

Cosmic Rays – III, Rays of Colour, Healing and Music

T083 Inner Teaching 12th October 1938 Pembroke Hall, London

Invocation:

We breathe in the breath of life, the pure white light of Christ, and raise our hearts and minds in praise and thanksgiving to God, praying that we may express the perfect life in harmony, love and power, in worship and service. And thus may the will of God be done on earth as it is in heaven.

Amen.

Look at the diagram of the star, with the smaller white star in the centre, which is intended to illustrate the inflow of the perfect, the Christ life, to men.* We learn to absorb only the pure white light, and the colours visible in the aura are the individual vibrations resulting. Everyone must absorb a certain amount of the white light, else they could not live. Because so few absorb the correct amount, few people are perfectly healthy and harmonious. Those absorbing only a tiny star, find it insufficient to keep the spiritual and physical bodies harmoniously working. Therefore there are hold-ups at this chakra or that, which is the reason why we endeavour to heal through concentrating certain colours upon certain centres.

*[*For editorial policy around gender, see the introduction.]*

Each main centre is attached to the spine—shall we liken the spine to the trunk of a tree, and the seven chakras the branches? For down the spine are sensitive points at which the psychic centres are attached; for this reason manipulation of the spinal column is very helpful. Many healers concentrate upon the spine, with good reason. The life or spinal cord runs through the spine—but more: the vital centres of the body (beneath which are the ductless glands) are responsible for the health and wellbeing of the individual. If adequate supply of the divine life is in-taken through correct breathing, physically, emotionally, mentally and spiritually, this spiritual food is circulated through the whole system.

This white light can or should be absorbed through all these sensitive or power centres, but chiefly through the centre most harmonious to the Christ love—the heart. For you express Christ not through the mind only, although certainly the head and throat are brought into operation as well as the heart. I will have more to say later.

Having absorbed the white light, we use it in varying forms according to our degree of evolution, or according to the particular ray upon which we progress in the present incarnation. For instance, when the seventh predominates, we get mainly the violet colour in the aura. If the sixth, there will be a predomination of indigo. And so on, throughout the spectrum—according to our ray, so will that basic colour predominate. But do not forget this, that each colour has seven gradations or seven vibrations—nay, more.

If you concentrate on, say, the colour blue, there are many different shades to be seen in the aura, not of the physical body only, but of all the subtler bodies. You will get denser or lighter colours according to the development or quality of the particular vehicles which that colour is controlling or predominating. This is why different descriptions of an aura are given—one clairvoyant says one thing, one another—all because they are attuned to different planes. Some see the mental body, some the denser etheric, others the higher mental, and very rarely, the higher spiritual bodies are seen. Unless the clairvoyant sees the whole aura, descriptions

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may vary. At the same time, we think you will find, after experiment, that your basic colour will generally be indicated. Breathing in the white light is like breathing in clean air, and breathing out not quite so pure—you breathe in the white light and breathe out colours polluted to a certain extent, except in the case of a very advanced soul or adept. And then the colours radiating from such a one are pure and beautiful in the extreme.

Let us try to get a keynote or basic quality in each colour—because then we can think in terms of that particular quality, and it will help us to understand our healing, and a little later on, what we have to say of music.

When thinking of the colour red let us think of love; of love in all its degrees, in all its qualities, love on all planes of being—not only human and beautiful love, but also that which is mis-called love, the more animal instincts; with these our red becomes blended with the browns and blacks of the lower planes. Selfishness and other such qualities degrade or pollute the pure red, but as we ascend we come to the clear red, indicating government and rule. In the love of a mother for her children we find a beautiful rose red. The love of the earthly mother holds a little possessiveness, and so although it holds something of the pure pink, the red still remains. Then we pass higher to those clear pinks of strength and quality and beauty—the vibration of pure and soft love rays.

In the reds you will find a very beautiful ruby colour, difficult to indicate; if you could see a ruby with the light shining through, you would note a vibrant and beautiful red, with perhaps a touch of blue. We want you to realise that in all these colours there can be an interpenetration of another colour. In the higher or spiritual worlds we see much of this beautiful blending and interpenetration, and also colours not registered by the physical vision and impossible for us to indicate. You must discover them for yourselves, through development of the clairvoyant vision. Red, then, we think of as the colour of love in all its degrees and aspects.

Now we come to the orange. Think of orange as the colour of intelligence. We have here an intermixture of yellow and red, bringing the qualities of both—the yellow of intellect and red of love, making the orange ray, wisdom-love. Again there are many variations, with also the introduction of brown shades which will indicate the ambitious intellect, wanting knowledge more for itself than for the good it can do.

Yellow may strike a little coldly sometimes, and can become a very cold colour when the mental aspect is overstressed. It is said that yellow is indicative of wisdom, and of the higher spiritual understanding and intelligence. The cold yellow suggests rather a limited intellect but those beautiful soft glowing yellows—daffodil yellow, say—suggest the higher mental body brought into operation, and are very beautiful. Intellect in all its degrees is on the pure yellow ray.

What do you feel when you think of green? Harmony; green is used so much in healing; think of green as the colour of sympathy, adaptability and harmony. The one with beautiful soft green in the aura will always be sympathetic and adaptable. Some will say he is ‘all things to all men’—nevertheless green in the aura brings a soothing and sympathetic and adaptable nature. The green is the fourth ray, and also is the ray of the Egyptian. Ritual, the

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harmonising of form and colour was much used in ancient Egypt. Think of green again as the 'gateway' between the higher and the lower—not that the first three colours are the lower and the others the higher, no, but in early Egyptian times there were far more candidates for initiation and the Ancient Wisdom in Egypt than today, and green, on the fourth ray, suggests this preparation for initiation.

Blue is a beautiful colour about which there can be confusion of thought. Try to find a wide and universal conception of blue. It is a devotional colour. 'Devotional' does not necessarily mean namby-pamby, but suggests also power, because with true devotion there comes great power. Remember, we spoke of the power ray in the triangle, blue being the ray of power. But he who has blue in the aura will also bring vibrations of power and peace and strength. The blue of the Brotherhood is the beautiful blue of the devotional, power ray. Those who worship or pray in truth, will be seen to project rays of blue, and these thought forms will take very beautiful shape also. You will therefore understand why the blue is used so much in the prayer groups.

Indigo is a difficult and subtle colour; in this connection we think of the mystic, passing from the devotional to the mystical, the philosopher. We have spoken of the indigo ray as being indicative of the Great Scientist, and had then in mind the head of that indigo ray, He known as the Master Jesus. Jesus was the great spiritual scientist, and all his teachings were spiritual science. This is how we would have you think of the indigo ray—the ray of spiritual science. We have spoken of Jupiter in connection with the indigo. Jupiter's influence brings religious aspiration, and a wonderful love for religion and spiritual science is introduced by the influence of Jupiter. So with indigo we think of the mystical, the spiritual and philosophic ray.

We come now to the seventh, the violet ray. Here we have to think in terms of spiritual power and spirituality, and again, of ritual. Those on this seventh and violet ray will be almost sure to be drawn into some brotherhood, this being the ray of brotherhood. It introduces ceremony and ritual helpful in harmonising all the vibrations of a brotherhood. The pure violet emphasises the pure spiritual power. While a ray of power, it introduces also that soft red or pink colour, which harmonises with or interpenetrates the blue. We think of ceremonial magic and the higher types of psychism as breathing forth some degree of that particular colour.

And now let us talk a little about music. Bearing in mind all that has been said about colours, you should discover a basic colour for the music of various composers. Each composer has a certain work to do. His music comes from the inner planes and is intended to produce certain effects upon the physical and subtler bodies of the people who listen. Thus different musicians introduce a certain tone or quality which humanity especially needed at the time it was brought through, and also during the course of the evolution of the race. Differing types of music have their effect upon the subtler bodies of men—some upon the physical, others upon the emotional, astral and mental.

As an instance, we would say that Wagner was vibrating purely on the violet ray, and yet in his music there is a comprehensiveness which takes us all the way through from the red to the violet. His themes deal with the involution and evolution of the spirit. We get the dominating red, life-love ray, and the varying phases right the way through until we find set forth in colour as well as tone the regeneration of the soul, the rebirth, the discovering of the Holy

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Grail. With Wagner we may think of the transmutation of the life-force from one end of the spectrum to the other, a setting forth of the complete life story of the soul of man, its involution and evolution.

With Handel's music (the familiar 'Largo' for instance) there is a sense of propriety and rightness. One might say the same of Bach, whose work seems to bring a more conventional and measured strain. We think of these two composers in terms of conventionality and orthodoxy, their work designed to encourage order and precision. When thinking of Beethoven, White Eagle gets a feeling of human love. We think in terms of the first ray, the red and the pinks. There is something human and warm and loving about Beethoven's music. Green seems synonymous with Mendelssohn—harmonious and sympathetic music; he brings a gentle vibration. You interpret all harmonies by the different degrees of colour. Remember what we have said about the varying tones of each colour, and the interpenetration, and even with music, do not think only in one term. Think of the predominating shade, but also the many variations, and find that these variations of the green ray permeate Mendelssohn's music. Where music has been performed a great deal, as in this Lodge, a vibration has been built up and is going forth all the time. Music can be food for your soul, and lingers long after sound has died away. Therefore the music in this Lodge helps to create a vibration which we love so much, healing, stimulating and health-giving to the soul coming into the Lodge. Learn how to drink, how to eat.

Now Brahms. With Brahms we think of the mystic, of the philosopher. There is a wonderful mystic strain, recalling the mystics of the east, the Hindus. But we also get that urge and desire to interpret mysticism into practical philosophy, and so we feel that in linking the indigo ray with Brahms, we get a realisation of the spiritual scientist bringing through into practical demonstration some mystical and idealistic vibration.

We have only mentioned one or two names, in order to point the way to you. Having the keynote of the various colours will give you an idea how to interpret the music of the composers. In listening to music, close your eyes and see what you can see. Think of the colours that we have given, and you should see one predominating colour with, of course, other lesser [ones], making the most glorious weave of colour and harmony.

Do we get differing colour vibrations from different instruments? Well, there will be the predominating theme colour, but variations of tone (colour-tone) according to the instrument used.

Let us think of the 'quarter tone' or the mystical music on the indigo ray, and 'thirds' on the green – as with the music of the Greeks and the Egyptians. In the more western type, we find the half tone – the bring[ing] through into practical application the ideals of the higher or mystical colours or vehicles. Let us think in terms of body, soul and spirit.... Yes, or astral, mental and spiritual; and think of one note or colour predominating in each. If all were operating as they should, there will be a harmonious blending of the colours – perfect health. If not, there will be disharmony – a 'screech', as it were. For instance, if the mind be arrogant you will get a squeak instead of the full round mental note. Disease is lack of harmony, something wrong somewhere, and you wonder why. It is because some note is not sounding perfectly.

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I only give you hints, but you can do a lot of research if you think on the lines indicated.

Q.How is it that different performers will have a different effect upon one?

A.You may discover that the fault lies with the conductor of the orchestra. Some will be in tune to the deva, and contact the perfect vibration. Others will not have that perfect accord, and there comes a certain flatness or inharmony. This applies to any performer. Something in the performer or conductor fails to make the true contact with the ray, so the performance falls flat—to *you*. But others may not notice. They too may be a little flat!

Q.Would it help to have the right type of music in a hospital?

A.I cannot tell you how much! But there are many material obstacles to overcome. In the spirit world, that is exactly how the sick are healed—by music.

Benediction:

We stand under the canopy of heaven, breathing in the air, the life, the peace of God. So may we live and serve and bless all life.

Amen.

The search matches with either words and phrases, which appear in the text, or the following 'key' words and phrases, which are similar in meaning to those in the document:

Creativity, consciousness