

THE HARMONY OF NATURE

Its Vibratory Influence

Mary Ellis Robins, SRC

From Volume 12 Number 5 1934

If anyone be a lover of beauty there is a constant seeking of that law by which beauty manifests. John Keats found it in Truth: "Beauty is Truth, Truth Beauty." Truth to a poet has a quality differing from appearance or scientific quest only. Thus, one may live for a truth which appears to be that in theory, should it be convincingly borne to the inner self that it is indeed the voice of the Divine, and imagination is often the transmitter of Cosmic inspirations, the interpreter of these into mundane language and use, even as was understood by Joseph, the Eastern Dreamer who was the practical savior of the Egypt of his time.

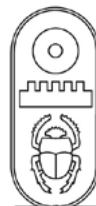
When human thoughts, and therefore the outward acts, of each ordinary day are prompted by the ideal within, the attainment of such a noble ideal which solves all problems, inspires all beautiful accomplishment, should prove to be the Philosopher's Stone of our desire. Beautiful accomplishment is that which presents harmony, changeless in its law of unending change and advance and, in the words of Albert Einstein describing the Universe: "finite but unlimited."



The intent of this brief essay is to show the harmony that exists in Nature through so-called common things that readers may find every day of life, everywhere, happier and more beautiful, though the appeal may be sometimes made to a theory based upon imagination.

Now, a chord is an harmonious concourse, not a unison. The chords of beauty are many, and we shall consider first those more easily observed – in color. An artist is known by his or her method: indeed, the method of an artist is a transcription of the life. Painters have divulged themselves from the time of the old masters: from fresco and the use of gesso on rough cloth, to Thomas Sully with his bias twilled canvas or the modern with his single prime.

In those days of art there was seemingly no exact law applied save the eye-sense, often untrained, of the painter. In time, chemistry showed the inadvisability of placing certain colors together because of their antagonistic qualities which caused a lack of permanence when mixed. We often see this hit or miss method in human relationships. We see the same thing in many modern painters who raise the battle





A View of Popocatepetl from Cuautla, by Denman Waldo Ross, 1923.

cry of “get it – no matter how you get – but get it” with the result that some of their begettings are a monstrous progeny. There are only a few illuminated ones: Nicholas Roerich, Immanuel Kant, Kahlil Gibran, the sculptor Einar Jónsson.

Several decades ago there was taught by some masters the theory in color of Dr. Denman Ross of Boston. This theory shows the use of triads, i.e. chords, of three sympathetic notes of color to be applied in painting pictures. This system is mathematical and is mapped as follows. Four equilateral triangles are equidistantly interlaced upon a circle. This produces twelve points, or a dodecagon, a symbol familiar to mystics. The spectrum is then indicated with twelve pats of clear color, one at each point. On this keyboard of color the primary colors are not mixed, merely, with others, making secondary and tertiary tints, but are merged by overlapping, even as light, the foundation of color, is superimposed.

Going round the circle of this dodecagon we note at the twelve points with these colors: cobalt, blue; deep verte emeraude, green; yellow green; strontium, yellow; cadmium, orange; pure vermilion, red; red orange; Alizarin, scarlet; Alizarin, crimson; magenta red-violet; madder or Alizarin, violet; ultramarine, blue violet; indigo, blue. The names, approximately, of the paints are here given to interest painters, though the theories as a whole are not primarily intended for these.

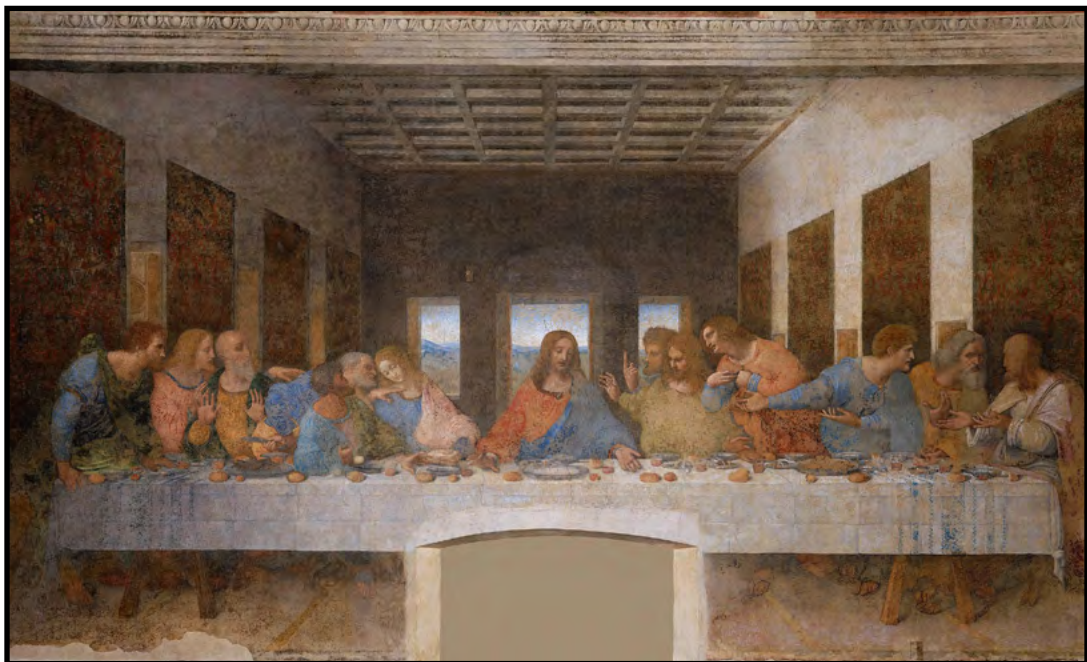
We observe by this diagram of the triangles that the colors group in triads of sympathetic tones thus: cobalt blue associates itself with cadmium orange and red violet; another group shows red-orange, violet, blue green, and so on. The theory being that the dominant tone or color in the scene or person to be delineated determines the triad of color to be used, and this triad only, with black and white, are placed upon the palette. With these, after spots of clear color are set down as keys, the picture is painted.

The vibration of the dominant color, in this theory, determines or attracts the other two in these chords. The spectrum forms a keyboard which may be considered as coinciding with the twelve sounds of the gamut of music, as we call those rhythmic, vibratory sounds, translations in the human transformers. Hermann von Helmholtz has published a list of correspondences between color and sound ranging from middle C, red, to the upper registers of the second octave above, and which includes psychic blue and ultra violets. Applied to the triads given by Dr. Ross, we should find likewise harmonious chords of music; for instance, the triad with the dominant red-orange, sympathetic violet, bluegreen, should give the music chord, A, D, F# (F sharp), in the major scale of D. Perhaps some ultra-psychogalvanometer may discern the song in each picture.

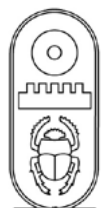
In the dodecagon we see the sacred triangles continually appearing – the gamut of music, the spectrum of color, color the material (apparently) and music the spiritual manifestation which employed

together may be expressed in the double triad, the six-pointed star with its solar center, the esoteric seal of Sol-Om-On, the Initiate of the Sun, to whom these sun-forces were known. The double triads are also observable in the painting called *The Last Supper*, by an alleged Rosicrucian, Leonardo da Vinci. The triangles are indicated in the perspective of the “upper room,” the lines of the floor ascending in the material triangle and those of the rafters descending in the spiritual triangle. Both are seen to converge in the figure of the Christ – the epiphany of the Divine in people. We have the dodecagon also in the signs of the Zodiac, hence in the precession of the year with its spectrum colors and twelve months; again we observe it in the diamond crown of the pineal gland, the “jewel in the lotus.”

A person’s body, as are all earth-bodies, is chemical. Of the marvelous chords of occult chemistry it is not mine to write accurately, but occult researches have been made, since those of John Dalton and Jacob Boehme, and which are published with illustrations, and in these are graphs of



The Last Supper, *Leonardo da Vinci*, 1498.

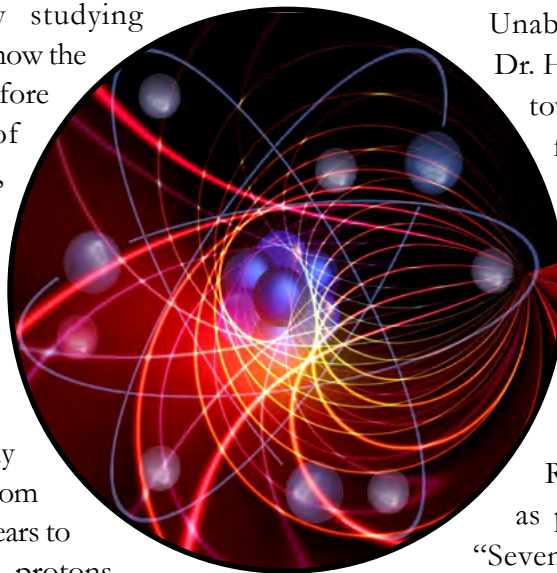


atomic formation, a delight to look upon. Here we see the five Platonic solids given as the foundations of chemistry “since they play so large a part in the building up of elements”; and again we find chords, of the triangle, tetrahedron, dodecagon, and the perfection of the circle. So “the Divine geometrizes,” and the rhythmic dances of atomic manifestation of which all things are composed, is an expression of the Cosmic Order. The story of Sri Krishna of India, inspiring by his fluting the dance of the Gopis, is only a parable of this Divine outpouring of joy.

“By their fruit shall ye know them” applies to the Divine equally with the mundane, and by studying people we come to know the Divine. Let us therefore study evidences of the Divine in people, skipping general anatomy – there are plenty of textbooks – we will choose as our next chord the trinity of the atom. Never yet objectively seen, it is described from its behavior, and appears to consist of electrons, protons, and recently announced particles of light called photons and which surround both nucleus (proton) and the electrons: that is, it is the magnetic field. Everything which we see, being made up of these light-emitting atoms and molecules, therefore glows to some degree. Fireflies and electric fish are instances of creatures who know how to command these particles for their use, but all things emanate this light, which we name the “aura,” felt even when unseen and varying according to the individual characteristics. Thus it is observed that everything has its own color, quality, difference in shape and mentality; no two

people alike, no leaves of the trees similar, though there is a group likeness. In fact everything demonstrates in groups, overlapping groups, which may work together in chords. We find that these groups are divided into seven, with subdivisions. Dr. Beatrice Hinkle, a former pupil of Sigmund Freud and Carl Jung, and a specialist in neurotic psychology has, in her book, *The Re-Creation of the Individual*, classified people as follows:

Objective Introvert-Introvert,
Objective Extrovert-Extrovert,
Intuitional-Artists,
Subjective Introvert
Subjective Extrovert



Unable to ascertain that Dr. Hinkle had any leaning toward occult reasons for these seven divisions of people, it interested me to apply her theory to the partially concealed mystery of the “Seven Rays of Influence.” These Rays may be fancied as proceeding from the “Seven Spirits before the

Throne” described by John in the Book of Revelation, and whose visions of these may also appear to be theory but which, when applied, prove a good working hypothesis. Now, these Seven Spirits are transmitters of spiritual beauty and strength manifesting everywhere; transformers of Divine Forces which, to use an electrical term, through them and chosen vehicles are “stepped down” into all forms according to the evolutionary need of each living thing. The blinding, the shining photon of the atom to the glory of the All Highest thus transmuted appears in all manifestations, from the body of Light



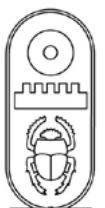
of the Soul of People. Seven Spirits, Seven groups of beings: beings coming under the influence of one or another of these Divine Guardians according to past deeds and future aspirations.

Each Spirit-Ray is perfect, as is each spirit in people: none greater than another, nor is there any separation in their work; different but merged: spiritual antennae reaching out like the wires of a cantilever bridge, to interweave the resilient fibers of being with a constant “becoming.” According to a person’s will, wisdom, activity, his vibrations, built by himself through past ages by his thought, word, and deed, will he be selfassigned to one or another of these Rays of Influence. A person, moreover, contains within himself the potentiality of all seven of the powers, and in times, all seven must be balanced to produce the harmony of the perfect person, the merging into the whiteness of kinship with the Creator of Lights.

Let us look at the general types of people, exemplified in this classification given by Dr. Ernest Wood in his book on *The Seven Rays*:

1. The person of will, seeking freedom through mastery of self and environment; the ruler.
2. The person of love seeking unity through sympathy; the philanthropist.
3. The person of thought seeking comprehension through the study of life; the philosopher.
4. The person of imagination, seeking harmony in a three-fold way: the magician, actor, and symbolical artist.
5. The person of thought seeking truth in the world: the scientist.
6. The person of love seeking the Divine as goodness in the world: the devotee.
7. The person of will seeking the beauty that is the Divine in the world; the artist and craftsperson.

We may observe that the first three of these divisions, in both tables, are more introspective than the other three, but none must be considered inferior: the objective mind is a necessary complement to the subjective, even as we seek “the



benefit of humankind” through the “glory of the Divine.” Should a person’s characteristics be predominately of first Ray influence, she would be lacking without the balance of all the Rays to enable her to rule – wisely, lovingly, with imagination, goodness, and beauty. The second Ray, of the philanthropist, may be complemented by the influences of the fifth, that of the scientist, and she probably would seek the sixth, the Ray of the devotee, which is also that of the person of practical finance and business, to make the triad or chord of her wellbeing, for the trait which is lacking should be the one diligently cultivated unto perfection.

As life rises from the dust we note that even the earliest forms demonstrate a choice. This is seen in chemicals with their affinities, plants, which thrive best under conditions which are congenial to them, and up to and including the animal kingdom of which humankind is a member, differing in that most people are

conscious of their trinity – body, soul, and spirit. But people are not yet universally conscious, not yet able to realize generally the great opportunities which are theirs by recognition and choice of application.

As the light of the solar spectrum sends forth the prismatic, pure vibrations which may be distorted by the vehicle absorbing and transmitting them, so these Divine Rays may be seen in all life, either in their purity or “through a glass darkly.” The chords of natural forces clash, but only that they may be urged on to seek the resolvent of each chord, through Love, the dominant of the symphony of Life.

The theory of the interrelation of things visible and invisible once understood and applied by a person will cause him to search for that wholeness which is holiness, the Law of Good Purpose, where all things work together, not to end, but to an eternal becoming and beautiful continuance.

