singer of Hindu music, the first thing he will do is to tune his *tambura*, to give one chord. While he tunes his tambura he tunes his own soul, and this has such an influence on his hearers that they can wait patiently, often for a considerable time. Once he finds he is in tune with his instrument, with that chord, his soul, mind and body all seem to be one with the instrument. A person with a sensitive heart listening to his song, even a foreigner, will perceive the way he sings into that chord, the way he tunes his spirit to that chord. And by that time he has become concentrated, and by that time he has tuned himself to all who are there. Not only has he tuned the instrument, but he has felt the need of every soul in the audience and the demands of their souls, what they want at that time. Not every musician can do this. But the best can. When he synthesizes, and it all comes automatically as he begins his song, it seems that it touches every person in the audience, for it is all the answer to the demand of the souls that are sitting there. He has not made a program beforehand. He does not know what he will sing next. But each time he is inspired to sing a certain song, or to play a certain mode. He becomes an instrument of the whole cosmic system, open to all inspiration, at one with the audience, in tune with the chord of the tambura, and it is not only music, but spiritual phenomena that he gives to the people.

The traditional ancient songs of India composed by great Masters have been handed down from father to son. The way music is taught is different from the Western way. It is not always written, but it is taught by imitation. The teacher sings and the pupil imitates, and all the intricacies and subtleties are learned by imitation.

It is the mystical aspect of music which has been the secret of all religions. The great ones of this world such as Christ, Buddha, and others have come from time to time to be examples for the people, and to express that perfection which is the object of every soul.

The secret, which was hidden behind all these great religions, and in the work of these teachers, was that man should reach that utmost height which is called perfection. It is the principle which is taught from the first lesson the musician gives to his pupils. The pupil does not only imitate the teacher. He focuses his spirit upon the spirit of the teacher. He not only learns, but he inherits from his teacher.

The lack we find today of spiritual awakening, the reason so many seekers after truth have not come to a satisfactory result, is that they always pursue it outwardly. They take it from a book or learn it from a teacher. There was a time in the East, and this still exists even now, when a little boy who went to a teacher to learn, had a great regard for the teacher. His respect, his attitude toward his teacher was as it would be towards a priest. Therefore, in this manner he learned to value and appreciate and respect the knowledge of the teacher. It is most wonderful to read about the lives of the great singers in India, how they imitated their teachers, and how they sometimes became even greater than their teachers.

The object of Indian music is the training of the mind and the soul, for music is the best way of concentration. When you tell a person to concentrate on a certain object, the very fact of trying to concentrate makes his mind more disturbed. But music, which attracts the soul, keeps the mind concentrated. If one only knows how to appreciate it and give one's mind to it, keeping all other things away, one naturally develops the power of concentration.

Besides, the beauty of music, there is the tenderness, which brings life to the heart. For a person of fine feelings, of kindly thought, life in the world is very trying. It is jarring, and it sometimes has a freezing effect. It makes the heart, so to speak, frozen. In that condition one experiences depression, and the whole of life becomes distasteful. The very life, which is meant to be heaven, becomes a place of suffering.

If one can focus one's heart on music, it is just like warming something that was frozen. The heart returns to its natural condition, and the rhythm regulates the beating of the heart, which helps to restore health of body, mind, and soul, and bring them to their proper tuning. The joy of life depends upon the perfect tuning of mind and body.

CHAPTER VI

THE VINA

A great Indian poet sang in Sanskrit the praise of the vina, 'That instrument of gut strings! By looking at it, by touching it, by hearing it you can be made free, even if you kill a Brahmin!' And to kill a Brahmin is considered to be the greatest of all sins.

This instrument was invented by the Lord of the Yogis, Shiva, Whose name is also Mahadeva. He gave to the world his lifelong experiences in the practice of Yoga and is worshipped in India as a godhead. His scriptures are considered to be holy. He was a great master of breathing and an ascetic; he lived in the mountains, where he breathed the free air of the wide horizons of the East and practiced Mantras, words and phrases, which change the whole being of man. Then he wanted to make some instrument to be used for higher exaltation through music. In the forest he cut a piece of bamboo. He then took two pumpkins, hollowed them out and tied them onto the bamboo. He made gut strings from animals and these he tied on to the instrument; in this way he made the first vina, and he practiced on it in the solitude. It is told that when the deer in the forest heard him play they used to say, 'Make the strings of my own veins, and put them on your vina, but as long as I live, continue to play'.

Mahadeva made his instrument as a help for the human body and mind, considering its condition in the morning, in the midst of the day, in the afternoon, in the night and when waking at dawn. He found that at every time of the day and night a particular effect was made upon the human body and spirit, and that a rhythm akin to that particular time should be prescribed psychologically and mystically in order to elevate the soul. And therefore a psychological science of music was made by Mahadeva, a science which was called Raga which means emotion; emotion

controlled and used to the best purpose. When his consort Parvati saw this instrument, she said; 'I must invent my vina'. So she took halves of the pumpkins and produced another kind of vina, the Sarasvati vina. So there are two vinas; men play one, the other by women. On this latter instrument not only sharp and flat notes are produced, but also microtones, and in this way the music becomes rich. But to develop the science of microtones is so difficult that it takes a lifetime.

The musicians of India devote twelve hours or more of the day to the practice of the different rhythms, improvising on them. And in the end they produce a psychological effect which is not music but magic; a magic that can thrill a person and that can penetrate the heart of man. It is a dream, a meditation; it is paradise. When hearing it, one feels one is in a different world. Yet their music is hardly audible. Instead of it being played before thousands of people, only one or two or three persons of the same quality and nature come together to enjoy that music thoroughly. If a foreign element is present the musician does not feel inspired.

Once a musician was invited to play the vina. The musician came and was welcomed. He uncovered his vina. Then he looked here and there, and found some discord. He covered his vina, saluted and began to leave. Those present felt disappointed and begged him to play; but his answer was, 'No matter what you give me, I do not feel like playing'. This is a very different thing from making program months ahead. The musician in the west is bound six months beforehand to play a certain program; he is helpless. But in this way it is not music, it is labor, it is done mechanically. A singer in the East never knows what he is going to sing before he starts singing. He feels the atmosphere of the place and the time and then begins to sing or to play whatever comes to his mind. It is a very special thing. I do not mean to say that the music of this kind can be universal music; it belongs to some rare person in a secluded place.

In India musicians are now dying out because of lack of appreciation. Those potentates, those Gurus, those teachers of high inspiration who lived in the past, appreciated this music. But even in India people are becoming industrialized and more materialistic, and music is dying. There are very few now of those musician of former times who would make all those who listened spellbound; they hardly exist any longer. Among millions there are perhaps three or four and they will have vanished in a few years. Maybe one day the Western world will awaken to India's music as now the West is awakening to the poetry of the East, and beginning to appreciate such works as those of Rabindranath Tagore. There will come a time when they will ask for music of that kind too, and then it will not be found, it will be too late. But there is no doubt that if that music, which is magic and which is built on a psychological basis is introduced in the West, it will root out all such things as jazz. People seem to spoil their senses. This music is destroying their delicacy of sense. Thousands every day are dancing to jazz music and they

forget the effect it has upon their spirit, upon their mind, upon their delicate senses.

There was a prince of Rampur who wanted to study music with a great teacher. But the teacher knew the character of the prince who was fond of music, and he understood that many musicians would want to show their talents before him. He said, 'I can only teach you on one condition: I do not want to hear any musician who is not an accomplished artist, because your sense of music is destroyed. It must be preserved for delicate music, it must be able to appreciate the fine intricacies.'

When the education of the public destroys the delicacy of its musical appreciation, it cannot help the fact that it does not like listening to real music but prefers jazz. Instead of going forward, it is a great pity.

Vina-music is very much like the human voice. If you heard the vina played, you would never think that it is an instrument. Vina music is not as magnetic as the music of the human voice, but it is more attractive, more impressive. And all the delicacies of the human voice and its silky structure are perfected in the sound of the vina.

CHAPTER VII

THE MANIFESTATION OF SOUND ON THE PHYSICAL SPHERE

Modern Science has discovered recently that on certain plates one can see clearly the impression of sound. It is made visible. But in reality on all objects the impression of sound falls clearly, only it is not always visible. It remains for a certain time on any object and then it disappears. Those who have discovered scientifically the different impressions that are made by sound, have found the clear forms of leaves and of flowers and of other things of nature, which is the proof of the belief that the ancient people held, and which is expressed in the Vedanta in the well known phrase: *Nada Brahma*, meaning Sound, the Creator. And we read in the Bible that first was the word, and the word was God, and that first was sound (the word), and then was the light. This only means that the source of creation was sound. In other words, the creative source in its first step towards manifestation was audible, and in its next step it was visible. It also shows that all we see in this objective world - every form - has been constructed by sound: it is the phenomenon of sound.

When we go further into this subject we see that from a mystical point of view every syllable has a certain effect. As the form of every sound is different, so every syllable has a certain effect, and therefore every sound made, or word spoken before an object, has charged that object with a certain magnetism. This explains to us the method of the healers, teachers and mystics who, by the power of sound, charged an object with their healing power, with their power of thought. And when that object was given, as water or as food, that object brought about a desired result. Besides that, many masters of occult sciences who have communicated with the unseen beings, by the power of sound have done still greater things: they have created beings. In other words, they have given a body - by the power of sound - to a soul, to a spirit, making it into a certain being, which is not yet a physical being, but a being of a higher kind. They called such being *Muwakkuls*, and they worked through these beings, using them in any direction of life towards a certain purpose.

The physical effect of sound has also a great influence upon the human body. The whole mechanism, the muscles, the blood circulation, the nerves, are all moved by the power of vibration. As there is a resonance for every sound, so the human body is a living resonator for sound. Although by one sound one can produce a resonance in all substances, such as brass and copper, yet there is no greater and more living resonator of sound than the human body. The effect of sound is upon each atom of the body, for each atom resounds; on all glands, on the circulation of the blood and on the pulsation sound has its effect.

In India there is a feast every year at which the people think of the great heroes of the past and mourn over their life's tragedy. Certain instruments are played, certain drums; sometimes very badly, sometimes by one who knows better. There are some people who, on hearing those drums, instantly enter into ecstasy, because the sound of the drum goes directly into their whole system, bringing it to a certain pitch where they feel ecstasy. And when they are in ecstasy they can jump into the fire and come out without being burned; they can cut themselves with a sword and they are instantly healed; they can eat fire and they are not burned by it. One sees it every year at that particular time.

They call such a condition *hal*. *Hal* means condition, which is an appropriate term for it, because on hearing the

drum they think of that condition and they enter into it. In order to go into that trance they need not be very educated or very evolved. Sometimes they are very ordinary people, but the sound can have such effect upon them that they are moved to a higher ecstasy.

Now coming to the question of music: why music has an effect upon a person, why a person - by nature - likes music. It is not because he is trained in it or because it is a habit, but because it is a natural effect of sound that it attracts. First it touches the physical plane. The snake charmers in the East have proved many times that by playing their simple instrument called *pungi* they can attract the serpents of the vicinity. The sound has this effect upon the physical body of the serpent, and it begins to feel quite different; through that effect it is attracted to the sound, even to sacrifice its life, for then it is caught by the snake charmer.

It is for this reason that the wise considered the science of sound to be the most important science to use in every condition of life: in healing, in teaching, in evolving, in accomplishing all things in life. It is on this foundation that the science of *dhikr* (zikar) was developed by the Sufis, and that the Yogis made *mantrashastra*. By *dhikr* is not meant one particular phrase: by *dhikr* is meant a science of words.

Apart from the meaning a word has, even syllables of sound can bring a good result or a disastrous result. Those who know about this can recall several instances in history where, through the mistake of a poet who did not use the proper words in the praise of a king, the kingdom was destroyed. And yet, how little one thinks about it if one says: 'Well, I have said it, but I did not mean it'. People think that by saying something they have done nothing, as long as they did not mean it. But even saying something without meaning to, has a great effect upon life.

The science of sound can be used in education, in business, in industry, in commerce, in politics, in order to bring about desired results. But the best use of this science is made in spiritual evolution. By the power of sound or word one can evolve spiritually and experience all the difference stages of spiritual perfection.

CHAPTER VIII

THE EFFECT OF SOUND ON THE PHYSICAL BODY

Wind instruments, instruments with gut strings and with steel wire and the two instruments of percussion, drums and cymbals, have each a distinct, different, and particular effect on the physical body. There was a time when thinkers knew this and used sound for healing and for spiritual purposes. It was on that principle that the music of India was based. The different *Ragas* and the modes which these *Ragas* contain were supposed to produce a certain healing and elevating effect.

When we consider single notes or sounds - their effect upon the physical body leads us to thing deeply on the subject. There are snake charmers, mostly to be found in India, who by playing their instrument, a wind instrument called *pungi*, attract cobras and others snakes from their vicinity. Often and often this experiment has been made, and one has always found that all kinds of snakes, or cobras, are attracted on hearing the *pungi*. First they come out of the holes in which they live and there is a certain effect on their nervous system which draws them closer and closer to the sound of the *pungi*. They forget their instinct which is seen in every creature to protect itself from the attack of man or of other creatures. At that time they absolutely forget, they do not see anyone or anything. Then they are aroused to ecstasy: a cobra begins to raise its head and to move it right and left, and as long as this instrument is played the cobra continues to move in ecstasy. This shows us that, apart from the psychical effect and apart from the spiritual effect that sound has on mankind, there is a physical effect also.

From a metaphysical point of view breath is the life current, *prana*. This life current exists also in things, such as the gut of the string or the skin of the drums. There is also a part of life in these things, and it is to that extent that their life current becomes audible, and that it touches the life current of the living creatures and gives it an added life. It is for this reason that the most primitive tribes who have only a drum to play, or an instrument to blow, get into such a condition by that continual playing of the drum that they enjoy the state of ecstasy.

How does the great success of jazz come about? It comes from the same principle. It does not give the brain much to think about in the technicality of music, it does not trouble the soul to think of spiritual things, it does not trouble the heart to feel deeply. Without troubling the heart or the soul it touches the physical body. It gives a renewed strength by the continuity of a particular rhythm and renewed strength by the continuity of a particular

rhythm and a particular sound that give people - I mean the generality - a greater strength and vigor and interest than music that strains the mind making it think. Those who do not wish to be spiritually elevated, who do not believe in spiritual things and do not wish to be troubled, the jazz-band leaves alone, yet touching everyone who hears it.

When one compares the voice with the instrument, there is no real comparison, because the voice is life itself. The movement, the glance, the touch, even the breath that comes from the nostrils do not reach so far, not as far as the voice reaches.

There are three degrees of breath current. One degree is the simple breath that is inhaled and exhaled by the nostrils. This current reaches outside and has a certain effect. A greater degree of it is blowing. When a person blows from his lips, then that breath current is more intensely directed; therefore healers who have understood this principle made use of it. The third degree - in which the breath is most intense - is sound, because in that degree the breath, coming in the form of sound, is vitalized.

In the Near East, among Orthodox Christians and among Armenians, there is a custom not to use an organ in the church; they use a chord or sound made by ten or twelve persons sitting there with closed lips. Anyone who has heard it, will say that they are right. The sound of the organ is most artificial in comparison with the sound that the voices of ten or twelve persons produce with closed lips. This has such a wonderfully magic effect, it reaches so far and so deeply into the heart of man, and it produces such a religious atmosphere among them, that one feels that there is no necessity for an organ: this is a natural organ which God had made.

Brahmins, when they study the *Vedas*, even now do not study only what is written there or the meaning of it: they study the pronunciation of each syllable, of each word, of each sound, and they study for years and years. It is not that the Brahmin hears the sound once with the ears and thinks: 'I have learned it'. No. He thinks that a thousand repetitions of the word will one day produce that magnetism, that electricity, that life current which is necessary, and which only comes by repetition.

Now this life current that comes through the breath and manifest through the voice and touches another person - what action does it take? It touches the five senses: the sense of sight, the sense of hearing, the sense of smell, the sense of taste, and the sense of hearing. It is not true that a person hears sound only through his ears; he hears sound through every little ore of his body. It permeates through his whole being, and according to its particular influence it either slows the rhythm or it quickens the rhythm of the blood circulation; it either wakens the nervous system or it soothes it; it arouses a person to heighten passions or it calms him by bringing him peace. In accordance with the sound and its influence a certain effect is produced.

Therefore the knowledge of sound can place in the hand of a person a magical instrument with which to wind, tune, control and utilize the life of another person to the best advantage. The ancient singers used to experience the effect of their spiritual practices upon themselves first. They used to sing one note for about half an hour and observe the effect of the same note upon all the different centers of their own body. They noted what life current is produced, how it opened the intuitive facilities, how it created enthusiasm, how it gave added energy, how it soothed and how it healed. So for them it was not a theory, it was an experience.

When this is not understood and when people only know that sound has something to do with the body, they think that they must make some use of it, and instead of making the right use of it they make the wrong use! The Maharaja of Baroda, hearing of this science, thought that he should introduce music into hospitals. Singers were sent there who had never learned what effect sound or song has. When the singers began their technical traditional songs while the patients were suffering pains and tortures, the patients said: 'Oh, take them away, take them away! Throw them into the river!' But it was the maharaja's order that the singers were to sing. After a week the patients were far more ill, and the Maharaja had to send another order: 'No more music is wanted'.

In my travels I have seen now the same thing. There are some people here and there who think that music has a great effect upon patients, on health, but instead of using the right music, they use the wrong music, and its effect is to make people more ill.

Sound becomes visible in the form of radiance. This shows that the same energy which goes into the form of sound, before it becomes visible is absorbed by the physical body. In that way the physical body recuperates and becomes charged with new magnetism. By a keen study psychology you will find that singers have a greater

magnetism than they average person: because of their own practicing their voice makes an effect upon themselves and they produce electricity in themselves. In that way they are charged with a new magnetism every time they practice. This is the secret of the singer's magnetism.

As to the question which is the wrong and which is the right use of sound, it all depends upon the particular case. In one case a certain sound may be rightly used, in another case the same sound may be rightly used, in another case the same sound may be wrongly used, but whether it was right or wrong will be seen by the harmonious and inharmonious effects it produces. When a pitch is a natural pitch of the voice; and a person sings a note in that pitch - in any pitch which is quite natural to him - that will be a source of that person's own healing as well as that of others. But the person who has found out the key note of his own voice, has the key to his whole life. That person, through the key note of his own voice, can then wind his own being and can help others. There are, however, many occasions when this much knowledge is not enough, because this knowledge only concerns oneself: one knows what is one's own note and the natural pitch of one's voice.

The great drawback today in the world of song is that people are going far away from what is called the natural voice, and this is brought about by commercialism. They have made a hall for one hundred persons, then for five hundred, and then for five thousand persons. A man must shout in order to make five thousand people hear him, in order to have a success - a success that can be had at the ticket office! But that magic charm of the voice is in the natural.

Every person is gifted. God has given him a certain pitch, a natural note, and if that pitch develops and he develops that natural note, it is a magic, he can perform a miracle. But he must think about the hall where he has to sing, and of how loud he must shout!

There was a man from India visiting Paris. For the first time in his life he went to the opera to hear the music and he was trying hard to enjoy it. The first thing he heard was a soprano who was doing her best, and then came the tenor, or the baritone, and he had to sing with her. So this man became very annoyed and said: 'now look, he has come to spoil it!'

When we come to the essence and the inner principle of sound, the closer to nature we keep it, the more powerful, the more magical it becomes. Every man and woman has a certain pitch of voice. Then the voice producer says: 'No, this is alto, soprano, tenor, baritone, or bass'. He limits that which cannot be limited.

How can there be so many voices? There are as many voices as there are souls; they cannot be classified. As soon as he is classified, that person is obliged to sing in that pitch. If his pitch is different, he does not know it; if his voice is higher, he does not sing in that pitch. Because the voice producer says: 'This is a soprano', that person cannot be anything else. Besides that, a person has to depend upon what the composer has written. The composer never know the voice of that particular person, the composer wrote only for a distinct pitch, either this one or that one. When a person has to sing in the pitch that is prescribed, then he loses the natural pitch he had.

Apart from singing, even in speaking, among one hundred persons you will find one who speaks in his natural voice, and ninety-nine who imitate. They imitate someone else; they do not know it. The same thing that you find in grown-up people you will find in little children. The tendency in a little child is to change and to imitate. Every five or ten days, every month a child changed his way of speaking; his voice, his words, many things he changes. And where does he learn it? From the children in school. He sees a child walking in some way, or making gestures, or frowning, or he hears it speaking in a certain way. He does not realize it, but he has heard it and he does the same thing; so he goes on changing.

In the same way every person - also without knowing it - changes his voice, and so the natural voice is lost. To retain one's natural voice is a great power in itself, but one cannot always retain it. In order to have a great, a good, a powerful effect with one's voice and sound, one does not have to be a singer. What one has to do is to practice the breath in different ways. One must first know how to breathe; one must then know how to blow; one must then learn how to make a sound, how to say a word. If one practices in these three ways, one will attain that power which is latent in every soul. One need not be a singer, but for every person it is necessary that he should give some part of the day - even the shortest time he can give: five, ten, or fifteen minutes to his voice, to the development of his voice.

CHAPTER IX

THE VOICE

The voice is not only indicative of man's character, but it is the expression of this spirit. The voice is not only audible, but also visible to those who can see it. The voice makes impressions on the ethereal sphere, impressions which can be called audible; at the same time they are visible. Those scientists who have made experiments with sound and who have taken impressions of the sound on certain plates - which impressions appear like forms - will find one day that the impression of the voice is more living, more deep, and has a greater effect. Sound can be louder than the voice, but sound cannot be more living than that the voice.

Knowing this the Hindus of ancient times said that singing is the first art, playing the second art, and dancing the third art which make music. The Hindus who have found that by these three different aspects of music one attains to spirituality much sooner than by any other way, have discovered that the shortest way to attain spiritual heights is by singing. Therefore the greatest prophets of the Hindus were singers: Narada and Tumbara. Narada inspired Valmiki who wrote the Ramayana and the Mahabharata, the great Hindu scriptures.

There are three principal kinds of voice: the *jelal* voice, the *jemal* voice, and the *kemal* voice. The *jelal* voice indicates power; the *jemal* voice indicates beauty; the *kemal* voice indicates wisdom.

If you take careful notice in everyday life, you will find that sometimes before a person has finished his sentence you have become annoyed. It is not because of what he has said, but it is his voice. And you will also notice - perhaps not every day in your life, but sometimes - that you once heard someone say something that has always remained with you: it gives always a beautiful feeling, it is always soothing, it is healing, it is uplifting, it is inspiring.

A doctor coming to see a patient may, by his voice, frighten the patient and make him more ill if his voice is not harmonious. And another doctor may, by his voice, treat the patient so that before the medicine is brought he is already feeling better. The doctor gives the medicine, but it is the voice with which he comes to the patient that counts.

In the history of the world have not men marched hundreds of miles with strength and vigor, not knowing what they were going to face, on hearing the voice of their commander: 'Quick march!'? It seemed that all fear, all anxiety were taken away, and all vigor and courage were given to them, as they were going to march. And again have you not heard of commanders who said: 'Fire!' and the soldiers turned back and fired at them? That is the voice too.

The voice, therefore, is a wine. It may be the best wine, and it may be the worst liquor. It may make a person ill, or it may uplift him.

There are five different qualities of the voice, which are connected with the peculiar character of the person. The earth quality of the voice is hope giving, encouraging, tempting. The water quality is intoxicating, soothing, healing, uplifting. The fire quality is impressive, arousing, exciting, horrifying; at the same time it is awakening, because very often warning is given in the voice of the fire quality. The use of the words 'tongues of flame' in the Old Testament is narrative of that voice and word which were warning of coming dangers. It was alarming for the people to awaken from their sleep, to awaken to a greater consciousness, to a higher consciousness.

Then there is the air quality of the voice. It is uplifting, raising a person, taking him far, far away from the plane of the earth. And the ether quality of the voice is inspiring, healing, peace giving, harmonizing, convincing, appealing; at the same time it is most intoxicating.

Every *jelal* voice, *jemal* voice, or *kemal* voice has one or another of these five qualities predominant in it, and according to that it creates an effect.

The most wonderful part in the study of voice is that from the voice you can find out a man's particular evolution, his stage of evolution. You do not need to see the person, just his voice will tell you where he is, how far he has evolved. There is no doubt that the character of the person is apparent, is evident in his voice. There is another most wonderful thing to be found in the science of the voice: that the fortunate person has a different voice from the one who is not so fortunate. If you gather five persons who have really proved to be most fortunate, and you

hear their voices, you will find what great difference there is between their voice and the ordinary voice. When you compare the voice of great people - no matter what their line may be - with the voice of others, you will find that there is a difference.

But what is meant here is the speaking voice. When we come to singing it is quite different, because today the art of singing has become as artificial as can be. The whole idea is to train the voice and make it different from what it is naturally. The training of the voice does not develop what is natural in it, it mostly brings into it something which is not natural to it. Therefore when a person sings according to the method of the day he has a different voice. It is not his voice, it is not his character. He may have a great success, he may be audible to thousands of people, but at the same time he is not singing in his natural voice. Therefore the real character of the person is to be seen in his speaking voice.

Then there is another thing to be understood: that is the softness and the loudness of the voice; that there are times when the voice is softer, and there are times when the voice is louder. Naturally that shows the condition of the spirit at that particular time, because sometimes the spirit is tender, and with the tenderness of the spirit the voice becomes softened. Sometimes the spirit is harder, and with the hardness of the spirit the voice becomes hardened. In order to scold a person you do not need to put on a hard voice; the voice becomes hard naturally. In order to sympathize with a person, in order to express your gratitude, your love, your devotion, your affection to someone, you do not need to soften your voice; your voice is soft before you can feel it, before you can think about it. This shows that the voice is an expression of the spirit. If the spirit is soft, the voice is soft; if the spirit is hard, the voice is hard; if the spirit is powerful, then the voice has power; if the spirit has lost its vigor, then the voice loses its power.

Furthermore I should like to tell you an amusing thing on this subject. Sometimes a person comes to you and begins to speak about something; and then he says: 'Hm, hm'; next he says another word and then continues to say: 'Hm, hm'. It may be that he has a cold, but it may be that he has not. Yet that time he is doing this. Why? Because there is something that he is bringing forth from his mind, and it does not come quickly. The same condition that is going on in the spirit is manifesting in the voice. He wants to say something, but he cannot say it: the voice does not operate, because the mind is not operating. If in the mind there is some obstacle, some hindrance, then in the voice there is also something hindering.

Inspiration chooses its own voice, and when a speaker has to change his voice in accordance with the hall where he is going to speak, then inspiration is lost. Because the inspiration begins to feel: 'It is not my voice', it does not come. Then the speaker has to struggle twice: one struggle is that he must speak without inspiration, and the other struggle is that he must be audible to the number of people present. That cannot be done!

Nowadays people have adopted a new method of elocution. A person who has learned elocution can shout as loudly as ten people shouting at the same time, and everyone will think: 'How wonderful!' But what impression has it made? None!

Nowadays radio technicians have made a kind of horn which they use at stations in the United States. A person takes that horn and on speaking into it his voice becomes twenty times louder. It is all right for trade and business purposes, but when you come to life itself, and when you come to conversation, to speaking to your friends, it is different. It is most psychological occasion when you speak to one person or to many persons, because something is taking place which has its echo in the cosmos. No word ever spoken is lost; it remains, and it vibrates according to the spirit put into it. If a person makes his voice artificial in order to convince people, in order to be more audible, and in order to impress people, it only means he is not true to his spirit. It cannot be. It is better for a person to be natural in his speech with individuals and with the multitude, rather than that he should become different.

Now coming to the subject of singing: there are certain things which must be retained in the voice. However much the voice may be developed, however great its volume, however far reaching it may be and should be made by practice, at the same time one must feel responsible for keeping one's natural voice through every stage of development - that the natural voice is not hurt by it. It does not mean that one should not have a far reaching voice, it does not mean that one should not have a voice of a larger volume, that one should not have a voice that is vigorous and flexible. Everything that enriches the voice is necessary and must be developed by practice, but all the time keeping in view: 'I must not sacrifice the natural quality of my voice'. For every person, every soul must know that there is no other voice like his. And if that particularity of its own voice which each soul has is lost, then

nothing is left with it.

Besides this, every person is an instrument in this orchestra which is the whole universe, and his voice is the music that comes from each instrument. Each instrument is made distinct and particular and peculiar, so that no other voice can take the place of that particular voice. If then - with the instrument that God had made and the music that God has intended to be played in the word - one does not allow that music to be played and one develops a voice which is not one's own, naturally that is a great cruelty to oneself and to others.

For those on the spiritual path, thinkers, students and meditative souls, it is of the greatest importance to know the condition of their spirit from time to time by consulting their voice. That is their barometer. From morning till evening one can see the weather - the weather created by oneself: whether it is warm or cold, or whether it is spring or winter. One's voice is that barometer that shows to us what is coming, because what will come is the reaction, the result of what is created, and the voice is indicative of it.

Those who think still more deeply on this subject will be able to see how, step by step, they are progressing in the spiritual path, if only they consult their voice. Every step in the spiritual path brings about a little change. By a distinct study of the voice you will find that it is so. When you go back, you will find by the change: 'I had gone so much further, and I have gone back again'. The voice will tell you.

There is another point which is most wonderful about the voice: that once you have worked with the voice and have cultivated it, deepened it, widened it, and it has become invigorated, and then you have left it, you may leave it for months and years, and the voice may take a different shape and a different appearance, but at the same time what you have once developed remains with you somewhere. It is just like a deposit kept in a bank. You do not know of it, you have forgotten it perhaps, yet it is there. The day when you will touch it again,, it will come back in the same way and it will take very little to complete it.

If the voice has developed a spiritual quality and one finds later that it has lost that spiritual quality, one must not be discouraged or disappointed,. One has not lost it. One must correct oneself and want to go forward again, and be sorry for having gone backward, but never be discouraged, never be hopeless, because it is there; it only wants a little touch. It is just like a little candle which has gone out, but once you strike a match it is lighted again; it is a candle just the same. The voice is light itself. If the light has become dim, it has not gone out, it is there. It is the same with the voice. If it does not shine, it only means that it has not been cultivated. You must cultivate it again, and it will begin to shine again.

CHAPTER X

THE MYSTERY OF SOUND AND COLOR

The attraction one finds in color and in sound makes one wonder if there is a mystery hidden behind them, if there is a language of color and sound which could be learned. And the answer is that the language of color and sound is the language of the soul, and that it is our outer language which makes us confused as to the meaning of that inner language. Color and sound are the language of life. Life expresses itself on all the different planes of existence in the form of color and sound. But the outer manifestations of life are so rigid and dense that the secret of their nature and character is buried underneath.

Why is the world called an illusion by the mystics? Because the nature of manifestation is such that it envelops its own secret within itself, and appears in such a rigid form that the fineness, beauty and mystery of its character are hidden. Therefore the seekers after the truth of life, the students of life, are of two opposite kinds. The one wishes to learn from outward appearance. The other wishes to find out the secret that is hidden behind it. The one who learns from the external gets the knowledge from the external, which we call science. The one who finds out from the within, from what is hidden in this manifestation, is the mystic. The knowledge he gains is mysticism.

The first question that arises in the mind of the intelligent person is: what is it in sound and color that appeals to man? It is the tone and rhythm of color as well as of sound which have an influence on the tone and rhythm of our being. Our being is our capacity for the resonance of tone and rhythm which comes from sound and color. This capacity enables us to be influenced by sound and color. Thus some have a liking for a certain color, others have a liking for another color, and some are attracted to a certain kind of sound. In singing some are attracted to a baritone or a bass voice, others to a tenor or soprano. There are souls to whom the deep sounds of the cello appeal.

There are others who are interested in the sound of the violin. Some enjoy the sound of the horn and the trombone. And others prefer the flute. What does this show? It shows that there is a certain capacity in our hearts, in our beings, and it depends upon that particular capacity what kind of sound appeals to us.

At the same time it depends upon man's grade of evolution, his character, his nature, whether he is gross or fine. Also upon his temperament, whether he has a practical nature or is dreamy, whether he loves the drama of life or whether he is absorbed in the ordinary things of life. According to man's condition, his temperament and his evolution, color and sound affect him. And the proof of this is that he often changes his fancy in regard to color. There are times when he takes a fancy to blue or he craves for yellow or for orange. There are some who like deep colors, others like light colors. It all depends on their temperament and their grade of evolution.

Music of every kind appeals to some person. The best or the worst, somebody likes it. Does one not see how children can enjoy themselves with a little tin can and a stick? The rhythm comes within their capacity of enjoyment. Human nature is like that. It takes in everything, from the highest to the lowest. It has such a wide capacity that there is nothing left out. Everything has its place and everything is assimilated by human nature. At the same time there is action and inaction. It is not only the grade of evolution that makes man change his fancy for different colors and tones, but it is also the different colors and tones that help him in his evolution. And they change the speed of his evolution.

Very often man gives such great importance to color and tone that he forgets what is behind them, and that leads him to many superstitions, fancies and imaginations. Many have fooled simple people by telling them what color belonged to their souls, or what note belonged to their lives. Man is always ready to respond to anything that can puzzle him and confuse his mind. He is always willing to be fooled. He enjoys it so much when someone tells him his color is yellow or green, or his note is C, D or F, that he does not care to find out why. It is like telling somebody that Wednesday is his day and Thursday some other person's!

In point of fact all days are ours, all colors are ours. It is man who is the master of all manifestation. It is for man to use all colors and tones. They are at his disposal, for him to make the best use of. There would be no life in this. It would be a form of death. The staircase is made for us to ascend, and not to remain standing on one step. Every step is our step, if we could only take it.

Coming to the mystical point of view, the first aspect that makes Intelligence conscious of manifestations is sound. The next aspect is light (color). The proof of this can be found in the Bible, as well as in the Vedanta. The Bible says, 'In the beginning was the Word, and the Word was God.' And it also says that first was the Word and then came the Light.

What is color? It is an aspect of light. We read in the Vedanta, that the first aspect of the Creator, the source from which the whole creation was made, was sound. In the *Qur'an* it is said, 'The first command was "Be," and it became.'

In explaining the process of creation all the mystics and prophets and great thinkers of the world, at all periods of history, have given the first place to sound. And the scientist of today says the same. He will speak of rays, atoms, electrons. And after going through all the different atoms of substance he arrives at something he calls movement. Movement is vibration. It is only the effect of movement which we call sound. Movement speaks and we call speech sound when it is audible. When it is not audible, it is because there is no sufficient capacity. But the cause of sound is movement. And movement is always there. This shows that the existence of the movement does not depend upon capacity.

Color also is movement. And its capacity makes color concrete to our vision. At the same time, although we may call a color green or red or yellow, every color is different to each person. In fine shades of color people do not see alike because the capacity is different in each of them. The tone is according to the capacity. In other words tones or colors have not got different values, but to us they become different when we sense them or feel them. In relation to us they are different.

The conception of the five elements, which the mystics have always had, cannot be explained in scientific terms, because the mystics have their own peculiar meaning. Although the elements may be called earth, water, fire, air and ether, this must not be taken literally. Their nature and character, according to the mystics, are different. But, as words are few, one cannot give other names to these elements, although in Sanskrit we have distinctive words

for them. 'Ether' is not ether in the scientific sense. It is capacity. 'Water' is not water as we understand it in everyday language. It is liquidity. 'Fire' is understood differently. It means glow or heat, dryness, radiance, all that is living. All of these words suggest something more than is ordinarily meant by them.

The working of these five elements is distinguished by different colors and sounds. The five elements are represented by sound. In the musical scales or ragas of India and China, the raga of five notes is considered the most appealing. And my own experience is that the scale of five notes is much more appealing than the scale of seven notes. The scale of seven notes lacks some vital influence which the scale of five notes possesses.

There is a relation between sound and color. In reality they are one. They are two aspects of life. Life and light are one. Life is light and light is life, and so color is sound and sound color. Only, when sound is color it is most visible and least audible, and when color is sound it is most audible and least visible. One can find the unity of color and sound by studying and practicing the science of breath. When one hears something one's first tendency is to open one's eyes, to try to see the color of it. That is not the way to see it, although color is a language. The very life which is audible is visible also. But where? It is visible on the inner plane. The mistake is that man looks for it on the outer plane. When he hears music he wants to see the color before him. Every activity of the outer world is a kind of reaction. In other words a shadow of the activity which is behind it and which may have taken place twelve hours earlier is now visible in color on the outer plane. This is also the explanation of the effect of dreams on life. Of something that one has seen in a dream at night, one may perhaps see the effect in the morning, or even a week later. This shows that there is some activity which takes place behind the scenes. And it is reflected on the outer life according to how the activities of the outer life are directed.

This is the reason why a seer or mystic is very often able to know beforehand his own condition and the condition of others, what is coming or what has passed, or what is going on at a distance. For he knows the language of sound and color. And now the question is, on which plane does he know the language of sound and color? In what way does it manifest to him? One cannot restrict it by a certain law, yet at the same time it follows a certain law. And where does he see it? He sees it in his breath.

Therefore the whole culture of spiritual development is based upon the science of breath. What made the Yogis, the mystics, able to see happenings of the past, present and future? Some lay behind creation. A certain working of the mechanism, which is a finer mechanism. And how can it be seen? By opening one's vision to one's self.

According to the mystics there are five capacities of one's being, which may be called five *Akashas*. The one capacity which everybody knows and is conscious of is what may be called the receptacle of food, the body. And the other which is more or less recognized is the receptacle of the sense, which resides in the sense. And the third capacity is a world in itself, where one is conscious of the finer forces of life, which are working within oneself. They can convey to one a sense of the past, present and future, for the reason that they are

clear to one's vision. One sees them.

But you may ask, 'How can someone find out the condition of another?' It is not because he knows more about others, for a person is made to know most about himself. But many are unconscious of the third receptacle, that of life. The one who is conscious of this receptacle of life is able to empty the capacity he has and make it possible for the life of another person to reflect upon it. He does it by focusing his mind upon the life of another, and by that he discovers that past, present and future. Only he has to put the camera in the right place. It is exactly like photography. The plate is there. It is clear because its own capacity is empty. And the black cloth which the photographer puts over the camera and over his own head is concentration. When man has mastered concentration, he becomes the photographer. He can focus all the light upon one spot. It is all scientific when we understand it in this way. It only becomes a puzzle when it is put before us as a mystery. Everything is a mystery when we do not know it. When we know it everything is simple. The true seekers after truth are lovers of simplicity. The right road is simple, clear, distinct. There is nothing vague about it. And the more one follows this path of the mystery of life, the more life is revealed to one. Life begins to express its secret, its nature. What is required of man is an honest following of life's law. Nothing in this world is more important than the knowledge of human nature and the study of human life, and this study lies in the study of self. It is the study of self which is really the study of God.

CHAPTER XI

THE SPIRITUAL SIGNIFICANCE OF SOUND AND COLOR

It seems that what science realizes in the end, mysticism realizes from the beginning, according to the saying of Christ, 'First seek ye the Kingdom of God and all will be added.' When one hears of the present discoveries about sound and color from the scientific point of view, one begins by being surprised. One says, 'What! A new discovery, something we have never heard of? It is something quite new.' And yet when you open the Bible, there it says, 'First was the Word, and the Word was God,' and if you open the still older scriptures of the Vedanta, you read in their verses that in the Creator there was that word, or that vibration. And when we come to the *Qur'an* we read there, 'First there was the word "Be" and then it became.' The religions of the world, the prophets and mystics who existed thousands of years ago, knew of these things. Today a man comes with a photographic plate and says, 'Here I have a photograph of sound. This shows how important is vibration and its action upon the plate.' He does not realize that it is something which has always been known, only it has been spoken of in spiritual terms. What has been spoken man does not think about. What is being spoken he thinks is something new. But when we realize, and Solomon has said, that there is nothing new under the sun, we begin to enjoy life, seeing how time after time the same wisdom is revealed to man. The one who seeks truth through science, the one who searches for it through religion, the one who finds it through philosophy, the one who finds it through mysticism, in whatever manner they seek truth, they find it in the end.

Once I was introduced to New York to a scientist who was also a philosopher, and the first thing he said about his accomplishments was, 'I have discovered the soul.' It amused me very much that while all the scriptures, thinkers, mystics and prophets have spoken about it, this man should come and say, 'I have discovered the soul!' I thought, 'Yes, that was the new discovery that we were expecting, something that we never knew.' Such is the attitude of mind today, the childish attitude. When one looks into the past, the present and the future, one sees the life is eternal. And what one can discover is that which has always been discovered by those who seek. Philosophy or science, mysticism or esotericism, will all agree on one point if they touch the summit of their knowledge. And that point is that behind the whole of creation, behind the whole of manifestation, if there is any subtle trace of life that can be found, it is motion, it is movement, it is vibration.

Now this motion has two aspects. And this is because we have developed two principal faculties, sight and hearing. One aspect appeals to hearing, the other to sight. The aspect of movement or vibration which appeals to our hearing is what we call audible, or sound. The aspect which appeals to our sight we call light or color, and we call it visible. In point of fact what is the origin of all that is visible, all that is audible? It is motion, it is movement, it is vibration. It is one and the same thing. Therefore, those who can see can trace color even in that which is audible, and which is called sound. And to those who can hear even the sound of color is audible.

Is there anything that unites these two things? Yes, there is. And what is it? It is harmony. It is not a particular color which is in itself harmonious or which lacks harmony. It is the blending of that color, it is in what frame it is placed, how the color is arranged. In accordance with that it has its effect upon the one who sees. And so it is with sound. There is not any sound which is harmonious or inharmonious in itself. It is the relation of one sound to another sound that creates harmony. Therefore one cannot point out that this or that certain thing is harmony. Harmony is a fact. Harmony is the result of the relation between color and color, the relation between sound and sound, and the relation between color and sound.

The most interesting aspect of this knowledge is how different colors appeal to different people, and how different people enjoy different sounds. The more one studies this, the more one finds its relation with the particular advancement of a man's evolution. For instance one will find that at a certain stage of one's evolution one loved a certain color and then one lost contact with that color. With one's growth and evolution in life one begins to like some other color. It also depends upon a person's condition, whether he is emotional, passionate, romantic, warm or cold. Whether sympathetic or disagreeable. Whatever be his emotional condition, in accordance with that he has his likes or dislikes in colors. It is that which makes it easy for the seer, for the knower, to read the character of man even before having seen his face, by only seeing his clothes. His preference for a certain color expresses what the person is like, and what is his liking. His liking for a certain flower, his liking for a certain gem or jewel, his liking for a certain environment in his room, the color on his wall, all that shows what a person is like, what is his preference.

And as man evolves spiritually through life, so his choice of color changes. With each step forward he changes. His ideas about color become different. There are some to whom striking colors appeal. To others pale colors. The reason is that the striking colors have intense vibrations, and the pale colors have smooth and harmonious

vibrations, and the pale colors have smooth and harmonious vibrations, and it is according to the emotional condition of man that he enjoys different colors.

It is the same with sound. Every person, whether he knows it or not, has a predilection for a certain sound. Although most people do not study this subject and therefore man usually remains ignorant of the idea, yet every person has a special liking for a certain sound. This explains the saying or belief that each person has his note. The fact is that each person has his sound, a sound which is akin to his particular evolution. Besides all the divisions that have been made such as tenor, bass or baritone, each person has his particular pitch and each person has his special note on which he speaks, and that particular note is expressive of his life's evolution, expressive of his soul, of the condition of his feelings and of his thoughts.

It not only has effect upon people to hear certain sounds and to see certain colors, but it also has effect upon animals. Colors have a great effect and influence upon all living creatures, animals or birds or human beings. Without their knowing it the influence of colors works in their lives, turning them to this or that inclination. Once I was visiting a house which had been taken by a certain club, and one of the members told me, 'It is a very great pity, since we have taken this house there is always disagreement in our committee.' I said, 'No wonder. I see it.' They asked, 'Why?' I said, 'The walls are red, they make you inclined to fight.'

A striking color from all around gives you the inclination to disagree. The emotions are touched by it, and certainly those inclined to disagreement are helped by it. And it is from this psychological point of view that one finds in the East the ancient custom, especially at weddings of a certain color being chosen for the time of wedding and certain colors for other times and festivities. It all has its meaning. It has a psychological significance at the back of it.

Since both color and sound are perceived differently, and we have different senses to perceive them, we have made a distinction, between visible and audible things. But in reality those who meditate, who concentrate, who enter within themselves, those who trace the origin of life, begin to see that behind these outer five senses there is one sense hidden. And this sense is capable of doing everything which we seem to do or to experience.

We distinguish five external senses. They are five because we know five organs of sense. But in reality there is only one sense. It is that sense which through these five different organs experiences life, and distinguishes life in five different forms. And so all that is audible and all that is visible is one and the same. It is this which is called in Sanskrit *Purusha* and *Prakriti*. And in the terms of the Sufis, *Zat* and *Sifat*. The manifested aspect is called *Sifat*, the outer appearance. It is in the manifestation as *Sifat* that one sees the distinction or the difference between what is visible and what is audible. In their real aspect of being they are one and the same. According to Sufi mystics the plane of existence where they are one and the same is called *At*, that knowledge of the inner existence in which one sees the source and goal of all things.

Color and sound are a language which can be understood, not only in the external life, but also in the inner life. For the physician and the chemist color has a great significance. The deeper one goes into the science of medicine and of chemistry, the more one recognizes the value of color. And that each element and the development or change of each object is distinguishable by the changing of color. The physicians of old used to recognize diseases by the color of the face and the body. Even today there are physicians whose principal way of recognizing a man's complaint is from the color of his eyes, of the tongue, the nails, and the skin. In every condition it is color which is expressive of man's condition. Also in objects the condition and the change of the object is recognized by the change of color. The psychologists have recognized the condition of objects by their sound, and of people by their voice. What kind of person a man is, whether strong or weak, what his character is, what his inclinations are, and what his attitude is towards life, all this can be known and understood through his voice.

Color and sound are not only the language by which one communicates with external life, but also the language by which one communicates with the inner life. One might ask how it is done. The answer is found in certain scientific experiments: special plates are made, and by speaking near such a plate, one makes marks upon it with sound and with vibration. And those marks make either harmonious forms or inharmonious forms. But every person from morning till night is making an invisible form in space by what he says. He is creating invisible vibrations around him and he is thereby producing an atmosphere. Somebody may come into the house and before he speaks you are tired of him, you wish to get rid of him. Before he has said or done anything you are finished with him, you would like him to go away. For he is creating in his atmosphere a sound and this sound is disagreeable. There may be another person with whom you feel sympathy, to whom you feel drawn, whose friendship you value, whose presence you long for. Harmony is continually created through him. That is a sound

too.

If this be true, then it is not only the external signs, but also the inner condition which is audible and visible. Though not visible to the eyes and not audible to the ears, yet it is audible and visible to the soul. We say, 'I feel his vibrations, I feel this person's presence, I feel sympathy, or antipathy towards that person.' There is a feeling. And a person creates a feeling without having said anything or done anything. Therefore a person whose vibration is wrong, without doing or saying anything wrong, creates the wrong atmosphere. And you find fault with him. It is most amusing to see how people may come to you with a complaint: 'I have said nothing, I have done nothing, and yet people dislike me and are against me!' That person does not understand that it is not what he says or does. It is what one is which speaks louder than anything one says. It is being. It is life itself which has its tone, its color, its vibration. It speaks aloud.

One may wonder what it is, and where it is to be found. And the answer is, that what little man knows about himself is only about his body. If you ask someone to say where he is, he will point at his arm, his hand, his body. He knows little beyond that. There are many who if asked, 'But where do you think you are in your body?' will say, 'In my brain.' They limit themselves to that small physical region which is called body, thus making themselves much smaller than they really are. The truth is that man is one individual with two aspects, just like one line with two ends. If you look at the ends, it is two. If you look at the line, it is one. One end of the line is limited, the other end is God. Man forgets that end, and knows only the end of which he is conscious. And it is the consciousness of limitation which makes him more limited. Otherwise he would have far greater means of approaching the Unlimited which is within himself. Which is only the other end of the same line, the line which he calls, or which he considers to be, himself. And when a mystic speaks of self-knowledge this does not mean knowing how old one is or how good one is or how bad, or how right or how wrong. It means knowing the other part of one's being, that deeper, subtler aspect. It is upon the knowledge of that being that the fulfillment of life depends.

One might ask, 'How can one get closer to it?' The way that has been found, by those who searched after truth, those who sought after God, those who wished to analyze themselves, those who wished to sympathize with life, is one single way. And that is the way of vibrations. It is the same way as of old. By the help of sound they have prepared themselves. They made these physical atoms which had gradually become deadened, live again by the help of sound. They have worked with the power of sound. As Zeb-un-Nissa says, 'Say continually that sacred name which will make thee sacred.' The Hindus have called it Mantra Yoga. The Sufis have termed it *Wazifa*. It is the power of the word which works upon each atom of the body, making it sonorous, making it a medium of communication between the external life and the inner life.

What one realizes as the first experience of one's spiritual development, is that one begins to feel in communion with living beings. Now only with human beings, but with animals, with birds, with trees and with plants. It is not a fairy tale that the saints used to speak with the trees and the plants. You can speak today with them if you are in communication. It was not only the ancient times which were thus blessed with the old blessing. The old blessing is not old today, it is new. It is the same ancient one that was, that is, and that will be. And no privilege was ever limited to any period of the world's history. Man has the same privilege today if he will realize that he is privileged. When he himself closes his heart, when he allows himself to be covered by the life within and without, no doubt he becomes exclusive, no doubt he is cut off from the whole of manifestation, which is one whole and is not divided. It is man himself who divides himself. For life is undivided, indivisible.

And it is opening the communication with external life which makes man wider. Then, he does not say of his friend, 'This is my friend, I love him,' but he says, 'This is myself, I love him.' When he has reached this point he can say that he has arrived at the realization of love. As long as he says, 'I feel sympathy with him because he is my friend,' his sympathy has not yet been fully awakened. The real awakening of his sympathy is on that day when he sees his friend and says this is himself. Then the sympathy is awakened. Then there is the communication within oneself. Man does not close himself only from external life, but also from the inner part which is still more important. That inner part is also sound, that inner part is light. And when one realizes this one knows that language which is the language of heaven, a language which is expressive of the past and the present and the future. A language which reveals the secret and the character of nature, a language which is always receiving and giving the divine Message which the prophets have tried at times to reveal.

Chapter XII

THE PSYCHIC INFLUENCE OF MUSIC

IN the field of music there is much to be explored, and the psychological influence of music seems little known to modern science. We are taught that the influence of music, or of sound and vibration, comes to us and touches the senses from without; but there is one question, which remains: what is the source of the influence that comes from within? The real secret of the psychological influence of music is hidden in that source, the source where sound comes from.

It is plain and easy to understand that the voice has a certain psychological value that one voice differs from another, and that every voice expresses its psychological value and has its psychological power. Very often one feels the personality of one who is talking at a distance over the telephone. A sensitive person can feel the effect of the voice alone, without seeing the speaker. And many do not depend so much on words, as upon the voice that is speaking the words. This shows that psychological development is expressed in speaking, and more especially in singing.

In Sanskrit breath is called Prana, the very life. And what is voice? Voice is breath. If there is anything in life, in man's constitution, which may be called life, it is the breath. And the sound of the voice is breath manifested outwardly. Therefore a person can best express himself in song or in what he says. If there is anything in the world that can give expression to the mind and the feelings, it is the voice. Very often it happens that a person speaks on a certain subject with a thousand words, and it has no influence; yet another person who expresses a thought in a few words can make a deep impression. This shows that the power is not in the words, but in what is behind the words; that is, in the psychological power in the voice which comes from Prana. According to its strength it impresses the listener.

The same thing is found in the fingertips of the violinist, and in the lips of the flute player. According to the influence coming from his thought, the musician produces that influence through his instrument. He may be very skillful, but if his fingertips do not produce a feeling of life, he will not be a success. Apart from the music he plays there is the value of the Prana or psychological power that he gives to what he plays.

In India there are vina-players who do not need to play a symphony in order to exert an influence; in order to produce a spiritual phenomenon. They only have to take the vina in their hand and strike one note. As soon as they strike one note it penetrates through and through; in striking one or two notes they have tuned the audience. The sound works on all the nerves; it is like playing on the lute which is in every heart. Their instrument becomes simply a source, the response to which is found in the heart of every person, friend and foe alike. Let the most antagonistic person come before a real vina-player, and he cannot keep his antagonism. As soon as the notes have touched that person, he cannot prevent the vibrations, which are created in him; he cannot help becoming a friend. Therefore in India such players are often called, instead of musician, 'vina magician'. Their music is magic.

A really musical soul is someone who has forgotten himself in music; just as a real poet is someone who forgets himself in poetry, and a worldly soul is someone who has lost himself in the world. And godly is the soul who has forgotten himself in God. All the great musicians, Beethoven, Wagner, and many others who have left to the world a work, which will always be treasured, would not have been able to do so if they had not forgotten themselves in their work. They altogether lost their idea of their own being, and in that way they deepened and became one with the thing they had come to give to the world. The key to perfection is to be found in forgetting the self.

There are different ways of listening to music. There is a technical state, when a person who is developed in technique and has learnt to appreciate better music, feels disturbed by a lower grade of music. But there is a spiritual way, which has nothing to do with technique. It is simply to tune oneself to the music; therefore the spiritual person does not worry about the grade of the music. No doubt, the better the music the more helpful it is for a spiritual person; but at the same time one must not forget that there are Lamas in Tibet, who do their concentrations and meditations while moving a kind of rattle, the sound of which is not specially melodious. They cultivate thereby that sense which raises a person by the help of vibration to the higher planes. There is nothing better than music as a means for the upliftment of the soul.

No doubt the power of music depends upon the grade of spiritual evolution that a person has touched. There is a story of Tansen, the great musician at the court of Akbar. The Emperor asked him, 'Tell me, O great musician, who was your teacher?' He replied, 'your Majesty, my teacher is a very great musician, but more than that; I cannot call him "musician", I must call him "music"'. The Emperor asked, 'Can I hear him sing?' Tansen answered, 'Perhaps, I may try. But you cannot think of calling him here to the court'. The Emperor said, 'Can I go to where he is?' The musician said, 'His pride may revolt even there, thinking that he is to sing before a king'. Akbar said, 'Shall I go as

your servant?' Tansen answered, 'Yes, there is hope then'. So both of them went up into the Himalayas, into the high mountains, where the sage had his temple of music in a cave, living with nature, in tune with the Infinite. When they arrived, the musician was on horseback, and Akbar walking. The sage saw that the Emperor had humbled himself to come to hear his music, and he was willing to sing for him; and when he felt in the mood for singing, he sang. And his singing was great; it was a psychic phenomenon and nothing else. It seemed as if all the trees and plants of the forest were vibrating; it was a song of the universe. The deep impression made upon Akbar and Tansen was more than they could stand; they went into a state of trance, of rest, of peace. And while they were in that state, the Master left the cave. When they opened their eyes he was not there. The Emperor said, 'O, what a strange phenomenon! But where has the Master gone?' Tansen said, 'You will never see him in this cave again, for once a man has got a taste of this, he will pursue it, even if it costs him his life. It is greater than anything in life.'

When they were home again the Emperor asked the musician one-day, 'Tell me what raga, what mode did your master sing?' Tansen told him the name of the raga, and sang it for him, but the Emperor was not content, saying, 'Yes, it is the same music, but it is not the same spirit. Why is this?' The musician replied, 'The reason is this, that while I sing before you, the Emperor of this country, my Master sings before God; that is the difference.'

If we study life today, in spite of the great progress of science, the radio, telephone, gramophone, and all the wonders of this age, yet we find that the psychological aspect of music, poetry and art does not seem to develop as it should. On the contrary, it is going backward. And if we ask what is the reason, the answer will be in the first place, that the whole progress of humanity today is a mechanical progress; and this hinders the progress of individualism.

A musician has to submit to the laws of harmony and counterpoint; if he takes one step differently from the others his music is questioned. When in Russia I asked Taneiev, a very great musician, who was the teacher of Scriabin, what he thought of Debussy's music. He said, 'I cannot understand it'. It seems that we are restricted by uniformity so that there is no scope; and you will find the same thing in the medical and scientific worlds. But in art especially, where the greatest freedom is necessary, one is restricted

by uniformity. Painters and musicians cannot get their work recognized. They must follow the crowd, instead of following the great souls. And everything that is general is commonplace, because the great mass of the people are not highly cultured. Things of beauty and good taste are understood, enjoyed and appreciated by few, and it is not easy for the artists to reach those few. In this way, what is called uniformity has become a hindrance for individual development.

What is necessary today is that in children's education the psychological value of music should be taught. That is the only hope, the only way in which we can expect better results as time goes on. Children learning music should not only know the music, but they should know what is behind it and how it should be presented.

Of course there are two sides to this question: outward conditions, and the presentation of the art. Outward conditions may be more or less helpful. Music or a song performed before two or three people who are congenial, sympathetic, harmonious, understanding and responsive, brings quite a different vibration, creates a different effect, from the same music or song played before five hundred people. What does this mean? It means that some people are like instruments; when good music is presented before them they respond, they become attuned to it, they are all music. They take a share in the music, and therefore a phenomenon is created. And this phenomenon can reach even the highest ideal that is to be expected of music, which is the realization of the soul's freedom; what is called Nirvana or Mukti in the East, and Salvation in the Christian world.

For there is nothing in this world which can help one spiritually more than music. Meditation prepares, but music is the highest for touching perfection. I have seen wonders happen through the psychological power of music, but only when there were congenial surroundings. Five or six people, a moonlight night, or dawn, or sunset. It seems that nature helps to complete the music, and both work together, for they are one.

If a great opera singer or violin soloist has to play before ten thousand people, with all his ability he cannot touch every soul there. It depends upon the greatness of the artist of course. The greater the artist the more he will reach. But he has to consider what will please his audience, not what will be pleasing to God. When music becomes commercial its beauty is lost, and also much of its value. There was a time in the East when every effort was made by the aristocracy of India to keep the art of music from being commercialized, and they were successful for some time in doing so. Musicians felt that they should have the surroundings of harmony and beauty; they were generous

and their doors were always open to others. They were always in debt, but their debts were paid by the king. Besides this the musician was not restricted by a program; he was left to feel by his intuition what people wanted. He had to decide at the moment he saw them, and as he went on playing or singing he knew more. The chemical effect of the listeners' minds told him what they wanted, and the result was a spiritual feast.

The secret of all magnetism, whether expressed through personality or through music, is life. It is life, which charms, which is attractive. What we are always seeking for is life, and it is lack of life, which may be called lack of magnetism. And if musical teaching is given on this principle, it will be most successful in its psychological results. It is on the health of the physical body, on thought, on imagination, and on the heart, which is very often cold and frozen, that psychology depends; and it is this life which one expressed through one's finger-tips on the violin, through one's voice when singing.

What the world is seeking, what human souls yearn for, is that life, whether it comes through music, color, lines, or words. What every one desires is life. It is life, which is the real source of healing; music can heal, if life is put into it. There is not great secret about this, if only a person is able to understand the truth in its simplicity. When a person plays mechanically, the fingers running about the piano or violin almost automatically, it may create a temporary effect, but it soon passes. Music which heals the soul is music which has a soothing effect. One can produce a soothing effect, or a harsh effect; and this depends not only on the musician, but upon the composer also, upon the mood that has inspired him. A person aware of the psychological effect of music will find it easy to understand what mood the composer was in when he wrote. If he has put life and beauty into his music it will still prove to be beautiful and life giving, even after a thousand years. No doubt study and qualifications help him to express himself better; but what is really needed is that life which comes from the expanded consciousness, from the realization of the divine Light which is the secret of all true art, and which is the soul of all mysticism.

CHAPTER XIII

THE HEALING POWER OF MUSIC

The idea of healing through music really belongs to the initial stage of developing through the art of music. The end of this is attaining through music, or as it is called in the Vedanta, Samadhi.

In the first place, if we saw what was at the back of all the medicines which are used for healing purposes, if we ask what it is in them that heals, we shall find that it is the different elements which constitute our physical being. The same elements are present in those medicines, and that which is lacking in us is taken from them, or the effect which should be produced in our body is produced by them. The vibration which is necessary for our health is created in the body by their power. The rhythm which is necessary for our cure is brought about by bringing the circulation of the blood into a certain rhythm and speed.

By this we learn that health is a condition of perfect rhythm and tone. And what is music? music is rhythm and tone. When the health is out of order, it means the music is out of order. Therefore, when the music is not right in us the help of harmony and rhythm is very necessary to bring us into a state of harmony and rhythm. This way of healing can be studied and understood by studying the music of one's own life, by studying the rhythm of the pulse, the rhythm of the beating of the heart and of the head. Physicians who are sensitive to the rhythm determine the condition of the patient by examining the rhythm of the pulse, the beating of the heart, the rhythm of the circulation of the blood. And to find the real complaint a physician, with all his material knowledge, must depend upon his intuition and upon the use of his musical qualities.

In ancient times, and even now in the East, we find two principal schools of medicine. One which came from the ancient Greek school through Persia, the other which came from the Vedanta and is founded on mysticism. And what is mysticism? It is the law of vibration.

Good health is induced by understanding the nature of a complaint through the rhythm and tone that can be perceived in the human body, and by regulating the body through rhythms and tones according to one's understanding of their proportions.

Besides this there is another way of looking at it. Every illness apparently has its special reason, but in reality all illnesses come from one reason, from one cause, from one condition. That is the absence of life, the lack of life. Life is health. Its absence is illness, which culminates in what we call death.

Life in its physical form, as perceived in the physical spheres, is called Prana in Sanskrit. This life is given by food or medicine, or the body is prepared by a certain food or medicine to be able to breathe in this life itself, in order that it may be in better health or may experience perfect health. But this Prana, which also means breath, the central breath, attracts from space all the different elements which are there, as the herbs and plants and flowers and fruits all attract from space the same element which they represent. All these elements are attracted by the breath. Therefore, the mystics, whether from Greece, Persia, or India, have always taken as their basis of spiritual evolution the culture of breath, the science of breath. Even now you will see in the East healers who magnetize water or food or the atmosphere. What is the secret of their magnetism? It is their breath. It is the influence of their breath upon water or food.

The religious people of India have a ceremony where something like a sacrament is given by a holy person to someone who is suffering, and that is very helpful. Their power of breath is so balanced, so purified and developed, that it attracts all elements all that one can get from an herb, a flower, or fruit and even more. Therefore, their breath can achieve a thousand times more than what medicine can do. There are healers in the East who whisper some spiritual words, but what is whispering? It is breath again: breath with words through it.

There was a physician in Delhi who mostly used this kind of healing power with his patients, and one day a skeptical friend came to consult with him. The physician whispered a few sacred words before the patient and said, 'Now you may go.' This skeptical man said he could not understand how such a method could have any effect on his health. The physician then did something unusual for him: he offended the man, by speaking very harshly to him. The man became very angry and said to him, 'How can you, a physician, say such words to me?' The physician said, 'I hardly ever do such a thing, and I only did it to prove something to you. If my words can make you angry and ill, they can also cure you. If words can make one ill and upset, they also have the power to harmonize a patient and to put him into a good condition.'

What is music? According to the ancient Indian thinkers, there are three aspects of music: singing, playing and dancing. All three represent rhythm, and all three represent tone in some form or other. And what is the effect of music? The effect of music is to regulate the rhythm of another person, and to tune a person to the music that is being performed.

What secret is there in music which attracts all those who listen to it? It is the rhythm which is being created. It is the tone of that music which tunes a soul and raises it above depression and despair of everyday life in this world. And if one knew what rhythm was needed for a particular individual in his trouble and despair, what tone was needed, and to what pitch that person's soul should be raised, one would then be able to heal him with music.

One might ask why it is, if music is rhythm, that so often musicians are temperamental and easily disturbed. But is it not beautiful to have a little temperament? Life is unmusical when there is no temperament. A person who does not get angry once in a while does not live. It is human to have all kinds of minor faults, the joy is in overcoming these faults. Music is not all sadness. There are higher octaves and lower octaves. Music is all, music takes in all. that is why music is even greater than heaven.

There was a time in India when music was much used for healing. It was used as healing for the mind, for the character and for the soul, because it is health of the soul that brings health to the physical body. But healing of the physical body does not always help the soul. That is why the material medical science, though it can do good for some time, does not entirely suffice the need of the patient. I do not mean by this that outward treatment is useless. There is nothing in this world which is useless, if we only knew how to make use of it. All things in this world are needed, all things have their benefit and use, if we only know how to use them properly. But if a cure is brought about outwardly, while inwardly the illness remains, sooner or later the illness which is buried in the body will come out and show itself.

Once I met a lady who said she had been to many physicians for the complaint of neuritis. She was temporarily cured but it always came back, and she asked me for something that would help her. I said to her, 'Is there anyone in the world whom you dislike, whom you hate, or whose action is troubling your mind?' She said, 'Yes, there are many people whom I dislike, and especially there is one person whom I cannot forgive.' 'Well,' I said, 'that is the root of the disease. Outwardly it is a pain of the body. Inwardly it is rooted in the heart.'

Often the cause of illness is within. Although, no doubt, many things are caused outwardly. No single rule will cover everything. Undoubtedly, as things have changed in the world and materialism has spread throughout the

world, this has influenced things, not only in the West but in the East also. The use of music for spiritual attainment and healing of the soul, which was prevalent in ancient times, is not found to the same extent now. Music has been made a pastime, the means of forgetting instead of realizing God. And it is the use one makes of things which constitutes their fault or virtue.

Still, the remembrance of the ancient use of music remains among the poor in India. There are healers there, who have a particular instrument of healing on which they play. And there are people who go to them for healing. And by playing that instrument they arouse some special feeling which had become cold and that deep feeling which was buried begins to come out. It is really the old way of psychoanalysis. Music helps that patient to express in full the hidden influence which was there. In this way many people are helped without going to a physician. But it is no doubt a crude way of healing.

Once the Maharaja of Baroda, on hearing that healing could be accomplished through music, introduced concerts in certain hospitals, and the amusing result was that all those who were suffering began to cry out, 'For God's sake, keep quiet! Go away!' that was not the music to soothe them. It only made them suffer more. It was like giving stone for bread.

In order to give healing through music one must study what is needed, what is wanted. In the first place one must study what the complaint is. What elements are lacking, what is its symbolical meaning, what mental attitude is behind the illness. Then after a close study, one can do a great deal of good to the patient with the help of music.

Even if music were not used as a prescription, particularly intended for a certain illness, the power of that illness, which has its abode in the heart of man, can still be reduced by lifting up his heart, by changing his thought. What brings illness is the thought of illness rather than the illness itself. The existence of illness in the body may be called a shadow of the true illness which is held by man in his mind. By the power of music the mind may become exalted so that it rises above the thought of illness. Then the illness is forgotten., and you will ask, 'What kind of music can heal man? Is it singing or playing, or music for dancing?' Singing is the most powerful, for singing is living Prana. The voice is life itself. No doubt it is also life which is working through an instrument by the touch. But in singing it is the direct life, the breath touching the heart of the listener. However, behind this voice there must be a heart charged like a battery with what is needed. And with what is it charged? With what we call love and sympathy, the greatest power there is.

A person who is material, who is struggling for himself from morning until evening, who is seeking his own benefit, who is in trouble, or bitter, who is in the midst of conflict, cannot heal. The healer must be free: free to sympathize, free to love his fellowman even more than himself.

What teaches this love? Where can one learn it? Where can one get it? The key to this love element is God. And when we look at life today with all its progress, what is lacking? It is God. God is the key to that unlimited store of love which is in the heart of man.

Once a very godly and good natured housemaid was not able to answer a knock at the door as quickly as it should have been answered and the lady visitor who was waiting at the door became very impatient and spoke crossly to her. When asked what had happened, the maid was not upset at all. She smiled and said, 'Yes, this lady was very cross with me.' And when she was asked if she knew what was the matter with the lady and what made her cross, the maid with perfect innocence replied, 'The reason? There was no God!' A beautiful answer. Where God is lacking there is no love. Wherever there is love, there is God. If we interpret rightly, what causes pain and suffering is the lack of life. What is life? It is love. And what is love? It is God. What every individual needs, what the world needs, is God. All we need to attain, all we need to gain, to bless our lives by music, by harmony, by love, by the science of right tuning, by a little life of good, is God. This is the central theme of all good.

CHAPTER XIV

SPIRITUAL DEVELOPMENT BY THE AID OF MUSIC

THE word 'spiritual' does not apply to goodness, or to wonderworking, the power of producing miracles, or to great intellectual power. The whole of life in all its aspects is one single music. The real spiritual attainment is to tune one's self to the harmony of this perfect music.

What is it that keeps man back from spiritual attainment? It is the denseness of this material existence, and the fact that he is unconscious of his spiritual being. His limitations prevent the free flow and movement, which is the nature and character of life. Take for instance this denseness. There is a rock, and you want to produce sound from it, but it does not give any resonance; it does not answer your desire to produce sound. String or wire on the contrary will give an answer to the tone you want. You strike them and they answer. There are objects, which give resonance; you wish to produce sound in them, and they respond; they make your music complete. And so it is with human nature. One person is heavy and dull; you tell him something but he cannot understand; you speak to him, but he will not hear. He will not respond to music, to beauty, or to art. What is it? It is denseness.

There is another person who is ready to appreciate and understand music and poetry, or beauty in any form, in character or in manner. Beauty is appreciated in any form by such a person; and it is this which is the awakening of the soul, which is the living condition of the heart. It is this which is the real spiritual attainment. Spiritual attainment is making the spirit alive, becoming conscious. When man is not conscious of soul and spirit, but only of his material being, he is dense; he is far removed from spirit.

What is spirit and what is matter? The difference between spirit and matter is like the difference between fire and ice: frozen water is ice and melted ice is water. It is spirit in its denseness which we call matter; it is matter in its fineness which may be called spirit. Once a materialist said to me, 'I do not believe in any spirit or soul or hereafter. I believe in eternal matter.' I said to him, 'Your belief is not very different from mine, only that which you call eternal matter I call spirit; it is a difference in terms. There is nothing to dispute about because we both believe in eternity; and so long as we meet in eternity, what difference does it make, if the one calls it matter, and the other calls it spirit? It is one life from beginning to end.'

Beauty is born of harmony. What is harmony? Harmony is right proportion, in other words, right rhythm. And what is life? Life is the outcome of harmony. At the back of the whole creation is harmony, and the whole secret of creation is harmony. Intelligence longs to attain to the perfection of harmony. What man calls happiness, comfort, profit or gain, all he longs for and wishes to attain is harmony; in a smaller or greater degree he is longing for harmony. Even in attaining the most mundane things, he always wishes for harmony. But very often he does not adopt the right methods. Very often his methods are wrong. The object attained by both good and bad methods is the same, but the way one tries to attain it makes it right or wrong. It is not the object which is wrong, it is the method one adopts to attain it.

No one, whatever his station in life, wishes for disharmony, for all suffering, pain and trouble is lack of harmony.

To obtain spirituality is to realize that the whole universe is one symphony; in this every individual is one note, and his happiness lies in becoming perfectly attuned to the harmony of the universe. It is not following a certain religion which makes one spiritual, or having a certain belief, or being a fanatic in regard to one idea, or even by becoming too good to live in this world. There are many good people who do not even understand what spirituality means. They are very good, but they do not yet know what ultimate good is. Ultimate good is harmony itself. For instance all the different principles and beliefs of all the religions of the world, taught and proclaimed by priests and teachers but which man is not always able to follow and express, come naturally from the heart of someone who attunes himself to the rhythm of the universe. Every action, every word he speaks, every feeling he has, every sentiment he expresses, is harmonious; they are all virtues, they are all religion. It is not following a religion, it is living a religion, making one's life religion, which is necessary.

Music is a miniature of the whole harmony of the universe, for the harmony of the universe is life itself, and man, being a miniature of the universe, shows harmonious and inharmonious chords in his pulsation, in the beat of his heart, in his vibration, rhythm and tone. His health or illness, his joy or discomfort, all show the music or lack of music in his life.

And what does music teach us? Music helps to train ourselves in harmony, and it is this which is the magic or secret behind music. When you hear music that you enjoy, it tunes you and puts you in harmony with life. Therefore man needs music; he longs for music. Many say that they do not care for music, but these have not heard music. If they really heard music, it would touch their souls, and then certainly they could not help loving it. If not, it would only mean that they had not heard music sufficiently, and had not made their heart calm and quiet in order to listen to it, and to enjoy and appreciate it. Besides, music develops that faculty by which one learns to appreciate all that is good and beautiful in the form of art and science, and in the form of music and poetry one can then

appreciate every aspect of beauty.

What deprives man of all the beauty around him is his heaviness of body or heaviness of heart. He is pulled down to earth, and by that everything becomes limited; but when he shakes off that heaviness and joy comes, he feels light. All good tendencies such as gentleness and tolerance, forgiveness, love and appreciation, all these beautiful qualities, come by being light; light in the mind, in the soul and in the body.

Where does music come from? It all comes from that natural and spiritual life which is within. When that spiritual life springs forth, it lightens all the burdens that man has. It makes his life smooth, as thought floating on the ocean of life. The faculty of appreciation makes one light. Life is just like the ocean. When there is no appreciation, no receptivity, man sinks like a piece of iron or stone to the bottom of the sea. He cannot float like a boat, which is hollow and which is receptive.

The difficulty in the spiritual path is always what comes from ourselves. Man does not like to be a pupil, he likes to be a teacher. If man only knew that the greatness and perfection of the great ones who have come from time to time to this world, was in their being pupils and not in teaching! The greater the teacher, the better the pupil he was. He learned from everyone, the great and the lowly, the wise and the foolish, the old and the young. He learned from their lives, and studied human nature in all its aspects.

Someone learning to read the spiritual path must become like an empty cup, in order that the wine of music and harmony be poured into his heart. When a person comes to me and says, 'Here I am, can you help me spiritually?' and I answer, 'Yes', very often he says, 'I want to know first of all what you think about life and death, or the beginning and the end'. And then I wonder what his attitude will be if his previously conceived opinion does not agree with mine. He wants to learn, and yet he does not want to be empty. That means going to a stream of water with a covered cup; wanting the water, and yet the cup is covered, covered with preconceived ideas. But where have the preconceived ideas come from? No idea can be called one's own. All ideas have been learned from one source or another; yet in time, one comes to think that they are one's own. And for those ideas one will argue and dispute, although they do not satisfy him fully; but at the same time they are his battleground, and they will continue to keep his cup covered. Mystics therefore have adopted a different way. They have learned a different course, and that course is self-effacement, or in other words, unlearning what one has learned; and this is how one can become an empty cup.

In the East it is said that the first thing to be learned is how to become a pupil. One may think that in this way, one loses one's individuality; but what is individuality? Is it not what is collected? What are one's ideas and opinions? They are just collected knowledge, and this knowledge should be unlearned.

One would think that the character of the mind is such that what one learns is engraved upon it; how then can one unlearn it? Unlearning is completing this knowledge. To see a person and say, 'That person is wicked, I dislike him', that is learning. To see further and recognize something good in that person, to begin to like him or pity him, that is unlearning. When you see the goodness in someone you have called wicked, you have unlearned. You have unraveled that knot. First one learns by seeing with one eye; then one learns by seeing with two eyes, and that makes one's sight complete.

All that we have learned in this world is partial knowledge, but when this is uprooted by another point of view, then we have knowledge in its completed form. This is what is called mysticism. Why is it called mysticism? Because it cannot be put into words. Words will show us one side of it, but the other side is beyond words.

The whole manifestation is duality, the duality which makes us intelligent; and behind the duality is unity. If we do not rise beyond duality and move towards unity, we do not attain perfection, we do not attain spirituality.

This does not mean that our learning is of no use. It is of great use. It gives us the power of discrimination and of discerning differences. This makes the intelligence sharp and the sight keen, so that we understand the value of things and their use. It is all part of human evolution and all useful. So we must learn first, and unlearn afterwards. One does not look at the sky first when standing on the earth. First one must look at the earth and see what it offers to learn and to observe; but at the same time one should not think that one's life's purpose is fulfilled by looking only at the earth. The fulfillment of life's purpose is in looking at the sky.

What is wonderful about music is that it helps man to concentrate or meditate independently of thought; and

therefore music seems to be the bridge over the gulf between form and the formless. If there is anything intelligent, effective and at the same time formless, it is music. Poetry suggests form, line and color suggest form, but music suggests no form. It creates also that resonance which vibrates through the whole being, lifting the thought above the denseness of matter; it almost turns matter into spirit; into its original condition; through the harmony of vibrations touching every atom of one's whole being.

Beauty of line and color can go so far and no further; the joy of fragrance can go a little further; but music touches our innermost being, raising it to that perfection in which lies the fulfillment of man's life.

[\[Volume II Contents\]](#)

THE SUFI TEACHINGS

OF

HAZRAT INAYAT KHAN

VOLUME II

THE MYSTICISM OF SOUND, MUSIC, THE POWER OF THE WORD, COSMIC LANGUAGE

PART III

THE POWER OF THE WORD

CHAPTER I

The Power of The Word

We find in the Bible the words: 'In the beginning was the word, and the word was God,' and we also find that the word is light, and that when that light dawned the whole creation manifested. These are not only religious verses; to the mystic or seer the deepest revelation is contained in them. Here is a thought, which may be pondered over for years, each time with fresh inspiration. It teaches that the first sign of life that manifested was the audible expression or sound: that is the word.

When we compare this interpretation with the Vedanta philosophy, we find that the two are identical. All down the ages the Yogis and seers of India have worshipped the Word-God, or Sound-God, and around that idea is centered all the mysticism of sound or utterance. Not alone among Hindus, but among the seers of the Semitic, the Hebraic races the great importance of the word was recognized. The sacred name, the sacred word, were always esteemed in the Jewish religion. Also in Islam, that great religion whose mysticism the West is only beginning to discover, one finds the doctrine of *Ismahism* which, translated, is the 'doctrine of the mystical word'. The Zoroastrians, who had their religion given to them long before the time of Buddha or Christ, and who have lost many of their teachings through the changes of time and conditions, have yet always preserved the sacred words. Sanskrit is now considered a dead language – but in the Indian meditations called Yoga, Sanskrit words are still used because of the power of sound and vibration that is contained in them

The deeper we dive into the mystery of life the more we find that its whole secret is hidden in what we call words. All occult science, all mystical practices are based upon the science of word or sound. Man is a mystery in all aspects of his being, not only in mind and soul, but also in that organism which he calls his body. It is his body, of which the Sufis say that it is the temple of God. This is not a mere saying or belief, for if man studies his body from the mystical point of view, he will find it to be much more subtle and far-reaching, and much more capable of doing, understanding and feeling, than he believes it to be.

There are faculties of the soul which express themselves through certain centers in the body of man. As there are parts of lands to which water never reaches – and therefore they never become fertile soil – so it is with these centers when the breath never reaches them. They are intuitive, they are full of peace and balance, they are the centers illumination, yet never have they been awakened, for man has breathed only in those parts of his body by which he can eat, and live, and perform action. He is only half alive, if his existence is compared with the fullness of life that can be obtained by spiritual development.

It may be compared to living in a great town and not knowing that there are many beautiful things that one has never seen. As there are many people who travel to distant lands and do not know their own country, so it is with man. He is interested in all that brings beauty and joy, and yet does not know the source of all such things in himself.

Man breathes, but he does not breathe rightly. As the rain falls on the ground and matures little plants and makes the soil fertile, so the breath, the essence of all energy, falls as a rain on all parts of the body. This also happens in the case of the mind, but man cannot even perceive that part of the breath that quickens the mind; only that felt in the body is perceptible, and to the average man it is not even perceptible in the body. He knows nothing of it,

except what appears in the form of inhalation and exhalation through the nostrils. It is this, alone which is generally meant when man speaks of breath.

When we study the science of breath, the first thing we notice is that breath is audible; it is a word in itself, for what we call a word is only a more pronounced utterance of breath fashioned by the mouth and tongue. In the capacity of the mouth breath becomes voice, and therefore the original condition of a word is breath. Therefore if we said: 'First was the breath', it would be the same as saying; 'In the beginning was the word'

The first life that existed was the life of God, and from that all manifestation branched out. It is a manifold expression of one life: one flower blooming, as so many petals, one breath expressing itself as so many words, the sacred idea, attached to the lotus flower, is expressive of this same philosophy. It is symbolizing the many lives in the one God, and expressed in the Bible in the words: 'In God we live and move and have our being'. When man is separated from God in thought, his belief is of no use to him, his worship is but of little use to him; for all forms of worship or belief should draw man closer to God, and that which makes man separate from God has no value.

What is it that makes a word sacred or important? Is not every word as sacred and important as another? That is true- but for whom is it sacred? For the pure and exalted souls to whom every word breathes the name of God, but not for the average man. There are souls who are at that stage of evolution in which every word is the sacred name. But when a teacher gives a method, it is not given to the exalted souls but to beginners, and therefore words are selected and given to pupils by the *Guru* or teacher, as a physician would give a prescription, knowing for which complaint and for what purpose it is given. Hafiz says: 'Accept every instruction thy teacher giveth, for he knoweth which is thy path and where is thy good'.

Great importance, is given by the mystics, to the number of repetitions, for numbers are a science and every number of repetitions has a value. One repetition means one thing and a few more mean something quite different, as in medicine one grain of a drug may heal and ten may destroy life. When Christ commanded to abstain from vain repetitions he was not, as is often thought, referring to the sacred name as used in worship or religious practices. There was a custom among the Semitic peoples, and it still exists in the East, of the constant use of the name of God by people in the street or market place. They would bring it continually into commerce or business, into quarrels and disputes, and it was against this abuse of the most holy name that Christ was speaking.

In repetition lies the secret of power, therefore it is a great mistake when people take the ways of spiritual culture lightly as an everyday interest, as a little hobby, and learn from a book or from some slight instruction given to them. If they attempt to practice from such knowledge only, they are risking their lives. Imagine a center, which should be awakened at a certain time of evolution being awakened before that time is reached. It would be a disaster!

There are certain words, which attract a certain blessing in life. Some attract power, some bring release from difficulties, some give courage and strength. There are words, which can heal, others, which give comfort and ease, and again others, which have greater effects still. Now when a person in need of peace and rest uses words that bring courage and strength, he will become even more restless. It is just like taking medicine, which is a tonic to cure a high fever.

Then there is another question, namely: what makes a word powerful? Is it the meaning, the vibration, the way it is used, or the knowledge of the teacher who teaches the pupil to repeat it? The answer to such a question is that some words have power because of their meaning, others because of the vibration they produce, others for their influence upon the various centers. And there are some words given by saints, sages and prophets which have come inspirationally from God. In them is all blessing and the mystery of how to acquire all that the soul desires in life. If there exists any phenomenon or miracle it is in the power of words. But those who know of this power and who possess it never show it to others. Spiritual attainment is not a thing to be brought before people to prove that it is real, or as a show. What is real is proof in itself, what is beyond all price or value does not need to be made much of before people. What is real is real, and the precious is precious in itself: it needs no explanation, nor pleading.

The greatest lesson of mysticism is to know all, gain all, attain all things and be silent. The more the disciple gains, the more humble he becomes, and when any person makes this gain a means of proving himself in any way superior to others, it is a proof that he does not really possess it. He may have a spark within himself, but the torch is not yet lighted. There is a saying among the Hindus that the tree that bears much fruit bows low.

Words have power to vibrate through different parts of man's body. There are words that echo in the heart, and there are others that do so in the head, and again others that have power over the body. By certain words definite emotions can be quickened or calmed. There is also a science of syllables, which has its own particular effect.

Wagner did but repeat the teaching of the mystics of the East, when he said that he who knows the law of vibrations knows the whole secret of life.

CHAPTER II

The Power of The Word (continued)

The mystic who knows the value of the word finds that word first in himself; for the secret of all knowledge that one acquires in the world, whether worldly or spiritual, is the knowledge of the self. For instance, music is played outside oneself. But where is it realized? It is realized within. A good word or a bad word is spoken from outside. But where is it realized? It is realized within. Then where is the realization of the whole manifestation, of all this creation that stands before us in all its aspects? Its realization is within.

At the same time the error of man always continues: instead of finding realization within, he always wants to find it without. It is just like a man who wants to see the moon and looks for it on the ground. If a man seeks for the moon for thousands of years by looking on the earth, he will never see it. He will have to lift up his head and look at the sky. So it is with the man who is in search of the mystery of life outside himself; he will never find it for the mystery of life is to be found within; there are the source and the goal, and it is there that, if he seeks, he will find.

What is sound? Is sound outside, or is it something within? The outside sound only becomes audible because the sound within is continued, and the day when the sound within is shut off, this body is not capable of hearing the outside sound.

Man, living today the life of externality, has become so accustomed to the outside life that he hardly thinks of just sitting alone. When he is alone he busies himself with a newspaper or something else, always working with the life which is outside, always occupied with the life outside himself. In this way man loses his attachment to the life which is within. So his life becomes superficial, and the result is nothing but disappointment. There is nothing in this world in the form of sound, visible or audible, which is so attractive as the sound within: for all that the senses touch and all that is intelligible to the mind of man has its limitation. It has its limitation in time and effect; it makes no effect beyond its own limits.

Life's mystery lies in the breath; it is the continuation of breath and pulsation that keeps the mechanism of the body going. It seems that people of ancient times had a greater knowledge of this mystery than man has today. For what is meant by the lute of Orpheus? It means the human body; it is a lute, it is meant to be played upon. When this lute is not realized, when it is not understood, when it is not utilized for its proper purpose, then that lute remains without the use for which it was created, because then it has not fulfilled the purpose for which it was made.

The breath goes not merely as far as the man of material science knows. He knows only the vibrations of the air, going out and coming in, and he sees no further. Besides this there is pulsation: the beating of the heart and head, the pulse, all these keep a rhythm. Man very rarely thinks about what depends upon this rhythm. The whole life depends upon it! The breath which one breathes is certainly a secret in itself; it is not only a secret but the expression of all mystery, something upon which the psychology of life depends.

The science of medicine has for thousands of years to some extent depended upon finding out the complaints of the body by its rhythm and by the breath. Ancient medicine knew that health depends upon vibrations. And now again a time is coming when in the Western world physicians are striving to find out the law of vibrations upon which man's health depends.

If the human body is a lute, then every word man speaks, every word he hears, has an effect upon his body; it not only has an effect upon the body, but also upon the mind. For

instance, if a person hears himself called by the name 'foolish' and repeats it, even if he were wise he will in time turn foolish. And it is also true that if one calls a man who is simple wise, in time he will become wise.

The effect of a man's name has a great deal to do with his life, and very often one sees that a man's name has an effect upon his fate and career. The reason is only that he is so often in the day called by that name. Is it not true that a man saying a humorous thing bursts out laughing, and a man saying a sad thing breaks into tears? If that is so, then what effect has every word that one speaks in one's everyday life upon oneself and upon one's surroundings!

One can see by this that the ancient superstitions about not saying an unlucky word, an undesirable word, has a meaning. In the East a child is trained to think before he utters a word, since it has a psychological meaning and effect. Very often people reading a poem or singing a song with great love, a song of sorrow or tragedy, are affected by it, and their life may take a turn and be affected by it too.

A person who speaks of his illness nourishes his illness by speaking of it. Often I have heard people say, that if a pain exists it is a reality, 'and how can one deny it?' It is so amusing to hear them say this, because reality is so far away, and our everyday life is such that from morning till evening we do nothing but deny it. If one could only know where the truth lies, if one could only know what truth is – if one only were to know it and see it – one would understand that in reality all else is non-existent.

When one studies the secret behind this idea, one must admit the power of the word. This is a metaphysical science, which should be studied. The depth of the word of each person is very different. If a person has spoken a hundred words in one day, do you think that every word has the same power? No, the power and effect of a particular word depend upon the state in which that person was, and from what depth the word rises. Upon this depend the power and light of that word. For instance, with a person who has a habit of telling a lie, who is insincere, you will always find that his words are dropping down. His words have no force, while the one who speaks with conviction, who is sincere, who tells the truth - his word has a light, his word penetrates. Sometimes, from a person full of sadness and heartbroken, a voice comes, a word, full of sincerity; it has all the power to penetrate; it has such an effect upon the listener! Then there is another person who is lighthearted, who is not deep, not serious enough in life; everything he says and does is always on the surface; he inspires no one with confidence, for he himself has no confidence

Besides this, the word will have power in accordance with the illumination of the soul, because then that word does not come from the human mind, that word comes from the depth, from behind; that word comes from some mysterious part that is hidden from the human mind. And it is in connection with such words that one reads in the scriptures of 'swords of flame; or 'tongues of flame'. Whether it was from a poet, or whether it was from a prophet, when that word came from his burning heart, then the word rose as a flame. In accordance with the divine Spirit, which is in the word, that word has life, power and inspiration. Think of the living words of ancient times, think of the living words that one reads in the scriptures, the living words of the holy ones, illuminated ones! They live and will live forever. It is as a music, which may be called magic, magic for all times. Whenever such words are repeated they have that magic, that power.

Those words, which the illuminated souls of all ages have spoken, have been preserved by their pupils. In whatever part of the world they were born or lived, what they let fall as words has been gathered up like real pearls, and kept as scriptures. Therefore, wherever one goes in the East one finds that the followers of different religions keep the words of the illuminated ones whenever they pray, and they do not need to put them into their own language. Words spoken by the great ones have been preserved for ages, in order that they might be used for meditation.

There is a more scientific and still greater mystery in the word. It is not only what the word means, it is not only who has said the word, but the word in itself has also a dynamic power. The mystics, sages and seekers of all ages, knowing the mystery of the sacred word, have always been in pursuit of it. The whole meditative life of the Sufis is built upon the mystery of the word. For the word 'Sufi', according to the explanation of the initiates, is related to *Sophia* which means wisdom. But not wisdom in the outer sense of the word, because worldly cleverness cannot be called wisdom. The intellect which man very often confuses with wisdom is only an illusion of it. Wisdom is that which is learned from within; intellect is that which is acquired from without.

Wisdom is a form, in which the souls that have come to realization, have tried to perceive and interpret to themselves the word they found in life. Wisdom is the interpretation of life, made by someone whose point of view has become different by looking at life in the sunlight. One arrives at this point of view not by study alone, but by association with those who have that particular point of view. Besides, by diving deep into life, one comes to the

realization of truth, and for diving deep into life there is a way or process. It is possible that either with some difficulty or with ease, one finds a place one is looking for in a town. One may look for it in different directions and at last find it; but by asking somebody who knows, one can find it sooner.

The source of wisdom is above, the source of intellect is below, and therefore it is not the same method, it is not the same process which one adopts in order to attain wisdom, as that which one adopts to acquire intellect. In short: the attainment of that wisdom is achieved in various ways by various people, but the great mystery of attaining divine wisdom lies in the mystery of the word.

CHAPTER III

The Power of the Word (continued)

The idea of the power of the word is as old as the *Vedas* of the Hindus. The modern world is now awakening to it through what is called psychology, and since there is an interest in psychology there is a possibility of exploring that ancient treasure which seekers after truth have developed for a thousand years in the East.

Man today looks at psychology as a side issue and as something that can help medical science. But there will come a day when mankind in this modern world will look upon the science of psychology in the same way that the people in the East have looked upon it: as the main thing in religion and spiritual development.

As to power of the word, a new idea has been coming from various places under different names, and it is that the repetition of a certain word or phrase is of great use in curing oneself of certain illnesses. Psychology in the Western world is discovering this today. But what about the Buddhists who, for so many centuries have repeated the different *mantras*, sitting in their temples, repeating them two thousand, three thousand times a day? And what about the Hindus who have preserved their age old sacred Mantras and chants? Even though the language is extinct, they have preserved these ancient chants up till now. And what about the Jewish people, who still preserve the sacred songs, which they inherited from the prophets of Beni Israel? And what about the Muslims, who for ages have repeated the Qur'an daily for so many hours, and who still continue to repeat the verses of the same book today? And think what secret there is behind the repetitions of the priests and Catholic mystics!

The Zoroastrians, the Parsis, whose religion dates from perhaps eight thousand years ago, have still maintained even up to the present time their sacred words, and they chant their prayers several times a day, repeating the same words every day. But modern man, who reads a newspaper today, throws it away tomorrow, he will ask for another newspaper!

No doubt there is great value in the fact that these millions of people have been clinging to those *mantras*, repeating them day after day perhaps all their life and never becoming tired of doing so. If it were, as it is sometimes called, a religious fanaticism, then nobody could continue those repetitions, as no intoxication can continue longer than its influence lasts; then it goes and a person is disillusioned.

This shows that behind the repetition of words a secret is hidden, and the day when man has fathomed it he will have discovered a great secret of life. One way of understanding this mystery is to keep in mind that as a reflector is needed behind the light in order to direct the light fully, so a reflector is needed for the voice, as every voice producer knows. The voice producer will always give exercises to his pupil to repeat and repeat, in order to get this reflector into the right condition, so that all the possibility of producing a full voice may be brought out.

That is the material side of the question, but then there is the psychological side of it. This is that not only the organs of the physical body have this quality of reflection, but the mind, or what we call feeling, can also be a reflector. We very rarely explore this question; we cut it short every time we are faced with it. For instance, when a person is telling a lie it is natural that it is wicked, and we cannot readily believe it. However loud his voice may be, however strongly he emphasizes his lie, since it is a lie, we feel it is wicked. Because psychologically, the power of mind must act as a reflector, but in these circumstances it does not act as this person wishes, for his mind is not really behind it.

Also, take an ordinary phrase such as 'thank you' or 'I am very grateful to you'. If during the day, ten people say it to you, each one of them will have a different power of conveying it. Because if the reflector is not giving power from behind, a person may say a thousand times 'I am so grateful to you', but it will make no effect.

There is another way of looking at the same question: one person may tell you something, and you readily believe it, and another person may tell you the same thing fifty times over, and you do not feel inclined to believe it. What does this show? It shows that we must prepare ourselves before we say anything. It is not always what we say, but how we feel it, how we express it, and what power is hidden behind our expression, what power pushes it out, so that the word may pierce through the heart of man.

Then there is the question as to how one can best prepare oneself to utter a certain word effectively? Symbolically speaking, a person may pronounce the same word a hundred times before people, but it is an iron word. A person may say it fifty times, but it is a copper word. A person may say it twenty times, but it is a silver word. And another person may say it only once, and it is a golden word. For instance, a person may talk and talk and talk in order to convince you, he may dispute and discuss and argue and show a thousand examples to make you believe him, but the more he wants you to believe him, the less he convinces you. Yet, there is another person who tells you something perhaps only once, and you cannot help saying: 'Yes, I believe it, I understand it I am convinced'.

How does one prepare oneself? How does one prepare the reflectors ready in order to make the impression of the word? Yogis and Sufis have found certain practices by which a kind of psychological development is brought about. Through these a person becomes naturally more and more sincere and earnest, and everything he says bears that influence, that power. Perhaps these practices have no value according to the science of voice production, but they have a very great value according to the psychological point of view. It is such practices, which have been considered as concentration, meditation, contemplation and realization.

Regarding ancient words, any student of ancient languages will find that these words can be traced back to one and the same source. The closer you approach the ancient languages the more you will find a psychological significance in them, and the language of today will seem like corruption's of them. It is surprising how many words in the languages spoken today come from the ancient languages, and many names of persons are derived from them.

In the ancient languages these words were formed by intuition. Modern languages are based on the grammar one learns. Certainly, words, that have come purely from intuition, and that form a language, which is in an action and reaction of man's experience of life, are more powerful than the words of the languages we speak today. Thus they have a greater power when repeated, and a great phenomenon is produced when a person has mastered those words under the guidance of someone who understands that path.

Every vowel, has its psychological significance, and the composition of every word has a chemical and psychological significance. The Yogis use special words, which they repeat in the morning or in the evening. And by this they reach a certain illumination or come to a certain state of exaltation. It is this very science which was called by the Sufis of ancient times *dhikr* (zikar). This means a science of bringing about desirable results by the repetition of the proper words or phrases. A chemist may have all the medicines, but if every person went and got whatever medicine he wanted, he might cure himself or kill himself.

Even more difficult and more responsible is the work of using the repetition of certain psychological words or phrases. It is the physician's responsibility to give a certain person a proper medicine necessary for his condition, for his purpose. In the East one searches for a *Guru*, or a *Murshid* as the Sufis call him, who has the experience of psychological prescription, and one takes what the *Murshid* has prescribed as an instruction. First the *Murshid* makes a diagnosis of the person's condition, and according to that he prescribes a word or phrase by the repetition of which that person may arrive at the desired goal. Those, who have some experience of voice production will know that in the beginning the teacher does not give any songs; he gives certain words, and a special way of practicing by which the voice is developed.

In Sufism there are certain words, which are considered sacred, and a person of simple faith will only know them as such. But besides being sacred, that they have psychological significance, and by repeating them, a certain effect is produced.

It is very interesting to note that science shows every inclination of awakening in the direction of vibrations and their phenomena. The modern systems are not yet very much developed, but the aim is the same, to find out the conditions of the vibrations in the physical body, in order to treat the body in a scientific way.

When we see, that similar systems were developed by the ancient mystics and occultists, and tried for thousands of years by numberless people, all their life, it is clear that those systems must bring about satisfactory results, and

give to many a treasure which has always been kept sacred by the seekers after truth.

The Sufi Movement therefore has made a facility for the people of the West, for those who wish to reach that treasure, that source, to obtain by a serious study and practice of Sufism some glimpses of the truth which the ancient mystics possessed.

CHAPTER IV

The Power of the Word (continued)

There is nothing more important as a means of raising one's consciousness and nothing that can be of greater use and importance on the path of spiritual attainment than the repetition of the right word. When we look at the traditions we find that, from the time of the ancient Hindu teachers who lived thousands of years before Christ, repetition of a sacred word was practiced. And so we find that, in all the great periods, when a religious reform came to a country, the power of the word was considered to be of immense importance: for instance, at the time when the Jewish religion was given, and also in the early period of Christianity.

Mystical words may be used in different languages, but they do not exclusively belong to any language. Take, for example, the phrase used in the practice of *dhikar* (zikar). It is found today in the Arabic language, it came from Arabia. But then it is used in the Persian language also; one who does not know its existence in Arabia might think that it came from Persia. It also exists in the Hindu language, and one who does not know of its existence in the other languages, might think that it was Hindu. It also exists in the Hebrew language. It consists of the same words, which was repeated by Christ himself as his last words. Even those who came before Christ, mystics whose origin was the ancient school of Egypt, also repeated the same phrase. There are sufficient proofs of this fact: during the time of Abraham, who was initiated in the school of Egypt, these words were already in use.

One might ask what it is in a word that helps, and why it helps. In answer to this, I would say that there is no expression of life more vital than words; because the voice is an expressive manifestation of breath, and breath is life itself. Therefore, the spoken word not only makes an effect upon another person, but also upon oneself. And, every word one says has its effect not only upon one's body, but also upon one's mind and spirit. If one utters a tactless or foolish word it not only offends another, but can prove to be of great disadvantage to oneself.

Often a person in a pessimistic mood, in a kind of disturbed condition may wish for death, wish for failure, wish for anything. If he only know what an effect it has, he would be frightened. Even in pain, if a person could refrain from saying: 'I am in pain', he would do a great deal of good to himself. If a person who has met with misfortune would even avoid saying: 'I am experiencing misfortune', it would be a great thing. For when a person acknowledges the existence of something he does not want, he only gives it a greater life. And when a person says: 'Oh, I have waited and waited and waited; my ship will never come', he is keeping his ship back; his ship will never arrive in the port. But the one who does not even see the ship, but says: 'It is coming, it is coming' – is calling it and it will come.

Now, what I have said concerns the meaning of the ordinary word. But the mystical word has a greater value than the words that one uses in everyday language. Mystical words have come from three distinct sources: intuitive, scientific and astrological. Intuitive words have come as sudden expressions from God-realized souls. Whatever word or phrase comes from souls, which are tuned to the whole universe, is something which has a much greater power than the words in common use. But apart from spiritual people,

There may perhaps be someone among our friends or acquaintances, whose one word has weight and power, Whereas another person says a thousand words that go in at one ear and out at the other. And this is because in one person his mouth speaks, in another person his heart speaks, in another his soul speaks. There is a great difference.

One might ask: 'How can a spiritual person intuitively bring forth a word which has power'? The answer is that a soul may become so much in tune with the whole universe that he hears, so to speak, the voice of the spheres. Therefore, what he says is like the echo of the whole universe. The person, who is in tune with the universe, becomes like a radio receiver through which the voice of the universe is transmitted. This is the personal aspect.

As to the scientific aspect, a deep study of human anatomy will explain that there are delicate nerve centers that can only be affected by certain vibrations, and upon which the equilibrium and the health of mind and body depend. Very often people have even been cured of illnesses by the use of resounding scientific words, because this has

given to a certain center that vibration, which was needed to give life to it. If one goes deeper into the science of the word, one will find that every vowel and every consonant has its own specific effect upon one's mind and body. Very often you will find, before seeing a person, you get a kind of impression of what that person is like. It shows that the name makes such a great difference in a person's character.

The astrological aspect, it is a very vast subject and it is connected with every art and science. Vowels and words have their connection with the astrological science. By invoking a certain word one invokes a certain planet, either in order to diminish its influence if it is unfavorable, or to increase its power if it is a favorable. Therefore, in India, every name given to a person is given in accordance with the astrological science.

Many holy scriptures give evidence of the power of the word. But where has the knowledge of that science gone, so well known to the prophets of all times. The science of the word has been lost to most of mankind. The reason for this is that man engaged himself in the things of the earth, and so has lost the ancient art. By losing that great science, that mystical secret, what has the soul attained? The soul has attained an increasing deafness, and this deafness increases as the more material life prevails. Nevertheless, in every period there have been some thinkers, some servants of God, working knowingly or unknowingly, to whom it was always clear that the word was lost, which means that the secret of the whole of life was lost..

This, of course, is an exaggeration. The word which exists cannot be lost, but man has lost his capability of knowing, of hearing that word. Man no longer heard the word from the sky: he heard it from the earth. The result was the great awakening and progress of material science. All these great inventions are the answer from the earth to the communication of these great minds with matter. Thus, the word was not lost, but the direction was lost.

Man learned continually from the objective world things that he could touch, and make intelligible, and he is always disbelieving in matters which are not intelligible. In this way he has become far removed from the main part of life's mystery. Nevertheless, if at any time in the world's history man has probed the depth of life, he has found what he sought by communicating with the inner life, an artistic expression, and by communicating with the heavens. And what is that communication? It is the word.

When the Prophet Muhammad, felt the need to communicate, he went away from the town and remained in solitude on the top of a mountain; sometimes fasting, sometimes standing, and staying there night and day for two or three days. What did he find in the end? He found that a voice began to speak to him, a voice in answer to his soul's cry. His soul, so to speak, went forth, pierced through all the planes of existence, and touched the source of all things. How did the answer come and in what form? The answer came from everything: from the wind, the water, the sphere, the air – everything bringing the same answer.

This experience is not limited to a certain person or to a certain time. In our everyday life there are times when sadness comes, and it seems as if everything in the world, even the voices of beasts and birds, cause sadness. Then again comes the hour of profound joy. At that time the sun helps to give joy, and clouds covering the sun also give joy. The cold, the heat, the friend, and the enemy, all help to give joy.

This world to a mystic is like a dome, a dome that re-echoes all that is spoken beneath it. What is spoken from the lips reaches only as far as the ears, but what is spoken from the heart reaches the heart. The word reaches as far as it can; and that depends from what source it has come and from what depth it has risen. The Sufis of all ages have therefore given the greatest importance to the word, knowing that the word is the key to the mystery of the whole life, the mystery of all planes of existence. There is nothing that is not accomplished, there is nothing that is not achieved or known through the power of the word. Therefore in esotericism or mysticism is the word.

But what is the word? Is the word just what we speak? Is that the word? No, that is only the surface of the word. Our thought is a word, our feeling is a word, our voice, and our atmosphere is a word. There is a saying: 'What you are speaks louder than what you say'. This shows that even when man does not speak, his soul speaks. And, how do the fortune-teller read the future? They hear it. They say that they read it from the lines of the hand, by astrology, or from the actions of men. But what is all this? It is all a word. For word means expression, expression in voice, in word, in form, in color, in line, in movement: all are united in one thing and that is the esoteric side of mysticism. Of course, many people in the West have said it is very difficult to lead a meditative life in the activity of their world; they have so many responsibilities and occupations. My answer to this is that for every reason they need more meditation.

I have heard many persons say that they have the greatest desire to give their time and thoughts to spiritual things, but because they have not attained a manner of living that leaves their mind free to attend to these things, they believe they cannot take up anything spiritual. I saw the reason of their argument. Because it is quite true that in this world, as life is today, it is difficult to move without money. Material things apart, even in spiritual things one cannot do without money. If I were to give a lecture and I had no room to give it in, it could not be done. And if there were no advertisements in the newspapers no one would know about it and perhaps two or three persons would be kind enough to come and listen to me. It is therefore natural that a person should think like this, and he is not to be blamed. But at the same time, when we look at it from a different point of view, we still see that every moment lost in waiting for spiritual attainment is the greatest loss conceivable. And besides, one may go on thinking: 'The day will come when I shall change my life and give in to something higher, something spiritual', and that day will never come! One has to do it today, just now, instead of saying: 'Tomorrow I will do it'. Otherwise one repents.

Life is assimilating; time passes. Hours, months, years slip by before one realizes that they have slipped by. To the one who understands the value of time, spiritual attainment comes first. As Christ said: 'Seek ye first the kingdom of God and all these things shall be added unto you.' I do not say: 'Let all things go in order to pursue spiritual things'. Spiritual attainment does not deprive one of material gains. One has only to fix the spiritual things before one first. In order to become spiritual it is not necessary to give up worldly things, or all that is good and beautiful and valuable from the point of view of the material world. Solomon, with all his wealth, was not less wise. One need not give up all one has in order to become spiritual. If one should think that, it is a great pity. But to wait and say: 'I shall wait till my ship comes. Then I shall become spiritual' – who knows when the ship will come! It is never too late to go onto the spiritual path, but it is never too early. The best thing, therefore, is that, the moment you think that it is already too late, you should begin and go through all the tests and trials of this path, confident that there is nothing that cannot be accomplished once the spiritual path is taken.

A person may say that he would have to overcome many weaknesses. But the way of getting above weaknesses is by meditation. When there are many responsibilities in life, one's very reason tells one that it is better to meditate and make the responsibilities lighter. It is not getting worried over one's responsibilities that helps one. It is being responsible, but at the same time being strong enough to shoulder one's responsibilities. There are words, which are known to the mystics, which do not belong to any language, yet the words of many languages seem to have sprung from these mystical words. And it is by the help of these words that one develops two faculties: seeing and hearing. By seeing, I do not mean seeing with the eyes, but penetrating. It is the penetrating quality of seeing that makes man a seer, and which is the real meaning of the word, clairvoyance. Nowadays, people have misused this word so much that one does not like to use it anymore. But then there is no word left in the world that has not been misused. If one were so sensitive about words, one would have to reject all language.

By hearing I do not mean listening. I mean responding; responding to heaven or earth; responding to every influence that helps to unfold a soul. Through the response and the penetration, which one gains by the power of the word, in the end one attains the goal; the goal, which is the yearning of every soul.

CHAPTER V

The Power of the Word (continued)

A time is coming in the present age when both spiritual and material people are realizing the power of the word. For instance, *Coueism* is talked about among spiritual and material people and they are beginning to see what a word can do. But when one goes a step further one will find that a sacred word has a greater importance and a greater phenomenon. Everyone who discovers some new idea feels at the time that he is the discoverer of it, but when we look back we find in the history of the world that it had been known already. Thus we come to realize and believe in the saying of Solomon that there is nothing new under the sun.

A great Persian poet has said that the repetition of the sacred name will not add sacredness to the Sacred, but it will make your own soul sacred. Those who understand from a psychological point of view the value of autosuggestion and the value of repetition, and how this works upon their body and their mind, are beginning to understand the elementary aspect of it. But before them is a large world of sound and mystery which is still closed, because they do not know that by repeating one word or one thing this may bring about a particular result – but it may do harm to something else.

The secret of language is that in all different languages that we find today in the world there seems to be a central one that can be traced as the mother language of them all. No doubt it is difficult to distinguish that language as such or such, but the relation that exists between one language and another shows that the human race had only one to begin with. Many linguists have said that it was Sanskrit. There are others who say that before Sanskrit there was another language.

Historians will have different opinions, but metaphysics teaches us that there was a language that was the one language of the human race, then many others came from it. An historian cannot be an historian if he does not give a name to a certain language as being the first; for a metaphysician this does not matter. He only understands, he knows for certain that there was one language. He does not mind if he does not know its name.

When we come to that language we understand that it was much more natural than the languages we know today, which are most complicated. Take for instance the language of birds and animals. These languages are not made from grammar, they are not mechanical; they are natural expressions of their real sentiments, of their real needs. It is by that natural expression that other animals of the same kind understand the warning they give to move, the warning they give to protect themselves, to leave their places; the warning of death or danger, or of a change of climate, of storm or rain coming. They have a certain way of expressing affection, passion, wrath, anger, and yet it is not a mechanical language, it is a natural expression, a natural language.

The primitive language of mankind was a language of feeling, of natural expression, just like the primitive figures. If we trace back thousands of years we shall find that the name of every object was written in a sort of picture which suggested that object. Now that thousands of years have passed those figures and forms have changed. Yet the one who can see into life can trace back at least some forms and some sounds and words that come from the origin of the human race.

The outcome of the language, which was the original language of humanity, was that every word, every sound that was expressed not only conveyed a meaning to the mind of the person who said it. It also created a sensation in the person who heard it, a sensation of a particular expression, of a particular feeling or sentiment. As the ancient people cultivated this domain of science they began to understand that sound, which is called voice, is the main principle in man's life.

It is the voice of man, which shows whether a person is hard or tender, willful or weak-willed. Every characteristic of man can be perceived through his voice. The grade of the person's evolution, his tendency and his condition at that moment can be realized by his voice. This shows that, before the face, the expression or the movement, the word can convey a feeling or a condition. It shows that the real being of a man, the central point of his life is to be found in the breath, for voice is only an expression of breath. When this voice is expressed outwardly, it is in the form of words.

This expression has a kind of reaction inwardly which has an effect on a person's body, upon his mind, upon his soul. There are certain parts in the human body, which may be considered as factors of intuitive senses, and when by voice, by word, by breath these parts are brought into action, brought to life, man begins to experience a fuller life. If that person is an artist, a musician, a writer, a creative genius, whatever he is, by cultivating all the natural faculties which are within him he can express his art or his science to the full.

It is by taking this secret into consideration that the ancient people developed the science, which they called yoga. By the repetition of certain vowels, of certain words and of a particular way of breathing they touched within themselves those centers which are connected with intuitive faculties. This is not only a story of the past. The schools of the Sufis, whose origin is the ancient school of Egypt where Abraham was initiated, still exist and there are words you use, which have that power. But these schools have not made of this sacred idea an ordinary thought. They have not spread it among people who would take it and abuse it, because if you give a sharp sword into the hands of a child, the consequences will be fatal. A person who has not yet risen above his angers and passions, who has not yet risen above greed and above pride and conceit – if all the power there is is given to him, how will he use it? It is therefore that the schools first arranged that people might be taught moral culture and the attitude they should have towards their fellowmen. For they believed – and they still believe, that any power that is ever attained must be used for one purpose only and that purpose is nearing God. If it is not used for that purpose, if it is used for selfish ends, then it is just as well that man remains without powers. Therefore, in the ancient schools, which have tradition behind them and which are meant to serve humanity, initiations must be taken.

What does initiation mean? Initiation means confidence on the part of the teacher and trust on the part of the pupil. Initiation is not given to the one who is curious, who comes to examine the teacher, or who comes to find out if in this particular culture, in this cult, there is truth or not. If by any chance such a person received an initiation, he would go through it all and come back by the same door that he had entered without having found anything. For this treasure house, which is so great a treasure, is a magic house; a house wherein is every treasure, and yet the thief cannot find it. He will go through the house, he will go all around it, he will not see anything and he will go back with his hands empty. For truth is the portion of the sincere one. It is the one who is hungry who must be given food; it is the one who is thirsty who must be given water. He who is not hungry, to him food will do no good, and he who is not thirsty, water will not satisfy his need.

If a person wants to know these things in order to develop magnetic power, to accomplish his way, to gain power, or a name, or more things than he can get in his daily life, it is useless. For the word, and especially the sacred word, is the key. As it is said in the Bible that first was the word, so the last key is also the word. It is the word, which was the beginning of creation, and it is the word, which opens the mystery of creation. The different centers of intuition, of inspiration, of evolution are touched by the sacred word.

If nowadays science has discovered how the wireless can reach through space without any intermediary, one day the truth will be discovered, which has been known to mystics for thousands of years. This truth is that man himself is the instrument, the receiver and the sender of that wireless which is above all other ways of wireless. The wireless can explain to us many of the possibilities, which are otherwise difficult to comprehend, for it explains to us that every word once spoken is not lost. It is there and it can be taught. This supports what I have brought today before you: that the sacred word has such power that nothing, whether distance, space, air, or sea can keep it back from entering and reaching the hearts that can catch it. Only the difference is that the wireless is known to those who communicate from one country to another country. But this mystery of the word is known to those for whom communication with the world is nothing. Their aim is the communication between this world and the other world. For as the word was first and was at the beginning, therefore at the beginning there was not this word or that word. There was only one life, there was only one existence.

In reality there is one life and there is one existence. What we call this world or that world is for our convenience. It is our speculation. It is our way of distinguishing between the different dimensions. What is a dimension in reality? A dimension is rather a conception. There is only existence. It is just the same with time. There is no such thing as time; it is we who have a certain conception of it. But there is only existence, there is an eternal continuity of life. In the same way 'this world and that world' is only our conception of all that which hides the other world from our material physical eyes with which we have always been accustomed to look at life.

There is one existence, there is one life, eternal, everlasting. In short, if by the wireless words can be transferred from one place to another, this gives us the proof that, if there is one existence and one life, then in this world or in that world, here or in the hereafter, communication is possible for us. It is possible only if man has tuned himself, has wound himself, as it were, to that condition where he lives fully.

Since the world contains so much falsehood, every good thing is imitated and every writing is falsified. And as there is such a great desire in the mind of every person to do and to know something about reality, it seems that many different institutions, societies and groups wish to try and speak of things about which they themselves do not know. We could count today hundreds of institutions working in order to give belief in God by teaching what they call spirit communication. By doing this they spoil that sacred science and that great phenomenon which one realizes by attaining to the kingdom of God.

CHAPTER VI

THE WORD THAT WAS LOST

'The Word that was lost' is a symbolical phrase, a paradox of the mystics, which has existed in the East and among the wise for ages. Many schools of spiritual or mystical cult have been formed in order to understand this particular problem, but what happens is that whoever wishes to solve the problem says very little about it after he has solved it.

There is an ancient story in the East, which tells that there was a wall of mystery. The tradition was that whenever anyone tried to climb upon the wall to look at the other side, instead of coming back he smiled and jumped over

and never came back again. So the people of that country became very curious to know what mystery lay behind that wall. They thought they would arrange something so as to pull the person back when he looked at the other side of the wall and wished to go there. When the person tried to climb upon the wall, curious to see what was on the other side, the people who saw him climb put seven chains on his feet and held him so that he would not go over. When he looked at the other side he too was delighted with what he saw and smiled. Those standing at their side, curious to know what he had to say, pulled him back, but, to their great disappointment, when he came back they found he had lost his speech.

The mystery of the whole life has a great charm. Every soul is curious about it, but when one wants to explain the mystery of life words are not adequate. There are many reasons for this speechlessness, for this silence. The first is that the man who has seen the other side of the wall finds himself among children when he returns. To him all the things to which people attach great importance and value seem nothing. For that person truth and fact are two things; for everybody else truth and fact are the same.

The followers of different faiths and religions, of different opinions and ideas dispute and argue and differ from one another. Do they dispute and differ in the realization of truth? No, all differences and disputes are caused by the knowledge of various facts, which are different from one another. There are many facts and one truth. There are many stars and one sun; when the sun has risen the stars pale. The one before whom the sun has risen, to whom the truth has manifested – for him facts make little difference. The light of truth, falling upon facts, makes them disappear.

It is very interesting to observe that there are many people who are deaf and dumb at the same time. This shows that deafness and dumbness are connected, and according to a certain point of view it is the same thing to be deaf and to be dumb. It is just like two ends of one line: when you look at the ends you may say ‘deaf and dumb’; when you look at the line it is one. In the same way perception and expression are the two ends of one line. In other words, the faculty of speaking and the sense of hearing are the same. If one is lost the other is lost.

The difference between science and mysticism is very light; the difference is only that one goes so far and the other goes farther still. Considering the idea of creation from a material point of view a scientist goes as far as realizing that there are certain elements which cause the creation, and form it into various objects. When he goes farther still, he goes as far as atoms, molecules, electrons, and then he comes to vibrations, and at this he stands still. He says that the basis of all creation must be movement, and the finest aspect of movement is called vibration. The mystic is not much different from the scientist who says that movement is at the basis of the whole creation. The difference is that the mystics of ancient times did not put a limit at the end, which they called movement or vibration: they traced the source in the divine Spirit.

According to the point of view of a mystic, what existed before creation was the perfect Being. Perfect not in the literal sense of the word, but in the sense of the spirit of the word; for, in our everyday conversation, the word perfect is used for many things, which are limited, and the spirit of the meaning of perfection is beyond words. By divine perfection a mystic means the perfection of beauty, of wisdom, of power, the perfection of love, the perfection of peace. But at the same time when there are eyes there must be an object to look at, to admire; that is wherein the purpose of the eyes is fulfilled. When there are ears there must be a sound to be heard in order to enjoy its beauty; therein lies the fulfillment of the existence of the ears. Therefore it was necessary for the perfect Being, in order to realize His own perfection, to create a limited perfection of His own Being. This is accomplished by the One being divided into three aspects, which is really the secret behind the idea of Trinity: the seer, the seen And the sight.

It is the work of the biologist to explain in detail the gradual development of the creation. But the outline that the mystics of all ages have made is that first was the creation of the mineral kingdom, then that of the vegetable, then that of the animal kingdom, and then that of man. And that through all this process of development there has been a certain purpose that has led the creation on to the fulfillment of a certain object. But when one studies the whole process – the mineral, the vegetable, the animal kingdom and then man – the seer finds something which was missing and which then appears as the development goes on further. And what is it that was missing? It is expression and perception, and it is this, which the mystics have pointed out in their symbolical expression: “The word that was lost” What made them say that the word was lost, was that in the beginning the word was there; there was movement, vibration, and there was the consciousness of the perfect Being. The rocks were not made – even from a scientific point of view – before vibrations manifested. First there was vibration, and then followed the rocks. The difference between the mystical and the scientific point of view is this, that the scientist says that from

the rock intelligence developed by a gradual process, and the mystic says: 'No, the rock was only a grade of intelligence; intelligence was first, and the rock came later'.

The whole process of manifestation suggests that it is working towards some object, and that object is one and the same. Yes, there are two points of view to look at it. One may say, 'A mountain will some day turn into a volcano.' Or, 'A tree will some day bear fruits, and therein the object of its being is fulfilled.' But then there is another point of view, which is perhaps more perfect: that the stone and tree and animal and man all are working towards one object, and that the whole process of the creation is working towards it. And what is that purpose towards which every aspect of this creation is working? What is it that the silent mountains are waiting for in the wilderness? What is it that the woods, the trees, are silently waiting for? What moment? What object? What is it that all the animals are seeking and searching after – besides their food? And what is it that is giving importance to man's every activity, and after the fulfillment of each activity draws him on to another? It is one object, but covered under many forms. It is the search after that word, the word that was lost. The further the creation develops, the greater is the longing to hear this word.

As there is a gradual process from the mineral to the human kingdom, so is there also a gradual process from a certain state of human evolution to a state of human perfection. What is it that gives man the inclination to hear a word of admiration, a word of praise that satisfies him? What is it that pleases him in hearing the voice, the word of his friend? What is it that charms him in music, in poetry, and gives him joy? It is the same word that was lost appearing in different forms.

Creation – I mean the material creation – in its beginning seems to be deaf and dumb. Who feels that pain of realizing himself to be deaf and dumb? It is that spirit of perfection, which once was perfect in perception and expression. The explanation of the soul, which the great poet *Jelal-ud-Din Rumi* gives in the *Mathnavi*, expresses this idea in a poetic form. He says, 'The soul is a bird in a cage, deprived of that freedom and that joy which it was accustomed to experience.' This also explains the main tragedy of life. Although every man, every soul will describe the cause of that pain to a certain degree, and every soul will describe the cause of that pain differently, yet behind the various causes there is one cause, and that cause is the captivity of the soul. In other words: that the word was lost.

Souls at different stages of evolution wish to search after this word that was lost, in the form in which they are accustomed to search. Ways have been made to search for this word, which have become right ways and wrong ways, sins and virtues. It is therefore that the wise are tolerant to all, for they see that every soul has his own way to follow, his own purpose to accomplish. But in the accomplishment of all these purposes is the one purpose, and that is the finding of the word that was lost.

No soul, however, will obtain satisfaction unless he touches that perfection which is spoken of in the Bible: 'Be ye perfect, as your Father in heaven is perfect'. This means that the Spirit of God itself has gone through different phases to realize that perfection which has limited the perfection of God's own Being, but which is intelligible. Therein lies the satisfaction.

Now one may ask: 'What explanation can be given of this perfection? What is it? What experience is it?' This perfection is what words can never explain, except by saying that the eyes of the soul become open, and that from all sides that word which was lost comes to the ears of this soul. The poets of the East have pictured it in a beautiful imagery in the stories like that of Rama and Sita. They have explained the joy of this perfection as a lover who, having lost his beloved, has found her again. No imagery can better explain this idea than this picture of a man who has lost his soul, and has found it again.

Wisdom cannot be called truth. Wisdom is a form in which the souls who have realized have tried to perceive the word in life, or to interpret it to themselves. It is this wisdom which is called in the Greek language *sophia*, and in Persian Sufi. Wisdom is the interpretation of life made by someone whose point of view has become different by looking at life in the sunlight. By Sufi message is meant the message of wisdom. It is more a point of view than any teaching or dogma or theory. One arrives at this point of view not only by study, but by association with those who have that particular point of view. Besides, by diving deep into life one comes to the realization of truth and for diving deep into life there is a way or process. It is possible that either with some difficulty or with ease one may find a place one is looking for in a town. One may look for it in different directions, and at last find it. But by asking one who knows one can find it sooner. The Sufi Movement therefore gives the facility of studying, of coming into contact with those who have the same point of view, and of knowing the ways through which one

comes to the realizations that are necessary on the path. The idea of the word that was lost belongs to the inner cult and the secret teaching of all ages. Very few at present know, or at least seem to know, the meaning of it. There is not much difference in belief between the mystic and the materialist, but there is very much difference in their ideal. For instance, a materialist who seeks for the source of the whole creation comes to the same conclusion as the mystic: that there is only one source of the life of variety. And both mystic and materialist come at the end of their path to the same thing: truth.

It is chiefly in their ideal that they differ. The materialist thinks that all the consciousness and intelligence that one sees in man is the natural development of life. The mystic says that this consciousness or intelligence is the same as the unlimited consciousness or intelligence which is put into different channels, and that from this intelligence that existed in the beginning all manifestation has come. Picturing the unlimited consciousness or intelligence as the ocean, the consciousness or intelligence of man is like a drop. Thus the materialist sees the intelligence of man as the natural development of humanity, while the mystic sees it as the divine essence, as one, as the source of all things.

In the belief of the mystic it is not only man who is seeking for something; plants, animals, even rocks and mountains, are all looking for something. Man who analyses life, distinguishes one object as a thing, another entity as a being. In this way he divides life into so many aspects, so many things, but in reality life is one. Therefore he sees intelligence only in living beings. Although intelligence is especially developed in man, there is mind also in animals, in plants, in trees; each mind is a particle of the unlimited intelligence. Often an animal thinks more than a man; one can only say that the animal is not as much developed as man. According to the mystic, mind exists also in plants and trees; in rocks and mountains mind is hidden somewhere. Mind is working imperceptibly in all things, in things that man only recognizes as objects.

Comparison between two minds shows that there is a vast difference between them, but it is difficult to define it. Some persons may have experienced in life how plants often respond to influences, especially to the human beings around them, how they often wither in a home where there is distress, disturbance, or disharmony, and how they often live longer where there is harmony. When their owners understand plants they become responsive to love, harmony and sympathy; often plants feel the absence of these qualities. The condition of a person's mind can be seen in its effect on the plants in his surroundings. The human being is so much absorbed in his own affairs that he sees no further than he can see. Generally mankind is too unaware of the condition of others; often man does not even know the condition of those who are near and dear to him. If it were not so, some nations could not be happy and comfortable while people in other countries are starving and dying by millions. Man is unaware of the secret of his own being. What he needs is to interest himself in the life of beings in another phase of evolution, before he can come to the fundamental basis, the consciousness of his own being.

If you have ever been far away in the forests or the mountains, far away from all the population, you will know that there comes, consciously or unconsciously, a feeling of romance. The wind that repeats the sound coming from the trees, the rocks, the murmur of water running – all tell you that they are wanting to get back something that has been lost. This feeling comes to human beings even during the pleasures of everyday life, for then there is a joy that opens up something in them, and then comes this yearning, and this yearning one feels on every side, in the wilderness, in the forest. There comes a feeling of longing, of deep yearning of the heart, the searching for something that has been lost. When we look at the beings living around us we see the same thing. For instance, look at the birds and contemplate their restless flight, the ceaseless roaming of animals in the forest. The first thought that might come is that they are searching for food, but he who has a deeper insight into nature will certainly feel their restlessness, their searching for that which is lost.

There is a tendency in human beings, although the human being has much interest in life through his various occupations and moods. He finds a thousand and one excuses for his restlessness, for his depression, and illusion is so much developed in man that a reason always comes at his command. There is always someone who will say to a poor man: 'It is sad for you that you are not rich', or someone comes and says: 'You look depressed; I know there is so much sorrow, that is the reason'. But reason is always at man's command and is applied outwardly, so man cannot find the real reason, which is within. That reason is suppressed beneath all the reasoning, and man seeks – more than the animal kingdom does – to get back something that has been lost. Nowadays life never gives man a moment in which to be quiet, to ponder upon the true cause of his constant unhappiness. Also it keeps him in an illusion; always looking outwardly he can never find the cause outside himself. It is as if he were looking for the moon on the earth!

Now you may ask: 'What has man lost?' The answer is: God himself, that perfect intelligence that is in every being, that intelligence that the *Vedanta* calls light. In the Qur'an it is said that God is light, which means that the light of God is immanent in the world of names and forms, in all that exists in this world of variety. In this world of variety different forms of activity are producing different results. Yet man in this life of illusion has the same intelligence, the perfection of which he can realize in that state of consciousness where he is aware of his own perfection.

The religions, the mystics, the philosophers of all ages have given the key to this secret, and that is what the Sufi message is bringing back to humanity. Christ has said it so beautifully: 'Be ye perfect as your Father in heaven is perfect'. The yearning of every soul is for the realization of that perfection; that is the longing, consciously or unconsciously, of every thing, of every being in this world. There is something in the whole creation, which is like an alarm-clock set for a certain time to make a sound, so that one may awaken. That clock sounds through all the activity of evolution, and when a certain point of evolution is touched man is awakened by the alarm: that is the word that was lost. It has its echo in the longing.

Now you may ask: 'How can one listen, how can one find that word?' That word rises from one's own heart, re-echoing in everything in this universe. If it does not rise from one's own heart it cannot be heard in the outer world. You may ask: 'What is the sign? What makes it rise? Who can hear it?' The answer is: as soon as this word rises in your own heart, you touch God, you touch perfection, and then you begin to understand the divine tongue, and the secret that was closed for so long seems to be revealed.

Ancient stories, stories in the Bible, tell of men speaking with trees, with running water, of sounds coming from the rock. A man without patience will not stop to listen, he hurries on. He is ready to laugh at such things, but there is nothing surprising or impossible in it. This world which is around us sounds continually; the word re-echoes in all things. Only man must be aware of his privilege, of this underlying oneness of all life. The whole treasure of the universe is in the understanding of the mystical idea. This lack of religion of today, this increasing materialism – what is its cause? It is caused by the lack of knowledge of religion; it is the spirit of religion that is lost.

Mankind cannot all be turned one way. Form does not matter; form is nothing without spirit. What is needed is the understanding of each other's faith, respect for each other's ideal, regard for that which is dear to our fellowmen and other creatures. The attempt to make the whole world believers of one faith would be – if it could succeed – as if all men had the same face. It would become a very uninteresting world.

The work that the Sufi message has, therefore, to accomplish is to bring forward this idea of the mystics that it is the spirit, not the form, that matters. One should understand the belief of others, and come to the realization of the word that was lost, which is seeking of every soul; that one should reflect that picture of oneness in order to hear again the word that was lost, to hear it sounding in one's own heart.

CHAPTER VII

COSMIC LANGUAGE

What is it that makes some people know beforehand the coming of floods, the coming of rain, the change in the weather, all the different changes in nature? No doubt there are signs beforehand, signs which become words for those who read them, and by those signs they understand the coming events of nature. For them, therefore, these are the language of nature; for others who do not know this language it is gibberish.

What is it that makes those who understand astrology know about people, their past, their present and their future from the change of the planets and the stars? It is only that there are signs, which indicate to them the past, present and future just as words do, and from these signs they learn of coming events. There are phrenologists who can see signs in the muscles of the head. Those who know physiognomy can see, from the face of a person, things that no one has told them, but which they read from his face. There are others who know a science such as palmistry, of a small part of man; even in that case the signs of the hands are for them just as loud words, just as is the form of the face.

Then there are the natural conditions, such as the mother knowing the language of the little child who is not yet able to speak. His tears and his smiles, his looks explain to the mother his moods, his pleasures and displeasure, his aspirations and his wants. It is also known that the heart of the lover knows the pleasure and displeasure, the

change of moods in the beloved without one word having been spoken. There are physicians who, through their experience in life, have become so advanced that before the patient has spoken one word they have already found out what is the complaint, what is the matter with the person. There are businessmen who are so engrossed in business that, as soon as a person has come to their shop, they know whether he will buy or whether he will go away without buying. What does this tell us? It shows us that, whatever be our walk in life, whatever be our profession, our business, our occupation – through it there is a sense within us, a sense which can understand language without words.

There is also another point closely connected with this, and that is that everything in life is speaking, is audible, is communicative, in spite of its apparent silence. What we call ‘word’ is only the word that is audible in our everyday language. What we consider hearing is only what we hear with our ears, and we do not know what else there is to hear. In point of fact there is nothing that is silent. All that exists in this world – whether it seems living or not living – it is all speaking, and therefore the word is not only what is audible to us, but the word is all. This is supported by the Bible where it is said: ‘First was the word, and the word was God’. But it is not only that the word was first, but always when there was anything it was the word, and always the word will be.

The real meaning of the word is life, and is there anything that is not life, whether silent objects or living beings? For instance a person not knowing the secret of the planets, not knowing their influence, their nature, their character – what do they say to him? Nothing. He knows that there are planets, and that is all. As far as the science of astronomy goes, a person who has studied it may say that the planets have a certain influence upon the weather and upon the season. But the astrologer will perhaps hear a louder sound from the planets; he can say that the planets have a certain influence upon the individual and upon his life. What do we understand by this? That to one the planet does not speak, to another it speaks whispering, and yet to another it speaks loudly.

It is the same with physiognomy. To one a person is a mystery; another may know something about him, and to a third he is like an open letter. For one physician it is necessary to make an examination of a patient with all kinds of machines and mechanisms; another physician likes to ask the patient about his condition, a third physician looks at the patient and knows perhaps more about him than the patient does himself.

It is not the same thing with art, when we see that one person goes to a picture gallery, looks at different pictures and thinks that there are different colors and lines? He is pleased to see the colors, and that is all; he knows nothing more about it. There is another person who sees the historic facts behind the picture, and is more interested in it, because the picture has spoken a little more to him. Then there is a third person for whom the picture is living. The picture, which he sees, which he appreciates, is communicative. He reads in it the meaning, which was put into it by the artist; it is revealed to him by looking at it. Therefore through the medium of the picture the thought, the ideal of one person is made known to the other. In the same way to one person music is a noise, or perhaps a harmonious group of notes. For him it is a pastime, a certain amusement. To another person there is some joy coming from it; he is enjoying some pleasure, he feels the music, which is coming to him. There is a third person who sees the soul of the artist who is performing the music, who sees the spirit of the one who wrote the music. Even if the music were written a thousand years ago he hears the spirit in the music.

Is it not everything communicative? In art or in science, or in whatever form, life expresses its meaning, if only man is able to understand it. The one who does not understand this will not understand life’s meaning. His inner sense is closed; it is just like being deaf. In the same way his sense of communication with things has become dull, he does not understand them. But if a person does not hear he may not say that life is not speaking. In the same way, if a person cannot sense the meaning of life, he may not say that life has no meaning. The word is everywhere, and the word is continually speaking.

There is an ancient belief that the word was lost, and then found again. Out of this belief was made a great mystery, a mystery which exists up till now among people of old civilizations. Up till now they are looking for that word which was lost, and they consider that in gaining that lies the fulfillment of their life. There are many, who have tried to mystify the idea, so much so that a person may go on and on and never come out of it again. But the truth is not found in mystification; the truth is to be found in simplicity, for there is nothing more simple than the ultimate truth. The idea is simply that all that exists has come out of the word, and goes back to the word, and in its own being all is a word.

By word is not meant a word which is audible only to the ears; by word is meant all that is conveyed to you, all that is expressed and comes to you as a revelation. It means that what you taste, what you touch, what you perceive

through all the different senses and through all that becomes intelligible to you - that is a word. It is life's mission to convey something to you, and everything that it conveys to you is a word. Through whichever sense you experience it, through whatever sense it is conveyed to you, it is a word.

It is not only upon the five senses – taste, hearing, seeing, smelling and touching - that the word depends; we call them five senses because we experience them through five different organs. In reality there is only one sense, a sense which experiences life through the vehicle or the medium of the five external senses. As life is experienced through these five different directions, the experience of life becomes divided into five different experiences, for the word – or life - becomes visible to us, tangible, audible, it can be smelled and it can be tasted. But besides these five aspects in which we are accustomed to hear the word there is another aspect of hearing the word, independently of the five senses, and this way of hearing the word is called the intuitive way.

When a person comes before you, you cannot say - by only seeing or hearing him – that you have recognized him, whether you are satisfied with him or dissatisfied, whether you feel sympathy for him or antipathy; you can only say that you had a certain impression of that person. This shows that there is a language, which is beyond the senses, a language we are capable of understanding if the inner sense is open to a certain degree. There is not one person who has not experienced this; maybe some have experienced it more, others less. Some are conscious, some are unconscious, but when a disaster is coming, a sorrow, a failure, a success, then a feeling comes. No doubt a person with a tender heart, with a greater sympathy, which love awaked in his heart is more capable of experiencing this sentiment. It is this feeling which may be called intuition, something which does not depend upon senses. A woman feels it more perhaps than a man. Often a woman will say to a man: 'I feel it. I feel that it is going to be a success', or: 'It is going to be a failure'. And when he asks her what is the reason – for a man is very reasoning! – she will still say: 'I feel it'. There is a language that she understands; the man has not heard it.

Then there is another experience. It is not only an experience of spiritual or most advanced people, but it is also known to a scientist, to a material person, and to an inventor. He may not believe it, but this experience comes all the same. It is a sense of how to work out his invention, or how to form his system, how to make a plan, or how to arrange something he wants to arrange. One may say that these great inventors have studied mechanics and technique, that it is the outcome of this study that gives them their ability, but there are thousands of students who have studied mechanics and not every one of them is an inventor.

The one who accomplishes something surely accomplishes it through the help of inspiration. You may ask all kinds of artists – a painter, a drawer, a singer, a dancer, a writer, a poet -: 'Can you always do the work you wish to do so perfectly, so excellently as you are able to sometimes?' The answer will be: 'No, I never know when it will be done. It comes, and sometimes I am able to do it; I do not know when nor whence it comes'. A poet may try for six months to write a poem – the poem that his soul is longing for, his soul's desire – and yet never finish it. But it is finished in six minutes if that time comes, if the moment comes. The poet cannot imagine how such a thing could come in the space of six minutes, something, which is wonderful, which is complete in itself, which gives him the greatest satisfaction, which is living. The great musicians have not written their most beautiful compositions, their masterpieces over a period of six months. What has taken them a long time to write is of little importance; it is what they have written at moments and finished in five minutes which is living and which will always live. It is the same thing with all aspects of art: creative art depends upon inspiration. Mechanical art may be developed, and a person may most qualified in it, but it is a dead art. The only living art is the art, which comes from a living source, and that living source is called inspiration.

What then is inspiration? Inspiration is that same word which comes from within. A person hears it and expresses it in the form of line, color, notes, words, or in whatever other form. The most interesting and the most wonderful thing in connection with this subject is that the same inspiration may come to four persons. It is the same word which comes to four persons: one draws it in the form of lines, another puts it in the form of notes, a third writes it as words, and a fourth paints it as colors. This shows that artistic inspiration, inventive genius – whatever form in which the meaning of life wishes to express itself within – has another aspect different from what we see in the life outside.

Where does this inspiration come from, the soul of which we know to be the word? It is beauty in itself, it is energy, wisdom, harmony in itself. It is energy because it gives the greatest joy when expressed by an artist, or by an inventor. It is wisdom because it comes with the understanding of accomplishment; it is light because the thing that one wants to make becomes clear to one – there is no sign of obscurity; it is harmony because it is by harmony that beauty is achieved.

There is another form of inspiration, a form which a person attains greater enlightenment, by a greater awakening of the soul. This can be pictured as a person going through a large room where all things are exhibited, but where there is no light except, in his own hand, a lantern with a searchlight. If he throws his light on music, music becomes clear to him, notes and rhythm become clear to him. If he throws his light on words, the words become clear to him; if he throws his light on color, all colors come near to him; if he throws his light on line, all lines in most harmonious and beautiful forms come near to him.

This searchlight may become greater still and may reach still further. It may be thrown on the past, and the past may become clear, as it was clear to the prophets of ancient times. It may be cast on the future, and it is not only a sense of precaution that a person may gain, but a glance into the future. This light may be thrown upon living beings, and the living beings may become as written letters before him. This light may be thrown on objects, and the objects may reveal to him their nature and secret. And when this light is thrown within oneself, then the self will be revealed to a person; he will become enlightened as to his own nature and his own character. It is this form of experience, it is this way of knowing which may be called revelation. It is by knowing revelation that one accomplishes the purpose of life, and that the word which was lost – as the mystics have said – is found.

Every child is born crying; his crying conveys that he has lost something. What has he lost? He has lost the word. This means that all he sees conveys nothing to him. He knows not what it is, he seems to be lost in a new country to which he has been sent. As he begins to know a little – his mother, those around him, the colours and the lines, and all things of the world – these begin to communicate a little with him. He begins to know things a little with the eyes, ears, nose, mouth, and in this way he begins to know the word which is within. It is this communication which is the sustenance of life. It is not food or drink which keeps man alive, it is this communication through the different senses to the extent that he understands what they have to say. It is this that makes man live.

When we think of our life, and when we compare the pain that we have in our life with the pleasure, the portion of pleasure is so small. Besides, what little pleasure there is, it costs also, and therefore it resolves into pain. If that is the nature of life, how could we live in this life if there were not this communication, if there were not that word which to a smaller or greater extent we hear from all things, from nature herself? It is the fulfillment of this communication that no wall nor any barrier should stand between us, nor between the life within and without. It is this, which is the longing of our soul, and it is herein that revelation comes. It is in this that lies the purpose of our life.

[\[Volume II Contents\]](#)

THE SUFI TEACHINGS

OF

HAZRAT INAYAT KHAN

VOLUME II

THE MYSTICISM OF SOUND, MUSIC, THE POWER OF THE WORD, COSMIC LANGUAGE

PART IV

COSMIC LANGUAGE

CHAPTER I

VOICES

The whole of manifestation, in all its aspects, is a record upon which the voice is reproduced; and that voice is a person's thought. There is no place in the world, neither desert, forest, mountain nor house, town nor city, where there is not a voice continually going on -- a voice that was once engraved upon it and that since then has continued. No doubt every such voice has its limit. One voice may continue for thousands of years, and another voice for several months, and yet another for some days and another for hours or moments. Everything that is created, intentionally or unintentionally, has a life, it has a birth and so it has a death. Plainly speaking, it has a beginning and an end.

One can experience this by feeling the atmosphere of different places. Sitting upon the rocks of the mountains, one often feels the vibrations of the one who has been sitting there before. Sitting in a forest, in a wilderness, one can feel what has been the history of that place. It may be that there was a city and a house and that people lived there, and now it has turned into a wilderness. One begins to feel the history of the whole place, it communicates with one.

Every town has its own particular voice. It is, so to speak, telling out loud who lived in the town and how they lived, what their life was. It tells of their grade of evolution, it tells of their doings, it tells of the results produced by their actions. People perceive the vibrations of haunted houses because the atmosphere is stirred; and therefore, it is often felt distinctly. There is no house, there is no place that does not have its own voice. The voice has been engraved upon it so that it has become a record, reproducing what has been given to it, consciously or unconsciously.

When Abraham returned from Egypt after his initiation into the mysteries of life, he arrived at Mecca. A stone was set there in memory of the initiation that he had just received from the ancient esoteric school of Egypt. The voice that was put into the stone by the singing soul of Abraham continued and became audible to those who could hear. The prophets and seers have, since that time, made pilgrimages to this stone of Ka'ba. This continued and is still going on.

A place like Mecca, a desert with nothing of interest -- the ground is not fertile, the people not very evolved, no business or industry is flourishing, no science or art developed -- it still has had an attraction for millions of people who have gone there for only one purpose, and that was pilgrimage. What was it, and what is it? It is the voice that has been put into the place, into a stone. A stone has been made to speak, and it speaks to those whose ears are open.

Every place where a person sits and thinks for a moment on any subject takes in the thought of man. It takes the record of what has been spoken so that no man can hide his thought or feeling. It is recorded even in the seat where he has been sitting and thinking. Many persons, by sitting in that place, begin to feel it. Sometimes, the moment a person sits on a certain seat, he may feel a thought quite foreign to him, a feeling that does not belong to him, because on that seat that thought was vibrating. As a seat can hold the vibrations of the thought for a much longer time than the life of the person who has thought or has spoken, so an influence remains in every place where one sits, where one lives, where one thinks or feels, rejoices or sorrows. This voice continues for a time incomparably

longer than the life of the person who spoke or thought there.

Question: When many people have lived somewhere for a long time, would there not be a confusion of voices, or would one voice predominate?

Answer: There is a dominating voice which is more distinct than the other voices. At the same time, as one feels what a composer wishes to convey through the whole music he writes, through all the instruments, so even the different voices which are going on together make one result, and that result comes as a symphony to the person who can hear them together. A collective thought comes when one can perceive it, especially in a town, in a new city. It is a kind of voice of the past and a voice of the present, the voice of all as one music. It has its peculiar and particular effect.

Question: Would the thoughts of people coming afterwards prolong the initial thought?

Answer: No, it would add to it. For instance, if there is a flute, then a clarinet, a trumpet or a trombone added to it will make up the volume of sound; however, there is always one instrument that plays the first part. The main voice stands as a breath, and all the other voices attracted to it build around it a form. The breath remains as life. The form may be composed and decomposed, but the breath remains as life.

Question: Does the duration of the impression that Abraham made upon the Ka'ba stone depend upon its intensity, or upon the sacredness of the thought?

Answer: When the thought comes from an evolved person, this has a greater power than the thought itself, than what the thought contains, because the person is the life of that thought. The thought is the cover over that life. Perhaps Abraham would not have been able to engrave any other stone with that same power he had when he came with his fresh impression after his initiation. At that time, the impression was, perhaps, more intense than at any other time of his life, before or after.

Abraham said, "This stone I set here in memory of initiation, as a sign of God to be understood as One God. This stone will remain forever as a temple." He was not a king or a rich man. He could not build a temple, he could only put up this one stone. However, this stone has remained for a much longer time than many temples built with riches.

This is only one example, but there are numerous examples to be found. There is the atmosphere of Benares, and there are the vibrations of Ajmer, where Khwaja Moin-ud-Din Chishti lived, meditated and died. There is the tomb of the saint, where a continual voice is going on, a vibration so strong that a person who is meditative would sit there and would like to sit there forever. It is in the midst of the city, and yet it has a feeling of wilderness because in that place the saint sat and meditated on sawt-e-sarmad, the cosmic symphony. Through his hearing that cosmic music continually, cosmic music has been produced there.

There was a wonderful experience during the lifetime of the Khwaja of Ajmer. To visit this saint, a great master, Khwaja Abdul Qadir Jilani, who was also an advanced soul, came from Baghdad. A remarkable meeting took place between them in Ajmer. Now, the latter was very strict in his religious observances, and the religious people would not have music. So, naturally, in order to respect his belief, the Khwaja of Ajmer had to sacrifice his everyday musical meditation. But when the time came, the symphony began by itself. The great master felt that, without anyone playing, the music was going on! He said to the saint, "Even if religion prohibits it, it is for others, not for you."

Question: What is the character of remote places that have always been uninhabited, or very little inhabited? Is the attraction that such places possess due to the absence of distracting voices?

Answer: In remote places, sometimes the voices have become buried, and there is a kind of overtone that is most gentle and soothing, for the voices have gone and the vibration remains as an atmosphere. If the place has always been a desert, it is still more elevating because it has its own natural atmosphere that is most uplifting. If some travelers have passed through it and if this brings their voice to us, even that is much better than what one perceives and feels in cities and in towns because in nature, man is quite a different person. The more he approaches nature, the more that is artificial falls away from him. He becomes more and more free from the superficial life and more at one with nature. Therefore, his predisposition, which is nature, truth and goodness, all comes up and makes life a kind of dream for him, a romance, a lyric. So, even his thought there, as a human

thought, begins to sing through nature.

Question: Does a tomb keep the voice of the person who is buried there?

Answer: No, not the tomb, but the place where the person lived. In ancient times, people made a mark where a person had lived, they made a tomb where the vibrations of that person had been recorded. Ancient tombs were mostly made in places where the person sat, thought and meditated. In this case, the tomb is an excuse, it is only a mark that shows that here the person sat.

In India, where cremations take place, they often make a seat to mark the place where the one who died meditated and produced his vibrations. He may not be buried there, but a mark has been made just to keep that seat, that place.

CHAPTER II

VOICES (continued)

The secret of the idea of a blessing to be found in holy places lies in the principle that the holy place is no longer a place, but it has become a living being. The prophets, having proclaimed for ages the name of God and the law of the divine Being in the Holy Land, make it still living, and it has attraction for the whole world.

It is said that for ages, roses have sprung up on Sa'adi's grave and that his grave has never been without them. It is credible, for in "The Rose Garden," he has written from the thought of beauty, and that beauty of his thought, once voiced, is still continuing, though the mortal body of Sa'adi has perished. If this maintained roses in the place of his burial for centuries, it is not astonishing.

People often wonder why the Hindus, with their great philosophical minds, with their deep insight into mysticism, should believe in such a thing as a sacred river. Besides being symbolical, there is another meaning to it. The great Mahatmas live in the heights of the Himalayas where the Ganges and the Jumna streams rise and then take different directions until they unite again and become one. This is really a phenomenon, deep in its symbolism as well as in its actual nature. It is symbolical that the rivers begin as one and then turn into duality, that after the two streams have been separated for miles, they are attracted to each other. Then they meet in a place at Allahabad, called Sangam, which is a place of pilgrimage. This gives us, in its interpretation, the idea of the whole manifestation, which is one in the beginning, then manifests as dual and unites in the end.

Besides this, the thoughts of the great Mahatmas flow with the water and come into the world combined with this living stream of the Ganges. This brings the vibrations of the great ones and speaks as a voice of power, of awakening, blessing, purity and unity to those who hear it. Nevertheless, those unconscious of the blessing have also been blessed by bathing in the sacred river, for it was not only water, but also a thought besides, a most vital thought, a thought of power with life in it. Those who have perceived this have perceived its secret.

In many poems in the Sanskrit language, one reads how, in the waves of the Ganges and the Jumna, the seers heard the voice of the evolved souls and felt the atmosphere of those advanced beings as a breath current coming through the water.

There is a tank in Mecca called "Zemzem," from which the prophets of all ages have drunk. They did not only drink water, they received from it what had been put into it, and then they charged it with what they had to give to it. Even now, pilgrims go there and receive that water as a blessing.

I once had an amusing experience during my travels in India. I happened to arrive at the place of the tomb of a most powerful person. I learned that often when this person visited this tomb, he came down with a fever. This amused me. I asked, "What is the reason for this?" I was told, "This great personality was hot tempered. Although most spiritual, he could not tolerate anyone. He would keep everyone at a bamboo's distance. So now, anyone going near this tomb gets a fever." I thought, "I must bow from a distance and leave!"

I also happened to see a place where a great healer, Miran Datar, used to sit. Throughout his life he healed thousands of patients, and many he healed instantly. In that same place, his grave was made, and till this day people are attracted to his tomb. Those who touch this place are healed instantly.

There is a story in the East of five brothers who were travelling and arrived at a place where they found that each one had lost his merit, for each was gifted in something. They were confused and disappointed, and they were wondering about the reason for such an experience. The wise one amongst them found, in the end, through the power of concentration, that it was the effect of the place. The place had lost its life, it was a dead place, and everyone who came there felt as if he had no life in him. The inner life had gone. We see this in land which, after having been used for many thousands of years has lost the strength, the vitality of the earth. If outwardly the land can lose it, then inwardly the vitality, the breath of the land, can also be lost.

Often one feels most inspired in one place, and in another, most depressed. In one place they feel confused, in another place, dull. One finds nothing of interest, nothing to attract. One might think it is the effect of the weather, but there are places outwardly most beautiful in nature with wonderful climates, yet one does not feel inspired there.

If an artist is born in a dead country, then his talent cannot be developed there. There is no nourishment, his artistic impulse will become paralyzed. Even a plant cannot live on itself, it must have air, sun and water. Yet a prophet can inspire a dead land just by passing through it.

Jelal-ud-Din Rumi said centuries ago that before everyone fire, water, earth and air are objects; before God they are living beings that work at His command. The meaning of what Rumi said is that all objects, all places, are as gramophone records. What is put into them, they speak. Either one's soul hears it, or one's mind, according to one's development.

It seems that people are now beginning to believe in what they call "psychometry." What is it? It is learning the language that objects speak. Apart from the color or form an object has, there is something in it that speaks to one. Either this belongs to that object, or it belongs to the one who has used it, but it is in that object. Sometimes one may bring an object into the house and the moment one has brought it in, the other objects begin to break. As long as that object is there, then there is always a kind of loss. It can bring disharmony to the house, or an object can bring illness, or it can bring bad luck.

Those who knew the psychological effects that come from objects therefore always avoided getting old objects, however beautiful and precious. They always bought a new object for their use. Of course, one cannot do this with jewels. They have to be old; but most often one finds that jewels have more effect upon a person, on his character, life, affairs and environment, than anything else. One may obtain a pearl that could bring good luck of every kind, from the moment the jewel was bought, or it may produce a contrary effect. Very often, a person does not think of it, yet the effect is just the same, it is continual. Besides this, what one wears has an effect upon one's health, on one's condition of mind, on one's feeling. If it is a jewel, it may have the voice of thousands of years. As old a jewel as it is, it has so much tradition behind it, and it explains it. Intuitive persons who are sensitive and feeling can easily perceive the vibrations of old stones, and it seems as if they speak to them.

Also, with all one gives to another in the form of food, sweets, drinks, fruits or flowers, one gives one's thought, one's feeling, and it has an effect. Among the Sufis in the East, there is a custom of giving to someone either a piece of cloth, a flower, a fruit, or some grains of corn. There is a meaning behind it – it is not what is given *in* that object, but what is given *with* it.

How little we know when we say, "I believe in what I see." If one can see how influence works, how thought and feeling speak, how objects partake of them and give them to one another, how thought and feeling, life and influence, are conveyed by the medium of an object -- it is most wonderful.

Question: Can any object be charged with good vibrations when, in itself, it is a bad omen?

Answer: There are certain bitter things which can be made sweet; but at the same time, the bitterness is there. There are eatables in which people put different things in order to take away a certain smell, but the smell is still there.

Question: Can the bad influences attached to places and beings be gotten rid of and turned to good?

Answer: Certainly, since at the depth of all things and beings there is goodness.

Question: Is it in the power of a human being to change the influence of an object?

Answer: The answer to this is given in the first four lines of the Gayan:

"When a glimpse of Our image is caught in man,

When heaven and earth are sought in man,

Then what is there in the world that is not in man?

If one only explores him, there is a lot in man."

CHAPTER III

IMPRESSIONS

There are many ancient places where one finds stones engraved and woods carved with some artistic designs. Sometimes there are letters engraved on the rock of a mountain, or on a stone, letters, which today no one can read. Yet one endowed with the gift of intuition can read them from the vibrations, from the atmosphere, from the feeling that comes from them. Outwardly, they are engravings; inwardly, they are a continual record, a talking record that is always expressing what is written upon it. No traveler with intuitive faculties open will deny the fact that in the lands of ancient traditions he will have seen numerous places that, so to speak, sing aloud the legend of their past.

One sees the same in the atmosphere of the trees in the forests and in the gardens. This also expresses the past -- the impressions that have been given to them by those who sat under them. Often people have superstitions about a tree being haunted, and this one finds much more in the East. Actually, a vibration has been created, consciously or unconsciously, by someone who has lived there who has taken shelter under the tree and pondered upon a certain thought, upon a certain feeling that the tree has taken on and that the tree is expressing. Perhaps the person has forgotten about it, but the tree is still repeating the thought that has been given to it, for the tree can express the voice that was put into it more clearly than a rock.

In tropical countries where, in ancient times, people used to travel on foot through the forests and woods and take shelter under a certain tree, all that they thought and felt had been taken up by the tree. Those with intuitive faculties open heard it more clearly than if they had heard it from a living person.

One finds the same thing among the animals, the pet animals who live and partake of thought and feeling through their contact with people. There especially exists a superstition about horses. Those who know horses are very particular in buying one that has good vibrations, apart from considering its health and breed. Often, a horse of a very good breed and perfectly sound may prove to be unlucky. The reason is that the disappointment of someone who has been riding upon this horse has been left there, recorded upon the heart of the horse. Perhaps the condition of the person has changed, but that which the horse has kept is still continuing.

I, myself, was once very impressed in Nepal by seeing a horse and an elephant who were kept only for the Maharaja of Nepal to ride upon. It seemed as if those two animals were conscious of their rider. One could see from their dignity that they knew they belonged to the Maharaja. In every movement of the horse, in the look that the elephant gave, one would feel the presence of a Maharaja. Not only that, but all that belonged to the Maharaja, as pain or pleasure, as life and experience, all seemed to have been recorded upon the horse and the elephant. The most surprising thing was that the elephant was not larger than other elephants, but was even smaller, and most often it is the size that gives dignity to the elephant. Nor was the horse any larger than other horses, but the size did not count. It was the spirit in those animals, a life that one could see, expressing the feeling they possessed in their heart.

This wakens us again to another field of thought, and that is what association can create in us -- the association of a sad person or of a happy one, of a foolish or a wise person, the association of a noble-minded person or one who is low. The associate partakes of the one he associates with and vibrates what he partakes of. You can almost hear it spoken in the atmosphere of that person, in his expression, in his thought, speech and actions. A person, however happy, will have a line of melody of wretchedness if he has associated with someone who is miserable. It continues, it sings its song separate from the whole symphony. It has its peculiar tone, one can always distinguish it. A wise person who has associated with a foolish one has kept a line; it is quite a different melody, it is in a

different key, it has a different pitch from his original song. In a person who has associated with someone who is noble-minded, someone of high quality, in spite of all his shortcomings, one will see a line marked, distinctly audible to the hearts who listen.

It is not a thing of little importance to consider association. It is of great importance; and from a psychological point of view; it makes all the difference. For a wise person is not always positive against a foolish person, nor is a good person always positive against a wicked one. The one who is positive cannot always be positive; he has his times when he must be negative for a change. Therefore, association certainly brings to one that which is received by the contact, and there is a great wisdom in the saying that a person is known by his associates.

In the East, much thought has been given to this, especially from a spiritual point of view. For those who seek after spiritual truth, association with friends on the same path is more precious than anything in the world. Everything else comes after. Association is held as the first and most important thing.

Question: How can we overcome the disagreeable vibrations of people in our immediate surroundings with whom we daily have to live?

Answer: By being positive. It is true that one cannot always be positive. At such times, one may retire from one's associates. However, as one evolves, so one's contact becomes more powerful than the influence of the other person. Therefore, the other person receives more benefit from you, while the harm you receive is less. If, by receiving a little harm, you are able to do more good for the other person, it is just as well. It is only a matter of self-discipline, and love can conquer all things. In every person, however wicked, there is a good string somewhere, and you must know where to find it. If one always thought about it, one could always touch the best point of the other person and overlook the other points. Nevertheless, it is a struggle!

Question: How can we protect ourselves from association with a wicked person?

Answer: In order to answer this, we must go into the law of harmony. A person harmonizes with his like, and he harmonizes with his opposite. A wise person may harmonize with a thoughtful person, and he may harmonize with a foolish person. The half wise is a greater trouble for him than the foolish one because the half wisdom makes a barrier. The foolish person is open, so a harmony can be established at once. The wisdom of another wise person makes him closer, and there is a kind of response between the two, so there is harmony. It is not surprising that one often finds two persons becoming most harmonious or great friends in whose evolution there is so vast a difference that one cannot understand how it can be possible.

However, as said before, association must have an effect. However thoughtful and wise a person may be, there can come a cloud upon his thought and wisdom through association. Perhaps that cloud may be dispersed after a time, but it can cover the light of the sun. The cloud is much smaller compared to the sun, but often it can cover the whole sun from our sight. The influence of a wicked person may cover the light of a good and wise person, and this may remain until the clouds have dispersed.

CHAPTER IV

THE MAGNETISM OF BEINGS AND OBJECTS

In preparing a thing, one not only puts one's magnetism into it, but also the voice of one's soul is produced in the thing one prepares. For instance, it is not difficult for an intuitive person to feel in the food that comes before him the thoughts of the cook. It is not only the grade of evolution of the cook that is produced in it, but also what the cook was thinking at that particular time. If the cook is irritated while cooking, if he or she is grumbling or sighing, if he or she is miserable and wretched -- then all that is prepared in the food that comes before you.

It is the knowledge of this fact that made the Hindus accept a high-caste Brahmin as a cook. That person, whose evolution was great, was taken as a cook. That person's life was pure, their thoughts were elevated. It is not a custom of the past, it is a custom even of today. The Brahmin who is sometimes the Guru, the teacher of other castes, may also be the cook.

Besides this, in ancient times when human psychology was keenly observed in all one did, every person, whatever

his rank or position in life, was equipped for cooking and preparing dishes for himself and for his friends. A great mark of appreciation and affection was shown by people who invited some relations or friends to their house by placing before them dishes that they, themselves, had prepared. It was not the dish, it was the thought that was put into it.

Life these days seems to have taken away many considerations of psychological character. There was a time when, whether in the East or in the West, knitting or weaving clothes was known to every little girl. To give to one's brother, sister, beloved or relation some little thing made by one's own hand was a custom. Now, a thing is easily bought at a shop, and no one knows who made it or whether it was made grudgingly or without grumbling, or how! Especially at this time when the working man is in revolt, what the workman has put into the objects he has made for you is open to question. In sewing for the person one loves, a thought has gone naturally with every stitch that one has made. If it is done with love and affection, then every stitch produces a new thought and completes that living thought of love, thus giving inwardly that great help that every soul is in need of.

Also, the wagons, carriages and ships that are used at the risk of man's life, by whom are they made? Who knows what the condition of the mind of the builders of the Titanic was. Was there a peacemaker teaching them to keep a certain rhythm of mind while making her? Everything that is made has a magical influence upon it. If it is made with a thought quite contrary to what is needed, then it only means dangers awaiting the ship, the train, the wagon, the car. Often, without apparent cause, you will find a boat in danger, something breaking without substantial reason. This is because in its make-up, the thought of destruction has been given. It is working through it; it is something more living than the object, itself. So it is when a house is built. The thoughts given to it by the one who was building it, or by those who worked on it, all count. In short, we understand by this that there is a thought attached to all things prepared either by an individual or by a multitude, and that thought must give results accordingly.

In all things there is God; but the object is the instrument, and the person is life, itself. Into the object the person puts life. When a certain thing is being made, it is at that time that a life is put into it, which goes on and on as a breath in a body. This also gives us a hint that, when we take flowers to a patient and we have a healing thought with them, the flowers convey the thought of healing. As the patient looks at the flowers, he will receive from them the healing that was put there. Any eatable or sweet, anything that we take to a friend with a thought of love -- its use must create a harmonious, happy result for him. Therefore, every little thing given and taken in love, with a harmonious and good thought, has a greater value than the object, itself; for it is not the object, but what is behind the object. Does this not teach us that it is not always doing or preparing things in our everyday life that counts, but that it is giving these things a life with a harmonious, constructive thought so that our work may become a thousand times greater in effect and real value?

This also teaches us that while doing a small thing we should be accomplishing something very great, and doing it with this attitude, with this idea at the back of it -- that we are not only making a thing, but we are making it living. Does this not open before us a vast field of work that we could do easily without much cost or effort? In its result, that work could be of a much greater importance than anyone could think of or imagine. Is it not, at the same time, a great blessing to be able to do a thing of great importance without any outward pretense?

Even while writing a letter, a person sometimes puts in it what words cannot explain -- and yet the letter conveys it. There may be one word written with a living thought behind it; that word will have a greater effect than a thousand pages. Do we not almost hear a letter speaking? It is not always what is written in it; the letter brings the one who wrote it to us, what mood he was in, his evolution, his pleasure, his displeasure, his joy and his sorrow. The letter conveys more than what was written in it.

Consider the great souls who have come on earth at different times. Conditions opposed them, and they found difficulties at every move in accomplishing what they wanted to. Yet they have produced the voice, a living voice. That living voice continued long after they had left; and in time, it spread throughout the whole universe, accomplishing what they had once wished. The effect of their one moment of thought took perhaps centuries to build something, but it was something worthwhile, something beyond man's comprehension.

If we could only understand what spirit is, we would esteem the human being much more than we do now. We trust man so little, we believe in man so little, we respect man so little, we esteem the possibilities he has so little. If we only knew what was at the back of every strong and weak soul, we should know that there is every possibility, and we should never underestimate anyone, or fail to respect people in spite of all they may lack. We should recognize

that it is the Creator who creates through all the different forms. But it is one Creator; and all that is built, prepared, made and composed is all made by that one Being working through this world of variety.

Question: Does the life and influence put into things decrease with the passing of time?

Answer: Its life is according to the intensity of the feeling. A note resounds according to the intensity with which you strike it. You may strike a note on the piano and it will continue to resound for so long. If you strike it with less intensity, it resounds for a shorter time. But it is, at the same time, according to the strength with which you strike it and according to the instrument on which you strike. There may be one instrument, the string of which will continue to vibrate for a very long time; and there may be another instrument whose string will vibrate for not very long and then will quiet down. So, it is also according to the medium that you take in striking vibrations that the effect is created.

Question: Is the thought attached to things a vibratory power?

Answer: It is a life power, but in order to define it I would call it a vibratory power. From a mystical conception, vibrations may be considered to have three aspects: audible, visible and perceptible. Now the vibrations put into an object are neither audible nor visible, they are only perceptible. Perceptible to what? To the intuitive faculty of man. But it is not meant by this that the one who lacks intuitive faculty does not perceive it. He perceives it, too, but unconsciously.

CHAPTER V

THE INFLUENCE OF WORKS OF ART

In works of art that have been made -- independently of the skill that has been put into them and the ideas they convey to us -- there is a feeling that is in them and behind them. When I was visiting Berlin, I saw statuary set around the Kaiser's palace. Everywhere around it was some work of art suggestive of horror, terror or destruction. As soon as I saw it I thought, "No wonder things happened as they did, for this statuary was produced beforehand."

A work of art may be beautiful to look at, it may have great skill in it, but with it the mind of the artist is working. The effect that the picture will have is not what it suggests outwardly, but what it speaks aloud of as the voice of its heart. In every picture, in every statue, in every artistic construction, one can see this. There is a voice hidden in it continually, telling for what purpose the work of art was created.

Sometimes an artist is unaware of what he is creating; he is following his imagination. He may be working against his own work of art, or he may be bringing about an effect that he had not desired for himself nor for the person to whom the work of art was to be given.

Once I went to see a temple. I could not call that temple beautiful, but it was wonderful, unique in its kind. No sooner did my eyes fall on the color scheme and the pictures that stood there as its prominent features than I was surprised, thinking, "How could such a temple have existed for so long!" Not long afterwards, I heard that the temple had been destroyed. The idea is that the constructor of the temple was so absorbed in his scheme that he forgot the harmony of the spirit who had to make its plan, and so it resulted in failure.

A friend once took me to see the pictures made by her husband. I no sooner saw them than they brought to me the whole history of that person, how his soul had repeated throughout his life the agonies he had undergone. The whole thing was expressed in those pictures. What was the condition of the possessor of those pictures? Nothing but sorrow and depression.

It is the same with poetry. Among the Hindus there is a psychology of poetry that is taught before one is allowed to write poetry. For it is not only the rhythm and the swing of mind and thought that should be expressed, but to write poetry means to construct something, to make something or to mar something. Poetry has sometimes the effect of bringing prosperity or decline to great ones in whose praise it has been written. There is a science attached to it. A poet may speak highly of a personality in his poetry, yet the construction of his words or the idea behind it may be harmful. It does not only harm the person for whom it was made, but sometimes -- if that personality is strong -- the effect falls back upon the poet, thus destroying him forever.

So it is with music. It seems a very good idea for a musician to imagine in a kind of magical music that a flood came and a city was destroyed and everybody who lived in that city was drowned. For the moment, it might seem amusing to him, a queer imagination -- but it has its influence!

The most interesting thing is that through art, poetry or music, or through the movements one makes in dance, a thought or feeling is created, the effect of which is the outcome of the whole action. The art is, so to speak, a cover. How wonderful it is to notice that art, in its every aspect, is something living, something speaking. It is either good or evil, but it is not without meaning.

One sees in frescoes in old houses in Italy and in the art produced in statuary in ancient times that these works of art almost speak to us of the history of the past. They tell us of the person who made them, of his stage of evolution, his motive, his soul, and of the spirit of that time.

This teaches us that unconsciously, our thoughts and feelings are produced upon all things we use -- a place, a rock, a tree, a seat, upon the things we prepare. However, in art, an artist completes the music of his soul, of his mind. It is not produced automatically, it is very often a conscious effort, an effort that results in a certain effect. This shows that it is not enough to learn art or to practice art. In order to complete art, one must understand the psychology of it through which one accomplishes the purpose of one's life.

Question: Would not an artist be afraid of making a work that might produce something undesirable?

Answer: It is better that he should be afraid, for then he will be careful.

Question: But if he does not know the effect it may have?

Answer: If he will try to know the effect, then he will know it.

One day a person brought me a record and took the trouble of explaining it to me. In the absence of his master, the pupil of a magician called the forces of water and then found he could not stop the flood. Afterwards, the teacher came and stopped it. On that idea, the music was made. I said, "It is an interesting idea, but please, don't play it!" It is very easy to enjoy a picturesque idea, but one never stops to think that it is not the idea that is important, but that it is the outcome of it that will be destructive or constructive.

Another example one sees in steamers, especially in the Channel. As soon as one goes into one's cabin, the first thing one sees is a picture of a person about to sink and putting on a life belt. It is the first thing one is impressed with as the first omen. Certainly it is instructive, but it is not a psychological instruction. Even if the person in the picture is not drowned, the impression is not a good one. If such an instruction is needed, then it would be better to distribute picture cards after the ship has started, after people have become accustomed to it.

Question: Is it not unwise to fill a schoolroom or chapel with scenes of death, even of saints and masters?

Answer: It is more than unwise. I could use some other word for it -- especially when it is in connection with saints and masters who never died.

Question: Does the idea of beauty and ugliness account for the constructive or destructive nature of art?

Answer: Certainly. Harmony is beauty, and lack of harmony is ugliness. Harmony is constructive, and disharmony is destructive.

Question: Is it not a mistake of modern art to take its subjects from the earth instead of making a reproduction of the higher worlds?

Answer: Artists would do it today, also, if they could reach the higher worlds; the condition is to be able to reach them. The same old wine that was before is here now. The one who drinks it will obtain the same intoxication that people in the past used to experience. If a man becomes more earthly, it is not the fault of heaven. The past did not hold any bliss that is not to be found in the present. The bliss that is the most valuable is eternal, it is always there. It is for us to prepare ourselves to obtain it.

Question: Do not drama and tragedy do harm?

Answer: There are many things that harm us, but there are many things which, at the same time, are interesting. Besides this, there are minds that are more attracted to tragedy than to anything else. It is natural, for when there is a sore, that sore feels alive for the moment, a sensation, which is perhaps agreeable. It may be called pain, but it is an agreeable pain when the sore is scratched. Tragedy has that effect. No doubt too much tragedy is not desirable for anybody, but an artistic nature, a person who loves poetry, finds something in tragedy. It would be depriving oneself of a great joy not to read Shakespeare. But when people write poetry in connection with some personality, a king or a sovereign, or anyone, then there is a direct effect. Whereas, the poetry of Shakespeare is general. However, a play has an effect, and a serious effect, too!

The above is according to the psychological point of view, it is not meant to say that it is the point of view of the Sufi. For Sufis are very fond of poetry, and their passion for poetry goes sometimes very far in expressing the sentiment of longing, yearning, heartbreak, disappointment. However, that is not psychological; according to psychology, it is not right!

Question: How does one learn the inner meaning of a certain piece of music?

Answer: Once you have read, "The Soul Whence and Whither," you begin to feel that in every plane, the cover of that particular plane is required in order to experience the life in that plane. So, music being a world, poetry being a world, and art being a world, a person who lives in the world of art, in the world of poetry, in the world of music, knows music, poetry or art and he appreciates it. In order to have an insight into music, one must live in it and observe that world most keenly. It is not sufficient that a person should be musical and that he should occupy his heart and soul with music. He should also develop intuition that he may see music keenly.

CHAPTER VI

THE LIFE OF THOUGHT

God is omniscient, omnipotent, all-pervading and the Only Being. This suggests to us that the absolute is living being -- the Only Being -- and that there is no such thing as death, that there is no such thing as an end, that everything, every being, every particle, has a continuity because life is continuous.

End or death is only a change. Therefore, every thought that has once crossed the mind, every feeling that has once passed through the heart, every word that was once spoken and perhaps never thought about any longer, every action, once done and forgotten, is given a life and it continues to live. It is just like a traveler who is journeying and who, on his way, has some seeds in his hands, which he throws on the ground. When the plants grow in that place, he never sees them. He just threw the seeds, and they are there. The earth has taken them, the water has reared them, and the sun and the air have helped them to grow.

This life is an accommodation and in it, everything -- thought, word, action and feeling -- once given birth, is taken care of, is raised and brought to fruition. One would hardly think that it could be so. One thinks, it is spoken and gone, or done and finished with, or it was felt and now it is no longer there. But it is only a change, and it is the change of which we are conscious. We know of something and then it is no longer before us. We think it is gone, but it is still there. It remains, and it pursues its course, for it is life. In everything, there is life, and life lives. As all is life, there is no death.

No doubt birth and death, beginning and end, are the names of the different aspects of this mechanical working of the whole universe. It is a kind of automatic working that gives us an idea of something beginning or ending. When we ring a bell the action takes only a moment, but the resonance lasts. It lasts, to our knowledge, as long as it is audible. Then it passes on farther and is no longer audible to us, but it exists. It exists somewhere, it goes on.

If a little pebble thrown into the sea puts the water into action, then one hardly stops to think to what extent this vibration acts upon the sea. What one can see is the little waves and circles that the pebble produces before one. One sees these, but the vibration that has been produced in the sea reaches much farther than man can ever imagine. What we call space is a much finer world. If we call it sea, it is a sea with the finest fluid. If we call it land, it is a land which is incomparably more fertile than the land we know. This land takes everything in it and brings it up, it rears it, it allows it to grow; our eyes do not see it, our ears do not hear it.

Does this idea not make us responsible for every movement we make, for every thought we think, for every feeling that passes through our mind or heart? There is not one moment of our life wasted, if we only know how to utilize our activity here, how to direct our thought, how to express it in words, how to further it with our movement, how to feel it, so that it may make its own atmosphere. What responsibility! The responsibility that every man has is greater than a king's responsibility. It seems as if every man has a kingdom of his own for which he is responsible -- a kingdom which is in no way smaller than any kingdom known to us, but incomparably larger than the kingdoms of the earth. This teaches us to be thoughtful and conscientious and to feel our responsibility at every move we make. When a man does not feel this, he is unaware of himself, he is unaware of the secret of life. He goes on as a drunken man walking in a city. He does not know what he is doing, either for himself, or against himself.

Now one might ask, "How can a thought live? In what way does it live? Has it a body to live in, has it a mind, has it a breath?" Yes. The first thing we should know is that a breath that comes directly from the source seeks a body, an accommodation in which to function. A thought is as a body. The breath that runs from the source -- as a ray of the spirit that may be likened to the sun -- makes the thought an entity. It lives as an entity.

It is these entities that are called, in Sufi terms, "muwakkals," which means elementals. They live, they have a certain purpose to accomplish. They are given birth by man, and behind them there is a purpose to direct their life. Imagine how terrible it is if, in a moment's absorption, a person expresses his wrath, his passion, his hatred! A word expressed at such a moment must live and carry out its purpose. It is like creating an army of enemies around oneself. Perhaps one thought has a longer life than another; it depends upon what body has been given to it. If the body is stronger, then it lives longer. On the energy of the mind, the strength of the body of that thought depends.

Elementals are created by man. When the winds blow and the storms rage, creating all destruction, one looks on it as a mechanical action of nature. But it is not only mechanical action, it is directed by man's feelings, by the intense feelings of human beings. These feelings turn into huge lives. They push as a battery behind winds and storms, floods and volcanoes.

And so other thoughts that call for blessing, such as rainfall, must bring the mercy of God upon the earth. In the East, they call the rain, "the divine mercy." The sunshine, when the sky is clear, and all other blessings of nature -- the pure air that is exhilarating, the spring, good crops, fruits, flowers and vegetables, all different blessings from the earth or heaven which are given to us -- are also directed by forces behind them.

As the mechanical working of nature raises the vapors to the sky, which all form together in clouds and cause rain, so the thoughts and feelings, words and actions, also have their mechanical work to do. That work directs the action of the universe. This shows to us that it is not only a mechanical work of nature, but human intelligence, mechanically working, which directs the whole working of nature.

This gives us an idea that man's responsibility is greater than that of any other being in the world. It is told in the Qur'an that God said, "We laid our trust on the mountains, and they could not bear the load; we laid our trust on the trees, and they were unable to take it; we then laid our trust on man, and it is man who has borne it." This trust is our responsibility; not only our responsibility to those around us, to those whom we meet in everyday life, or to the work that we are engaged in, or to the interest that we have in life -- but also our responsibility towards this whole creation and what we contribute to this creation, whether it is something agreeable to bring about better and harmonious conditions in the sphere, in the world, on the earth. If we do so, then we know our responsibility. If we are unaware of it, then we have not yet learned the purpose of our being here.

There is childhood, when a child knows nothing. He destroys things of value and beauty, owing to his curiosity, his fancy. However, when he grows up, the child begins to feel his responsibility. The sign of maturity is the feeling of responsibility. So, when a soul matures, it begins to feel its responsibility. It is from that moment on that a person begins his life. It is from that moment that the soul is born again. So long as the soul is not born again, it will not enter the kingdom of God. The kingdom of God is here. As long as man is not conscious of his responsibility, he does not know the kingdom of God. It is his becoming conscious of his responsibility that awakens him to the kingdom of God, in which is the birth of the soul.

Furthermore, in support of this idea, there is a word that in Sanskrit language is used for the God-conscious people. That word is "Brahman," meaning, "Creator." No sooner has a soul realized this idea than he begins to know that every moment of his life is creative, either automatically, or intentionally. If he is responsible for his creation, then

he is responsible for every moment of his life. Then there is nothing in life that is wasted. Whatever be the condition of man, however helpless or miserable, his life is still not wasted. The creative power is working through every move that he makes, every thought that he thinks, every feeling that he has. He is always doing something.

There is another word in Sanskrit for Brahman which is, "Duija," meaning, "the soul who is born again." For, the moment one has realized all of this, the soul is born again. One's realization of life is different then, one's plan of life becomes different, one's action becomes different.

Now, going a little farther, sometimes there are souls who seem to be doing nothing, and one thinks, "Yes, they are most spiritual people, I suppose, but what do they do?" For what we know about doing is hustling and bustling, being busy all the time. However unimportant the activities, something is done! That is the thought. But when a person is evolved, even if outwardly he may not seem to be doing something, he is doing and can do much greater works inwardly than can be noticed outwardly.

There is a story of a madzub. A madzub is someone who is not considered to be an active person in the world. Many think of him as someone who is not quite balanced. In the East, there are some who know about such beings and they have regard for them. There used to be a madzub in Kashmir some centuries ago who was allowed by the Maharaja to roam about in the palace and the gardens wherever he wanted to go, and he was given a piece of ground where he could dwell. He used to walk in every corner of the Maharaja's gardens that he was allowed to enter. There was a miniature toy cannon in the garden, and sometimes this madzub got a fancy to play with it. He used to take this gun and turn it, either towards the south or towards the north or elsewhere. Then he would turn it again and make all sorts of gestures. After making those gestures, he would be delighted. It seemed as if he were fighting and as if after that fighting he was now victorious and delighted. It was at such times that the Maharaja Ranjit Singh used to give the order to his army, "Now prepare for fight!" and there was success. The war had been going on for many many years, and it was going on slowly. Nothing had happened; but every time the madzub played with the cannon, the results were achieved.

I, myself, have seen in Hyderabad a madzub whose habit it was to insult everybody, to call people such names that they would go away from him. Still, one man dared go there in spite of all the insults. The madzub said to him, "What do you want?" He said, "My case is coming on in the court six days from now and I have no money, no means. What shall I do?" "Tell me what is the condition," said the madzub, "but tell me the truth." So, the man told him all. The madzub listened to it, then he wrote on the ground, "There seems to be nothing in this case, so it must be dismissed." Then he said, "Go, it is done."

The man went to the court. On the opposite side were many barristers and pleaders. On his part, there were none because he was a poor man. The judge heard the case from both sides, and then spoke the same words that the madzub had written on the ground.

What does this mean? It only explains to us the words that Christ spoke, "Enter the kingdom of God," meaning that every soul has in himself a kingdom of God. To become conscious of this mystery of life is to open one's eyes to the kingdom of God, and then whatever one does has meaning and influence. It is never lost. If it is not materialized, it does not matter, it is spiritualized. Nothing is gone, nothing here is lost. If it has not been produced on this plane, then it is produced on another plane; then it is reflected on this plane because there is always an action and reaction between both planes. It only means that what one does, if it is not materialized on this plane, is reflected from the other plane on this plane and then materialized. That is all. If a person thinks, "I have thought and thought on a certain subject, yet it has not been realized," it only means that the time and the conditions have not allowed it to materialize. But if it is once sent out, it must ultimately be materialized.

CHAPTER VII

THOUGHT AND IMAGINATION

The mind has five aspects, but the aspect that is best known is that for which we use the word, "mind." Mind means, "The creator of thought and imagination." The mind is a soil upon which, in the form of thoughts and imaginations, plants grow. They live there; but, as they are continually springing up, only the newly created plants are before one's consciousness, and those plants and trees that were created before are hidden from one's eyes. Therefore, when thoughts and imagination are forgotten, then they are no longer before one and one does not think about them anymore. However, whenever one wishes to find a thought that has once been shaped, it can

immediately be found, for it still exists in the mind.

That part of the mind which our consciousness does not see immediately is called, "subconsciousness." It is called this because the consciousness remains on the surface, making clear to us the part of our thoughts and imagination that we have just shaped and are busy looking at.

Nevertheless, once a person has had an imagination, a thought, it still exists. In what form does it exist? In the form that the mind gave it. As the soul takes a form in the physical world, a form borrowed from this world, so the thought takes a form, borrowed from the world of mind. A clear mind, therefore, can give a distinct body, a distinct form to the thought. A mind that is confused produces indistinct thoughts.

One can see the truth of this in dreams. The dreams of the clear-minded are clear and distinct, and the dreams of those whose minds are unclear are confusing. Besides, it is most interesting to see that the dreams of artists, poets and musicians, who live in beauty and who think of beauty, are beautiful; whereas the dreams of those whose minds contain doubts, fears or confusion are of the same character.

This gives proof that the mind gives a body to the thought. The mind supplies form to each thought, and with that form the thought is able to exist. The form of the thought is not only known to the person who thinks, but also to the one who reflects the thought, to the one in whose heart it is reflected. That is why there is a silent communication between people, with the thought-forms of one person reflecting in the mind of another. These thought-forms are more powerful and clearer than words. They are often more impressive than the spoken word because language is limited, while thought has a greater scope of expression.

Someone asked me what elementals look like. I answered, "Elementals are exactly like your thoughts. If you have the thoughts of human beings, then the elementals have human form. If you have the thoughts of birds, then the elementals have the form of birds. If your thoughts are of the animals, then the elementals have the form of animals, for elementals are made of your thoughts."

There is another most interesting aspect in studying the nature of the mind. Every mind attracts and reflects thoughts of its own kind, just as there is a part of the earth which is more suitable for flowers to grow in and another part of the earth more suitable for fruits, and yet another part where weeds grow. Thus, a reflection that falls from one mind to another mind only falls upon the mind that attracts it. This is the reason why like is attractive to like. If a robber or a thief goes to Paris, he will certainly meet with another thief. He will easily find out where the thief lives, and he will recognize him at once because his mind has become a receptacle for thoughts of the same kind. As soon as their glances meet, a communication is established, as their thoughts are alike.

One sees in everyday life how like attracts like. The reason is that the mind has developed a certain character, and the thought-pictures of that particular character appeal to it. It is so very interesting for a person who sees this phenomenon in everyday life that there is not one moment when he does not see the truth of it.

High minds will always reflect and attract higher thoughts; from wherever it comes it will come to them. It will be attracted to the mind the ground of which is prepared for it. An ordinary mind is attracted to ordinary thoughts. For instance, a person who has a habit of criticizing people is very eager to open his ears to criticism because that is the subject which interests him, his pleasure is there. He cannot resist the temptation of hearing ill of another because this is most dear to his heart, for he speaks ill of others himself. When that thought does not belong to a person, it is a foreign note to his ears, and he does not want to hear it. His heart has no pleasure in it and wants to throw off anything that is inharmonious. Therefore, the mind-world is man's kingdom, his property. Whatever he sows, he reaps. Whatever he keeps that property for, that is produced in it.

Now, going into deeper metaphysics, what is it that forms the thought-picture? It is a very subtle question. A materialistic scientist will say that there are thought-atoms that group and make the form. Joining together, they compose the thought-form. If he wants to make it more objective, he will say that in the brain there are little thought-pictures, just like moving pictures, and that, moving successively, they complete the form. For this person does not see further than his body, and so he wants to find out the secret of the whole life in his body and in the physical world. In reality, the brain is only an instrument to make thoughts clearer. Thought is greater, vaster, deeper and higher than the brain.

There is no doubt that the picture of thoughts is made by the impressions of the mind. If the mind has had no

impressions, then thoughts will not be clear. For instance, a blind person who has never in his life seen an elephant will not be able to form an idea of an elephant because his mind has no form ready to compose it at the command of his will. For the mind must know it first in order to compose it. Therefore, the mind is a storehouse of all forms that a person has ever seen.

One might ask, "Cannot a form be reflected upon a blind person's mind?" Yes, but it will remain incomplete. If a thought is projected onto a blind person, he takes only half of it, for he will not have that part that he should give from his own mind and so he only takes the reflection which is projected upon him. Therefore, he has a vague idea of the thing, but he cannot make it clear to himself because his mind has not yet formed that idea.

The form of a thought which the mind holds is reflected upon the brain and made clearer to the inner sense. By inner sense we mean the inner part of the five senses. For it is outwardly that these five organs give us an idea of five senses; but in reality, there is only one sense. Through the five different outer organs, we experience different things, and this gives us the idea that there are five senses.

There are visionary people who have conceptions of the different colors of thoughts, imaginations and feelings. This is symbolical rather than astral. The color of a thought corresponds with the condition of the mind. It shows the element to which the thought belongs. It shows whether the thought belongs to the fire element, to the water element or to the earth element. This means that it is the feeling that is behind the thought that produces its color around it as an atmosphere surrounding it. When such visionary people see the thought-form in the form of color, it is what surrounds the thought, it is the atmosphere of the thought, and this is according to the element belonging to that thought.

A thought connected with earthly gain is of the earth element. A thought of love and affection represents the water element, it is spreading out sympathy. A thought of revenge and destruction, hurt and harm represents fire. A thought of enthusiasm, courage, hope and aspiration represents air. A thought of retirement, solitude, quiet and peace represents ether. These are the predominant characteristics of thought in connection with the five elements.

The form of a thought is also its effect, its effect upon the form and expression of a person. For a thought has a particular language that manifests as a kind of letter, if one could read it. This language can be read in the face and form of a person. Everyone reads this to a certain extent, but it is difficult to define the letters, the alphabet of this language. There is one mystery that opens a door into the thought-language, and that is the vibrations, what direction the vibrations take. A thought works upon and around a person's form and becomes manifest to the eyes upon his visible being. There is a certain law that governs its work, and that law is the law of direction -- whether the forces are going to the right or to the left, upward or downward. It is this direction of the vibrations of thought that produces a picture so that a seer can see this picture as clearly as a letter.

No doubt for a seer it is not necessary to read the thought from the visible form of a person because he cannot be a seer if he is not open to reflection. Every thought is reflected in him, and this makes things even clearer. Besides that, he need not see the picture of the thought on its visible form in order to know it, as the atmosphere tells him. The thought, itself, calls out, "I am this thought!" -- whatever it may be, for thought has a language, a voice, a breath and a life.

Question: What is imagination?

Answer: Imagination is uncontrolled thought.

Question: Is it good to have a strong imagination?

Answer: It is good to be strong oneself. If one has strength, then imagination is strong and thought is strong and one is strong oneself. Furthermore, a strong imagination means a strength going out from oneself, reaching out without control. Therefore, strong imagination is not always promising. It is strength of thought that is desirable. For what is thought? Thought is a self-directed and controlled imagination.

Question: If thought has a body, is it bound to a place, or does it spread throughout the whole universe?

Answer: This is a subtle question. One could ask, "If a person is in prison, is his mind in prison, too, or can it reach beyond, can it go out of prison?" Certainly it can. It is the body of the man that is in prison. His mind can reach everywhere. Perhaps a thought produced in the mind-world is made captive by its object or motive, by its source,

or by its application in a sphere, within a horizon where it is working out its destiny. Nevertheless, it is a thought, and it is capable of reaching every part of the universe in a moment's time.

Question: How should undesirable thoughts be destroyed? Must this always be done by the person who created them?

Answer: Yes, it is the creator of the thought who must destroy it, and it is not in every person's power to do it. Yet, the mind that has reached mastery, that can create as it wishes, this same mind can destroy.

Question: Would you explain further what role the brain plays in thinking?

Answer: The brain may be likened to a photographic plate. The thought falls upon the brain, just as a reflection falls upon the photographic plate -- both one's own thought and the thought of another. Then there is another process, and that is that the thought is developed like the photographic plate. What is it developed with? Is there some solution in which the photographic plate is to be put? Yes, and that is the intelligence. Through one's own intelligence, it is developed and made clearer.

Question: Has one element superiority over another? For instance, is a thought colored by fire superior to a thought colored by another element?

Answer: There is no superiority of one element over another. The superiority of a thought is according to the outlook of the mind. For instance, one person standing on the ground sees the horizon just before him -- this is one outlook. Another person stands on the top of a tower and from there, he looks at the wide horizon -- his outlook is different. It is according to the outlook that the thought is superior or inferior. Besides, no one can take a thought, any thought-picture before himself and say, "This is an inferior thought," or, "This is a superior thought." Thought is not an earthly coin, which can be inferior or superior. What makes it inferior or superior is the motive behind it.

CHAPTER VIII

MEMORY

Memory is a mental faculty, a distinct aspect of the mind. It is a recording mechanism that records all that falls upon it through any of the five senses. What one sees, hears, smells, touches and tastes is recorded upon the memory. A form, a picture, an image, once seen, sometimes remains in the memory for the whole of one's life, if it is well recorded. In the life of the world, one hears so many words during the day, yet some words that the memory has recorded remain for one's whole lifetime, as living as ever.

So it is with music. Once a person has heard wonderful music and it is recorded upon his memory, it remains forever and ever. Memory is such a living machine that one can produce that music at any time, it is all there. A good perfume, once experienced, once perceived, is remembered. The feeling of taste remains, also the feeling of touch. Memory holds it all.

It does not remain in the memory as in a notebook, for as the notebook is dead, so what remains in the notebook is dead; but memory is living. Whatever is recorded upon the memory is also living and gives a living sensation. A record of a pleasant memory is sometimes so precious that one wishes to sacrifice this objective world for such a record.

I was very touched once by seeing a widow whose relatives wished me to tell her to go into society, to mix with people, to live a more worldly life. I went to advise her on that subject. She told me gently, "All experiences of this world's life, however pleasant, do not afford me pleasure. My only joy is in the memory of my beloved. Other things give me unhappiness, other things make me miserable. If I find joy, it is in the thought of my beloved." I could not say one word to change her mind. I thought it would be a sin on my part to take her away from her joy. If her memory had been a misery for her, I should have preached to her otherwise; but it was happiness for her, it was her only happiness. I thought that here was a living Sati. I had only a great esteem for her, and could not speak one word.

In the memory, the secret of heaven and hell is to be found. As Omar Khayyam said in his Rubayat, "Heaven is the

vision of fulfilled desire, and hell, the shadow of a soul on fire." What is it? Where is it? It is only in the memory. Therefore, memory is not a small thing. It is not something that is hidden in the brain. It is something living, and it is something so vast that a limited mind cannot conceive of it. It is something that is a world in and of itself.

People may ask, "What is it then, if a person has lost his memory? Is it caused by disorder in the brain?" In the first place, no one really loses his memory. A person may lose it, but his memory does not lose him because the memory is his own being. What happens is that the disorder of the brain makes him incapable of distinguishing what the memory contains. Therefore, a person who has lost his memory in his lifetime, owing to a disorder in the brain, has memory just the same. That memory will become clearer to him after death. Also, if he were to lift himself off of his objective being, he would find his memory intact. Only, the memory cannot function in a brain that is out of order.

To have a good memory is not only a good thing, it is a bliss. It is a sign of spirituality because it shows that the light of the intelligence is clear and is illuminating every particle of the brain. A good memory is a sign of great souls. Besides, memory is the treasury where one's knowledge is stored. If a person cannot draw the knowledge that he has collected from his memory, then dependence upon books is of little worth.

One day, six months after I had been received by my Murshid as his pupil, he began to speak on metaphysics. Being metaphysically inclined myself, I jumped at the thought of it. During those six months I was never impatient, I had never shown any eagerness to know something more than what I was allowed to know. I was quite contented at the feet of the master. That was everything to me. Nevertheless, it was a great stimulus to my mind to hear from him something about metaphysics. However, as soon as I took out my notebook from my pocket, my Murshid ended the subject. He said nothing. From that day I learned a lesson: By this he meant that my notebook must not be the storehouse of my knowledge. There is a living notebook, and that is my memory, a notebook that I shall carry with me all through life and through the hereafter.

No doubt, we always write down on paper things belonging to the earth -- the figures of 10, 20 and 100 -- but things pertaining to the spiritual order of things, to the divine law, are of much greater importance. The notebook cannot contain them, it is not made for them. It is in the memory that they must be treasured, for memory is not only a recording machine, but also a fertile ground at the same time. What is put there is continually creative, it is doing something there. So, one not only possesses something that one has deposited, but also its interest.

Sometimes memory is weakened by too great a strain put upon it. When one tries to remember, this puts a strain upon a process that is natural. It is the nature of memory to remember; but when you put a strain upon it that it must remember, then it will forget. The very fact that you have strained it will make it forget. One must not try to impress one's mind more deeply than it naturally becomes impressed. One's attention is quite enough. Will power must not be used to remember things. It is a wrong method that people are applying at present when they say that in order to remember things, one must will it. By willing it, one weakens the memory. Besides, a balance between activity and repose is necessary.

Memory is never lost. What happens is that, when the mind is upset, then the memory becomes blurred. It is the stillness of the mind that makes one capable of distinguishing all that one's memory contains. When the mind is upset, when a person is not tranquil, then naturally -- in spite of all the record the memory has -- one is not able to read it. It is not true that memory gives away what is stored in it. It is only man who loses the rhythm of his life by over-excitement, nervousness, weakness of nerves, anxiety, worry, fear, confusion. It is that which causes a kind of turmoil in the mind, and one cannot distinctly find the things that were once recorded in the memory. One need not work with one's memory in order to make it clear. What is required is to make oneself tranquil, rhythmical and peaceful in order to make the memory distinct.

Question: Should one then not use the brain when trying to remember something?

Answer: It is not necessary to use the brain when trying to remember something because by using the brain, one only strains it. The memory is at the command of the person. If he wants to know about something instantly, without his straining the brain, then it must come. It is an automatic mechanism and it must bring before him automatically all that he wishes to know.

Question: What should a person do who cannot easily learn by heart?

Answer: He should make his mind tranquil. This is the first thing. It is the mental way of making memory better. A physical way of making the memory better is to eat less and sleep normally. One should not work too much, not worry very much, and keep all anxiety and fear away.

Question: Through what vehicle does the memory function after death?

Answer: The mind is distinctly different from the body. It is something apart, standing independent of the body. The mind depends upon the body for perceiving the outer experiences, which it takes in through the senses. However, the mind is independent of the body for holding its treasures that it has collected through the outer world and retaining them. As we are accustomed to experience everything through the vehicle of the body - even our feelings -- this makes us dependent for some time upon the body. This does not mean that we cannot experience all that belongs to the mind without the help of the body.

Question: Is there not a danger in losing oneself in the memory of that which lies behind us?

Answer: There is an answer to this in the Gayan, where it is said, "If you live in the vision of the past, dream on, do not open your eyes to the present. If you live in the eternal, do not worry about the morrow. But if you live for the time to come, do all you can to prepare for the future."

Question: How should one erase from the record a living memory of something of the past?

Answer: That is what we learn on the Sufi path. It is the work which we accomplish by concentration and meditation. It is not an easy thing to do; it is the most difficult, but also the most valuable thing there is. That is why we keep our teachings free from speculations, beliefs, doctrines and dogmas, for we believe in actual work with ourselves. What if you were told a thing one day and you believed it one day, and the next day you doubted and did not believe it anymore? If you were told that there is a house in the sixth heaven and palace in the seventh, what would that do for you? It would only answer your curiosity; it would take you nowhere. It is, therefore, by the way of meditation that we attain to this, that we can erase from the memory what we wish to. In this way, we are able to make our heaven ourselves.

The whole secret of esotericism lies in controlling the mind and in working with it as an artist would work on a canvas producing whatever he likes. When we are able to produce on the canvas of our heart all that we wish and to erase all that we wish, then we arrive at that mastery for which our soul craves. We fulfill the purpose for which we are here. Then we become the masters of our destiny. It is difficult, but that is the object that we pursue in life.

CHAPTER IX

WILL

Will is not a power, but it is all the power there is. How did God create the world? By will. Therefore, what we call, "will power," in us is, in reality, "God power," a power that increases by our recognizing its potentiality and proves to be the greatest phenomenon in life. If there is any secret behind the mystery of the world of phenomena that can be learned, it is will power. It is by will power that all we do, physically or mentally, is accomplished. Our hands, with all their perfect mechanisms, cannot hold a glass of water if there is no will power to support them. If will power fails, a person seemingly healthy will not be able to stand.

It is not the body that makes us stand upright, it is our will power. It is not the strength of body that makes us move about, it is will power that is holding the body and making it go. Therefore, in reality, birds do not fly with their wings, they fly with their will power. Fishes do not swim with their bodies, they swim with their will power. And when man has the will to swim, he swims like a fish.

Man has been able to accomplish tremendous things by will power. Success and failure are its phenomena. It is only the phenomenon of will that will bring one to success; and when will fails, however qualified and intelligent the person is, he fails. Therefore, it is not a human power, it is a divine power in man. Its work with the mind is greater still, for no man can hold a thought in his mind for a moment if there is not the strength of his will to hold it. If a person cannot concentrate, cannot keep his thoughts still for a moment, then will power fails him, for it is will that holds a thought.

Now, coming to the question of what will power is made of, in poetic words, will power is love; in metaphysical terms, love is will power. If one says, "God is love," this means, in reality, that God is will. The love of God manifests after the creation, but the will of God caused the creation. So, the most original aspect of love is will. When a person says, "I love to do it," he means, "I will to do it," which is a stronger expression and means, "I fully love to do it."

In the Qur'an it is said, "We said, 'Be,' and it became." This is a key to the world of phenomena. To the progressive world, to advanced thought, this is the key that shows how manifestation came into existence. It came into existence in answer to that Will which expressed itself by saying, "Be," -- and it became. This phenomenon does not only belong to the origin of things, but it also belongs to the whole being of things, to the whole process of manifestation.

We are apt to look at this whole creation as a mechanism, and we do not stop to think how a mechanism can exist without an engineer. What is mechanism? It is only an expression of the will of the engineer who, for his convenience, made the mechanism. But as we do not see the engineer before us and only see the mechanism, we involve ourselves in the laws of the working of this mechanism and forget the engineer by whose command this whole mechanism is going on. As Rumi, the great inspirer and philosopher, has said in his Mathnavi, "Earth, water, fire and air seem to us as things, as objects -- but before God, they are living beings and they stand as His obedient servants and obey the divine Will."

A part of that Will we inherit as our own divine heritage, and it is our consciousness of it that makes it greater. If we are not conscious of it, then it becomes smaller. It is the optimistic attitude towards life that develops the will. The pessimistic attitude reduces it, robs it of its great power. Therefore, if there is anything that hinders our progress in life, it is our own selves. It is proven a thousand times over that there is no one in the world who can be a worse enemy to us than ourselves, for at every failure we see ourselves standing in our own light.

The earth holds the seed, and the result is that a plant springs out and bears fruit. So it is with the heart. The heart holds the seed of thought, and there also, a plant springs out and brings the fruit of fulfillment. But it is not only the thought, it is the power of holding the thought that is of very great importance. Therefore, the factor of the heart, a factor which holds the thought, is of very great importance for the fulfillment of life's purpose. Often, a person says, "I try my best, but I cannot concentrate my mind, I cannot make my mind still." It is true, but it is not true that he tries his best. "Best" does not end there. "Best" really brings the purpose to its fulfillment.

The mind is just like a restive horse. Bring a wild horse and yoke it to a carriage. It is such a strange experience for it that it will kick and jump and run and try to destroy the carriage. So, it is a weight for the mind to carry when you make it take one thought and hold it for a while. It is then that the mind becomes restless because it is not accustomed to discipline. There is a thought that the mind will hold by itself, a thought of disappointment, pain, grief, sorrow or failure. The mind will hold it so fast that you cannot take it away from its grip, the mind holds it by itself. But when you ask the mind to hold a particular thought, then the mind will not hold it, it says, "I am not your servant, sir!"

When once the mind is disciplined by concentration, by the power of will, then the mind becomes your servant. Once the mind has become your servant, then what more can you wish? Then your world is your own, you are the king of your kingdom. No doubt, one might say, "Why should we not let the mind be free also, as we are free?" But we and the mind are not two beings. It is like saying, "Let the horse be free and the rider be free." Then the horse wants to go to the south and the rider wants to go to the north. How can they go together?

There are souls who would even say, "Let us be free, and the will be free." But what are we, then? Then we are nothing! Discipline has a place in man's life. Self-discipline, however difficult and tyrannical to ourselves it may seem in the beginning, yet is that which in the end makes the soul the master of self. It is not in vain that the great sages and adepts led an ascetic life; there was a purpose in it. It is not something to follow, but something to understand -- what use they made of it, what they accomplished through it. It was self-discipline, it was the development of will power.

All the lack that we find in life is the lack of will, and all the blessings that come to us come by the power of will.

Question: What is the best way to develop will power?

Answer: Sufis develop will power systematically by first putting the body into a certain discipline. It must sit in the posture that is prescribed to it; it must stand in a place where it is asked to stand. The body must not become restless, tired, fatigued by what is asked of it. The body must answer the demands of the person to whom it belongs. The moment he begins to discipline the body, he begins to see how disobedient the body has always been. Then he finds out that his body, which he has called, "mine," "myself," and for whose comfort he has done everything possible, having closed his eyes to everything else in order to give his body comfort, rest, nourishment - here this infidel seems to be most faithless, most disobedient. So, the body is trained by physical exercises, by sitting, standing or walking, by doing things to which it is not accustomed and which are yet for the betterment of this physical body.

Then comes the discipline of the mind. That is done by concentration. When you wish the mind to think on one thought that you have before you while the mind is thinking about something else, then the mind becomes very restless. It does not want to stand on one spot because it has always been moving about without discipline. As soon as you discipline it, it becomes like a wild horse. Very often people tell me that during the day they do not have such difficulty as at the moment that they want to concentrate; at that time, the mind jumps, at other times it moves. This is because the mind is an entity. It becomes restive. It feels as a wild horse would feel, "Why should I be troubled by you?" At the same time, this mind is meant to be an obedient servant. This body is meant to become your tool with which to experience life. If mind and body are not in order, if they do not act as you wish them to, then you cannot hope for real comfort, for real happiness in this world.

Question: Will you please explain the difference between concentration and silence?

Answer: Concentration is holding a certain thought before you. Silence is relaxing mind and body. It is repose. It is a healing.

Question: What is the difference between concentration and meditation?

Answer: Concentration is the beginning of meditation. Meditation is the end of concentration. It is an advanced form of concentration. The subtle working of the mind is called meditation. It is more profound than concentration; but once concentration is accomplished fully, it becomes easy for a person to meditate.

Question: Will power does not seem to depend upon ourselves. Is it not given to some as a grace, as a blessing?

Answer: It does not depend on ourselves, but it is ourselves. It is grace and blessing, no doubt; but at the same time, it is to be found in ourselves, it is our very being.

Question: Are will and consciousness fundamentally the same?

Answer: Yes. It is the two expressions of one thing, and this makes them distinct. This duality comes out of unity. It is God's own Being that in expression is will, in repose, consciousness. In other words, in action it is will, in stillness it is consciousness, just as fundamentally sound and light are one and the same thing. In one condition, the same vibrations are audible; in another condition, the friction of vibrations and light are one and the same. So are the nature and character of consciousness and will because fundamentally, both belong to God's own Being.

Question: Can the will be so strong that it controls the human body so as to make it perfectly healthy? What, then, is death?

Answer: Death is not something different from will power. Death is will just the same. Even death is caused by will power. One thinks that one does not invite one's death. Yes, one does not invite it, but the personal will becomes feeble, and the greater Will impresses the feeble will, turning it into itself, for the smaller will belongs to the greater Will.

Sufis call the smaller will, "Qadr," and the greater Will, "Qaza." They attribute the greater Will to God, and the smaller will to man. It is the smaller will that becomes feeble, and the greater Will reflects its command upon it. It is this command which the smaller will, unconsciously, accepts. On the surface, a person may still want to live, but in the depths of his will, he has resigned himself to die. If he had not resigned himself, he would not die. He has resigned himself to death before his life is taken away from him.

Question: Is it then by putting the human will in harmony with the divine Will that the world redeemers are made?

Answer: Resignation of the human will to the divine Will is the real crucifixion. After that crucifixion follows resurrection; but in order to attain to it, one should first try to seek the pleasure of God. This is not so difficult when one begins to seek it; but when one does not begin to seek it, then one does not know what is the pleasure of God.

Then there is another way that the Sufis have always taught -- to seek the pleasure of one's fellow men, and that is the very thing that man refuses to do. He is quite willing to seek the pleasure of God; but if one asks him to seek the pleasure of his fellowmen, he refuses. In any case, either in seeking the pleasure of his fellowmen, or of God, in both he is seeking the pleasure of one and the same being. It all begins very often with resignation. After having once resigned and when he is tuned to the divine Will, then a man need not resign anymore, for then his wish becomes divine impulse.

Question: Is the power of will the same as the power of the soul?

Answer: Yes. It is the power of the soul and of the spirit, and the power of man and God -- all.

CHAPTER X

REASON

When we analyze the word, "reason," it opens before us a vast field of thought. In the first place, every doer of good, and every evil-doer, has a reason to support his doing. When two persons quarrel, each says he is in the right because each has a reason. To a third person, perhaps the reason of the one may appear to be more reasonable than that of the other, or perhaps he will say that both have no reason and that he has reason on his side. All disputes, arguments and discussions seem to be based upon reason; yet reason, before one has analyzed it, is nothing but an illusion and keeps one continually in perplexity. The cause of all disharmony, all disagreement, is the perplexity that is caused by not understanding one another's reason.

One might ask, "What is reason? Where does it belong?" Reason belongs to both earth and heaven. Its depth is heavenly, its surface is earthly; and that which, in the form of reason, fills the gap between earth and heaven is the middle part of it that unites them. Therefore, reason can be most confusing, and reason can be most enlightening. In the language of the Hindus, reason is called, "Bodhi," or "Buddh," from which comes the title of Gautama Buddha. But what reason is this? It is the depth of reason, the most perfect reasoning, which belongs to heaven.

There is another reasoning that belongs to the earth. If a person says to someone who has taken another person's raincoat, "Why did you take it?" he may answer, "Because it was raining." He has a reason. Another reason is the need to think, "Why should I take another person's raincoat? Although it is raining, it is not my raincoat." That is another reason altogether. Do you think that thieves and robbers, or the great assassins, have no reason? Sometimes they have great reasons, but reasons that are on the surface. Can a thief not say, in order to justify his actions, "What is it to that rich person if he lost so much money? Here I am, a poor man, I could make better use of it. I have not robbed him of every penny. I have just taken as much as I wanted. It is useful, I can do some good with it."

Besides, reason is the servant of the mind. The mind feels like praising a person, and reason at once brings a thousand things in praise of him, in his favor. The mind has a desire to hate a person, and at once reason brings perhaps 20 arguments in favor of hating him. So, we see that a loving friend can find a thousand things that are good and beautiful in his friend, and an adversary will find a thousand faults in the best person in the world -- and he has reasons.

In French conversation they say, "*Vous avez raison*," but one can say that everyone has reason. It is not sometimes that one has a reason, for everyone always has a reason. Only it depends upon which reason it is. Is it the earthly reason, or is it the heavenly reason? It is natural that heavenly reason does not agree with earthly reason.

Now, coming to the essence of things, where do we get reason, where do we learn it? The earthly reason we learn from our earthly experiences. When we say, "This is right, and that is wrong," it is only because we have learned on the earth that this is right and that is wrong. An innocent child who is just born on earth and who has not yet

learned to distinguish between what we call right and wrong -- to that child, it is nothing, the child has not yet acquired that earthly reason.

Then there is a reason that is beyond earthly reason. The person who has taken someone's raincoat has a reason -- "Because it was raining." But there is a reason beyond that -- the raincoat did not belong to him. He should have gotten wet in the rain rather than having taken someone's raincoat. That is another reason that is reason behind reason.

Then there is the essence of reason, which is heavenly reason. It is that reason which not everyone understands. It is that reason which is discovered by the seers and sages, by the mystics and prophets, within themselves. It is upon this reason that religions are founded. On the ground of this reason, the ideas of mysticism and philosophy spring up as plants and bear fruits and flowers. When a pupil is expected to listen to the reason of his teacher instead of disputing over it, it is in order to regard that heavenly reason behind it and to know that there comes a time in one's life when one's eyes are open to the essential reason. It is that reason which is called, "Bodhisatva: Bodhi or Buddh," meaning reason, and "satva," meaning essence.

How is one to arrive at that reason? By arriving at that rhythm which is called, "satva." There are three rhythms: tammas, rajas and satva. A person whose rhythm of life is tammas knows earthly reason. He whose life is rajas knows beyond earthly reason, a reason that is hidden behind a reason. The one who begins to see or live in the rhythm of satva begins to see the cause of every reason, which is in the profound depths of the whole being, and that is God's reason.

No doubt, in the present time, education is a great hindrance to children. The children are taught to reason freely with their parents. By reasoning freely, when they come to a certain age, they do not stop to think. Before they think, they argue, they dispute, and they ask, "Why not? Why?" In this way, they never attain to the heavenly reason. For in order to arrive at that heavenly reason, a responsive attitude is necessary, not an exacting attitude. What a child learns today is to be assertive, he learns an exerting attitude. He exerts his knowledge upon others. Through the lack of that responsive attitude, he loses his opportunity of ever touching that essence of reason that is the spirit of Bodhisatva.

Once a Murshid went to the city, and on his return, he said, "Oh, I am filled with joy, I am filled with joy! There was such exaltation in the presence of the Beloved!" Then his mureed thought, "There was a beloved and an exaltation. How wonderful! I, too, must go and see if I cannot find one." He went through the city and came back saying, "Horrible! How terrible the world is! All seem to be at one another's throats! That was the picture I saw. I felt nothing but depression, as if my whole being was torn to pieces." "Yes," the Murshid said, "you are right." "But explain to me," the mureed said, "why you were so exalted after going out and why I should be so torn to pieces. I cannot bear it. It is horrible!" The Murshid said, "You did not walk in the rhythm that I walked in through the city." This walking means not only the slow rhythm of the walk, but that rhythm with which the mind is moving, that rhythm with which the observation is gained. It is that which makes the difference between one person and another. It is that which brings about the difference between the reasoning of one person and another.

The person who says, "I will not listen to your reason," no doubt has his reason, as everybody has a reason. But he could have a better reason still if he were able to listen, if he were able to understand the reason of another. The rhythm of a person's mind is just like making circles. One person's mind makes one circle in a minute; another person's mind makes a circle in five minutes; his reason is different. And another person's mind makes a circle in 15 minutes, and his reason is different again. The longer it takes, the wider is the horizon of his vision, and so more keen is his outlook on life.

Reasoning is a ladder. By this ladder, one can rise, and by this ladder, one may fall. For if one does not go upward by reasoning, then it will help one to go downward, too, because if for every step one takes upward there is a reason, there is also a reason for every step downward.

No doubt this distinction is made to enable us to understand the three different aspects of reason. In reality, there is one reason. One may divide the human body into three parts, but it is one body, it is one person. Reason is a great factor and has every possibility in it of every curse and of every blessing.

Question: What may we call the middle part of the reason? Is it the sense of discrimination?

Answer: Yes. Reason is attached to an impulse, and reason is attached to a thought. The reason that is attached to thought is the middle part of reason; the reason that is attached to impulse is the lower part of reason. But the reason that is inspiring, that is revealing to the soul, is heavenly reason. This reason unfolds divine light; it comes by wakening to the reason that one finds in the heart of God.

There is a story told about Moses. He was passing with Khidr through a country. Khidr was the Murshid of Moses when Moses was being prepared for prophetship. Moses' first lesson of discipline was to keep quiet under all circumstances. While they were walking through the beauty of nature, both teacher and pupil were quiet. The teacher was exalted in seeing the beauty of nature, and the pupil also felt it. So, they arrived on the bank of a river where Moses saw a little child drowning, and the mother crying aloud, for she could not help. Here Moses could not keep his lips closed. He had to break that discipline and say, "Master, save him! The child is drowning!" Khidr said, "Quiet!" and Moses was quiet. However, the heart of Moses was restless, he did not know what to think. "Can the Master be so thoughtless, so inconsiderate, so cruel, or is the Master powerless?" He could not understand which was which. He did not dare to think such a thought, and yet it made him feel very uncomfortable. As they went farther, they saw a boat sinking. Moses said, "Master, that boat is sinking, it is going down!" The Master again ordered him to be quiet, so then Moses was quiet, but he was still more uncomfortable. When they arrived home, he said, "Master, I thought that you would have saved that little innocent child from drowning and that you would have saved the boat that was going down in the water -- but you did nothing. I cannot understand, but I should like to have an explanation." The Master said, "What you saw, I also saw. We both saw. So, there was no use in your telling me because I saw. You did not need to tell me what was happening, for I knew. If I had thought that it was better to interfere, I could have done it. Why did you take the trouble to tell me, and spoil your vow of silence?" He continued, "The child who was drowning was meant to bring about a conflict between two nations, and thousands and thousands of lives were going to be destroyed in that conflict. When he was drowned, this averted the other danger that was to come." Moses looked at him with great surprise. Then Khidr said, "The boat that was sinking was the boat of pirates. It was sailing in order to wreck a large ship full of pilgrims and then to take what was left in the ship and bring it home. Do you think that you and I can be judge of it? The Judge is behind. He knows what He is doing, He knows his work. When you were told to be quiet, your work was to keep your lips closed and to see everything, as I was doing, silently, in reverence." There is a Persian verse that says, "It is the gardener who knows which plant to rear and which to cut down."

You might ask me, "Shall we all take the same attitude? If a person is troubled or in difficulty, shall we not go and help?" Yes, you may help -- but at the same time, if a spiritual person does not seem to do what you expect him to do, you do not need to trouble about it, for you must know that there is some reason. You do not need to judge him, for the more you evolve, the more your reason becomes different. So, no one has the power to judge another, but one may do one's best oneself.

Question: Is that why the great ones have been misjudged, because the little ones tried to judge them?

Answer: This has always been the great difficulty in the lives of evolved souls. What happened with Jesus Christ? In the one place, there was earthly reason; in the other place, there was heavenly reason.

I shall tell you a story of my insolence that will interest you. Once I looked at my Murshid, and there came to my restless mind a thought, "Why should a great soul such as my Murshid wear gold embroidered slippers?" I checked myself at once; it was only a thought. It could never have escaped my lips, it was under control. But there, it was known. I could not cover my insolence with my lips; my heart was open before my Murshid as an open book. He instantly saw into it and read my thought. Do you know what answer he gave me? He said, "The treasures of the world are at my feet."

CHAPTER XI

THE EGO

When we think of that sense, that feeling, or that inclination that makes us affirm the word, "I," we realize that it is difficult to point out what this "I" is, what its character is. For it is something that is beyond human comprehension. That is why a person who wishes to explain, even to himself, what it is, points to what is nearest to him, declaring, "This is the one whom I have called, 'I'." Therefore, every soul who has, so to speak, identified itself with anything

has identified itself with the body, its own body, because that is the thing that one feels and realizes to be immediately next to one and that is intelligible as one's being.

So, what a person knows of himself, as the first thing, is his body. He calls himself his body, he identifies himself with his body. For instance, if one asks a child, "Where is the boy?" he will point to his body. That is what he can see or can imagine of himself.

This forms a conception in the soul. The soul conceives this deeply, so that after this conception, all other objects, persons or beings, color or line, are called by different names. The soul does not conceive of them as itself, for it already has a conception of itself -- this body, which it has first known or imagined to be itself. All else that it sees, it sees through its vehicle that is the body and calls it something next to it, something separate and different.

In this way, duality in nature is produced. From this comes, "I" and "You." But as "I" is the first conception of the soul, it is fully concerned with this "I," and with all else it is only partly concerned. All other things that exist, besides this body which it has recognized as its own being, are considered according to their relation with this body. This relation is established by calling them, "mine," which is between "I" and "you." As, you are "my" brother, or "my" sister, or "my" friend. This makes a relationship, and according to this relationship, the other object or person stands nearer to or farther from the soul.

All other experiences that the soul has in the physical world and in the mental spheres become a sort of world around it. The soul lives in the midst of it, yet the soul never for one moment feels with anything that it is, "I." This "I" it has reserved and made captive in one thing, only -- the body. Of everything else, the soul thinks that it is something else, something different, as, "It is near to me, it is dear to me, it is close to me, because it is related. It is mine, but it is not me." "I" stands as a separate entity, holding, attracting, collecting all that one has and which makes one's own world.

As one becomes more thoughtful in life, so this conception of "I" becomes richer. It becomes richer in this way, that one sees, "It is not 'my' body only, but it is also the thought that I think that is 'my' thought; the imagination is 'my' imagination; my feelings are also a part of my being. Therefore, I am not only my body, but I am my mind, also." In this next step that the soul takes on the path of realization, it begins to feel, "I am not only a physical body, but also a mind." This realization in its fullness makes one declare, "I am a spirit," which means: body, mind and feeling, all together with which I identify myself -- it is these that are the ego.

When the soul goes farther on the path of knowledge, it begins to find that, "Yes, there is something that feels itself, that feels the inclination to call itself 'I.'" There is a feeling of "I-ness," but at the same time, all that the soul identifies itself with is not itself. The day when this idea springs up in the heart of man, he has begun his journey on the path of truth. Then analyzing begins, and he begins to find out, "When this is 'my' table and this is 'my' chair, all that I can call mine belongs to me, but is not really myself." Then he also begins to see, "I identify myself with this body, but this is 'my' body, just as I say 'my' table, or 'my' chair. So the being who is saying, "I," in reality, is separate. It is something that has taken even this body for its use; this body is only an instrument." And he thinks, "If it is not this body which I can call 'I,' then what else is there that I can call so? Is it my imagination with which I should identify myself?" But even that he calls "my" imagination, "my" thought, or "my" feeling. So, even thought, imagination or feeling is not the real "I." What affirms "I" remains the same, even after having discovered the false identity.

We read in the tenth Sufi thought that perfection is achieved by the annihilation of the false ego.* The false ego is what does not belong to the real ego and what that ego has wrongly conceived to be its own being. When that is separated by analyzing life better, then the false ego is annihilated. A person need not die for it. In order to annihilate this body, in order to annihilate the mind, a person has to analyze himself and see, "Where does 'I' stand? Does it stand as a remote, exclusive being? If it is a remote and exclusive being, then it must be found out." The whole spiritual process is to find this out.

Once this is realized, then the work of the spiritual path is accomplished. As in order to make the eyes see themselves, one has to make a mirror to see the reflection of these eyes. So, in order to make this real being manifest, this body and mind have been made as a mirror, that in this mirror this real being may see itself and realize itself as being independent. What we have to achieve by the path of initiation, by the way of meditation, by spiritual knowledge, is to realize this by making ourselves a perfect mirror.

In order to explain this idea, the faqirs and dervishes have told a story. A lion roaming through the desert found a little lion cub playing with the sheep. It so happened that the little lion had been reared with the sheep and so had never had a chance or an occasion to realize what he was. The lion was greatly surprised to see a young lion cub running away with the same fear of the lion as the sheep. He jumped in among the flock of sheep and roared, "Halt, halt!" But the sheep ran on and the little lion ran also. The lion pursued only the cub, not the sheep, and said, "Wait, I wish to speak to you." The cub answered, "I tremble, I fear, I cannot stand before you." "Why are you running about with the sheep? You are a little lion yourself!" "No, I am a sheep. I tremble, I am afraid of you. Let me go. Let me go with the sheep!" "Come along," said the lion, "come with me. I will take you and I will show you what you are before I let you go." Trembling, yet helpless, the lion cub followed the lion to a pool of water. There the lion said, "Look at me, and look at yourself. Are we not closer, are we not near? You are not like the sheep, you are like me."

Through the whole spiritual process, what we learn is to disillusion this false ego. The annihilation of this false ego is its disillusionment. When once it is disillusioned, then the true ego realizes its own merit. It is in this realization that the soul enters the kingdom of God. It is in this realization that the soul is born again, a birth that opens the doors of heaven.

Question: Must the true self have mind and body in order to be conscious of itself?

Answer: The true self need not have mind and body for its existence. It does not depend upon mind and body for its existence, for its life, just as the eyes do not depend upon a mirror to exist. They only depend upon the mirror to see their reflection. Without it, the eyes will see all things, but they will never see themselves.

Another example is intelligence. The intelligence cannot know itself unless it has something intelligible to hold; then the intelligence realizes itself. A person with poetic gift who is born a poet never realizes himself to be a poet until he has put his ideas on paper and his verse has struck a chord in his own heart. When he is able to appreciate his poetry, that is the time that he thinks, "I am a poet." Until then, there was a gift of poetry in him, but he did not know it.

The eyes do not become more powerful by looking in the mirror. Only, the eyes know what they are like when they see their reflection. The pleasure is in realizing one's merits, one's gifts, what one possesses. It is in realizing that the merit lies. No doubt it would be a great pity if the eyes thought, "We are as dead as this mirror," or, if in looking into the mirror, they thought, "We do not exist except in the mirror." So, the false self is the greatest limitation.

Question: Is not our Murshid our mirror?

Answer: No. The Murshid stands in the place of the lion in the fable. But the pool of water is necessary.

Question: Though the soul feels apart from the different bodies, does it not feel one with God?

Answer: Not even with God. How could it? A soul that is captive in a false conception, who cannot see a barrier lifted up between itself and its neighbor, how can this soul lift its barrier to God whom it has not known yet? For every soul's belief in God is a conception after all -- because it is taught by a priest, because it is written in scripture, because the parents have said that there is a God. That is all. That soul knows that somewhere there is a God, but it is always liable to change its belief, and unhappily, the farther it advances intellectually, the farther it goes from that belief. A belief that is pure intelligence cannot always hold, will not go far with a person. It is by the understanding of that belief that the purpose of life is fulfilled. It is said in the Gayan, "The uncovering of the soul is the discovering of God."

Question: How does the true self dismiss mind and body in death?

Answer: It is not easy for the true self to dismiss mind and body, when a person cannot dismiss in life his thoughts of depression, sorrow and disappointment. The impressions of happiness and sorrow in the past one holds in one's own heart -- prejudice and hatred, love and devotion, everything that has gone deep in oneself. If that is the case, then even death cannot take them away. If the ego holds its prison around itself, it takes this prison with it, and there is only one way of being delivered from it and that is through self-knowledge.

Question: Does a person immediately after death identify himself with his mental body, or still with the dead

corpse?

Answer: The mental body is just as the dead corpse. There is no difference because the one is built on the reflection of the other. For example, one does not see oneself different in the dream when the mind is in a normal condition. If the mind is abnormal, then one can see oneself as a cow, or as a horse, or as anything. But if the mind is normal, one cannot see oneself different from what one knows oneself to be. Therefore, the mental being is the same as one sees oneself in the dream. In the dream, one does not see the loss of the physical body. One is running or eating or enjoying in the dream; one does not realize the absence of the physical body. The same thing is in the hereafter. The hereafter does not depend upon a physical body to experience life fully. The sphere, in itself, is perfect, and life is experienced perfectly.

Question: Is the ego completely destroyed by annihilation?

Answer: The ego, itself, is never destroyed. It is the one thing that lives, and this is the sign of eternal life. In the knowledge of the ego, there is the secret of immortality. When it is said in the Gayan, "Death dies, and life lives," it is the ego that is life, it is its false conception which is death. The false must fall away someday; the real must always be. So it is with life. The true living being is the ego, it lives; all else that it has borrowed for its use from different planes and spheres, and in which it has become lost, all that is put away. Do we not see this with our own body? Things that do not belong there do not remain in it, in the blood, in the veins, anywhere. The body will not keep them, it will repel them. So it is in every sphere. It does not take what does not belong to it. All that is outside it keeps outside. What belongs on earth is kept on earth, the soul repels it. The destroying of the ego is a word; it is not destroying, it is discovering.

Often people are afraid when reading Buddhist books, where the interpretation of Nirvana is given as annihilation. No one wants to be annihilated, and people are very much afraid when they read "annihilation." But it is only a matter of words. The same word in Sanskrit is a beautiful word, "mukti." The Sufis call it, "fana." If we translate it into English, it is annihilation; but when we understand its real meaning, it is "going through" or "passing through." Passing through what? Passing through the false conception, which is a first necessity, and arriving at the true realization.

CHAPTER XII

MIND AND HEART

Thought, memory, will and reason, together with the ego as the fifth and principal factor, constitute the heart. It is these five things that may be called the heart; but in definitely naming the different parts of this heart, we call the surface of it, "mind," and the depth of it, "heart."

If we imagine this heart as a lantern, then the light in the lantern makes it the spirit. We call the heart a lantern when we do not think of the light. However, when there is a light, then we forget the word lantern and we call it light. When we call the heart spirit, it does not mean spirit void of heart, as it does not mean light without lantern, but light in the lantern.

The right use of the word, "spirit," however, is only as the essence of all things. The essential light and life from which all has come -- that is the spirit. But we use the word spirit also in a limited sense, just as light is the all-pervading light of the sun and at the same time the light in the lantern, which we call light, also.

People call a part of the breast, "heart." The reason is that there is a part in this body of flesh that is most sensitive to feeling; and naturally, as man cannot grasp the idea of a heart outside of the body, he conceives this idea of the heart as being a part of his physical body.

The ego stands separate from the four faculties of thought, memory, will and reason. It is just like four fingers and thumb. Why is the thumb not called a finger? Because the thumb is the whole hand. These four are faculties, but the ego is a reality. It holds and accommodates within itself the four faculties; and in order to distinguish it as different from them, we call it, "ego."

As the surface of the heart is known by the imagination and thought, so the depth of the mind, which is heart, is

known by feeling.

The difference between thought and imagination is that imagination is an automatic working of the mind. If the mind is fine, then there is a fine imagination. If the mind is gross, then there is a gross imagination. If there is a beautiful mentality, then the imagination is beautiful. Thought is also imagination, but imagination held, controlled and directed by will. Therefore, when we say, "He is a thoughtful person," it means that this person does not think, speak or act on impulse, but behind everything he does, there is will power that controls and directs the actions of his mind.

There are nine principal feelings that can be distinguished as mirth, grief, anger, passion, sympathy, attachment, fear, bewilderment and indifference. Feelings cannot be limited to these nine; but when we distinguish numerous feelings, we may reduce them to these nine distinct feelings that we experience in life.

There are six diseases that belong to the heart: passion, anger, infatuation, conceit, jealousy and covetousness.

The more one thinks on the subject of the heart, the more one finds that, if there is anything that can tell us of our personality, it is the heart. If there is anything through which we feel ourselves or know ourselves -- know what we are -- it is the heart and what our heart contains. Once a person understands the nature, the character and the mystery of the heart, then he understands, so to speak, the language of the whole universe.

There are three ways of perception. One way of perception belongs to the surface, to the mind. It is thought. Thought manifests to our mind with a definite form, line and color.

The next way of perception is feeling. It is felt by quite another part of the heart. It is felt by the depth of the heart, not by the surface. The more the heart quality is awakened in a person, the more he perceives the feelings of others. That person is sensitive because to him, the thoughts and feelings of others are clear. The one who lives on the surface does not perceive feelings clearly. Also, there is a difference between the evolution of the two, of the one who lives on the surface of the heart and the other who lives in the depths. In other words, the one lives in his mind, and the other lives in his heart.

There is still a third way of perceiving that is not even through feeling and that may be called a spiritual language. This perception comes from the deepest depths of the heart. It is the voice of the spirit. It does not belong to the lantern, it belongs to the light -- but in the lantern, it becomes clearer and more distinct. This perception may be called intuition; there is no better name for it.

In order to study life fully, these three perceptions must be developed. Then, alone, is one able to study life fully; and it is in studying life fully that one is able to form a judgment upon it.

Question: Could you explain further how the mind is the surface of the heart, and the heart, the depth of the mind?

Answer: There are five fingers, but one hand. There are several organs of the body, but one body. There is a universe full of variety, but one Spirit. So, there is one heart that feels the various thoughts and imaginations that spring up and then sink into it. The bubbles are to be found on the surface of the sea. The depth of the sea is free from bubbles. The commotion is to be seen on the surface, the depth of the sea is still. The mind is the commotion of that something that is within us, that something which we call heart.

The happiness, knowledge, pleasure and love that is stored in our innermost being is in our profound depth. Changing emotions and passions, dreams, ever-rising thoughts and imaginations, all belong to the surface, as the bubbles belong to the surface of the sea.

Question: Can we say that the heart is nearer to the soul, and the mind, nearer to the body?

Answer: Yes, in a certain way. But at the same time, the soul experiences through the whole being, through the body, through the mind, through the heart, as it happens to be in different planes of existence.

Question: Is the heart one of the soul's bodies?

Answer: Certainly. The heart is one of the bodies of the soul, the finest body. It goes a long way with the soul, even on its return journey.

Question: Is the heart the same as the angelic body?

Answer: Yes, quite true.

Question: Is it, therefore, that the Catholics have a special devotion for the Sacred Heart of Jesus?

Answer: Of course. The heart is the shrine of God. If God is ever to be found anywhere, it is in the heart of man, especially in the heart of that man in whom the divine manifests.

Question: Is the heart the home of the soul?

Answer: Yes, one may call the heart a home of the soul, but I would call it a temporary hotel.

Question: Is the world of feelings higher than the world of thoughts?

Answer: Yes.

Question: What is indifference?

Answer: This is a word that I always find difficult to explain, and I have made many people angry by talking about indifference. They say, "Where is the love that you have come to preach to us? Indifference is quite contrary to love, to the message and the teaching." When people read in Buddhism and Yogism about renunciation, nirvana, vairagia -- which in Sufi terms of the Persian poets is, "fana," -- they begin to ask, "Have they all taught to become indifferent, have they taught such cruelty?" In reality, it is quite a different thing. Indifference is not lovelessness nor is it lack of sympathy. Indifference is most useful at the time when a soul has arrived at that sensitiveness when every little thing hurts. Then it is only indifference which keeps it alive.

You might say that it is not good to be sensitive. Yes, but without being sensitive, you cannot evolve. Sensitiveness is a sign of evolution. If you are not sensitive, then you cannot feel in sympathy with your fellowmen. If you do not feel the feelings of your fellowmen, then you are not yet awakened to life. Therefore, in order to become a normal human being, one has to develop sensitiveness, or at least to arrive at sensitiveness. When you are sensitive, then life becomes difficult to live. The more sensitive you are, the more thorns you will find on your way. Every move you make, at every turn, at every step, there is something to hurt you. It is only one spirit that you can develop, and that is the spirit of indifference; yet, not taking away the love and sympathy you have for another -- that is the right indifference. To say to a person, "I do not care for you because you have been thoughtless," that is not the right kind of indifference, that is not the indifference that mystics relate as being vairagia. The mystical indifference is that a soul retains sympathy and love, even at the thoughtlessness of a person, and expresses it as forgiveness. In the Bible, we read the words of Christ, "Turn the other side of your face if a person has struck you on one side." What else is this than the lesson of indifference? How can a sensitive person, a person of feeling, a spiritual, tenderhearted person, live in this world if he is not indifferent? He cannot live here one moment! There is only this one thing that protects him from the continual jarring influences that come from all sides.

Question: Why not call it detachment?

Answer: Detachment is not really the right word. We cannot be detached, we are never detached. Life is one and nothing can separate it. Detachment is only an illusionary aspect of life. There is no such thing as detachment in truth. How can there be detachment when life is one!

Often, in order to make it clearer, I have said that "indifference" and "independence" are two meanings of that one word, "vairagia." Indifference, alone, explains it only halfway.

CHAPTER XIII

INTUITION

Intuition rises from the depths of the human heart. It has two aspects: one is dependent upon an outer impression, and the other is independent of any outer impressions. The former is called, "impression," and the latter, "intuition." Intuition is a fine faculty. As it comes by responsiveness, it is a feminine faculty. Woman, therefore, is more intuitive by nature than man.

Often one says, "This person gives me such and such an impression," but there is no reason to prove it. One is perhaps not capable of finding any reason to prove it; nevertheless, one's impressions are right. There are some people who are naturally intuitive. For someone who is intuitive, it is not necessary to wait until he, so to speak, finds a person out. All he needs is one moment. As soon as his eyes fall upon the person, this instantly gives rise to an impression, which is the former kind of intuition. Someone with a fine mind and with a still mind generally has intuition. Someone with a gross mind and a restless mind lacks it.

Intuition is a super sense. It may be called a sixth sense. It is the essence of all senses. When a person says he sensed something, it does not mean that there were objective reasons to prove that it was so. It means that, without any outer reasons or objective signs, he has sensed it.

Intuition that is independent of impressions is of a still deeper nature, for it comes before one wishes to begin a thing and so one knows what will come out of it. Before the beginning of an enterprise, one senses the results of it. Intuition is sometimes a kind of inner guidance, and sometimes it is a kind of warning from within.

How does one perceive intuition? It is first expressed in the language of feeling. That feeling, spreading within the horizon of the mind, shapes itself and becomes more narrative of its idea. Then the mind turns it into a form, and then language interprets it. Therefore, it is the feeling heart to which intuition belongs.

In order to become clear so that it can be distinguished, intuition turns into three different conditions – into a feeling, into an imagination, or into a phrase. The person who hears the voice of intuition, even when it is in its first process of development, is more capable of perceiving intuition and it is he who may be called intuitive. Another person distinguishes it when it expresses itself in the realm of thought. Then there is a third person who can only distinguish his intuition when it is manifest in the form of a phrase.

It is the kind person, the loving person, the pure-hearted person, the person of goodwill, who is intuitive. Intuition has nothing to do with learning. An unlettered person can be much more intuitive than one who is most qualified, for intuition lies in another domain of knowledge and comes from quite another direction.

Very often, an intuitive person makes a mistake in catching the right intuition, for the intuition comes from one side while his mind reacts from the other side, and he does not know which is which. If he takes the action of his mind for intuition, and is once disappointed, then he loses faith in himself. So, naturally, he no longer gives thought to intuition, and that faculty diminishes in him more and more every day. To catch an intuition is the most difficult thing, for in a moment's time, both are working -- intuition on the one hand, and mind on the other. It is as if two ends of a stick placed in the center upon another stick were to move up and down, and one did not notice which end rose first and which end rose after.

Therefore, one needs to take a very keen notice of the actions of the mind, and this ability is gained by a thorough practice of concentration. One must be able to look at one's mind just as at a slate placed before one. While looking at it, one must be able to shut oneself off from all sides, fixing one's mind solely upon one's inner being. By developing concentration, by stilling the mind, one can be tuned to the pitch that is necessary to perceive intuition.

If one has once been disappointed in perceiving one's intuition, then one must not lose courage, one must go on following it even if it continues to be a mistake. If one continually follows one's intuition, then one will come to the right perception of it.

The dream is another wonder, a phenomenon of the mind. In the dream, it is not only imagination and thought that work, but also intuition. Intuitions that arise in the waking state arise in the dream state and become clearer, for at that time a person is naturally more concentrated, his eyes being closed to the outer world. However, then, also, there is the same problem -- no sooner has intuition risen from the depths than imagination rises from the surface, and one does not know which is which. That is why many dreams are confused. A part of the dream is expressive of some truth, and a part of the dream is confused.

There is no dream that has no meaning. If the dream has nothing to do with intuition, then it is a purely automatic activity of all that the mind has gone through in one's work during the day. The same activity goes on automatically, just like a moving picture before one. Yet, even behind that there is a meaning, for nothing is projected on the curtain of the mind that does not take root in the soil of the heart, producing similar flowers and

fruits. If, in the dream, intuition is working, then the dream is narrative of something in the past, present or future.

There is, however, a kind of dream that shows everything upside-down, just like a mirror that shows a fat person thin and a thin person fat, a tall person short and a short person tall. So, there also comes a condition of the mind where everything shows quite the contrary to what it is. This fault can be traced as the fault of the mind. The mind has been turned upside-down; and therefore, all that a person sees looks upside-down, especially in that dream state. Sometimes this dream shows quite the opposite to what was, what is, and what is going to be. If a person did not understand this nature of the dream, then he would interpret it quite contrarily to its real nature.

There are dreams that may be called visions. They are reflections -- reflections of persons, of their minds, of worlds, of planes on which the mind has become focused. If the mind is focused on a certain world, then the dreams are of that world. If a person is focusing his mind upon himself, then his own thoughts come to him. If the mind is focused on a certain person, then that person and what is within him is reflected in the dream. If the mind is focused on a certain plane of being, then the conditions of that plane are reflected upon the mind.

The deeper one goes into this subject, the more one finds that in the understanding of the dream, in its nature, its mystery, its character, one understands the secret of the whole life.

Question: Could you please tell us about the difference between impulse and intuition?

Answer: The impulse of an intuitive person is often guided by intuition; but the impulse of a person who lacks intuition may come from another direction; it may come from the surface. Impulse directed by intuition is desirable.

Impulse is just like a little straw floating on the surface of the water. This straw becomes an impulse when it is pushed by a wave that is coming from behind. For a right impulse, man gets credit; for a wrong impulse, he is blamed. Yet, if one saw what was behind the impulse, one would be slow to express an opinion on the subject.

Question: How do you explain symbolical dreams?

Answer: The symbolical dream is the working of a subtle mind and it is a most wonderful working. As subtle as is the mentality, so subtle is the symbol in which the intuition or the thought is expressed. Therefore, it has been very easy for the mystics to see the evolution of a person from his dreams. The subtler his dreams, the subtler the person is in his evolution. Nevertheless, the virtue is not only in subtlety; the virtue is in simplicity. Poets, musicians, thinkers, writers, people of imagination, have wonderful dreams, and the splendor of their dreams is in their marvelous symbology.

Question: Is it the study of symbols that develops intuition?

Answer: Not at all. It is intuition that develops insight into symbolism.

Question: Are conditions in dreams the same as the conditions after death?

Answer: Certainly.

Question: Are dreams of suffocation, drowning and inability to walk and speak a result of one's health?

Answer: No, they are results of impressions that have been held in the mind. It is a kind of psychological disorder of the mind, a disease of the mind. The mind must be cured from it.

Question: What about dreams that are inspired by a stimulus from the physical body, as for instance a dream inspired by a feeling of pain in the body?

Answer: The mind has a reaction upon the body, and the body has a reaction upon the mind. Therefore, it is natural that a bodily disorder may throw its shadow upon the mind and produce the same disorder in the mind.

Question: What about dreams of flying? Many people say that they are a bad sign.

Answer: I think this is the most interesting thing in the world. You do not need airplanes! Dreams of flying have

much to do with biology. Psychologically, they are expressive of the soul's continual effort of rising above the imprisonment and limitation that it experiences in this earthly life. Also, dreams of flying signify a journey awaiting one in the future.

Question: Will you please tell us what makes a person sing in his sleep?

Answer: The dance of his soul.

Question: What is the condition of the mind of people who nearly never dream? Are they not imaginative?

Answer: I think that they are better than imaginative -- they are happy! The truth is that either a very advanced person does not dream much, or a very dense person who never troubles his brain to think. He is quite happy and content without troubling to think. He does not have many dreams. Do not think that you seldom find such souls. You often meet with souls to whom thinking is a trouble, and they would rather not trouble themselves about it.

Question: What is the difference between the dream that may be called a vision, and the real vision?

Answer: Vision is vision. The more one knows reality, the less one uses the word, "real." There is one vision that is seen in the dream, and there is another vision that is seen in a state of trance, a state between dreaming and wakefulness.

CHAPTER XIV

INSPIRATION

Inspiration is a higher form of intuition, for it comes as an idea, as a complete theme with its improvisation, as a phrase creative of a poem. Inspiration is a stream, a stream of wonder and bewilderment. The really inspired person -- whether a writer, a poet, a composer, or whatever may be his work -- when once he has received an inspiration, he has found satisfaction -- not with himself, but with what has come to him. It gives his soul such a relief, for the soul was drawing from something and that object from which it was drawing has yielded to the soul, has given it what it was asking for. Therefore, inspiration may be called the soul's reward.

It is not by being anxious to receive something that one is able to receive it. It is not by straining the brain that one can write poetry. It is not by worrying for days that one can compose a piece of music. One who does so cannot receive inspiration. The one who receives inspiration is quite tranquil and unconcerned about what is coming. Certainly, he is desirous of receiving something, he is passionately longing to conceive it. It is by focusing his mind to the divine mind that, consciously or unconsciously, man receives inspiration.

This phenomenon is so great and so wonderful that its joy is unlike any other joy in the world. It is in this joy that the inspirational genius experiences ecstasy. It is a joy that is almost indescribable. It is an upliftment. One feels that one is raised from the earth when one's mind is focused on the divine mind -- for inspiration comes from the divine mind. What the great musicians, poets, thinkers, philosophers, writers and prophets have left to the world is always uplifting, although it is not every soul who comprehends their work fully, and therefore not every soul can enjoy it fully. But imagine their own enjoyment of what came to them; there are no words to express it! It is in inspiration that one begins to see the sign of God, and the most materialistic genius begins to wonder about the divine Spirit when once inspiration has begun to come to him.

One might ask, "Does inspiration come as a finished picture? Does it come as a written letter?" No, it comes to an artist as if his hand were taken by someone else, as if his eyes were closed and his heart were open. He has drawn something, he has painted something, and he does not know who painted it, who drew it. Inspiration comes to a musician as if someone else were playing or singing and he were only taking it down -- a complete melody, a perfect air. After he has written it down, then it enchants his soul. To a poet, inspiration comes as if someone were dictating and he were only writing. There is no strain on his brain, there is no anxiety in receiving it.

It is, therefore, that many confuse inspiration with spirit communication. Many inspirational people are glad to attribute inspiration to a spirit, knowing that it does not come from themselves -- but it is not always spirit communication. It is natural that inspiration should come from a being living just now on earth or from someone who has passed; yet the most profound inspiration comes always from the divine mind, and to God, alone, the credit is due. Even if an inspiration comes through the mind of a person living on earth or through a soul who has

passed on to the other side, it still has come from God, for all knowledge and wisdom belong to God.

It is a fault on the part of mankind to attribute inspiration to some limited being who is nothing but a shadow covering God. When a person believes that an old Egyptian comes from the other side to inspire him or that an American Indian comes to lead him on his way, he builds a wall between himself and God. Instead of receiving directly from the source that is perfect and all sufficient, he is picturing his limited idea, making it a screen between himself and God.

The best way for the genius is to make himself an empty cup, free from pride of learning or conceit of knowledge, to become as innocent as a child who is ready to learn whatever may be taught to him. It is the one who becomes as a child before God, at the same time longing and yearning to express music through his soul, who becomes a fountain of God. From that fountain divine inspiration rises and brings beauty before all those who see the fountain.

There is one step further, and that is when the person no longer remains a poet or a musician or a philosopher but becomes God's instrument, only. Then God begins to speak to him through everything, not only in music or verse, in color or line, but he begins to communicate with God in all forms. Everything he sees, above or below, before or behind, right or left, either heavenly or earthly, is communicative. He then begins to speak with God, and it is this step that is called, "revelation."

There is a story of Moses, relating that when he was looking for fire to bake bread, he happened to see a light on the top of a mountain. So, in order to take this fire, he climbed to the top of the mountain, but there the fire became lightning. Moses could no longer withstand that great flashing and he fell to the ground. When he awoke, he began to communicate with God.

This story is allegorical. The idea is that Moses was looking for light to make it his life's sustenance, but he had to climb onto the higher planes. It was not possible to get it on earth where he stood; it was necessary that he should climb to the top. And then there was not only a light, but it was lightning. It was a light that was beyond the power of Moses to withstand, and he fell down. What is this falling down? To become nothing, to become empty. When he reached that state of emptiness, then his heart became sonorous and he found communication with God through everything in the world -- in the rock, tree or plant; in the star, sun or moon; in whatever he saw he found communication with his soul. So, everything revealed its nature and secret to Moses. It is in connection with this revelation that Sa'adi says that every leaf of the tree becomes a page of the sacred scripture once the soul has learned to read.

Question: I quite understand that inspiration comes from God, but would you kindly explain how one receives inspiration from a person on earth whom one does not know?

Answer: Inspiration comes through the mediumship of a living being in three forms: when you are in the presence of someone who is inspiring; when you are in the thoughts of someone who is inspiring; and when your heart is in a state of perfect tranquillity and inspiration that is flowing through the heart of an inspirational genius comes into your heart. It is just like the wireless. Sometimes you connect it with a certain station from which you are to receive the music, and sometimes you do not connect it, but it remains a wireless machine. If anything passing through is not received, it is not heard, but the sound is there just the same. In the same way, one receives inspiration from these three different sources.

Question: When inspiration comes originally from the Divine Mind, must it always be vehicled by someone who has passed on, or who is on earth?

Answer: There are different processes. It all depends upon how the heart of the person is focused on the Divine Spirit. There is a person whose heart is focused directly on the Divine Spirit, and there is another to whom the Divine Spirit is too remote. His heart is focused on a center, and this center is focused on the Divine Spirit from where it receives the message. So, it all comes from the Divine Spirit just the same.

PHRASES TO BE REPEATED

The following sentences were composed by Hazrat Inayat Khan to be used, according to the needs of each person,

as 'phrases to be repeated ten or twenty times' at fixed times every day.

Bless, Lord my life with Thy divine blessing.

I am well and happy in the life and light of God.

Guide me to the purpose for which I am born on the earth.

My balance is secure in the hands of God.

Grant me, Lord, Thy wisdom, joy and peace.

Providence has blessed me.

Success is my birthright.

Bless my life with every bliss.

Help my life to fulfil its purpose.

Complete my life by the grace of Thy divine perfection.

My body, heart and soul radiate the healing spirit of God.

Balance my life, that I may know and act right.

May my life become powerful and harmonious.

I seek my supply in God.

Grant me to have all power and wisdom, that I may best fulfil my life's purpose.

Give me, Lord, Thy divine influence which I may spread among my dear ones.

Help me to serve Thy cause.

O Spirit of Guidance, throw Thy divine light on my path.

Open my heart, that Thy spirit it may reflect.

My mind is still, my thought is steady, my sight is keen, my life is balanced.

Harmonize my soul, Lord, with all people and with all conditions.

My body is healed, my mind is fortified, and my soul is illuminated by the grace of God.

Fortify my heart. Give me a new life and new inspiration, that I may see in life Thy divine inspiration.

Make my heart Thy divine temple.

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