

Barbara A. Amodio
University of Connecticut

THE WORLD MADE OF SOUND: WHITEHEAD AND PYTHAGOREAN HARMONICS IN THE CONTEXT OF VEDA AND THE SCIENCE OF MANTRA

A. Sound, Vibration and Mantra Revisited: The Birth of Sound From Vibration

The Supreme Devi Sarasvati, Mother of the Vedas and of the Worlds, manifests as a totality of name (Nama) and form (Rupa) which literally *is* the appearing Universe. She is Mother of all possible sounds and plays them on the Vina, the supreme musical instrument. These Sounds are the subtle letters and Ideal Sounds of the Sanskrit alphabet, considered by Veda as divine in origin. The Universe itself is said to emerge from the subtle sounds of the Sanskrit alphabet, a Varnamala or Garland of Letters gross and subtle which functions through the subtle Tattvas (Categories) of creative evolution to excrete into audible sound, light and indeed the entire appearing cosmos. In a profound way, Sarasvati points to Brahman's evolution into the Divine Talk of subtle and Ideal Sound (Sabda Vibration) that constitutes not only words but the created objects (artha) themselves.

Sarasvati is the mental apprehension (Pratyaya) of objects, a literal "going towards" (saras) the objects in Consciousness that is fundamentally constitutive of the objective world as an *aspect* of Consciousness. Pure Consciousness (Cit) evolves into an expanding matrix which is ultimately Cit at every phase. There is nothing but Cit. Veda broadly captures this emergence as Supreme (Para) to subtle (sukhma) to gross (sthula). The Supreme and subtle aspects of creative evolution do not appear. Only the gross aspect appears under the veil of Maya, the obscuring and illusionary power of the Supreme (Pure) Consciousness.¹

1. Here Veda implies a phenomenology of Consciousness that easily breaks the bounds of ordinary western phenomenology by expanding the consideration of consciousness to a Cosmic Consciousness the processes of which are the archetype of creative evolution at every level. No Husserlian *epoché* or bracketing of the world is intended. The so-called furniture of the world is recovered as a cosmic ideation from subtle to gross and there is no concept of "matter" as a contrast to Cosmic Pure Cit. Matter is a *gradation within Cit*, a limit of evolutionary expansion (Spanda) of Consciousness.

A stirring of Pure Cit from deep within Itself arises as Para (Supreme) and issues into supremely subtle permanently unhearable initiation of vibration as Para-Siva. Para-Siva, though not Supreme is Supremely Subtle, beyond even the five Tattvas of Pure Creation of which the First Category is Siva-Tattva who represents the first conscrescence of Siva into extremely subtle vibration, the *initiation* of subtle heartbeat and musical pulse for what will progressively become an appearing Cosmos.

Though the Primordial Stirring of the Supreme Brahman effectively begins a Spanda or expansion of the Primordial Pure Cit into articulation and evolution, both Brahman and Para-Siva remain Transcendent. Para-Siva is still Niskala, Niskriya, Asabda and Amanaska, or that is, Without Parts, Without Activity, Beyond Language, and Beyond the Reach of Mind. Para-Siva is the *initiation* of pulse or vibration. Though Sound (Sabda) before it is sound is vibration, there will be no sound *per se* until Nada (Sound) is attained at Sadasiva-Tattva, and Nada still remains subtle or esoteric at a long remove from the gross, audible sounds of the appearing world order.

The conceptual or subtle evolutionary "distance" from Para-Siva to Nada is qualitative and nonmeasurable. It is analogically captured as the *intitiation* of the rolling sound OM which *approximates* the actual sound accompanying creation. The complete Cosmos is then a stirring and vibrating continuum broadly tracked as Supreme, subtle and gross along a Divine continuum that begins in Supreme Disappearance, a longhand in great detail for the Bergsonian shorthand of *élan vital* in a scenario where everything begins by a *process of beginning*, a true process philosopher's picture of organic evolution and emergence.²

A word about the genealogy of the Tattvas is in order to provide full frame for the picture of conscrescence or subtle phase adumbration that builds an ideal formal vibratory structure, and then projects the order into appearance. The five Pure Tattvas in order are Siva-Tattva, Sakti-Tattva, Sadasiva-Tattva, Isvara-Tattva and Suddha-vidya-Tattva. They are characterized in meditation respectively by Consciousness (Cit), Bliss (Ananda), Being (Sat with Iccha or will dominant), Extreme

2. The projective schema in Veda recovers Bergsonian insights about the excrecence of current in the *élan vital* with even more systematic rigour than that with which Whitehead intended to recover them in *Process and Reality*.

Knowledge (Jñana), and Action (Kriya in the sense of God's subtle Activity). At Sadasiva-Tattva "I (Aham) am This (Idam)" emerges with emphasis on "I." At Isvara-Tattva "I am This" emerges with emphasis on the direct object, "This" in the sense of switching the emphasis to "This am I." At Suddha-vidya-Tattva "I am This" re-emerges with an equal emphasis on subject and direct object, as "*I am this*" or better "*I am This am I am This am . . .*" such that in the subtle Cosmic Consciousness of the five Pure Tattvas there is a balance between subject and object and no *formal* emergence of the duality between subject and object and (otherness) so characteristic of the appearing and ephemeral world.

As this is an ideation in subtle consciousness (sukṣma), subject and object are part of a universal cosmological grammar of creative evolution where the world is *prepared* to become split off as the direct object of a complete cosmic sentence, but is still fused in the emphatic equipoise of subtle stage adumbration. Despite equipoise, Suddha-Vidya-Tattva retains subtle vibratory character that is gradually increased to the mark of subtle Action (Kriya), subtle Sabda (Sound Vibration) and artha (object) while yet retaining the balance of "I" (Aham) and "This" (Idam) in the Cosmic Ideation of "I am This"

Sadasiva-Tattva is Nada or Sound in extremely subtle form, God's Talk arising close to the stirring of Brahman. This is an *extremely* subtle, though no longer *supremely* subtle stage, evolved from the Transcendent Brahman and Para-Siva. It occurs after Siva-Tattva and Sakti-Tattva, but still within the range of the five Pure Tattvas. The five Pure and thirty one Impure Tattvas arise out of Para-Siva. Sakti arises as the Second Pure Category (Sakti-Tattva) out of this same continuous stirring stream as a further concrescence of the cosmic pulse, as the true concrescing *dynamis* of the Cosmos, its so-called feminine dynamism. The first truly kinetic vibration that arises is Sakti. All the rest has been *initiation* of such true kinesthesia.

The extremely significant Parabindu is *initiated* during the emergence into duality that occurs from Sadasiva-Tattva to Isvara-Tattva-to Suddha-vidya-Tattva as the gradual concrescence of Sabda (Sound Vibration) into subtle sound (Nada) at Sadasiva-Tattva. The Bindu emerges as a supremely subtle (para) "point" or "drop" in Isvara-Tattva where the equipoise of I-This (Subject-Object) forms a Parabindu that later generates an effect-Bindu. The Parabindu is the "togetherness"

or relation of Nada-Bindu balance as the equipoise of Siva-Sakti and forms a Subtle Trinity of Power, the Trinity arising as the effect or "third" or seed (bija) of Nada-Bindu.

This Trinity can be internally realized both visually and acoustically in the deepening stages of meditation. It is accompanied by a simultaneous triangulation and equalateralization in light, sound and kinesthetic feeling in the body environment accompanied by the experience of equilibrated transfers across energy "fields" such as sound, light, heat, all of which the Yogi experiences as balanced beyond their opposites. The "warmth" and intense calm of vibratory waves in the body can be heard as complex harmonics of esoteric sound arising beyond the pairs of opposites of hot-cold, high-low, weak-strong and so on.

The Sixth Tattva and the first Impure Tattva is Maya. It emerges just on the heels of the articulation of subject and object, the hallmark of duality, as a *sensing* of an "I" and a "This" in such a way that the inherent nonduality of Consciousness is obscured, veiled and enveloped. Maya *severs the connection* of the subject and direct object in the cosmic sentence and continues an evolution of duality through the rest of the Impure Categories.

The following five Categories are in fact Kancukas or Constrictors which limit, narrow and thereby obscure nonduality.³ Maya itself is a Power of Illusion susceptible of the predications of the temporary, or

-
3. The specific Kancukas are Kala (temporal limitation), Niyati (spatial restriction) Raja (attachment to particular things), Vidya (limited, not Supreme Knowledge), and Kalaa (limited agency). Purusa is next arising as individual Soul *enveloped* in the five Kancukas *geometrically projected around it* as an envelope. Next is Prakrti (Higher Nature) as the corresponding envelopment on the side of objects. Both subject and object are thereby severed from each other in a progression into duality. This is "seeming development" only in the Pure Cit of the non-dual Brahman.

Following the creation of these two major envelopes is the evolution of Buddhi (clear intellect), ahamkara (ego individuation), manas (mind), the five organs of sense (jñānendriyas), the five organs of action (karmendriyas), the five essences of elements (tanmatras), and the five gross elements (ether, air, fire, water, and earth.). So far as Platonic and Whiteheadian considerations go, a major part of the Forms and Eternal Objects are at the level of the tanmatras as essences of elements with parallel evolutionary chains in Light and Sound, though they clearly infer the more subtle abstract regions.

namely, there is a time in which it is, a time in which it was not, and a time in which it will be no more. Maya is a limited, dazzling and magnificent achievement of Consciousness, a Dream in full color, articulation, imagination and movement, a Divine Play staged in Cosmic Dream and vibrating grammar.

As Prime Dreamer, Brahman remains Supremely Supreme, utterly beyond any movement or articulation whatsoever, and yet utterly connected to creation in exactly the way that Whitehead's Process God remains integral to the subtle and gross products of creative evolution. Brahman persists as the Eternal and Pure Cit who grounds the creative evolution of Cosmic Body and "projects" it into "seeming appearance" and "seeming duality." In reality, there is nothing but the nondual Brahman, Supreme (Para) beyond all sound and language, the Soundless, Calm and Quiescent.

The classic *emptiness* of conscious merging into Brahman described by the meditative experiences of Samadhi, Nirvana and Turiya is never a simple *nothing*, but an *emptiness of waves or vibration* that rejoins its grounding in Brahman, a Primordial Equipose of Holy Substance. The realization of Brahman is verifiable in reproducible levels of meditative experience that are carefully described and recorded in the reliable record of meditative realization that is preserved in Sanskrit culture.⁴

4. The Nyaya-Vaisheshika School lists four valid means of knowledge: Perception, Inference, Comparison and Testimony. A school of pragmatic logic it encompasses and goes beyond western analytic modes. Perception must be *determinate* to be true, and implies verification that goes beyond sense contact which is always *indeterminate by itself*. Determinate perception involves the sixth sense of mind or appraisal (Buddhi) where ability to *Name or classify correctly* (Name-Rupa/Name and Form) is suprasensory. The Categories of the Vaisheshika System are: substance (as atomic, eternal indivisible and secondarily recombinant), quality, motion, generality, particularity, inherence and nonexistence. Yogic powers are also directly considered, as the perception of past, future, hidden infinitely small and so on as is the perception of abstract formal reality and its capacity to facilitate transfers across senses such that what is proper to one sense organ can become an object for another sense (as in something looks soft). This resembles Whitehead's notion of perception as a *relational* phenomenon of Eternal Objects to various sense organs where blue related to the eye is a color, to the eye is a color, to the ear a blue note, to moods a blue mood. Inference and Comparison resemble their Piercean counterparts, incorporate testing, experience and working hypothesis and consider archetypal, logical fallacies

Important facts emerge from this basic account. *First, not all Sound is heard.* Much of it is ambient, as it were, in the cosmos as subtle or esoteric sound heard only in Yogic Hearing. Esoteric sound remains fundamentally connected to audible sound and provides ready access to the subtle dimensions of creation from within the heart of the gross appearing cosmos. It is the business of Mantra Science to make clear and useful these sound connections as one among a number of powerful meditative aids whose goal is god-consciousness or Brahman realization.

Secondly, Brahman is not removed from creation but is so intrinsic to it that we must clearly reconceptualize the created, appearing universe as an aspect or mode of Brahman Body. The incarnation of Brahman becomes a daily fact and not an unusual event in a context where incarnation is the norm, not the exception.

The corollary of this is the fact that *among appearances human birth is holy birth, since only in human form and only with human consciousness can Brahman be "realized".* Human consciousness, particularly aided by a samyama (concentration) on Sound, contains within it the special capacity to re-enact the Cosmic Creative Evolution process by using its own gross processes to go beyond language, beyond even mind, to merge in Brahman climbing as it were an umbilical *chord* of sound between human and Brahman. In the deeper stages of meditation mind (manas) vanishes accompanied by progressive visual and acoustic fading of the appearing world. Human consciousness withdraws into a literal *projecting point (bindu) of vibration and light* outside measurement, *physical* contact time and space hidden within the body cave.

The Supreme, subtle and gross articulations of Brahman resemble in general outline the modes of Whitehead's process God from Pri-

and expanding simple western syllogism from 3 steps to 5. Knowledge from Sabda or Testimony is the result of the word of a reliable, *absolutely* honest person who actually *knows* (determinate perception) what is being communicated and such that the hearer *understands exactly* what has been said. Supraconscious experience of Brahman is a valid determinate perception only knowable in suprasensory contact by direct experience following the reliable record and working documentation of Testimony such that it may not contradict other known truths (therefore implying coherence in the truth body.) This is skeletal of Nyaya-Vaisheshika.

mordial to Conerescent to Consequent in voluminous detail. The articulation of Whitehead's coördinate division from a conerescent and therefore not yet appearing perspective parallels the emergence and evolution of the Tattvas or Categories within the subtle Body, particularly as described in Part IV of *Process and Reality* where Whitehead severs the ties between geometry and measurement, especially in the chapter on "Measurement," just as the Para-Bindu and the "point" or "drop" of geometrizing projection it implies is clearly abstract and holds company with the pythagorean and mystical interpretation of the true meaning of geometry. There is additional conformity to the role of Consciousness in Veda as Whitehead gives consciousness the deeply internal feeling-appraising-prehending activity of the Process God in a scenario where God becomes the world by modality. This theme is reiterated in his *Modes of Thought* and other works on the axioms of descriptive and projective geometry.⁵

B. Toward a Mysticism of Sound: Whitehead, Pythagorus and Mantra

We must enter Sanskrit Sound through the door of the apparatus of the human body as a holy creation. In Veda human consciousness is a microencapsulation of Pure of Supreme Consciousness and thereby contains within itself a replica of the activity of Pure Cit on a reduced scale. The conscious activity of speech and the utterance of sound is in Sanskrit a particular re-enaction on a smaller scale of a divine act of cosmic creative evolution. We shall explore this in more detail.

There is nothing accidental about the order of the letters of the Sanskrit alphabet. Every vowel, semivowel, nasalization and consonant is precisely placed in order from throat to palate to lips moving

5. Geometry is here taken as the study of abstract loci and relations and *only secondarily* as drawn figures or manifest relation. See especially Whitehead, *Process and Reality*. (New York: Harper and Row, 1960), Part IV: The Theory of Extension, Ch. III, "Flat Loci," pp. 460-471. See also Ch. II, "Extensive Connection," which contains Whitehead's abstract mathematical topography (set theory) and Ch.V. "Measurement" which explicitly severs the connection between material quantification and measurement replacing quantification with Einsteinian abstract relational field dynamics and *feeling consciousness* among relata as qualitative organisms (coherences of sets).

upward and out into the air. There is no need to memorize it in the way one memorizes English and other alphabets, whose sounds flip randomly about in the mouth outside the logical progression of body order, and is finally best memorized by the singing of the "A,B,C,..." jingle. The order of Sanskrit letters follows the flow of air outward from the body. One need only refer back to the human body, breathe outward and flex the muscles of the throat, mouth, tongue and lips to uncover the easiest natural order and possible positions for vowels and consonants.

Wind rising is the current on which all language rides. Vowels, which are wind or aspirates, are shaped along the current by varying the muscles of the throat and mouth. In Sanskrit, vowels are the "living" part of language since no sound can be made and no consonant pronounced save it is in the company of and propelled or resumed by a vowel. Consonants are therefore the "dead" part of language for they do not and cannot move of themselves.

Following Panini, the role of consonants is to "stop" the constant stream of air that is vowel sound. The Sanskrit alphabet assigns precise ranges and stops for each letter and vowel, and though there will be fluctuation from speaker to speaker stemming from individual differences in the body apparatus, pitch, tone, duration of sound, moods of the speaker, and even dialects of sound, these ranges are constants and provide consistent values for the letters and vowels. Vowels become analogous to the vibratory current or pulse which pervades the appearing world while consonants represent the material "stops," gross bindus or "drops" of sound covering Ideal Sound Vibration, temporary excrescences of the gross Cosmic Body characterized by Maya⁶

6. See for example Part I of the Taittiriya Upanishad, divided into three parts (vallis) by the comentator Sankara. Part I contains twelve chapters. 1.2 is devoted exclusively to siksha or pronunciation to the end that though meaning is important, the text must also be chanted properly to press out its proper and fullest meaning. 1.3 teaches meditation on the combinations of words beyond the letters of text, and explains their symbolic meditative reference in order to achieve one-pointed concentration. Classically there are six works auxilliary to Veda siksha (science of pronunciation), chandas (science of prosody), vyakarana (science of grammar), nirukta (science of etymology), jyotish (science of astronomy), and kalpa (science of rituals) which all have their counterparts and privileged access in consciousness.

Wind is skillfully manifested in the body instrument according to the will, knowledge and action of the person who moves constantly between quiet and articulation as speech is produced and intentions made manifest or projected. This is a microencapsulation of Divine Will, Knowledge, and Action (Iccha, Jñana, Kriya) expressing in the five Pure Tattvas or Categories of Creation. In this it is not primarily the body but *consciousness* which speaks and manifests. Language is secondary. Wind is mobilized from the pit of the stomach, stirring up out of quiet that resembles Brahman stirring, initiating into supremely subtle vibration that is like Para-Siva, and arising into a barely perceptible rumble or roll of Sabda vibration in the chest, then into subtle sound (Nada) in the upper chest and the pit of the throat.

Wind and intention (will, knowledge, action) first become *audible*, which we should not forget is a form of material manifestation, at the vocal chords at the top of the larynx in the throat such that voiced speech is a geometrization of relationships in sound that "cover" the subtle nonappearing reality of consciousness. Here the cartilaginous plates of the human vocal chords perched on top of the windpipe form a kind of reed such that each person is on one level a musical instrument. The reed vibrates as wind is pushed up into the larynx and mouth. Muscles attached to the plates allow consciousness to vary the pitch and frequency of the sound emitted. The tongue, lips, teeth, ridges and muscles of the mouth help shape the stream of air into specific vowels and assist in the assignment of stops that will form consonants.

There is an important distinction in Veda and Tantra between lettered and unlettered sound. Not all gross sound is "lettered" but may also be Dhvani or unlettered sound. Dhvani is the sound that forms the Natural Sound or Natural Name of any created element or organic whole, the gross sound that a creature *cannot make*. The unlettered audible sounds of Dhvani are such things as a waterfall, wind in the trees, an elephant trumpeting, the crying and laughing of humans, rain, other generalized animal sounds, sounds heard garbled from very far away, human crying, laughter and even bird song.

Thus Dhvani is unlettered only in the sense of *not intentionally using or projecting the precise clarity of the Sanskrit alphabet sounds*. Notice that garbled sound, though intentionally lettered, loses its clarity of projection and thereby its articulation of meaning as it travels. In a fundamental sense, *all* lettered sound loses its clarity as it travels

and fades, and thus returns into natural sound, *once again becoming Dhvani* unless it manages to be decoded by someone with finely tuned interpretive hearing. To be heard some type of Abhigata or "clashing" as friction or resistance, be it ever so slight and even subtle, is required. Clash implies articulation, duality and plurality that begins among subtle fields and is only secondarily gross and audible in ordinary ranges.

Therefore, even a cry or sob or laugh "stops" at positions along the throat, palate or lips and can be transliterated into the various writing systems of the world, but it is not technically a letter that communicates meaning. The *cockadoodledoo* of English is the *cocorico* of the same or indeed similar Rooster in French. We cannot fail to notice the precise assignment of "stops" in the songs of certain birds, such as the long calls of the Cardinal. These calls are consistent with minor variations of pitch and duration from bird to bird and are analogous from region to region as "dialects". Young birds are easily distinguished from the voice of more experienced birds by pitch, intensity of sound, hesitancy, in other ways that have to do with the smaller throat of the bird, and by the intertwining musical line of the older bird as both birds brighten and thrill the spring air.

The call is there, and it is not the call of another species. *It is consistent and characteristic for only the Cardinal*. But it is not on that account an alphabet of lettered sound, despite stops or the intentional behaviors and communicative content pressed into song and noted by ornithologists. Birdsong is Dhvani or the Natural unlettered Sound or Mark of that species and no other. The song of the Oriole is not the song of the Cardinal.

What, then, is distinctive Birdsong? First, it is part of the gross range of sound the species *cannot make*, its Dhvani or natural name. More importantly, it is the Concrecence of Will, Knowledge and Action, in short intentionality of the Bird at the level of Subtle Conscious Projection or Feeling Consciousness. In an environment pervaded by the process philosopher's maxim that there are no things, only processes and no beginnings, only processes of gradual beginning. Birdsong like all Dhvani and like Para-Siva is the *initiation* of the full adumbration and capacity for the articulation of Meaning in lettered sound. As *initiation* of Meaning it is the feeling or affective content of language absent the letters and the articulation into which they

project as the progressive development into words, sentences, clarified meanings and so on. Birdsong like unlettered human melody minus the lyrics is an expressive emotional reality on the edge of the envelope of excrecence into articulate word and language. Opera, on the other hand, is the *boosting* of the affective content of language with matching affective musical tone.⁷

To understand Animal Sound we must enter the affective tone and pitch of the sounds emitted, and next the syntax or systematization of those tones to decode the Feeling Expression manifesting from animal consciousness, something a naturalist or a game warden must sometimes know and communicate to survive. This ultimately constitutes the careful mechanics of how the lion can lie down with the lamb under certain conditions, and how animals "sense" the affective tone of human language and even a particular human's *total sound* as an affective tone indicative of a general level of emotional (psychological) development.

Animal Dhvani, though capable of integration into a system of feeling-meanings, is not fully language in the human sense of lettered sound which goes beyond feeling into straight and poetic-referent logic. It is not that language is devoid of emotion nor meant to be, but rather that it pushes emotion into articulation. It is both.⁸ Animal Dhvani is profoundly reaffirmative of the teaching in Veda that human

7. Puccini throughout provides the outstanding operatic example of musical expression echoing in emotional and lyric expression and expanding total impact in the way a Sacred Mantra formula conforms in form and content and propels toward Ideal meaning, building vibratory resonance and sustaining it in one-pointed meditation.

8. A classic error of anglo-analytic philosophy is its systematic logical abstraction from the emotional subtext in the direction of the surface meaning of language but not its deeper metaphysical grounding and projection. This ignores that the two are adjacent progressive emergences of the same continuum and are cross-referential without interfering. The anglo-analytic view moves toward a level of disengagement of the two texts that would in another setting be viewed as an emotional learning disability rather than "scientific purism" or philosophy. Extreme disengagement from the emotional subtext unchains reason from metaphysical grounding. The subsequent flight into mere surface logical relations results then in such things as Parfitt's creation of the pure fiction of multiple logical (but unemotional) personalities emerging from person A after the fiction of a brain hemispherectomy. The so-called moral dilemmas and profound disintegration of personal identity, disengagement ethical responsibi-

birth is holy birth for only in human birth can Meaning be articulate unto its grossest manifestation or limit of expression. But by a marvelous continuity of the *gunas* the whole world is to an extent remaining in man. Human *dhvani* may actually incorporate aspects of animal sound and its emotive quality and intentions as in the emotional expressions in shrieks, screams, whistling, the disoriented laughter of extreme fear that converges on tears and sobbing, and others.

Thus though inadequate to fully express Brahman, language is concrete and articulate enough for us to grasp it and use it as a set of articulate footprints of Brahman that contains inextricably linked emotional and grammatico-logical subtexts. Because the tracks are capable of such precision they are able to launch the rocket of human consciousness precisely to the target of their rendezvous in Akasa and beyond with Brahman, even though Brahman rests permanently beyond their official reach as Asabda (Beyond the Reach of Words). In the process a prime metaphysical place is given to Sanskrit alphabet, sound and grammar. Lettered sound and grammar track and express Meaning by Jñāna or intellectualization. Unlettered sound vibration tracks by bhakti or faith-feeling. The two paths are not detachable from each other but function in full integration.

Like lettered sound, Dhvani shades off into subtle or esoteric sound. Such ideal or esoteric sound as is *permanently associated* with a particular created object or with a particular gross letter, for a letter is also a created object albeit in sound, is considered by Veda *more real* than gross appearing sound because it is *constitutive* of the object. Or again, in the severing of Subject and Object, Sabda (Sound Vibration now condescended as Nada) goes off in one direction and Artha (object) in another at Isvara-Tattva though both are in reality formerly flowing from the same Equipoise in the Cosmic Sentence and

lity, and the mostly convenient amnesia that result more closely resemble the routine disengagements we observe in psychotic and sociopathic behavior, particularly of the criminally insane whose psycho-social profiles are punctuated by their brilliant forays into logical rationalization and conveniences of just this sort. Ironically, one does not arrive at pythagorean Idealism or sound Mysticism by totally eliminating the emotional subtext, nor even the world, rather by honoring and recovering it, just as in Veda.

Grammar, eventually *making the Word, any Word, flesh*.⁹ Such Ideal Sound as eventually adumbrates is Sphota or Meaning in a supremely subtle sense, with the Sphota of an Avatar or the Christ bearing a high level of compression of Divine Meaning into Its Ideal Sound and objectification. Sphota is recoverable by ordinary human understanding only in brief intuitive and more sustained meditative samyama (concentration) as standing permanently behind and grounding any appearance in exactly the same way that, for example, *the relationships and ideal defining proportions of the equilateral triangle are mentally recoverable as grounding the multiple figures with which we "cover" this Ideal meaning*. There is never any question of the reality of Sphota, only of the idiosyncratic and complex Identity of any particular Sphota, in a word its Meaning in the broadest sense.

Not all Schools formally accept the Doctrine of Sphota as adumbrated by the great Grammarian Panini, though it should be noted that Patanjali taught the Doctrine and that all Schools acknowledge Patanjali's Yoga System and Yoga Psychology. Sphota is a subtle doctrine to grasp, and I would submit despite its occasional denial is always operative and implicit at higher stages of serious meditation known only to advanced realization. The usual debate occurs over interpretations of Dhvani that overlook the strong continuum of vibration from Dhvani to Sphota and incorrectly merge Sphota into Dhvani.

Natural Sound does not simply trail off into the background of the Cosmos. It trails off into Sphota or Ideal Sound, which is a formal constitutive set of proportional meanings manifesting as subtly formed simple or recombinant proportioned integrations or *subtle vibratory organisms of sound*, or again organic coherences of relata, or again

9. The "seeming development" and projection of Sabda and Artha into "separate" dual realities is depicted iconographically as the two sides of the Kamakala Triangle or Tribindu discussed later. Sabda and Artha are severed and projected from the apex "point" and shoot out as "sides" of an equilateralized relationship in the cosmic Body. This is a projection in Dream of seeming dualities within the one Dreamstuff, later to be reabsorbed into the deeper dreaming consciousness during Laya (Dissolution). See also *ibid*, *The Garland of Letters*, Ch. XVII, "Kamakala," pp. 175-184 for reliable detailed descriptions of the Kamakala in terms of its other referents to numerous analogical trinities in Tantra, as White-Red-Mixed, Sun-Fire-Moon (Candrabindu) and so on. P. 180 of the same chapter gives a description of the lines, angles, circles and points as Tripure (3 Cities or Abodes) of the Kamakala.

Ideal proportions and their permutations and combinations formed and worked through the Tattvas in the subtle background of the cosmos. That is, Ideal Sound is subtle and is either simple or nested. When nested it is "at play" in combinations and overlaps which go far in explaining aesthetic transmutations, similes and metaphors of meaning across supposedly discrete categories as poetic-referent logic in "heaviness of light," "blue mood," a personality that is *sempre allegro*, "woven light," "liquid sound", "light-hearted" and so on.

Ideal Meanings are what Whitehead calls in more visual imagery internal abstractive hierarchies in *Process and Reality*, particularly in Part IV. This is a vast and instructive topic in its own right. Suffice it to say for the moment that Sphota as Ideal Sound can function at one level somewhat like Platonic Essence or Form, and again is analogous to the Pythagorean "relationships" and "proportions" manifest in sound and figure, and again like the deeper levels of mediating meaning in the Structuralists' concept of consciousness, or again the coalescence of norms in consciousness.¹⁰

The Doctrine of Sphota or Ideal Sound and Meaning is frankly suggestive of the harmonic analogies Pythagorus made between the subtle "sound" of mathematical proportions transposed as definable, discernible musical resonances picked out from the continuum of sound. Pythagorean Harmonics extends to astronomy and cosmology and one of the Six Studies that Plato prescribes in concluding the Allegory of the Cave in the *Republic* is astronomy and harmonics not separated but defined by him as the study of solids, any solids, in motion and

10. I have explained this elsewhere in an aesthetic translation of Whitehead's set theory where sets evolve toward abstract "punctual" (point) status and then "overlap without inclusion" in each others' internal abstractive hierarchies. The first event achieves Whitehead's Eternal Objects or formal constituents for an epoch. The second achieves what I have called in less laborious language "overpaints." The overpaints are transparent zones of nested abstract punctual loci such that they are not reducible to each other (points are idiosyncratic), but are nevertheless "apparent" (visible, audible and so on) simultaneously in a super locus. This is the abstract mathematical viewpoint on the reality of intuiting the Ideal in the real, Form or Essence (s) in appearance. For the details see Part I of *Quality and Reality: A Pythagorean-Whiteheadian Redefinition of the Existential Mode of Appearance*, Barbara A. Amodio (Ann Arbor: University Microfilms, 1979), Part I, pp. 1-118, especially A: "Abstraction and Extension" and D: "The Attainment of Qualitative Relief and Appearance."

following from geometry. There is no particular Platonic reason to limit solids in motion to astral bodies for we see harmonic function again in the motion of people woven in the social fabric by the Statesman as also in citizens who attempt to discern the *essences* standing behind and in the proportions of human action, suprasensuous conscious intuitions of the One in the many.

Certainly the equilateral triangle, a special case Euclidean figure, provides a Pythagorean-Platonic model for justice in rulers and others, with justice becoming the imitation of the figure's defining relationship of equal sides, equal angles and internal mathematical isotropic space. Becoming "equal" or "just" toward all is also the Vedic ideal of compassionate detachment.

The easy transfer and transposition of the Ideal meaning of defining relationships across figures, light, vibration, sound and even light points us to the deeper nonappearing primacy of Ideal relationships that inhere in appearance, indeed project into appearance, what Whitehead will call in *Process and Reality* the "prime conditions" for an epochal order of emergence.¹¹ One has only to look beyond the integrated gross reality of a cut crystal prism struck like a tuning fork, echoing, glowing and shining forth in the midday sun to pursue the reality of Ideal transposition across the fundamental constitutive realities of the present cosmic epoch.

Regarding transposition, we should not forget that the resonance of a perfect Fourth to a perfect Fifth was primarily an *acoustic* phenomenon for Pythagorus, who was able to *hear* the resonance and resolution of the complex chord. The resonance of the chord is only *secondarily* arithmetic and unresolvable as the computation of or 3.1416... Insofar as sounds sounding the proportion is hearable as a togetherness of the played chord *with* an *infinite trailing resonance* expressed by the eternal repetition of the permanent arithmetic lack of resolution. The eternal return of 1416... is *permanently*

11. "Prime conditions" are especially classified by Whitehead in *Process and Reality*, Part IV, Ch. II: "Extensive Connection" where the set theory is principally lodged, and in the immediately following Ch. III: "Flat Loci," especially Section III regarding prime reference of conditions to an overarching set. Appearing reality is always prime to certain Prime sets of abstract conditions that constitute the Eternal Objects for an epochal order. Epochal order is the Whiteheadian counterpart of a World or Yuga in Veda.

characteristic of the particular proportions of the nested vibrations that the chord is as a peculiar *order* of sound sounding. The eternal resonating trail is a Pythagorean acoustic and arithmetic expression of the Sacred Syllable OM that is always sounding, even during Laya or Dissolution in Cosmic Dreamless Sleep (Susupti).

Acoustic exactly parallels the phenomenon of the Sacred Syllable OM which properly understood does not come to closure with the sealing M, but *trails off in an almost indistinguishable permanent murmur* that persists into subtle and Ideal Sound. Properly produced, the trailing current remains perceptible in the human body and remagnetizes the body "field" of the aspirant tuning it to the Divine Vibration which is always sounding and perceptible to Yogic Hearing.

What is our gain from Veda's genealogy of the subtle and gross Body of Sound? First, its verification does not depend on the whole world speaking the flawless ancient Sanskrit of Veda for the genealogy of appearance it implies to be true or understandable, only that Sound as detailed by Sanskrit be perceivable resident in natural noise, in the extant capacities of alphabets of human languages, and in the natural sounds of the human and created organisms be they species, objects or the like.

The strong claim is made that *the universe at every level is resolvable into Sanskrit Sounds as foundational regardless of derivative alphabets or even their absence*. Subtle Sanskritic Sound is a vibratory expression of an *a priori* metaphysical condition purely manifested in ancient Sanskrit, the original language of the Vedas.¹² Sanskrit is in sum the Natural Sound Natural Name, or Ideal Sound (Sphota) of the entire sounding, vibrating universe in all its modes, where Sphota is a set of articulate *organisms of sound, sounding cohering proportions*, that project into appearance.

12. I am understanding Ancient Sanskrit as parent to Classical Sanskrit without intending the inferred construct of linguistic science that is called Proto-Indo European, as this last is a strictly hypothetical language with no known extant artifacts and no genuine language change. Ancient Sanskrit then intends the subtle sounding language actually heard by the rishis and coalescing by them into the grossly audible letters which, taken together with rhythm, pronunciation (siksha) and all the rest, *are* Veda. Insofar as genuine language change, this Ancient Sanskrit *is* preserved in Classical Sanskrit.

This implies a profound mysticism of Sound where Veda, Pythagorus and even Whitehead go blindly out in good fellowship to look at the Elephant that is Brahman. All are "blind," even Veda in the sense that Brahman cannot be seen, heard or articulated in language. They are later joined by all mystics and serious metaphysicians. In this sense all eyes are blind eyes, all ears deaf and all bodies numb. Only the interior eye, ear and subtle body beyond mind can see, and only once the mind has vanished and an internal suprasensuous knowing of the organic proportions (Sphota) begins. The additional claim is made that a Science of Sound can provide highly privileged access to the mystic journey into Absorption where sound, light and kinesthetic feeling transpose across each other. Here, the mystics of the world gather together under the umbrella of profound implications in Sanskrit sound, and recall that *Sanskrit* means the language *and the culture* of the purified, the refined, the polished as also the language of the Celestial Being.

That Pythagorus was such a Sound Mystic is most plausible in light of the facts of his life. He did found a Mystical Order and he was canonized at his death. He refused to disseminate inner circle truths to non-initiates and lived quietly with disciples in asceticism. He was thus to all accounts at least an enlightened teacher and at most a functional guru. We may surmise from his legendary influence that he may well have had the power to initiate disciples with Sakti vibration, an excellent reason to live quietly amid the world than risk the wrath of its easy miscomprehension.

The Pythagorean influence on Plato is profound and well-known, as it was on every Greek Classical building built in the proportions of Golden Section, or namely, the architecteral transposition of the resonance of Pythagorus' perfect Fifth to a perfect Fourth. An outstanding example is the Parthenon. Plato's so-called Divided Line is done in Golden Section, though he never bothers to point this out in writing, and the Analogy of the Cave in the *Republic* finds an easier explanation if viewed in the light of the steps of the meditative journey in Veda. We need only add the particular gloss that the world of Forms or Ideals, or at least what Plato cared to state publically about Essence, is directly articulated in Veda as a range of subtle evolution in the Tattvas where Being (Sat) emerges at the Third Category of Pure Creation at Sadasiva-Tattva, and Essences are gradually adumbrated at

middle to lower ranges of the Subtle Body, particularly in the fairly sophisticated and late adumbration of the Tanmatras or Essences of Objects. Following the indirect tradition of scholarship on Plato, there are numerous clues that Plato, like the Sanskrit inner traditions that continue today *in a line of unbroken transmission*, and like Pythagorus, never intended full dissemination of all he taught beyond an inner circle.¹³

C. Mantra Sound: The Mystical Role of Mantra-Sadhana

Returning to Ideal Sound, we should note that in Veda it is complex and is always sounding. For example, in Tantra the Supreme OM Sabda and the Varna Sabdas (Sounds of Letters) sound con-

13. I am following the Tübingen School of interpretation of Plato's unwritten doctrines, particularly as unfolded by Hans Joachim Krämer. In my view the indirect tradition is anything but marginal in interpreting Plato's Dialogues, and goes far in clarifying much in the *Republic* and throughout pointing to a Platonic mysticism. Such a mysticism can be viewed with some justice in the context of the descent of Classical Greek from Sanskrit language and the culture of mysticism it supports, as also in the context of *standard mystical practices* regardless of culture, among them the sanction against imparting inner circle teachings and practices to noninitiates and the absolute necessity of direct contact and observation to ascertain if someone is a "qualified hearer." In the *Epistle*, VII 340B1-345C3 Plato states he will never write down the more esoteric truths since *they cannot be communicated in words*; and moreover one loses control over what has been placed in writing as anyone may get his hands on it. In the *Meno* 76E3-77B1 he refers to *initiation* into the *mysterics* about the evolution of the plural from the singular, and in both about the figures one *rubs out* to reveal the real or hidden, ideal geometry.

Similarly, not everything that is known or knowable about Mantra is written down, nor is it intended to be. There remains a body of Sanskrit literature that continues today to be preserved and available only orally by certain Brahmanic families who devote their entire lives to its preservation, employing the arts of word and syllable counting, recording and counting of metres, and countless other mnemonics necessary and ancient to the task. This potent witness of the techniques of oral culture, mostly extinct in the west, is a reminder that certain truths are not meant for general readership. Rather are they reserved for the "qualified hearer" to whom Veda never tires of referring. One such additional tradition of uninterrupted initiation directly traceable and observable from India is Chinese Zen whose lineage traces from Dharmadatta, the first Zen Master. Another may be the inner Circle of Ammonius Sacchus in Egyptian Greece to which Plotinus was admitted. Plotinus' initial destination was Persia, not Rome, to more fully study (clearly Sanskrit derived) mysticism.

tinuously and without interruption (Nitya and Anahata) even when they are unmanifest (Avyakta) to the gross perceptive organs. OM and the Varnas still sound during periods of Cosmic Dissolution (Laya) known as Cosmic Dreamless Sleep (Susupti) during which the appearing cosmic Body is withdrawn into a causal or seed state and "sleeps" beyond the precise articulation of Name and Form (Nama-Rupa) which we so well associate with the world under the imprint of duality and plurality.¹⁴

Sabda, though translated accurately as Sound, is unfairly conceptualized if extracted from the continuum along which it emerges. Sabda is vibration even before it is sound. There are analogies between the stirring forth of Brahman into Sabda and our own experience of stirring forth from calm into either a feeling, a thought, a sigh, a gesture or even a word. In the Whiteheadian terms of the set theory in *Process and Reality* we are in our calm *resting in the strain seat*, the *strain locus* or the *regnant monad*, which for all practical purposes are functional Whiteheadian equivalents of Veda's *atom point* and from which we stir forth in Whiteheadian terms while yet remaining internally integrated (prehended).

The Stir as Sabda gradually increases in kinetic energy and comes in range of Sabda as Sound. Since all Sabda is vibration, by extension the subtle Body as well as the gross Body of the cosmos is fundamentally vibratory both for Whitehead and for Veda, The gross compound vibration which we coarsely think of as "matter" is on both accounts the gross *vibratory limit* of evolved Consciousness within a particular Cosmic Dream.

14. The Mandakya Upanishad analyses the metaphysical primacy of the conditions of waking, dreaming, dreamless sleep and the Fourth or Turiya which is Silence, Calm and complete Nonduality. States of Dream Consciousness are foundational Vedic imagery and the Mandakya is named for its likeness to a "razor" on this elegantly simple truth.

Also see John Woodroffe (Arthur Avalon)'s treatment of the four primary states as specifically related to Mantra in *The Garland of Letters*, Sir John Woodroffe, (Pondicherry, India: Ganesh and Company, 7th Edition, 1979), especially Ch. XII, "Nada-The First Produced Movement," Pp. 123-126 and throughout the chapter. The book is a compilation of Sir John's papers on Tantra emphasizing Mantra-sadhana and is a highly instructive record in a single place of careful scholarship on the Tantras for the reader interested in deeper meanings.

One such Dream is for Whitehead a cosmic epoch and there is no difficulty in Whitehead with positing a plurality of possible epochs either simultaneously or in sequence each with radically different formal internal ordering. Similarly in Veda, though Veda would set one corrective limit on Whitehead's use of the term "radical" as a term of art. The corrective occurs in the form of a doctrine of subtle and constitutive Ideal Sanskrit Sound which is constant and never fully dissolves,¹⁵ but for most practical purposes the difference will show as negligible.

The vibratory pulsation of existents into and out of creation in post-Einsteinean terms complements the Vedic image of a vibratory continuum of sound which pulses between gross and subtle ranges of light and sound, sustained as it were by Siva who in three-fold aspect is Creator, Sustainer and Destroyer of the Worlds. Hunger, for example, begins gradually until it is noticed, and it is sustained for a period of time until food is taken, and then the hunger is "destroyed" or goes away. This is the micro view of the three steps with which God is always coming in Veda.

Mantra-sadhana¹⁶ builds on the understanding of the vibratory character and connection between subtle and gross Sabda and is an important feature of all Indian spiritual discipline. It operates to some extent in every school and is a manifest *experience* in deeper meditation regardless of continent or school. Mantra-sadhana receives emphasis by the Grammarians and the Yoga School following Panini and Patanjali, in the Tantric texts of the Sanskrit tradition, in the Yoga Sastras (Mantra Sastras) where the Science of Mantra is well-developed, and Tibetan Buddhism.

-
15. That is supremely subtle sound does not change by epoch. Om and the Varna Sabdas are constant during Laya (Dissolution) when they rest in the supremely subtle Causal Body the age in Cosmic Dreamless Sleep (Susupti). The causal Body awakes into Cosmic Dream which germinates the seeds as *abstract formal constituents* for some epoch slated to appear. The specific detail of the abstract evolution occurs in the Tattvas of the present epoch. Though the Tattvas may issue into other Categorical schemes and in turn the projective geometry of radically different worlds, they do so on the same subtle to gross current of Sabda vibration and Ideal acoustic manifestation of Om and the Varnas. All this really means is that vibratory character persists in supremely subtle state and that is has a *constant esoteric audition that is metaphysically constant*.
16. Mantra-sadhana as the actual practice of Mantra, positioning the body and consciousness inside the reality of sound as a Yoga posture.

Mantra is a precise science of sound both gross and subtle based on Veda and is directed at enabling aspirants to gradually attain Nirvana or the Turiya state of meditation. Mantra is no stranger to the Sanskrit tradition and is at once prayer, immanent-transcendent metaphysics and a willful remagnetization of the body "field" of the aspirant to bring it in tune with the subtle and Ideal Sound of the cosmos.

Mantra may in fact be a more appropriate framework in which to understand the famous *Voice* of Socrates about which was not the least bit bashful even at his trial, stating it was not really language, more like a sound that had always been with him, more an urging on and a protection than anything like a precise voice telling him specifically what to do or not to do. Mantra sound as subtle esoteric sound has precisely this capacity and does come on in this way. It is also the way the Supreme Gurus communicate with disciples across continents.

Man + Tra (saving character) is "thought which saves."¹⁷ It is literally thought movement or vibration of the mind (manas) which begins in speech, though by far not the most important part of mantra is to be found in its gross "voice," but rather in its hidden but close by and soon-to-emerge subtle and Ideal sound. The aspirant ascends gradually as if by a chord or ladder or magnet into mental apprehension (Pratyaya) of subtle sound and then into the Ideal formal reality of sound which, though extremely subtle, is always available as a pulsating esoteric "field" only heard in suprasensuous or Yogic Hearing. Its suprasensuous audition depends on a progressive calming of the mind in a move that parallels the ascent toward the quiescence and non-duality of Brahman the Soundless. When heard, such sound is curative.

The remagnetization by Sound Vibration is one of the subtler levels of meaning implied in Ch. 13 of the Bhagavad-Gita in which the body

17. More usually, *That which saves*, though the element of thought (from manas or mind) cannot be ignored in its connection to sound, both heard and unheard, lettered or unlettered, Supreme to subtle to gross. Objects are *constituted* in thought-sound vibration and are the *direct objects* of the articulation of the Cosmic Sentence emerging through the Tattvas. This is such a crucial metaphysical point that we should better speak of the *grammar and parts of speech of the world* than the so-called *furniture of the world*.

is described as one of a number of "fields" of Brahman.¹⁸ Here as elsewhere the Knower of the field must distinguish himself from the actual field as its silent, detached and eternal Witness. The aspirant must explicitly differentiate between body and eternal indwelling Self in order to become qualified for transformation into the Brahman nature. Such transformation is gradual and involves a deeply internal "remagnetization" to the degree that the Yogi's body is literally not like other bodies. We could equally well call this a transformation by grace in prayer.

Mantra sounds work on the body field in the way of a polarizing current of vibration or as a magnetic chord and may be both simple and combined. Combined sounds occur principally as rhythms of a series of words or sentences. However, words are also recoverable as composed in the sense that their discrete letters (varnas) may each have esoteric meaning representative of connections between the letters and created elements. Such letters are connected to the sound-form of the actual element. The gross sound that "covers" the Ideal Sound must be gradually left behind in favor of the unuttered or unproduced voice inside the head without "ghost" movements of the tongue, and then in favour of sounds in Akasa or Space. At a certain point the Yogi need make no effort whatsoever but will hear the Sound as told to him/her by God. That is, the ideal trails of esoteric sound will sound by themselves and other esoteric realities of the meditative experience will become manifest.

Gross sound is always approximate to Ideal Sound, but always stabilized within a *precise range* for a particular sound. "B" does not escape into "P" neither as a sound nor as a position in the mouth. Vowels and consonants are ranges which imply broad abstract loci that project broadly not narrowly. If not, we could not understand the "J" of diverse speakers for they will never sound entirely the same though they remain within the firmly established locus of a range. They are the many for the One locus that covers them.

18. Minor analogies are found in the remagnetizations that occur clinically in medical MRI testing in which the usual magnetization of the body mass is deliberately scrambled and then caught in an image as it returns to its norm, and also any credit cards with magnetic image strips left in the patient's pocket during the MRI. The credit cards, however, have no capacity to restore and do not return to the sustained magnetic reality of that living body field.

Mantra sound must be mentally uttered repeatedly in the way of a prayer of japa that recovers the sound as locked on and on target for a range or locus of Ideal Sound. Sometimes it is the actual mantra rhythm of a longer sentence which *as a whole* locks on as a complex appropriate rhythm. The ability to "lock on" to sound is the deeper meaning of the "arrows directed by sound alone" in the lengthy catalogue of Celestial Weapons in Valmiki's Ramayana. It is also reflective of the peculiar ability of a Supremely realized Guru to access a disciple's inner attunement and level of development, or anyone else's for that matter. The Guru enters through a door of sound.

The Mantra of a single letter is a Bija or Seed-mantra and it terminates classically in Tantric use with a Candrabindu or M sound. Technically, the M that ends a Bija in Tantra or anywhere is meant to be a nasalized vibration, or again, the vibration on the palate of M without the labial element of closing of lips, especially since esoteric sound is ultimately directed toward the continuously vibrating and unclosed trail. Unsounded NG with the throat left open and slight pressure of the tongue retained on the roof of the mouth at the G-Stop, or again any of the Sanskrit nasal vowels or their French counterparts, will also give an appropriate placement and/or effect of the closing classic Candrabindu of air and vibration.

The nasalization of air encoded in the function of M is important and is indicated in the Sacred Syllable OM, which also terminates in the classic Candrabindu. An important key to nasal vowelism is the position of the throat and palate with reference to the midbrain at the root of the nose, which becomes calmed in meditation. Equal columns of air taken in along the top of the nose stimulate and quiet the midbrain, but so does air or esoteric vibration physically or mentally directed up the larynx at the back of the throat or straight up through the palate. A nasalized vowel, though an unusual sound to most other languages except French, does not close the throat and nose, which would only result in whining or an extended, vocalized N. It is instead an open sound which lets air up the larynx and out the nose as well as out the mouth, a sound that flies in the air like a butterfly in flight on the wind.

Beyond the language of any Mantra the subtle mental vibration continues to be perceived. Subtle consciousness can be directed within this region of the cave of the body and also into the subtle esoteric

realms of Akasa and Ideal Sound. As Mantra is worked, there evolves heightened sensitivity to other sounds within the head cavity and then outside it.¹⁹ Beyond work with mantras there are other initiating causes for the ability to sense esoteric sound, such as the touch of a Supremely realized guru, grace, extreme humility and compassion, and the results of perseverance in meditative *samyama*. Among the earliest esoteric sounds are typically a sound like the ringing of church bells on a distant hill, pipe sounds, intense high pitch humming, rolling ocean sound and others.

The simplest explanation of such early meditative sound is that it represents the motion of fluids and body processes within the cranium picked up by attention directed inward. "And what else is attention than Consciousness? and what and why should such body motion be at all? Deeper explanations point to the Natural Sound, Natural Name (Dhvani), and Ideal Sound constitutive of the organism, as also to the nesting or play of Cosmic Ideal Sounds in the dense body of sound that is Akasa (Space).

The ordinary language meaning of a Bija may not make immediate sense, but the connection to subtle Ideal sound organisms always exists. Certain sounds or syllables may be repeated as if to propel the vibration and increase its felt acoustic impact or percussion, as in HRING HRING (classic HRIM HRIM) which resonates upward from the heart and chest and echoes in the head high above the palate and beyond, aligning with the *sushumna* or current passing through the body from top to bottom and felt in advanced stages of meditation. Especially if the Bija uses a whole set of vibrations as in a mantra sentence, its real potency may be wholly in the *combined rhythm of the sentence as a cosmic sounding whole*. Other letters, though parts of a word or a Bija syllable, may individually represent a connection to an element in virtue of a *permanent Ideal sound attached to the letter*, such as

19. This is no more astounding than a blind person who can hear whispers and 33 rpm records spun at 45 rpm or 78 rpm with perfect audition, or the kind of audition one can attain by using high tech enhancing instruments. Dogs, dolphins, whales and bats among others possess sensitivity to different acoustic ranges. The real claim made by Mantra Science is that Sanskrit Letters provide a range of access from within the total range of sound that leads to Ideal Sound, and that this is one of a number of accesses to *the same* Ideal esoteric sound body.

Ha to Akasa, Ra to Agni, I to Ardhanarisvara and M to Nadabindu which together function as the ancient HRIM of the Omkara, or the classic and well-known association of the elements with Ha, Ra, Ya, La, Va.²⁰

D. The Reconfiguration of Akasa (Space), Light and Sabda (Sound) as Dynamic Field: The Cosmic Body of Sound As Post - Einsteinian Field

Both Sarasvati and the terrifying figure of Kali are most particularly clothed in Akasa and Light, and as Mother both are associated with the dynamism of the evolution process, either of formation or of dissolution. Both are aspects of the same Divine Cit and there is no need here to construct a pantheon of gods and goddesses to accommodate them. They are the same Reality, neither masculine nor feminine in its origination, as seen from different aspects or modalities, pictographs or signposts along the road to the One Brahman. Both Sarasvati and Kali are "Mother" to the Worlds from alternate and complimentary perspectives. As Devas, and the word means no more and no less than luminous or luminaries, they are illuminated or opened windows on the One Cit. As symbols they draw our attention to a parallel development of Light and Sound within the subtle and gross Cosmic Body, the difference between Sound and Light being one of gradation and not a quantum leap across different orders of events. From sound to light is a difference of wave peculiarity. Each is a "seeming development" or "projection," to use Sankara's Advaita Vedanta terminology, within the One Nondual Brahman, rather like hearing thunder and seeing lightning through the transparent air. Sarasvati is in fact referred to in the Brihadaranyaka Upanishad as Daughter of the Lightning.

20. Ibid, *Garland of Letters*, Ch. XXVI, "Bija Mantra," especially Pp. 262-265 for a listing and analysis of several well-known Bija's. John Woodroffe maintains a rather rigid reading of the Candrabindu "M" as the classic closure for a Bija in scholarly texts and translations, setting it off from "popular" closures. What I have said about the *function* of nasalization encoded in M should be kept in mind since the real impact of the Bija can only be known in sound mysticism as an experience. Its potency and authenticity do not reside in scholarship removed from experience, and there is nothing at all inferior about certain other closures *provided one understands the hidden subtle function of nasalization that can only emerge in experience.*

Sarasvati is characteristically clothed in white garments and the awesome Kali naked because clothed in the Akasa or Space which envelops and veils Her. The white light of Sarasvati is available as a highly luminous and pulsating experience at higher stages of meditation. It is reflective and relates to the characteristic "color" of Akasa, which is transparent white light. This by extension is the statement that there is nothing which is not lit in the appearing cosmos. Dark is an instance of shade and never absence as regards light. Though many may think of "air" or atmosphere as "nothing," in Veda it is a continuous plenum albeit transparent. As Bergson would note, as continuous it is susceptible of an infinite number of cross-sections, that into oxygen and other gases of more or less color being only one of them.

In Veda, the particular cross-sectional characteristic of emphasis for Akasa is Sound. Indeed, Akasa is the Gross Body of Sound. Again, it is the Sound Body of Brahman. As such, it is dense with vibration (Sabda) issuing into sound (Nada). It is a dense medium for all the natural and lettered sounds sounding and the hidden Ideal Sounds constitutive of entities and accessible only to Yogic Hearing, all of which issue and are in play as waves *in and of* Akasa. Akasa as such is a complex excrescence of subtle vibratory field. There is no appearance which is not constituted and accompanied by a trail of sound, audible or subtle. Brushing against a fabric, clapping hands, rubbing hands, kicking or striking another object, footfall, rainfall, even snowfall have each a peculiar acoustic quality and establish a wave character within the field that *cannot have*.

Akasa is vibratory and alive. It is not a pre-Einsteinean simple "container" which lies statically awaiting objects to populate it, and no such mechanistic account is necessarily intended in Veda. Such needs may be more the needs of a translator operating in a Newtonian, Leibnizian, Lockean, Humean or rigidly Cartesian way than they are of Veda.

Akasa is clearly *emergent* from the Tattvas as a *dynamic and interactive field*, subtle to gross, of vibration exhibiting progressive complexification or play among the vibratory fields. This is precisely the post-Einsteinean view of spatialization and temporalization as dynamic field where the process philosopher's maxim that *there are no things, only processes* holds. Indeed the current view of the so-called

atomic and subatomic and particle held by some physicists abandons the static materialist definition entirely in favor of "waveling," a *permanently unverifiable dynamic entity*. This is linguistic grappling to explain the phenomenon of defined abstract loci of energy evolved into virtual "points" or "drops" of vibratory reality, sound organisms on the order of effect-Bindus or "points" of metaphysical stress that will never be knowable as "frozen matter," only as abstract pulsing loci.

Such abstract "drops" or "points" render Akasa a little like a massive Seurat canvas in Ideal terms where his *pointilisme* comes alive as a dense array of "points" which "cover" the abstract points of the subtle region and form Akasa as an emergent medium tolerant of constant wave reconfigurations within its total composition.

The specific metaphor for vibration in Veda is Sakti viewed as the dynamic and feminine aspect of Brahman. Sakti is the Great Womb (Mahayoni) which *is* the germination of the embryonic causal seeds or formal reality for an epoch in which the Tattvas *are* the subtle growing ideal organism. Sakti *is* Brahman as active, as *dynamis*. The gestation of a cosmic epoch is accomplished in the Mahayoni and the moment of birth is appearance into a spatializing and field dynamic context. Spatia-
lization is in a sense only knowable by hindsight as the *result* of the appearances and their reconfigurations of the wave character of the total compositional field. The Seurat canvas is always in process of reconfiguration, and sometimes whitewashed or dissolved to be begun anew with a novel *order* of configuration.

The counterpart of Sakti is Siva. Siva represents the *stasic* or so-called masculine aspect of creation where *stasis* is relative to Brahman's quiescence. Siva's *stasis* is in fact an extremely subtle initiation of vibration and is not "frozen" from the continuum of vibratory current. Siva and Sakti function as complementary coördinates of the One Non-dual Reality where there is no possibility of Siva without Sakti. Though they are listed as, respectively, the first and second Pure Tattvas, these two Tattvas are in reality combined. After them "I am This" first emerges.

Siva and Sakti are denoted by numerous "pairs" or couples" in Veda and the Epics, Rama and Sita among them, but there is no reason

to view them as strictly "man-woman" nor inferior Superior to each other. Both are Brahman. As literary representatives of God and the World, both are divine aspects of the Cosmic Dreamer where their roles are oscillating like woven sound.

The Chinese notion of Yin (negative) and Yang (positive) is another way of stating this coördination in terms of a metaphysically necessary "charge" or polarity that functionally articulates an epochal order. The Taoists Lao Tzu and Chuang Tzu ground Yin-Yang in a Source or Tao (Dhao) beyond language, a functional equivalent of Brahman. Thus Yin-Yang and Siva-Sakti are both grounded in ultimate Source, later called The Great Ultimate in Neo-Confucianism.

Akasa grows out of Sakti as in a sense the transparent embryonic fluid of a cosmic epoch. Akasa *along with and as* its contents emerges as a transparent and acoustically rich, diversified, dense vibration, an abstract compositional locus of Sound, vibration and wave projected to a limit of definition which *is* the canvas of the appearing and sounding world. Akasa is a transparent vibrating Bubble of a Locus. That which happens "in" Akasa is more properly happening *as* Akasa, as a *further* excrecence within and of the Cosmic Bubble. The famous Pearls worn by Brahman are not exterior but emerge *as and of* the Cosmic Body. *Each Pearl is a World.*²¹

Dynamic emergence requires the multiple individual space-time systems of the post-Einsteinian matrix in place of the blanket notions of homogeneous "space" and "time." They configure a virtual web or nexus between and among objects which are *of* the Akasic Body, not "in" it as detachable furniture. It is not only Kali who is clothed with Akasa, but everything which is so clothed, veiled or enveloped. There is nothing promiscuous about Kali for She emerges out of a *dense* Body of Sound and so is densely veiled whether or not one attains Yogic hearing and is able to "see the Empress's clothes." The confrontation her image creates on this and many other levels, for the image of Kali is complex, with reference to our ordinary understanding

21. *The Song of God : Bhagavad-Gita*, trans. Swami Prabhavananda and Christopher Isherwood with an Introduction by Aldous Huxley (New York: New American Library, 1972), Pp. 70-71 *Know this my Prakrti | United with me: | The womb of all beings. | I am the birth of this cosmos: Its dissolution also . . . Upon me, these worlds are held | like pearls strung on a thread.*" (Gita 7. 4-7.7)

of space, nudity and interactive emergence is an opportunity to refine our metaphysical understanding of ordinary phenomena.

The interactive dynamics of field force a fundamental reconfiguration of our understanding of the term Vajra used to describe the Ether. Vajra need not imply a separate, rigid container of Akasa to house the affairs of the epoch. If Akasa is no container then Vajra as hard, stable, lasting, unwasting, rigid, a static manifestation of Brahman must mean something else.²² Brahman is unwasting because Brahman is Eternal Source. The stability of the world is the entire emergent field of Akasa as lasting because it is refreshed and persists in Cosmic Dream, like any other dream. This refreshment is the continuous pulsation without interruption (Anata and Nitya) of the Cosmic Dream State with its Cosmic Grammar and all the Cosmic Sentences unto gross, rich and diverse appearance. The dream, indeed the epoch, is the effect of the constant work of Brahman. Krishna explains this to Arjuna:

“There is nothing, in all the three worlds, which I do not already possess; nothing I have yet to acquire. But I go on working, nevertheless. If I did not continue to work untiringly as I do, mankind would still follow me, no matter where I led them. Suppose I were to stop? They would all be lost. The result would be . . . universal destruction.”²³

Akasa as Vajra in the sense of hard and rigid need only mean that the world is definite as a complete subtle canvas of loci that is in dream sufficient to project an epoch into appearance. This requires that each locus be idiosyncratic enough to be itself and no other. This is really all that is ever implied by the phenomenon of *resistance* whatever else we may wish to impute. That resistance should be both subtle and gross changes nothing. Such resistance as we encounter in the world is not thereby the *material antithesis* of Cit or Cosmic Substance, as

22. *ibid*, *The Garland of Letters*, Ch. I, “Vak or the Word,” Pp. 2-11, especially P. 11. Here, even such a careful scholar and translator as Sir John Woodroffe tacitly presupposes throughout the notion of container space and uses Vajra to imply the rigid borders of the container, coming as something of a surprise to a process oriented reader and the process orientation of the emergence detailed in the Tanmatras. This in effect translates the letter but hardly the necessary spirit of Akasa and creates the potential for a philosophical contradiction that is unwarranted by Veda.

23. Gita 3. 22-3.24

we might expect in a merely Cartesian formulation of "extended substance," but the stubbornness and high definition of any abstract, qualitative and sounding "point" or nest of points that will exclude other points from themselves as a matter of identity. This is what Whitehead calls "abstract punctual location" and what I term "overpaints" in the aesthetic translation of his set theory in *Process and Reality*.²⁴

E. Conclusion: A Bindu on the Worlds: The Projection of Reality from the Thousand Petalled Lotus

The Cosmic Evolution of Pure Cit into the gross appearing Body of God is accomplished during the evolutionary process that is described in detail in the Tattvas or Categories. The Tattvas are both subtle and Gross. Appearance begins as *a process of beginning* in the five Pure (Suddha) Tattvas and nears subtle readiness for actual appearance at Sadasiva-Tattva with the arising of Nada or Subtle Sound and at Isvara-Tattva with the arising of *a metaphysical point of stress or Bindu* followed closely by Maya and the thirty-one Impure (Asuddha) Tattvas.

This Bindu, literally a "point" or "drop" as Para moves gradually into a Trinity of Powers (Iccha, Jñana, Kriya) going toward Suddha-vidya-Tattva. These powers (Divine Will, Knowledge and Action) are a subtle ripening and readiness of the Power to create. The Parabindu contains all the seed forms of an epoch including those of all the jivas or individual souls who will populate the epoch. It is Ghanibhuta or full to bursting. It is with the effulgence and bursting of the seed, which can be punctuated by the audition of the approximate sound Om, that the seed progressively evolves into gross flower. To begin to understand this, a person should hold a tiny flower seed in hand at least once, and watch and ponder what grows from it from a subtle locus that is clearly outside of time, space and appearance, but which is also clearly the locus of that seed and not some other. Poppies do not come from petunias.

In meditation, the center of the Thousand Petal Lotus as visual contains a yellow dot rather like a mustard seed resembling a single

24. Abstract punctual location leading to overpaints as discussed previously regarding aesthetic translation of Whitehead's language for the set theory.

point of pollen that "covers" and veils the real Bindu, which is abstract, subtle and complex.

The Thousand Petal Lotus marks the crossroads of the subtle and the gross worlds. The yellow seed point at the center of the Lotus is a "point" or "drop" that obscures an equipoised supremely subtle Nada-Bindu or Siva-Sakti in balance emanating into light and sound and ready to project or burst into the human body, indeed into the entire epoch across multiple fields of vibratory points, the sound organisms that are seed or causal body to the epoch and all within it. To mix Whiteheadian and Vedic metaphors, the Thousand Petal Lotus is the strain locus of the Causal or Seed State for each human birth.

Consciousness can be positioned and drawn through the Thousand Petal Lotus from either direction. The Lotus forms visually as a red cloud or vapor through which the world can initially still be seen. It acquires a reddish-orange glow with yellow striations throughout and the yellow pollen point acquires several smaller yellow grains like satellites around it reminiscent of the center of a Gothic *Rosace* or Rose Window. From the pollen point grow spindles of light as perfectly balanced and multicolored lotusses which are surrounded again and again in concentric circles of more perfectly formed lotusses layered with depth until the glowing red circle is filled in, leaving a scalloped red border like a mandala.²⁵

25. There is minor analogy between the two experiences of "seeing red" and migraine aura, neither of which can fully account for the visual image of the Lotus. First, the glow of the circle more resembles a hot iron poker placed in the fire than the red that precedes fainting and possible loss of consciousness. There is no loss of consciousness here. Though there is some elevation in blood pressure and increased tempo of blood flow during meditation, there is no analogy to the experience of a wavy migraine aura. The Lotus is definite, forming from the center and not the sides, has dimension, is perfectly regular and balanced in incredible complexity of color, luminosity and thick transparent light, and retains a sharply defined perfectly circular circumference that remains within the red circle. Moreover, the red circle forms into a distinctive regular scalloped border which is not consumed by the Lotus. This scallop decorates some Buddhist and other Indian and Chinese art, a sign to those who understand it. Furthermore, such migraine and seeing red as would result from a massive head injury to create such effects is not necessary in deepest meditation in order to see Lotus. By grace an aspirant may also be *drawn* into a vision of this most Ancient Effect.

The visual experience is accompanied by a paradoxical intensification yet calming of vibration as sound dissolves into light. Both light and vibration are transposed into heat and picked up kinesthetically as a wave passing through the body. This is an equilateralization in the sense there is equipoise in subtle sound and light, and extreme intensification and calming within the human body cave. Heat, intensified and calmed vibration, and extremely complex balanced patterns of colored, white and transparent light become manifest and pulse in the way of a living creature, a crystal sea anemone within. Visually the Lotus most closely resembles a perfect and complex round cut diamond with facets beyond human measure separated by transparent white light so dense it resembles grey shadow and forms the outline of each separate facet. The diamond contains no flaws in any table and is neither cold nor frozen in stasis, an infinite and warm living iris on the individual person that is scarcely described in words, and which glows and pulses in the tempo of vibration manifesting mildly during the time of meditation. It dissipates as the Lotus shrinks and the red circle blows away as clouds revealing the word. However, the red glow of the circle dissipates and remains throughout the body, pervading it as grace and transforming it like the poker, still formed and shaped but glowing in internal light.

The experience of the Lotus is a full resting in Soul between the gross and subtle worlds. The perfectly balanced and pulsing triangulation or equilateralization is actually drawn as one of the classic and ancient religious symbols of the world, the Kamakala Triangle or Tribundu of Nada, Bindu and Bija which is the effect-Bindu. As effect it is the projected effect of the supremely subtle Parabindu emergent in Isvara-Tattva. The drawn triangle "covers" the subtle triangular locus in just the way that any drawn geometrical figure "covers" the abstract locus of relationships that constitute it

Martin, Thèrese *The Autobiography of St. Thèrese of Lisieux: The Story of a Soul*, trans. John Beevers, New York: Image Books, 1957, P. 144. "After Holy Communion one day He made me understand the significance of these words in the Cantic of Canticles: 'Draw me: we will run after Thee to the odour of Thy ointments.' . . . The simple words, 'Draw me' are enough! For when a soul has been captivated by the intoxicating odour of Your ointments, she cannot run alone. Every soul she loves is drawn after her - a natural consequence of her being drawn to You." One is reminded that Jesus said: "No man can come to me except the Father who has sent me draw him."

and which project it into gross form. This includes the projection of sound into gross body and its retrieval as a localized current of vibration running straight through the body core from top to bottom along the *sushumna*. This vibration melts into calm and heat at the Parabindu. Without the abstract qualitative loci evolved to "points" or "drops" of Ideal Sound and Light there would be no basis for the lived togetherness of the gross figures in appearance, in short no world. On the Kamakala Triangle is also the Om sound.

The Pythagorean analogy for the Kamakala triangle is the equilateral triangle and the resonance of a perfect Fifth to a perfect Fourth. They are expressions of eternal relationships beyond figure or audible chord, equally manifest as equipoise of abstract relationship, subtle sound and light, and the trailing sound which mimics OM.

Stepping back from attachment to the dazzling world, the jiva, will, knowledge and action are gradually pulled, magnetized and drawn into the Bindu and conform more and more to the Silent Witness deep within the body Cave at the interior atom that is the Luminous One sounding, vibrating, projecting and magnetizing with grace from just behind the Thousand Petal Lotus. Therèse de Lisieux, the Little Flower, addressed the experience in the form of a prayer, "Draw me". From this point are projected the vibrations and currents of light within the body without which it is just a dead body. As a drop, it is the place where the Madhu or Honey of the Honey Doctrine of the Brihadaranyaka Upanishad drips with pulse into the body,²⁶ gradually transforming every cell. This *atom* point projects and sustains the body as an envelope around it in full array, creating the complex study which we call but never fathom as Medicine. It is in the world but never of it and grounds and projects the gross body from it as a flower.

26. See the formulation of the Honey Doctrine in the Brihadaranyaka Upanishad. The Sanskrit *madhu* is used to connote an effect and to indicate the mutual dependence and causal relationship of the earth and all beings. Bees and honey are related as world and Brahman in a continuous recycling. The earth as the honey of all beings is also clearly the honey of the causal body of the cosmos, and the honey of the bright immortal being who dwells in the cave of the human body. Br. Up. II. V. 1 - II. V. 19.

The pollen point at the center of the Lotus is always open and available. To those who know it, it is easy to find. It is smaller than a mustard seed and a window through which heaven and earth extrude, more difficult to enter than the eye of a tiny needle. From it is emitted the Ideal Sound, Light, Name (Nama), Form (Rupa) and Letter of every appearing element compressed into causal seed and projecting as the Thousand Petals of a warm organic Lotus. By it is all sustained, and into it is all dissolved. Toward it proceeds Lao Tzu's journey of a thousand miles beginning with a single step and passing through a Cave that is the body led on by Patanjali as a valuable guide. It is Regnant of Monads and the true Resident of the Cave of the Body, friendly and patient, witnessing, drawing, protecting, projecting and waiting to be found when all distraction and delusion are over.